

#### 4: Being Translated: Exile, Childhood, and Multilingualism in G.-A. Goldschmidt and W. G. Sebald

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CURRENT GERMAN LITERATURE is marked by a new tone in the representation of scenes, events, and figures of the National Socialist period and the Shoah: it diverges from previous ways of coming to terms with the past. This is true not only for younger writers who — like Norbert Gstrein in *Die englischen Jahre* (The English Years, 1999) or *Selbstporträt mit einer Toten* (Self-Portrait with a Dead Woman, 2000), Marcel Beyer in *Spione* (Spies, 2000) and Katharina Hacker in *Eine Art Liebe* (A Form of Love, 2003) — work on a narrative dialectics of memory and imagination, but also for writers of the postwar generation and even for some contemporaries of the events in question. These writers generate literary discourses on cultural memory that focus on the secret, uncanny, and barely accessible parts of history, exposing identity, collective or individual, as a fictional construct. This development in German literature is connected to the way the discourses themselves unfold. I will argue that in certain German literary discourses it is the “Germanness” of the discourse itself that is at stake. In pursuing this line of thought, I will examine texts written during the 1990s by Georges-Arthur Goldschmidt and W. G. Sebald. While these two authors write about completely different experiences and life circumstances (determined by their years of birth, 1928 and 1944), they nevertheless treat the same subject: emigration and exile. In both cases, the treatment of this subject affects the very diction of the texts. Sebald’s and Goldschmidt’s writings tend to multilingualism — each in their own way — thus displaying the limitations of “German discourses” as such. They problematize the nationality of discourse by touching, testing, and transgressing the borders and boundaries of monolingualism.

The process of emigration is essentially connected to problems of language reorientation: the process of adapting to another language. However, in the research on German emigration between 1933 and 1945 the reality of language reorientation has been regarded mostly as just an aspect

of acculturation. According to this view, language is just one of the many skills emigrants had to develop in order to assimilate into their new environment.<sup>1</sup> The actual importance of language acquisition and of the concrete problems of bi- and multilingualism has not yet been examined thoroughly in German exile scholarship.<sup>2</sup> Even in the field of exile literature, the forced reorientation of the exiled individual within a new language has long been regarded as the loss of competence in any single language: the loss of monolingualism. For decades, scholarship has been dominated by the supposedly self-evident connection between one's native tongue and one's identity, as expressed in Alfred Döblin's retrospective formulation that abandoning one's language was even worse than being skinned alive, disemboweled, and committing suicide.<sup>3</sup> While a handful of critical readings of exile literature investigated the impact of exile on language and style in the 1970s and 1980s,<sup>4</sup> it was commonplace to reavow statements like Döblin's, affirming that the change from one language to another equaled a loss of identity.<sup>5</sup> By the 1990s, however, this perception had changed somewhat: in an innovative article from 1995, Dieter Lamping argued that the issue of bilingualism in exile literature was still unexplored. He suggested that the forced language reorientation of exiled writers be interpreted against the background of modern transnationality, which would reveal the linguistic dimension of current trends of cultural globalization and would re-envision "world literature" from a more contemporary perspective.<sup>6</sup>

This more positive view of language reorientation introduces the idea that linguistic deracination must not always be experienced as catastrophe. Emigrant writers need no longer be regarded as if they were merely subjected to language change, the objects of a process over which they have little control. Instead, many such writers have developed complex and varying attitudes towards the way in which they had to learn and use a newly acquired language and towards their loyalty to, or indeed forgetfulness of, their native tongue, as can be seen in Susanne Utsch's analysis of Klaus Mann's reflections on the language problem.<sup>7</sup> When it comes to literary memory, however, the problem of linguistic transition presents itself in yet another way. Both Goldschmidt and Sebald deal with childhood memories, the former in terms of an autobiographical retrospective, the latter in terms of fictional reconstruction. Multilingualism has a performative quality in their respective texts that allows them to do two things at once. On the one hand, the presence of multilingualism points to the protagonists' language and identity confusion. This linguistic evocation of disorientation exposes the limited sense of liberation that follows on from the enforced acquisition of another tongue. On the other hand, however, the performative dimension of multilingualism in Sebald's and Goldschmidt's texts enables them to produce a genuinely literary attitude towards language.

## G.-A. Goldschmidt: Bilingualism as Experience and Ability

Among contemporary authors, French-German writer Georges-Arthur Goldschmidt represents an exemplary case of bilingualism. Born in Reinbek near Hamburg in 1928, he had to leave Germany at the age of ten because of his Jewish ancestry. He attended a boarding school in the French Alps, grew up in France, and was naturalized as a French citizen after the war. He then became a German teacher at a French *lycée* and began translating German literature into French. Goldschmidt's initial essayistic and literary production appeared first in French in the late 1960s. It was only with considerable delay, in the 1990s, that he commenced writing literary prose in German.

In his autobiographical work, Goldschmidt repeatedly recapitulates the exile experience of his childhood: his transport from Germany to France without his parents, his contact with an unknown language, his torment at the hands of his French boarding school companions and the headmistress. The earlier of these texts were written in French: *Le miroir quotidien* (The Daily Mirror, 1981), *Un jardin en Allemagne* (A Garden in Germany, 1986), and *La forêt interrompue* (The Interrupted Forest, 1991). All have been translated into German, by Peter Handke among others. When writing *La forêt interrompue*, Goldschmidt started to work on a book in German, *Die Absonderung* (The Separation, 1991). The following book, *Die Aussetzung* (The Suspension, 1996), was also written in German, but the next one, *La traversée des fleuves* (Crossing the Rivers, 1999), was written in French. The latter was to be the first of his own books that Goldschmidt translated: the German version, *Über die Flüsse*, appeared in 2001. This inventory of his work does not just provide bibliographical detail, but also points to the transitions between the languages that are at the center of Goldschmidt's writing. All these prose works — which are internally linked, reflecting and repeating each other in many ways — deal with translation as life experience, as a transformation affecting identity. It is the youth himself who is, as it were, translated. Being transferred to a foreign country, he undergoes a kind of metamorphosis, both linguistic and personal, that coincides with his first bodily and emotional experiences of puberty. It is thus a more or less common boyhood impression of internal dissociation that here contributes to the extremely difficult and painful transformation from one language to another. This complex of identity disruption is reflected through a specific way of narrating: a nameless third person (referred to as "he" or "one") narrates these personal experiences and, in taking over the voice of the "I," marks the distance between first-hand experience and the narration of this experience. Regarding this distance and the kind of uncertainty it produces in the

reader's mind, it seems appropriate to designate Goldschmidt's texts as "auto-fictions," a term that describes the literary surplus and poetic creativity of his autobiographical writing, as has been suggested by Martin Rector.<sup>8</sup> It is only in *La traversée des fleuves/Über die Flüsse* — explicitly designated as "autobiography" — that a memorizing and authenticating "I" is introduced.

In Goldschmidt's narratives, exile causes a monstrous guilt complex in the boy, connected to the imposed sudden self-consciousness of being Jewish. Growing up in a secularized Protestant family, he was not only ignorant of his Jewish descent, but he never knew what "being a Jew" actually meant. Now this attribution — historically imposed by the National-Socialist ideology of "race" and "blood," which is nevertheless not overt in Goldschmidt's text — is strangely converted into a confession of masturbation: "Ich habe an mir selber herumgefummelt" (I was playing around with myself). Thus, the confession is an acknowledgment of the "shame" attached to being Jewish at this particular historical juncture; this shame is articulated through an image of adolescent sexuality. Since this confession must never be said out loud, the ten-year-old protagonist of *Die Absonderung* keeps it secret alongside the complex of affirming and denying his Jewish identity, which in his mind is inseparable from the sexual taboo: "Wäre er wirklich ein Jude gewesen, er hätte es nie sagen dürfen, wie er auch das *andere* nie sagen durfte" (*Ab*, 17; if he had really been a Jew, he would have never been allowed to say it, just as he was not allowed to say the *other* thing).

Accordingly, the child's body is the sphere in which the new foreign language becomes concrete, as the following excerpt shows. After some time at the boarding school, the boy suddenly recognizes "mit einem Schlag" (in a flash) that he is able to speak French without really knowing how. His language epiphany takes place on a winter's day when a schoolmate, on seeing the first snowflakes, exclaims, "les premiers flocons" (the first snowflakes).

Es war, als ströme alles bisher Gehörte in dieses einzige Wort "flocons" ein, als verwirkliche sich auf einmal die ganze Sprache, es hatte sich die neue Sprache um ihn herum wie eine Raumbeschaffenheit entwickelt. (*Ab*, 50)

[It was as if all that he had heard so far was streaming into this single word "flocons," as if suddenly the complete language was being realized, the new language having developed around him like a quality of space.]

The spatial and bodily dimension of language experience generates hard physical images in Goldschmidt's text, as can be seen in the following passage where the boy is ordered by the headmistress to cut himself a rod for his own punishment:

"Je veux une bonne badine de coudrier," war ihm gesagt worden: Ich brauche eine gute Haselgerte. Das Wort "coudrier" hörte er zum erstenmal, und doch wußte er sofort, welche Baumart gemeint war, als hätte sein Auge im voraus schon alles um ihn selber gewußt. [. . .] Sorgfältig brach er die Haselgerte — sie hatte die passende Länge, damit konnte man ausholen, sie würde sich um seine Hüften winden, und er würde sich unter ihr vor Schmerz aufbäumen. (*Ab*, 124/126)

["Je veux une bonne badine de coudrier," he had been told: I need a good hazel switch. He heard the word "coudrier" for the first time, and yet he knew at once which kind of tree was meant, as if his eye had known everything about himself in advance. [. . .] He plucked the hazel switch carefully — its length was appropriate, you could really swing with this, it would wind around his hips, and he would rear up with pain.]

In this extract, the intuitive and successful translation of "coudrier" immediately evokes what it means in the boy's mind: the word is associated with pain and punishment. This pattern of association continues as one day the boy happens to find a picture emblematic for this interrelation of translation, pain, and masturbation. Skimming through the Latin textbook from which he has to do a translation (as a punishment), he sees an illustration that fascinates him: a half-naked Roman boy being punished by his teacher:

Neben dem Jungen stand der Magister, die Rute schwingend; auf dem prallen Gesäß des nackten Schülers waren schon Striemen zu sehen. Der Junge hielt den Kopf zum Zuschauer gewendet. (*Ab*, 137–38)

[Beside the boy there was the schoolmaster, wielding the rod; on the naked pupil's taut bottom one could already see the welts. The boy's head was turned to the spectator.]

In light of this discovery, the protagonist comes to terms with his own fate in the belief that it is part of a great chain of tradition. That night, his joy in suffering culminates in a scene of identification that is at once a scene of masturbation:

Am Abend dann im Bett schloß er die Augen und wurde dieser Jüngling [. . .]. Ganz langsam ließ er die Finger die Vorhaut hinauf- und hinuntergleiten, bis er sich vor Wollust aufbäumte. [. . .] Er wand sich unter der Strafe, wie der junge Römer. Noch nie hatte er eine derartige gotthafte Schärfe empfunden, er schrie auf, jubelte in sich hinein. (*Ab*, 138–39)

[That evening in bed he closed his eyes and he became this youth. [. . .] Quite slowly he made his fingers slide up and down the foreskin, until he reared with lust. [. . .] He writhed under the punishment, just like the young Roman. Never before had he sensed such god-like sharpness, he cried out, rejoiced into himself.]

What Goldschmidt performs here is a drastic and yet intricate application of the concept of *translatio studii*, meaning the transfer of classical culture and knowledge into non-classical epochs. The protagonist of *Die Absonderung* identifies with the Roman youth in an intuitive and bodily way, but this enthusiastic moment of blurred identities is a direct consequence of his studying and translating the classical Latin language — a study that is linked to punishment and thus reveals the threatening power of the institutions in which such translations take place.

Translation is a key element throughout Goldschmidt's narratives. It is not just one motif among many others but rather the origin of poetic generation, as can be seen in the way these texts are linked. As previously mentioned, *Die Absonderung* and *La forêt interrompue* were written roughly at the same time in different languages. Moreover, they are based on more or less the same material, which renders them almost parallel texts. Regarding Goldschmidt's bilingual production process of that time, one might speculate that the texts are even more closely related than parallel texts, that *Die Absonderung* translates itself into *La forêt* and vice versa — which would make each a copy of the other. If we read Goldschmidt's oeuvre in this way, we end up viewing the individual books as different versions of one extensive *texte général* with the same passages and sentences appearing time and again in several versions. To highlight this literary method, I shall now offer a cross-reading of a scene that strikingly recurs in *La forêt interrompue*, in *Die Absonderung*, and then again in *La traversée des fleuves*. In this passage the exiled boy comes across some German soldiers who have occupied the village in the Alps. As it is imperative that the boy not reveal that he himself is German, he must not let it be known that he understands the soldiers' language.<sup>10</sup>

*La forêt interrompue:*

Au débouché du chemin, encore pris dans la pente, stationnait une voiture militaire allemande, deux autres soldats y étaient assis et ils parlaient sa langue, ils avaient la voix forte et lui il comprenait tout ce qu'ils disaient, il aurait volontiers parlé avec eux.<sup>11</sup>

At the top of the path, still on the slope, stood a German military vehicle, another two German soldiers were sitting there, and they spoke his language, their voices were loud and he understood everything they said, he would have liked to talk to them.

*Die Absonderung:*

Als er am Spähwagen vorbeikam und so tat, als ginge ihn das alles nichts an, hörte er zwei Soldaten über ihn sprechen. Gierig beinahe hörte er nach dem Klang seiner Muttersprache. Jahrelang hatte er ihn nicht mehr gehört, und doch verstand er jedes Wort. (*Ab*, 173)

When he passed by the scout car pretending that this was not his concern at all, he heard two soldiers talking about him. Almost greedily he listened to the sound of his mother tongue. He had not heard it for years, and still he understood every word.

*La traversée des fleuves:*

Au débouché du sentier stationnait un véhicule de la Wehrmacht et les deux soldats qui y étaient assis trouvèrent que j'étais bien bouclé et bien blond, qu'il y avait de jolis enfants en Savoie. J'étais si fier de tout comprendre qu'il me fallut me mordre les lèvres pour ne pas engager la conversation avec eux.<sup>12</sup>

At the top of the trail stood a Wehrmacht vehicle and the two soldiers sitting inside found that my hair was neatly curled and blond and that there were pretty boys in Savoy. I was so proud of understanding everything that I had to bite my lips not to start a conversation with them.<sup>14</sup>

*Über die Flüsse:*

Am Wegansatz stand ein Spähwagen der Wehrmacht, und die beiden Soldaten, die darin saßen, fanden, daß ich schöne blonde Locken hatte und daß es in Savoyen hübsche Knaben gäbe. Ich war so stolz, alles zu verstehen, daß ich mir auf die Lippen beißen mußte, um nicht mit ihnen eine Unterhaltung anzufangen.<sup>13</sup>

The deviations can be identified in detail, starting with the most obvious phenomenon that "He" is turned into "I" in the autobiography (French and German). Other alterations are more particularized: only in the first version are the soldiers' voices described as "loud"; the "chemin" in *La forêt interrompue* becomes a "sentier" in *La traversée des fleuves*; only *Die Absonderung* speaks of "Muttersprache" and mentions that the boy has not heard it for years. Generally speaking, the autobiographical versions somehow seem more narcissistic, as the boy's pride about his ability to understand is stressed and we learn that the soldiers speak about his beauty. It nonetheless remains difficult to determine decisively the significance of each deviation. Reading the texts so closely, one sees that perhaps the more idiomatic translation of the common French expression "me mordre les lèvres" would have been "mir auf die Zunge beißen," whereas "mir auf die Lippen beißen" in German sounds a little more "literary." But it is all the more evident that the significance of these deviations and modifications only reveals itself by virtue of comparison *in between* the versions: that is, in the gray zone between languages where meaning is no longer fixed but ambivalent. The very act of translation thus uncovers linguistic and semantic operations that are always in force when we use any given language: the reality that language is not a stable and unchanging phenomenon, but an ongoing process that continually produces new meanings. This echoes one of Goldschmidt's findings in his poetological essay *Une chaise à deux dossiers* (A Chair with Two Backs), published in 1991 at the beginning of his bilingual writing career.<sup>15</sup> It is the nature of language, Goldschmidt states, that none can say exactly what another says, that there is no speaking "in place of" another language, but that nonetheless all languages say

“the same thing” — from which the “temptation to translate” arises (74). But why say that translation is a “temptation”?

The uncanny recognition of the native tongue in the above passages from *La forêt interrompue* and *Die Absonderung*, as well as the torments linked to the acquisition of the new French language may justly be called traumatic experiences. Hence it follows, one might argue, that Goldschmidt’s protagonist suffers from a kind of language compulsion neurosis. If on the one hand, idiomatic recognition is a threatening temptation, while on the other, translation is linked to punishment — and this, again, is a temptation for Goldschmidt’s youthful *alter ego* — then indeed there seems to be no way out of the uneasiness of existence in between the languages. Moreover, Goldschmidt’s reiteration and re-translation of his own story could in itself be regarded as another reflection of that compulsion and thus, above all, as a document of traumatic experience. His self-interpretation, however, goes against this reading. He does not emphasize trauma, but liberation from it. And it is in bilingualism that he finds the way to liberate himself from trauma and constraint.

Goldschmidt experimented with this idea in two books on Freud and the German language, written in French: *Quand Freud voit la mer* (When Freud Beholds the Sea, 1988) and *Quand Freud attend le verbe* (When Freud Anticipates the Verb, 1996).<sup>16</sup> Here he argues that psychoanalysis is fundamentally based on the German language; for him, German is the true language of the unconscious. Most of the examples given for this rather bold thesis are drawn from Freud’s psychoanalytical terminology itself, contrasting the German notions with their French equivalents. While these French terms were “invented,” mostly using Greek or Latin roots so that they form a specific academic language, Goldschmidt maintains that Freud’s terms are current German expressions that always refer to physical reality: *Trieb* (drive), *Zwang* (force), *Ausdruck* (expression), *Verdrängung* (repression). As a result of this link to physicality, the German language comes across as an archive of original meanings for psychoanalytic discourse, characterized above all by the “perceptibility of etymologies” (*Fr*, 27). In short: the German language as the founding language of psychoanalysis automatically gives the unconscious in clear text. This is an open contradiction, of course, for how can the unconscious speak directly and with clarity?

Again, Goldschmidt suggests translation as the way out of this complex. By translating the German language of the body, complete with its neurotic tendencies, into the French language of spirit and freedom, the compulsion neurosis of German might be cured, because in French, Freud’s project of turning the “it” into the “I” is realized to the utmost extent. At first glance, this thesis seems but a repetition of, say, Johann Gottlieb Fichte’s polemical comparison between corrupt, latinized French and natural, vigorous German:<sup>17</sup> the evaluation is merely reversed. As a typology of languages, this is obviously nonsense in terms of modern linguistics. But as a

poetological self-assertion, Goldschmidt’s idea is quite telling. It is not focused on the different *types* of languages but on the *act* of comparing them, that is: making them similar *and* dissimilar at the same time. He stages what he calls “das kleine Vergleichsspiel der beiden Sprachen miteinander”<sup>18</sup> (the little game of parallel the two languages play with each other). In the texture of his essay, this leads to interesting performative contradictions in the general thesis of the fundamental difference between German and French. In drawing parallel after parallel, Goldschmidt opens up a new space “entre-deux-langues” (*Fr*, 59). French is no longer the analyzing meta-language here, but takes part in a creative playfulness in which linguistic objects and linguistic operations become intertwined — revealing the poetic substrata of every etymological analysis.<sup>19</sup>

Thus Goldschmidt’s achievement in his books on Freud is not a complete anamnesis — or even a therapy — of the neurotic German language, but the recognition that in the space between the languages “it is all there, and you always come from one point to another” (*Fr*, 61). Goldschmidt’s vision of translation as it is developed in these books is the faculty of association put to its extreme, meaning the capacity to reach every possible point — word, expression — of one language from any given point of the other. Practically speaking, this is the ability of every “real” bilingual speaker. On a poetological level, however, this versatility aims at a zone where bilingualism and narrative memory converge. Because “it is all there,” every story is a repetition — and, *in that*, a translation — of a story that has been told before. As Goldschmidt puts it, following the passage from *Über die Flüsse* quoted above: “Das habe ich schon alles in früheren Büchern erzählt”<sup>20</sup> (All of this I have already told in former books).

He who is able to speak in several tongues may consider bilingualism, as Goldschmidt does, incredible good fortune; a means through which one can close the cultural breach of exile and destruction. In an interview with Hans-Ulrich Treichel he claimed:

Nein, für mich hat es nie eine schizoide Selbstwahrnehmung gegeben, ich habe mich immer in beiden Sprachen unglaublich glücklich gefühlt. [. . .] Ich glaube, daß das Zweisprachige eine Erlösung ist und kein Hindernis.<sup>21</sup>

[No, there has never been a schizoid self-perception for me, I always felt incredibly happy in both languages. [. . .] I believe that bilingualism is a redemption and not an impediment.]

### W. G. Sebald: Multilingualism as Speech Impediment

On this point my analysis turns to W. G. Sebald’s *Austerlitz* (2001). Similar to Goldschmidt’s positive evaluation of multilingualism discussed above,



there is a moment in *Austerlitz* when someone seems “incredibly happy” in between two — or even three — languages.<sup>22</sup> In this passage, Austerlitz, the main protagonist, has finally succeeded in finding not only the house in Prague in which he spent the first years of his childhood, but also his former nurse Věra, who is still living there. Austerlitz, who is in fact looking for his mother and does not at first recognize Věra, “stammers out” a sentence in Czech that he has, as he claims, “laboriously learnt by heart”:

Promiňte, prosím, že Vás obtěžuji. Hledám paní Agátu Austerlitzovou, která zde možná v roce devatenáct set třicet osm bydlela. Ich suche eine Frau Agáta Austerlitzova, die möglicherweise hier 1938 noch gewohnt hat. Věra bedeckte in einer Schreckensgeste ihr Gesicht mit ihren beiden, wie es mich durchfuhr, unendlich vertrauten Händen, starrte mich über ihre gespreizten Fingerspitzen hinweg an und sagte nur, sehr leise, aber mit einer für mich wahrhaft wundervollen Deutlichkeit, diese französischen Worte: *Jacquot*, so sagte sie, *est-ce que c'est vraiment toi?* (*Au*, 223–24)

[*Promiňte, prosím, že Vás obtěžuji. Hledám paní Agátu Austerlitzovou, která zde možná v roce devatenáct set třicet osm bydlela.* I am looking for a Mrs Agáta Austerlitzová who may have been living here in 1938. With a gesture of alarm, Věra covered her face with both hands, hands which, it flashed through my mind, were endlessly familiar to me, stared at me over her spread fingertips, and very quietly but with what to me was a quite singular clarity spoke these words in French: *Jacquot*, she said, *dis, est-ce que c'est vraiment toi?* (215–16)]<sup>23</sup>

The “stammering” Czech and the nursery French mingle with the German of the narration — thus giving rise to a “quite singular clarity” within a scene that is utterly strange and even spooky. The protagonist, Austerlitz, is a specimen of the living dead. Věra’s gesture of horror on recognizing him conveys the fact that she is seeing a ghost before her. Freud’s concept of “das Unheimliche” (the uncanny) is evoked here, precisely in the sense in which Sebald used the term in his essays on Austrian literature entitled *Unheimliche Heimat*.<sup>24</sup> The “Unheimlich” in this sense does not lie in something unknown or foreign, but at the core of familiar things and of familiar language.

The highly complex scene I have quoted is a crystallization of linguistic familiarity and strangeness in Sebald. The French and Czech languages intrude into the German language of the narration. However, the narrator of this scene, Austerlitz himself, is not the narrator of the novel as a whole, who remains nameless but is strikingly reminiscent of the author W. G. Sebald.<sup>25</sup> Just like Sebald, he has emigrated as a young man in the 1960s, and of his own free will, from a small town in southern Germany. Unable to tolerate what he experiences as the never-ending afterlife of National Socialism, he seeks a tolerable way of living in a country that is referred to

as England, but which seems somehow extraterritorial and impalpable. From there, he repeatedly travels to Belgium, where, several times, spread out over many years, and under mysterious circumstances, he meets Austerlitz, usually in transitory spaces like waiting rooms and hotel bars. As a narrator, he repeats and translates what he has been told by his protagonist, who speaks alternately French and English. However, Austerlitz’s native tongue is Czech, which he has to learn again “laboriously” because he has completely forgotten it, just like everything else concerning his early childhood, due to his emigration from Prague to Wales as a four-year-old child. Austerlitz learns that he is actually named “Austerlitz” only years later when all other traces of his earlier life have vanished. It is exactly at that point in the novel that the reader learns about the *wrong* name Austerlitz had to use for the time being, his alias, which is, paronomastically, Elias.<sup>26</sup> This occurs in another multilingual scene while the multilinguality vanishes in the English translation:

Vorderhand allerdings sei er [Austerlitz’s headmaster, Penrith-Smith] verpflichtet, mir zu eröffnen, daß ich auf meine Examenspapiere nicht Dafydd Elias, sondern Jacques Austerlitz schreiben müsse. It appears, sagte Penrith-Smith, that this is your real name. (*Au*, 101)

[First, however, it was his duty to tell me that I must put not Dafydd Elias but Jacques Austerlitz on my exam papers. It appears, said Penrith-Smith, that this is your real name. (93)]

The story told in *Austerlitz* is quite similar to that of Goldschmidt’s alter ego: a boy of Jewish descent escapes the Nazis by emigrating without his parents, where he is exiled and “translated.” Sebald’s protagonist, however, is hardly capable of freeing himself from the trauma of his childhood exile and the loss of his parents. Consequently, his multilingualism is neither a realized communicative utopia, nor can it be controlled by means of accomplished translation. It is rather a calamity that troubles his every attempt at communication. He not only “stammers” his forgotten Czech, but also suffers from “Sprachfehler” and “Stotteranfalle” (*Au*, 50; a slight speech impediment and occasional fits of stammering, 42) when he speaks English, the language he had to learn as an exiled child. Moreover, this state of exile is described as being influenced by several phenomena of linguistic alienation. Austerlitz’s foster father, a Calvinist preacher, is, like his wife, mostly incapable of communication, but undergoes a change every Sunday in church, becoming a highly eloquent speaker who tells of the Last Days in the transcendent language of the prophets. Nevertheless, learning the idiom of the Holy Writ turns out to be an extremely difficult task for the little boy Austerlitz. Significantly, his greatest success in language acquisition lies in memorizing the biblical account of language confusion: he manages to learn the chapter from the first book of Moses by

heart and succeeds in reciting it “fehlerfrei und mit schöner Betonung” (*Au*, 84; correctly and with good expression, 76).

The extreme disorientation of language and memory that Austerlitz experiences is manifested through an image that combines language with the architectural topography of an old town, a common allegory of memory:<sup>27</sup>

Wenn man die Sprache ansehen kann als eine alte Stadt, mit einem Gewinkel von Gassen und Plätzen, mit Quartieren, die weit zurückreichen in die Zeit, mit abgerissenen, assanierten und neubauten Vierteln und immer weiter ins Vorfeld hinauswachsenden Außenbezirken, so glich ich selbst einem Menschen, der sich, aufgrund einer langen Abwesenheit, in dieser Agglomeration nicht mehr zurechtfindet, der nicht mehr weiß, wozu eine Haltestelle dient, was ein Hinterhof, eine Straßenkreuzung, ein Boulevard oder eine Brücke ist. (*Au*, 183)

[If language may be regarded as an old city full of streets and squares, nooks and crannies, with some quarters dating from far back in time while others have been torn down, cleaned up and rebuilt, and with suburbs reaching further and further into the surrounding country, then I was like a man who has been abroad a long time and cannot find his way through this urban sprawl any more, no longer knows what a bus stop is for, or what a back yard is, or a street junction, an avenue or a bridge. (174–75)]

Likewise, Austerlitz’s language disorientation indicates his loss of consciousness and recollection. When he is hospitalized due to mental disorder, all of the languages residing in him create a Babylonian confusion for which he can only serve as a medium. As he reports later, this confusion coincides with complete memory loss. He speaks of the time “in der Salpêtrière, als ich mich weder an mich, noch an meine Vorgeschichte, noch sonst irgend etwas erinnern konnte und, wie man mir später berichtete, in diversen Sprachen zusammenhanglose Dinge redete” (*Au*, 383–84; in the Salpêtrière, when I could remember nothing about myself, or my own previous history, or anything else whatsoever, and as I was told later I kept babbling disconnectedly in various languages, 377). On the other hand, the mingling of languages is also essential for Austerlitz’s memory. Until he remembers his childhood self, he cannot embark on a search for the past. Thus, he is haunted by his multilingual memories, which means that he literally sees ghosts who talk to him in a language confusion that hovers between unintelligibility and ultimate understanding:

Es war in Momenten besonderer Schwäche, wenn ich glaubte, nicht mehr weiterzukönnen, daß mir dergleichen Sinnestäuschungen widerfuhren. [. . .] Auch hörte ich, wie hinter meinem Rücken über mich geredet wurde in einer fremden Sprache, Litauisch, Ungarisch oder sonst etwas sehr Ausländisches, dachte ich mir, sagte Austerlitz. (*Au*, 188)

[It was at moments of particular weakness, when I thought I could not go any longer, that my senses played these tricks on me. [. . .] And I would

hear people behind my back speaking in a foreign tongue, Lithuanian, Hungarian, or something else with a very alien note to it, or so I thought, said Austerlitz. (180)]

The phrase of “something with a very alien note to it” could be taken as an indirect reference to the relationship between Austerlitz and the narrator: between the traumatized multilingual speaker and the person giving his narrative voice to him and thus allowing him to speak in the first place. The German language of this narrator is unknown to Austerlitz, like all things German, which, as he notes one day, form a blind spot within his otherwise encyclopedic knowledge. Significantly, German is also the language of those who are responsible for the “Absterben der Muttersprache” (*Au*, 203; the dying away of my native tongue, 195). Considering this link between the German language and a buried past, and the further connection between a German narrator-translator and the traumatized individual who avoids all things German, one could also use the phrase “something with a very alien note to it” to characterize the narrative as a whole. In its elaborate, quasi-nineteenth-century German, Sebald’s novel thematizes the shame surrounding German as the language of the perpetrators. That is why the text is always interrupted, affected by communication difficulties, and haunted by languages other than its own.

The function of multilingualism thus comes close to Sebald’s technique of inserting photos in his text. These enigmatic and intriguing pictures can only be interpreted as illustrations at first glance. As soon as one takes a closer look at them, it becomes ultimately puzzling what they illustrate and what can be seen in them.<sup>28</sup> Just as Sebald’s photos are not the ornamentation of his words, his use of several languages does not just add local color, but is an essential component of the way in which all of his prose works are written. Thus, it is surprising that multilingualism has not been much investigated within the expanding scholarship on Sebald: Heinrich Detering is alone when he remarks in his review of *Die Ausgewanderten* that Sebald’s strange stylization and abrupt shifts from German to English betray the author’s resistance to writing in German at all.<sup>29</sup>

For Sebald, the use of several languages certainly was an indispensable tool in making his elaborate German prose appropriate for his stories: multilingualism gave him the chance to emphasize and unsettle “Germanness” at the same time. By contrast, for Goldschmidt multilingualism arises through the very constitution of his French-German *texte général* and is not aimed at unsettling Germanness specifically, but shows the positive side to being in translation: being liberated between languages and identities. Sebald, however, does not share Goldschmidt’s optimistic view of liberation from the compulsions of language by means of translation: in his narratives, the mixture of languages works instead as an indicator of the linguistic unconscious. Nonetheless there are functional and structural correspondences

between Sebald's and Goldschmidt's multilingualism. In both cases the use of language in the texts points to a different way of speaking that questions the idea of the mastery of language. Despite Goldschmidt's evident bilingual ability and Sebald's stylistic proficiency, the utopia suggested in their writing departs from a vision of language mastery and instead evokes a linguistic space of otherness that goes beyond the confines of the monolingual norm. In his poetological reflections on bilingualism, Goldschmidt draws a conclusion that would be an equally valid statement about Sebald's poetics of multilingualism. Speaking about the language unconscious and about the "failles" and "défaillances" (gaps and feints) of language, Goldschmidt claims that writing commences exactly at the point where language ceases to work and where languages "open up" ("En réalité, c'est sur le même inconscient linguistique, sur les mêmes failles, les mêmes défaillances que s'ouvrent les langues et c'est là que l'écriture commence. C'est là où la langue ne marche pas"<sup>30</sup>).

### Conclusion

In his 1813 essay *Über die verschiedenen Methoden des Uebersetzens* (On the Different Methods of Translation), the Protestant theologian, Romantic philosopher, and translator of Plato Friedrich Schleiermacher characterized bilingual speakers as "wunderbare Männer [...], wie sie die Natur bisweilen hervorzubringen pflegt" (miraculous men that nature sometimes produces), but seemed to regard them ultimately as supernatural beings. Bilingualism, he stated, should be regarded as "eine frevelhafte und magische Kunst" (a wicked and magical art) and those practicing it as quasi-doubles who intend to mock the laws of nature.<sup>31</sup> Thinking of Sebald's ghosts, Schleiermacher's anxious fascination with speaking in several tongues seems quite pertinent. As a poetological argument, however, the exclusion of this "miraculous" phenomenon would prove restrictive. In light of Goldschmidt's and Sebald's multilingualism, one could even argue that writing can and must commence where language ceases to work. In other words, the space of writing, as a space of translation — the translation of experience into narrative — is the in-between space outside and beyond language where meaning is never fixed or stable. As soon as the writing subject translates his or her experience into the medium of the written word, there is a sense in which they give up the self as known in the previous language medium. From this perspective, the idea of writing in a native tongue, with all its connotations of ownership, belonging, and certain identity, is suddenly on shaky ground. In this way, literature can be regarded as a kind of second language, one that no matter how hard we try to "acquire" constantly evades us, producing excesses of meaning in some places, deficits in others. If we accept this view, then everything in literature can

be seen as an effect of this existential multilingualism, understood as exophony — the idea that all literature exists outside of the *phoné* of the mother language.<sup>32</sup> This is what Goldschmidt seems to have in mind when he generalizes, "Jeder Schriftsteller ist zweisprachig"<sup>33</sup> (every writer is bilingual). As a sweeping generalization Goldschmidt's statement is of course questionable, but interesting. The following concluding remarks outline the extent to which this link between writing and multilingualism contributes to a poetics of memory.

The fact that there has always been multilingual literature and that the mingling of languages has a specific function in literary texts<sup>34</sup> attests to the centrality of multilingualism for the study of literature. Today, it seems more evident than ever that national boundaries of culture must be questioned. This does not mean that one should or even could do away with them altogether. But theories and works of postcolonial literature<sup>35</sup> have justly emphasized that the rather generalizing concept of monolingual national literatures is not an accurate reflection of what is going on in world literature. Following Lamping's above mentioned suggestions, the ability of many literary authors to move between different languages challenges the homogenizing idea of national literary canons that try to organize literary works according to one language and one nation. In this respect, authors of the twentieth century who wrote in more than one language (like Vladimir Nabokov and Samuel Beckett<sup>36</sup>) or authors who extensively thematized their multilingualism (like Elias Canetti<sup>37</sup>) can be regarded as exemplary figures.

Given recent concepts of comparative literature, it becomes more and more evident that multilingualism can indeed open up a new space for case studies as well as for general theories of literature, transgressing the norm of monolingualism and achieving a more refined practice of differentiating the plurality of idioms in a single author or text.<sup>38</sup> Moreover, such a research program could lead to a rapprochement of literary criticism and linguistics: after all, phenomena of multilingualism have gained considerable attention in linguistics for decades. Since Uriel Weinreich's *Languages in Contact* (1953), language shift and language maintenance have been explored in manifold ways. In this field of study, the empirical observation that people shift from one language to another for different reasons, or that they maintain their original language under circumstances in which normally they would be likely to give it up, has given rise to the psychological and sociological analysis of "language attitudes" in populations and individuals, that is, of the ideas and practices that motivate speakers to use or not use a certain language or language variety in certain domains.<sup>39</sup> These inquiries all question the presumption that monolingualism is an intrinsic and implicit human characteristic and have led to axiomatic formulations like, "Le plurilinguisme est la règle, l'unilinguisme l'exception"<sup>40</sup> (multilingualism is the rule, monolingualism is the exception), and even to somewhat



speculative generalizations on the multilingualism of human beings as such.<sup>41</sup>

It is obvious that bilingual acquisition in childhood especially is of importance within the linguistic context. Indeed, given the extensive case-studies on bilingual children from the first half of the twentieth century, the primary acquisition of more than one language can be regarded as a model of multilingualism, while language shift has been thoroughly studied in cases of childhood migration.<sup>42</sup> All of these studies focus on the orality of language acquisition. This is precisely where literary research begins to be relevant — meaning not only academic scholarship, but in a much wider sense of the term the findings of analytical thought that literary texts contain and reveal by virtue of a carefully crafted literary discourse. If we understand literature as a medium capable of exposing to us the space of translation, the in-between zone of language, then literary analysis can show to what extent the supposedly immediate, illiterate, and primary language experience can only be conceptualized as a mediated one. With Goldschmidt and Sebald, this experience is suggested through the process of remembrance and reconstruction both protagonists engage in. Goldschmidt's auto-fictions as well as Sebald's *Austerlitz* are case studies in multilingualism that produce a kind of knowledge about language that could not have been yielded in the realm of linguistics or psychology. In that sense, multilingualism is an exemplary site of literature.

## Notes

<sup>1</sup> See Christhard Hoffmann, "Zum Begriff der Akkulturation," *Handbuch der deutschsprachigen Emigration 1933–1945*, ed. Claus-Dieter Krohn et al. (Darmstadt: Primus, 1998), col. 117–28.

<sup>2</sup> See Claus-Dieter Krohn, "Einleitung," *Handbuch der deutschsprachigen Emigration 1933–1945*, col. 1–4.

<sup>3</sup> Döblin writes: "Sich davon ablösen? Aber das heißt mehr, als sich die Haut abziehen, das heißt sich ausweiden, Selbstmord begehen." Alfred Döblin, "Als ich wiederkam . . .," *Schriften zu Leben und Werk* (Olten: Walter, 1986), 267–72; here: 270.

<sup>4</sup> See Wulf Köpke, "Die Wirkung des Exils auf Sprache und Stil. Ein Vorschlag zur Forschung," *Exilforschung* 3 (1985): 225–37.

<sup>5</sup> See Manfred Durzak, "Laokoons Söhne. Zur Sprachproblematik im Exil," *Akzente* 21 (1974): 53–63.

<sup>6</sup> Dieter Lamping, "'Linguistische Metamorphosen.' Aspekte des Sprachwechsels in der Exilliteratur," *Germanistik und Komparatistik: DFG-Symposium 1993*, ed. Hendrik Birus (Stuttgart: Metzler, 1995), 528–40; here: 539. For recent linguistic concepts of language reorientation and language shift, see *Methodological and Analytical Issues in Language Maintenance and Language Shift Studies*, ed. Maya Khemlani David (Frankfurt: Lang, 2002); *Creoles, Contact, and Language Change*.

*Linguistics and Social Implications*, ed. Geneviève Escure (Amsterdam: Benjamins, 2004); *Mehrsprachigkeit, Minderheiten und Sprachwandel/Multilingualism, Minorities and Language Change*, ed. Peter H. Nelde (St. Augustin: Asgard, 2004).

<sup>7</sup> See Susanne Utsch, "Vergnügen und Qual des englisch-Schreibens': An Approach to the Literary Language Shift of Klaus Mann," in *Die Alchemie des Exils: Exil als schöpferischer Impuls*, ed. Helga Schreckenberger (Vienna: edition präzens, 2005).

<sup>8</sup> See Martin Rector, "Frühe Absonderung, später Abschied. Adoleszenz und Faschismus in den autobiographischen Erzählungen von Georges-Arthur Goldschmidt und Peter Weiss," *Peter Weiss Jahrbuch* 4 (1995): 122–39. See also Michaela Holdenried, "Das Ende der Aufrichtigkeit? Zum Wandel autobiographischer Dispositive am Beispiel von Georges-Arthur Goldschmidt," *Archiv für das Studium der neueren Sprachen und Literaturen* 149 (1997): 1–18; Alfred Bodenheimer, "Kenntlichkeit und Schuld. Zur literarischen Jugendautobiographie G.-A. Goldschmidts," in *In der Sprache der Täter: Neue Lektüren deutschsprachiger Nachkriegs- und Gegenwartsliteratur*, ed. Stephan Braese (Opladen: Westdeutscher Verlag, 1998), 149–66; Hans-Jürgen Heinrichs, "Die Überquerung der Flüsse. Das autobiographische Schreiben von Jorge Semprun und Georges-Arthur Goldschmidt," *Merkur* 54/6 (2000): 487–99.

<sup>9</sup> Georges-Arthur Goldschmidt, *Die Absonderung: Erzählung* (Zürich: Ammann, 1991), 19. Subsequent references to this work are cited in the text using the abbreviation *Ab* and page number.

<sup>10</sup> This seems to echo a passage in Jean Améry where the refugee has to summon all his "Angst und Vernunftkontrolle" (fear and rational control) not to talk to an SS-man in their mutual native dialect, but instead to stammer some phrases in his "under cover" French. Jean Améry, "Wieviel Heimat braucht der Mensch," in *Jenseits von Schuld und Sühne: Bewältigungsversuche eines Überwältigten* (Stuttgart: Klett-Cotta, 1988), 67–68.

<sup>11</sup> Georges-Arthur Goldschmidt, *La forêt interrompue. Récit* (Paris: Seuil, 1991), 36.

<sup>12</sup> Georges-Arthur Goldschmidt, *La traversée des fleuves. Autobiographie* (Paris: Seuil, 1999), 170.

<sup>13</sup> Georges-Arthur Goldschmidt, *Über die Flüsse. Autobiographie* (Zürich: Ammann, 2001), 205.

<sup>14</sup> The English translation from the German is identical except that "Spähwagen der Wehrmacht" translates as "Wehrmacht scout car" as opposed to "vehicle."

<sup>15</sup> Georges-Arthur Goldschmidt, "Une chaise à deux dossiers/Ein Stuhl mit zwei Lehnen" [German translation by Michael von Killisch-Horn], *Sirene* 4/8 (1991), 68–99; here: 74.

<sup>16</sup> Georges-Arthur Goldschmidt, *Quand Freud voit la mer: Freud et la langue allemande* (Paris: Buchet/Chastel, 1988), 27. Subsequent references to this work are cited in the text using the abbreviation *Fr* and page number.

<sup>17</sup> Johann Gottlieb Fichte, *Reden an die deutsche Nation* (1807/1808, Hamburg: Meiner, 1978), 72.

<sup>18</sup> Georges-Arthur Goldschmidt, "Vorwort zur deutschen Ausgabe," *Als Freud das Meer sah: Freud und die deutsche Sprache*, trans. Brigitte Große (Zürich: Ammann, 1999), 11.

- <sup>19</sup> See Stefan Willer, *Poetik der Etymologie: Texturen sprachlichen Wissens in der Romantik* (Berlin: Akademie, 2003), 14–26.
- <sup>20</sup> Goldschmidt, *Über die Flüsse*, 205.
- <sup>21</sup> Georges-Arthur Goldschmidt/Hans-Ulrich Treichel, "Jeder Schriftsteller ist zweisprachig. Ein Gespräch," *Sprache im technischen Zeitalter* 32/131 (1994): 273–85; here: 285.
- <sup>22</sup> W. G. Sebald, *Austerlitz* (Frankfurt am Main: Fischer, 2003). Subsequent references to this work and the English translation by Anthea Bell (London: Penguin, 2002) are cited in the text using the abbreviation *Au* and page numbers for the German and English editions respectively.
- <sup>23</sup> Just note the slight differences in the wording of the "other" languages: Czech and French are in italics only in the English translation; an accent appears on the last vowel of Vera's surname; a "dis" ("say") is added to her words.
- <sup>24</sup> W. G. Sebald, *Unheimliche Heimat: Essays zur österreichischen Literatur* (Salzburg: Residenz, 1991).
- <sup>25</sup> Mark R. McCulloh, *Understanding W. G. Sebald* (Columbia, SC: U of South Carolina P, 2003), 110.
- <sup>26</sup> For the use of names in Sebald, see Iris Denneler, *Von Namen und Dingen. Erkundungen zur Rolle des Ich in der Literatur* (Würzburg: Königshausen & Neumann, 2001), 133–58.
- <sup>27</sup> See Anne Fuchs, "Die Schmerzensspuren der Geschichte": *Zur Poetik der Erinnerung in W. G. Sebalds Prosa* (Cologne: Böhlau, 2004), 41–67, especially 47–54 ("Topografische Netzwerke in 'Austerlitz'"); R. J. A. Kilbourn, "Architecture and Cinema: The Representation of Memory in W. G. Sebald's 'Austerlitz,'" in *W. G. Sebald: A Critical Companion*, ed. J. J. Long and Anne Whitehead (Edinburgh: Edinburgh UP, 2004), 140–54.
- <sup>28</sup> See Heiner Boehncke, "Clair obscur. W. G. Sebalds Bilder," *Text + Kritik* 158: *W. G. Sebald* (2003), 43–62; Markus R. Weber, "Die fantastische befragt die pedantische Genauigkeit. Zu den Abbildungen in W. G. Sebalds Werken," *Text + Kritik*, 63–74.
- <sup>29</sup> Heinrich Detering, "Große Literatur für kleine Zeiten. Ein Meisterwerk: W. G. Sebalds 'Die Ausgewanderten,'" *Frankfurter Allgemeine Zeitung*, 17 November, 1992, reprinted in *W. G. Sebald*, ed. Franz Loquai (Eggingen: Isele, 1997), 82–87; here: 86.
- <sup>30</sup> Goldschmidt, "Une chaise à deux dossiers," 78.
- <sup>31</sup> Friedrich Daniel Ernst Schleiermacher, "Ueber die verschiedenen Methoden des Uebersetzens," *Das Problem des Übersetzens*, ed. Hans Joachim Störig (Darmstadt: Wissenschaftliche Buchgesellschaft, 1963), 38–70; here: 50, 64.
- <sup>32</sup> See *Exo-Phonie: Anders-Sprachigkeit (in) der Literatur*, ed. Susan Arndt, Dirk Naguschewski, Robert Stockhammer (in press).
- <sup>33</sup> Goldschmidt/Treichel, "Jeder Schriftsteller ist zweisprachig," 284.
- <sup>34</sup> See Leonard W. Forster, *The Poet's Tongues: Multilingualism in Literature* (London: Cambridge UP, 1970); András Horn, "Ästhetische Funktion der Sprachmischung in der Literatur," *Arcadia* 16 (1981): 225–41.

- <sup>35</sup> See *Hybridity and Postcolonialism: Twentieth-Century Indian Literature*, ed. Monika Fludernik (Tübingen: Stauffenburg, 1998); *Multiculturalism & Hybridity in African Literatures*, ed. Hal Wylie (Trenton, NJ: Africa World Press, 2000); Patsy J. Daniels, *The Voice of the Oppressed in the Language of the Oppressor: A Discussion of Selected Postcolonial Literature from Ireland, Africa, and America* (New York: Routledge, 2001); *Beyond the Borders: American Literature and Post-Colonial Theory*, ed. Deborah L. Madsen (London: Pluto Press, 2003).
- <sup>36</sup> See Antonina Filonov Gove, "Multilingualism and Ranges of Tone in Nabokov's 'Bend Sinister,'" *Slavic Review* 32 (1973): 79–90; Ann Beer, "'Watt,' Knott and Beckett's Bilingualism," *Journal of Beckett Studies* 10 (1985): 37–75.
- <sup>37</sup> See Anne Fuchs, "'The Deeper Nature of My German': Mother Tongue, Subjectivity, and the Voice of the Other in Elias Canetti's Autobiography," in *A Companion to the Works of Elias Canetti*, ed. Dagmar C. G. Lorenz (Rochester, NY: Camden House, 2004), 45–60.
- <sup>38</sup> See *Multilinguale Literatur im 20. Jahrhundert*, ed. Manfred Schmeling, Monika Schmitz-Emans (Würzburg: Königshausen & Neumann, 2002).
- <sup>39</sup> See Uriel Weinreich, *Languages in Contact: Findings and Problems* (The Hague: Mouton, 1953); Joshua A. Fishman, "Language Maintenance and Language Shift as a Field of Inquiry," *Linguistics* 9 (1964): 32–70; Robert C. Gardner, *Social Psychology and Second Language Learning: The Role of Attitudes and Motivation* (London: Arnold, 1985); Atilla Yakut, *Cultural Linguistics and Bilingualism: A Bibliography* (Frankfurt: Landeck, 1994); Peter Garrett, Nikolas Coupland, Angie Williams, *Investigating Language Attitudes: Social Meanings of Dialect, Ethnicity and Performance* (Cardiff: University of Wales Press, 2003); *Plurilinguisme — Mehrsprachigkeit — Plurilingualism: Enjeux identitaires, socio-culturels et éducatifs*, ed. Lorenza Mondada and Simona Pekarek Doehler (Tübingen: Francke, 2003).
- <sup>40</sup> Georges Lüdi/Bernard Py, *Être bilingue* (Bern: Lang, 2003), 1.
- <sup>41</sup> See Mario Wandruszka, *Interlinguistik: Umrisse einer neuen Sprachwissenschaft* (Munich: Piper, 1971); *Die Mehrsprachigkeit des Menschen* (Munich: Piper, 1979).
- <sup>42</sup> See Jules Ronjat, *Le développement du langage observé chez un enfant bilingue* (Paris: Champion, 1913); Werner F. Leopold, *Speech Development of a Bilingual Child: A Linguist's Record* (Evanston, IL: Northwestern UP, 1939–1949); Donald C. Porsché, *Die Zweisprachigkeit während des primären Spracherwerbs* (Tübingen: Narr, 1983); Rosemarie Tracy, "Vom Ganzen und seinen Teilen. Überlegungen zum doppelten Erstspracherwerb," *Sprache und Kognition* 15/1–2 (1996), 70–92; Annette Kracht, *Migration und kindliche Zweisprachigkeit: Interdisziplinarität und Professionalität sprachpädagogischer und sprachbehindertenpädagogischer Praxis* (Münster: Waxmann, 2000); Stefan Schneider, "Frühkindliche Mehrsprachigkeit aus sprachwissenschaftlicher Sicht," in *Vielerlei Zungen: Mehrsprachigkeit + Spracherwerb + Pädagogik + Psychologie + Literatur + Medien*, ed. Allan James (Klagenfurt: Drava, 2003), 11–48.

*Studies in German Literature, Linguistics, and Culture*

German Memory Contests  
The Quest for Identity in  
Literature, Film, and Discourse  
since 1990

Edited by  
Anne Fuchs, Mary Cosgrove,  
and Georg Grote

CAMDEN HOUSE

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First published 2006  
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: 1-57113-324-0

#### Library of Congress Cataloging-in-Publication Data

German memory contests: the quest for identity in literature, film, and discourse since 1990 / edited by Anne Fuchs, Mary Cosgrove, and Georg Grote.

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

Includes bibliographical references and index.

ISBN 1-57113-324-0 (hardcover: alk. paper)

1. Germany — Civilization — 20th century — Psychological aspects.
2. Memory — Social aspects — Germany.
3. Group identity — Germany — History — 20th century.
4. Germany — History — 1990 — Historiography.
- I. Fuchs, Anne. II. Cosgrove, Mary. III. Grote, Georg, 1966—
- IV. Title. V. Series: Studies in German literature, linguistics, and culture (Unnumbered)

DD290.26.G465 2006  
306.0943-dc22

2006007786

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.

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## Acknowledgments

THIS VOLUME CONSISTS of fourteen selected articles by scholars from Germany, Great Britain, the United States, and Ireland. Engaging in a dialogue on cultural identity in unified Germany, the contributors explore the dynamic of contemporary German memory debates from a range of interlocking positions.

In order to make the volume accessible to non-German speakers, all German quotations have been translated into English. Unless otherwise stated, all translations were made by the author of the respective article.

The publication of this volume was made possible by the generous support of the Humanities Institute of Ireland (HII) at University College Dublin. An international conference on "Memory Contests: Cultural Memory, Hybridity and Identity in German Discourses since 1990" was hosted and funded by the Humanities Institute in June 2004. We gratefully acknowledge the HII's support and further assistance by the Goethe Institute and the German Embassy, which have been staunch supporters of Irish German Studies over the years.

The completion of the volume in autumn 2005 was helped by the Irish Research Council for the Humanities, which awarded a Senior Fellowship to Anne Fuchs. We would like to thank all funders for their support. Special thanks go to Jim Walker at Camden House, who offered invaluable editorial comments, supporting the project enthusiastically to completion.

A. F., M. C., G. G.  
 Dublin, March 2006