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Chapter 1 : ANTIFASCIST - Definition and synonyms of antifascist in the English dictionary

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It is not so much that truth is disrespected, distorted or ignored more than ever before, but rather that the consequences for doing so have seemingly dwindled to nearly zero. One could argue that this is vastly more damaging, because the degree of our accountability to one another profoundly influences how and if we can arrive at any sort of truth, period. Prior to the onset of information technology, there were well-established and of course, deeply flawed mechanisms for generating and enforcing accountability. Now, this mechanism of information technology that has relieved us of accountability is already so deeply enwoven into our society that not only will we never put the genie back in the bottle, we are at a loss to imagine how to ever get this genie to play nice. Except the problem is that this kind of righteous outrage is, in fact, entirely an illusion. What interests me is how the insertion of technology into this discourse has changed our perceptions of the burdens that these concepts – truth, consensus, trust and accountability – are expected to bear. Roughly speaking, technology has begotten two completely contradictory streams of development in this regard. This is old news – one person finds a better way to make fertilizer and someone else finds a way to build a better bomb using that fertilizer. Within the context of accountability, the two streams may seem to be paradoxical, but this is only superficial. Most obviously, there are the successes that have allowed a tremendous blossoming of commerce. An early, pressing problem faced by ecommerce was the creation of trust between buyers and sellers in an anonymous, disembodied marketplace. Buyers were interested in what they could buy online, but reluctant to fork over cash to anonymous strangers. In , eBay was one of the first to propose a simple accountability mechanism for trader-to-trader transactions: Today, the approach is received wisdom, but at the time no one knew if would actually work. Moreover, the applications of this mechanism seem to have grown well beyond the simple trader-to-trader transaction. We are now accustomed to reading book reviews on Amazon, restaurant reviews on Yelp, accommodation reviews on TripAdvisor, among many others. Reviews are also arguably being used to put the screws on part-time entrepreneurs such as AirBnB hosts and Uber drivers, but that is a topic for another time. It is sufficiently uncontroversial to say that, in a very concrete sense, we are becoming ever more reliant on an army of anonymous commenters to help us in our sensemaking of what to read, eat, buy or see. Trust and accountability mechanisms have expanded in even subtler ways, specifically in the way that machine participants trust one another within a given system. The benefit of making it costly to validate transactions is that validation can no longer be influenced by the number of network identities someone controls, but only by the total computational power they can bring to bear on validation. Basically, each machine on the network must validate all transactions, and all transactions must match across all machines. The computational intensity required means that no one individual can fake a transaction and fool the other participants. This is counterintuitive because we think of the goals of software design as privileging lighter, faster and simpler solutions. A waggish take might see this as little more than make-work for the digital age. Nevertheless, the critical element here is that there is no central authority that vets the transactions. The network validates itself as it goes along, and, if everything works as it should, participants that act in bad faith are rooted out as a matter of course. I suspect that this sort of decentralized, distributed trust mechanism will find itself refined and deployed in many ways – for example, in credit systems for validating bottom-of-the-pyramid consumers. But it also occupies an important place within our narrative: From the point of view of a machine, it is a straight line from accountability to trust, and from there to consensus and truth. There is always an implied value at stake – the feedback or ranking or other process being applied to it is simply there to clarify, refine or nudge the final value one way or the other. This is the meat and potatoes of not just microeconomics, but almost every "disruptive" idea to come out of Silicon Valley. As a result, the amount of attention these cases command is far out of proportion to our sensemaking as a whole. In this worldview, truth is indistinguishable from, or is rather interchangeable with, price

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discovery. But there is still all that squishy stuff where technology has hung us out to dry. Let alone the realities of climate change or evolution? Why do sites like Snopes. Most importantly, why has technology, which otherwise has been such a staunch ally in concretizing the invisible hand, been unable to bring us any closer when it comes to a shared set of values? The social is not a clear and unequivocal process. Do modern societies correspond to a process of socialisation or to one of progressive desocialisation? Thus the institutions which have sign-posted the "advance of the social" could be said to produce and destroy the social in one and the same movement. This process takes protest or for that matter any kind of political action and subsumes it into media, which then converts it into merely another object for consumption. Writing in , Baudrillard was essentially finishing off Marxism as a plausible revolutionary theory. But he was mostly concerned with top-down media technologies and the manner in which once-meaningful events are rendered into meaningless theater, or rather whose meaning resided exclusively in their own theatricality. A good example is his examination of the transformation of political party conventions here in the United States. Once political conventions became televised, decisions of any consequence ceased to be made at those events. They simply became spectacle; the spectacle of the thing in question becomes the thing itself. A good twenty years later, the World Wide Web began its inexorable crawl across and of the globe. It is possible that the machine can metabolize the mind. For the same mechanisms that have allowed such a preternatural calibration of transactional value seem to be exacerbating the consensus around values that cannot be transacted. The fact is that there is an entirely different set of assumptions at work here. Except that they call it "corruption and moral decay" instead of "distortion. If we consider the insertion of technology into this dynamic, the fact emerges that we have not designed technology to help us in our, shall I say, more saintly endeavors. Technology subsumes these squishier, values-driven behaviors into itself as best as it can, but it cannot ever do so completely. There is no shortage of bridges under which Internet trolls lurk, waiting to pounce on anyone who displeases them. Whether there will be any real-life consequences for the people who commit such acts, this remains to be seen. Furthermore, there is no reason why unaccountability cannot, and will not, continue its expansion. Like cosmic inflation, it does not need a reason to keep going, or anticipate a boundary to detain it. There is an old Wall Street adage about any significant market downturn: Moreover, it is simply too late to redesign the Internet for greater accountability. The last or first? Perhaps in another, alternative universe, Xanadu became the default design template for an Internet that encouraged not just price accountability. In the meantime, and back in this universe, what technology has exposed is only what we have always known: This is why I maintain that any hand-wringing about the state of the conversation on the Web is ultimately a red herring. Posted by Misha Lepetic at Photo sent to me by the artist in March Imran Mir, pre-eminent Pakistani graphic designer; serious, inspired, thoughtful, whimsical, prolific artist; a man of great heart, and an immensely generous soul; died on October 28, When I joined the Central Institute of the Arts Council in Karachi as a first year student, Imran, a senior student, immediately became a friend and an inspiration. For the next forty plus years while I moved to the US and took a different path, Imran never for a moment faltered in his encouragement and insistence that I continue to be an artist. Because of Imran, my Karachi identity was forever as an artist rather than a doctor and I loved that respite! The thought of Karachi without Imran feels painfully hollow. His incredible loyalty, generosity, thoughtfulness, creativity, sense of humor, and passionate joie de vivre is etched in his wife and sons, and will continue to be deeply cherished by family and countless friends. Imran had planned the book launch for November 22nd, Then and to this day, with his mischievous grin, Imran would quietly slip in a punchy line full of wit, almost inaudible- yet it was heard by all present, and would make everyone double up in laughter. At the time, CIAC had a dynamic, energized and charged environment. It was a modest place, one long corridor flanked by classrooms on either side, equipped with only the basics, yet it brought out the best from its students. The principal, Ali Imam, had recently returned from the UK, he would be seen hovering in a yellow shirt and corduroy pants, exuding an air of no-nonsense, the aroma from his pipe preceding his towering personality. He exposed students to the work of artists from all over the country—in fact the region. Born in Karachi, Imran is the youngest amongst seven brothers and two

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sisters. His father died when Imran was very young and he grew up sheltered amidst the love of his family – to the extent of being very spoiled! Nighat, his wife, says the influence continues till this day. He studied in many different schools, including one in Murree. Imran was not good at academics, but always wanted to study art. Since childhood, Imran had longed to be an artist, to live in the realm of form and colour. He was enamoured by the glamour of Indian films and practiced drawing their actors along with his comic book heroes. When he showed his portfolio for admission at CIAC, Ali Imam brusquely dismissed his efforts, suggesting he should sell his sketches of Tarzan, actors and actresses on the footpath at Saddar! With one continuous, strong individualistic graphite line, he captured the essentials of the person on paper. With single-mindedness and determination, Imran pursued and explored the power and control of the graphite line, from the dot to the infinite circle. Imran steadfastly and tirelessly pursued his goals. Being very organized and methodical, he has a logical approach to life. Very consciously, he chartered his career path towards a profession that would be economically viable, in order to have the freedom to paint and pursue other inner desires. He returned to Pakistan to work at Asiatic Advertising, a leading advertising agency, where he met his life partner, Nighat. In, he set up his own advertising firm, Circuit, as a one-room operation, and in no time it expanded into one of the foremost, vibrant advertising agencies in the country. His signature is in itself a work of art. In , stemming from discussions amongst a group of artists, architects and designers, the Indus Valley School of Art and Architecture was founded in Karachi. Imran and myself were among its founders. The motivation behind the founding of this not-for-profit institution began with a modest dream, to give something back to the city for what it had given us. When concepts and ideas were consolidated, doors opened for the dream to start taking shape and become a reality. All those who were approached helped relentlessly in every conceivable way. IVS has gone way beyond the initial vision.

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Chapter 2 : Full text of "When Sonia Met Boris An Oral History Of Jewish Life Under Stalin"

Resistance of the Heart: Female Suffering and Victimhood in DEFA's Antifascist Films.

The illustrated book of poetry *Last Dances* appears. The publication of his autobiographical work *Peeling the Onion* is brought forward. The autobiographical prose work *The Box* is published, taking up where *Peeling the Onion* leaves off in . It was already well known that he had been seduced by Nazism as a boy and had wholeheartedly wished for Hitler to emerge victorious. Alternatively, it may come to be seen as a moment when it became possible, just as the wartime generation was passing away, and reflecting the way Germans were now speaking differently about the Nazi era, to admit degrees of complicity without inviting immediate condemnation. Above all, we are prompted to reflect, perhaps more than might be customary in a book dedicated to the discussion of the artistic achievements of a contemporary author and written primarily for university undergraduates and graduate students, on the considerable differences of opinion that Grass provokes, and in fact had already always provoked even before his startling revelation. Or, more accurately, we may be prompted to consider the differences in the parameters within which literary scholars in particular frame their enquiries and the criteria according to which they assess the life and work of the author. Indeed, in the case of a renowned writer such as Grass, who has been exhaustively and authoritatively discussed in secondary literature, it may be that the impetus to explore the different perspectives from which critics approach his work is in any event a welcome development. If the readers to whom this book is addressed find that they recognise the frames of reference which its contributors bring to bear on their topics, they may be more able to generate their own insights or counter-arguments, identifying what the approach used in a given chapter is most suited to bring out – and what it may have missed or overlooked. Relating to his life since the early s, key biographical strands are identified such as his political campaigning on behalf of the Social Democratic Party SPD , and particularly its leader Willy Brandt, his disillusionment with party politics in West Germany, interest in environmental issues and the Third World, including travel in India in the mids and late s, and his outspoken opposition to German unification in and many interventions in debates in Germany and beyond through to the present day. Naturally, this approach has been challenged. A second approach to Grass, and one which is adopted by several chapters in this volume, is to focus on his work as an artist, dramatist, poet and writer and to evaluate individual texts or artefacts as aesthetic constructs. Instead, the emphasis is on the range of his endeavours, his varying proficiency in the different media in which he creates e. This would encompass his early indebtedness to expressionism and existentialism also very marked in his first efforts as a graphic artist , his subsequent development as a Baroque storyteller in the so-called Danzig Trilogy *The Tin Drum* , ; *Cat and Mouse* , ; and *Dog Years* , , and his excursion into shorter prose fiction relating to contemporary political campaigns in *Local Anaesthetic* and *From the Diary of a Snail* . A subsequent phase might be characterised by the extension of his concerns beyond Germany to the effects of world overpopulation, global poverty, the danger of nuclear catastrophe particularly after the Chernobyl reactor explosion in and the environment in *Headbirths* or *The Germans Are Dying Out* , *The Rat* , *Show Your Tongue* , and *Dead Wood*: The emphasis might be on character development, perhaps across a number of works, on the importance of milieu Danzig, for example , on plot development or thematic concerns – again, often across multiple texts, drawings or artefacts – or on the role of narrators and complex narrative structures in *Dog Years*, for example, there are three books each with its own narrator. Biography is important here to the extent that Grass is held to deploy a narratively constructed version of his own experiences for public consumption in his aesthetic works and his interventions as an essayist, speech-maker and political campaigner. For example, in relation to *Crabwalk* , scholars have argued that the inclusion of the perspectives of three generations of one family re-stages the contest to interpret and memorialise the Nazi past between those who experienced the war directly, those born during the war or just after i. Frequent reference is made to the campaign speeches he made in the s in support of the SPD and to key essays and speeches since that

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period, for example, on civic values, contemporary issues such as the deployment of American nuclear weapons in West Germany in the s, or the Third World, or 6 Introduction against German unification both before and after It also regularly extends to the reception of his work by journalists, social commentators, academics and even Federal Chancellors. To attempt to analyse his work in this way appears to some colleagues to do it an injustice " and to miss the point. By way of conclusion, it may be appropriate to say a few words about the contributors to this Cambridge Companion. It is 8 Introduction the ambition of this volume that the conversation between the different chapters contained within it may inspire the next generation of Grass critics " the readers of this book " to make their own contribution to the discussion. Harvill Secker, , p. Harcourt, , p. Yet it is not until the mids that autobiographical modes predominate in his literary writing, which follows a trend evident in his public statements from the beginning of the previous decade. The collection of one hundred stories which make up *My Century* , for example, alternate between memoir and fiction in ways which may be seen as emblematic for his entire oeuvre. The result is the story of his historical and cultural identity from the events which have shaped it, whether or not he experienced them first hand. There are distinctions to be made: *Peeling the Onion* is fictive autobiography, whereas most of the other books are forms of autobiographical fiction. In his early fiction Grass attached some of his own experiences to a series of central characters: At the same time he makes a living by accusing others, such as the Danzig actor turned SA-man, Walter Matern. Before the war Matern helped beat up his erstwhile best friend, the half-Jewish Eddi Amsel, but devotes himself after to avenging crimes committed by others while keeping quiet about his own. At the same time, he is convinced that his former victim is persecuting him. Matern and Amsel were both born in , which makes them a crucial decade older than Grass. Matern is an autobiographical possibility of the type Grass imagined in the narrative essay *Headbirths* or *The Germans are Dying Out* , in which he sketched out his likely path through the Hitler years had he been born ten years earlier. By the same token Amsel can be seen as a wishful self-projection as artist-victim. Grass would have been less histrionic than Matern, but a compromised Nazi also-ran, who published his first poems in official outlets and who supported the Nazi cause with enthusiasm: In other words, he recognised some of the demon Strauss in himself. He stood by when the nuns on the Normandy beach were shot by German machine gunners on the eve of the Allied invasion. In some respects this makes him for Grass a wishful retrospective self-projection. He has that supreme freedom from responsibility which artists in different ages have sometimes claimed for themselves as long as he eludes the euthanasia programme for abnormally shaped individuals. He pursues his own interests, searching for the meaning of life or gratifying his sexual desires, instead of showing a consistently moral interest in the historical events going on around him. At the end he engineers his arrest for a crime that he did not commit because his ill-defined guilt needs a focus. On his thirtieth birthday, after serving two years in prison, he is found to be innocent and released back into the world, where he will have to learn to live with the contradiction of being guilty in the wider sense but innocent of any particular charge. In so many ways so very unusual, Oskar is in this respect both an authorial alter ego and a German Everyman. He then comes to comprehend what his deeds entailed and to recognise the self-serving tales of heroics he had heard at school for the propaganda they were. His behaviour towards Mahlke is an everyday moral failure, all the more horrifying because it was unforced. He expresses his dilemma succinctly when he says about the schoolteacher who was deported to Stutthof concentration camp: This is why beating him up and leaving him for dead does not get rid of him. It explains how Amsel survives to become a leading figure in the West German postwar Economic Miracle. Amsel is both Jewish and not Jewish. The use of this figure was questioned by the German writer W. Ott is presented, however, as a figment who never existed. He is an allegory of the sceptical Social Democratic and anti-Nazi spirit which finally triumphs in the other narrative strand of that book which is set in the electoral present of Ott is more complicated than that, however. Grass combines elements of the biography of the well-known Jewish literary critic Marcel Reich-Ranicki, and particularly of his survival experience in Warsaw during the Nazi Occupation " which he acknowledges in the book " with elements of his own wartime past, which he did not reveal

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until *Peeling the Onion*. He thus amalgamates Jewish identity with German. Ott spends most of the war years in a cellar, surrounded by bicycle parts. On the retreat from the Red Army in the winter of 1945, Grass briefly found himself with half a dozen fellow SS soldiers in a recently deserted premises in a village in eastern Germany. Looking round them they realised what its civilian function had been until just a few hours previously and the hurried flight of its owners. Having no obvious means of escape, their corporal orders each to grab a bicycle and pedal for his life. Grass is forced to own up to not knowing how to cycle and is ordered to stay put and provide cover. He is convinced that this inability will result in his getting killed. Before he has time to fire a shot in their defence, however, his comrades are mown down in the street. His not knowing how to ride a bike thus saved his life. He told the story in public for the first time in 1965 but it had been a staple part of his personal repertoire and private narrative identity for many years before that. It may seem here to some readers that Grass is equating his German experience of survival and suffering with that of the Jews. Following the fictional biographies in his novels, non-Jewish Germans must incorporate Jewish experience into their own in order to undermine cultural difference, which is always artificial and sometimes destructive. This is precisely what Matern fails to do by the end of *Dog Years*. In this utopia all races will contribute to a new hybrid society in which differences in identity based on language, skin colour, history or religion will be abolished. Like Rushdie, Grass is of mixed background, part German, part Slav. Members of his family fought in both sides in the First World War: The age seventeen is always key for his fictional characters because of the great involuntary change, which reacted with every fibre of his own being over the summer of 1914. Reflecting on encroaching middle age, he said: I will soon be forty-seven and do not have any particular problems with ageing, which is perhaps on account of my own development, as I was seventeen, eighteen at the end of the war, and obviously in some respects more than others, I reached adulthood fairly early, which means getting older is no longer so decisive for me. Between seventeen and forty-seven life is marked usually by a series of milestones, none of which Grass feels count very much for him. Yet you had experienced the last years of the war as an adolescent who was aware of what was happening around him and you had inculcated Nazi ways of thinking because you had been socialised in the Jungvolk pre-Hitler Youth organisation, the Hitlerjugend Hitler Youth, the Arbeitsdienst compulsory work service and finally the military, whether that meant the regular army Wehrmacht or special forces, such as the SS. Remaining inactive in the face of injustice can be a form of action, as Pilez and in particular Liebenau know too well. Had Grass been just two years older, let alone ten as he conjectured in *Headbirths*, then by his past could have looked very different. He could have been called up in the autumn of 1940 instead of 1941; it is likely his SS division would have been involved in reprisals against civilians, such as the shooting of partisans, or in supplying the human material to the extermination camps in Poland. He would have had every opportunity to be a party to atrocities. I was a member of the Hitlerjugend, at the end of the war aged only sixteen there was time for me to become a soldier, and when I was seventeen the war was over. It took a little while for me for the shock to hit me, for me to realise the full extent of the crime that from this point would weigh on all of us. On my generation as well, even though we were lucky enough to be too young to be pulled directly into the criminal events. But I have never claimed that was to my credit, it was just luck. If I had been three or four years older, it could all have looked very different. Believing entails suspension of the critical faculties. The second was the reunification of the two German states in 1990. Grass initially opposed this on the principle that because the Holocaust had been committed in the name of Germany, no such nation state should be revived. He quickly went over to criticise what amounted to a West German takeover of the communist East, for reasons, he would argue, subsequent developments vindicated. Respect for the lives and achievements of East Germans is the red thread through the speeches and articles he wrote in the early 1990s. This leads directly into his great novel of unification, *Too Far Afield*, which teems with imaginary life stories. For Grass, there has to be a congruence between personal and national history: For this to happen the state has to make compromises too. Grass began to recount episodes from his life in his speeches once he had established himself as a public figure. The voters in the federal elections got to know little about the life of the thirty-seven-year-old writer who was touring the country urging them to make

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use of their democratic freedoms to make a change of what he told them would be historical proportions. He showed no such reticence when it came to discussing the biography of the SPD leader, however, arguing passionately that electing Brandt would begin to correct the mistakes of the Weimar Republic when democracy failed to take hold in Germany. Brandt had demonstrated through his own actions as an anti-Nazi resister how Germans as a whole should and could have behaved.

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Chapter 3 : The gendered dimensions of "Zvezdi/Sterne" () | Eurozine

Links and chains: trauma between the generations in the Heimat mode / Rachel Palfreyman -- Resistance of the heart: female suffering and victimhood in DEFA's antifascist films / Daniela Berghahn -- Suffering and sympathy in Volker Schlöndorff's Der neunte Tag and Dennis Gansel's NaPoLa / Brad Prager -- Split screens: ambiguous authorities.

Museography for the Conflict Heritage. The things I told them were answers to my problems and maybe, to those of my generation, they were not answers to their own problems. Especially, the young and the very young have uncertainties which are unknown to my generation, uncertainties which make it difficult to make plans about their own lives and, consequently, they seem to make history useless. I can neither impose my solutions to them, nor propose them. This does not concern only the youth, it pertains to everybody: How can we remember the past? This question has intrigued me since that meeting at the art school. Un giorno in un liceo artistico di Roma affollatissimo di studenti, molto cortesi, che applaudivano civilmente e persino ridevano se raccontavo delle facezie, mi sono accorto che nulla di quello che raccontavo si fermava nella loro mente: Le cose che raccontavo erano risposte ai miei problemi e magari a quelli della mia generazione, non erano risposte ai problemi loro. Soprattutto i giovani e i giovanissimi hanno insicurezze sconosciute alla mia generazione, insicurezze che rendono difficile progettare la vita e sembrano quindi rendere inutile la storia. Io non posso imporre, e nemmeno proporre loro le mie soluzioni. Da quella riunione al liceo artistico quella domanda mi ha intrigato. The 20th century was the witness century 1 of the survivor man who showed the veracity of overwhelming facts and, at the same time, the absolute banality of evil. In her accurate and meticulous analysis of the Eichmann trial, Hannah Harendt highlights the dreadful normality of the individual who is accused of committing the worst human crimes: During the first s, the Eichmann trial and the Frankfurt trials Il breve racconto tratto dal libro Questo Novecento di Vittorio Foa esprime in modo molto semplice un problema complesso: Michela Bassanelli emphasized the importance of the witness in the construction of a shared history. In the s other memories are added to those of the Holocaust: Nowadays, the intergenerational passage is causing the last witnesses to disappear, leaving us with the ethical task of passing on the stories lived by our grandparents and great-grandparents to the new generations, giving them a stern warning not to repeat the tragedies of the past, and not to forget. Thus, how can we possibly hand down the memories of others? Il transito intergenerazionale fa sì che oggi gli ultimi testimoni vadano scomparendo lasciandoci il compito etico di tramandare le storie vissute dai nostri nonni e bisnonni alle nuove generazioni con il forte monito a non ripetere i drammi del passato, a non dimenticare. In his reflections on collective memory, Maurice Halbwachs defines the importance of the place as a catalyzing element of the aspects of one given society: The place a group occupies is not like a blackboard, where one may write and erase figures at will. No image of a blackboard can recall what was once written there. The board could not care less what has been written on it before, and new figures may be freely added. But place and group have each received the imprint of the other. Therefore every phase of the group can be translated into spatial terms, and its residence is but the juncture of all these terms. Halbwachs, The theme of the memory in relation with space is broadened at the end of World War II, when cities and landscapes look like remains of theatres of war. In the s, it is Pierre Nora who defines the concept of lieux de memoire, which is also the title of his impressive work in seven volumes dedicated to the founding places of the French country: Therefore, a place of memory is a space, such as a museum, a monument, a particular territory or site characterized by historical or traumatic events, which have marked it to the point of making it a container of collective memory. In line with the above mentioned reflections, Elena Pirazzoli talks about a naked place, emphasizing the one-to-one relationship between memory and event: The concept of naked place refers to an almost abstract reality, to emotions and sensations that originate from walking through a place hit by a catastrophe, even if it does not present any trace of the event, owing to the relentless passing of time. Some artists exploit the places of the memory as material for their works. They create artistic actions that highlight the symbolic value and the value of removed memory of

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these peculiar monuments, capable of triggering the production of meanings and values that overcome the pain of traumatic memory. Both Magdalena Jetelova and Ejdrup Hansen have performed installations on some parts of the Atlantikwall. Their aim is to underline the peculiarity of the remains and stimulate a reflection on such uncomfortable presences that define a stretch of transnational coast. Similarly, the group of archaeologists named Recent ruins use photographs to record "through traces, but also through absences" the intangible memories of places. The two world wars, the genocides, and the atomic bomb have left indelible signs in the European cities and landscapes. New traces of the past mark the land, where the old imprints have vanished by now, due to neglect or desertion. The physical landscape of the places and the mental landscape of the people who took part in the wars are dotted 16 direttamente. Alcuni artisti si servono dei luoghi della memoria come materia del loro lavoro creando azioni artistiche che mettono in evidenza il valore simbolico e di memoria rimossa di questi patrimoni particolari, in grado di sostenere la produzione di sensi e di valori che superano il dolore della memoria traumatica. Nello stesso modo il gruppo di archeologi di Recent ruins usa la fotografia per registrare "attraverso le tracce ma anche le assenze" le memorie intangibili dei luoghi. They form a difficult and traumatic part of our cultural heritage. The 20th century was the century of fear,⁵ the century that witnessed the worst tragedies of the entire universal history: During that same period of time: In the Soviet Russia, founded in During the war, over six million victims due to the extermination of Jews, Romani, mentally handicapped. Durante lo stesso periodo: Russia sovietica, nata nel Durante la guerra, sterminio degli ebrei, degli zingari, degli handicappati mentali: Not to mention the bloody wars fought by the European powers in their colonies, such as France in Madagascar, Indochina, Algiers. Todorov , 15 This is how Tzvetan Todorov starts a chapter entitled Our liberal democracies, highlighting, by contrast, the evil produced by the European countries, and not only them, which are now liberal democracies. The 20th century was the century of the homo faber, the man who only had to perform his productive function and to completely submit himself to totalitarian regimes. It was a century with an oxymoronic character, characterized by the inconsistency between purposes and tools which is evident in three events: In the complex and devastating post-war panoramas, the first commemorative action was to place monuments and memorials as warnings against oblivion. In particular, a sculpture or a work of decorative architecture, set in public areas to celebrate illustrious people or in memory of glorious events. In some cases it rears over or contains a grave: Senza parlare delle sanguinose guerre condotte dalle potenze europee nelle loro colonie, come la Francia in Madagascar, Indocina, Algeri. Il monumento, in particolare, conosce una trasformazione radicale nei caratteri intrinseci a partire dalla fine del secondo conflitto mondiale tanto da essere a poco a poco sostituito dal termine memoriale. In particolare opera di scultura o di architettura decorativa, che si colloca nelle aree pubbliche a celebrazione di persone illustri o in memoria di avvenimenti gloriosi. Oppure che sovrasta o funerary, sepulchral monument. In the 20th century the monument was chosen as one of the forms of expression of totalitarian regimes, and, consequently, after , we can observe a slow shift to the memorial. The shift from one commemorative form to the other does not only imply a semantic transformation, but also a change in its features. Indeed, the fundamental elements of the monument are: Such features are subsequently refused because of the absolute meaninglessness of the tragedies of Second World War, such as the Holocaust and the atomic bomb. Thus, the elements which start to characterize the monument are: In the first s, the definite break-off of the monument was established with what is defined by James Joung as counter-monument,⁸ that is, the anti-monument or the opposite monument. The relationship between the object and the visitor "who is prompted to think about the event" becomes crucial. The Vietnam Memorial by Maya Lin is a paradigmatic example of the shift to the countermonument. The wall, filled with the names of contiene una tomba: Il Vietnam Memorial di Maya Lin si presenta quale caso paradigmatico del passaggio verso il counter-monument. In the same years, archaeologists have expanded their interests to the traces of the conflicts fought in the 20th century. This new discipline originates in the United States between the end of the s and the beginning of the s and later spreads in Europe, particularly in England. Archaeology of conflicts focuses its attention on remains such as bunkers, trenches, and front lines, thus stimulating reflections on the

importance and the value of this widespread heritage, which characterizes the European landscape and cities. These sites are the target of a wide touristic phenomenon called dark tourism or black tourism, which refers to the practice of visiting places linked to pain and suffering. The increasing interest towards the heritage of conflicts, which has been stirred also by these recent phenomena, has led to the necessity to elaborate a new planning process capable of performing both a museumizing and a therapeutic action. Memory parks represent an attempt to go beyond the classic commemoration, fostering a supersession of traditional modalities of passing on memories. We have seen how the counter-monument presents some features typical of going beyond: Questi siti sono oggetto di un vasto fenomeno turistico che ha assunto il nome di dark tourism o black tourism e indica la pratica di visitare luoghi legati alla sofferenza e al dolore. Its purpose is to help go beyond the trauma, thus becoming an opportunity to build shared memories on a transnational scale. In some cases the signs are still evident a burnt house, bomb craters in the landscape ; in others, the passing of time has cancelled the visible signs, but not the memory. Some projects of the latest years propose a new approach, using the places of the memory as witnesses of the past or of the active relationship with the visitor. In January , a competition announced by the Province of Gorizia was concluded. The purpose of the competition was to design the planning of the Carso area, which saw the bloodiest battles of the First World War. Three areas have been identified, three zones that are considered remarkably important in terms of their features linked to the historical memory: The project provides for interventions for each of the three areas, which are connected by a single path of the memory. The project is innovative because of its approach, which exploits the landscape and the trenches as narrative elements. Consequently, people are prompted to know the past, understand it, and elaborate it through a direct experience. Traces in the Carso area in the Gorizia Province become signs whose value has to be increased, trenches are wounds to 22 superamento del trauma. Alcuni progetti sorti negli ultimi anni propongono un nuovo approccio servendosi dei luoghi della memoria come testimoni del passato e del rapporto attivo con il visitatore. Gustavo Marquez creative commons be healed, war paths are routes whose aim is to spread knowledge and life. The project has a didactic-narrative role which values the knowledge and the discovery of a part of national traumatic history. A Cold War submarine base is to be transformed into a museum space that tells the events of the Cold War through two perspectives: Also in this case, the trace is impressive, not only for its dimensions it is a metres long tunnel, 12 metres high, for 4 Whiskey-class submarines, each of them 70 metres long , but also for the memory linked to a very peculiar moment in the history of Albania. Such a trace is re-inserted in the life cycle, in order to know and elaborate the past. In the first s, three historical parks da valorizzare, le trincee ferite da ricucire, i percorsi di guerra circuiti per conoscere e vivere. Il progetto possiede un ruolo didattico-narrativo che valorizza la conoscenza e la scoperta di una parte di storia traumatica nazionale. Una base sottomarina per sommergibili della Guerra Fredda viene trasformata in uno spazio museale che narra le vicende della guerra fredda attraverso due prospettive: In Italia sono tre i parchi storici istituiti 23 were established in Italy, on territories hit by the roundups and slaughters: Moreover, it is possible to walk through some paths of the memory that link the traces of the war, such as the cemeteries to the fallen and the monuments spread all over the landscape.

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Chapter 4 : Daniela Berghahn - Publications - Research - Royal Holloway, University of London

9 *Resistance of the Heart: Female Suffering and Victimhood in DEFA's Antifascist Films* 10 *Suffering and Sympathy in Volker Schlöndorff's Der neunte Tag and Dennis Gansel's NaPoIA* 11 *Eberhard Fechner's History of Suffering: TV Talk, Temporal Distance, Spatial Displacement.*

In lieu of an abstract, here is a brief excerpt of the content: Wachter bio Social negotiation and the ideal of unanimityâ€”the ideal of a more perfect justice and union not actually ever achievedâ€”exist with and even constitute the perfectionism of the individual self or the particular nation in its public articulation, the individual self and the particular nation as they assume and negotiate their identities. *Tapestries of Hope, Threads of Love: The Arpillera Movement in Chile.* Rowman and Littlefield, *Life Writing in Reformation Europe: Lives of Reformers by Friends, Disciples and Foes.* Highlights the reasons for the great increase in the number and diversity of Lives of Reformers written by their sixteenth and seventeenth century contemporaries. Explores the evolution of the reputations of Scott and Shackleton in Britain and the US over the twentieth century. *Lives of the Popes. Peter to his own time* â€” ; Vol. Offers theoretical framework for understanding multiple identities in terms of intersectionality, identity contradictions, and practices of self-integration. *Bitterman, Rusty, and Margaret McCallum. Lady Landlords of Prince Edward Island: Imperial Dreams and the Defence of Property.* Prosopography of eighteenth century women absentee owners of large estates on Prince Edward Island charts the dynamics of power and privilege in trans-Atlantic British society. *A Biography of the Psychoanalyst. Memory Practices in the Sciences.* Chronicles the convergences of information technologies with studies of the nature and production of knowledge and the continual reconfiguration of the past. U of Nebraska P, U of Pennsylvania P, *Rencontres ethnologiques de Rouen.* PU de Rouen et du Havre, *Oral histories inform a longitudinal ethnography of the construction of You are not currently authenticated.* View freely available titles:

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Chapter 5 : 3quarksdaily: 3quarksdaily

8: *Resistance of the Heart: Female Suffering and Victimhood in DEFA's Antifascist Films* (pp.) Daniela Berghahn.

IMDb Distancing itself from earlier studies, recent scholarship on the cinematic representation of the Holocaust has demonstrated that the portrayal of anti-Jewish persecution did not remain taboo throughout the socialist era in eastern Europe. The film, which was awarded the Special Jury Prize at the Cannes Festival in , tells the story of an impossible love between a German Unteroffizier and a Greek Jewish woman who was detained with other Jews from Bulgarian-occupied Western Thrace in a Bulgarian transit camp, pending deportation to Poland. In the movie, Jewish suffering is primarily embodied in one female character, Ruth, a school teacher. As a member of a Jewish forced labour unit in Pirin Macedonia Bulgaria , Wagenstein was working at a railway construction site when he witnessed the Jewish transports from northern Greece on their way to Poland. Most important, the film is evidence of the painstaking negotiation process of creating a socialist memory of the Second World War and the Holocaust. With a view to complementing the extant literature, which is based primarily on German archival material, the article analyses documents from the Bulgarian State Archives, notably the minutes of the meetings of the Bulgarian-German artistic council, which met most often in Sofia and occasionally in Babelsberg. Particular attention will be paid here to the use of Christian symbols to represent Jewish suffering. Second to the man: Walter, a painter turned into a German non-commissioned officer by the war; Kurt, his captain and friend, who is meant to typify the selfish, remorseless German fascist; 7 and Ruth, a Greek Jewish teacher. As he falls in love, he abandons his detached and contemplative attitude and decides to act. His commitment is originally limited to saving the woman he cherishes. Once this attempt fails â€” his German friend, Kurt, lies about the timing of the transport, so that when Walter comes to rescue Ruth, he finds the camp empty â€”, however, he offers his help to the Bulgarian Partisan movement, rallying the anti-fascist struggle. In the movie, the fashioning of Walter as a reluctant would-be hero marks a striking departure from the conventional narratives of the previous years. In Bulgaria as in the GDR, mainstream anti-fascist movies, a well-established genre, had until then emphasized the virtue of the collective. They tended to reify the valour of the Partisan movement and criticized people with fledgling ideological beliefs and hesitant attitudes. However, Walter remains far removed from archetypal fascists and freedom fighters. He is the sole protagonist who experiences a character development in the course of the film. Most of her encounters with Walter occur as she is summoned up from the camp at night and engages in long walks alongside the German Unteroffizier permission is granted by Kurt, who believes that the detainee will provide welcome entertainment to his sad friend. During the first talk, Ruth is pictured sitting very upright at the top of a hill gazing at the horizon, while Walter sits below her in a gesture of abandonment. In later scenes the camera gives greater precedence to the male character, whose gentle, yet dominant position is confirmed at the moment when he bends over Ruth to kiss her. Confronted with the ruthlessness of the times, the Jewish teacher, who had preached hope in her initial encounter with Walter, fails to act beyond the expression of a dignified refusal to be saved. To answer this question, one must move away from the visuals and explore the bilateral discussions held during the production phase. With the establishment of socialist regimes in Eastern Europe, a state monopoly was instituted over the production and distribution of films. In Bulgaria, a new public production company, D. Bulgarska Kinematografia, was established and placed under the authority of the Committee for Science, the Arts and Culture. In June , the company underwent an organizational reform with the creation of an artistic council hudozhestveni suveti , whose role was to define thematic plans, assess the quality of cinematic projects and determine whether films should be released or shelved. They soon established themselves as both collaborative institutions and instruments of self- censorship. Following the signing of a co-production agreement between DEFA and the feature film Studio Boyana in May , a dozen meetings took place, attended by a changing list of German participants: These bilateral discussions yield useful insight into the interpretation of the heroine. Perhaps in this scene one should avoid this rapid opening,

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this rapid intimacy between Ruth and Walter. At present everything is uncovered from the first scene and somehow the relationship of Ruth to Walter does not play any role further down the storyline in the fate and the behaviour of Walter. Communist writer Pavel Vezhinov, a member of the artistic council, makes this point clear: The greatest weakness lies in the fact that the Bulgarian side is rendered mechanically [â€] in an external, declarative, and stereotyped way. Walter is a good guy with a certain level of integrity â€” he builds a bit of theory to present himself as a clean person and closes his eyes to the crimes committed around him. Upon his character, Ruth is the one who exerts an influence. And it is through general humanistic positions that she weighs upon him. Comrade Ginev is right when he says that one should clarify the relations between Walter and Blazhe [a young Bulgarian partisan]. More specifically, two contentious issues dominate the discussions between the Bulgarian and German partners: How should the Germans be depicted, and how could the film offer a true rendering of the suffering of the Bulgarian people and their contribution to the anti-fascist struggle? Unlike DEFA officials who were eager to present the film in Cannes and, thereby, demonstrate the artistic might of East German socialism before the world, the leadership of the Bulgarian film monopoly was dissatisfied with the answers the film crew offered to both questions, and stated its reluctance to see the movie released in January. Close-up beauty and the making of purity As Daniela Berghahn has rightly noted, the use of women as a means to enhance their male partners was standard practice in early DEFA anti-fascist films: More important, in a tradition where socialist characters were supposed to serve an allegorical function and films were to offer parables, Ruth is designed to symbolically represent Jewish suffering. William Wyler opposite Charlton Heston in *During a meeting in April*, Bulgarian director Borislav Sharaliev, a member of the artistic council, grudgingly supported the choice of Haya Hararit. I have imagined Ruth as a very beautiful, a very nice woman, not necessarily very young. Here, however, I do not get the impression of a beautiful young lady. Perhaps later, with the proper kind of light, her face will create a different expression and some defects will get covered and shaded. I would not be against a good and significantly more beautiful actress. The question of beauty, in particular when it comes to a lady, is of course a question of taste. I find Haya Hararit beautiful both inside and outside. It is very difficult to find a woman who is both very beautiful and very intelligent. More important, the exchange avoids entirely what might have constituted a thorny issue: The film was produced at a time when the Cold War was again at its height. Although Bulgaria and East Germany enjoyed rather cordial relations with Israel because the Jews of Bulgarian citizenship had not been deported and East Germany was trying to distance itself from the Nazi past, it is likely that the party elites in both countries regarded the recruitment of an actress from a country closely allied with the United States with a certain amount of distrust. Could this be the reason why director Wolf later complained about the lengthy delays in the signing of a contract with Haya Hararit? In any case, the project fell through: She was a Jewish actress, who however later signed a four-year contract with Hollywood and preferred to play in Italy and in America. The results were disappointing. The challenge facing the actress was indeed significant. In the end, the role was given to a Bulgarian actress, the young Sasha Krusharska, a student at the Theatre Academy in Sofia. Ruth was her first major part. Although more experienced as actors, her partners were also new to the world of motion pictures: In the film, Ruth appears in five scenes out of 17 most often sharing a frame with Walter. She exhibits an agency of her own only in one of the first scenes with her when, already incarcerated in the camp, she rushes to the barbed wire to ask the German Unteroffizier Walter, who is walking nearby, to fetch a doctor for a Jewish woman in labour ill. Her next key encounter with Walter occurs at the initiative of Kurt, who, during a drunken evening in a tavern, asks a guard to bring a Jewish female prisoner to his friend. In fact, two kisses delimit the window of time the would-be couple is allocated in the plot: Apart from these moments and even during them, Ruth is construed as a pure and devoted motherly figure, first, for the Jewish children in the camp, whom she tries to distract from the screams of the woman giving birth; second, for her own father, who refuses to see that the deportation means certain death; and finally, she acts as mother for Walter as she tries to instil in him self-confidence and the will to strive. The extreme sobriety of her clothes a dark dress, at times a veil at night, the intense light with which her face is frequently illuminated to

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the point where her features disappear behind her wide-open eyes, creating the impression of an Orthodox Christian icon and the numerous close-ups on her blank face conjure up images of sanctity. The leitmotif use of superimposed frames magnifies this effect. This situation is most remarkable at the moment when the camera shows her smiling as she hears the cries of a new-born. The close-up of her face, shining as if with heavenly delight, fades into the image of a cascade in the midst of a mountain forest. Were the director of photography and the filmmaker aware of the religious symbolism they were conjuring up and of the association between womanhood, motherhood, and sacrifice? To what extent were they following interwar cinematic traditions or yearning to break with the aesthetic codes of socialist realism? If we exclude Ruth for now, not a single full-blooded image emerges from the Jewish masses. But something is missing. He longs to see a hint of resistance, however small it might be, in these people. Even the man sentenced to death, when he is led to the gallows, makes a move backward. Whereas these people, they go, go. She could and should have fled the Jewish group. She is young, she is intelligent. In her, the urge to live cannot be easily choked. We understand her and even believe that, were a possibility to arise, she would adopt a more active position and be prompted to fight. And this is why we quickly come to like her. But then come the walks and talks with Walter. How surprising to see a young girl whose will to live is completely blunted and who believes that the only option available to her is to die alongside her fellow Jews. In this way Ruth remains at the same level as the rest of the group. A situation and conditions nearly similar to those in the film. In the 1950s, in the publicly sanctioned Bulgarian historiography on the war, a master narrative about the fate of the Jews had started to take shape. That narrative centred on the rescue of 48, Bulgarian Jews who had escaped deportation thanks to public protests in the spring of 1944. The specific Jewish experience of the war was thus noted only in scholarship eulogising the Jews who had fought and died in the anti-fascist struggle. Jewish victims bears undoubtedly the stamp of socialism. These images haunted discussions of the Jewish genocide throughout the world well into the 1990s. Ultimately, I wish to argue that the movie bears witness to the crystallisation of common tropes in the representation of the Holocaust beyond East and West. One more piece of evidence will illustrate this point: Downplaying the Specificity of Jewish Destinies? Love and the Holocaust in the Shadow of the Cross Both Bulgarian and East German officials were eager to lend the co-production the widest possible international appeal. As a newly established state, the GDR sought international recognition for its cultural achievements. They wanted the Jewish catastrophe to be known and remembered. This commitment stands out in their comments during the discussions of the artistic council.

Chapter 6 : Project MUSE - Annual Bibliography of Works About Life Writing, "â€"

*"antifascist personalities."*¹⁵ Antifascist refugees represented a free and authentic, but currently martyred, Italy. To rectify the situation, he urged Tagore to investigate the "moral misery and nameless suffering"¹⁶ of the antifascists.

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Resistance of the Heart: Female Suffering and Victimhood in DEFA's Antifascist Films - Daniela Berghahn Suffering and Sympathy in Volker Schlöndorff's Der neunte Tag and Dennis Gansel's NaPolA - Brad Prager.

Chapter 8 : Germanistenverzeichnis: Daniela Berghahn

The recent "discovery" of German wartime suffering has had a particularly profound impact in German visual culture. Films from Margarethe von Trotta's Rosenstrasse (1957) to Oliver Hirschbiegel's Oscar-nominated Downfall (2004) and the two-part television miniseries Dresden (2005) have shown how ordinary Germans suffered during and after the war.

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