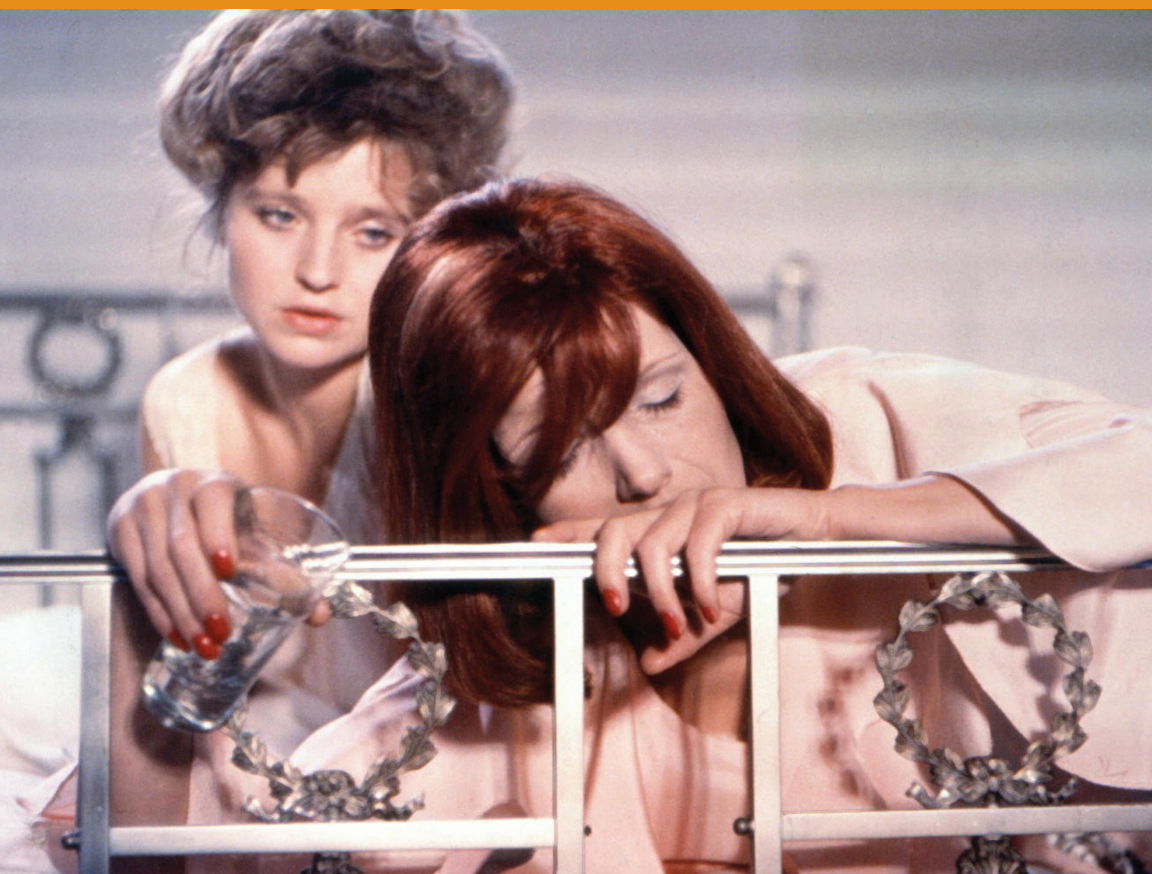


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Edinburgh German Yearbook

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Volume 10

Queering German Culture

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Introduction

Leanne Dawson, University of Edinburgh

ISSUES CONCERNING LGBTQ+ and other traditionally marginalized identities are in the cultural and political mainstream in the German-speaking lands and beyond as I write this introduction in the summer of 2017. One reason for this is that Germany has become the twenty-third country to legalize same-sex marriage, a move that Angela Merkel voted against, and which came into force on October 1, 2017. This means that those who enter into gay marriage will have a more normalized status in German law and society, in line with the recent trend in the Western world of granting rights relating to family and finances (adoption, pensions, and suchlike) to same-sex couples. This focus on marriage equality has come under fire from many queer activists, who disagree with both a heteronormitization of queer subjects and the vast resources, both time and finances, that have been poured into a cause that most benefits middle class or above, white, cisgender, same-sex pairs while the lives of the most vulnerable LGBTQ+ subjects (trans people, queers of color, queers living in poverty, many of these identities intersect) remain under threat every day.

Indeed Germany's vote for same-sex marriage happened at a time when minorities and other underprivileged groups were being attacked elsewhere. Across the Atlantic, the President of the United States of America, Donald Trump, used Twitter to voice his intent to reinstate the ban on trans people serving in the military.¹ Less than three weeks later, racial tensions exploded at a "Unite the Right" rally in Charlottesville, Virginia, where white supremacists, mostly men, carried both the flag of the Confederate States of America and the Swastika and not only chanted National Socialist slogans such as "Blood and Soil" (from the German, Blut und Boden), but also uttered anti-gay slurs about "fags," demonstrating a hatred for those who are not straight and white.² Since then, debates about the removal of racist Confederate-era monuments have foregrounded questions relating not only to the discrimination against certain identities in sociopolitical reality, but also to the ways in which these identities are remembered.

This book's three parts, entitled Queer History, Queering the Other, and Queering Normativity, are somewhat inspired by the aforementioned

pressing issues, although there have long been questions about how LGBTQ+ people are treated (whether othered or normalized) and how our culture is remembered. Queers—and other marginalized groups—have often been erased from or re-written in history, a fact that renders important not only the preservation of our lives but also questions of agency, which are raised throughout the book's first part. As the white supremacist coupling of racism and homophobia makes clear, otherness in terms of ethnicity, gender, sexuality, and so on, have often been conflated, making pertinent the examination, in part two, of queerness in relation to ethnicity, perceived foreignness, or migrant status. Finally, the exploration of norms such as white hegemonic masculinity and essentialist ideas relating to sexuality—as we see in the final part of this book—may help us to destabilize them.

Queer History and Language

This introduction aims to provide an overview of queer history and culture, predominantly German—although authors and artists from other German-speaking lands in Europe, as well as some US culture, are included—to set the scene for the subjects dealt with in the rest of the volume: LGBTQ+ archives, physical and digital; literature, in the form of novels and the vessel of the periodical; and film, both narrative and documentary. The treatment here is necessarily abbreviated, although end-notes accompanying both this introduction and the following essays offer a range of recommendations for further reading about LGBTQ+ history, literature, film, and other arts.

First, the important matter of language: the term “queering” is used in the title of this book, incorporating queer both as an umbrella term for LGBTQ+ identities and as a verb to acknowledge that mainstream culture—from which LGBTQ+ people have often been excluded or erased—can be rendered queer through against-the-grain (re)readings of texts and histories, by foregrounding silenced voices and LGBT identities. As an inclusive word for a wide range of identities and theories, the term queer is not intended to erase the identities included under the umbrella but rather incorporates an ambiguity not present in definitions such as lesbian or gay, although these certainly continue to be valid and are of use when no ambiguity is desired.

German language and culture have played pivotal roles in both the understanding and the representation of non-normative genders and sexualities. The term “homosexuality,” coined in 1869 by Karoly Maria Kertbeny, was first brought to public attention in Carl Westphal's *Die conträre Sexualempfindung* (Contrary Sexual Feeling) in 1871, the same year that Paragraph 175 of the German Penal Code was introduced. Paragraph 175 was a law that criminalized sex acts between men; sex acts between

women were not eventually included due to unresolved debates, in 1907, about how female sexuality should be defined. As Alice A. Kuzniar notes, discourse on the term homosexuality arose—and continued for the subsequent twenty years—exclusively in a German context, and she claims that this can lead to speculation “about the cultural legacy enabling this discourse.”³ The term homosexual was then popularized by sexologists such as Karl Heinrich Ulrichs, Johann Ludwig Casper, Richard von Krafft-Ebing, Albert Moll, and Magnus Hirschfeld, “and not imported in the English language until the translation of Krafft-Ebing’s *Psychopathia Sexualis*.”⁴ While “the concept of homosexuality arose to signify a psychopathology, a medical association that explains the gay community’s abandonment of the term for self-designation,” which has been seen in recent years, it is only after the word “homosexuality” was coined did the expression “heterosexuality” enter psychological/psychoanalytic discourse.⁵ In *The History of Sexuality*, French historian of knowledge and power Michel Foucault, who would go on to profoundly inspire queer theory in the 1990s, contrasts the “homosexual,” as an identity, with the act of “sodomy.” “The nineteenth-century homosexual became a personage, a past, a case history, and a childhood, in addition to being a type of lie, a life form, and a morphology with an indiscreet anatomy and possibly a mysterious physiology.”⁶

The term “sexual inversion” was also used by psychiatrist and psychologist Krafft-Ebing, as well as other sexologists, to refer to homosexuality; the invert was considered to, perhaps inherently, possess supposedly reversed traits of what we now call gender, meaning the male invert would be stereotypically feminine and attracted to men, while the masculine female invert would desire women. Unlike many of his contemporaries, Magnus Hirschfeld, founder of Berlin’s Institut für Sexualwissenschaft (Institute of Sexual Research), concerned with both sexological research and homosexual rights, argued in his study *Die Homosexualität des Mannes und des Weibes* (The Homosexuality of Men and Women, 1914) that those without “inverted” gender could also be homosexual. He coined the term “transvestite” and it is thought that he performed the world’s first gender reassignment surgery. Rosa von Praunheim’s film *Der Einstein des Sex* (The Einstein of Sex: Life and Work of Dr. M. Hirschfeld, 1999), would go on to combine fiction and the reality of the Jewish sexologist.⁷

Homosexual groups in Germany around the time that Hirschfeld was conducting research included the Deutscher Freundschaftsverband (DFV, German Friendship Association), which began in Berlin in 1919 to work towards civil rights for homosexuals, although the leaders clashed and split and the Bund für Menschenrecht (BfM, Federation for Human Rights) was subsequently created. The latter was led by Friedrich Radzuweit, who advocated for a “homonormativity” with the aim of

incorporating supposedly respectable homosexuals discretely into “the social fabric” via a rejection of gender nonconformity and the extremely problematic Greek pederastic ideal—I turn to this shortly in relation to German-language literature—and a push for same-sex couples to enter monogamous long-term relationships, which we may consider in relation to the move towards normalization of the more conservative and respectable same-sex couple in contemporary society.

After the First World War, Berlin was a cosmopolitan city with a range of cafes, bars, and balls contributing to a queer subculture, where both gender and sexual experimentation and homosexual lifestyles were accepted in certain circles and which contributed to a substantial queer artistic output. At this time, a decision was made to repeal Paragraph 175, although the rise of the National Socialist German Workers’ Party then prevented this from happening. After Adolf Hitler’s appointment as chancellor, the queer culture that flourished in the Weimar period began to wither and, in 1935, the Nazis expanded Paragraph 175. Widespread prosecutions and social persecutions of homosexuals occurred, with thousands dying in concentration camps after being arrested and forced to wear the pink triangle as a sign of their supposedly deviant sexuality. Although not covered in this book, Rob Epstein and Jeffrey Friedman’s 2000 documentary film *Paragraph 175* is a German, British, and American co-production detailing the lives of gay men at this time. Their female counterparts, lesbians, always absent from Paragraph 175, were mostly arrested for being *Asozial* (antisocial), as women under National Socialist rule were supposed to focus on *Kinder, Küche, Kirche* (children, kitchen, church), meaning lesbian sexual transgression was foregrounded as a social one. While homosexuals were being killed, their culture was also being destroyed: the contents of Hirschfeld’s Institute of Sexology library, for example, were removed and burned in Berlin’s Bebelplatz Square on May 10, 1933, in a symbolic attack by Nazi officials. This horrific time in German history highlights the danger of being othered, which is pertinent not only with regard to the National Socialism of twentieth-century Germany, but also what is happening in the USA and elsewhere today.

In 1950, after the end of the Second World War, the German Democratic Republic abolished the Nazi amendments to Paragraph 175, then reformed it in 1968 and repealed it in 1988, while the Federal Republic of Germany modified Paragraph 175 in 1969 by introducing an age of consent of twenty-one for sex between men before lowering this to eighteen in 1973, then finally repealing the paragraph on March 10, 1994, when the country’s legal age for male homosexual sex was lowered to fourteen, bringing it in line with that of heterosexual sex. Many reformers, however, long believed that decriminalizing sex between consenting men of legal age was not the same as accepting homosexuality,

and culture after the Second World War prioritized a masculinity based on family values relating to marriage and fatherhood, a move away from the militarized masculinity of times past, but still foregrounding heterosexuality and normative masculinity.⁸

This conservatism in Germany and beyond gave rise to a range of countercultures throughout the 1960s and '70s, including the Student Movement, the Civil Rights Movement, Second Wave Feminism, and Gay Liberation. 1969 is a key year in queer culture: on June 28, the Stonewall riots started outside of the eponymous Stonewall Inn in Greenwich Village, New York City, when patrons decided to fight back against yet another police raid at the mafia-run bar and the continued persecution of LGBT people. Indeed the bar was primarily frequented by those queers already most at risk of attack, including butch and femme lesbians, drag queens, trans people, sex workers, many of them people of color, as well as the homeless youths who slept in the park located just outside of the establishment on Christopher Street. The effects of the riots would be felt around much of the Western world and are often credited with kick-starting rights for gay people in modern society, highlighted in the prominent use, in both Germany and Switzerland, of the name "Christopher Street Day" in place of (Gay) Pride for such events as Christopher Street Day Cologne, CSD Hamburg, and CSD Zurich. This not only underlines the significance of the Stonewall riots in relation to gay rights, but also the importance of remembering queer history. German director Roland Emmerich's *Stonewall* (2005), an English-language US film depicting the pivotal time in history, has been widely criticized for—among other things—whitewashing the riots, underscoring the importance of both remembering and fairly representing LGBTQ+ history.

The 1980s saw an AIDS crisis in Germany, the USA, and other countries; a crisis that was made worse by the unwillingness of Ronald Reagan's administration—leading the most powerful and influential country in the world—to acknowledge or address the issue, as it considered HIV/AIDS a gay disease and therefore not a pressing matter.⁹ The result was lesbian, gay, bisexual, and trans people uniting in a way they had not done before and have not done since in order to both care for and speak up with those who were HIV-positive, appropriating the term "queer" to encompass the identities of the LGBT+ people involved in the grassroots activism. The term "queer" had entered the English language in the sixteenth century to mean strange or eccentric and by the twentieth century was used as a derogatory term for gay people in general, but especially men perceived as "effeminate."¹⁰ More recently, it is increasingly used by LGBT+ people to signify not only an identity but also a political stance: to highlight a queer politics that stands in opposition to normalization; a response to a shift towards mainstream liberal conservatism, with queer politics rejecting causes such as same-sex marriage.

Indeed, recent decades have seen massive steps towards rather conservative gay rights, including in the German-speaking lands, such as the *Eingetragene Lebenspartnerschaft*, a form of civil partnership, which was introduced in Germany on August 1, 2001 (2007 in Switzerland, 2010 in Austria, and 2011 in Liechtenstein), some sixteen years before the legalization of same-sex marriage, which arrived rather late in comparison to the rest of Europe. Same-sex adoption was legalized in Germany in 2005, expanded in 2013 to allow those in same-sex relationships to adopt a child already adopted by their partner, and full adoption rights equal to those of heterosexuals have been introduced alongside the legalization of same-sex marriage. Since 2013 there have been some adoption rights in Austria, while Switzerland passed a bill, which came into law at the start of 2018, expanding their adoption laws. In Liechtenstein, however, such rights have been categorically denied.¹¹

Queer Culture on Screen, Page, and Stage

LGBTQ+ cultural representation, language, and politics are, as we have witnessed, incredibly bound together, but in this section I home in on some key movements and trends in gender and sexuality predominantly in LGBTQ+ German-language film and literature to set the scene for the rest of this volume. As Alice A. Kuzniar explains in *The Queer German Cinema*, German films produced since the Weimar era have “played a leading, innovative role in the annals of gay and lesbian film, with the tantalizing sexual intelligibility and gender instability of figures from the 1920s screen anticipating the queer sensibilities of the 1990s,” with the New Queer Cinema movement.¹² Early examples of Weimar cinema include the silent films *Michael* (Carl Theodor Dreyer, 1924), *Geschlecht in Fesseln* (Sex in Chains, dir. William Dieterle, 1928) and the Austrian-directed *Die Büchse der Pandora* (Pandora’s Box, dir. G. W. Pabst, 1929). The Marlene Dietrich and Josef von Sternberg collaboration introduced a range of gender queerness coupled with a blatant female sexuality to the big screen, including one of the first-ever talkies, or sound films, *Der blaue Engel* (*The Blue Angel*, 1930), which was shot simultaneously in German and English, and *Morocco* (1930), made in Hollywood. Like *The Blue Angel*, *Morocco* features Dietrich playing a tuxedo-wearing cabaret singer—with the tux a signifier of lesbianism at that time—but while the former film shows her as a heterosexual *femme fatale*, a queer sexuality is hinted at in *Morocco* when she both flirts with and kisses a woman in her audience. Although overshadowed by *The Blue Angel* at that time, the first German-language sound film with a pro-lesbian storyline was *Mädchen in Uniform* (Girls in Uniform, dir. Leontine Sagan, 1931), which also employs the trope of cross dressing and the staged performance to explore lesbian desire.

Jumping forward to the next most important period with regard to LGBTQ+ representation in German-language film, New German Cinema of the 1960s and 1970s was inspired by Italian Neorealism, British kitchen-sink drama, the French New Wave, and Hollywood genre movies. It saw filmmakers sever ties with much of what had gone before the world wars, both artistically and politically. A group of filmmakers signed the Oberhausen manifesto, which declared, “Der alte Film ist tot. Wir glauben an den neuen” (the old cinema is dead, we believe in the new cinema). New German Cinema productions featuring LGBTQ+ themes and characters include *Der junge Törless* (Young Törless, dir. Volker Schlöndorff, 1966) and *Jagdszenen aus Niederbayern* (Hunting Scenes from Bavaria, dir. Peter Fleischmann, 1969). The queer works of Rainer Werner Fassbinder, New German Cinema’s most well-known filmmaker, include a film analyzed in Lauren Pilcher’s essay in this book, the lesbian drama *Die bitteren Tränen der Petra von Kant* (The Bitter Tears of Petra von Kant, 1972). Indeed Fassbinder explored a range of LGBT identities onscreen, including working-class gay struggles in *Faustrecht der Freiheit* (Fox and His Friends, 1975) and trans representation in *In einem Jahr mit 13 Monden* (In a Year of 13 Moons, 1978). While Fassbinder often adapted his own plays for the screen, his film about a bisexual sailor, *Querelle* (1982) was based on Jean Genet’s 1947 novel, *Querelle de Brest*.¹³

Although there has been a transnational turn in Film Studies in recent years, the Dietrich and von Sternberg collaboration shows us that cinema has long been transnational.¹⁴ Films that portray more recent queer relationships between foreigners and migrants include the English- and German-language *Salmonberries* (dir. Percy Adlon, 1991), starring lesbian singer k. d. lang as an androgynous Alaskan woman who desires a female East German immigrant—played by Rosel Zech, who had earlier appeared in some of Fassbinder’s films—and *Kleine Freiheit* (A Little Bit of Freedom, 2003) by Kurdish director Yüksel Yavuz, focusing on a relationship between two illegal immigrant boys in Germany. Popular German-Turkish director Fatih Akin’s work includes *Auf der anderen Seite* (The Edge of Heaven, 2007), the focus of Sarra Kassem’s essay in this volume, about a Turkish-German lesbian relationship, where one of the lovers is killed and returns to her mother, briefly, as a ghost.¹⁵ Indeed, I have noticed a trend of representing the feminine woman who desires queerly as a ghost in recent German transnational film. Ghosts return in Christian Petzold’s *Gespenster* (Ghosts, 2005) about two girls living on the periphery of society, which is part of the Berlin School, a movement that emerged in the early twenty-first century. Prolific queer feminist transnational filmmaker Monika Treut’s *Ghosted* (2009) is a German-Taiwanese love story in which one of the characters is a specter.

While there have been lesbian ghosts on the German screen in recent years, which is also tied to the important theme of memory in the German

national context, the trope of the lesbian vampire is longstanding, with films such as *Wir sind die Nacht* (We Are the Night, dir. Dennis Gansel, 2010) and *Vampyros Lesbos* (dir. Jesús Franco, 1971), a West German-Spanish horror film made in Turkey. Recent queer German horror has included *Cannibal* (Marian Dora, 2006) and *Rohtenburg* (released in English as *Grimm Love*, dir. Martin Weisz, 2006), inspired by cannibal killer Oliver Hartwin's internet search for a willing victim to be eaten and the young man who volunteers.

Returning to Treut: her other work includes documentary *Gender-nauts: A Journey Through Shifting Identities* (2000), which focuses on trans, non-binary, and genderqueer subjects in the San Francisco Bay area. Along with Elfi Mikesch, who also worked on *The Einstein of Sex*, Treut had made *Verführung: Die grausame Frau* (Seduction: The Cruel Woman, 1985), before later shifting her focus to a more normalized lesbian representation in *Von Mädchen und Pferden* (Of Girls and Horses, 2014).¹⁶ A more normalized homosexuality is also seen in recent films with gay male protagonists, such as *Sommersturm* (Summer Storm, dir. Marco Kreuzpainter, 2004) and *Freier Fall* (Free Fall, dir. Stephan Lacant, 2013), which has been compared to Academy Award-winner *Brokeback Mountain* (dir. Ang Lee, 2005), a film that is said to signal the end of the aforementioned New Queer Cinema.

In the significantly older art form of German-language literature, there is, of course, a much longer tradition of representing same-sex desire, homoeroticism, and genderplay. The term homosexual can be problematic when used to describe people from a time before sex acts were grouped together and conceived of as determining a sexual identity, as outlined earlier in relation to Foucault. Same-sex desire and relationships were, however, represented in medieval times in works such as Ulrich von Liechtenstein's *Frauendienst* (Service of the Lady), a collection of poetry considered autobiographical in which the male protagonist travels to Vienna pretending to be Venus, the goddess of love, and Dietrich von der Glezze's work from the thirteenth century, *Der Borte* (The Belt), which employs crossdressing and same-sex physicality to satisfy material desires.

The Age of Enlightenment frequently focussed on Classical Greece and Rome in the arts, especially literature, some of which foregrounded the Greek tradition of male friendship bordering on the homoerotic as well as the appreciation of the nude male form. In *Outing Goethe and His Age*, Kuzniar makes clear that Johann Wolfgang von Goethe's—the most famous German-language author's—christening of the 1700s as “the Century of Winckelmann,” alongside it being named “the Century of Frederick the Great” by Immanuel Kant, references two well-known figures in gay history.¹⁷ Indeed, Johann Joachim Winckelmann, the author of *Gedanken über die Nachahmung der Griechischen Werke* (Reflections Concerning the Imitation of the Greeks, 1755) and *Geschichte der Kunst des Altertums*

(History of Ancient Art, 1763) features in the writings of Goethe, who was fascinated both by Winckelmann and the aforementioned classical Greek culture. Some of Goethe's prose and poetry, such as *Faust* (parts one and two, published in 1808 and 1832 respectively) and the *Römische Elegien* (Roman Elegies, 1795; full version 1914) include homoerotic imagery and desire. Homosocial bonding, at that time, was apparent in texts such as Jakob Michael Reinhold Lenz's *Die Soldaten* (The Soldiers, 1776) and there was gender crossing, for example in the work of Achim von Arnim and Joseph Eichendorff, while Friedrich Schlegel's *Lucinde* (1799) sees characters swap gender positions during intercourse. Going beyond homoeroticism to "the earliest known novel that centers on an explicitly male-male love affair" by Augustus, Duke of Saxe-Gotha-Alternburg's *Ein Jahr in Arkadien: Kyllenion* (A Year in Arcadia: Kyllenion), set in Greece, appeared in 1805, just at the end of the Enlightenment.¹⁸

Moving forward into the twentieth century, the Weimar period was pivotal with regard to non-normative gender and sexuality in German-language literature, just as it was with film. At this time, same-sex desire between women became more visible. The Mann family foregrounded queerness: Erika Mann acted in *Mädchen in Uniform*; the literature of Klaus Mann openly dealt with homosexual characters and themes; while the work of their father, Nobel Prize winner Thomas Mann, is famously homoerotic. Although it appeared before the Weimar era, Thomas Mann's *Der Tod in Venedig* (Death in Venice, 1912), details the obsession of a male protagonist, often thought to represent the author, with a fourteen-year-old boy.¹⁹ Adolescence is explored in relation to lesbian sexuality in both a 1930 play and a subsequent novel, *Das Mädchen Manuela* (The Child Manuela) by Christa Winsloe, which served as the basis for the film *Mädchen in Uniform*, and these themes also feature in Maximiliane Ackers' novel, *Freundinnen* (Girlfriends, 1923).²⁰ Lesbian desire is tied to childhood experience in Anna Elisabet Weirauch's three-part lesbian Bildungsroman, *Der Skorpion* (The Scorpion), the first volume of which was published in 1919, the same year as what is considered to be the world's first pro-gay film, *Anders als die Andern* (Different from the Others, dir. Richard Oswald) was released. It was co-written by Oswald and Hirschfeld, who also features onscreen and helped to fund it via his Institut für Sexualwissenschaft. The other two volumes of *Der Skorpion* were published in 1921 and 1931 and not only detail lesbian culture during that period, but also reference theories by some of the aforementioned sexologists.²¹

Queer Theory

Since German unification in 1990 there has been a proliferation of queer themes and authors; not only in fiction, but also theoretical

texts. Indeed, beyond grassroots activism, queerness has also taken hold within the academy of the German-speaking lands, including sociologist Sabine Hark's work on gender and lesbianism, Lann Hornscheidt's analyses of queer linguistics, and the German literature scholar Andreas Kraß's work with queer theory. In 2006, Antke Engel founded the Institute for Queer Theory as a hub for academic discussion, with board members including Hark as well as US-based queer theorists such as Judith Butler, Lisa Duggan, and Jack Halberstam. This American contingent is significant, for a large number of key queer theoretical texts originate from there and, as is often the case in queer studies, Anglo-American and French theory dominated in the scholarship submitted for consideration for this volume.

French existentialist philosopher Simone de Beauvoir published *Le Deuxième Sexe* (The Second Sex) in 1949, just four years after the end of the Second World War. Beauvoir was inspired by the horrific National Socialist treatment of Jews, who were abused and killed because they were othered.²² She noted that women, too, were othered and relegated to a second, inferior, position in society via a binary system where the first position is powerful, as is the case in patriarchy, or neutral, for example, the term mankind is used to refer to humans in general. Beauvoir's text went on to inspire second-wave feminism in the 1970s and early 1980s as well as queer theory in the 1990s. Unlike the two positions of Beauvoir's binary, queer theory tends to foreground an entire spectrum of—often shifting—identities. This was partially inspired by the grassroots activism during the AIDS crisis, where lesbian, gay, bisexual, and trans people united and reclaimed the term “queer,” which defies the more rigid categorization of lesbian, gay, bisexual, and trans (LGBT).

Eve Kosofsky Sedgwick discusses the spectrum in her works, including *Between Men: English Literature and Male Homosocial Desire* (1985) and *Epistemology of the Closet* (1990), claiming that the binary limits the context of the understanding of sexuality, that there is rather a spectrum of same-sex bonding and desire, coining the term “homosocial” for certain same-sex relationships that are neither romantic nor sexual.²³ Judith Butler has, alongside Kosofsky Sedgwick, been hailed as introducing queer theory to the world. Butler credits Beauvoir's seminal 1949 statement, “one is not born, but rather becomes a woman,”²⁴ as an insight into gender as a process, a becoming. Butler's book *Gender Trouble: Feminism and the Subversion of Identity* (1990) is her attempt to unsettle established notions of gender identity, subjectivity, and human agency via the concept of gender performativity.²⁵ *Gender Trouble* was, however, much criticized for being too theoretical and not showing enough understanding of the dangers of lived reality. Her later works respond to this by dealing with the politics and realities of LGBTQ+ people, such as intersex issues and gay marriage, before examining livable lives and (de)humanization in

relation to ethnicity, citizenship, and war.²⁶ Putting theory into practice, Butler refused the Zivilcouragepreis (Civil Courage Award) at the 2010 Christopher Street Day Parade in Berlin because the event had become too commercial and was ignoring the problems of racism and the double discrimination facing gay and trans migrants.

A focus on temporality, particularly a move away from a straight and linear heteronormative lifestyle with a fixation on the future, has been the biggest trend within queer theory for over a decade, with this queer rethinking of time influenced by both the AIDS epidemic and the aforementioned normalization of the gay subject. Queer temporality emphasizes a focus on the here-and-now; or a blending of past, present, and future; or life lived in rapid bursts (such as the drug addict or the criminal), rather than a steady progression towards the future via production (capitalism) and reproduction, which often includes martyrdom of the self in the present. J. Jack Halberstam's *A Queer Time and Place: Transgender Bodies, Subcultural Lives* (2005) declares that "queer uses of time and space develop, at least in part, in opposition to the institutions of family, heterosexuality, and reproduction."²⁷ Halberstam's queer life is "unscripted by the conventions of family, inheritance and child rearing"; it rethinks the "adult/youth binary," for Halberstam argues that "queer subcultures produce alternative temporalities by allowing their participants to believe that their futures can be imagined according to logics that lie outside of those paradigmatic markers of life experience—namely, birth, marriage, reproduction, and death." In the queer context, young, untimely deaths and the fear of a death sentence via sexual acts result in a "constantly diminishing future," without normative life markers such as marriage and parenthood, which "creates a new emphasis on the here, the present, the now."²⁸ Other significant work on temporality within queer studies includes writing by Lee Edelman (2004), Elizabeth Freeman (2007), and José Esteban Muñoz (2009).²⁹ Although not covered in this volume, other key contributions to queer theory include Sarah Ahmed's work on the politics of emotion (2004) and queer phenomenology (2006). More recently, debates surrounding gay marriage and adoption have led to a—much critiqued—scholarly exploration of queerness in relation to normativity (Robyn Wiegman and Elizabeth Wilson 2015).³⁰

Queering German Culture: Structure and Content

To structure this volume I employ something of a queer temporality, which shifts back and forth in time, rather than delivering a straight importance with the associated notion that this equals progress, for we know this to be false. I have used the overarching themes of Queer Histories and Archives, Queering the Other, and Queering Normativity.

Part 1: Queer Histories and Archives

The volume opens with my own essay on archives to underline the importance of LGBTQ+ representation and remembrance and their importance, in relation to the arts, for the other essays in this book. “From Brooklyn to Berlin: Queer Temporality, In/Visibility, and the Politics of Lesbian Archives” considers the historical, cultural, and sociopolitical significance of the Lesbian Herstory Archives in New York City and Spinnboden Lesbenarchiv und Bibliothek (Lesbian Archive and Library) in Berlin. Here, I employ a range of ideas from feminism (the Beauvoirian binary), queer theory (Halberstam’s queer temporality), and archive studies (Jacques Derrida) to deliver a comparative analysis of the two archives, which were conceived of and founded during second-wave feminism and which continue today long after the dawn of queer theory and activism. I examine how the archives, as both bricks and mortar and living spaces, blur binaries and boundaries to queer the cities in which they are located, while considering the importance of temporality and in/visibility in both the archives’ local urban and digital contexts. I turn to archives beyond the physical space of a building, including online material and film; this can be both physically and digitally located in archives, while the content of a film can itself constitute an archive. Films and online content not only reach a wider audience than the bricks and mortar archive, but play a significant role with regard to visibility.

Cyd Sturgess’s “‘Die zarte Haut einer schönen Frau’: Fashioning Femininities in Weimar Germany’s Lesbian Periodicals” continues this theme of remembering lesbians and other queer women in the past. Sturgess’s work examines the two most widely distributed journals for women who desired women in the interwar era, *Die Freundin* (The Girlfriend) and *Frauenliebe* (Women’s Love), alongside two of the largest emancipation movements for homosexual citizens, the aforementioned Bund für Menschenrecht and the Deutscher Freundschaftsverband, in relation to early theories of homosexuality. Academic interest in female masculinities—which have been foregrounded in much queer theory, most notably in work by Halberstam—has led to a significant historical focus on the nineteenth-century invert, so Sturgess’s essay attempts to open up a plurality and to rethink relationships between femininity, agency, and desire to problematize the representation of feminine women as passive objects of masculine desires—recalling Beauvoir’s binary—and the notion that authentic lesbian desire is tied to masculine embodiment; an oscillation that emphasizes the fragility of the binary.³¹

Gay experiences of a past time and place come to the fore again in Kyle Frackman’s “Based on a True Story: Tracking What Is Queer about Queer German Documentary,” which focuses on *Unter Männern—Schwul in der DDR* (Among Men: Gay in the GDR, dir.Ringo Rösener

and Markus Stein, 2012) and what Frackman calls “a kind of fraternal twin production released in the following year,” *Out in Ost-Berlin—Lesben und Schwule in der DDR* (Out in East Berlin: Lesbians and Gays in the GDR, dir. Jochen Hick and Andreas Strohfeldt, 2013). Both films engage with history, while themselves becoming artifacts. Frackman’s essay interjects itself into scholarly discussion about queerness in relation to German documentary, to explore the former film as a collection of different memories of and reflections on GDR history and demonstrate the significance of LGBTQ+ individuals having a forum where they can write their own history, including that of filmmaker Rösner, whose personal biography connects the other sections of film together, combining public and private. Weaving together threads of memory, the film can be read as multiple layers of queerness, both blatant, such as the gay men featured, and the less obvious, like the form of the film and the presentation of East Germany, which Frackman reads via Elizabeth Freeman’s engagement with historiography and history itself.

Part 2: Queering the Other

This section opens with John Plews’s essay “The Culture of Faces: Reading Physiognomical Relations in Thomas Mann’s *Der Tod in Venedig*,” which focuses on the extremely controversial practice of assessing character according to facial and cranial features; this also relates to the notion that foreignness and sexuality is written on the body and a—decidedly unqueer—essentialism. Mann’s 1912 novella includes a consideration of the human form in relation to Ulrich and Hirschfeld’s theory of the Uranian or third sex, which combines an androgynous mix of the effeminate and the exaggeratedly masculine via textual references to boys and men as Greek sculptures with skin that has the quality of marble. This draws on the tradition in German literature of coupling Greek references with homosexuality. In the Venetian setting, Aschenbach’s idea of the foreigner posing a danger or threat to national or personal interests exposes a paradox. According to Plews, the use of physiognomy highlights the double bind of homoeroticism underpinning art discourse and the homophobic economy of symbolic recognition. He compares an interest in men with the interests of men, while offering comment on the medicalization of “queer” bodies. The inclusion of Plews nods to *Queering the Canon: Defying Sights in German Literature and Culture* (1998), a book edited by Plews and Christoph Lorey, which queered German history and thought, film, and literature.³²

Continuing our exploration of queerness, the foreigner, and border crossings with a more contemporary theoretical reading, Nicholas Courtman’s essay “Seeing the Human in the (Queer) Migrant in Jenny Erpenbeck’s *Gehen, Ging, Gegangen* and Terézia Mora’s *Alle Tage*”

engages sociopolitical reality alongside the literary representation of the queer migrant in the two texts to consider crossing of various types, including migration and non-normative sexuality. Erpenbeck's work centers on a retired East German professor who befriends refugees at Berlin's Oranienplatz, predominantly Muslim men of African descent displaced by the Libyan war of 2011, while *Alle Tage* is about the aftereffects of the conflicts in the former Yugoslavia on, and through, a woman who flees to Berlin. Courtman's essay considers dehumanization via the state's treatment of refugees and undocumented migrants, exploring a relationship between Butler's theory of normative violence and cultural intelligibility and how norms define who is recognized as a subject capable of living a life that counts. Like some other essays in this book, Courtman's draws on theories of queer temporality. He considers "natural" temporality and heteronormative affiliations, versus a queer temporality beyond heterosexual conventions, for instance those of marriage and child-rearing, to examine the intersection of sexuality, migrant experience, and the important question of visibility to argue that existing criticism has obscured the double displacement of the queer migrant.

Migration and queer subjectivities come to the fore again in Sarra Kassem's "Transgressive Representations of Gender and Queerness in Fatih Akin's *Auf der anderen Seite*." Akin's film is divided into three parts to explore the interconnections between the lives of six people, including a Turkish prostitute living in Germany, the prostitute's asylum seeker daughter, and the daughter's middle-class white German girlfriend. Like all the other essays in this volume, Kassem's considers the importance of representation and in/visibility; here, alongside questions of community and the appropriation of urban space. Starting with Melanie Kohnen's lament that, although there has been an increase in queer characters onscreen, the mainstream tends to present queer *white* identities, the essay builds on, first, Gayatri Gopinath's argument that there is an absence of diasporic queer female subjectivities in cinematic texts and, second, Butler's concept of gender performativity and work on unlivable lives to discuss the way some human lives are valued more highly than others and to question the resulting dehumanization.³³ Kassem explains how the film plays on the victimization of women, engaging primarily with queer lesbian subjectivity to highlight how the lesbian refugee is habitually excluded from cinematic texts.

Part 3: Queering Normativity

Lesbian relationships on screen are also a key focus of Lauren Pilcher's "Bitter Tears and Pretty Excess in Fassbinder's *Die bitteren Tränen der Petra von Kant* and *Die Sehnsucht der Veronika Voss*," which considers the representation of a highly stylized femininity and how this intersects with

aesthetics of race, class, and sexuality, which are usually controlled for viewing pleasure. Pilcher argues that the gender performativity in both Rainer Werner Fassbinder films is key to assessing the queerness of his engagement with representations of otherness and their relationship to visual pleasure. She takes as a starting point feminist film scholar, Laura Mulvey's 1975 theory, which argues that narrative cinema reinforces patriarchal subjectivity by either demystifying or fetishizing the female as passive object of the gaze in order to minimize castration anxiety, a visual construction of pleasure that perpetuates the oppression of women.³⁴ Pilcher reads this alongside Butlerian gender performativity and a theatrical femininity to argue that, in many of his films, Fassbinder's looking relations expose the performativity of gender in ways that destabilize conventional visual pleasure, for the construction and deconstruction of otherness on the cinematic screen rejects a strict binary division between subject and object.

Binaries and spectrums are examined again in Gary Schmidt's essay in this volume, which moves from Fassbinder's cis femininity to explore normative masculinity and sexuality. Schmidt's "Mothers, Masculinities, and Queer Potentials: Jonathan Franzen's Rereading of Thomas Brussig and Phillip Roth" argues that the increasing fluidity of gender identities has been accompanied by a re-evaluation of hegemonic masculinities. It combines Freudian psychoanalysis with Kosofsky Sedgwick's continuum of male homosocial desire and Butlerian performativity in order to explore three novels: Brussig's *Helden wie wir* (Heroes Like Us, 1997), Roth's *Portnoy's Complaint* (1969), and Franzen's *Purity* (2015), which have both the meaning and valorization of manhood at stake, according to Schmidt, who argues that masculinity is renegotiated in relation to femininity (the overbearing mother) and non-hegemonic forms of masculinity (the male homosexual) in those texts which associate hypersexual heterosexual masculinity with mental illness or perversion. This is certainly a welcome change from the earlier focus on a medicalization and pathologization of the homosexual.

This volume, therefore, examines LGBTQ+ representation in the German-speaking lands and beyond from the early twentieth century to the present day. It considers a range of sexual identities, from those that could clearly be labeled gay or lesbian to more ambiguous queer desires, a spectrum of gender including a hyperbolic masculinity and femininity of cis characters and gender "inversion," and how these intersect with other identities, such as that of the parent, the criminal, and the foreigner. It illuminates queer history and sociopolitical reality, alongside current cultural output in order to consider both the heteronormitization of LGB subjects and the queering of LGBT+ and straight ones, at a complex time in which LGB people are rapidly receiving more rights and recognition than ever across swathes of the Western world while

otherness in the form of queer sexuality or gender is being demonized in those very same places.

Notes

¹ On July 26, 2017, Trump tweeted, “After consultation with my Generals and military experts, please be advised that the United States Government will not accept or allow Transgender individuals to serve in any capacity in the U.S. Military.” He followed this with another tweet: “Our military must be focused on decisive and overwhelming victory and cannot be burdened with the tremendous medical costs and disruption that transgender in the military would entail.”

² The rally in question took place on August 11–12, 2017.

³ Alice A. Kuzniar, *Outing Goethe and His Age* (Stanford, CA: Stanford University Press, 1996), 4.

⁴ There is more information on Karl Heinrich Ulrichs, in the context of lesbian periodicals, in Cyd Sturgess’s essay in this book.

⁵ Kuzniar, *Outing Goethe and His Age*, 4–5.

⁶ Michel Foucault, *The History of Sexuality, Volume 1: An Introduction* (London: Allen Lane, 1979 [1976]), 43.

⁷ Rosa von Praunheim’s work has continually foregrounded LGBTQ themes, including *Nicht der Homosexuelle ist pervers, sondern die Situation, in der er lebt* (It Is Not the Homosexual Who Is Perverse, But the Society in Which He Lives, 1971), *Horror Vacui—Die Angst vor der Leere* (Horror Vacui, 1984), *Ich bin meine eigene Frau* (I Am My Own Woman, 1992), *Männer, Helden, schwule Nazis* (Men, Heroes, and Gay Nazis, 2005), a documentary which investigates gay men who have extreme right-wing and Nazi beliefs, as well as *Ein Virus kennt keine Moral* (A Virus Knows No Morals, 1986), about the AIDS epidemic.

⁸ Robert G. Moeller, “Private Acts, Public Anxieties, and the Fight to Decriminalize Male Homosexuality in West Germany,” *Feminist Studies* 36 (2010): 528–52. Furthermore, Kyle Frackmann’s essay in this book, on queer documentary about East Germany, expands on life in the GDR.

⁹ HIV and AIDS have since moved from being considered a “gay disease” and have become associated with Black people and drug users, too, with this link to otherness and the underprivileged resulting in a continued stigmatization of the disease. Homosexuality, like HIV, is sometimes considered to be catching. In recent years, however, the greatest increase in HIV transmission in the Western world has been as a result of heterosexual sex.

¹⁰ The etymology of the term “queer” is sometimes attributed to the German *quer* and, although this has been called into question, the words are visually similar, and translations of *quer* include cross and across, so it is clear why they may be linked, even if erroneously.

¹¹ During Prince Hans-Adam II’s New Year’s Day interview in 2016, Liechtenstein’s head of state opposed the adoption of children by same-sex couples in his country.

¹² Alice A. Kuzniar, *The Queer German Cinema* (Stanford, CA: Stanford University Press, 2000), 1.

¹³ Jean Genet, *Querelle de Brest* (Décines: L'Arbalète, 1947). This was first published anonymously.

¹⁴ The meaning of transnational cinema is often disputed, but research on transnational film includes: production, distribution, and exhibition, that is, the movement of both films and filmmakers across national borders and the reception of these beyond the country of production; transnational film as a regional phenomenon, that is a focus on film cultures and national cinemas, which invest in a shared geopolitical boundary and/or cultural heritage; and works on diasporic, exilic, and postcolonial cinemas, which, through their representation of identity, aims to challenge the Western neocolonial construct of nation and national culture and, by extension, national cinema as Eurocentric in narrative and aesthetic formations and ideological norms in Will Higbee and Song Hwee Lim, "Concepts of Transnational Cinema: Towards a Critical Transnationalism in Film Studies," *Transnational Cinemas* 1, no. 1 (2010): 2–21; here, 9.

¹⁵ There has been a definite shift from 1980s German directors' representations of immigrants as unhappy victims to more playful and parodic representations of immigrants by Turkish, and other, directors working and/or living in Germany, such as *Lola + Bilidikid* (Kutluğ Ataman, 1999).

¹⁶ For an overview of Treut's career, see Leanne Dawson and Monika Treut, "Same, Same but Different: Filmmakers Are Hikers on the Globe and Create Globalisation from Below," in "The Other: Gender, Sexuality and Ethnicity in European Cinema and Beyond," ed. Leanne Dawson, special issue, *Studies in European Cinema* 11, no. 3 (2014): 155–69.

¹⁷ Kuzniar, *Outing Goethe and His Age*.

¹⁸ George Haggerty and Bonnie Zimmerman, "German Literature," in *Encyclopedia of Lesbian and Gay Histories and Cultures* ed. Haggerty and Zimmermann (London: Routledge, 2000), 612.

¹⁹ John Plevs's essay in this book focuses on Mann's *Der Tod in Venedig* (Berlin: S. Fischer Verlag, 1912).

²⁰ Christa Winsloe, *Das Mädchen Manuela* (Leipzig: E. P. Tal & Co, 1934).

²¹ Radclyffe Hall's infamous British lesbian novel, *The Well of Loneliness* (London: Jonathan Cape, 1928) was written around this time and helped to popularize the ideas of those sexologists who argued that homosexuality was inherent. The book was the subject of an obscenity trial in that year, and because of this, it is arguably the best-known piece of lesbian literature.

Continuing lesbian themes, Ingeborg Bachmann, in works such as *Ein Schritt nach Gomorrha* (A Step Towards Gomorrha) considered another mode of living (Ingeborg Bachmann, "Ein Schritt nach Gomorrha," in *Das dreißigste Jahr* (Munich: Piper, 1961). Bachmann influenced writers such as her fellow Austrian, the Nobel Prize-winner Elfriede Jelinek, whose work includes *Krankheit oder Moderne Frauen* (Illness or Modern Women, first published in the avant-garde journal *Manuskripte* in 1984), which continues the aforementioned association between lesbian sexuality and the vampire.

- ²² Simone de Beauvoir, *The Second Sex* (1949; New York: Vintage, 1997).
- ²³ Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosexual Desire* (New York: Columbia University Press, 1985) and *Epistemology of the Closet* (Berkeley: University of California Press, 1990).
- ²⁴ Beauvoir, *The Second Sex*, 249.
- ²⁵ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 1990).
- ²⁶ Judith Butler, *Undoing Gender* (London and New York: Routledge, 2004); *Bodies that Matter: On the Discursive Limits of "Sex"* (London and New York: Routledge, 1993); *Frames of War: When Is Life Grievable?* (London: Verso, 2009).
- ²⁷ Judith Halberstam, *A Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: New York University Press, 2005), 1. Please note that Halberstam now goes by the name of J. Jack.
- ²⁸ Halberstam, *A Queer Time and Place*, 2.
- ²⁹ Lee Edelman, *No Future: Queer Theory and the Death Drive* (Durham, NC: Duke University Press, 2004); Elizabeth Freeman, ed. "Queer Temporalities," special issue, *GLQ: A Journal of Lesbian and Gay Studies* 13, no. 2/3 (2007); José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009).
- ³⁰ Sarah Ahmed, *The Cultural Politics of Emotion* (Edinburgh: Edinburgh University Press, 2004) and *Queer Phenomenology* (Durham, NC: Duke University Press, 2006); Robyn Wiegman and Elizabeth A. Wilson, eds., "Queer Theory without Antinormativity," special issue, *Differences, A Journal of Feminist Cultural Studies* 26, no. 1 (2015).
- ³¹ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, trans. Brian Massumi (London: Continuum, 2004).
- ³² Christoph Lorey and John Plews, eds., *Queering the Canon: Defying Sights in German Literature and Culture* (Rochester, NY: Camden House, 1998).
- ³³ Melanie E. S. Kohnen, *Queer Representation, Visibility, and Race in American Film and Television: Screening the Closet* (London: Routledge, 2015).
- ³⁴ Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16, no. 3 (Autumn 1975): 6–18.