



# Introduction

## *Minority Discourses in Germany since 1990*

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Olga Grjasnowa's 2012 debut novel *Der Russe ist einer, der Birken liebt* (*All Russians Love Birch Trees*) depicts a diverse group of twentysomething friends in Frankfurt am Main.<sup>1</sup> In one conversation, Cem, a gay second-generation Turkish German man, confides in his best friend, Mascha, who, like Grjasnowa, is an immigrant to Germany from a mixed Russian/Jewish family. In school, Cem was subjected to the discriminatory message that higher education was too ambitious for someone like him, but he declares to Mascha that he intends to avenge himself by pursuing a PhD in cultural studies:

But this little guy here won't screw up. He'll read and understand everything. All the classics of postcolonial studies, critical witness [*sic*] studies, racism theories, Fanon, Said, Terkessidis.<sup>2</sup>

"Whitness" is neither a typo nor a misprint. It is a slippage that suggests a conflation of critical whiteness studies with Holocaust studies and its emphasis on witnessing. Grjasnowa's novel invites us to consider how a diverse and complex German society compels us to rethink the conceptual models we use to analyze its culture. How do issues of racism, antisemitism and the shadow of the Holocaust, colonial legacies, class, migration, and politics, etc., inform institutional cultures and daily life for a new generation? Do cultural studies and critical race theory methodologies, especially as they have been developed in the Anglophone academy, illuminate analyses in the German-speaking context? Are there points of contact that nonetheless reveal a sometimes uneasy fit?<sup>3</sup>

In March 2017, the University of Massachusetts Amherst hosted a three-day conference, "Minorities and Minority Discourses in Germany since 1990: Intersections, Interventions, Interpolations," which included three keynote speakers, three artist presentations (including a reading by Olga Grjasnowa), along with fifteen papers presented by scholars from Austria, Canada, Germany,

the United Kingdom, and across the United States. The goal of the conference was to explore intersections (and divergences) regarding cultural, political, and theoretical interventions by different minorities into German public and political discourse on issues of memory, racism, citizenship, immigration, and history. The rationale for this conference came from our experiences of a disconnect in the field of German studies between scholars who focus on different minoritized groups. Recent conferences of the German Studies Association have included seminars specifically for Black German studies, Turkish German studies, migration studies, and German Jewish studies, but there was no space to develop dialogue across these fields. Such cross-discipline communication seemed especially necessary to us, the conference organizers, since each of us teaches and researches texts that deal with multiple minoritized groups in Germany, in particular Turkish Germans, Black Germans, and Jews in Germany. And while we acknowledge that there are important and necessary differences between these groups' historical experiences and the conceptual paradigms with which they are discussed, it is still pertinent that these scholarly conversations do not happen in isolation from each other.

Indeed, recent cultural productions and longstanding historical conditions call for this kind of expanded scholarly dialogue. For example, literary texts by Turkish German authors like Zafer Şenocak, Emine Sevgi Özdamar, and Feridun Zaimoğlu highlight ways that German Jewish history impacts Turkish Germans' present-day experiences.<sup>4</sup> Many Black Germans also have a unique relationship to German Jewish history, as there are both Black Germans who were interned in concentration camps by the Nazis as well as Black Germans who are biologically related to Nazi perpetrators or Jewish victims.<sup>5</sup> And as a community that has been present in Germany, albeit in small numbers, since at least World War I, Black Germans undoubtedly have a particular perspective on how Germany's changing ethnic landscape has affected society and themselves in particular. German Jewish writing since 1990 has also explored iterations of Jewishness within a more diverse and complex German, European, and global context. If Grjasnowa's abovementioned novel holds up diaspora, migration, and cosmopolitan identities as positive, unifying ideals, then we might consider the provocative title of Maxim Biller's 1990 story "Harlem Holocaust" as a shorthand for the hazards of identities formed by trauma and a negative relation to self and other.<sup>6</sup> Finally, although our conference highlighted these three groups—Black Germans, Turkish Germans, and Jews in Germany, because these are the groups with which our own research intersected most—we also included papers that address how more recent arrivals of refugees, especially since 2015 (largely from Syria, Iraq, and Afghanistan), contribute to and transform these discussions. Thus, one aim of the conference was to explore the continued centrality of Holocaust memory for contemporary discussions of racism, xenophobia, and refugees in German society. For this volume, we have

decided to focus the discussion to Black Germans, Turkish Germans, and Jews in Germany so as not to allow the project to become so broad that a cohesive thread is no longer possible to find. We realize that with this, there are other racialized populations in Germany that are not engaged with here, including Sinti and Roma, Vietnamese Germans and other Asian Germans, and Arab Germans. Future volumes will undoubtedly address these and other facets of the radically expanding diversity of today's Germany, and it is our hope that this volume will contribute to this dialogue.<sup>7</sup>

We have limited the papers to those addressing German society since 1990, because we recognize the fall of the Berlin Wall and German unification as a critical juncture in German identity, a point where it started being reframed. These events promised a new historical beginning, yet they also stirred deep discussions about contemporary Germany's relation to the genocidal Nazi past and about ideas of citizenship and belonging in a changing Europe. Migration to Germany (including instances undertaken by People of Color from around the world, as well as Jews and ethnic Germans from the former Soviet Union) demonstrated the economic and cultural vitality and attraction of a changing society, while a wave of murderous attacks on new migrants and Turkish Germans (resident in Germany for two generations) stoked fears. In "blues in schwarz weiss" (blues in black and white, 1990), Black German poet May Ayim writes that "a reunited germany celebrates itself in 1990, without its immigrants, refugees, jewish and black people."<sup>8</sup> In this poem Ayim forges a collective "we" out of immigrants, refugees, Jews, and Black people, united in their experience of exclusion, here in the context of German/German unification. Taking Ayim's poem as its departure, the chapters presented in this volume explore questions including: What are possible intersections (and divergences) between Black German, Turkish German, and German Jewish experiences and aesthetic interventions into German public and political discourses on memory, racism, citizenship, immigration, and history? How do collaborations—such as Esther Dischereit and DJ Ipek's multimedial bilingual performance of *Blumen für Otello* (Flowers for Otello, 2014), the anthologies *Talking Home* (1999) and *aus dem Inneren der Sprache* (from within language, 1995), the repertoire of the Ballhaus Naunynstraße, the rap songs by Advanced Chemistry, and projects of the transethnic activist network Kanak Attack—between artists from various backgrounds reveal, emphasize, and/or communicate similarities, differences, and overlap in their cultural, social, and political positioning?

Following our conference, we aimed to bring together in this edited volume scholars from various fields and disciplines working on minoritized groups in the German context to collaboratively examine conceptual overlap and methodological approaches pertinent to our research. Despite the ways in which their histories, discrimination, and strategies for resistance overlap, ethnic minorities in Germany are often discussed in isolation. Thus, this volume brings

together scholars who seek a dialogue that will both investigate differences and similarities but most importantly consider what we as scholars can learn from each other to work toward an understanding of Germanness as plural, culturally diverse, and multilingual. Throughout German history, one can find numerous examples of minoritized groups who seek a dialogue with other groups. But we have chosen the focus of our edited volume to start in 1990, as a seminal moment in German history and a critical juncture when German identity started being reframed. At the same time, we would like to address the current situation in Germany. How have discourses on immigration, integration, and racism shifted, changed, and/or remained consistent in the context of the so-called “refugee crisis”?

One question that many of the contributions gathered here implicitly address is how German studies conceptualizes race as a category for thinking about marginalized communities, especially in view of the histories of colonialism, antisemitism, the Holocaust, and anti-Black racism both before and after 1945. Rita Chin and Heide Fehrenbach have argued powerfully that “race,” rendered taboo through the refutation of National Socialism, nonetheless continues to exert a silent grip on the social imagination, as cultural difference is essentialized. Thus, for example, in their view Muslim identity can be seen as “racialized.”<sup>9</sup>

Fatima El-Tayeb’s critical interventions have also been influential, focusing on processes of marginalization and exclusion of minority and migrant communities. El-Tayeb calls attention to a cyclical process of perpetual othering, through which “Migrantisierte” (those made migrant), those born and raised in Germany but denied status of Germanness, are “externalized as un-German” and thus “eternal newcomers.”<sup>10</sup> These processes of “Rassifizierung” (racialization) and “Migrantisierung” (migrantization) are tied to the “refusal of mainstream society to separate itself from the image of a white, Christian Germany” and linked to a “concept of history . . . in which an essentially-defined, white, Christian Europe always and forcibly remains the norm.”<sup>11</sup> Our edited volume is further in conversation with recent *German Quarterly* fora: “Migration Studies” (2017) and “What Is Asian German Studies?” (2020).<sup>12</sup> In the former, Bala Venkat Mani calls to move beyond nationalism to understand connected pasts of exiles, migrants, and refugees.<sup>13</sup> David Gramling and Deniz Göktürk introduce a shift from the question of how Germany is in transit to how migration is framed.<sup>14</sup> Bettina Brandt inquires into possible intersections between Asian German studies and Black German studies through Yoko Tawada’s work.<sup>15</sup> Johanna Schuster-Craig focuses on processes of exclusion as shared—albeit not identical—experiences by different minoritized groups, and Veronika Fächter introduces the concept of a global German studies that would allow for the inclusion of different archives and enable new forms of collaborations, among other things.<sup>16</sup>

The appeal and practices of racialization—as outlined by El-Tayeb above—have a long history in Germany, exacerbated by decades of German politicians refusing to acknowledge immigration as a reality, in addition to politically motivated legal restrictions to asylum laws in the 1990s. And since 2013, racist views and anti-immigrant sentiment have found a new outlet in the populist political party the Alternative für Deutschland (AfD, Alternative for Germany). The AfD has had successful campaigns not only in eastern territories, where distrust of democracy is often linked to a feeling of being left behind by globalization in the new German states formerly belonging to the GDR, but also in prosperous western states like Baden-Württemberg. What has made the AfD a unique threat to a pluralist society is that unlike the Nationaldemokratische Partei Deutschlands (NPD, National Democratic Party of Germany), which was the source of the most extreme racist rhetoric in the 1990s and 2000s and which was embraced by violent groups like skinheads, the AfD attracts a more educated and middle-class following, raising concern that racist beliefs are not only moving closer to the center but are also viewed as a viable, defensible position. And it is not only the AfD’s rhetoric, such as that found in offensive campaign posters, that have caused alarm among German critics. The AfD’s populist appeal has also contributed to the racist violence that People of Color have faced in increasing numbers since reunification.

Two years ago, there were violent protests led by neo-Nazis that erupted in Chemnitz after two Afghani refugees were alleged to have stabbed Daniel Hillig. Although the media alleged that Hillig was a member of the right-wing hooligan scene, as it turns out he was a Black German “who himself had to suffer from years of right-wing violence and racism.”<sup>17</sup> But by failing to report this fact and suggesting that Hillig was right-wing, the German media “played right into the hands of right-wing networks.”<sup>18</sup> In response to these events the Initiative Schwarze Menschen in Deutschland (ISD, Initiative of Black People in Germany) published a press release online, noting how the violence recalled what had happened (and been silenced) during the early 1990s. The ISD warned how the dangerous rhetoric of “us” (white Germans) versus “those foreigners” created the circumstances for more violence.<sup>19</sup> Unfortunately, things have only escalated since then. In the past year alone, a recent wave of violence against racialized people in Germany leads one to believe that the popularity of the AfD could make life in Germany even more dangerous for People of Color.

According to the Mediendienst Integration, a free and independent service for journalists, racist criminal offenses increased by 20 percent in 2018 from the previous year, and hate crimes increased by 80 percent from 2016 to 2018.<sup>20</sup> There was an attempted shooting at a synagogue in Halle on 9 October 2019; however, the shooter was unable to enter the synagogue and attacked bystanders instead, killing two and wounding two others. In Hanau, on 20 February 2020, ten victims were shot and killed and five victims injured

at two local hookah bars. The choice of the hookah bars and the racist manifesto left behind by the shooter were an indication that these attacks were motivated by Islamophobia. And there have been several individual anti-Black attacks, increasingly against schoolchildren. These recent incidents of violence have not only affected all of the minoritized groups we discuss in this volume but also migrant communities and German politicians who support refugees, such as Walter Lübcke, the district president of Kassel, who was assassinated in front of his house on 2 June 2019 by a right-wing extremist. Two days after the racist attacks in Hanau, the linguist Clara Herdeanu provided a critical commentary on the online platform MiGAZIN (which was founded in 2010 as a forum to *mitgestalten* (shape) discourses on integration and migration) by analyzing formulations used by various media outlets, social networks, and public figures in reference to these murders. The use of terms like *Shisha-Morde* (shisha-murders) and *fremdenfeindlich* (xenophobic), according to Herdeanu, not only trivialize these murders but also hide the racist motives behind them. In a *Deutschlandfunk* interview, the activist and journalist Kübra Gümüşay also noted the continued trivialization of racism in Germany, drawing connections to the NSU killings (referred to as “Döner Morde” [Döner kebab murders]) until the discovery of the *Zwickauer Terrorzelle* [Zwickau terror cell]) which remain unsolved to this day.<sup>21</sup>

The Nationalsozialistischer Untergrund (NSU, National Socialist Underground) was perceived and presented as an isolated case instead of being recognized as part of a network and as a manifestation of right-wing violence, terror, and racist ideology, and thus as part of a structural German problem with a historic context, a process that Fatima El-Tayeb characterizes as racial amnesia. In response, with images of the perpetrators of the NSU murders dominating the media, Esther Dischereit collaborated with DJ Ipek on *Klagelieder* (*Lamentations*, 2013), a bilingual text-performance, intended to shift attention away from the perpetrators and to focus on the victims and their families, to publicly address and collectively mourn their loss.<sup>22</sup> In 2014 the *NSU-Komplex auflösen* initiative was founded to “fill a gap in the current public debate.” In order to address the *Aufklärung*(*sverweigerung*) (refusal to investigate), they drafted an “indictment,” charging everyone who “condoned, supported, and stood by the NSU,”<sup>23</sup> which was published in 2017. The collaboratively written indictment charges ninety individuals, including neo-Nazis, intelligence officials, police officers, journalists, extremism experts, state officials, and politicians linking past and present attacks and practices and thus demonstrating that right-wing violence and racist ideology are long-standing issues and not isolated incidents without context.

Today, one can observe a resurfacing of a rhetoric and such metaphors as “flood,” “invasion,” and “full boats”—not limited to Germany—that are connected to racist trends visible in campaigns and parliamentary debates in the

context of German foreigner policy in the 1980s and the asylum policy of the 1990s. Furthermore, today's antiracist activism in Germany not only focuses on issues particular to German society but also builds on a decades-long tradition of activism in solidarity with political movements across the globe that can be traced back to antiracist and anti-imperialist protests in the 1960s.<sup>24</sup> A recent example of this were the aftershocks in Germany following the murder of African American George Floyd at the hands of Minneapolis police in May 2020. Floyd was murdered by a white policeman, Derek Chauvin, who knelt on his neck for eight minutes, ignoring Floyd's cries that he couldn't breathe. In response, demonstrations broke out throughout Germany, from Munich to Berlin, where protesters held signs stating, "I Can't Breathe" and "Black Lives Matter." These demonstrations, attended by a diverse crowd of white Germans and BIPOC, were aimed not only at showing solidarity toward African Americans but also to draw attention to the problem of racial profiling in Germany, which commonly targets BIPOC, in particular refugees and immigrants.<sup>25</sup> As a result of media coverage in Germany and attention received from German politicians, summer 2020 was a landmark moment for addressing racism, anti-Blackness in particular, resulting in concrete actions like the Berlin government's decision to finally rename the offensive M-strasse (M\*\*\* Street)<sup>26</sup> to Anton W. Amo Street, a move that activists had long advocated.

While our focus here is on the post-unification period, there are longstanding intersectional collaborative efforts, particularly among artists and activists in Germany, even if the scholarship in Germanistik and German studies has not always reflected this dialogue. The Polynationaler Literatur- und Kunstverein (PoLiKunst, 1980–87) for example, foregrounded political solidarity and cultural resistance bringing together writers and workers from different backgrounds (including Franco Biondi, Rafik Schami, and Suleman Taufiq). The anthology *Entfernte Verbindungen* (Distant connections) was published in 1993 with the goal of "publishing a book about racism and antisemitism in the women's movement."<sup>27</sup> Its editors included several pioneers in the Black German movement like Ika Hügel-Marshall, May Ayim, and owner of the Orlanda Verlag, Dagmar Schultz, as well as Turkish German educator and social worker Gülşen Aktaş. In the volume's introduction, the editors note the fall of the wall as an important juncture not only for minorities in the German women's movement but also for coming to terms with Germany's colonial and Nazi past, as well as for situating themselves vis-à-vis contemporaneous international conflicts like the Gulf War. They express a desire to account for a variety of differences among women, whether based on "skin color, religion, class, cultural tradition, education, age, sexual orientation, illness and disabilities."<sup>28</sup> Furthermore, echoing Audre Lorde's push for intersectional feminism, they insist that if one ignores differences or if one can only think in broad categories like "immigrants, Black women, Jewish women, [and] white Christian women," this

will only create insecurity and a latent distrust within the women's movement.<sup>29</sup> Keeping in the vein of women's activism, the anthology *AufBrüche* (Departures) also consists solely of female voices and is based on the 1997 conference "Marginale Brüche" (Marginal breaks), centering on "cultural productions by migrants, Black, and Jewish women," providing a space for "junior scholars" and artists who "will take up a new self-determined position in political and cultural discourses [conducted by others] about them."<sup>30</sup> In addition to contributions by its editors Peggy Piesche, Kader Konuk, and Cathy Gelbin, it featured essays by Yasemin Yildiz and Esther Dischereit, among others. While *Entfernte Verbindungen* and *AufBrüche* may have included some voices of queer, minoritarian women, the volume *Talking Home* (1999), edited by Olumide Popoola and Beldan Sezen, explicitly sought to highlight an understanding of queerness among BIPOC in Germany that went beyond sexuality. In their introduction, Popoola and Sezen define queerness as a characteristic of anyone who resists "bending themselves to accommodate the forces of prescribed social roles."<sup>31</sup>

More recent collaborations between racialized groups in Germany have made a point of not allowing the white German majority to play favorites, offering some groups more recognition than others. For example, in 2011, the edited volume *Manifest der Vielen: Deutschland erfindet sich neu* (Manifest of the many: Germany reimagines itself), appeared as a response to Thilo Sarrazin's best-selling book *Deutschland schafft sich ab* (Germany does away with itself, 2010), in which he claimed that increased immigration from Muslim countries causes the "decay" and "intellectual degeneration" of German society.<sup>32</sup> Sarrazin further stated that Muslim immigrants, and in particular Turks and Arabs, are "threatening the cultural and civil balance" in Europe.<sup>33</sup> With contributions by journalists, writers, academics, and actors, including Ilija Trojanow, Naika Foroutan, Feridun Zaimoğlu, Hatice Akgün, and Navid Kermani, the *Manifest der Vielen* focused on their varied experiences in Germany, critically reflecting on notions of *Heimat* (home) and *Fremde* (the foreign), and their "Muslim- oder Nicht-Muslim-Sein" (being Muslim or non-Muslim) in the context of the Sarrazin debate. Sarrazin's book attempted to turn discussions about integration into a debate about "good" and "bad" immigrants. According to Sarrazin, Germany's multicultural society was plagued not by Germans who were racist but by specific immigrant groups who would not integrate. In "Gegenwartsbewältigung" (Overcoming the present), an essay in a different anthology, *Eure Heimat ist unser Albtraum* (Your homeland is our nightmare), the German Jewish author Max Czollek adds to this response to Sarrazin, asking why the burden of integration is always placed solely on the immigrant with no expectation that the white majority also needs to be accommodating.<sup>34</sup>

Likewise, in *Undeutsch: Die Konstruktion des Anderen in der postmigrantischen Gesellschaft* (Ungerman: The construction of Otherness in the post-migrant society), Fatima El-Tayeb notes a failure on the part of white Germans



to see themselves as the problem. Namely, perhaps it is not the case that specific groups like Turkish Germans have difficulty integrating, but more the case that mainstream society prefers those immigrants deemed closest to whiteness, and those immigrants whose presence can be instrumentalized to prove Germany is now good. While white Germans applauded themselves for their generosity toward recent Syrian refugees, they turned a blind eye to the persistence of racism toward Black Germans and People of Color; their support of Syrian refugees had effectively turned them into *good* Germans.<sup>35</sup> Czollek also scrutinizes the functionality of German Jews that allows white Germans to feel good about themselves—“where Jews live, there cannot be National Socialism.”<sup>36</sup> In Czollek’s view, the essentialist role German Jews are assigned in the German *Gedächtnistheater* (a term he borrows from Michal Bodemann, namely a role that is always already relational to the Holocaust) both ignores diversity among Jews in Germany *and* creates artificial divisions between Jews and other racialized groups: “The overwhelming majority of the Jewish population are also migrants. At the same time, Jews are never mentioned in the context of the current binary determining integrated vs parallel societies.”<sup>37</sup> Czollek proposes the concepts of *Desintegration* (de-integration) and “radical diversity” (*radikale Diversität*) as an answer to this essentialism. Czollek’s essay is included in an anthology, conceived as “a manifesto against Heimat—a *völkisch*, glorified concept, against which 14 German-speaking authors defend themselves.”<sup>38</sup> It was published in 2019 to coincide with the first anniversary of the “Heimatministerium,” formerly the German Ministry of Interior, and includes essays by Sasha Marianna Salzmann, Sharon Dodua Otoo, Deniz Utlu, and others.

In recent years we have witnessed the publication of a number of anthologies featuring works by writers from conflict zones, such as *Weg sein—hier sein* (Being away—being here, 2016) and *Das Herz verlässt keinen Ort, an dem es hängt* (The heart never leaves a place it is attached to, 2018), the first anthology of the state-funded project *Weiter Schreiben*. It was launched in 2017 and provides a platform for artistic creativity and continuity for writers in refuge. At the core of this project are writing partnerships, tandems, between established writers in Germany, such as Olga Grjasnowa, Saša Stanišić, Tanja Dückers, and recently arrived writers, such as Galal Alahmadi, Ramy Al-Asheq, and Lina Atfah.

Theater is another site where issues of migration, contemporary politics, Holocaust memory, and minority perspectives are explored. The Gorki Theater’s Studio Я hosted the fourth PostHeimat (After Heimat) network meeting in March 2020. With a focus on exchange, different theater ensembles engage with audiences through discussion, performances, and artists’ lectures over a period of four days. Their first meeting was held in 2018 at the Münchner Kammerspiele and focused on “questions of migration, representation, identity, and seeking refuge.”<sup>39</sup> The question of “how . . . intersectional and more equi-

table forms of (transnational) cooperation [can] take place in the theatre and the arts” has been a central question for this network since its inception.<sup>40</sup> The Gorki Theater has adapted several of Olga Grjasnowa’s novels for the stage, and the Gorki’s in-house director Yael Ronen, an Israeli working in Germany, has also staged her own work. The Ballhaus Naunynstraße Theater in Berlin has also been a center for this kind of engagement. Founded in 1983 in Berlin-Kreuzberg, a neighborhood that has had a large population of Turkish inhabitants since the 1960s, the Ballhaus experienced a revival following unification with its so-called “postmigrant” productions led by Shermin Langhoff. Coined by Langhoff in 2006, *postmigrant theater* “stands for the successful promotion and institutionalization of cultural diversity and global cosmopolitanisation.”<sup>41</sup> It has since focused on “cultural education,” emphasized “diversity beyond origins,” promoted “extended participation,” and celebrated “Transkulturalität” (transculturality).<sup>42</sup> In an interview in 2011, Langhoff further stated that theater has to “promote diversity, individual perceptions and autarkic forms of expressions instead of subordination to hegemonic ideology.”<sup>43</sup> Postmigrant theater put Turkish German artists on stage, and in the role of writer and director. It told the stories of those who may not have migrated themselves but whose lives had been affected by stories of migration. When Langhoff departed for the Gorki Theater in 2013, her position was taken over by a Black German of Brazilian descent, Wagner Carvalho, who has since led a variety of projects revolving around issues of special interest to the Black German community, including a spectrum covering everything from everyday discrimination to confronting Germany’s colonial past. The Ballhaus Naunynstraße is an excellent example of the complicated nature of different racialized groups in Germany working together to change the narrative of the country. While postmigrant theater had previously been criticized as focusing primarily on Turkish German experiences, Carvalho’s work at the Ballhaus has allowed for them to address topics like colonialism, anti-Black racism, and the problematic legacy of blackface in German theater. Olivia Landry’s chapter in this volume focuses on the Black-centered performances that have taken place at the Ballhaus since this shift, which have expanded the possibilities of postmigrant theater. Landry finds that postmigrant theater shares the following with Black German theater: (1) focusing on histories that have been otherwise made invisible, (2) introducing new techniques to make the space of the theater less a space of cultural exclusion, and (3) depicting the struggle and demand for recognition within the predominantly white institution of German theater.

While the purpose of this volume is to think about the entanglements between different minoritized groups in Germany, we outline brief sketches in the following section, of each respective subdiscipline to offer context for anyone unfamiliar with them. Rather than a comprehensive overview, these histories briefly introduce approaches and discussions in each subdiscipline and

reflect on exchanges and intersections between them. With this bigger picture in mind, it becomes clearer in what kinds of discussions our contributors are intervening and how they are expanding on what has come before.

## Turkish German Studies

In the past thirty years the critical examination of “the cultural effects of Turkish migration” and “interventions into and beyond national archives of twentieth-century German culture”<sup>44</sup> has been at the core of and shaped Turkish German inquiry.<sup>45</sup> Scholars from a variety of disciplines have addressed questions pertaining to race, nation, ethnicity, religion, diaspora, gender, sexuality, and class and their intersections, with a particular focus on the postwar period: Leslie Adelson, Ayşe Çağlar, Tom Cheesman, Rita Chin, Deniz Gök-türk, Randall Halle, Kader Konuk, Nilüfer Kuruyazıcı, Margaret Littler, Ruth Mandel, B. Venkat Mani, Moray McGowan, Jennifer Miller, Esra Özyürek, Azade Seyhan, Levent Soysal, Beverly Weber, Karin Yeşilada, Yasemin Yıldız, Gökçe Yurdakul, to name a few.<sup>46</sup>

A 2015 special issue of *Colloquia Germanica* titled “Turkish-German Texts and Contexts” examined the significance of the Turkish literary archive for Turkish German studies. This special issue emerged out of a panel series that took place at the German Studies Association conference in 2013, with the aim of exploring how Turkish German texts represent interactions of various cultural, national, ethnic, and political contexts. In his contribution to this special issue, David Gramling, while acknowledging the importance of Leslie Adelson’s call to (re)situate Turkish German literature within German literature, culture, and history rather than placing it “between two worlds customarily reserved for these authors and their texts,”<sup>47</sup> points to scholars’ inattention to “the Turkish national archive, the Ottoman imperial archive,” but also “transnational materials that were always too precarious to make it into an archive of any sort.”<sup>48</sup> In the same year, a German Studies Association seminar titled “Turkish-German Studies: Past, Present, and Future” brought together scholars from a variety of disciplines and institutions to assess and discuss the current state of scholarship in the interdisciplinary field of Turkish German studies while at the same time providing a forum to identify possible directions for the future—including an examination of Turkish contexts for our research.<sup>49</sup> Taking the Turkish archive into account alongside its German counterpart, seminar contributions and conversations focused on the mutual interaction between both archives (and their ensuing transformation in the process), foregrounding the multidirectionality of exchange.

Scholars have indeed increasingly turned to engage with the Turkish archive, expanding geographical, methodological, and temporal frameworks thus

offering new insights into Turkish German exchanges, encounters, and intersections. Mert Bahadır Reisoğlu, for instance, has attended to Turkish literary criticism's importance for Emine Sevgi Özdamar's poetics, Ela Gezen has uncovered the central role of Brecht reception in Turkish theater and Turkish German literature, and Karin Yeşilada has illustrated the significance of Turkish literary traditions for Turkish German poetry. Randall Halle has analyzed the effect of Europeanization on Turkish cinema and its implications for Turkish German film. Kader Konuk has investigated the impact of German Jewish exiles on Turkey's humanist reform movement. Yasemin Yıldız has drawn upon the Turkish student movement in her analysis of translational practices, and Kristin Dickinson has explored a multilingual archive of German and Turkish translated texts. Deniz Göktürk has incorporated the Turkish visual archive into discourses on German unification, and Berna Gueneli has examined intertextual references to the Turkish film genre *Yeşilçam* in Fatih Akın's cinematic oeuvre.<sup>50</sup>

There have been longstanding points of intersection between Turkish German and German Jewish scholarship. This dialogue has been characterized by a continuous and increasing engagement—across a variety of disciplines—with links between Turkish and Jewish (hi)stories, positionalities, and texts through an examination of migrants as subjects of Holocaust memory, of “proximate narratives of Turks, Germans, and Jews,” of Muslim and Jewish claims for religious accommodation, of Jewish exiles in Turkey, of shared histories of Jews, Muslims, and Christians in Europe, and of antisemitism and anti-Muslim racism.<sup>51</sup> Beyond scholarly inquiries that bring Turkish German and German Jewish studies into conversation, collaborative exchanges in academic conference settings that involve, among others, Turkish German, Black German, and German Jewish communities have explored questions of (non)citizenship and artistic practice, (post)migrant theater, radical diversity, refuge, diaspora, exile, and memory.

## Black German Studies

The first time a significant Black German community came together was in the late nineteenth century, when young sons and a few daughters of royal families from German colonial territories in Africa were sent to Germany for education and job training. Cameroon sent the most people. At the time, Cameroon was one of the few German colonies in Africa, and it remained a so-called German protectorate from 1896 to 1918 when, following World War I, Germany lost its colonies to England and France as part of the Versailles Treaty. Prior to World War I, primarily Cameroonian youth sent to Germany were dispatched with the hope that they could be of service to the colonial adminis-

tration, helping to negotiate between the Germans and the ethnic tribes. The German organizations that helped facilitate their travels wished to keep these young people isolated, fearing that if they were exposed to bigger cities, their moral and political views would be affected. A further worry was that if Africans were able to congregate, anti-colonial activity and sentiment could grow among them. Nevertheless, despite efforts to suppress the formation of a Black German community, African immigrants were able to maintain familial ties and congregate in spaces like missions. What also made it difficult to sustain a sense of community was the fact that these African immigrants usually had brief stays in Germany and were meant to return to their home country when their schooling and training had ended. However, with the loss of Germany's colonies in 1918, the hundreds of Africans who had come to work and study in Germany suddenly became stateless overnight. The first ever organization for Blacks in Germany, the Afrikanischer Hilfsverein (AH) (African Welfare Association), was formed to help these stateless individuals deal with bureaucracy, establish residency, and find work.<sup>52</sup>

In contrast to this first Black German movement, which was predominantly male, the second Black German movement grew out of the German feminist movement in the mid-1980s and was heavily influenced by the presence of African American feminist poet and activist Audre Lorde. In 1984, Lorde taught classes at the Free University in Berlin, in which several Black German women participated. Lorde encouraged these women to write their own narratives into German history, thus planting the seeds for the collaborative project *Farbe bekennen: Afrodeutsche Frauen auf den Spuren ihrer Geschichte* (1986; *Showing Our Colors*, 1992), which was coedited by May Ayim, Black German scholar Katharina Oguntoye, and white German feminist Dagmar Schultz, whose Orlanda Frauenverlag would publish several of Ayim's poetry volumes. *Farbe bekennen* has become the most foundational text for Black German studies, consisting of "poetry, autobiographical texts, interviews from Afro-German women ranging in age from sixteen to seventy, and [May] Ayim's master's thesis from the University of Regensburg."<sup>53</sup>

The publication of *Farbe bekennen* was followed by several historical studies written by Black Germans about Black German history, such as Katharina Oguntoye's *Eine afrodeutsche Geschichte* (An Afro-German history, 1997), which traces the experience of Black people in Germany from the German Empire (1871–1918) until the period following World War II, and Fatima El-Tayeb's *Schwarze Deutsche* (Black Germans, 2001) which focuses more closely on the years leading up to and including the Third Reich. Both Oguntoye's and El-Tayeb's books focus primarily on three important moments in Black German history. First is the period of German colonialism (1890–1918), during which Africans from German colonies traveled to Germany to study and work. The second moment is the period following World War I—the Weimar era

(1918–33)—when many of these individuals became stateless and remained in Germany attempting to establish a life there. What is also significant about the Weimar period is that following World War I, when there were French stationed in the Rhineland area as part of the Versailles Treaty, the French also deployed between twenty-five and forty thousand colonial soldiers from Africa and Asia in the area.<sup>54</sup> As a result of fraternization between local white German women and the colonial soldiers, it is estimated that between five and six hundred Black German children were born during this time.<sup>55</sup> The third moment is the Nazi dictatorship (1933–45), during which Hitler and the Nazis targeted Black Germans as “non-Aryans” and subjected them to discrimination, forced sterilization, internment, forced labor, and murder.

A fourth, important historical moment within Black German history is the postwar era of the late 1940s and 1950s, during which around four thousand Black German children were born to unions of white German women and African American soldiers stationed in the country. Yara-Collette Lemke Muniz de Faria’s book *Zwischen Fürsorge und Ausgrenzung* (Between welfare and exclusion, 2002) tackles this fourth historical moment, examining how Black German children were racialized and discussed using terms reminiscent of Nazi racial science. These publications by Black Germans were soon followed by publications by historians within the American academy: Heide Fehrenbach’s *Race after Hitler* (2004) and Tina Camp’s *Other Germans* (2005), which both cover the period of the Third Reich and the postwar era. Like de Faria’s book, Fehrenbach’s focuses on the racialization and exclusion of Black German children born in the postwar era, while Camp’s follows two Black Germans in particular—Fasia Jansen and Hans Hauck—from their youth during the 1930s and 1940s to their lives after the war. Camp argues that how Black Germans were treated under the Nazis was not uniform but rather dependent on their intersectionality. For example, while Fasia Jansen was banned from her dance profession and forced to work in a labor camp, Hauck may have been forcibly sterilized, but his maleness made him acceptable as a Wehrmacht soldier. Additionally, books like Maria Höhn’s *GIs and Fräuleins* (2002) specifically focused on the policing of interracial relationships between African American GIs and white German women.

Since this initial focus on Nazi Germany and the postwar era, historians have broadened their scope, reaching as far back as the Middle Ages. The volume *Germany and the Black Diaspora, 1250–1914* (2016) edited by Mischa Honeck, Martin Klimke, and Anne Kuhlmann-Smirnov, offers an investigation of many different periods, showing that Germany’s engagement with the Black diaspora did not begin with colonialism. Peter Martin’s *Schwarze Teufel, Edle M\*\*\*en* (Black devils, noble m\*\*\*s, 2001) demonstrates that German ideas about Blackness have never been consistent, but while prejudices in the Middle Ages revolved around religion, they became associated with inferiority

with the emergence of the transatlantic slave trade. *Slavery Hinterland* (2016), edited by Felix Brahm and Eve Rosenhaft, investigates Germany's often disputed ties with the transatlantic slave trade. Rosenhaft's research with Robbie Aitken in *Black Germany* (2015) has also contributed significant knowledge to our understanding of the first Black German movement.<sup>56</sup> Kira Thurman's book *Singing like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms* is an interdisciplinary approach combining Black German studies, history, and musicology that traces the history of Black classical musicians in modern German-speaking Europe. She argues that the presence of Black musicians performing the works of "great German masters" challenged audiences' understanding of national identity and who had the right to express it. And in *Mobilizing Black Germany*, Tiffany Florvil tells a history of the second Black German movement through the lens of international Black feminism and highlights the important role that queer Black women played.

In addition to these historical accounts, some scholars have also concerned themselves with Black German fiction, poetry, and drama. In 1995, Leroy Hopkins published "Speak, So I Might See You! Afro-German Literature," in which he proposed that more Afro-German literature could be integrated into German curriculum. In Michelle Wright's book *Becoming Black* (2004), she proposed May Ayim's dialogic poetry as a more inclusive, feminist understanding of Black identity than constructions of Black identity previously proposed by Black male thinkers across the diaspora. In *African Diasporas* (2006), Aija Poikane-Daumke compares Afro-German literature with common themes found in African American literature. Natasha A. Kelly's *afrokultur* (2016) analyzes Ayim's poetry against the thinking of W. E. B. Du Bois and Audre Lorde. Priscilla Layne's *White Rebels in Black* (2018) considers how white German fascination with Black popular culture has influenced an understanding of Blackness as other than German and made it difficult to conceive of a Blackness that is not contradictory to Germanness. By situating Sharon Dodua Otoo's fiction vis-à-vis global discussions around Afrofuturism, Evan Torner's essay in this volume continues the work of earlier scholars who have considered how Black German literature is always in conversation with other African diasporic traditions.

In addition to these monographs and essays, there have also been several recent dissertations addressing Black German literature and history. Felicitá Jaima's dissertation "Adopting Diaspora" (2016) focuses on the relationship between Black Germans and African American servicewomen.<sup>57</sup> Rosemarie Peña's dissertation "The Rekinning: Portrayals of Postwar Black German Transnational Adoption" (2020) concerns the experience of Black German adoptees in the United States.<sup>58</sup> In terms of cultural studies, Jamele Watkins's "The Drama of Race: Contemporary Afro-German Theater" (2016) is the first definitive study of Black German theater, looking at both German influences (Brecht)

and non-German influences (Paulo Freire's *Pedagogy of the Oppressed*) on Black German performances from the early 2000s that "draw together pieces of the diaspora to reflect their own Black German identities."<sup>59</sup> In "Black-Red-Gold in 'der bunten Republik': Constructions and Performances of Heimat/en in Post-Wende Afro-/Black German Cultural Productions" (2016), Vanessa Plumly looks at Black Germans' conceptions of the term *Heimat* in writing, theater, film and hip-hop. Plumly argues that Black Germans apply a decolonizing lens to the notion of *Heimat*, in order to create a space that is no longer exclusionary and tied explicitly to whiteness. Finally, in her work, Kevina King, whose dissertation is forthcoming, investigates Black German critique of whiteness.<sup>60</sup>

It is apparent from previous Black German scholarship that the global African diaspora, in particular African American culture, has often been a more important point of contact for Black Germans than other minoritized groups in Germany. This is likely because Black Germans and the rest of the Black diaspora are united by "shared narratives of experiences of racialized oppression" in the form of slavery, colonialism, and white supremacy.<sup>61</sup> Furthermore, Black Germans are uniquely affected by anti-Blackness, a global phenomenon found not only among the white German majority but also within other minoritized groups, which is why Black Germans might feel more drawn to the work of other Black diasporic artists and activists. Nevertheless, Black Germans *do* collaborate with other minoritized individuals. For example in volumes like *Eure Heimat ist Unser Albtraum* and the poetry collection *Haymatlos*, Black Germans are portrayed side by side with Turkish Germans, German Jews, and refugees, addressing the same issues of representation, racism, and integration. Black Germans have also actively worked along with other minoritized group in theater productions staged at the Ballhaus Naunynstraße Theater and the Gorki Theater. Leslie Adelson's chapter demonstrates the usefulness of placing Black Germans in dialogue with other racialized Germans, as she discusses how futurity is central to two texts by Emine Sevgi Özdamar and Michael Götting.

It is also important to note that the close relationship long shared by Black Germans and African Americans does not mean that Black Germans have not recently taken a more critical stance toward power imbalance between these two groups. Philipp Khabo Koepsell has written about the academy's tendency to overlook older examples of Black German writing and community, claiming in doing so that Audre Lorde's collaboration with Black Germans in the 1980s is the birth of Black German politics.<sup>62</sup> And Noah Sow has warned about the ways in which Black German voices can be silenced in the academy and in publishing, when African American scholars' work is privileged.<sup>63</sup> Sow's comments could be considered part of an ongoing discussion, in which Peggy Piesche is also prominent, about who can and should do Black German studies and what the ramifications are when more privileged scholars (white and Black Americans,



for example) don't reflect on their positions vis-à-vis the discipline.<sup>64</sup> For example, a lot of the academic work in Black German studies is being done in North America and written in English. This reveals a structural imbalance between Black Germans and scholars in North America. In the United States and Canada, it is slowly becoming common practice to include Black German literature and history in both undergraduate and graduate programs. This creates a basis on which students can pursue Black German studies for MA and PhD theses. And often, the study of Black German history benefits from the existence of Black studies and African diaspora programs already present. In contrast, in Germany, Black Germans' call for establishing Black studies programs have yet to be answered.<sup>65</sup> Currently, if one wants to study a topic related to Blackness in Germany, one would either have to get a degree in North American studies or in African studies, an institutional design that clearly places Blackness outside of German Studies. Furthermore, scholars like Natasha A. Kelly, Emily Ngubia Kuria and Priscilla Layne have also written about the structural racism Black students in Germany grapple with as well as about the difficulties Black German scholars likely face in higher education, both in pursuing a PhD and in gaining employment.<sup>66</sup> Finally, another important thread that has emerged within Black German studies is the focus on futurity—imagining alternative futures and counterhistories and reflecting on what is necessary to secure a future for Black German life. The importance of futurity in the work of Black German prose and theater is explored in three chapters in this volume: those by Leslie Adelson, Evan Torner, and Olivia Landry.

## German Jewish Studies

Since the Holocaust, German Jewish studies has focused on the tragedy and trauma of persecution and annihilation, which necessarily inflects any analysis of centuries of Jewish integration, modernization, and achievement in the German-speaking regions. Conceptually, the “assimilation” paradigm has dominated the field for the longest time, although, in recent decades, scholars have turned instead to “acculturation” or “dissimilation” as analytic frames.<sup>67</sup> Whether they focus on religion, ethnicity, political or social standing, or other elements in discussing Jewish positionality, most studies use a binary model of Jews as a minority with reference to a dominant non-Jewish German majority culture. Few studies also conceptualize Jews in relation to other minorities in Germany.<sup>68</sup> Some scholars have used a colonial or postcolonial framework to discuss Jewish experience in various contexts from the eighteenth century to the present;<sup>69</sup> however, social histories tend instead to approach modern German Jewish history through a cultural-economic lens of *embourgeoisement* and integration.<sup>70</sup> Hans Mayer's influential 1975 study pioneered a comparative

approach, examining literary representations of women, Jews, and gays as “outsiders” to the bourgeois enlightenment (which, in the wake of the Holocaust, Mayer understands as a failed project).<sup>71</sup> Since the 1980s, Sander Gilman’s work has probably done the most to develop a cultural studies methodology that has put German Jewish studies in dialogue with critical race theory and sexuality studies, examining constructions of Jewishness in relation to perceptions of Blackness, disability, and other categories of perceived difference.<sup>72</sup>

By 1989, the Jewish community in West Germany numbered less than forty thousand and was aging and shrinking (the tiny community of Jews in the GDR even more so). The immigration to Germany of more than one hundred thousand Jews from the former Soviet Union since 1989 (plus a roughly equal number of non-Jewish family members), as well as the presence of a sizable number of Israelis and Jews from other countries living for extended periods in Germany, has created the third-largest and fastest-growing Jewish community in Europe, an exception to the Europe-wide trend of shrinking Jewish communities.<sup>73</sup> Scholars of German Jewish culture have posited a bifurcated Jewish response to German unification and an attendant yearning for “normalization”: on the one hand, Dan Diner’s concept of a “negative symbiosis” summarizes how the wounds of the Holocaust remain at the center of German/Jewish relations, functioning both as a permanent divide and a continuing bond; on the other hand, there is a new vibrant Jewish life that claims its rightful place as part of a dynamic and evolved German society.<sup>74</sup> The migration of Jews from the former Soviet Union to Germany as a destination of choice is sometimes cited as a sign of generational change, and some claim, as Y. Michal Bodemann does, that the Holocaust no longer occupies a central place in their worldview.<sup>75</sup> However, the literary and film works produced by a new generation of Jews in Germany, many of which focus on stories of Holocaust, survival, loss, and the impact of these on the self-understanding of later generations, contradicts such assertions.<sup>76</sup>

Whereas studies of contemporary German Jewish writing in the 1990s and 2000s raised the open questions of “rebirth” and “reemergence,” celebrating a proliferation of new voices and exploring continuities with the German Jewish past and possibilities for new beginnings,<sup>77</sup> more recent studies have focused on the works of a third generation of post-Holocaust German Jewish writers, including many who came from the former Soviet Union as children and who have grown up in Germany.<sup>78</sup> The concerns of these writers reflect the complex positionality of Jewish writing in German as a literature of migration in a dynamic German, European, and world context. On the one hand, there are explorations of cosmopolitan identity and Holocaust memory in a global context.<sup>79</sup> There are related questions of place and space, especially in relation to history and politics (Israel, Germany, etc.).<sup>80</sup>

In films such as *Kaddisch für einen Freund* (dir. Leo Khasin, 2012) we find expressions of fear of a “new” antisemitism,<sup>81</sup> something that has only increased

in the wake of the 2014 firebombing of a synagogue in Wuppertal (an event that shocked Jews in Germany not only because of the outrage that decades after November 1938 a synagogue would again be a target of an arson attack but also because the German courts declined to view this act as an antisemitic hate crime and merely as a political expression of anti-Israel sentiment)<sup>82</sup> and street attacks on visibly identifiable Jews.<sup>83</sup> These violent attacks on Jews and Jewish symbols, which have sadly become unsurprising occurrences in many European countries since 2000 but in Germany are a particularly disquieting countertheme to a narrative of a thriving renewal of Jewish life and an overcoming of the Nazi past, raise difficult questions of the relation of Jews in Germany to ethnic Germans and to other minoritized communities.<sup>84</sup> What does this say about the “racialization” paradigm of Chin and El-Tayeb? Can a historically conscious German studies productively engage with “whiteness” as an analytic framework in relation to German Jewish studies and the history of antisemitism?<sup>85</sup> Beyond race/racialization as an analytical frame for thinking about Jews and other minorities in contemporary Germany (one that perhaps accentuates divisions), we might also consider religion as a central category. For example, the mobilization against a 2012 German court injunction against circumcision (and related efforts across Europe, often with a far-right agenda, against halal and kosher meat preparation) encouraged deeper political alliances across communities, with Jews and Muslims finding common cause.<sup>86</sup>

The debate surrounding the postcolonial theorist Achille Mbembe, which dominated German feuilletons in April and May 2020, added new layers and complexities to discussions of racism, politics, antisemitism, Holocaust memory, and cultural theory.<sup>87</sup> The affair started with controversy over Mbembe’s connection to the “BDS” boycott Israel movement (which a May 2019 Bundestag resolution, supported by all parties except the AfD and Die Linke, had denounced as antisemitic), but it quickly became conflated with questions of Holocaust relativization and the contribution of postcolonial thought to discussions of Germany’s colonial and Nazi pasts, and to issues of racism, antisemitism, and Islamophobia in contemporary Germany.<sup>88</sup> One impact of this debate has been an increased politicization of scholarship.<sup>89</sup> Another impact is that the animated, if contentious, public interest in the Mbembe affair demonstrates the immediate relevance of the issues and approaches gathered in this volume.

## Chapter Outline and Concluding Remarks

This volume could not include all papers and performances presented at the March 2017 Amherst conference (some were published elsewhere), but perspectives from these can illuminate aspects of the included contributions we introduce below. In particular, the contributions of Christine Achinger, Farid

Hafez, and Susannah Heschel to the conference, each of which explored issues of antisemitism and Islamophobia in comparative and historical context, brought to the discussion a conceptual framework that illuminates several of the chapters gathered here.<sup>90</sup> Holocaust memory is a third filter through which to consider minority discourse in contemporary German society. The work of Damani Partridge, who also contributed to our UMass Amherst conference, critiques the culture of Holocaust commemoration in Germany as a force that, in his view, obscures contemporary racism and even produces exclusions in the name of combating prejudice; by contrast, Michael Rothberg and Yasemin Yildiz highlight the grassroots initiative of diverse groups in Germany to engage with the Holocaust as a central historical trauma.<sup>91</sup> Both approaches develop from a set of questions positioned outside of the perspective of German Jewish studies. That is to say, they take up the meaning of Holocaust remembrance for non-Jewish minoritized groups and for a diverse German society generally, but not specifically from the perspective of Jews in Germany, a perspective of people who also make their lives in a changing German society and for whom the Holocaust is an inescapable subjective point of departure rather than something monumentally imposed or empathetically approached. Two chapters in this volume, by Joshua Shelly and Nick Block, offer a more comparative and dialogic approach, analyzing contemporary Jewish voices in Germany in conversation with dominant and minoritized groups in a more multifaceted society. Kristin Dickinson's chapter also explores a dialogue across groups, with an additional historical dimension, reading a Turkish German writer in relation to a German-Jewish exile from Nazi Germany.

In addition to scholarly contributions, this edited volume also includes an essay by Esther Dischereit, "Refugee—Migrant—Immigrant," the first publication of this text in English (translation by Peter Thompson).<sup>92</sup> Dischereit's essays, including "Refugee—Migrant—Immigrant," are understood as "interventions in political and moral issues of society, asking how democratic and solidary processes can move forward."<sup>93</sup> Dischereit first presented this essay as a lecture at the conference "Flight and Refuge: The European Crisis in Global Perspective" at the University of Virginia in April 2016.

Kristin Dickinson's contribution, "Strange Stars' in Constellation: Özdamar, Lasker-Schüler, and the Archive," examines references to Else Lasker-Schüler's work in Emine Sevgi Özdamar's novel *Seltsame Sterne starren zur Erde* (2003). Özdamar's literary text, the third installment of her Berlin-Istanbul trilogy, creates, as Dickinson argues, a constellation of textual imaginaries across Berlin, Jerusalem, and Istanbul, calling for a planetary perspective on both the East-West divide and various archival frameworks that condition it. Her linking of the literary legacies of Özdamar and Lasker-Schüler highlights a literary archive of migration beyond national confines while uncovering Turkish German/Jewish German literary intersections.

In “Jewish Tales from a Muslim Turkish Pen: Feridun Zaimoğlu and *Moses* in Oberammergau,” Joshua Shelly takes up the complex issue of relations between minority groups and traditions, centered on a reading of a 2013 play by Günter Senkel and Feridun Zaimoğlu, performed at Oberammergau. In the aftermath of the Holocaust, performances of Lessing’s *Nathan der Weise* (*Nathan the Wise*) established a standard liberal interfaith ideal. Within contemporary German culture, continued marginalization of Turkish Germans and a growing tendency to frame them in religious terms as part of a “Muslim” minority, as well as a complex dynamic of antisemitism and philosemitism, have altered the landscape. Joshua Shelly shows convincingly how the play’s use of Jewish and Muslim religious source material allows Zaimoğlu to make a thoughtful literary intervention, aware of the multidirectional historical and political forces that bear upon a minority perspective on the German stage.

Olivia Landry’s “*Schwarz tragen*: Blackness, Performance, and the Utopian in Contemporary German Theater” situates Black German theater vis-à-vis postmigrant theater through an analysis of Elizabeth Blonzen’s play *Schwarz tragen* (*Carrying/Wearing Black*, 2013). Drawing on theories of Blackness and its crossovers with being, identity, and relationality from Frantz Fanon to Fred Moten, Achille Mbembe, and Avery Gordon, this essay reads *Schwarz tragen* as a play that scrambles as well as challenges the rubric of the theatrical event, its province of whiteness in the German space, and its inveterately binary structures of stage and house, performance and spectators, spectacle and gaze.

Turning to comedy, Britta Kallin’s chapter, “German Comedians Combatting Stereotypes and Discrimination: Oliver Polak, Dave Davis, and Serdar Somuncu,” engages with three popular comedians: Oliver Polak, Dave Davis, and Serdar Somuncu, whose work she conceptualizes as comedy of integration. In her analysis of their repertoire, reception, and public statements, she focuses on these comedians’ reconceptualization of German comedy through their renegotiations of what constitutes Germanness (by also criticizing their own marginalization through ethnonational prescriptions).

In “Dialogue and Intersection in German Holocaust Memory Culture: Stumbling Blocks and the Memorial to the Murdered Jews of Europe,” Nick Block analyzes the discomfort that a range of German Jewish community officials, artists, and intellectuals have expressed regarding two of Germany’s most visible public memorials to the Holocaust. Similar to Maya Caspari, Block shows that these issues are not simply binaries (of Germans and Jews; of pasts and presents closed off from each other). Block draws our attention to the claims of Jews in Germany to be seen as living parts of a German and European society (which is itself increasingly informed by cosmopolitan and global cultures of memory). At the same time, Block’s reading of a biting 2010 satire by Henryk Broder and Hamed Abdel-Samad reveals how relations between Jews and others in German society are shaped by factors, including: the forms

and rituals of Holocaust memory in Germany; the enduring centrality of this trauma for Jews everywhere; the fear of a violent “new” antisemitism from both the far right in Europe and radical jihadist-Islamist calls to destroy Israel and attack Jews generally.

Berna Gueneli’s contribution, “Young, Diverse, and Polyglot: Ilker Çatak and Amelia Umuhire Track the New Urban Sound of Europe” centers on a new generation of filmmakers. Gueneli argues that directors such as Çatak and Umuhire revive German participation in international film circuits with their distinctly transnational work. Focusing on the films’ “sonic heterogeneity” (which includes multilingualism and musical and other sound elements), and to a lesser extent on their visual representation of People of Color, Gueneli highlights how these films offer visions of Europe that counter ideas of Europe as defined by the borders of the EU or the claims of right-wing populist movements. Through her comparative analysis of Black German and Turkish German filmmakers as antiracist countervoices, she puts these filmmakers into dialogue by foregrounding their sonic and linguistic transformation of Europe through film.

Maya Caspari’s chapter, “Subjunctive Remembering; Contingent Resistance: Katja Petrowskaja’s *Vielleicht Esther*,” focuses on one 2014 novel by a Russian-Jewish-German writer. However, Caspari’s nuanced readings have implications for thinking more broadly about literatures of migration and diaspora (not only Jewish), as well as about the complex positionality of migrants (including Jews) in relation to the Holocaust past and within a diverse ethnic and political landscape in contemporary German and European society. Caspari demonstrates how Petrowskaja’s literary strategies (which she explores through the concept of *contingency*) complicate the theories of Leslie Adelson, Sara Ahmed, Michael Rothberg, and others. Caspari suggests that *contingency* opens new possibilities for political interventions and translations. Indeed, even hazards: the novel’s investigation of a contemporary relation to the Holocaust and its memory exposes the fragility of Jewish positionality, its vulnerability to erasure.

In “Posthumanism and Object-Oriented Ontology in Sharon Dodua Otoo’s *Synchronicity* and ‘Herr Gröttrup setzt sich hin’ [Herr Gröttrup sits down],” Evan Torner considers the unique contributions Black German writing makes to contemporary German fiction in two of Sharon Dodua Otoo’s prose works, *Synchronicity* (2014) and the Bachmann Prize-winning short story “Herr Gröttrup setzt sich hin” (2016). Torner argues that while Otoo’s fiction certainly unpacks everyday German racism, her texts are also reflections on the posthuman that warrant her work being situated within the realms of speculative realism and object-oriented ontology. While posthumanism has often been criticized for not paying enough attention to issues of race, Torner’s essay demonstrates how an author like Otoo is able to combine discourses on race,

gender, and human/nonhuman in such a way that allows for a pertinent critique of contemporary German society.

While many of the chapters focus on a single subfield, there are a few that attempt to create a dialogue, perhaps even a triologue between the different minoritized groups at the focus of this volume. One such chapter is Leslie A. Adelson's "Future Narrative as Contested Ground: Emine Sevgi Özdamar's 'On the Train' and Michael Götting's *Contrapunctus*," which compares futurity in two contemporary works, Turkish German author Emine Özdamar's short story "Bahnfahrt" ("On the Train," 2008) and Black German author Michael Götting's novel *Contrapunctus* (2015). Adelson considers how the radical breaks with time employed by Özdamar and Götting in their narratives offer a unique perspective on future-making in twenty-first-century Europe.<sup>94</sup>

It is our hope that the contributions gathered here will prompt yet further dialogue and reflection about a multifaceted, diverse, and increasingly interrelated cultural production in Germany (and the conceptual tools with which students and scholars of German studies analyze it), a creative wave that sets the tone for future directions.

**Ela Gezen** is an associate professor of German at the University of Massachusetts Amherst. Her first book, *Brecht, Turkish Theater, and Turkish-German Literature* (Camden House, 2018), studies the significance of Bertolt Brecht for Turkish and Turkish German literature. Her current book project examines cultural practices by Turkish artists in West Berlin. She is the coeditor of two special journal issues exploring new directions in the field of Turkish German studies and the editor of a special issue on Aras Ören. In addition, she has published articles on music, theater, and literature, focusing on the intersection between aesthetics and politics in both Turkish and German contexts.

**Priscilla Layne** is associate professor of German at the University of North Carolina at Chapel Hill. She is the author of *White Rebels in Black: German Appropriation of African American Culture* (University of Michigan Press, 2018). Her current book project is on Afro-German Afrofuturism. She also holds an adjunct appointment in African, African American, and diaspora studies at the University of North Carolina at Chapel Hill and will serve as president of the American Association of Teachers of German (AATG) from 2022–24.

**Jonathan Skolnik** is associate professor of German at University of Massachusetts Amherst. He has held fellowships from the United States Holocaust Memorial Museum, the Leo Baeck Institute, and the University of Pennsylvania's Katz Center for Advanced Judaic Studies. He is the author of *Jewish Pasts, German Fictions: History, Memory and Minority Culture in Germany* (Stanford University Press, 2014).

## Notes

1. Olga Grjasnowa, *Der Russe ist einer, der Birken liebt* (Munich: Carl Hanser Verlag, 2012). English translation from Grjasnowa, *All Russians Love Birch Trees*, translated from the German by Eva Bacon (New York: Other Press, 2014). The interpretation above was published in Jonathan Skolnik, "Memory without Borders? Migrant Identity and the Legacy of the Holocaust Memory in Olga Grjasnowa's *Der Russe ist einer, der Birken liebt*," in *German-Jewish Literature Since 1990: Beyond the Holocaust?* ed. Katja Garloff and Agnes Mueller (Rochester, NY: Camden House, 2018), 123–45.
2. Grjasnowa, *All Russians*, 251. In the German original: "Aber der Kleine wird keinen Scheiß machen, er wird alles lesen und alles verstehen: alle Klassiker der Post Colonial Studies, der Critical Whiteness [*sic*] Studies, der Rassismustheorien, Fanon, Said, Terkessidis" (Grjasnowa *Russe*, 221).
3. These questions have been taken up in several edited volumes over the last twenty years, such as *Spricht die Subalterne deutsch?* (2003), edited by Hito Steyerl; *Mythen, Masken und Subjekte* (2005), edited by Maureen Maisha Eggers, Grada Kilomba, Peggy Piesche, and Susan Arndt (2005); *Weiß-Weißsein-Whiteness* (2006) edited by Martina Tißberger, Gabriele Dietze, Daniela Hrzán, and Jana Husmann; in addition to Fatima El-Tayeb's monograph *European Others* (2011). This book contributes to this scholarship by posing these questions specifically to the ways that Black German, Turkish German, and German Jewish studies might engage them.
4. Zafer Şenocak, *Gefährliche Verwandtschaft* (Munich: Babel Verlag, 2003); Emine Sevgi Özdamar, *Seltsame Sterne starren zur Erde: Wedding-Pankow; 1976–77* (Cologne: Kiepenheuer & Witsch, 2003); Feridun Zaimoğlu, *Kanak Sprak Kanak Sprak: 24 Mißstöne vom Rande der Gesellschaft* (Hamburg: Rotbuch, 1997); and Feridun Zaimoğlu and Günter Senkel, *Moses* (Kiel: Solivagus-Verlag, 2013).
5. In *My Grandfather Would Have Shot Me*, Black German Jennifer Teege describes what it was like when, in her twenties, her mother confessed that her grandfather was the late concentration camp commandant Amon Göth. In *Milli's Awakening*, Diane, a Black German photographer, describes her life growing up in East Germany with a Jewish mother. Jennifer Teege, *My Grandfather Would Have Shot Me: A Black Woman Discovers Her Family's Nazi Past* (New York: The Experiment, 2016).
6. Maxim Biller, "Harlem Holocaust," in *Wenn ich einmal reich und tot bin* (Cologne: Kiepenheuer & Witsch, 1990), 76–122.
7. An enumeration like this will never be "complete." We do not claim to account for all minoritized communities and already made clear above why we focus on these groups/subfields.
8. "das wieder vereinigte deutschland / feiert sich wieder 1990 / ohne immigrantInnen flüchtlinge jüdische / und schwarze menschen." May Ayim, "blues in schwarz weiss," *blues in schwarz weiss* (Berlin: Orlanda Frauenverlag, 1995), 82.
9. Rita Chin, Heide Fehrenbach, Geoff Eley, Atina Grossmann, eds., *After the Nazi Racial State: Difference and Democracy in Germany and Europe* (Ann Arbor: University of Michigan Press, 2009). See also the discussion by Daniel Levy, the review of Rita Chin, Heide Fehrenbach, Geoff Eley, and Atina Grossmann, *After the Nazi Racial State: Difference and Democracy in Germany and Europe*, H-German, H-Net Reviews, July 2011.
10. Fatima El-Tayeb, *Undeutsch: Die Konstruktion des Anderen in der postmigrantischen Gesellschaft* (Bielefeld: transcript, 2016), 9, 36, 164, 146.



11. "Weigerung der Mehrheitsgesellschaft, sich von dem weiß/christlichen Deutschlandbild zu trennen; eine ... Geschichtsauffassung ... in dem ein essenzialistisch definiertes, weißes, christliches Europa immer und zwangsläufig die Norm bleibt." El-Tayeb, *Undeutsch*, 9, 19.
12. Gizem Arslan et al., "Forum: Migration Studies," *The German Quarterly* 90, no. 2 (Spring 2017): 212–34; Chunjie Zhang, ed., "Forum: What Is Asian German Studies?" *The German Quarterly* 93, no. 1 (Winter 2020): 106–41.
13. Bala Venkat Mani, "Migrants, Refugees, Exiles: *Cosmopolitical Claims* beyond *Willkommenskultur*," in "Forum: Migration Studies," *The German Quarterly* 90, no. 2 (Spring 2017): 219–22.
14. David Gramling and Deniz Göktürk, "Germany in Transit, Ten Years On," in "Forum: Migration Studies," *The German Quarterly* 90, no. 2 (Spring 2017): 217–19.
15. Bettina Brandt, "Asisa, Fantasia, Germasia," in "Forum: What Is Asian German Studies?" *The German Quarterly* 93, no. 1 (Winter 2020): 120–23.
16. Johanna Schuster-Craig, "Asian German Studies, Muslim German Studies, and Critical Whiteness Studies," in "Forum: What Is Asian German Studies?" *The German Quarterly* 93, no. 1 (Winter 2020): 123–27; Veronika Füchtner, "From Asian German Studies to Global German Studies?" in "Forum: What Is Asian German Studies?" *The German Quarterly* 93, no. 1 (Winter 2020): 131–35.
17. Natasha A. Kelly, *Rassismus: Strukturelle Probleme brauchen strukturelle Lösungen* (Zürich: Atrium Verlag, 2021), 24.
18. Kelly, *Rassismus: Strukturelle Probleme*, 24
19. ISD-admin, "Stellung zu den faschistischen Attacken in Chemnitz," 31 August 2018, retrieved 12 March 2020 from <http://isdonline.de/stellungnahme-zu-den-faschistischen-attacken-in-chemnitz/>.
20. "Wie viele rassistische Straftaten gibt es?" Mediendienst Integration, retrieved 14 March 2020 from <https://mediendienst-integration.de/desintegration/rassismus.html>.
21. It is beyond the scope of this introduction to address all aspects of the NSU Complex in detail. For further information, see Stefan Aust and Dirk Laabs, *Heimatschutz: Der Staat und die Mordserie des NSU* (Munich: Pantheon, 2014); Kemal Bozay, Bahar Aslan, Orhan Mangitay, and Funda Özfirat, eds., *Die haben gedacht wir waren das: MigrantInnen über rechten Terror und Rassismus* (Cologne: Papy Roassa, 2016); and Andreas Förster, ed., *Geheimsache NSU: Zehn Morde, von Aufklärung keine Spur* (Tübingen: Klöfer und Meyer, 2014).
22. On the "Klagelieder," see Ela Gezen, "Poetic Empathy, Political Criticism, and Public Mourning: Esther Dischereit's *Klagelieder*," *Gegenwartsliteratur: A German Studies Yearbook* 17 (2018): 313–30
23. Tribunal NSU Komplex auflösen, *Wir klagen an! Anklage des Tribunals "NSU-Komplex auflösen"* (2017), 9.
24. On transnational activism in the 1960s, see Quinn Slobodian, *Foreign Front: Third World Politics in Sixties West Germany* (Durham, NC: Duke University Press, 2012), and Quinn Slobodian, ed., *Comrades of Color: East Germany in the Cold War* (New York: Berghahn Books, 2015).
25. Natasha A. Kelly details several incidents of Black people who died in police custody in Germany in *Rassismus: Strukturelle Probleme*.
26. We decided not to spell out M-word throughout in order not to reproduce the racism inherent in this term. For an explanation of the history behind this term, see Susan

- Arndt and Antje Hornscheid, eds., *Afrika und die deutsche Sprache: Ein kritisches Nachschlagewerk* (Münster: Unrast, 2004), 168–171.
27. Ika Hügel-Marshall, Chris Lange, May Ayim, Ilona Bubeck, Gülşen Aktaş, and Dagmar Schultz, “An unsere LeserInnen,” in *Entfernte Verbindungen: Rassismus, Antisemitismus, Klassenunterdrückung*, ed. Ika Hügel-Marshall et al. (Berlin: Orlanda Verlag, 1993), 11.
  28. Hügel-Marshall et al., “An unsere LeserInnen,” 12.
  29. Hügel-Marshall et al., “An unsere LeserInnen,” 12.
  30. “Kulturelle Produktionen von Migrantinnen, Schwarzen und jüdischen Frauen . . . in den bislang über sie geführten politischen und kulturellen Diskurs einen, neuen, selbstbestimmten Platz einnehmen,” 7.
  31. “sich nicht den Zwängen der vorgeschriebenen Rollenmodelle zu beugen.” Olumide Popoola and Beldan Sezen, “Zu diesem Buch,” in *Talking Home: Heimat aus unserer eigenen Feder, Frauen of Color in Deutschland* (Amsterdam: Blue Moon Press, 1999), 1.
  32. “intellektuell verkümmern,” Thilo Sarrazin, *Deutschland schafft sich ab: Wie wir unser Land aufs Spiel setzen* (Munich: Deutsche Verlags-Anstalt, 2010), 393.
  33. “Demografisch stellt die enorme Fruchtbarkeit der muslimischen Migranten auf lange Sicht eine Bedrohung für das kulturelle und zivilisatorische Gleichgewicht im alternenden Europa dar.” Sarrazin, *Deutschland schafft sich ab*, 267.
  34. Max Czollek, “Gegenwartsbewältigung,” in *Eure Heimat ist unser Albtraum*, ed. Fatma Aydemir and Hengameh Yaghoobifarah (Berlin: Ullstein Taschenbuch Verlag, 2020).
  35. El-Tayeb, *Undeutsch*, 9–10.
  36. “wo Juden\_Jüdinnen leben, kann schließlich kein Nationalsozialismus sein.” Czollek, “Gegenwartsbewältigung,” 168.
  37. “Die überwiegend Mehrheit der jüdischen Bevölkerung ist also migrantisch. Gleichzeitig tauchen Juden\_Jüdinnen im Kontext der derzeit bestimmenden Binarität von Integrierten vs. Parallelgesellschaft nicht auf.” Czollek, “Gegenwartsbewältigung,” 171.
  38. Ullstein Buchverlage, retrieved 14 March 2020 from <https://www.ullstein-buchverlage.de/nc/buch/details/eure-heimat-ist-unser-albtraum-9783548062402.html>. “Ein Manifest gegen Heimat – einem völkisch verklärten Konzept gegen dessen Normalisierung sich 14 deutschsprachige Autor\_innen wehren.”
  39. Gorki Studio R., “PostHeimat,” retrieved 14 March 2020 from <https://www.gorki.de/en/studio-ya>.
  40. Gorki Studio R., “PostHeimat.”
  41. Ballhaus Naunynstraße, “10 Jahre Postmigrantisches Theater,” retrieved 1 May 2021 from [http://www.ballhausnaunynstrasse.de/veranstaltung/10\\_jahre\\_postmigrantisches\\_theater\\_14.11.2016](http://www.ballhausnaunynstrasse.de/veranstaltung/10_jahre_postmigrantisches_theater_14.11.2016).
  42. Katharina Donath, “Die Herkunft spielt keine Rolle – ‘Postmigrantisches’ Theater im Ballhaus Naunynstraße. Interview mit Shermin Langhoff,” *Bundeszentrale für politische Bildung*, retrieved 14 March 2020 from <http://www.bpb.de/gesellschaft/kultur/kulturelle-bildung/60135/interview-mit-shermin-langhoff?p=all>.
  43. Donath, “Die Herkunft spielt keine Rolle.”
  44. Leslie Adelson, *The Turkish Turn in Contemporary German Literature: Toward a New Critical Grammar* (New York: Palgrave Macmillan, 2005), 7, 12.
  45. This overview of Turkish German studies is based on an earlier version that has appeared in Gezen, *Brecht, Turkish Theater*.
  46. See for example, Adelson, *Turkish Turn*; Ayşe Çağlar, “Mediascapes, Advertisement Industries and Cosmopolitan Transformations: German Turks in Germany,” *New*

- German Critique* 92 (2004): 39–61; Tom Cheesman, *Novels of Turkish German Settlement: Cosmopolite Fictions* (Rochester, NY: Camden House, 2007); Rita Chin, *The Guest Worker Question in Postwar Germany* (Cambridge: Cambridge University Press, 2007); Deniz Göktürk, “Turkish Delight—German Fright: Unsettling Oppositions in Transnational Cinema,” EIPCP: European Institute for Progressive Cultural Policies, 2000; Ruth Mandel, *Cosmopolitan Anxieties: Turkish Challenges to Citizenship and Belonging in Germany* (Durham, NC: Duke University Press, 2008); B. Venkat Mani, *Cosmopolitical Claims: Turkish-German Literatures from Nadolny to Pamuk* (Iowa City: University of Iowa Press, 2007); Jennifer Miller, *Turkish Guest Workers in Germany: Hidden Lives and Contested Borders, 1960s to 1980s* (Toronto: University of Toronto Press, 2018); Esra Özyürek, *Being German, Becoming Muslim: Race, Religion, and Conversion in the new Europe* (Princeton, NJ: Princeton University Press, 2014); Azade Seyhan, *Writing Outside the Nation* (Princeton, NJ: Princeton University Press, 2001); Levent Soysal, “Labor to Culture: Writing Turkish Migration to Europe,” *South Atlantic Quarterly* 102, nos. 2/3 (2003): 491–508; Beverly Weber, *Violence and Gender in the “New” Europe: Islam in German Culture* (New York: Palgrave Macmillan, 2013); Yasemin Yildiz, *Beyond the Mother Tongue: The Postmonolingual Condition* (New York: Fordham University Press, 2012); Gökce Yurdakul, *From Guestworkers into Muslims: The Transformation of Turkish Immigrant Associations in Germany* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2009).
47. Adelson, *Turkish Turn*, 245.
  48. David Gramling, “What Is Turkish-German Studies Up Against? Occidentalism and Thigmotactics,” *Colloquia Germanica* 44, no. 4 (2011, published 2014): 387.
  49. Revised and extended seminar contributions were published in a special issue, “Turkish-German Studies: Past, Present, and Future,” with/of the *Jahrbuch Türkisch-deutsche Studien* in 2015, coedited by Ela Gezen and Berna Gueneli.
  50. Mert Bahadır Reisoğlu, “Interlacing Archives: History and Memory in Emine Sevgi Özdamar’s *Die Brücke vom Goldenen Horn*,” *Colloquia Germanica* 44, no. 4 (2011, published 2014): 422–37; Ela Gezen, *Brecht, Turkish Theater, and Turkish-German Literature: Reception, Adaptation, and Innovation after 1960* (Rochester, NY: Camden House, 2018); Karin Yeşilada, *Poesie der Dritten Sprache* (Tübingen: Stauffenburg Verlag, 2012); Randall Halle, “The Europeanization of Turkish/German Cinema: Complex Connectivity and Imaginative Communities,” *Jahrbuch Türkisch-deutsche Studien* (2015): 15–38; Kader Konuk, *East West Mimesis: Auerbach in Turkey* (Stanford, CA: Stanford University Press, 2010); Yildiz, *Beyond the Mother Tongue*; Kristin Dickinson, *DisOrientations: Turkish-German Cultural Contact in Translation (1811–1946)* (University Park: Pennsylvania State University Press, 2021); Deniz Göktürk, “Interrupting Unity: The Berlin Wall’s Second Life on Screen—A Transnational Perspective,” in *Debating German Cultural Identity Since 1989*, ed. Anne Fuchs et al. (Rochester, NY: Camden House, 2011), 82–99. Berna Gueneli, *Fatih Akin’s Cinema and the New Sound of Europe* (Bloomington: Indiana University Press, 2019).
  51. Yasemin Yildiz and Michael Rothberg, “Memory Citizenship: Migrant Archives of Holocaust Remembrance in Contemporary Germany,” *Parallax* 17, no. 4 (2011): 32–48; Esra Özyürek, “Muslim Minorities as Germany’s Past Future: Islam Critics, Holocaust Memory, and Immigrant Integration,” *Memory Studies* (June 2019); Adelson, *Turkish Turn*; Yurdakul, *From Guestworkers into Muslims*; Konuk, *East West Mimesis*; Marc D. Baer, *The Dönme: Jewish Converts, Muslim Revolutionaries, and Secular Turks* (Stanford, CA: Stanford University Press, 2010); Karolina Hicke’s dissertation in progress,

- “Intersections of Migration, Memory, and Gender in Contemporary Jewish Writing in Germany” (University of Massachusetts Amherst), brings German Jewish and literatures of migration in dialogue.
52. Robbie Aitken and Eve Rosenhaft, *Black Germany: The Making and Unmaking of a Diaspora Community* (Cambridge: Cambridge University Press, 2013).
  53. Tiffany Florvil, “Writing across Differences: Afro-Germans, Gender, and Diaspora, 1970s–1990s” (PhD diss., University of South Carolina, Columbia, 2013), 54.
  54. Iris Wigger, “Black Shame’— The Campaign against ‘Racial Degeneration’ and Female Degradation in Interwar Europe,” *Institute of Race Relations* 51, no. 3 (2010): 35.
  55. Richard J. Evans, *The Third Reich in Power, 1933–1939* (New York: Penguin, 2005), 527.
  56. Peter Martin, *Schwarze Teufel, edle M\*\*\*en: Afrikaner in Geschichte und Bewusstsein der Deutschen* (Hamburg: Hamburger Edition, 2001); Mischa Honeck, Martin Klimke, and Anne Kuhlmann-Smirnov, eds., *Germany and the Black Diaspora: Points of Contact, 1250–1914* (New York: Berghahn Books, 2016); Felika Brahm and Eve Rosenhaft, eds., *Slavery Hinterland: Transatlantic Slavery and Continental Europe, 1680–1850* (Woodbridge: Boydell Press, 2016); Eve Rosenhaft and Robbie Aitken, *Black Germany: The Making and Unmaking of a Diasporic Community, 1884–1960* (Cambridge: Cambridge University Press, 2015).
  57. Felicitas Jaima, “Adopting Diaspora: African American Military Women in Cold War West Germany” (PhD diss., New York University, 2016).
  58. Rosemarie Peña, “The Rekinning: Portrayals of Postwar Black German Transnational Adoption” (PhD diss., Rutgers University, New Brunswick, NJ, 2020).
  59. Jamele Watkins, “The Drama of Race: Contemporary Afro-German Theater” (PhD diss., University of Massachusetts at Amherst, 2016), 42.
  60. Kevina King’s presentation during the conference investigated the pervasiveness of racial profiling and police brutality as linked to the normalization of whiteness. Kevina King, “Tools and Tolls of Germanness: Institutional Racism and Racial Profiling,” conference paper presented at the conference “Minorities and Minority Discourses in Germany since 1990: Intersections, Interventions, Interpolations” (University of Massachusetts at Amherst, 3 March 2017). An extended and revised version of this paper, “Black, People of Color and Migrant Lives Should Matter: Racial Profiling, Police Brutality and Whiteness in Germany,” appeared in *Rethinking Black German Studies: Approaches, Interventions, Histories*, ed. Tiffany Florvil and Vanessa Plumly (Oxford: Peter Lang, 2018), 169–96.
  61. Philipp Khabo Koepsell, “Literature and Activism,” in *Arriving in the Future*, edited by Asoka Esuruoso and Philipp Khabo Koepsell (Berlin: epubli, 2014), 36–47.
  62. Koepsell, “Literature and Activism,” 36–47.
  63. Noah Sow, “Diaspora Dynamics: Shaping the Future of Literature,” *Journal of the African Literature Association* 11, no. 1 (2017): 28–33.
  64. Peggy Piesche and Sara Lennox, “Epilogue: Of Epistemologies and Positionalities. A Conversation, Berlin, October 21, 2014,” in *Remapping Black Germany: New Perspectives on Afro-German History, Politics, and Culture*, ed. Sara Lennox (Amherst: University of Massachusetts Press, 2016), 274–82.
  65. See Kelly, *Rassismus: Strukturelle Probleme*.
  66. See Kelly, *Rassismus: Strukturelle Probleme*; Emily Ngubia Kuria, *eingeschrieben: Zeichen setzen gegen Rassismus an deutschen Hochschulen* (Berlin: w\_orten & meer, 2015); and Priscilla Layne, “On Racism without Race: The Need to Diversify Germanistik and

- the German Academy,” in *Who Can Speak and Who Is Heard/Hurt? Facing Problems of Race, Racism and Ethnic Diversity in the Humanities in Germany*, ed. Mahmoud Arghavan, Nicole Hirschfelder, Luvena Kopp, and Katharina Motyl (Bielefeld: transcript, 2019), 217–38.
67. See the discussion by Michael Meyer, “Jewish Self-Understanding,” in *German-Jewish History in Modern Times*, vol. 2: *Emancipation and Acculturation*, ed. Michael A. Meyer (New York: Columbia University Press, 1997), as well as David Sorkin, “Emancipation and Assimilation: Two Concepts and Their Application to German-Jewish History,” *Year Book of the Leo Baeck Institute* 35 (1990): 17–33; Till van Rahden, “Jews and the Ambivalences of Civil Society in Germany, 1800–1933: Assessment and Reassessment,” *Journal of Modern History* 77, no. 4 (2005): 1024–47; and Scott Spector, “Forget Assimilation: Introducing Subjectivity to German-Jewish History,” *Jewish History* 20, nos. 3–4 (2006): 349–61.
  68. An exception is, for example, Ari Joskowicz, *The Modernity of Others: Jewish Anti-Catholicism in Germany and France* (Stanford, CA: Stanford University Press, 2013).
  69. Jonathan M. Hess, “Johann David Michaelis and the Colonial Imaginary: Orientalism and the Emergence of Racial Antisemitism in Eighteenth-Century Germany,” *Jewish Social Studies* 6, no. 2 (2000): 56–102; Susannah Heschel “Revolt of the Colonized: Abraham Geiger’s Wissenschaft des Judentums as a Challenge to Christian Hegemony in the Academy,” *New German Critique*, no. 77 (1999): 61–85; Oliver Lubrich, “Are Russian Jews Post-colonial? Wladimir Kaminer and Identity Politics,” *East European Jewish Affairs* 33 (2003): 35–52.
  70. Simone Lässig, *Jüdische Wege ins Bürgertum* (Göttingen: Vandenhoeck & Ruprecht, 2004).
  71. Hans Mayer, *Außenseiter* (Frankfurt am Main: Suhrkamp, 1975).
  72. See, paradigmatically, the influential Sander L. Gilman, *Difference and Pathology: Stereotypes of Sexuality, Race, and Madness* (Ithaca, NY: Cornell University Press, 1985).
  73. See Michael Brenner, *A History of Jews in Germany Since 1945* (Bloomington: Indiana University Press, 2018).
  74. Jakob Hessing, “Aufbrüche: Zur deutsch-jüdischen Literatur seit 1990,” in *Handbuch der deutsch-jüdischen Literatur*, ed. Hans Otto Horch (Berlin: De Gruyter, 2016), 244–45.
  75. Y. Michal Bodemann, “A Reemerging of German Jewry?” in *Reemerging Jewish Culture in Germany: Life and Literature Since 1989*, ed. Sander L. Gilman and Karen Remmler (New York: New York University Press, 1994), cited in Hessing, “Aufbrüche,” 245.
  76. On Jews from the former Soviet Union in Germany, see Larissa Remennick, *Russian Jews on Three Continents: Identity, Integration, and Conflict* (New Brunswick, NJ: Transaction, 2012); Masha Belenky and Jonathan Skolnik, “Russian Jews in Today’s Germany: End of the Journey?” *European Judaism* 31, no. 2 (Autumn 1998): 30–44. On post-Soviet Jewish writing and Holocaust memory, it would be desirable to have a study of German-speaking writers that explored the arguments of Karolina Krasuska, “Post-Soviet Migrant Memory of the Holocaust,” in *The Palgrave Handbook of Holocaust Literature and Culture*, ed. Victoria Aarons and Phyllis Lassner (London: Palgrave Macmillan, 2020), 251–66.
  77. In addition to Gilman and Remmler, *Reemerging Jewish Cultural Life in Germany*, see also Thomas Nolden, *Junge jüdische Literatur: Konzentriertes Schreiben in der Gegenwart* (Würzburg: Königshausen & Neumann, 1995), and Hillary Hope Herzog, Todd Herzog, and Ben Lapp, eds., *Rebirth of a Culture: Jewish Identity and Jewish Writing in German and Austria Today* (New York: Berghahn Books, 2008).

78. Katja Garloff and Agnes Mueller, eds., *German Jewish Literature after 1990* (Rochester, NY: Camden House, 2018).
79. Stuart Taberner, "The Possibilities and Pitfalls of a Jewish Cosmopolitanism: Reading Natan Sznajder through Russian-Jewish Writer Olga Grjasnowa's German-Language Novel *Der Russe ist einer, der Birken liebt*." *European Review of History / Revue européenne d'histoire* 23, nos. 5–6 (2016): 912–30.
80. See, for example Sebastian Wogenstein, "Negative Symbiosis? Israel, Germany and Austria in Contemporary Germanophone Literature," *Prooftexts* 33, no. 1 (Winter 2013): 105–32; Ashley Passmore, "Transit and Transfer: Between Germany and Israel in the Granddaughters' Generation," in Aarons and Lassner, *Palgrave Handbook of Holocaust Literature*, 217–32.
81. Christian Heilbronn, Doron Rabinovici, and Natan Sznajder, eds., *Neuer Antisemitismus? Fortsetzung einer globalen Debatte* (Frankfurt am Main: Suhrkamp, 2019).
82. Bruno Schrep, "Anschlag auf Synagoge in Wuppertal: Sechs Brandsätze in der Nacht," *Der Spiegel*, 18 January 2016, retrieved 2 January 2021 from <https://www.spiegel.de/panorama/justiz/brandanschlag-auf-synagoge-in-wuppertal-taeter-erneut-vorgericht-a-1072396.html>.
83. "Wir tragen Kippa , weil . . . : So erleben Juden in Deutschland den Alltag," *Bild-Zeitung*, 27 May 2019, retrieved 2 January 2021 from <https://www.bild.de/news/inland/politik-inland/von-bild-gabs-die-kippa-zum-selbstbasteln-wir-tragen-kippa-weil-62228990.bild.html#fromWall>.
84. There are politicized debates, linked to anti-immigration discourse, over which presents the "greater" or "real" existential threat to Jews in Germany: Is it antisemitism from the homegrown German neo-Nazi milieu? Or is it a so-called "imported" antisemitism (i.e., by migrants from majority Muslim countries, where antisemitism and Holocaust denial are often inflected with the Arab-Israeli conflict—but also from the former Soviet Union and Southern Europe, where anti-Jewish prejudice is more widespread than in Western Europe)? To move beyond these simplistic and politicized either/or formulations, it is instructive to consult deeply researched studies based on large data sets, which demonstrate convincingly that the discourse of antisemitism cuts across the political and social spectrum in German society. See Jehuda Renharz and Monika Schwarz-Friesel, *Inside the Antisemitic Mind: The Language of Jew-Hatred in Contemporary Germany* (Waltham, MA: Brandeis University Press, 2017).
85. On critical whiteness studies in relation to Jewish Studies in the US context, see, for example, David Shraub, "White Jews: An Intersectional Approach," *AJS Review* 43, no. 2 (November 2019): 379–407. For an important, historically rooted perspective on German Jews, antisemitism, race, refugees, and histories of genocide in a global context, see Marion A. Kaplan, *Dominican Haven: The Jewish Refugee Settlement of Sosua, 1940–1945* (New York: Museum of Jewish Heritage, 2008).
86. Gökçe Yurdakul, "Jews, Muslims and the Ritual Male Circumcision Debate: Religious Diversity and Social Inclusion in Germany," *Social Inclusion* 4, no. 2 (2016): 77–86.
87. For an introduction to the Mbembe affair in English, see Sabine Peschel, "Why Was Achille Mbembe Accused of Antisemitism?" *Deutsche Welle*, 30 April 2020, retrieved 2 January 2021 from <https://p.dw.com/p/3bc9N>. Mbembe's presentation of his own position is found in Achille Mbembe, "Die Welt reparieren," *Die Zeit* Nr. 18/2020, 22 April 2020, retrieved 2 January 2021 from [https://www.zeit.de/2020/18/antisemitismus-achille-mbembe-vorwuerfe-holocaust-rechtsextremisismus-rassismus?fbclid=IwAR0MpC\\_SlrUtHb5ioXJTOKTaf20rU6vTmPoDPyBk\\_TtUWg1hOrG0wt](https://www.zeit.de/2020/18/antisemitismus-achille-mbembe-vorwuerfe-holocaust-rechtsextremisismus-rassismus?fbclid=IwAR0MpC_SlrUtHb5ioXJTOKTaf20rU6vTmPoDPyBk_TtUWg1hOrG0wt)

- QkXJg. One critic of Mbembe who situates the antisemitism issue within a broader critique of postcolonial thought is Ingo Elbe, "Die postkoloniale Schablone," *taz*, 14 May 2020, retrieved 2 January 2021 from <https://taz.de/Debatte-um-Historiker-Achille-Mbembe!/5685526/>, and Ingo Elbe, "Wenn Linke einen Schlusstrich unter Auschwitz fordern," *Die Welt*, 8 June 2020, retrieved 2 January 2021 from <https://www.welt.de/debatte/kommentare/plus209117081/Mbembe-Debatte-Wenn-Linke-einen-Schlussstrich-unter-Auschwitz-fordern.html>.
88. Engagement with issues of postcolonial thought in relation to antisemitism and German memory culture was well underway before the Mbembe affair. See Steffen Klävers, *Decolonizing Auschwitz? Komparativ-postkoloniale Ansätze in der Holocaustforschung* (Oldenbourg: De Gruyter, 2019).
  89. One group, defining themselves as "Jewish scholars and artists from Israel and elsewhere," issued an open letter calling for the removal of Germany's Federal Commissioner for Jewish Life in Germany and the Fight against Antisemitism, Felix Klein, who had opined on the Mbembe affair. Another group, "Scholars for Peace in the Middle East," declared their support for Klein. It is notable that both groups, the former consisting of about fifty individuals, the latter claiming a membership of fifty thousand, are largely composed of academics working in Israel and North America. The Central Council of Jews in Germany, which is the main community organization representing more than one hundred thousand Jews in Germany, is supportive of Klein. References and links to the statements are found here: <https://www.kathradafoundation.org/2020/06/08/letter-call-to-replace-felix-klein-as-the-federal-government-commissioner-for-the-fight-against-antisemitism/> and <https://www.jpost.com/bds-threat/50000-scholar-ngo-slams-antisemitic-bds-prof-supports-german-rep-627079>.
  90. Some of their important related work on the subject is found in Christine Achinger and Robert Fine, eds., *Antisemitism, Racism and Islamophobia: Distorted Faces of Modernity* (New York: Routledge, 2015); Farid Hafez, "Comparing Anti-Semitism and Islamophobia: The State of the Field," *Islamophobia Studies Journal* 3, no. 2 (Spring 2016): 16–34; Susannah Heschel, "Orientalist Triangulations: Jewish Scholarship on Islam as a Response to Christian Europe," in *The Muslim Reception of European Orientalism: Reversing the Gaze*, ed. Susannah Heschel and Umar Ryad (London: Routledge, 2019), 147–67. Achinger and Fine note that "Islamophobia" is a now-common shorthand for a range of phenomena that are largely more accurately described as "anti-Muslim racism."
  91. Damani J. Partridge, "Monumental Memory, Moral Superiority, and Contemporary Disconnects: Racisms and Noncitizens in Europe, Then and Now," in *Spaces of Danger: Culture and Power in the Everyday*, ed. Heather Merrill and Lisa M. Hoffman (Athens: University of Georgia Press, 2015), 101–32; Rothberg and Yildiz, "Memory Citizenship," 32–48.
  92. The German original version, "Geflüchtet\_Zugereist\_Eingewandert," is included in the essay collection *Mama darf ich das Deutschlandlied singen: Politische Texte*, edited by Mandelbaum Verlag (Mandelbaum Verlag, 2020), retrieved 14 March 2020 from <https://www.mandelbaum.at/buch.php?id=973&menu=buecher>.
  93. "Einmischungen in die politischen und moralischen Angelegenheiten der Gesellschaft und stellen sich der Frage, wie demokratische und solidarische Prozesse vorankommen können." Dischereit, *Mama darf ich das Deutschlandlied singen*.
  94. This chapter was originally printed in *Gegenwartsliteratur: A German Studies Yearbook*, vol. 17, in 2018.

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