

# INHALTSVERZEICHNIS

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## ENGLISCHE ABSTRACTS

### **CARME BESCANSÀ: The concept of ‘Heimat’ in relation to memory and dystopia**

This article sets out the foundations that provide the theoretical framework for the subsequent contributions. The concept of ‘Heimat’ has been an important topic in the academic discussion about the parameters of definition of people and societies for several years. It is understood as a dynamically constructed, complex and hybrid (also imaginary) space of self-reflection. In this article, the analysis of the concept of ‘Heimat’ is continued. It is related to dystopia and memory and made fruitful for literary evaluation. The (non-linear) time dimension of the ‘Heimat’, in which a dialogue between the time levels takes place, proves to be of particular relevance: memory – the open, constant processing of past homelands (‘Heimaten’) – acts as one source of reflection, the dystopia of foreseeable homelands as the other. Such dynamics illustrate the development and the historicity of the given situation and thus place special emphasis on the responsibility of society and of the individual for such developments.

**Keywords:** homeland, memory, dystopia, utopia, German-language literature

### **WITHOLD BONNER: “Vorwärts oder rückwärts wird sinnlos”. ‘Heimat’ as a dystopia in Franz Fühmann’s *Saiäns-Fiktschen***

‘Heimat’ is a central topos in the work of the GDR author Franz Fühmann (1922–1984), not least because of the fear of losing the new political ‘Heimat’ (home) that he thought he would find in the GDR. Around 1974, Fühmann began writing the seven stories for *Saiäns-Fiktschen*, that describe a dystopian world in the year 3456, in which two world powers, Uniterr and Libroterr, are irreconcilably opposed. The narratives focus on Uniterr, which bears thinly veiled traits of the socialist camp. This article shows how, in addition to the rejection of utopia and hope, a criticism of monocausal chains of argument teleologically focusing on the superiority of Uniterr emerges in the narratives. The political-cultural memory instrumentalized for this purpose is reduced to absurdity, sometimes through the view into the future enabled with the help of newly developed gadgets, sometimes through the look into the past. Furthermore, it is shown how the dual world of Uni- and Libroterr is questioned by the suppressed knowledge of the existence of Andorra, the third state, which signifies the possibility of something else. An important function is the updating of cultural memory, which, through numerous literary intertextual references, shows analogies between inquisitorial, fascist, Stalinist and, last but not least, real socialist societies.

**Keywords:** GDR literature, homeland, memory, dystopia, utopia, Franz Fühmann, *Saiäns-Fiktschen*

**GARBINE IZTUETA-GOIZUETA: ‘Wende’ as a field of experimentation: critical-posthumanistic and utopian-dystopian perspectives on ‘Heimat’ in Lutz Seiler’s *Stern 111***

In this article, homeland and dystopia in Lutz Seiler’s novel *Stern 111* are reconciled with a critical-posthumanist approach to memory of the fall of the Wall. The question of what literary contribution the topic of ‘Heimat’ makes in connection with critical-posthumanist perspectives, dystopian elements and memory discourses in the novel is pursued. Based on Braidotti’s critical posthumanist narrative elements of *defamiliarization, nonlinearity, role of figuration and critique on dogmatic truth*, Haraway’s tentacle metaphor and Layh’s postulates on critical dystopia, this article aims to interpret the novel *Stern 111* as an innovative perspective on the 1989 turnaround.

**Keywords:** critical posthumanism, dystopia, homeland, Lutz Seiler, *Stern 111*

**LUKAS PRIESKE: ‘Heimat’ as border crossing. Cultural memory and dystopian narration as modes of conservative home construction in Jeremias Gotthelf’s (1842) and Mark M. Rissi’s (1983) *Die schwarze Spinne***

This article compares Jeremias Gotthelf’s Biedermeier novella *Die schwarze Spinne* (1842) with Mark M. Rissi’s same-titled film adaptation (1983). The focus of this study is the question of how in both cases ‘Heimat’ (homeland), dystopia and memory are related to each other in order to make a normative-moral system with didactic claims narratable. Based on the fact that all three concepts show a structural similarity, it is worked out to what extent both versions of *Die Schwarze Spinne* make use of them in order to make contemporary variants of conservative homeland constructions narratable. While Gotthelf designs a Biedermeier ideal of home that is existentially threatened by secularization and emancipation and is dependent on the constant updating of this threat through cultural memory, a positive home ideal in Rissi’s film is only recognizable as a virtual vanishing point in the future.

**Keywords:** homeland, dystopia, memory, Jeremias Gotthelf, *Die schwarze Spinne*, film adaption

**THOMAS FUHR: ‘Heimat’ as a dystopia in Mischa Kopmann’s novel *Dorfdioten***

The contribution brings criteria of critical dystopia into dialogue with a village novel of the 21st century, Mischa Kopmann’s *Dorfdioten*. The novel, told in the present tense from the perspective of the protagonist, depicts his rural home as a sometimes-gloomy place, and is read in this article as a critical-dystopian homeland novel (‘Heimatroman’). The introduced characteristic of ‘affective ambiguity’ points to contradictory feelings of ‘Heimat’ (home) and to the complexity of the home discourse. Finally, the article shows how *Dorfdioten* comments on the discourse of commemorative culture and calls for a reappraisal of the local past. In this way, the novel unfolds

a political quality that wants to activate and, within the framework of the critical dystopia, functions as a utopian element.

**Keywords:** home(land), critical dystopia, village novel, affective ambiguity, Mi-scha Kopmann, *Dorfdioten*

**JOHANNES KRAUSE: Wild home(land) – The *locus amoenus* as an instrument for structuring an image of ‘Heimat’ in post-apocalyptic children’s and youth media using the example of the graphic novel *Endzeit* (2018) by Olivia Vieweg**

The article examines how the protagonist’s image of ‘Heimat’ in the post-apocalyptic graphic novel *Endzeit* by Olivia Vieweg (2018) is defined by charging the diegetic present with nostalgic memory. The analysis focuses on the question of how the protagonist’s subjective perspective is reflected in the colour design of the graphic novel and how the ancient motif of the *locus amoenus* as an idyllic space in the post-apocalyptic wasteland influences the idea of home.

**Keywords:** locus amoenus, intertextuality, post-apocalypse, homeland, dystopia, graphic novel, Olivia Vieweg, *Endzeit*

**IRAIDE TALAVERA BURGOS: *Momo* or the protection of ‘Heimat’ and memory in a dystopian world**

Michael Ende’s novel *Momo oder Die seltsame Geschichte von den Zeit-Dieben und von dem Kind, das den Menschen die gestohlene Zeit zurückbrachte* (1973) depicts a dystopian society of alienated people who renounce all non-productive activity – even interaction with their fellow human beings. Momo, the protagonist of the novel, is the town’s only hope. The aim of this article is, on the one hand, to show how Momo symbolizes the idea of homeland defended by the philosopher and sociologist Hartmut Rosa, who speaks of homeland as a resonance relationship between fellow human beings and the environment. On the other hand, this contribution aims to emphasize the value of memory and homeland in order to avoid the danger of a dystopian society.

**Keywords:** homeland, memory, resonance, Michael Ende, *Momo*

**ALEXANDRA JUSTER: Juli Zeh’s *Corpus Delicti*: Visionary dystopia and an ambiguous understanding of ‘Heimat’**

In the novel *Corpus Delicti: Ein Prozess* Juli Zeh conveys a picture of current social grievances using the distancing technique of utopia/dystopia: A totalitarian state, in which the health of all citizens is raised to a *raison d’état*, demands that individual freedoms be renounced in return for a guaranteed pain-free and suffering-free life. Utopian traits of a supposedly ideal world mix with the dystopian traits of a gloomy trial. The traditional concept of ‘Heimat’ (home) is given a dualistic interpretation,

alluding to today's globalized, disoriented world in which people are looking for fixed points of reference. Zeh's dualistic understanding of home between attachment to space on the one hand and detachment from the same floating buildings on the other hand, is received in *Corpus Delicti* on the basis of Moritz' nature-loving down-to-earthness as Mia's reference in memory. The emergence of totalitarian government techniques in the fight against the current Covid-19 pandemic shows that a feeling of insecurity in the absence of limited, manageable scopes can easily lead to states of anxiety.

**Keywords:** homeland, dystopia, biopolitics, Covid-19, Juli Zeh, *Corpus Delicti*

**STEPHANIE WILLEKE: Fragile orders – Constructions of 'Heimat' in a State of Emergency in Doron Rabinovici's *Die Außerirdischen***

This contribution examines the representation of 'Heimat' (homeland) in the novel *Die Außerirdischen* by Doron Rabinovici. The special configuration is characterized by a specific structural framework that is fundamentally changed by a meta-event, so that the dystopian character of the literary text is emphasized in the depiction of the precarious status of the social norms and values that are assumed to be stable. Various methods of staging memories, e.g. of the Shoah, are involved, which not only make the novel a medium of memory, but also significantly initiate the dystopian moment itself.

**Keywords:** homeland, dystopia, memory, Shoah, Doron Rabinovici, *Die Außerirdischen*