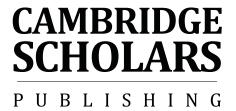# Belonging and Exclusion

Belonging and Exclusion:
Case Studies in Recent Australian and German Literature, Film and Theatre

Edited by

Ulrike Garde and Anne-Rose Meyer

CAMBRIDGE
SCHOLARS

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TOWARD A COMPARATIVE HISTORY OF AUSTRALIAN LITERATURE

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The present collection of papers demonstrates that under the all-embracing condition of globalization the questions of belonging, exclusion and identity have neither been answered nor have they faded away, as one would have expected. If anything, in literature and, in consequence, in literary criticism they have increased in urgency. With Ulrike Garde and Anne-Rose Meyer's theoretical considerations in their *Introduction* to this volume, we would argue that the development of globalization in all spheres of life has as its dialectic a renewed quest for identity which itself is characterized by the dialectic of belonging and exclusion. In fact, the literary works discussed in these papers indicate an almost desperate search for the Self when confronted with the need for a safe place and community after the ordeal of migration – whether enforced by racial, political or religious persecution, by wars and modern terrorism, or by natural disasters, encroaching effects of climate change and economic mismanagement. Even past or present individual, voluntary travel and, as a result of reflection, travel writing opens the door to a confrontation of Self and Other leading to a questioning of and a quest for identity.

The hermeneutics of literature which analyzes how cultural phenomena in general and literature in particular are understood and interpreted, is circumscribed, in the first place, by the dialectic of belonging and exclusion with regard to the writer whose situation, in the case of Australian literary criticism, is marked, implicitly or explicitly, by his or her local or foreign birth, upbringing, parentage, migration and present

nationality. Such is the case to a greater or lesser degree with all immigrant nations, in Australia, Germany and elsewhere. The question is always how strongly the writer is seen to identify with the people among whom he or she is presently living, and how much the work is identified with the nation. It is significant that the question arises at all. From the perspective of a superficial understanding of globalization it could be expected to become irrelevant because it seems to refer to the local. But whether the writer or reader is aware of it or not, the question encapsulates the categories of identity, exclusion and belonging which remain fundamentally local for any critical argumentation prior to any literary specificity precisely under conditions of globalization. The grand visions of world literature[1], cosmopolitanism or *Weltbürgertum* and of the Oecumene of writers[2] – transferring the Greco-Roman notion of the inhabited world or secularizing the perception of a community of the faithful by the early church fathers[3] – have the local, *Verortung* or even *Ortsgebundenheit* and *Bodenständigkeit*" as their dialectical counterpart. On a philosophical level, Peter Sloterdijk maintains the "complementarity" of inclusion and exclusion.[4]

Secondly, if such is the subterranean impact of the quest for belonging and threat of exclusion on the horizon of expectation and evaluation of a writer or reader and the literary work, the impact on the hermeneutic position of the critic is, on account of reflexivity, of an even higher order. A few examples should suffice to indicate the complexity. As far as I can see, there has been no serious investigation, let alone an explanation, of the fact that the works of Günter Grass have had a generally more positive reception by literary critics living outside of Germany than by those living inside. How to understand the decision of an Australian literature prize committee to exclude an Australian writer from an award because the work was not set in or did not refer to Australia? Conversely, critics seem to be divided about the meaning of J.M. Coetzee's work after he migrated from South Africa to Australia in 2006. Similarly, David Malouf's *An Imaginary Life* was received, some time ago, in Germany under the new title *Das Wolfskind*, as an exemplary reworking of the classical theme of the writer in exile, while in Australia we read it as an exile's coming to

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[1] See the relevant essays and bibliography in Schmeling, *Weltliteratur heute* and Damrosch, *What is World Literature?*.
[2] Focusing on historians, see Erdmann. *Toward a Global Community of Historians.*
[3] See Michel, "οἶκος," 119-159.
[4] Sloterdijk, *Im Innenraum*, 231, extensively in ibid., *Sphären II*. Globen, 801-1006 where he argues on p. 866 for a "theory of globalization based on a philosophy of discovery."

terms with the new country where belonging takes place only in death. Such home-coming occurs under the guidance of an Aboriginal Vergil giving more depth of meaning to the story. It has become clear then that even under the condition of globalization, the poetic argument advanced in a work of literature has still a specific function in the intellectual and emotional situation of its country of origin and a different meaning – perhaps in translation – when received abroad. It is therefore predictable that the reception of Kate Grenville's two latest novels, *The Secret River* (2005) and *The Lieutenant* (2008) will be different in Australia and abroad for the very specific reasons of their perceived intervention in the "history wars" which respond to very specific historical events in Australia as well as, for example, in Germany. These examples point to another critical if subliminal category of "national interest" which can be and is being used as an anti-globalization protective screen. Past and recent events around the world have shown how quickly such argumentation can descend into the darkness of political, religious and racial superiority.

Furthermore, on the level of cognition the contributions to this volume offer the chance to recognize and analyze the complexity of the globe-trotting academic scholars' own position in the dialectic of belonging and exclusion. Does the fact of being born and educated in a European country and having migrated to Australia, make their understanding of Goethe's poetry substantially different from that of their Australian born and educated colleagues? What is their guiding paradigm of scholarship? Beyond that, what can they put down as the "national interest" in their application for research funding? Is there a conflict of interest in either scholar when invited to teach Australian Studies at a European or American university?[5] For the scholar as well as for the writer the apparent complexity circumscribed by the dialectic of belonging and exclusion can be analyzed in terms of intra-, inter-, and trans-culturality. It has been remarked that both inhabit at least two cultures which mirror each other and generate a heightened self-awareness which is the foundation of any understanding of cultural phenomena.[6]

The hermeneutic analysis, however, does indicate a fundamental condition to the possibility of inter- and trans-cultural understanding and literary criticism which is, at the same time, perceived as a severe restriction to intra-cultural scholarship. It bears repeating that, in *Truth and*

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[5] W. Veit, 'In Australia, we read it differently ...'.
[6] Hergenhan and Peterson, *Changing Places*; for a case study see W. Veit, "Interkulturelle Deutschlandstudien"; Ibid., "Australische Germanistik"; Veit-Brause, "Reale und imaginierte Biographie"; Thomson, "Zweifrontenkrieg? Zur Lage des ausländischen Germanisten."

Method, Hans-Georg Gadamer has made it quite clear that the difference in understanding itself is the foundation of understanding. The inevitability of misunderstanding is the basis for the recognition of a work's global significance through the generation of a surplus of meaning.[7] In consequence, the recognition of interculturality offers a chance for a renewal of comparative literary criticism and a comparative history of literature whose death was proclaimed by René Wellek many years ago.

The contributions to the present volume open the door for the project of a comparative intercultural history of Australian literature. More than the dialectic of belonging and exclusion, the hermeneutic condition of interdependence, as the basic parameter of globalization, is the critical category for such a project. Reception studies, as those offered in this volume, direct attention not only to the fact that all writers are indebted to their natural or selected forebears. The "fear of influence" (Harold Bloom) affirms and ascertains also that very influence. Following the many studies of the position of languages other than English (LOTE) in Australia, Ulrike Garde's studies of the reception of Bert Brecht's plays and performance theory in Australia and their function in the development of Australian theatre are now paralleled by further studies of the reception of Australian plays on the German stage and the critical function of intermediaries like Barrie Kosky and, with respect to music performance, Simone Young, the Australian director of the Hamburg State Opera and Professor of Music and Theatre at Hamburg University. Other contributions indicate that a similar exchange is taking place between contemporary German and Turkish, Polish and Arab writing. Notably, most of these studies are taking place in Australia. It needs to be emphasized that these new studies go beyond the classical cases of reception such as Shakespeare's *translatio* into German literature, Goethe's assimilation, among others, of Persian and Arab poetry into his *Divan*. In Germany and Australia, to mention only these two countries, global migration has introduced writers into a national literature whose first language is not English or German but who, after having their earlier work translated into the host language, begin to write in the language of their adopted country. They recognize Joseph Conrad or Vladimir Nabokov as their forebears. This post- colonial, post-nationalist multilingual literature in a time of globalization is essentially different from the nation-centered literature in which national identity was achieved by a rigorous exclusion of the foreign other; and again different from pre-

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[7] W. Veit, "Misunderstanding."

nationalist culture of the 17th and 18th centuries in which the inclusion of the foreign other was a matter of course under the aegis of Enlightenment cosmopolitanism. The 19th century made exclusion the strategy to achieve identity. I am looking forward to the day in which the notion of diasporic writing as cognitive category and genre has become superfluous. But could this also apply to the literature of exile, such as the Jewish Diaspora and the survivors of the Shoa? Not superfluous is the comparative approach which, as evident from the examples above, offers methodological guidance through reference to similar literary developments in other countries.

However, to this day we do not yet have a comparative history of Australian literature, but we have beginnings and preparatory work for such a project which is, in the first instance, subject to the intracultural conditions of a multicultural and multilingual settler society, established in an ancient land with a surviving autochthonous population. Such project would start from the perspective of global interdependence with its fundamental conditions of intracultural diversity, intercultural migration, international publishing and supranational economic and political institutions. However, we do have stimuli: already in 1967 the International Comparative Literature Association (ICLA/AILC) launched its Comparative History of Literatures in European Languages (CHLEL). Although pragmatically restricted to literatures in European languages and, at the time, going against a strong skepticism regarding literary history as a scholarly discipline, the ongoing project has already resulted in a number of exemplary publications. Some of these are located in areas of former European colonialization which offered a chance to breach older restrictive historical parameters by demonstrating the interdependence of European language literatures of the colonists with the literatures of the indigenous peoples. We wish to mention only the publication of *European-Language Writing in Sub-Saharan Africa* in 1986 and *Literary Cultures of Latin America: A Comparative History* in 2004[8]. A highly complex project concerning Central and East European Literatures is also under way. Right from the start, all ICLA projects have been accompanied with intensive theoretical debates about the possibility of a comparative history of literature as much as about the complexities of global interdependence when facing the quest for identity.[9]

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[8] Gérard, ed., *European-Language Writing in Sub-Saharan Africa*; Valdés & Kabir, eds., *Literary Cultures of Latin America*.
[9] Cohen, ed., *New Directions*; The Bellagio report by H.H.H.Remak and the proceedings of the Bellagio Symposium in *Neohelicon*; Weisgerber, "Écrire l'histoire"; Cohen ed., *The Future of Literary Theory*; Hutcheon & Valdés, eds.,

   As yet there are no plans for comparative histories of Middle Eastern or Indian literary cultures. And no project exists regarding the literatures of Australia and Oceania. But, as mentioned before, work has started on the theory and practicalities of such a project. Thus the contributions in this volume continue on the path laid out in earlier publications many of which concentrate on two-way relationships,[10] while others, like *Striking Chords: Multicultural Literary Interpretations*[11] focus already on the intracultural interdependence. New publications such as *Modernism & Australia. Documents on Art, Design and Architecture 1917-1967* [12] offer the material basis, and the accompanying volume *Modern times: the untold story of modernism in Australia*[13] indicate the possibility of a paradigmatic change in Australian literary history which will offer a chance to place the Australian *Angry Penguin-Affair* and its modernist significance into the global context of literary hoaxes. Like the ICLA projects, an Australian project is foreshadowed and accompanied by theoretical discussions which try to overcome the two-way comparisons and proceed to the study of interdependence in which the dialectical intracultural as well as intercultural relationships are studied regarding their hermeneutic conditions. Ultimately, the target of a new comparative history of literature is the recognition and assessment of the interdependence of the validity of the literary argumentation and the resulting surplus of meaning in participating cultures.[14] It still needs courage to walk through the wide open door.

Rethinking Literary History.
[10] Delaruelle et al., eds., *Writing in Multicultural Australia*; Alan Corkhill*, Antipodean Encounters*; Manfred Jürgensen, *Eagle and Emu*; Annette R. Corkhill, *Australian Writing*; Ibid., *The Immigrant*; Walker & Tampke, eds., *From Berlin to the Burdekin*; Hodge & O'Carroll, *Borderwork in Multicultural Australia*; Garde, *Brecht & Co*; Ibid., "Kulturelle Identitätsbildung."
[11] Gunew et al., eds., *Striking Chords*; Ibid., *Framing Marginality*; W. Veit, "In Australia."
[12] Stephen et al., eds., *Modernism & Australia*.
[13] Stephen, Goad & McNamara, eds., *Modern Times*.
[14] W. Veit, "Comparative Literature, Interculturality and the History of Australian Literature"; Ibid., "Comparative Literature and an Intercultural History of Australian Literature"; Dixon, *Boundary Work*; Gelder, "Notes on the Research Future of Australian Literary Studies"; Dixon, "Australian Literature – International Contexts"; W. Veit, "Globalization and Literary History."

BELONGING AND EXCLUSION – AN INTRODUCTION

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> "I confess I've always been fascinated by the way we become what we are and by the way we decide whether another person belongs in our world or not."[1]

Social and political dimensions of belonging and exclusion

In a recent article for the *Australian Literary Review*, the above quote by Thomas Keneally personalises an insight which has been expressed in more general terms by Dominic Abrahams, Michael Hogg and José Marques in a chapter from *The Social Psychology of Inclusion and Exclusion*. Here, the authors summarize the centrality of belonging and exclusion as follows: "In short, much of social life is about who we include, who we exclude and how we all feel about it."[2] Indeed belonging and exclusion are central parts of everyday lives: people marry, divorce, join a club, attend a school, are born into a particular religious community, associate themselves with a specific sports team, but people are also rejected with more or less serious consequences, ranging from being excluded from friendship groups or dismissed as employees to being persecuted or refused entry into or citizenship of a certain country. The

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[1] Thomas Keneally, "Flattened by a Falafel," *The Australian Literature Review*, February, 2007, 3. Reprinted as "The Great Divide," *The(sydney)magazine*, December, 2007, 54.

[2] Abrahams, Hogg and Marques, "A Social Psychological Framework," 2.

majority of people feel more or less connected with a certain country, a town, a quarter, a suburb, a part of the street where they live, with their family, with a group of friends, and the company they work for. An individual's or group's offer of inclusion to a person may result in the latter developing a feeling of belonging.

Psychologists stated that this need to belong is among the strongest of human motivations, once primary needs such as food and shelter have been satisfied. To be excluded from a group or the own family is often a traumatic experience.[3] Moreover, Joel S. Migdal points out the crucial role of markers and boundaries of social groups in this context:

> People's feelings of security rest on a sense that checkpoints and markers separate the familiar – those who share language, dress, skin color, mannerisms, citizenship, or other identifiable attributes – from the unfamiliar. Sometimes the markers are quickly identifiable, as when African Americans greet each other as 'brother', even when they are not acquainted. At other times, the markers might be very subtle, as when Jews in Nazi-occupied Europe, fearing that any overt sign of their being Jews could doom them, murmured various words or phrases, including the word '*mhaw*' ('[I am on of] your people'), as codes to identify possible coreligionists. In short, the ability to identify boundaries of social groups is tremendously important for people simply to make out the lay of the land – where they believe that threats lurk and where security resides.[4]

At a macro-social level, the problem of belonging and exclusion is of great political importance: countries include and repel individuals on the basis of race, ethnicity, ability, occupation, or other factors. And citizens develop national feelings, which vary in intensity and can lead to exclusion, for instance because migrants are denied citizenship[5], and in an exaggerated form to xenophobia and racism.

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[3] See Baumeister and Leary, "The need to belong."

[4] Migdal, "Mental Maps and Checkpoints," 10.

[5] For the connection between citizenship and exclusion see Kastoryano, "Citizenship and Belonging," 122: "The question of citizenship thus sets the stage for negotiations of identities between states and immigrants […]. The struggle for equality that citizenship entails is effectively extended to a different domain where negotiations of interest turn into negotiations of identity. For states, it is a question of negotiating the means of inclusion of immigrants into the political community on the basis of a new equilibrium between community structures and national institutions. For individuals, citizenship becomes a principle of equality and a way of struggling against 'exclusion', be it political, social, or cultural. It becomes a means of claiming recognition as a 'citizen', a means of expressing an attachment

Beside this, in times of globalization, internal or transnational migration raises a range of questions, such as: Who decides which identities are unjustly imposed on the members of a group, a state, a family etc.? Who is worthy of recognition and accommodation? Who or what decides about belonging and exclusion? These questions are of vital concern for millions of migrants because the interface between local understandings of belonging, locality and identity often seem to conflict with wider national and international political, economic and social interests.[6] Pietro Costa points out that "a national identity effectively executes its integrative and unifying function inasmuch as it reinforces the dialectic between 'inside' and 'outside', underlines the distinctiveness of its defining characteristics, and links them to a space that is certain and determined within its boundaries."[7]

Both for ethnic minorities and the receiving societies, national culture plays a key role as a source of identity and as a factor for exclusion and discrimination on the one hand and inclusion and belonging on the other hand, provoking questions such as "How far should immigrants and the existing population be educated into a shared civic culture?"[8] Is it necessary to have a common set of cultural attitudes and values? Can a community exist that does not rely on some analogous concept of nationalism – such as global and transnational communities? All of these

and loyalty to both a national and an ethnic community what is essentially a form of liberal and republican participation."

[6] See Bergem, "Culture, Identity, and Distinction," 1: "Ethnic minorities are constantly challenged by two equally threatening perspectives – maintaining their ethnicity and insisting on their cultural distinctiveness bears the danger of marginalisation in their host-state, while attempts aimed at integration imply the no less troublesome possibility of being absorbed into the majority culture and the consequential loss of their particular identity. Taken to extremes, efforts by ethnic minorities to mobilise their group members on the basis of a collective identity and to distinguish the cultural specificity upon which this identity rests, can result not only in dissimilation but also in segregation."

[7] Costa, "From National to European Citizenship," 221-222.

[8] In the context of discussions about citizenship, Richard Bellamy raises these and further interesting questions which have also to do with belonging and exclusion: "Is a shared national identity necessary to bind people to each other and to the state? If so, what are the sources of such national feelings? Can their less-appealing aspects, such as xenophobia and racism, be avoided? How far should immigrants and the existing population be educated into a shared civic culture? And what does that culture consist of – mere familiarity with and acceptance of the political system, or a common set of cultural attitudes as well?" Bellamy, "Making of Modern Citizenship," 1.

questions underline the overall relevance of the terms 'belonging' and 'exclusion' in social and political contexts.

Hence, we can take as our starting point the assumption that social and political life is played out within a framework of relationships, at a micro- and a macro-social level, within which people experience belonging and exclusion and are confronted with rules and attitudes regulating this dichotomy of belonging and exclusion. In this context, people generally distinguish between belonging as a legal status, as nationality, as participation in the formation of the political will, as an identity-engendering, socio-economic status, and cultural status. Moreover, concerning belonging we have to consider the conceptual differentiation between nationality, citizenship, belonging to a nation and belonging in an individual, culturally differentiated understanding as well as the fact that social groups have territorial dimensions, quite apart from state borders.

In this volume, the focus is on migrants as their situation highlights many of the aspects characteristic of belonging and exclusion in general. In 'real life', migration represents "a change in permanent residence" and "involves a geographical move that crosses a political boundary,"[9] in the case of the present case studies an international boundary from one country to another. The symbolic implications of frontiers and diverse meanings of crossing cultural, political and individual borders are shown in Jörn Glasenapp's chapter "On the Fringes, on the Banks. Frankfurt on the Oder and the German-Polish Border," in Andreas Dresen's *Halbe Treppe* and Hans-Christian Schmid's *Lichter* and in Christiane Weller's chapter "The transformations of exile and migration – From Ovid to Malouf and Ransmayr."

According to Rainer Münz, in "Immigration Trends in Major Destination Countries" in the *Encyclopaedia of Population* (2003), twentieth-century immigrants to most of the major destination countries may be broadly grouped into four categories: refugees and asylum seekers; migrants from former colonies; economic migrants; and ethnically privileged migrants.[10] In the present publication contributors focus on a variety of migrant identities; these range from the question of belonging as staged by Jewish exile theatre in post-war Sydney to characters in Australian and German thrillers dealing with violence and terrorism, from

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[9] Dudley L. Poston, "Migration." (2006). In *Cambridge Dictionary of Sociology.* Cambridge: Cambridge University Press. www.credoreference.com/entry/ 6726731 (16 August 2008).
[10] Ibid.

the depiction of the so called guest workers to transnational belonging in current films.

These case studies illustrate that belonging is connected with concepts of stability, rootedness, loyalty, familiarity, togetherness, mnemonic desire, indigenousness, obligations, religion, ethnicity, sexual orientation, mutual respect, assimilation etc. It can be expressed by language and non-verbal symbols such as flags, clothes, food and territorial classification: Belonging to a particular place is a major identity marker.[11] Concerning migration, the dichotomy of 'centre' and 'periphery' is particularly important for the understanding of belonging and exclusion because some institutional practices, which control and isolate migrant workers and refugees in specific locations – such as social ghettos, refugee camps and detention centres – reinforce residential segregation.[12] Spatial isolation also reinforces the tendency among migrants to build networks in order to provide mutual support, to develop family and neighbourhood networks, to run businesses which cater for immigrants' needs, and to maintain one's own languages and cultures. These economic and social reasons, which arise from the migratory process, encourage ethnic clustering and community formation. In a broader sense, belonging is a result of mental constructions of cultural homogeneity, "imagined communities" in the sense of Benedict Anderson[13], of history and of being a 'true native'.

In contrast, exclusion is often the result of marginalization and discrimination because of age, gender, unemployment and poverty, or alienation. As Anne-Rose Meyer shows in her analysis of "Belonging, Exclusion and Fissure: Terrorism and Radicalism in Recent German and

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[11] Ulf Hedetoft and Mette Hjort comment: „At first blush, the concepts of 'home' and 'belonging' are as innocuous as they are semantically interdependent. Our home is where we belong, territorially, existentially, and culturally, where our own community is, where our family and loved ones reside, where we can identify our roots, and where we long to return to when we are elsewhere in the world. In this sense, belonging is a notion replete with organicist meanings and romantic images. It is a foundational, existential, 'thick' notion. In the sense that it circumscribes feelings of 'homeness' (as well as homesickness), it is also a significant determinant of identity, that elusive but still real psycho-sociological state of being in sync with oneself under given external conditions. Most important, 'home' and 'belonging', thus conceived, are affectively, rather than cognitively, defined concepts, the indicative, seemingly neutral, and very simple statement 'home *is* where we belong' really means 'home is where we *feel* we belong'." Hedetoft and Hjort, "Introduction," vii.

[12] For further information see Hogan and Marin-Dömine, *The Camp.*

[13] Anderson, *Imagined Communities,* 6-7.

Australian Literature" in this volume, the ever-present media are also an important element, which communicates values and norms, and they also play a key role in the symbolic banishment of people due to the fact that media can express dissent and fissure, intensifying cultural and religious divides such as Islamic versus Christian countries, and geopolitical classification – e.g. the 'axis of evil' – which have become all the more pressing since the end of the Cold War. Exclusion is linked to the concepts of difference, deterritorialization, conflict, religious or ideological fundamentalism, and – in a positive way – to the idea of distinction, which is expressed by the slogan 'mass versus class'.

The creation of images of the 'self' and the 'other' is an expression of the individual and collective search for belonging, orientation, security and recognition; it includes always a symbolical and metaphorical dimension which is characteristic of the human being as *animal symbolicum* in the sense of Ernst Cassirer[14] and as such constitutes a universal and trans-historic phenomenon. The differentiation from the 'other' and the representation of differences enhances the stability of nations as well as of ethnic and social groups as collective agents: These vary from a simple positioning of individuals and groups with reference to the 'other'[15] to the "channelling of aggressions towards declared enemies [which] increases the coherence and unity of the in-group, because the imagination of a common and threatening ‚other' increases the desire to stress internal similarities and to close ranks." This "friend-enemy dichotomy" is "negatively correlated – the less a cultural self-concept is developed, the more are (negative) differences emphasised and enemy images created, in relation to which the respective group can define itself as the (positive) opposite of its enemy."[16]

Aims of this book

The notion 'belonging' covers a wide range of meaning, as Ulf Hedetoft and Mette Hjort have pointed out:

Today, belonging constitutes a political and cultural field of global contestation (anywhere between ascriptions of belonging and self-

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[14] Cassirer, *Versuch über den Menschen,* 51.
[15] Alois Wierlacher and Corinna Albrecht refer to the 'familiar' and the 'unfamiliar' as mutually depending concepts ("wechselseitige Bezugsgrößen"), see "Kulturwissenschaftliche Xenologie," 284 and 294.
[16] Bergem, "Culture, Identity and Distinction," 6-7.

constructed definitions of new spaces of culture, freedom, and identity),
summoning a range of pertinent issues concerning relations between
individuals, groups, and communities. It raises questions about cultural,
sociological, and political transformative processes and their impact on
imagined and real boundaries, notions of citizenship and cultural
hybridization, migration and other forms of mobility, displacements and
so-called ethnic cleansing, and of course also onthe extent and nature of
perceived normalcies of nationals belonging, in a world seemingly turning
more fluid, aided and abetted by increasingly transnational flows of
speculative capital, information, entertainment, and ideas.[17]

This book focuses on belonging in the context of migration drawing
together theories from literary and film studies, the performing arts and
cultural studies as well as relevant research on social belonging and
exclusion. Our main question is: How do people negotiate and reach
agreements over questions of belonging and exclusion? More specifically,
the rationale for the book is to understand by which artistic means and by
which narratives belonging and exclusion are created and expressed.
Literature, film, and the performing arts are of special interest in this
context, because they are at once influenced by culture and influential to
culture. The arts create a sort of snapshot of life; they enable a close
observation of various nationalities, ethnicities and other groups living
together in a country, which one might not otherwise have access to, due
to the unpredictability of the 'real world'.

The analyses in this book concentrate on the one hand on topoi and
concepts which serve as rather abstract traditional markers and narratives
in the processes of imagining coherent cultural identities, such as 'nation',
'state', 'religion', 'language' and 'cultural memory'. On the other hand,
they draw attention to elements of everyday life, such as food, housing,
clothing and sport as markers and narratives of cultural identity and
belonging. The specific aim of this volume consists of analysing how the
arts reveal underlying cultural values which often surface only in the
context of migration and other forms of cross-cultural contact. The authors
analyse ethnic markers and narratives as part of an ongoing process in
which members of different cultures negotiate representation, resulting in
belonging and exclusion, against the background of past and present
cultural models such as hybridity, multiculturalism and clash of cultures.

In recent years, the rising number of publications has reflected an
increasing interest in the concepts of belonging and exclusion in the
context of migration, including in Australia and Germany. Firstly, this rise

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[17] Hedetoft and Hjort, "Introduction," x.

can be attributed to an ongoing growth in numbers and impact of migration; thus Stephen Castles and Mark J. Miller point to the emergence of international migration as a force for social transformation, stressing its "global scope, the centrality to domestic and international politics and their enormous economic and social consequences."[18] Secondly, much discussion and academic interest has been generated by recent political debates about 'who belongs' resulting in different opinions of citizenship tests, *Leitkultur* and repeated discussions about "Un-Australian" behaviour and attitudes. This is illustrated by John Stephen's and Robyn McCallum's chapter "Positioning Otherness: (Post-) Multiculturalism and Point of View in Australian Young Adult Fiction" and Margret Hamilton's chapter "Questions of 'Identity': staging 'the culturally complex Australian body' in Germany."

Due to these circumstances, most of the relevant publications in this context – including those cited in this book – have originated from the field of politics, sociology and anthropology. While these publications centre on the facts and 'realities' of migration, belonging and exclusion, the present collection of contributions shifts the focus to the mechanisms of creating belonging and exclusion in the art forms of literature, film and theatre. The aesthetic creations under consideration offer new insights into these mechanisms because they are embedded in history and simultaneously exceed the role of mere documentary records and resources for sociological studies by the strength of their aesthetics. Beyond this, they have – as the contributions to this volume show – a highly symbolic impact which can deeply influence the public opinion concerning aspects of belonging and exclusion.

Belonging and exclusion in literature, film, and the performing arts

Through a range of mechanisms, such as "transplanting dislocated social and cultural fragments into the text,"[19] rearranging them and using "blanks,"[20] literature, film and the performing arts produce their own 'reality' bringing "into the world something that hitherto did not exist."[21] Although Wolfgang Iser's "blanks" refer originally to literature they can

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[18] Castles and Miller, *The Age of Migration,* 2.
[19] Iser, "Reception Theory," 60.
[20] Cf. ibid., 64.
[21] Ibid., 58. Cf. Jauß, *Ästhetische Erfahrung und literarische Hermeneutik.*

be transferred to the films and the performances presented in this volume as they have originated from texts.[22] Further enhanced by the density of their literary, cinematic and performance-based language, the expressions of belonging and exclusion in these art forms offer a polyphony[23]: During the reception process, readers and audience members accord their own meaning to the text, screening or production, drawing on the wealth of information presented to them.[24] Thus the artistic expressions constitute snapshots of the mechanisms of creating belonging and exclusion to which the recipient might attribute a range of meanings that can vary amongst individuals and over time, as Ortrud Gutjahr's analysis of new developments for the German *Bildungsroman* in this book shows. Consequently, culture "gains a perception of itself and focuses on itself" in these art forms by offering individual and collective perceptions of the world.[25]

The recipients of these art forms gain access to aesthetically formulated experiences by others which might offer a re-shaped and de-familiarised perspective of well-known situations thus 'disconfirming' their routine habits of perception.[26] Alternatively, this intersubjectivity provides them with literary, cinematographic or performance-based encounters with potentially unfamiliar worlds, offering new and multiple perspectives of belonging, exclusion and the migrants' encounters with their 'host' societies. Thus literary texts can be considered as "media of cultural self-interpretation" delineated by the contestation of the

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[22] Regarding the "production of indeterminacy," or *Erzeugung von Unbestimmt-heit*. Cf. also Baecker, *Wozu Kultur?*, 535.

[23] Cf. Bakhtin, "Discourse in the Novel," 261: "The novel as a whole is a phenomenon multiform in style and variform in speech and voice. In it the investigator is confronted with several heterogeneous stylistic unities, often located on different linguistic levels and subject to different stylistic controls."

[24] Peter Brook went so far as to make the surplus of information a criterion for judging the quality of a play in performance stating that a "play in performance is a series of impressions; little dabs, one after another, fragments of information or feeling in a sequence which stir the audience's perceptions. A good play sends many such messages, often several at a time, often crowding, jostling, overlapping one another." Brook, "Introduction to Marat / Sade," V.

[25] Voßkamp refers to *Selbstwahrnehmung und Selbstthematisierung* and states: *In Texten beobachten sich Kulturen selbst*. Voßkamp: "Literaturwissenschaft als Kulturwissenschaft," 77.

[26] Cf. Eagleton, *Literary Theory,* 79. As a highly developed example, Brecht's concept of *Verfremdung* comes to mind.

unfamiliar."[27] Christiane Weller's contribution "The Transformation of Exile – From Ovid to Malouf and Ransmayr" emphasizes the role of language for the self and other in a range of literary texts.

In the context of the intercultural encounters presented in these art forms, recipients are provided with an opportunity to define their own position and to gain insights into the underlying processes of mutual cultural positioning.[28] In many cases, this artistic experience leads to altered perceptions of the world and recipients can be "placed in a position from which they can take a fresh look at the forces which guide and orient them and which may have hitherto been accepted without question."[29] Thus aesthetic creations of belonging, exclusion and cultural identity influence social reality. Following Ricœur, Erll and Nünning refer in this context to "Konfiguration" and "Refiguration."[30] Ortrud Gutjahr points to the "reflective" role of literature.[31] All in all, representation and imaginative power in the arts produce a complex kaleidoscope of 'real' and imagined identities and ascriptions of belonging and exclusion. As Judith Butler explains,

> Surely a certain thematic for comparative literary studies has depended on the legibility of that transition and the stability of those territories that constitute the "then" and "now" as well as the "there" and "here" of emplotment, topology, and narrative line.[32]

The analyses in this volume attempt to uncover these inherent aesthetic mechanisms and the underlying *mises en scène* of social representation.[33] For instance, they show how cultural memory can be a powerful tool for creating belonging in performances on and off the stage, such as Ulrike

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[27] *Literarische Texte sind Medien kultureller Selbstauslegung, deren Horizont die Auseinandersetzung mit Fremdheit bildet*. (Our translation), Bachmann-Medick, "Einleitung," 9.

[28] Cf. Ortrud Gutjahr's definition of interculturalism: "Mit dem Begriff Interkulturalität werden somit Interaktionsformen bezeichnet, bei denen die Interaktionspartner sich wechselseitig als unterschiedlich kulturell geprägt identifizieren." Gutjahr, "Alterität und Interkulturalität," 346.

[29] Iser, "Reception Theory," 63.

[30] Cf. Erll and Nünning, "Gedächtniskonzepte in der Literaturwissenschaft," 17.

[31] Gutjahr, "Alterität und Interkulturalität," 365. Hans Robert Jauß refers to *aisthesis* in *Ästhetische Erfahrung*, 210-211.

[32] Butler and Chakravorty Spivak, *Who Sings the Nation-State*, 17-18.

[33] Hart Nibbrig speaks of the "Inszenierungs-Kunst innerhalb eines sozialen Darstellungsraumes." Hart Nibbrig, "Zwischen den Kulturen. Kulturwissenschaft als Grenzwissenschaft," 97.

Garde's chapter "Spaces for Performing Belonging: The Use of *lieux de mémoires* in Jewish Migrant Theatre and the Work of Barry Kosky" and Claudia Lillge's chapter "How to become an Australian? Photography and Concepts of *bricolage* in J. M. Coetzee's *Slow Man*."

The case studies in this book uncover how ethnic markers and narratives are used in literature, film and the performing arts to create and narrate processes of integration, assimilation, segregation, exclusion and religious or racial discrimination. In this context, literature, film and theatre are considered as both reflecting and shaping culture(s) at large. At the same time, they facilitate access to the complex mechanisms of creating and re-creating identities because they offer insights into these processes which are characterised by impermanence in the everyday life of pluricultural societies. This, in turn, enables a thorough analysis of how belonging and exclusion are negotiated in societies shaped by the processes of migration.

A cross cultural approach: Australian and German current perspectives and historical backgrounds

Such an analysis is particularly valuable if a cross-cultural approach is applied. It refers to three levels: the Australian and German authors of individual essays, the origin of texts under consideration, and the origin of migrant characters in the texts. The resulting collection of essays in this volume concentrates on two aspects: "Performing belonging. *Mises en scènes* of identity on and off the stage and screen," and "Narrating Otherness: Negotiating inclusion and exclusion."

For this particular study, the choice of Australian and German arts is of great interest because the two cultures can be considered as representative of a broad spectrum of host countries. In this context, Australia and Germany are defined as two societies with two different histories of and attitudes towards immigration, assimilation and pluricultural societies, each representing different political traditions, even though none of the art forms directly mirror their historical and political background. They are deeply influenced by contemporary concepts of who belongs and who is excluded and need to be interpreted in the context of the history of immigration as well as of the socio-political frameworks of both countries.

In *The Age of Migration. International Population Movements in the Modern World* (2003), Stephen Castles and Mark J. Miller provide a valuable comparison between the relevant chapters in Australian and German history: They argue that the German nation is defined as a cultural

and ethnic unity based on common descent as a sign of belonging. It is seen as a historical nation with roots that go back many centuries, even though state unification was not achieved until 1871.[34] Traditionally its citizenship is based on *ius sanguinis*, while Australia has been considered as one of the classical countries of immigration, basing its citizenship on *ius soli.* However, Germany has long been a de-facto country of immigration, which has only more recently acknowledged officially its pluricultural diversity.

As Klaus J. Bade and Jochen Oltmer point out, German speaking areas were simultaneously influenced by emigration and immigration.[35] This applies to periods prior to that covered in this volume, such as the Thirty Years' War (1618-1648), economic migration in the sixteenth and eighteenth century, as well as to political exiles during the Weimar Republic and World War I. Between the years 1933 and 1945, half a million people left Germany for political reasons. During World War II, the National Socialist regime forced more than eight million people – mostly from the UdSSR, Poland, France and Italy – to work in Germany. In the last year of World War II and after 1945, about 14 million refugees and *Heimatvertriebene* (expellees from the lost eastern parts of the 'Third Reich') came to West Germany and – until 1961 – three million refugees from the German Democratic Republic arrived in the Federal Republic of Germany. The German Democratic Republic accepted only migrants from communist states, such as the Soviet Union and Vietnam, albeit in considerably low numbers. By contrast, a great number of so-called *Gastarbeiter* (guest workers) came to West-Germany in the 1960s and 70s, mainly from Italy, Turkey, Greece, Spain, Portugal, and Yugoslavia. In retrospect, it is significant that the number of people living in Germany with a "migration background" were only officially recorded for the first time in the *Mikrozensus* 2005. Therefore it is not surprising that previous numbers provided for the migrant workers who stayed in West-Germany vary from 2.400.000 to 4 to 5 million.[36] Despite this initial lack of official recognition, the considerable influx of migrants deeply changed

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[34] Cf. 199.

[35] Bade and Oltmer, "Migration und Integration in Deutschland seit der Frühen Neuzeit," 20-21: "Der deutschsprachige Raum war […] in seiner Geschichte selten Aus- oder Einwanderungsland allein, sondern zumeist beides zugleich".

[36] See Chiellino, *Literatur und Identität*, 7. Cf. Castles and Miller, *The Age of Migration*, 217: "Germany has had over 20 million immigrants since 1945, one of the biggest population movements to any country ever." Similarly, the chronology in *Germany in Transit* states that "some 2.6 million guest workers […] reside[d] in West Germany" in 1973. Göktürk et al., *Germany in Transit*, 499.

Germany's cultural make-up turning it into a de-facto multi-ethnic society.[37] A comparison of these events with similar developments in Australia can be found in Kerstin Pilz' chapter "Changing portrayals of Italian guest workers on screen."

Australia's history also shows a development towards a pluricultural society, although with significant differences: For the country, immigration has been a crucial factor in economic development and nation building ever since British colonisation started in 1788 due to the fact that the Australian colonies were integrated into the British Empire as suppliers of raw materials such as wool, wheat and gold. The imperial state took an active role in providing workers for expansion through convict transportation and the encouragement of free settlement. From its beginning, the colonizers considered Australia as 'terra nullius' thus ignoring its original inhabitants, the Aborigines. Aboriginal people are not the focus of this study as they are the original inhabitants of Australia. Understandably they have been reluctant to be included in multicultural research, perspectives, departments and policies. "White Australians," on the other hand, are in Germaine Greer's words "tourists in their own birthplace" resulting in a feeling of unbelonging.[38]

In the beginning of Australia's migration policies, the majority of immigrants were of Anglo-Celtic descent. In the 1940s, Australians tended to be highly suspicious of foreigners whose culture differed visibly from their own.[39] At the same time, immigration policies stressed the need for assimilation and encouraged settlers who appeared to resemble the dominant Anglo-Celtic population through its so-called 'White Australia Policy'. In order to gain permanent access to the country and to belong "migrants should shed their cultures and languages and rapidly become indistinguishable from the host population."[40]

Only in the 1970s, sameness and resemblance ceased to be a prerequisite with the gradual abandonment of the 'White Australia Policy', which was formally abolished in 1973. One of the reasons for this step

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[37] For an overview of the relevant policies and public debates at this time see Schönwälder, "Migration und Ausländerpolitik."

[38] Greer, "Preface," XI.

[39] Cf. Castles and Miller, 214. Thus Ulrike Garde's analysis of performances by the Kleines Wiener Theater in the 1940s and 1950s needs to be read against the background of a "hostility to anybody speaking a foreign language in public" at the time.

[40] www.immi.gov.au/facts/06evolution.htm (2 June 2008). Cf. also Moran, *Australia*, 108.

was that immigration represented the motor of post-war growth; when it became increasingly difficult to attract immigrants from traditional source countries, including from Southern Europe, the Australian government responded with a liberalisation of migration rules.[41] Castles and Miller argue that the original intention of ultimately creating a homogenized Australian population failed, but that Australia's model of migration provided the conditions for settlement and for the later shift to multiculturalism.[42] Australia's history illustrates how multiculturalism, migration policies and questions of migrants' belonging and exclusion are intrinsically linked.

A great number of publications have commented on the 1970s when Australia, together with Canada, was one of the first nations to "embrace multiculturalism as an ethic, and as integral to its national identity."[43] Key elements of this policy were non-discriminatory immigration and the celebration of ethnic diversity. Beyond this minimal definition, there has been little consensus as to the meaning of the term.[44] As Robert Hughes has pointed out, multiculturalism "has become one of those weasel words." His subsequent definition negotiates carefully between the two poles of difference and exclusion and similarity or sameness and belonging:

> It means tolerance, it asserts that people with different roots can co-exist. That in order to respect identity while preserving community, we can learn to read the image-banks of others, and to look across the frontiers of race, gender, language and age without prejudice or illusion.[45]

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[41] Castles and Miller explain that from 1947 to 1973 immigration "provided 50 per cent of labour force growth, giving Australia the highest rate of increase of any Organization for Economic Cooperation and Development (OECD) country. By the late 1960s, it was becoming hard to attract Southern European migrants, and many were returning to their homelands in response to economic developments there. The response was further liberalisation of family reunions, recruitment in Yugoslavia and Latin America, and some relaxations of the White Australia Policy. By the 1970s, Australian manufacturing industry relied heavily on migrant labour and factory jobs were popularly known as 'migrant work'." Cf. Castles and Miller, 76.

[42] Cf. Castles and Miller, 217.

[43] Moran, *Australia*, 109. Selected other publications include Ien Ang et al., *Living Diversity*; Stratton and Ang, "Multicultural Imagined Communities," Jupp, *From White Australia;* Lopez, *Origins of Multiculturalism.*

[44] Cf. for example Moran, *Australia*, 110.

[45] Robert Hughes, *The Australian,* 2 December 1996, 15.

   Despite the differences in definitions and assessment, a number of key dates in the history of Australian multiculturalism can be established. In 1978, the first official multicultural policies were implemented, the 1980s saw the establishment of the Special Broadcasting Service (SBS) which offers multicultural television and radio. However, the 1980s was also the decade of a conservative critique of multiculturalism, which was reported widely in the media, particularly after the intervention of the historian Geoffrey Blainey.[46] When the Liberal-National Party government took over under John Howard as Prime Minister in 1996, previous models of multiculturalism were challenged and important changes were implemented. Crucial for current debates have been two incidents which have caused much public debate: In 2001, John Howard's coalition government refused entry for 433 Afghan, Pakistani and Ceylonese asylum seekers rescued from their sinking boat by the Norwegian freighter *Tampa*.[47] Under the scrutiny of the international media, the Federal government determined to process the refugee status of 'unauthorised arrivals' on Nauru, a twenty-one square kilometre island and Manus, a remote island of Papua New Guinea. Designed to inhibit 'boat people' from entering the Australian Migration Zone, the Pacific Solution played a crucial role in the most significant electoral swing to the government since 1966 in the November 2001 election.[48] For Ien Ang this incident and the preceding populism of Pauline Hanson and her One Nation Party[49] demonstrate that the "structures and feeling of White Australia have not disappeared in a time of Aboriginal reconciliation and multiculturalism."[50]

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[46] In 1984 Blainey gave a speech which warned against the pace of Australia's program of Asian immigration. This speech provoked an angry national debate. Cf. also Blainey, *All for Australia*; Cf. also James Jupp, "The Attack on Multiculturalism," *From White Australia*, 105-122.

[47] We would like to thank Margaret Hamilton for her suggestions and intensive discussions about these recent events considered on this and the following page.

[48] Alan Ramsey, "Bleak Numbers for Big Parties," *Sydney Morning Herald*, 12 November 2001, 3.

[49] Pauline Hanson, elected to the Australian House of Representatives in the general election of 2 March 1996, called for a radical re-assessment of immigration and the abolition of multiculturalism and the Aboriginal and Torres Strait Islander Commission (ATSIC).

[50] Ien Ang, "From White Australia," 51. As recently as the 20 April 2008 Sharon Labi reported in the tabloid newspaper the *Sunday Telegraph* that the newspaper's survey of 44,000 people, Sunday Telegraph/Seven News Australia Speaks, indicated that 32% of its responders felt multiculturalism 'is bad for its way of life' and that immigration levels are excessively high. The constituency surveyed

In light of the shift in Australian migration policy, Sigrid Baringhorst concludes that the Howard government's restrictionist backlash pointed to, among other things, "an official reinterpretation of multiculturalism as a concept of national inclusion."[51] What Baringhorst identifies as "inclusion," Ang and Stratton extrapolate in terms of the exclusionary logic of "unity-in-diversity," a "unity" that renders imperceptible the dominance of Anglo-Celtic Australia.[52] These incidents are crucial for the cultural policies described by Margaret Hamilton's contribution to this book, "Questions of 'Identity': staging 'the culturally complex Australian body' in Germany." Even though current events are not necessarily the focus of all contributions to this book concerning Australia, they still shape how we read and understand previous cultural expressions of belonging and exclusion, such as literature, film and performing arts.

More recently, the "race riots that took place in Cronulla in December 2005 were reported in many Australia newspapers as sounding the death knell of multiculturalism."[53] Sheila Collingwood-Whittick assesses these incidents as follows:

> In a neighbourhood which John Howard himself has described as 'a part of Sydney which has always represented to me what middle Australia is all about,' (*The Age*, 13 December 2005), drunken Anglo youth draped in the Australian flag sang 'Waltzing Matilda' and brandished banners with the message (aimed at the Lebanese immigrant youths against whose presence on *their* beach the whites were protesting) 'We grew here. You flew here.'[54]

The above events have resulted in a critical assessment of Australia's recent migration and multicultural policies. Thus Castles and Miller have argued that, since the mid-1990s, "Australia has abandoned its traditional open attitude to refugees and family reunion" and that it has been replaced

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supports Ang's finding that the spectre of White Australia has never been fully exorcised.

[51] Baringhorst, "Policies of Backlash," 134.

[52] Stratton and Ang, ibid, 157-158.

[53] Collingwood-Whittick, "Introduction," xxviii.

[54] It is worthwhile to remind non-Australian readers of the status of this song as a popular quasi national anthem. Although the focus of this publication is not on Aborigines, Collingwood-Whittick's following comment is also relevant to the general context of migration: "One can imagine that the irony of such statements was not lost on Australia's Aboriginal population." Cf. Collingwood-Whittick, xxviii.