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Schwerpunkt:

Berlin-Literatur

Herausgegeben von

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und
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Eberhard Lämmert,
dem Wahlberliner,
gewidmet

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I. Schwerpunkt: Berlin-Literatur

After reunification, Berlin searches for authentic ways of coming to terms with Germany's national history, even while subscribing to post-modern processes of de-realization typical of electronic mass media, global consumer capitalism, and architectural simulacra. Although he holds on to modernist notions of poetic subjectivity and authentic experience, Durs Grünbein depicts the capital as a postmodern site of virtualization, as a quasi-cinematic "reality studio," a Hollywood made up of all kinds of trendy props borrowed from European history. Filmic metaphors and a cinematic montage style represent Berlin as a multi-layered topography haunted by the ghostly shadows of a repressed or half-forgotten past that, like flashbacks, continually interrupt the jump cut sequences of the transitional cityscape after the fall of the Wall. (goebelr@uah.edu)

'Großstadt' ist eines der zentralen Themen in der Dichtung Durs Grünbeins. Berlin kommt darin eine Sonderstellung zu: Am Beispiel der zer-störten, wieder aufgebauten und neu gestalteten Metropole gewinnt die wechselseitige Bedingtheit von Werden und Vergehen, Aufkommen und Verfall von Kultur, Weltreichen und politischen Systemen Evidenz. Die tief greifenden historischen Veränderungen Berlins, die Grünbein u.a. anhand von Bauwerken versinnbildlicht, beeinflussen das literarische Sprechen über diese Großstadt. Grünbeins postmoderner Schreibweise ist dabei ein aufklärerisches Moment eigen, das die Besonderheit dieser Lyrik ausmacht: In seinen dichterischen Fiktionen entlarvt er u.a. mit-tels des Rekurses auf traditionelle Topoi von Großstadtliteratur und zahlreicher intertextueller Verweise die kulturhistorische Bedingtheit und damit den konstruktivistischen Charakter nur scheinbar einzigarti-ger, individueller Stadtwahrnehmung. (AnneRMeyer@aol.com)

In 1998, as literary criticism searched for a novel about the new "Ber-liner Republik," Rainald Goetz started sending out his diary-like notes daily via the internet. The results of this experiment, entitled *Abfall für alle*, were subsequently published in book form as *Roman eines Jahres*. If narrating Berlin has always confronted writers with the task of estab-

lishing a "convergence of place and writing strategy," Goetz's experiment reveals how the writing of the city changes in the context of the virtualization of space. By dissolving the center electronically, the medium of the internet necessarily affects the writing of the "capital." In connecting Goetz's strategies to media theory and to Pop uses of an urban idiom, this essay analyzes how *Abfall für alle* both destabilizes and reestablishes the distinctions of global vs. local and central vs. peripheral as well as experience vs. fiction and oral vs. written communication.

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Christa Wolfs *Kassandra* und Günter Grass' *Ein weites Feld* konstruieren unterschiedliche Bilder Berlins, verbunden mit gegensätzlichen historischen Vorstellungen. In Wolfs Erzählung steht das mythische Troja für Ost-Berlin. Es entstehen Bilder eines politisch-militärischen Systems, einer dekadenten und danach zerstörten *Polis*. Aus Kassandras Monolog erhebt sich die Klage über das reale Scheitern des Marxismus und die Heraufkunft einer negativen posthistorischen Zeit. In Grass' dialogischem Roman formt das reale und geistige Flanieren Archetypen der Stadtliteratur: Berlin wird zum Emblem der Vereinigung, zum archäologischen Ort, zum Palimpsest und Archiv. Daraus entsteht die (de)konstruktivistische Vision einer Geschichte der Gleichzeitigkeiten, die sich gegen Ideen vom Ende der Geschichte und eines Neubeginns richtet.

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Aktuelle Raum- und Stadttheorien von Henri Lefebvre bis Edward Soja werden bei der Interpretation von Peter Schneiders Berlin-Trilogie (*Der Mauerspringer, Paarungen, Eduards Heimkehr*) hinzugezogen. Berlin erscheint als "Postmetropolis", die — stärker noch als andere Hauptstädte — ihre Funktion als Ort nationaler Souveränität verloren hat. Es sind Gebäude, in deren Assoziationsfeldern sich Erinnerungen bilden und Kritik entzündet. Im *Mauerspringer* ist das Symbol der kontinentalen Teilung und der Entmachtung der Stadt der eigentliche Romanheld; in *Paarungen* spielt — strukturell gesehen — die Intellektuellenkneipe "tent" eine vergleichbare Rolle, und in *Eduards Heimkehr* ist es das geerbte Haus im Ost-Berlin der Postwendezeit, das als zentrale Metapher die fatale Vergangenheit und die Vereinigungskrise der Gegenwart verdeutlicht.

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Gegen Prognosen, die die Stadt des 21. Jahrhunderts als körperlose *city of bits* imaginieren, weist der Beitrag nach, daß zumindest in der literarischen Gestaltung Berlins die Verknüpfung von Stadt und Körper nach

wie vor zentral ist. Cees Nootebooms *Allerseelen*, Inka Pareis *Die Schattenboxerin* und Thomas Hettches *Nox* zitieren die traditionsreiche, vor allem in der Moderne virulente Metaphorisierung der Stadt als Körper ausdrücklich, transformieren sie aber zugleich, indem sie Körper (in) der Stadt nur mehr als verletzte beschreiben, die Fragmentierungen und Teilungen ausgesetzt sind. Dabei reflektieren sie nicht nur die spezifische Geschichte Berlins als eine von Gewalt und Zerteilung, sondern auch das der Stadtkörper-Metapher inhärente Potential symbolischer Gewalt. Indem sie, im Sinne Richard Sennetts, vom Schmerz erzählen, geben sie Differenzen und Heterogenitäten Raum.

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II. Einzelinterpretationen

Poets Barbara Köhler and Thomas Kling employ visual art forms as structuring elements in their 1991 volumes *Deutsches Roulette* and *brennstabm,* respectively. This article explores examples of this technique, understood in terms of the poets' shared concerns for rendering history and change, particularly in the context of German unification. Significantly, far from offering a completed picture in words, their poems depict a process of picturing—of both creating images and viewing them—in which objects are continually altered, effaced, and newly combined to avoid supporting a single conclusion. Of the same generation, though from opposite sides of the Wall, Köhler and Kling make use of this lyrical technique to express both the cautionary and redemptive potential in envisioning history as process over result.

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Foregrounding the interrelation of media and memory, recent German fiction is dominated by allusions to photography. Beyer's novel is unique, however, in its de-emphasis of the referential or evidentiary value of the photograph—his narrator *invents* the photographs in the family album—stressing instead the role of the imagination in the encounter with the photographic image. While the image-text relationship generally announces a tension between linguistic and pictorial modes of representation, Beyer complicates this dialectic, revealing a certain fluidity between photograph and text in the negotiation of a more vital relationship between the past and the present, the private and the public. The photo collage, which complements (but emphatically refuses to illustrate) the text, likewise enacts the multiplicity of heterogeneous stories that cannot be contained within a monolithic view of the past.

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ROLF J. GOEBEL

"Ein Hollywood aus Versatzstücken heißester europäischer Geschichte": Durs Grünbein's Berlin as Cinematic Spectacle

I

Since reunification, the German capital is continually reinventing itself as a metropolitan center of global capitalism and political power while seeking to fill what Andreas Huyssen has called the "voids of Berlin" (49-71). On the one hand, the city searches for "authentic" ways of coming to terms with Germany's national history; on the other, it subscribes to postmodern processes of de-realization typically associated with electronic mass-media, global consumer capitalism, and architectural simulacra. Thus, Daniel Libeskind's Jewish Museum (see Huyssen 65-71) and the new Holocaust Memorial employ a highly allusive avant-garde style that differs aesthetically from the factual documentation style of the Topography of Terror exhibition, but all three venues adhere to a self-conscious ethos of cultural authenticity that seeks to inscribe Berlin's highly politicized memory industry with a hermeneutic desire for historical truth. In contrast, the "critical reconstruction" of the Friedrichstraße's pre-World War II architectural layout, the plans for the partial rebuilding of the Stadtschloß, the new Hotel Adlon, and the framing of remains from the Hotel Esplanade by the Sony Center on Potsdamer Platz engage history (or rather its ruins, bygone aura, and nostalgic desires) through a quasi-postmodern preference for architectural citation and simulated façades. These sites evoke the aura of the lost original while remaining cognizant of the impossibility of "authentic" restorations (see Goebel); ultimately, they tend to subordinate the genuine interrogation of history to the demands of Berlin's participation in global consumer capitalism and the worldwide tourist industry. Finally, an interactive venue like "The Story of Berlin: Die Erlebnisausstellung der Hauptstadt" on Kurfürstendamm self-referentially negotiates the paradox of promising immediacy of historical experience while at the same time deferring it through the highly mediated combination of replicated settings for museum pieces and the overwhelming diver-

BRIGITTE WEINGART

Global Village Berlin: Rainald Goetz's Internet Journal *Abfall für alle*

I

Narrating Berlin—as much as narrating any other city—has always confronted writers with the question of how to translate urban space into literary space, how to find methods of writing that correlate with the complex, fragmented, and heterogeneous experience of urban life. In this regard, the so-called Berlin novel does not differ from any other "big city novel." This "convergence of site and writing strategy"[1]—for which, at least in the German context, Alfred Döblin's *Berlin Alexanderplatz* set the standard[2]—even led to an identification of the modern novel itself with urbanity and the metropolis.[3] During Döblin's time, as today, the technical advancements in transport and media that the metropolis represented were considered to be the condition of "modern life."

Moreover, given the "capital" role of Berlin in German history, the genre of the Berlin novel is strongly connected to the dichotomy of center vs. periphery, or specifically, metropolis vs. province—a distinction that is by no means limited to administrative and geographical issues but also has strong symbolic connotations. This became particularly obvious in the debate over whether Berlin or the provincial (and seemingly less "novelizable") Bonn should become the capital of the reunified Germany after 1989.

But what about the distinction between capital city and province if "Berlin" and its correspondent novel are situated in the internet—in a space in which the criteria of central and peripheral are supposed to have lost value? At least, this holds true if you follow the widespread belief of media theorists, who consider that Marshall McLuhan's vision of a "global village" is epitomized by the internet and that digital networks lead to a dissolution of the dichotomies of global vs. local, central vs. peripheral, etc.[4] With regard to this situation, a diagnosis that Manfred Smuda has formulated for the modernist and avant-garde approaches to the representation of the city experience in general (and with a view to the futurist vision of the metropolis in particular) might have to be updated: "Um der Großstadterfahrung gerecht zu werden, müssen die modernen Künste ihre Medien revolutionieren, vor allem auf dem Felde der Narrativität."[5] This provokes the question of how contemporary writers "revolutionized" or at least enhanced their literary equipment to map their perception of what might be referred to as the *post*modern urban landscape. The common description of this geographic condition as a landscape already refers to a loosening of borders that separate a center from its surrounding in favor of a constellation that undergoes permanent change. But the main difference between the postmodern urban landscape and the former city experience has been appropriately conceived as consisting in its ongoing immaterialization and virtualization.[6] This situation is mainly due to the fact that with means of worldwide communication and data transmission, local experience is forced to compete with and is distorted—maybe even replaced—by non-local input. Thus, even if the perceiving subject may feel itself to be rooted locally, its local experience is in fact affected and subverted by *de*localization. As a consequence, a contemporary Berlin novel would have to come to terms not only with Berlin as a geographic site but also with the "Mediascape" of which it is a part and which is even harder to limit than the urban landscape. According to Arjun Appadurai, who seems to have coined the term,

> "Mediascape" refers both to the distribution of the electronic capabilities to produce and disseminate information (newspapers, magazines, television stations, film production studios, etc.) which are now available to a growing number of private and public interests throughout the world; and to the images of the world created by these media. These images of the world involve many complicated inflections, depending on their mode (documentary or entertainment), their hardware (electronic or pre-electronic), their audiences (local, national or transnational) and the interests of those who own and control them. [. . .] "Mediascapes" [. . .] tend to be image-centred, narrative-based accounts of strips of reality, and what they offer to those who experience and transform them is a series of elements (such as characters, plots and textual forms) out of which scripts can be formed of imagined lives, their own as well as those of others living in other places.[7]

The "Mediascape" is only one of five elements distinguished by Appadurai to analyze a global cultural economy and its often invisible disjunctures: as complementary global flows, he identifies ethnoscapes, financescapes, technoscapes, and ideoscapes. Admittedly, it might be asking too much of a contemporary Berlin novel to deal with all of these dimensions.

An experiment of 1998 by the German author Rainald Goetz reveals at least some of the effects of the digital—as well as cultural, political, and economical—globalization on the genre of the Berlin novel. Goetz's project implicitly reacts to the "Berlin Hype" of the '90s, in which literary criticism participated vociferously in the repeated demand for a novel about the new "Berliner Republik." Berlin's new weightiness—or rather its self-importance[8]—is affirmed as well as subverted by Goetz, sending the "Abfall," the garbage, of his Berlin everyday life as a live transmission from the capital to the rest of the world. Under the title *Abfall für alle*, meaning "garbage for everybody," he put his diary-like notes onto the net each day for almost a year. He later also published the result in book form, with the subtitle *Roman eines Jahres*, "novel of a year." The weighty product contains 864 pages and is thus somewhat oversized in comparison to the usual paperback format, and the dark orange, slightly Pop cover signals that it is part of Goetz's latest series of books, which form the project of a "Geschichte der Gegenwart" entitled *Heute Morgen*. It starts out with a paean to the techno scene (*Rave*, 1998); includes the play *Jeff Koons* and the collection of texts and images entitled *Celebration* (both 1999) as well as the "Erzählung" *Dekonspiratione*; and a reader that contains "Taggedichte und Interviews" entitled *Das Jahrzehnt der schönen Frauen* (both 2001), all of which are mentioned in *Abfall* as works in progress. The conception of the "Geschichte der Gegenwart" as a whole, combining loosely connected texts from different genres, exhibits obvious references to Hubert Fichte's *Geschichte der Empfindlichkeit*, a "roman fleuve" (Fichte) that was planned to have twenty volumes. Goetz explicitly mentions Fichte's text *Alte Welt* as a model with regard to its form ("die da eröffnete FORM" [*Abfall* 14; see also 675]).

Both the format and the simple yet stylish design of *Abfall für alle* signal an implicit tribute to the "literary" Warhol,[9] which Goetz has formulated explicitly on several occasions (e.g.,

naming his favorite author: "[S]o einfach, wie wahr: Andy Warhol"[10]). As a diary, this project owes much to Warhol, as do many of Goetz's former works, e.g., *1989*, three volumes of uncommented notes taken mainly from TV and newspapers. *Abfall für alle* particularly evokes Warhol's *Diaries*, also cited as a motto,[11] with their succinct descriptions of everyday life, gossip, and other miscellany, all of which imply a demystification of the artist's genius and original personality and the supposed mission of art: to transcend real relations by transforming them into the symbolic (although this strategy provokes the question of whether the mere transcription of the banal does not contribute to its transcendence[12]). Let me quote how Goetz himself describes his project in the blurb of *Abfall für alle*:

> Ein Tagebuch zunächst mal also, so erzählt Abfall für alle vom Leben eines Schreiber-Ichs in Berlin. Er sitzt an dieser Arbeit, schreibt und probiert zu schreiben, er geht einkaufen, schaut Fernsehen und liest die Zeitungen. Er geht ins Kino, ins Theater, schaut Ausstellungen an. Und er verreist und trifft Freunde, fast schon fiktiv, und redet ganz echt mit allen Mitbewohnern und Sprechern im Raum des Medialen.

Traveling and meeting friends "fast schon fiktiv," talking to cohabitants in media space "ganz echt"—those carefully inserted attributes contradict and invert the reader's expectations about what kind of communication might be taken "for real," as "absolutely authentic," in this novel and what is considered to be "almost fictitious." Goetz's experiment explores the effects of media on communication in general and on writing more specifically, including distinctions that have never been stable in the first place and that under new media conditions undergo another change: experience vs. fiction, oral vs. written communication, local vs. translocal (including imagined) community. Moreover, the particular constellation of media in which *Abfall für alle* is produced has consequences that are instructive for the notion of a contemporary Berlin novel. If you consider the media network of the authorial subject, the "Schreiber-Ich," which is connected to a variety of national as well as global information channels—from telephone and fax via TV, to books and the press, to the internet—and is thus located within a rather dense and complex "Mediascape," it comes as no sur-

prise that the notes rarely mention anything about Berlin's local color.[13] The internet journal from Berlin reports from the supposed political and cultural center, the capital, which—at least from the perspective of media technology—seems no longer to be central. The inputs of life in the capital appear to consist mainly of telephone conversations, reading experience, and television reports—and thus have origins as widespread as the outputs, i.e., the online readership.

II

One might then ask whether Abfall für alle actually is a "Berlin novel" at all. At least in reviews it was sometimes perceived as such—"Natürlich ist ‚Abfall für alle' auch ein Berlin-Roman" (Schröder)—although this might not have much significance, considering how eager reviewers were in the '90s to find a text that matched this attribute. One review, however, explicitly recognizes Abfall für alle as a worthy successor to Döblin's text:

> Eine Ausnahme bildet auf diesem Gebiet [the failing projects of a Berlin novel in the tradition of Berlin Alexanderplatz] vielleicht Rainald Goetz' Internet-Tagebuch "Abfall für alle", in dem der großangelegte Selbstversuch, die Eindrücke der Stadt ein Jahr lang auf sich einprasseln zu lassen, dank der Echtzeitumsetzung im neuen Medium noch einmal gelang. (Friebe)

It is probably no coincidence that both press voices were to be found in Berlin-based newspapers; in reviews of nationwide feature pages (feuilletons), the Berlin aspect usually does not play quite such an important role. While the above-quoted reviewers may make up with local bias for the lack of criteria, after a closer look at Goetz's project, the test question—to be or not to be a Berlin novel—is not quite so easy to answer. It prompts not only the counter question: "What actually is a novel?" (as is asked in the blurb: "Was ist das eigentlich, ein Roman?") but also: "What actually is Berlin?" and, accordingly, or even more so, "What is a Berlin novel?"

As Paul Michael Lützeler observes in passing in a Broch study about the "begehbaren Räume" and their isotopic and heterotopic aspects of the Pasenow novel: "Ein Berlin-Roman enthält immer, um als solcher gelten zu können, Angaben zur Topographie dieser Stadt, d.h. Informationen über Ortsteile, Straßen, Plätze, Verkehrswege, Monumente, Häuser, Flüsse,

Erholungsgebiete etc."[14] In this sense, Abfall für alle does meet the expectation in some smaller parts, although in a tome of 850 pages those parts add up to a respectable sum. The site of the Berlin-novel parts of Abfall is not so much the representative domains of a capital city but rather the worker's district Wedding—for example, in Togo Street, also called "Togohölle" at one point, where Goetz lives in his brother's apartment. Goetz's repeated comments on "das Prollige" of Wedding might also be connected to a particular feature of Berlin, for which Döblin again established the pattern with his novel on the urban proletariat, about people who came to the city looking for a job and were placed in tenements. The same is true for a statement implying the pro and con of urban anonymity, like: "Die Stadt, der Ort, wo man in Ruhe seinem Verbrechen nachgehen kann, seinen Händeln und Handeln" (Abfall 140). Or some social diagnostics made in the supermarket concerning alcoholism and the advantages of American prohibition: "Bitte einmal alles verbieten. Danke. Freiheit macht nicht nur arm, sondern offenbar auch Angst. Berliner Ökonomie. Fucking Wedding. Verschissene Stadt" (Abfall 151).

In the first 80 pages (i.e., the first four weeks) of Abfall für alle, the observations of the "Schreiber-Ich" concerning this matter are attributed with the keywords "VERSCHISSENE STADT," meaning "shitty city." The same categorization technique is used for other fragments and notes of Abfall, as they are assigned to planned projects or work in progress. Since then, those planned projects have been partly realized (e.g., "Krank" and "Kaputt" as subparts of Das Jahrzehnt der schönen Frauen), although the notes that are archived as VERSCHISSENE STADT have not so far been worked into the "real'" Berlin novel they promise. The title inevitably evokes the German writer and early representative of German Pop literature, Rolf Dieter Brinkmann, in two respects. On the one hand, there is a not very well known radio recording from 1973, a production for the Cologne-based station WDR about the Kölner Autorenalltag, in which Brinkmann walks through the city with a tape recorder and reports in situ—saying nothing flattering about this "miese, schmutzige Stadt".[15] On the other hand, the keyword evokes Brinkmann's anti-traditional version of the German Grand Tour to Italy, which he delivered with his travelogue Rom, Blicke.[16] Rom, Blicke, like Abfall für alle, is an autobio-

graphical artist's novel, an epistolary novel, and a diary—a mixture that is telling for the genre of the Berlin or City novel in general because it highlights the possibility that such an entity never appears in a pure form.

This "mixing" is also true for the particular metropolis whose palette a novel endeavors to capture: every explicit "Berlin novel" finds itself confronted with the paradox of reconciling the Berlin-specific representation (including its German-ness) on the one hand with the transnational dimension of contemporary urbanity on the other hand; this is particularly tricky, as both contribute to the flair and the symbolism of the city.[17] That this situation is neither completely new nor unique to Berlin is demonstrated by Brinkmann's view of Rome as a "global village": "Auszehrung des Abendlandes durch den Amerikanismus, durch Überfremdung"[18]—a strange diagnosis, obviously made following Brinkmann's turn away from Pop after having embraced it in the '60s. But even if the visual idiom changes and the pro-American euphoria of the '60s is replaced by a vision of omnipresent corruption and decay, the methods of representation applied in *Rom, Blicke* still connect to Brinkmann's earlier writing methods. The "convergence of site and writing strategy" (Delabar) attributed to Döblin's *Berlin Alexanderplatz* has been further developed in *Rom, Blicke* by Brinkmann's collage technique, combining texts with images, most of which are quoted from or cut out of mass media products or are taken by himself with an instamatic camera. While the end result of his experiment is still a book, it is one that stresses the borders of the medium "book" through an intermedia approach that recalls Brinkmann's earlier, Pop-related claims for a "Film in Worten": "Themen, Vorstellungen, Arbeitsmethoden verweisen direkt oder indirekt auf die elektrifizierte, durch Elektronik veränderte Großzivilisation hin, die als die ‚natürliche' angenommen worden ist und die man zu durchdringen versucht."[19]

If the label "VERSCHISSENE STADT" suggests some analogy to Brinkmann's view of the city as a site of decay, Goetz's *Abfall für alle* seems to follow the paradigm that his predecessor set in his Pop perspective on the "Großzivilisation": first of all, despite the excessively exhibited mass media consumption and self-localization within a "Mediascape" of the "Schreiber-Ich," *Abfall für alle* demonstrates an amazing immunity against visual

media. The book does not contain any pictures and, more surprisingly, even the internet version did not profit from digital hypertext's ability to combine text, image, and sound. While this is particularly striking considering Goetz's earlier collages (e.g., in *Hirn*), his use of pictures in a magazine style (in *Celebration*), and his intensive musings about visual art in *Abfall für alle* (which includes several quasi-reviews of art exhibitions), it does connect to his insistence on "*writing* media" as applied in the "große Medienmitschrift" *1989*, published in 1993 as part of the five volumes entitled *Festung*. The three volumes to which Goetz refers in the blurb as a "Zeitmitschrift der großen öffentlichen Rede in den Medien" contain media transcripts dating from the beginning of the year 1989 until the day of German reunification; these consist of quotes mainly from TV but also from newspapers and from the random voices and noises that surround him—"was da, wo man sich aufstellt, gerade gesendet wird."[20] Even though this method gains its conceptual strength from being presented as a mere transcription of the received data, the material is chosen, transcribed, and (also typographically) organized. This arrangement, as insignificant as it seems, helps to make sense of the material to a degree that exceeds the gesture of sheer documentarism. The text thereby also presents itself as an implicit discourse analysis of contemporary media talk, an analysis that is not spelled out but merely suggested by means of decontextualization, recombination, and the formalization of the project itself (daily entries, time numbers, subheadings with a semantic surplus value). Thus, Hubert Winkels's remark about *1989* may count as a valuable description of *Abfall für alle* as well:

> Die Goetzsche Mit-Schrift selektiert aus dem Material mit einer Art freischwebender Aufmerksamkeit, die noch kein differenziertes Muster kennt, aber über ein gestimmtes Ohr verfügt, ein Ohr für verborgene Ähnlichkeiten und Gegensätze, Nachbarschaften und Fremdheiten, für semantische Tiefenverhältnisse ebenso wie für klanglich-rhythmische Oberflächenfügung."[21]

One of the effects of this performative rather than merely constative transcription is the symbolic charge gained by the material, especially when it is noted with line-skip, as is used in poetry.[22] The fact that both *1989* and *Abfall für alle* are lacking

the pictures that are an integral part of the media input they reflect indeed contributes to this effect; the translation into another medium makes a difference that is not dubbed over and invisibilized but rather is exhibited. Moreover, it is precisely the insistence on the quality of writing (as *scribere*) that makes a point in arguing why *Abfall für alle* may be considered a Berlin novel, even though it lacks the depiction of the topography of the city in the traditional sense. In *Abfall für alle*, the city is not invisible as a result of having disappeared behind the "Media-space" but because of fraying and of being linked to it so that both interrelate within one texture in which the dimensions are inseparable. With respect to these qualities of representing the perception of Berlin city life, Goetz's journal does indeed offer an updated version of the paradigm set by Döblin.

Again: If *Berlin Alexanderplatz* is referred to as to the canonical Berlin novel, in the case at hand this has less to do with the content than with the afore-mentioned "convergence of site and writing strategy," provoking the identification of the (post-) "modern novel and the metropolis."[23] Especially with regard to the *post*modern metropolis and the correspondent novel, the reference to the topography of the city might not be limited to the actual and empiric sites of the city. Rather, what characterizes contemporary urban landscapes is their radical, transitory, insubstantial, and unreal character, a fact that was diagnosed in 1988 by Klaus Scherpe as the "Unwirklichkeit der Städte" in his book of the same name. Although even the modern (including literary) cartography of the metropolis does not necessarily address the mental maps of its inhabitants and their phantasmatic investments, at least its material features could be matched by representation:

> Karthographisch fixierbar ist das moderne Großstadt-Ensemble aus den Waren-, Verkehrs- und Informationsströmen, aus der Regelhaftigkeit der metropolitanen Diskurse von Politik, Justiz und Verwaltung, von Religion, Sexualität und Kultur: aus dem materiellen Großstadtgeschehen also, das von den Autoren der Moderne in Literatur, Film und bildender Kunst zusammenge-schnitten wird, um die Großstadt auf neue, dem Stand der Vergesellschaftung und der Technik angemessene Weise er-zählbar zu machen.[24]

If, on the other hand, the postmodern city is marked by its immateriality—a state mainly constituted through media and information technologies that contribute to a devaluation of the city as place of work and production—then it is even trickier to find an adequate method of narration. Still, as the modern novel also had to deal with the immaterial aspects of urban life, the opposition is not absolute, as even a superficial comparison might demonstrate. First of all, Döblin is also known to have described Berlin as "for the most part invisible":

> Berlin ist größtenteils unsichtbar. Eine merkwürdige Sache: bei Frankfurt am Main, München ist es nicht so, oder doch? Sollten vielleicht sämtliche modernen Städte eigentlich unsichtbar sein – und was sichtbar an ihnen ist, ist bloß die Nachlaßgarderobe? Das wäre eine tolle Sache. Aber es wäre ein gutes Symbol für alles Geistige von heute.[25]

Berlin Alexanderplatz is often praised for representing both the invisible, abstract grids of modern society as they impose themselves upon the protagonist and the physical and mental impressions of urban everyday life of the '20s. Döblin masters the task of depicting the simultaneous experience of different sensory stimuli and an accelerated, non-continuous perception by means of a "filmic" writing strategy.[26] As is generally known, the montage of advertising slogans, newspaper items, statistics, conversations picked up on the streets as well as biblical sayings was influenced by Joyce's "Dublin novel" *Ulysses*, which condensed the daily routine of the advertising salesman Leopold Bloom into the depiction of the—as Hermann Broch put it— "Welt-Alltag der Epoche."[27] Goetz's *Abfall für alle* again follows both texts: In the first place, he records the media input and the seemingly random noise that affect him in Berlin in its polyphony, its fragmentation, and also in its potential for symbolic elevation (which again results in a transcendence of the banal). Secondly, since he sends his notes off daily in nearly real-time transmission, Goetz's setting marks a difference as well as an analogy to Bloom's everyday life: instead of nearly one day minutely, nearly one year daily.

A paradoxical situation already at work in Döblin's novel becomes even more obvious in Goetz's project: the immediacy of urban perception is "mediated" by the omnipresence of media

and the overflow of signs, whose effects the author logs (or blogs). The main process consists in recording and transcribing a reality constructed by media; in *Abfall für alle,* the classical flaneur, characterized by his visuality, is replaced by a media-junkie and scene-connoisseur.

In this regard, one might claim that Goetz's journal inscribes itself in the traditional line set by Joyce, Döblin, and others, but it bears witness to a significant shift that concerns the status of media, the constellation of signs and, thus, the text of the city.[28] While in both *Berlin Alexanderplatz* and *Ulysses* mass media quotes figure as a superficial layer of the material as well as the abstract, functional reality of the city they tend to obscure, Goetz's "Schreiber-Ich" is far from searching an urban reality beyond the media input that reaches it. Instead, it enjoys the mediated reality for what it is, not so much searching as being open for bon mots and haphazard phrases that might sound cool if quoted out of context.

Although Goetz's texts often reflect on the differences between non-verbal, verbal, and written communication and testify to the mortifying quality of writing, mediation is by no means generally associated with loss. Goetz rarely dwells in cultural pessimism or worries about the alienating effects of omnipresent media replacing immediate, face-to-face—and thus seemingly more human and authentic—contact. His view on contemporary media environments is better described as a second-order rousseauism, embracing the artificial as quasi-natural habitat. It is no coincidence that this attitude and the corresponding writing strategies recall Brinkmann's afore-mentioned claim for a literary approach oriented in its methods toward an "electrified and electronically altered [urban] civilization which is accepted as 'natural,'" an approach that he considered to have been realized in '60s American underground literature. Both authors are deeply committed to the aesthetics of Pop, which are summed up precisely in Brinkmann's pleading, as quoted above.

This legacy becomes particularly obvious when it concerns Pop Art and its diverse strategies to represent and reproduce already existing representations. In re-appropriating, re-using, re-producing—but also re-framing—precoded material, Pop Art showed a distinct preference for objects and signs of the (Western) metropolitan texture and developed a decisively

urban idiom.[29] Notably, it is the city as a network of means of communication, transport, and flow of goods (additionally represented via advertising) that delivers the signifiers for secondary use. Moreover, it is often the trash, the leftovers of the consumer society that proves to be the privileged material of Pop Artistic recycling strategies: "From the garbage, into the Book," as a famous quote by Andy Warhol puts it.[30] One main characteristic of the strategic decontextualization is the fact that the quoted material both becomes transcended into a piece of art *and* keeps its reference to its original, trashy context. This leads to a chiastic structure within which the artistic appeal is subverted through the linkage to the banal while, at the same time, banality is turned into an artistic value. As a result, Pop Art has always provoked double—contradictory or ambivalent—readings between affirmation of mass media-enhanced capitalism at one extreme and its subversion at the other.

This oscillation is also at work in *Abfall für alle,* and the analogies of the project to Pop proceedings are all the more striking, since Goetz seems to want to operate on the level of literature as well as on the level of mass media communication: "für alle" makes claims for popularity and a wide audience, which are repeatedly formulated in the entries of the diary. However, the coquetry with self-underestimation and modesty that a title designating a text as garbage implies is undermined by the fact that the "Schreiber-Ich" takes its "Abfall"—and, most importantly, itself as its filter—rather seriously.

As part of this paradox, the insight into the mediated status of communication of both Goetz and the "Schreiber-Ich," which he brings into being in virtual and literal space, does not imply a disregard of claims of authenticity. The belief in the paradoxical possibility of a "konstruierte Authentizität,"[31] as Goetz himself names it, and the longing for immediate communication—a motive that pervades most of his work—is transposed into the stylistic ideal of a writing as simulated orality,[32] since face-to-face communication is generally considered to be closer to life (a perspective that correlates with his choice of the internet). The continuous celebration of the "real real/ity", of live "life" (beyond transmission), of the non-invented ("Nichtausgedachtes")—as it is the obviously fictional, artificial, and mannered that is Goetz's big enemy—also appears in the text as a mass of

names of both people and places. Empiric topographies, such as those of Wedding, are the exception, while gossip about directly and indirectly related people is the rule. Celebrities and hipsters, artists, musicians, theater people—Goetz likes to document his connections to these people, even when he is bitching about them. He sends his notes off with the arrogant pride of the gossip columnist, live from Berlin, from a particular scene, about techno DJs, painters, writers and journalists, theater people—mostly young urban (sub-)cultural professionals with the glamour of the bohème.[33]

The picture of the city that emerges from this procedure is channeled through the "Schreiber-Ich" and fragmented; there is no such thing as *the* Berlin but rather single experiences at particular places, which are reported retrospectively. "Wieder daheim" (*Abfall*, e.g., 15, 17); "Wieder am Schreibtisch" (*Abfall*, e.g., 105)—these phrases are to be found quite often in *Abfall für alle*, although one does not learn much about the places of the writer's stopovers. Still, one can claim that with this method, Goetz exposes an essential feature of the so-called Berlin novel: the fact that it comes into being at a desk and not "on the spot," much less as a one-to-one transmission, even given the speed of the internet. Because of the fundamental retrospectivity of writing, the alternative between documentary writing "in situ" on the one hand and library literature on the other is an incorrect opposition.

Moreover, notes like the following one seem to be explicit allusions to the awareness that texts about cities necessarily inscribe themselves in a literary tradition, in a tradition that reads and rewrites the "city as text." It is hardly a coincidence that in addition to Berlin, Goetz mentions Warhol's New York and Joyce's Dublin:

> Freitag, 13.3.98, Berlin. / Manchmal möchte ich ja den Ort doch dazu schreiben. Wie jeder Ort, an dem ich lebe, kriege ich im Prinzip einfach schon gute Laune von der Tatsache, daß ich da, an diesem speziellen Ort, wo ich eben gerade bin, bin. In München, in London, in Paris, in New York. Offenbar hat das Wort Dublin, wo ich mindestens die letzten vier Jahre hingehen wollte, für das obligatorische externe Jahr, dann doch nicht genug gezogen, um mich dann auch wirklich da hin zu führen. Bei den Wohnorten bin ich immer nur nach den Worten der Orte, nach ihrem Namen gegangen, was der verheißt, was in

> dem aufschwingt, was der verspricht. In ,Germering' könnte ich nicht leben, oder in ,Wilflingen', oder in ,Stuttgart'. Keine zehn Pferde brächten mich nach ,Bremen'. Usw usw usw. (*Abfall* 109)

And not coincidentally, it seems, do the less euphonious names happen to be connoted as provinces, while the good-mood places are swinging metropolises. At the same time, Goetz's musings allude to another dimension of the immateriality and even invisibility of places, which is superimposed by the materiality of text and the connotations it evokes.

Despite the presentation of *Abfall für alle* as an "anti-capital" project within which every center is decomposed by the disseminative tendency of "locationless" mass media and gossip, it would be inadequate to claim that from Goetz's perspective Berlin becomes, instead of the hyped capital, a sheer, arbitrary knot of individual experiences. It is true that from the standpoint of the official, representative, and symbolic side of Berlin as the center and capital of the Berlin republic, the notes transmit hardly more than would be possible from every other location in the province—via TV and newspapers. But the bastion of urbanity, metropolitan flair and, finally, capital weightiness which, after all, becomes related to something like a site specificity, is a certain scene. This scene, in turn, is brought into focus through the reports from the capital as the "actual" center. In this respect, *Abfall für alle* is as much and as little a Berlin novel as Warhol's posthumously published diaries can be considered a New York novel. Both texts show that successful urban living means being in the right place at the right time with the right people—which is not guaranteed simply by living in a metropolis. They demonstrate that the novel, in the traditional sense, is perhaps no longer the medium in which this insider knowledge is processed, even if, after all, Goetz clings determinedly to writing.

III

Global Village Berlin: As we have seen so far, Goetz's project tangles dichotomies such as central/peripheral, global/local, capital/province with regard to the notion of a Berlin novel in both literary criticism and newspaper culture sections by demonstrating the de-realization of the site-specific immediacy

of urban life through virtual and media experience—even if, on the other hand, it insists on the specificity of a local scene. Finally, this brings up the question of what exactly is the importance of placing *Abfall für alle* on the Internet.[34] Goetz himself has emphasized on various occasions that he was not interested in the possibilities of hypertextual presentation or of interactive collaboration with online readers but rather in the possibility of transmission within seconds: "Es geht um den Kick des Internets, der für mich mehr als in Interaktivität in der Geschwindigkeit, in Gegenwartsmöglichkeit, in Aktivitätsnähe besteht" (*Abfall* 357).[35]

To connect Goetz's sense of mission and transmission with McLuhan's vision of the "Global Village" is legitimate insofar as both theorist and practitioner work on the assumption that acceleration in telecommunication leads to immediate participation. For Goetz the writer, this phantasm of communication as communion elicits over and over again the dilemma that, while he insists on the "deadness" of writing, which he wants to replace with media formats that seem closer to life—such as images and sound—at the same time, he sticks obsessively to writing. A similar (over-)estimation of the shrinking distance between sending and receiving information as leading to immediate involvement is the central element of McLuhan's vision of the Global Village. As he has already put it in a letter dating from 1959, "The globe becomes a very small village-like affair, under electronic conditions, in which, whatever happens to anybody, happens to everybody [. . .]. It is important to understand that the Global Village pattern is caused by the instantaneous movement of information from every quarter to every point at the same time."[36]

The Global Village is here conceived as a pattern because the situation McLuhan emphasizes as significant for media hermeneutics, for "Understanding Media," was not plausible at that time, relying as it did on the rapid progress in digital telecommunication, in spite of the fact that—already in the '60s—computer development was prompting visions of connected electronic brains and the "Pentecostal condition of universal understanding and unity."[37] However, one of the already established paradigms for—if not global, then at least interregional—reach was the newspaper, whose enormous signification for modern authors like Joyce or Pound was proved on

various occasions by McLuhan (the literary critic).[38] According to McLuhan, the main feature of the newspaper that leads to a significant formal difference from the single-minded organization of the book is its mixture, its plurality of perspectives: "British and American journalism, however, have always tended to exploit the mosaic form of the newspaper format in order to present the discontinuous variety and incongruity of ordinary life."[39]

After what has been argued above, it comes as no surprise that the daily newspaper figures as a model for Goetz's internet project. First of all, the "mosaic form" of the newspaper becomes an example for what he calls "Häppchen," or morsels, in the blurb. The model of the press also implies the fast production, the daily transmission ("Sonntag – Ruhetag," *Abfall* 38) and the interregional but, in the end, "locally biased" reporting. Goetz, known since the '80s for his obsession with newspapers and particularly the culture section (*Feuilleton*),[40] is now himself a correspondent, our man in Berlin: "Schneller schreiben, freier, näher dran am intellektuellen Augenblick und Reflexionsgeschehen, als alle anderen, formal von Anfang an auf etwas Fertiges hinsteuernden Textarten es einem erlauben" (*Abfall* 358). Thus, the site of Berlin and a writing strategy consisting of the daily transmission of a mosaic of media quotations, comments on readings, poetological reflection,[41] impressions from social contacts (or simply gossip) and, last but not least, opinions (in the style of both leading article and letter to the editor) converge in the model of the newspaper or, more accurately, of the journal—with the double implication of newspaper and diary.

Not only with regard to the change of media that is part of Goetz's experiment—from the net into the book—is it illuminating to come back at this point to McLuhan's mediology (which is an essentially comparative approach, since it contains a significant statement about the difference between the book and the journal). Whereas the book is supposed to be bound—on the level of its formal schemes—to the intermediation of a personal point of view and, as a medium, is unable to create a "communal mosaic or corporate image," the press is "a group confessional form that provides communal participation."[42] This distinction, even if rather rough, is instructive for *Abfall für alle*, although the analogy cannot simply be located in the two ver-

sions of the project. Rather, it helps to understand that even the internet version does bear characteristics attributed to the book: mainly the fact that its output is constricted to a single voice, even if this voice is internally multiplied by the media output it presents. And in the choice of the subject matter, subjectivity matters. The diverse sources of the "Schreiber-Ich's" reflections ultimately do not help to overcome the impression that the work is the result of single authorship, as opposed to the multiplicity of contributions in a newspaper. Moreover, Goetz's *Abfall* is supposed to be "für alle," published "im Imaginarium der Zugänglichkeit" (*Abfall* 150), but it is primarily the *technical* basis for accessibility that is provided for. The potential community of distant online readers that might be constituted through this access does not need to be concrete; it seems to serve its function for the "Schreiber-Ich," who engages in the thrill of nearly instantaneous transmission, as a sheer abstraction. As a consequence, Goetz never bothers about the scope of coverage; the fictive reader ("das schweigende Leser-du," as described in the blurb) is in itself a productive factor for his daily writing.

Goetz's journal comes out daily in the capital, and not only does it have a local news section but, like every national newspaper, it is locally biased.[43] However, first of all, it is not an international newspaper, having as it does a fixation on Germany, albeit a negative one, which manifests itself in torrents of hatred; one symptom of this fixation is that *Abfall für alle* is as untranslatable as most of Goetz's recent books. Secondly, because of its inside perspective on a certain local scene, this journal is not really "for all"—another difference to Warhol's more global glamour. Precisely for this reason, and despite its exposed urbanity, *Abfall für alle* risks becoming a somewhat provincial project, whether it is transmitted live from Berlin or published as a book. In the case of the novel as print product, it poses the problem that the effect of the internet project as "conceptual literature" is rather diminished. The change of the medium and the different inherent "timing" of a book give rise to the objection that nothing is as old as yesterday's newspaper. At this point, the ironic arrogance of the title—that garbage from the capital and from the center of the literary production is still good enough for those in the provinces and for a journal—starts to turn in on itself. The longing for a permanent

representation, for the weighty book—with all the claims for eternity that are inscribed into that format—thus gives rise to such traditional or "centralist" readings as questioning whether it might be a "Berlin novel."

Notes

[1] Delabar 105. This and other translations are mine, unless otherwise noted.

[2] Cf. Klotz 372. Also, in the discussion of what could be a contemporary Berlin novel, Döblin's novel still figures as the benchmark (see, e.g., Friebe).

[3] See Klotz and several essays in the books edited by Scherpe and Smuda for detailed analysis of this analogy. Besides *Berlin Alexanderplatz*, the literary texts referred to generally include Joyce's *Ulysses* and Dos Passos's *Manhattan Transfer*, a trio that became the canonic center of reference with regard to a fusion between modernity and urbanity in 20th-century literature.

[4] See, for example, Levinson.

[5] Smuda 137.

[6] See Scherpe 9.

[7] Appadurai 298 f.

[8] For both a survey of the political and cultural dimensions of the Berlin hype and a status report from the new capital as an architectonic—but also mental—construction site, see the *Kursbuch*'s special edition "Berlin. Metropole" (1999), especially Hartung's comment on the discrepancies between the demands of a "capital" representation and the actual cultural situation.

[9] The expression quotes the title of an essay by Phyllis Rose that for once focuses exclusively on Warhol's *texts*. As transcriptions of tape recordings and/or telephone calls, Warhol's writing is the result of collaborations, mainly with Pat Hackett, who worked with him on several books, including *Andy Warhol's Diaries*, *POPism*, and *The Andy Warhol Philosophy*. Also Warhol's first book, *a*, was not only based on transcribed tape recordings but, as such, rather stretched the genre attributed to the text: *A Novel*.

[10] Goetz, *Kronos* 265.

[11] "But early sunday morning, / for reasons that are in litigation, / he died. / Pat Hackett / THE ANDY WARHOL DIARIES" (*Abfall*, unpaged). The style of epitaph is quite fitting to the general unironic gravity of Goetz's references to Warhol. At the same time, the motto reveals some subliminal relation to *Abfall* as a document of life as opposed to death: "Keiner weiß, was als nächstes passiert. Davon erzählt *Abfall für alle*. Wie es war, als man noch nicht tot war und nicht daran dachte, wie es weiter geht" (*Abfall*, blurb). For a further development of this perspective, including mortification through writing even under conditions of "live" transmission, see Schumacher 128 f.

[12] The effect of a transcendence of the banal in the process of "mere" recording, transcription, and reproduction in Pop strategies is further explored in my essays "Flüchtiges Lesen" and "Being recorded."

[13] Particularly in Berlin's case, the notion of "local color" brings up the question of cultural authenticity with regard to architecture and strategies of urban planning. The debate about the architectural projects that developed

after the reunification was marked by both a nostalgic look at the capital's glorious past and futuristic visions of high-tech constructions. As Andreas Huyssen pointed out, "banal images of a national past" were posited "against equally banal images of a global future" (68). The reconciliation of past and future was partly realized via architectural citation and eclecticism (thoroughly analyzed by Goebel and Koepnick). Although this situation would be an adequate background, Goetz's text, while complicating the notion of an authentic city and authentic experiences thereof, does not explicitly refer to historical authenticity.

[14] Lützeler 185.

[15] Brinkmann, "Die Wörter." See also Brinkmann, *Briefe,* e.g., 8.

[16] Apropos anti-traditional: In his productive hate of Rome that he spreads out over 400 pages, Brinkmann uses exactly the complementary strategy to what he identifies as Goethe's proceedings in his *Italienische Reise*: "Man müßte es wie Göthe machen, der Idiot: alles und jedes gut finden / was der für eine permanente Selbststeigerung gemacht hat, ist unglaublich, sobald man das italienische Tagebuch liest: jeden kleinen Katzenschiß bewundert der und bringt sich damit ins Gerede" (Brinkmann, *Rom, Blicke* 115).

[17] See also Heipcke 46.

[18] Brinkmann, *Rom, Blicke* 164.

[19] Brinkmann, "Der Film" 225.

[20] Goetz, "Katarakt" 251.

[21] Winkels 98. For a detailed analysis of the method of transcription in Goetz's *1989*, see also Weingart, "Flüchtiges Lesen."

[22] See, e.g., *Abfall* 543 f. for what seems to be a TV quote that opens a diffuse semantic field of global jet-set and depression while, at the same time, provoking an association with Brinkmann's Rome report. One has to bear in mind that in the internet version, such quotes might have been recognized by readers who saw the same feature the day before and thus create a non-committal connection. In addition, the last two lines are commented again in the entry of the day (*Abfall* 546).

[23] Delabar 195.

[24] Scherpe, "Zur Einführung" 8.

[25] Döblin, remarkably in the preface to a "Bildband," a coffee-table book from 1928, quoted after Scherpe, "Zur Einführung" 8.

[26] For an early analysis of *Berlin Alexanderplatz* that takes the expression "filmic" writing as not merely a metaphor, see Kaemmerling.

[27] "Der Welt-Alltag der Epoche, welcher den Inhalt der Joyceschen *Ulysses*-Epopöe bildet, ist ein Alltag aus dem Leben des Mr. Leopold Bloom, ein Alltag aus einem durchschnittlichen Vorkriegsleben, dessen Zusammenhang mit der Weltgeschichte sich in Zeitungslektüre erschöpft" (Broch 69).

[28] Although, with regard to the relativity of the shift described above, it has to be noted that Scherpe, with rather convincing arguments, has interpreted even Döblin's novel along the lines of postmodern writing strategies, showing Berlin as the site of inscription of discourses. See Scherpe, "Nonstop" 136.

[29] For a precise comment on Pop art's relation to the city—here in relation to the textual collages of Donald Barthelme—see Ickstadt 207 f.

[30] Warhol, *a* 449. For an instructive analysis of the function of garbage in Pop literature that also includes a comment on Goetz's *Abfall für alle*, see Schumacher, "From the garbage."

[31] Goetz, "Der Hauptkick" 147.

[32] It should be mentioned that even if the journal presents itself as a bunch of unambitiously laid-down notes, the entries, collected during the day, are revised by Goetz before he puts them onto the net on another day (see Goetz, "Heute" 136).

[33] The title *Abfall für alle* gets a somewhat unironically negative aftertaste from the fact that it is an insider sending to the rest of the world. For a comment on the complacency of "being a member" through a juxtaposition of Goetz's project with the implicit machoism documented in a passus from Stifter's *Witiko*, see Hüser.

[34] For the record: due to technical difficulties, *Abfall für alle* did not appear on the internet until nearly two months after Goetz started the project (see the entry entitled "Abfall's first day out," *Abfall* 150).

[35] See also Rainald Goetz in conversation with Lutz Hagestedt, "Der Hauptkick" 145. For a more detailed analysis of *Abfall für alle* as a media art experiment and of the conversion from the net into the book, see Binczek; for a close reading along the lines of "Gegenwartsnähe," see Schumacher, *Gerade Eben Jetzt.*

[36] McLuhan, "To Edward S. Morgan" (16.5.1959), *Letters* 253. While the editors refer to a similar expression ("earth has become one big village") to be found in *America and the Cosmic Man* (1948) by Wyndham Lewis, an author much valued by McLuhan, the latter's son Eric stresses the possible influence of Joyce's novel *Finnegans Wake* (1939): At one point the pope's *Urbi et orbi* mutates into "urban and orbal," at another into "the urb, it orbs" (see Eric McLuhan). For further contextualization and a critique of McLuhan's notion of the Global Village, see Weingart, "Alles."

[37] McLuhan, *Understanding Media* 90.

[38] For a comparison between the journal and the book, see McLuhan, *Understanding Media* 218 ff.; for an analysis of the relation between press and literature, see several essays in McLuhan, e.g., *Die innere Landschaft.* See also Preschl for an analysis of the influence of newspaper reports on *Berlin Alexanderplatz.*

[39] McLuhan, *Understanding Media* 221.

[40] See the "dossiers" in *Hirn* as well as in *Kronos.*

[41] The question "Was ist das eigentlich, ein Roman?" is mainly treated in the notes for the "Frankfurter Poetikvorlesung," which Goetz held within the time of the diary.

[42] McLuhan, *Understanding Media* 218.

[43] Interestingly, the *Frankfurter Allgemeine Zeitung* maintained a special Berlin *feuilleton* section in 1999, with a young editorial staff. Among its members were acclaimed Pop authors like Benjamin Stuckrad-Barre, who gets several honorable mentions in Goetz's journal articles. The "Berliner Seiten" were discontinued in 2002, i.e., at a time when the Berlin-hype was over.

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HELENA GONÇALVES DA SILVA

Berlin und die historische Wende: Christa Wolfs *Kassandra* und Günter Grass' *Ein weites Feld*

I

Die Stadt Berlin trägt schwer am Stigma der Gewalt historischer, politischer, wirtschaftlicher und ideologischer Prozesse, die für ihren Status als Hauptstadt und als über vier Jahrzehnte geteilter Stadt charakteristisch sind. Als Symbol der Teilung bedeutete die Mauer für die Bundesrepublik vor allem den Verlust der deutschen Einheit, wohingegen sie für die DDR ein politischer und territorialer Imperativ war. Gleichzeitig wurde das geteilte Berlin auf internationaler Ebene zum sichtbaren Symbol einer ideologischen und geopolitischen Grenze zwischen zwei Fronten: dem Warschauer Pakt und der NATO. Heute sind es allein die Mauerreste aus Beton und Stacheldraht, die immer noch eine der mächtigsten Metaphern des 20. Jahrhunderts für die Institutionalisierung der *Détente* darstellen. Inzwischen lebt die Geschichte der Mauer auch in den Teilen und Fragmenten weiter, die an Museen und ähnliche Institutionen verteilt worden sind. Sie stehen im Dienste von Pädagogiken und Mythologien, wie jener Stein, der im Pilgerort Fátima ausgestellt ist. Oder aber sie wurden lediglich zur Einwegware im sentimentalen Geschäft mit Andenken und Dekorationsobjekten.

In den Jahren, die auf den Abbruch der Mauer folgten, übernahm Berlin wieder seinen Status als offizielle Hauptstadt. Zum vierten Mal wurde diese Metropole einem Aufbauprozess unterworfen. Sie öffnete sich den künstlerischen Avantgardeströmungen, insbesondere der Architektur, wobei einige der modernistischen Ideen der 50er Jahre wieder auftauchten. Da aber der Rhythmus der Veränderung einer Stadt nicht immer den Ängsten und Hoffnungen all ihrer Bürger entspricht, wurden einerseits kritische Stimmen laut, die sich gegen die Eldorados des Immobilienmarktes wandten, der nie da gewesene Ausmaße annahm. Andererseits wurde die Zerstörung von alten oder die Legitimierung von neuen Symbolen, Identitäten, Erinnerungen und Orten als Zeichen des Herannahens eines zwei-