

**University College Maastricht
HUM 2056**

Cultural Remembrance In Arts and Literature



Anselm Kiefer's *Lead Library*. Astrup Fearnley Museum of Modern Art.

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Introduction

Block planning and coordination

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Ulrike Brunotte is a member of the FASoS *Centre for Gender and Diversity*. She was trained in Religious Studies, Philosophy and Literature (German and North-American). She works in the field of gender and cultural studies with a concentration on the dialectics of religious traditions (figures, myths and rituals) and modern appropriations of antiquity in literature, film and in the corporal dynamics of ritual performativity. In her books *Heroes of Death. Aesthetics, Religion and Politics of Modern Masculinity* (2017), *Between Eros and War. Male-bonding and Ritual in Modernity* (2004) and, as an editor and contributor in *Holy War and Gender* (2006), she analyses the modern constructions of masculinities – especially the social model of ‘male bands’ and the figure of the ‘hero-martyr’ from a colonial and post-colonial perspective. Another field of her research focuses on postcolonial theory and Orientalism. In *Puritanism and the Pioneering Spirit. The Fascination with wilderness in early New England* (2000), she reconstructs the colonial discourse of the Pilgrim Fathers. A further published book is a monograph on Jane E. Harrison, a feminist pioneer in religious and cultural studies around 1900. Since 2013, Professor Brunotte has been the chair of the international research network ReNGOO, working on an entangled history of Orientalism and Antisemitism and the role of gender and sexuality therein.

ReNGOO: www.researchnetworkaoo.wordpress.com)

First two publications by ReNGOO:

- *Internal Outsiders – Imagined Orientals? Antisemitism, Colonialism and Modern Constructions of Jewish Identity* (2017)
- *Orientalism, Gender and the Jews* (2015)

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Course Description

Taking its cue from the current focus of the humanities on practices of collective cultural remembrance, the course focuses on literature as narrative and performative medium of memory, which fulfils a crucial role in recreating aspects of the past in the present. Without remembrance and representation, cultural and individual life would be impossible; the same counts for cultural oblivion: total recall would mean madness. Besides individuals, social groups and nations as a whole also construct their identities by re-appropriating and ‘inventing’ the past. Here memory and identity politics merge. The course will introduce central theories of memory and remembrance. Around 1900 the sociologist Maurice Halbwachs and the art historian Aby Warburg independently developed theories of “social memory” or “collective memory”. Yet, it was not until the 1980s that Pierre Nora’s *lieux de mémoire* and Jan and Aleida Assmann’s concept of *cultural memory* brought memory studies up again. However, cultural remembrance depends entirely on processes of (re-)mediation, and this is where literature, rituals and the arts enter the field. Beginning with modern authors like Proust and Poe, the theoretical texts will be accompanied by close readings of literary texts that offer insight

into the poetical creation of remembrance. For literary analysis an important question is to define the ways in which remembrance and poetic imagination interact.

Memory studies started within Holocaust studies at the very moment when the generation of survivors passed away. Therefore, research on trauma and remembrance has taken centre stage. The course follows a genealogical approach to the “trauma paradigm” in memory studies. The trauma paradigm refers back to Sigmund Freud’s theory of “traumatic neurosis” and connects it with new approaches in trauma theory. The course will focus on the question of how traumatic experiences have been expressed and represented in modern literature. Our central example is Kurt Vonnegut’s novel *Slaughterhouse 5* (1969). The course connects questions of cultural remembrance and trauma experience via literary narration, style and intertextuality. Its focus on the role of gender in memory draws attention to the relevance of body images and gender myths for the construction of narrations and images of the past.

As soon as we realize that cultural remembrance depends on specific media and genres for representing selected episodes from the past as vividly as possible, the crucial role of the arts in cultural remembrance becomes immediately apparent.

1.) *Thematically:* The current obsession with collective cultural remembrance has not only multiplied our conceptions and canons of art, but it has also renewed our interest in the uses of the past for the present. If history does not progress in a linear fashion towards a brighter future, then the past becomes newly relevant again as a resource for reconsidering our position in the present and vice versa: our ever changing positions in the present open up new points of entry for revisiting the past. The typically modernist rush towards the future makes way for a nostalgic longing for the past in contemporary, late-modern society. This course is about the arts as visual, narrative, and performative media of memory, which fulfill a crucial role in recreating aspects of the past in the present. The course goes beyond text- and work-oriented approaches to cultural remembrance and includes cultural practices, performances and bodily acts as modes and media of collective memory. The course also goes beyond Europe-oriented, Western concepts and debates on memory and archive and includes discussions and approaches from South and Latin America.

Cultural remembrance (or, conversely, collective amnesia) cannot be understood without taking into account the socio-political constraints of gender, ethnicity, class, age, and so forth, for memorial space is always a contested space: the question of who is remembered and who will be cast into oblivion is a thoroughly political one, directly bearing upon the division of power between different social groups. Moreover, as research on the history of the Holocaust and other genocides has demonstrated, traumatic historical events such as genocidal violence have different but related effects on men and women. A similar argument bears upon the cultural remembrance of colonialism and imperialism. Central questions are: How should contemporary societies commemorate the different historical traumata and genocides of different victim groups today? There is an ongoing debate about “competitive memory” in the public sphere, as well as on the role of the Holocaust as unique. In his book *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (2009), Michael Rothberg attempts to go beyond “competitive memory” and follows a comparative approach: “The interaction of different historical memories illustrates the productive, intercultural dynamic that I call multidirectional memory” (p. 3).

2.) *Methodologically:* This course focuses on work-oriented and audience-oriented approaches to the field: close reading and reception history. Both sets of approaches are useful for studying literature and the arts as media of memory. Memorial objects and sites are often highly complex artefacts which command close scrutiny. At the same time, the meanings and functions of these memorial objects are subject to continuous change, depending on the specific social group that wants to identify with or dis-identify from the monument in question.

This course also includes conceptual analysis by focusing on key concepts in memory studies.

Cultural Remembrance starts with a joint introduction into the topic of cultural memory before identifying three different subfields of memory studies, involving:

- ‘texts’ (broadly understood) as intertextual and affective archives (work-oriented approach)
- the (impossible) representation of historical traumas (conceptual analysis of ‘trauma’, and related concepts in memory studies)
- visual testimonies, scenes and artefacts as well as artistic work as means and media of cultural memory
- debates on contested memorial sites (audience studies)
- critical approach to the Eurocentric or Western-centric definitions of memory and archive
- introduction to performative and bodily modes of cultural remembrance
- debate around “competitive memory” and introduction to “multidirectional memory”

In other words, this course trains students in approaches and methods that are relevant for the inquiry into individual works of art and literature, particular reception processes, affective forces and political memory-struggles, and concepts such as “intertextuality”, “cultural memory”, “*lieu de mémoire*”, “memory of images” (Warburg’s “pathos formulas”), and ‘trauma’.

Course objectives

The course prepares students for individual research by offering them training in major research methods (i.e. close (inter-)textual analysis and iconology, conceptual analysis, discourse analysis). Students will *practice* these research skills and methods by completing a series of four hands-on, small-scale research assignments.

During this course students will:

- acquire a basic, conceptual and methodological toolkit for practicing memory studies
- expand their knowledge of and skills in research methods, fine-tuning them to analyze the aesthetic, affective, and political dimensions of the past’s afterlife in contemporary texts, images, monuments and memorials, and ritual repertoires
- enhance their skills in implementing small-scale research assignments that exemplify the research methods in this course
- participate in debates around topics like “trauma and remembrance”, “contested memory sites”, and “competitive memory”, “multidirectional memory”

Course design

This course consists in two building blocks:

Lectures

PBL tutorial group sessions

Schematic overview

Week	Lectures	Problems	Research Examinations
	Tuesdays, 16:00-18:00 The lectures are mandatory	Pred.=Pre-discussion Pd.=Post-discussion	
15 Apr 10	Introductory Lecture <i>Lies Wesseling</i>		Every meeting an oral presentation
16 Apr 17	Remembering the Cold war in Europe <i>Aline Sierp</i>		
17 Apr 24	Images and pathos formulas: Aby Warburg's Theory of memory <i>Ulrike Brunotte</i>		
18 Apr 31			
19 May 8			
20 May 15	Beyond the new cold Bronze: every day memory struggles in the margins of Europe <i>Inge Melchior</i>		Conceptual Analysis (elective 1) Close Intertextual Analysis (elective 2)
21 May 22		Theories and methods: conceptual analysis etc.	Assignment on Taylor: archive and repertoire (elective 3)
8	Exam week		Hand-in your final essay

Readings

The compulsory literature for the course is accessible via the **e-reader** on Student Portal (please find the link under: *Course materials*). Some of the texts are directly accessible via the reader, others via links to e-journals or e-books that are provided. Please take into account that e-books can only be consulted by a limited number of people at a time.

You are strongly recommended to buy Astrid Erll's *Memory in Culture* (2011): this book is central to this course, in addition to Kurt Vonnegut's widely discussed novel *Slaughterhouse-Five, or The Children's Crusade* (1969). The novel relates to several problems and assignments and it would be best for you to have an own copy. There are enough exemplars of both books for sale at the Studystore (Tongerseweg).

Due to copyright restrictions, some of the essential readings have to be consulted in the University Library's study hall. The codes are provided in the e-reader. Only a limited number of copies of these books are available (and of course the number of copy machines is limited as well). You might want to consider making copies well in advance. Always return books to their original place in the library.

Like all BA courses, this course will make use of Student Portal. Here you will find the course book, the e-reader, and additional sources, clips, lectures, cartoons, etc., linked to the course theme. Your tutor will use Student Portal for all communication with the tutorial groups.

Course assessment

Your assessment will be based on the following tasks:

1. Class room presence (compulsory)

You should attend at least 85% of all tutor group meetings. The lectures are a part of the course and are relevant for your final paper. You can choose one of the theories presented in the lectures for your final paper. You will have to connect the theory to the historical focus of the course.

2. Class room participation in the post-discussions and preparation of the course (10%)

The lectures in this course are mandatory. Attendance at the tutorial meetings does not mean just being there, but actively participating in the discussions. Active participation means:

- Conscientious preparation of the reading materials.
- Fulfilling your role as discussion leader and note-taker.
- Active contributions and overall participation in the post-discussion – i.e. by posing or answering questions, evaluating the literature, criticizing certain assumptions and arguments, etc.
- Attendance also means being on time. If you are more than ten minutes late, you will miss attendance for that meeting.

3. 10-minute PowerPoint presentation in class plus outline (30%)

Each student has to choose one relevant course reading from the course book, has to do some extra research on the text (topic) at home, and present the text in class (a list of texts will be distributed by the tutor during the first meeting). Instead of only summarizing the text/theory, you are expected to clarify its main concepts (notions/terms), put the text in its cultural context, reconstruct its structure, line of argumentation and intention, and add your own comments. At the beginning of your presentation you will have to briefly introduce the author/book. You should choose one or two quotes for a group discussion. The assessment of your presentation will follow the grading criteria (see appendix: oral presentation). The presentation must be guided by the same criteria and should also refer to the learning goals. Practice your presentation at home and check the time you need. An extension of the available 10 minutes will have a negative effect on the grade.

4. Final essay (60%)

For all written examinations the 10% rule (for word count) will be applied.

Students write a final essay (3000 words) on a topic chosen from **three elective assignments**:

1. A conceptual analysis of the concept of “memory” or “trauma” in Halbwachs’s and Jan Assmann’s articles, following the definition of conceptual analysis from Koenis/Blijsterveld (2002).
2. A close intertextual analysis, following the question: How to decipher literary works as archives of cultural remembrance and trauma. How do they connect facts and fiction? What (new) narrative strategies do they invent? (You can choose Edgar Allan Poe’s stories or Kurt Vonnegut’s novel as your case study).
3. An essay in which you first do a short conceptual analysis of Diana Taylor’s use of the concepts of “archive” and “repertoire”. Read her theory as “situated knowledge”, and **apply** her concepts on the French-Romanian film “Gadjio Dilo” (Gitlif T., 1997, YouTube). Include references/ideas of Aleida Assmann’s text.

The deadline to hand in your final essay is the last Friday of the period (1.6.2018), 16:00. Hand in your essay at the Office of Student Affairs mailbox located in the green area until 15:00. You have to upload one copy of your final essay on Safe Assignment in Student Portal. Safe Assign will close at 16:00. If the tutor needs your essays directly from you, she/he will arrange that.

5. Additional assignment because of insufficient attendance

Students who have not met the attendance requirement, but who have not missed more than 25% of the group meetings and lectures and were able to provide a legitimate reason for their absence, may ask for an extra assignment. This has to be handed in to the Office of Student Affairs not later than 10 days after the course will have finished. You will have to fill-in a request form “additional assignment because of insufficient attendance” (which you will get from OSA) and make clear to the coordinator/tutor that your absence has a valid reason. The coordinator decides if the student will be given an additional assignment. This assignment will be a written answer to the learning goals of your group from the meetings you missed.

7. Resit

Students who fulfilled the attendance requirements and did their oral presentation in class, qualify for a resit in case they fail the final essay. The resit will consist of re-writing the essay, following the comments you received from your tutor to improve writing. The resit is due on the 3rd of July, 2018.

8. Tutorial method: PBL

During this course the tutorial groups will follow the standard method of Problem Based Learning (PBL) as taught at UM, in which each of the problems in this book is treated according to the “seven-step approach”. The problems and exams are structured in line with this model. The approach is summarized below.

First meeting - Pre-discussion

1. Clarifying concepts (make sure that you do not only take the text of the problem that is posed into account in your pre-discussion, but also the titles of the readings that are listed)
2. Defining the problem (outcome: one ‘umbrella’ problem statement).
3. Analyzing the problem (brainstorming)
4. Systematic classification (what belongs to what, B is a sub-question of A, etc.)
5. Formulating learning goals.

Between Meetings

6. Self-study (finding answers to learning goals and preparation by presenters of oral presentations)

Next Meeting - Post-discussion

7. Answering learning goals (post-discussion)

Tutorial group meetings (with the exception of the first) follow a standard format:

POST-DISCUSSION. In the first hour, students discuss the literature on the basis of learning goals formulated in the group discussion during the previous meeting.

PRE-DISCUSSION. In the second hour, the group deals with a new problem by a formulating problem statement, which provides the input for a brainstorming session. This discussion is concluded by formulating learning goals which provide the basis for the self-study and the discussion of the reading material in the following meeting.

This format for instruction and learning requires students to fulfil three roles:

Each meeting requires a *discussion leader* who serves as a *chairperson*, and a *note-taker* who takes notes on the whiteboard. The discussion leader should not only establish an agenda and keep order, but also guide the discussion, stimulate students to participate, summarize important conclusions, and should make sure that the literature is well understood. The note-taker jots down points for clarification and learning goal(s) for further study on the whiteboard. *Ordinary group members* have read the literature and have thought about the learning goals. They are asked to contribute in the discussion on the basis of this preparation.

In order to fulfil these roles effectively, students must be *well-prepared*. They are individually responsible for making their own minutes of the pre- and post-discussion.

Discussion leader and note-taker roles will be distributed either during the first session, or successively, as agreed between the group and the tutor.

Course planning

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Coordination

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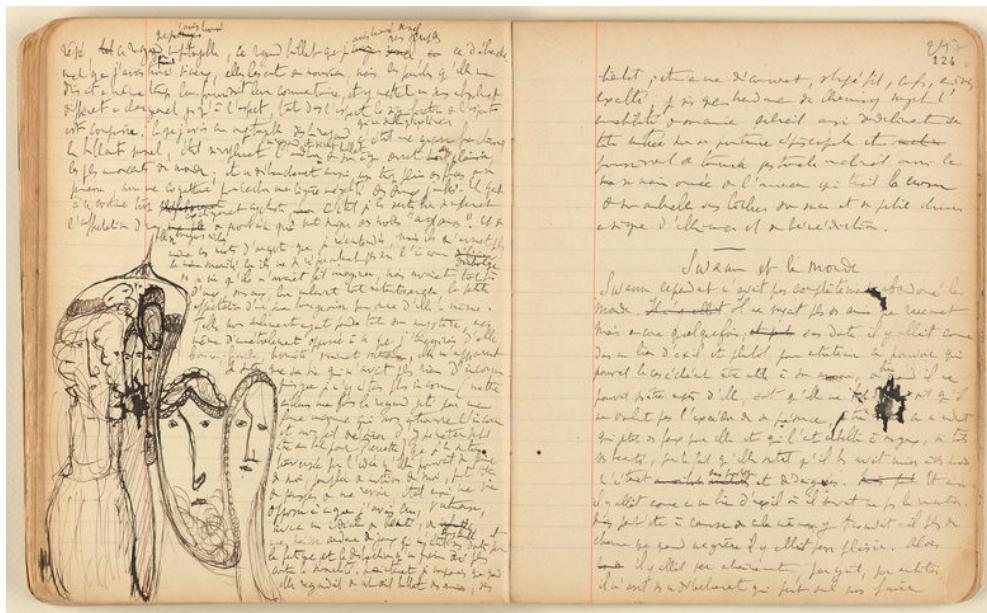
Problems

Problem 1

Forms of Memory and Remembrance in Literature

Literature is a central medium of cultural memory, but there are also important intersections between literature and individual memory: "Narrative structures play a significant role in every memory culture" (Erll, 2011, p. 147). Cultural memory depends on processes of (re-)mediation, it only comes into being through symbolic forms. If memory is the faculty that allows us to build a narrative picture of the past and through this process develop an image and an identity for ourselves, then visual and literary media come into view. In order to understand the role that literature plays in performing, representing, and shaping processes of remembrance, we need to focus on its characteristics and practices: narration and narrative design, literary forms like metaphors, allegories, symbolism, style, the role of the narrator, "fictionalizing acts" (Iser, 1993), etc. We will start our enquiry with two authors, Marcel Proust and Edgar Allan Poe, who both created modern narrative strategies of remembrance. Yet, as Astrid Erll asks, is there a specific "memory of literature" not only "memory in literature" (Erll 2011, p. 77). At least since Marcel Proust's novel *In Search of Lost Time* (1913–1927), the relationship of literature and memory has been broadly discussed.

The first volume of Marcel Proust's *Search* gives an idea of the effort to remember one's own childhood. In connection with his reflections on the difficult process of remembrance, Proust coined the term "*mémoire involontaire*" (involuntary memory). For Proust, involuntary memory contains parts of the past, situated "somewhere beyond the reach of the intellect and its fields of operations, in some material object...in a taste" (p. 69).



Marcel Proust's notes on *In Search of Lost Time* (1913), Bibliothèque nationale de France¹

The American writer Edgar Allan Poe was not only the founder of the *short story* but also a master of the aesthetics of catastrophes, generating fear, shock and horror. In some of his most famous sea stories he created a natural sublime metaphor: the abyss of the maelström. His narrators have often been victims of a catastrophic event, which they barely survived. At the core of these stories is a kind of double telling: the crisis of (near) death and the crisis of survival. If “in its most general definition, trauma describes an overwhelming shock of catastrophic events in which response to the event occurs often delayed” (Caruth, 2003, p. 10), then Poe’s narrator and his narrative strategies bear witness to the non-representational, the unknown ‘truth’ of catastrophe.



Harry Clarke's 1919 illustration for *A Descent into the Maelström*ⁱⁱ

During the pre-discussion you should create a catalogue of criteria and tools for your close-reading of the two literary texts.

Primary sources

Edgar Allan Poe
(1845). *A Descent into the Maelström*. R

Marcel Proust
(1922). *In Search of Lost Time. Vol 1, In Swan's Way*.
Source: <http://Gutenberg.net>, 1-10; 43-45. D and R

Literature

Astrid Erll
(2011). *Memory in Culture* (pp. 144–152). New York: Palgrave Macmillan.

Cathy Caruth
(1996). “The Wound and the Voice”. In: *Unclaimed Experience. Trauma, Narrative, and History* (pp. 1–9). Baltimore: Johns Hopkins University Press. R

Texts for the oral presentation:

Elizabeth R. Jackson

(1961). The Genesis of involuntary Memory in Proust's Early Works, *PMLA*, 76(5), 586-594.

Ernst-Jan van Alphen

(2008). Affective operations in Art and Literature, *RES 53/54*, 21–3.

Problem 2

Social, Collective and Cultural Memory: Theories and Concepts

Acts of cultural remembrance seem to be an element of humans' fundamental anthropological setting. However, it was not until the beginning of the twentieth century that a scientific interest in the phenomenon developed. Today's research on cultural memory takes its origin from two strands of tradition in particular, both of which have their roots in the 1920s: Maurice Halbwachs' sociological studies on "collective memory" and Aby Warburg's art-historical interest in a European "memory of images" (Erll 2011:13). Yet, common sense tells us, that memory is a fundamentally individual phenomenon. What could be more individual than remembering in our dreams, in the dark night while driving a car on the highway, or even during a conversation with others? The same counts for forgetting and amnesia if you think of Alzheimer disease. What can possibly be meant, when we try to define and understand 'social, collective, or cultural memory'?

Over the last decade, 'cultural memory' has emerged as a useful umbrella term to describe the complex ways in which societies remember their past using a variety of media. It was the French sociologist Maurice Halbwachs (1877-1945) who developed a first theory of "collective memory" in which he emphasized the "social frameworks" of processes of remembrance. However, whereas Halbwachs distinguishes between lived "collective memory" and written "history", it was Aleida and Jan Assman who created a theory of "cultural memory". Using some of Halbwachs' ideas about the temporal dimension of memory, they distinguish between "communicative" and "cultural memory" as two interrelated "*modi of memorandi*, modes of memory, and possible horizons of the past" (Erll, p. 31). In this context, Jan Assmann created a typology of cultures with different approaches to history and different media of remembrance.

Reading

- Erll, A.
(2011). *Memory in Culture* (14-18; 22-37)
- Assmann, J.
(1995). Collective Memory and Cultural Identity, *New German Critique*, No. 65, 125-133.
- Assmann, J.
(2008). Communicative and Cultural Memory. In: A. Erll & A. Nünning (Eds.): *A Companion to Cultural Memory Studies* (pp. 109-118).
- Halbwachs, M.
(1992). *On Collective Memory* (pp. 37-51). London/Chicago: Chicago University Press.

Further reading (one for the oral presentation)

- Misztal, B. A.
(2003). Chapter 3. Theorizing Memory. In: *Theories of Social Remembering*. Maidenhead: Open University Press.
- Erll, A.
(2008) Cultural Memory Studies: An Introduction. In: A. Erll & A. Nünning (Eds.): *Cultural Memory Studies. An International and Interdisciplinary Handbook*. Berlin/New York: Walter de Gruyter. E-reader.

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Erlík, A.

(2008). Literature, Film, and the Mediality of Cultural Memory. In A. Erlík & A. Nunning: *Cultural Memory Studies. An Interdisciplinary Handbook*. Berlin/New York: Walter de Gruyter. E-reader.

Langenohl, A.

(2008). Memory in Post-Authoritarian Societies. In A. Erlík & A. Nunning: *Cultural Memory Studies. An Interdisciplinary Handbook*. Berlin/New York: Walter de Gruyter. E-reader

Problem 3

The Concept of Trauma: Its Genealogy

Starting with Sigmund Freud's *Beyond the Pleasure Principle*, trauma studies constitute today a large interdisciplinary field of study, including psychology, literary and film studies, philosophy and history. The Greek word trauma, or wound, originally refers to the injury of the body, but since Freud coined the term "traumatic neurosis", the concept has travelled from medical studies and psychology into the humanities and has been used as a wound inflicted on the mind. In its most general definition:

Trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs often delayed, uncontrolled repetitive appearance of hallucination and other intrusive phenomena. (Caruth, 1996, p. 11)



A photograph taken in Ypres in 1917 during World War I: The soldier in the lower-left corner has the "thousand-yard stare", a typical sign of "shell-shock" (war trauma).ⁱⁱⁱ

Today, trauma theory is a contested field. The debate has started with the question of the relation between trauma and memory: Does trauma trigger a conscious remembrance or, on the contrary, amnesia? How does the 'memory' of a shock work and how are shocks transmitted through narration, imagination, and affect? The genealogy of trauma theory begins with "war neurosis". In the third chapter of *Beyond the Pleasure principle* (1922), Sigmund Freud describes a paradox pattern of behavior of physically unwounded veterans returning from the war (1918): they were haunted by terrifying nightmares of bombings etc. and had to repeatedly go through these catastrophic scenes in their dreams, although they could not consciously remember those specific events. As Cathy Caruth states: "Trauma repeats itself" (1996, p. 5). What does *repetition* mean and provoke? Furthermore, what do literary "trauma stories" like E.T.A. Hoffmann's *The Sandman* tell us about such processes of repetition, narration, imagination, and haunting affects?

Reading

Freud, S.
(1922). Extract from *Beyond the Pleasure Principle*. Read part II and III. D

Caruth, C.

(1996). Traumatic Departures: Survival and History. In: *Unclaimed Experience: Trauma, Narrative and History* (pp. 57–66). R

Further reading

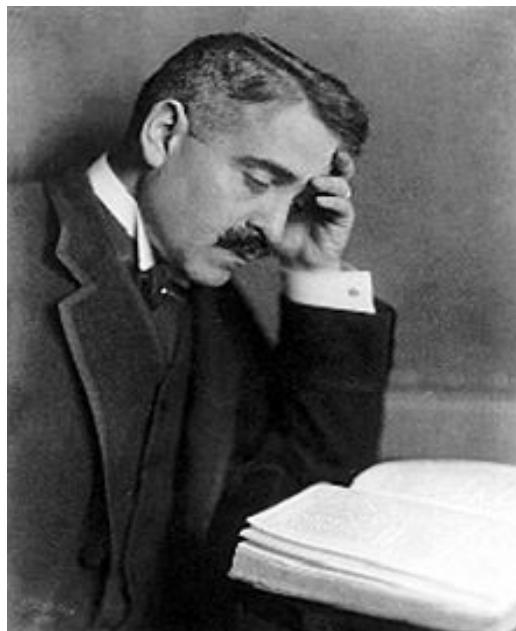
Bal, M.

(2002). *Travelling Concepts in the Humanities: A Rough Guide* (pp. 3–56). Toronto: Toronto University Press.

Problem 4

Pathos formulas: Aby Warburg's Theory of "memory in images"

In the past ten years, the art and cultural historian Aby Warburg (1866-1929), known for his impact on Erwin Panofsky and famous for his 'invention' of iconology, has enjoyed a great revival in the humanities. Jan Assmann describes him as a pioneer in memory studies and compares him with Maurice Halbwachs. "Warburg's interest was in a 'social memory' of art, in the revival of vivid images, and symbols in different epochs and cultures" (Erll, 2013, p. 19). With his atlas of images entitled "Mnemosyne", Warburg developed a new method for analyzing travelling 'mythical' images as cultural "engrams" and "energy stores". He coined two new concepts/phrases: "the afterlife of the antique" and "Pathos formula" (an emotionally charged visual trope). Warburg searched for energetic figures of affected memory in antiquity and renaissance art, which 'migrated' across centuries and cultures. Pathos formulas for him are travelling figures and tropes that were mediating affects and scenes of highly emotional intensity – of joy, horror, passion or ecstasy.



Aby Warburg (1866–1929)^{iv}

Warburg thought about an image-to-image-in-motion transmission of cultural memory. He centered his pathos formula firstly around the figure-of-girl-in-movement – his "Nympha". "Mnemosyne", the atlas of images created between 1924 and 1929 is Warburg's nearly wordless account of how and why symbolic images of great pathos persist in Western cultural memory from antiquity to the early twentieth century (Johnson, 2012, *Memory, Metaphor, and Aby Warburg's Atlas of Images*, p. 4).



Panel 47 of Warburg's *Mnemosyne Atlas*, showing different depictions of the Nympha as guardian, angel, and headhunter. Cornell University Warburg Institute.^v

Reading

Erll, A.

(2013). Aby Warburg. Mnemosyne – and a European Memory of Images. In A. Erll: *Memory in Culture* (pp. 19–22).

Becker, C.

(2013). Aby Warburg's *Pathosformel* as methodological paradigm, *Journal of Art History*, 9, 1–24.R

Further reading & Primary sources

Warburg, A.

(2000). The Absorption of the Expressive Values of the Past, translated from the German by Matthew Rampley, *Art in Translation*, 1(2), 273–283. D

Gombrich, E.

(1999). Aby Warburg: His Aims and Methods. An Anniversary Lecture, *Journal of the Warburg Institute*, 62, 268-282. **D**

Problem 5

Literature as a Medium of Cultural Remembrance: Impact Events & Impact Narratives



Dresden as *Elbflorenz*. *Dresden From the Right Bank of the Elbe Below the Augustus Bridge*,
Bernardo Bellotto (1748), Gemäldegalerie Alte Meister, Dresden^{vi}

Between the 13th and 15th of February 1945, three air raids sent by the allied forces laid the historic, Baroque city centre of Dresden in ashes, killing numerous civilians in the process. Although Dresden was by no means the first German city to be subjected to ‘carpet bombing’ in the final throes of World War II, the demise of ‘Florence on the Elbe’, which housed many famous collections of European fine art, was certainly experienced as one of the most shocking acts of violent destruction, and it quickly entered history as one of the most memorable ones too: an ‘impact event’, if there ever was one.

It takes a special kind of narrative to represent such a shattering event: an ‘impact narrative’ which, like the impact event, resonates through time:

“Although massive historical traumas may, as Cathy Caruth and others have argued, defy immediate linguistic representation, they are often filtered through existing cultural templates which are then subjected to multiple acts of remediation that confirm or dispute earlier representations.” (Fuchs, 2011, p. 18).



Dresden after the February 1945 bombings^{vii}

The novel *Slaughterhouse-Five, or The Children's Crusade* (1969) written by the American author Kurt Vonnegut was partly inspired by his own memories as prisoner of war forced to witness the bombing of Dresden with his own eyes. At the same time, it is so much more than a memoir. In a sustained effort to capture the seismic shock of an impact event, the author mobilized a great many different stylistic registers and genre conventions, weaving a complex intertextual web that consists of numerous references to, quotes from, and pastiches or parodies of (passages from) other works of fiction. These impact narratives are the literary equivalent of Warburg's pathos formulas, one could argue.

In the pre-discussion the novel is our problem. We will have a first brainstorm-round and exchange reading impressions.

Literature

Vonnegut, K.-
(1969). *Slaughter-House Five, or The Children's Crusade*.

Fuchs, K.
(2011). *After the Dresden Bombing: Pathways of Memory, 1945 to the Present* (pp. 1–20). New York: Palgrave Macmillan. R

What is Intertextuality?
(2012). *The God of Small Things*. University of Wisconsin.
(http://humanities.wisc.edu/assets/misc/What_Is_Intertextuality.pdf)

Further reading

Bax, S.
(2011). *Researching Intertextual Reading* (pp. 1–20). Oxford: Peter Lang. L

Problem 6
Impact Narratives and Historical Veracity

Slaughterhouse-Five, published during the Vietnam war, quickly turned into a cult book and a popular bestseller, too, coloring the perception of the Dresden bombing of many readers. Historians were not amused. If, as we are increasingly discovering, Vonnegut wove his novel out of the strands of other literary works, then how reliable, accurate or valid is its picture of Dresden's bombing? Grappling with this question should illuminate the relationship between historiography and cultural remembrance.

Literature

Vonnegut, K.

(1969). *Slaughter-House-Five: Or The Children's Crusade, a Duty Dance with Death*.

Fuchs, A.

(2012). *After the Dresden Bombing: Pathways of Memory, 1945 to the Present* (Chapter 6). New York: Palgrave Macmillan. R

Rigney, A.

(2009). 'All This Happened, More or Less': What a Novelist Made of the Bombing of Dresden, *History and Theory*, 48(2), 5–24. R

Wicks, A.

(2014). 'All This Happened, More or less': The Science Fiction of Trauma in *Slaughterhouse-Five*, *Critique: Studies in Modern Fiction*, 55(3), 329-340. R

Further reading

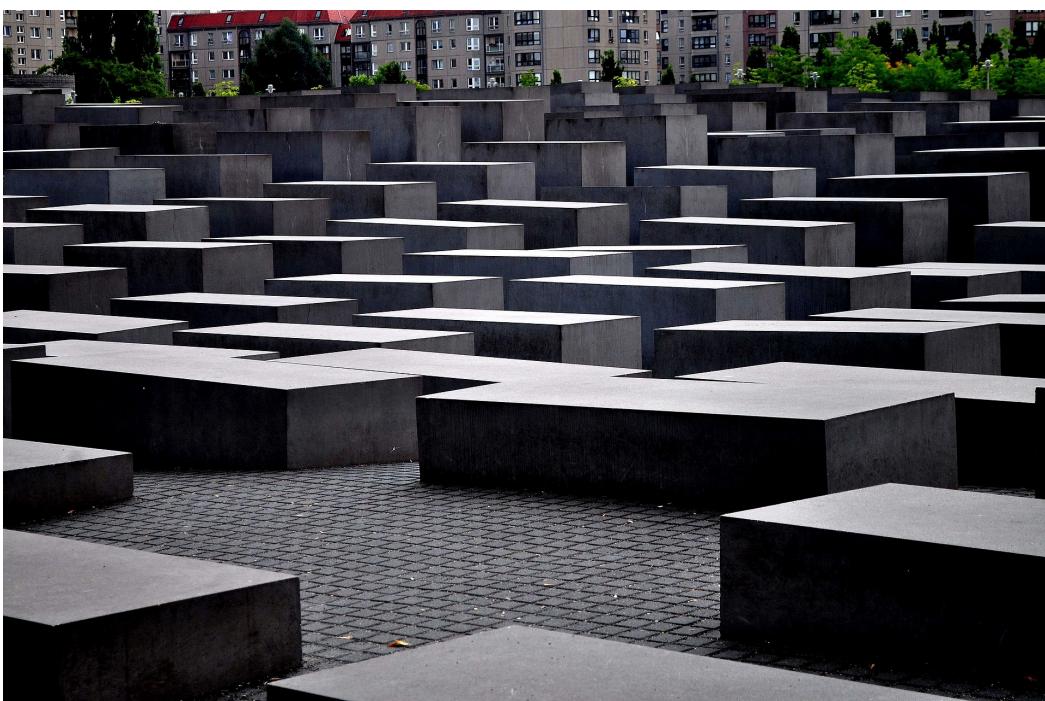
Bennet, J.

(2005). *Empathic Vision: Affect, Trauma and Contemporary Art* (pp. 1–22). Palo Alto: Stanford University Press. R

Problem 7

Victimhood, Gender and Contested Memory

Research on the history of the Holocaust and other genocides has demonstrated that the cultural remembrance of these traumatic events is deeply gendered. Especially the figure of the mother, as an object/subject of loss, mourning and remembrance plays a central role as an icon or “pathos formula” (Warburg) in memorial representations. This has been the case since Christianity created the figure of the Pietà, but it is still relevant in recent literary and visual depictions of loss and trauma. Feminist research emphasized that women are often visually represented in Holocaust memorials and in Holocaust museums. The mother figure functions in these discourses as the “symbol for sacrifice and martyrdom” (Baumel, 1998; Eschebach, 2003). These visual representations of women trigger affective remembrance. Women are “the embodied subjects of Nazi’s atrocities” (Jacobs, 2008, p. 213). More recent holocaust memorials and museums, however, focus on the ‘unrepresentable’.



The Memorial to the Murdered Jews of Europe in Berlin (photographed in July 2014)^{viii}

Today, there is an ongoing debate about “competitive memory” in the public sphere, on the role of the Holocaust as “unique”, and on the acknowledgement of different victim groups. How should we commemorate the different historical traumata and genocides of different groups of victims today? In his book *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (2009), Michael Rothberg suggests a comparative approach. He claims that “the interaction of different historical memories illustrates the productive, intercultural dynamic”, which he calls “multidirectional memory” (p. 3).



Mother with her Dead Son by Käthe Kollwitz, Neue Wache Central Memorial of the Federal Republic of Germany for the Victims of War and Dictatorship, Berlin^{ix}

Reference

Baumel, J. T. (Ed.)
(1998). *Gender and the Holocaust*. Michigan: Michigan University Press.

Literature

Jacobs, J.
(2008). Gender and Collective Memory: Women and the representation of Auschwitz, *Memory Studies*, 1(2), 211–225.R

Rothberg, M.
(2009). Introduction. In: *Multidirectional Memory* (pp. 1–29). R

Eschebach, I.
(2003). Engendered Oblivion: Commemorating Jewish inmates at the Ravensbrück Memorial. In: J. Baumel & T. Cohen (Eds.), *Gender, Place and Memory in the Modern Jewish Experience* (pp. 126–142, study the pictures!). London: Valentine. R

Further Reading

Leydendorf, S. et al. (Eds.).
(2005) *Gender and Memory*, New York: Transaction publisher.

Broderich, M., & Traverso, A. (Eds.).
(2011). Interrogating Trauma: Towards a critical trauma theory. In: *Interrogating Trauma: Collective Suffering in Global Arts and Media* (pp. 3–17). London: Routledge.

Problem 8

Bodily Archives and Repertoire: Performing and Reenacting the Past

Archival memory exists as written or pictorial documents, maps, literary texts, letters, ‘sites’, monuments, videos, films, etc. According to a famous statement by Foucault, the archive is “the law that determines what can be said”(Foucault, 1997, p. 186). In oral societies without written archives, ritual performances and their gestural and affective *repertoire* were the central media of collective remembrance. But can ritual performance, “often thought as ephemeral practice, as taking place only in the here and now, give evidence of past behaviors, beliefs, and attitudes? If archival evidence (documents, records, ruins) sustain historical inquiry, is the repertoire of performed acts by definition, *un-* or even *anti-historical?*” (Taylor, 2006, p. 68). Which functions are necessary to create and maintain ‘cultural memory’ through rituals? But can those performances and reenactments create an enduring archive? Additionally, we learnt from Jan Assmann that during festivals in indigenous or pre-literal countries, cultural memory becomes effective:

Cultural Memory reaches back into the past only so far as the past can be reclaimed as ‘ours’. This is why we refer to this form of historical consciousness as ‘memory’ and not just as knowledge about the past. [...] The group rituals are always loaded with affection. These ‘affective ties’ lend memories their special intensity. (Assmann, 2008, p. 113)

If we link the performative and the body to cultural memory, we will have to go beyond the long established Western model of memory as an archive and a fixed, written ‘storehouse’ of the past. The logic of the archive is connected to Western supremacy and includes a colonial dimension. As Diana Taylor (2003) claims, we will have to go beyond the imperialistic logic and consider embodied, sensual remembrance, narrated oral memory, and gestural repertoires as equal to textual archives.

Within memory studies, the archive as a storage mechanism is often contrasted with acts of remembrance. However, if we conduct a conceptual (including etymological) analysis of the concept of “archive”, we will perhaps discover more layers of meaning within the concept. Aleida Assmann differentiates between “canon” and “archive”. She refers “to the archivally circulated memory that keeps the past present as the canon and the passively stored memory that preserves the past as past, the archive” (p. 98). Jan Assmann speaks of suppressed “crypts” of “forbidden or marginalized” sub-cultural memory. Diana Taylor, in her *The Archive and the Repertoire* (2003), claims:

The rift does not lie between the written [the stored documents] and the spoken word, but between the *archive* of supposedly enduring materials (i.e. texts, documents, buildings, bones) and the so-called ephemeral *repertoire* of embodied practice/knowledge (i.e. spoken language, dance, sports, ritual). (Taylor, 2003, p. 19)



Anselm Kiefer's *Lead Library*. Astrup Fearnley Museum of Modern Art.

Reading

Taylor, D.

(2003): *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (two chapters). Durham: Duke University Press. **D**

Assmann, A.

(2008). Canon and Archive. In: A. Erll & A. Nünning (Eds.): *Cultural Memory Studies. An International and Interdisciplinary Handbook* (pp. 97-107). Berlin/New York: Walter de Gruyter. E-reader.

Gitlif, T.

(1997) *Gadjo Dilo* (film on YouTube).

Problem 9

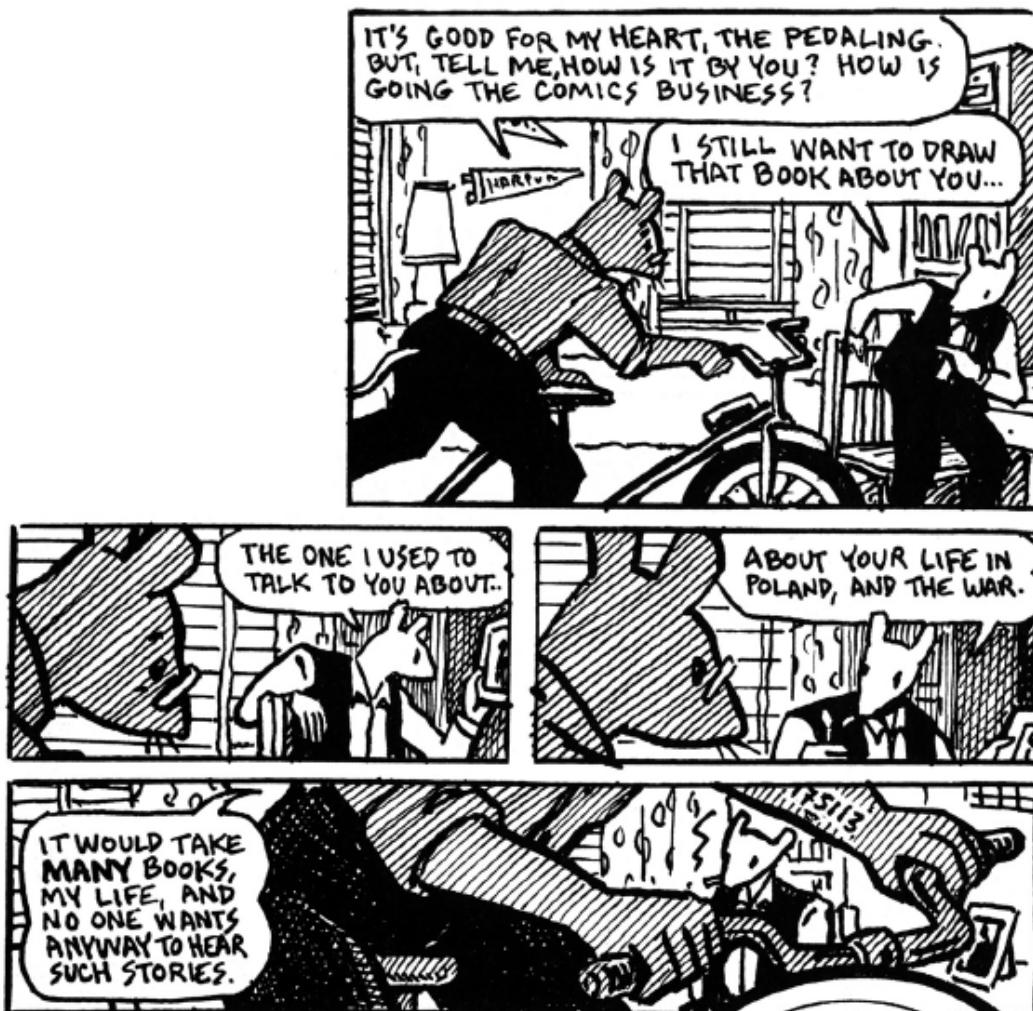
Postmemory and Intergenerational Remembrance

Where earlier discussions of collective memory had a thematic focus and were concerned above all with identifying the ‘sites of memory’ that act as placeholders for the memories of particular groups, **attention has been shifting in recent years to the cultural processes by which memories become shared.** It has become increasingly apparent that the memories that are shared within generations and across different generations are the products of public acts of remembrance using a variety of media. Stories, both oral and written, images, museums, monuments: these all work together in creating and sustaining ‘sites of memory’.

Memory Studies developed with a focus on the Holocaust. But how is remembrance of the *Shoa* possible after the generation of the survivors died? In her famous essay “The generation of postmemory”, Marianne Hirsch analyses ways, tropes, and affective dynamics of how the traumatic experiences of the Holocaust could be transferred to the next generation. In these processes of remembrance, the family and the trope of the mother play a crucial role. “Postmemory” refers to memories of events, which were not experienced by the persons who (were later able to) memorize them. Hirsch’s examples of second and third generations’ life writing, visual, and literary testimonies are Art Spiegelman’s *Maus: A Survivor’s Tale* (1986 and 1991) and W. G. Sebald’s novel *Austerlitz* (2001). In those second generation narrations the ‘maternal image’, as photography or as body and face of the (lost) mother, is a central figure of remembrance, a shield and a filter that absorb the shock.

Art Spiegelman’s *Maus. A Survivor’s Tale* (1986)

In 1992, the second volume of Art Spiegelman’s comic-narrative of his parents’ experiences in the Holocaust, *Maus II*, won a special Pulitzer Prize. This unprecedented literary honour is a telling index of what comics have reached since the days of the anti-comics crusade of the 1950s. Comics, one often reads, are a kind of sequential art, mainly defined by its interaction between words and images. This definition is not false, but tends to suggest that images may be seen as illustrations of the speech- or thought-balloons, whereas these balloons may be seen as explanations added to the mute narrative of the images. This is a very limited view since, dependent on the case we look at, either the text or the images are dominant. In this scene, Art, the son, is telling his father of his book-project, to interview the father about his experiences during the Nazi-time and in the concentration camp. What do these excerpts tell us about the interrelation of father and son, and of biography and auto-biographical remembrance?



Art Spiegelman's *Maus I* (Ketchum, 2006, p. 8).

Reading

Hirsch, M.

(2008). The Generation of Postmemory. *Poetics Today*, 29(1), 103-128. R

Smith, S. & Watson, J.

(2001). Autobiographical Subjects. In: *Reading Autobiography. A Guide for Interpreting Life Narratives* (pp. 15-23). University of Minnesota Press. R

Problem 10
Open Problem: Repetition and Conceptual Analysis

Assignment-elective 1 and 3: Conceptual Analysis

Reading

Bijsterveld, K. & Koenis, S.
(2002). *Conceptual Analysis: An Introduction*. Internal Report for FASoS students. R

What is Conceptual analysis?

A conceptual analysis includes a study of the performative aspects of concepts (what do ‘power’, ‘memory’, ‘trauma’ do?). These performative aspects, in turn, are embedded in a conceptual history or genealogy (how have ‘power’ or ‘memory’ come to mean what they mean? how have they become able to do what they do?). The analysis will show that a neutral or descriptive meaning of power or memory cannot be found, since its meaning is always embedded in a theoretical and a cultural context. Hence, conceptual, cultural, and theoretical analysis interact with each other.

You have to apply conceptual analysis to the concept of “memory”. You can use and refer to every article we read and to Astrid Erll’s book, but also to all other theories and concepts you got to know in the course, such as Assmann’s “cultural memory”, Warburg’s “pathos formula”, the concept of “trauma”, etc. Follow the four steps of analysis described by Bijsterveld & Koenis on page 5 of their report.

Assignment –elective 2

Reading Intertextually: How to Decipher Literary Works as Archives of Cultural Remembrance

In this research assignment, please answer the following two questions:

- a) Which distinctive features are characteristic of literature’s contributions to cultural remembrance according to Rigney, Fuchs, and Erll?
- b) What does it mean to read intertextually? Please describe how Rigney and Fuchs go about their business: what is their method/approach?

In addition to Vonnegut’s novel and the publications by Bax, Rigney, and Fuchs previously discussed, please also read:

Rigney, A.
(2008). The Dynamics of Remembrance: Texts Between Monumentality and Morphing. In: A. Erll & A. Nunning (Eds.), *Cultural Memory Studies: An International and Interdisciplinary Handbook* (pp. 345–353). Berlin: Walter de Gruyter. R

Appendix

Assessment/Grading Criteria

The assessment for the presentation/research papers will be based on the following criteria:

Oral Presentation: Follow the Format

Argumentation, close reading results, structure (max. 5 points)

- Make sure that your presentation indicates your participation in the pre-discussion and replies to the learning goals and questions.
- Is the author shortly introduced?
- Are the main points and thesis of the text precisely summarized?
- Are the lines of argumentation worked out sufficiently?

Does the presentation include the following points (max. 3 points)

- How does the author make his/her point strong, why s/he deems this point to be important?
- Which standpoints does the author criticize, and which standpoints does s/he embrace?
- How is the text structured?
- Does the presentation have a clear structure, i.e., delineable introduction, body and conclusion?
- Are all relevant theoretical concepts/terms/notions clarified?
- Does the student choose a quotation, start the discussion with her/his own statement to the text?

Presentation skills (max. 2 points)

1. Does the presenter keep your attention and stimulate you to acquire a better understanding of the text?
2. Is the language used understandable and clear?
3. Is the presentation well delivered (e.g. speed and volume of speech, general posture and positioning towards the audience)?
4. Does the presenter engage with the group, trigger the discussion and respond to questions from the tutor and fellow students?
5. Time management?

Final Paper: Grading criteria

1. Structure, formatting guidelines, language (max. 4 points)

- Meet the formal requirements: appropriate length, *Style Sheet*:
 - Do the in-text references and reference list meet the APA guidelines?
 - Is there a balanced use of paraphrasing, summarizing, and quoting sources?
- Formulate a clear research question/problem.
- Structure your paper logically: introduction, body and conclusion.
- Make clear in your introduction what the paper is going to be about and what your own position and aim is.
- Make the introduction and conclusion complementary.
- Your paper needs to consist of coherent parts, which are well connected to each other, and are presented in a logical sequence.
- Is the English sufficiently proficient (including grammar, spelling, word limit, academic tone)?

2. Scope, Depth of Knowledge (max 3. points)

- You have to choose your topic from the historical period of the course. If you choose a film analysis of *Apocalypse Now*, you will have to refer to the novel and analyze the film adaption in connection to it (narratology).
- You are allowed to choose the topic of your presentation, but you have to do extra research and add several new research articles or approaches to the course readings.
- Papers should use at least two research articles/theoretical approaches from the course and should show a good understanding and independent handling of them.
- In general:
 - Does the paper show sufficient understanding of the course material?
 - Does the student understand the sources s/he chose and manages to integrate them convincingly?
 - Does the student sufficiently go beyond listed resources to carry out independent research?
- Are several theoretical tools used in order to analyze the chosen example(s)?

3. Argumentation, Quality of intellectual reflection (max. 3 points)

- Are the ideas, theories and examples well integrated to provide a convincing argumentation and conclusion?
- Do not make a sweeping statement that you cannot support with arguments.
- Is the line of argumentation coherent? Are the arguments linked logically to each other?
- Are the arguments valid and fair towards the read articles and the research project?
- Are theory and practice sufficiently put into dialogue?
- Does the analysis of the case study/theories support the claims being made?

Illustrations

ⁱ <http://frenchculture.org/visual-and-performing-arts/events/marcel-proust-swanns-way-100th-anniversary-exhibition>

ⁱⁱ https://en.wikipedia.org/wiki/A_Descent_into_the_Maelstr%C3%B6m#/media/File:Maelstrom-Clarke.jpg

ⁱⁱⁱ https://en.wikipedia.org/wiki/Combat_stress_reaction#/media/File:Shellshock2.jpg

iv https://en.wikipedia.org/wiki/Aby_Warburg#/media/File:Aby_Warburg.jpgv <https://live-warburglibrarycornelledu.pantheonsite.io/panel/47>

^{vi} https://en.wikipedia.org/wiki/File:Canaletto_-_Dresden_seen_from_the_Right_Bank_of_the_Elbe,_beneath_the_Augusts_Bridge_-_Google_Art_Project.jpg

^{vii} https://en.wikipedia.org/wiki/Bombing_of_Dresden_in_World_War_II#/media/File:Bundesarchiv_Bild_146-1994-041-07,_Dresden,_zerst%C3%B6rtes_Stadtzentrum.jpg

viii

https://en.wikipedia.org/wiki/Memorial_to_the_Murdered_Jews_of_Europe#/media/File:Memorial_to_the_Murdered_Jews_of_Europe_Berlin_DSC_0800.jpg

ix https://en.wikipedia.org/wiki/Neue_Wache#/media/File:Statue_in_the_Neue_Wache.JPG