Neoliberalism and Border Crossings in Recent German Cinema

Kevin Fletcher

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Abstract

This thesis explores the actual impact of neoliberal or free market policies on the real lives of people in Europe from the 1980s onwards as refracted in cinema. The critical framework in Chapter One will summarise the debates about the impact of neoliberalism on Europe and especially German society and cinema. I first discuss two notable views of neo-Marxist critics: the European Union as a neoliberal project and the EU as a counterweight to the free market (and a site of potential social solidarity). I then turn to the Hartz IV Laws – the 'modernisation' of social welfare regulations – which have been and remain a crucial plank in German neoliberal restructuring. The opening framework ultimately finds that under neoliberalism and globalisation there is a splintering in society. By analysing a body of recent German films this thesis aims to answer the following questions: Do the economic and political imperatives of the new economy compel the characters in the films selected here to cross borders (geographical, legal, economic and moral) or do they have a choice? Is there resistance to the dominance of media, or a refusal to comply with the corporate/economic structures? Do the characters find periodic escape? I will be dealing with a corpus of six audiovisual texts: Christoph Hochhäusler's *Milchwald* (2003); Hans-Christian Schmid's *Lichter* (2003); Angela Schanelec's *Marseille* (2004); Christian Petzold's *Yella* (2007); Christian Schwochow's *Novemberkind* (2008); and Dominik Graf's television mini-series *Im Angesicht des Verbrechens* (2010). The subjects in these films face a choice between crossing borders and falling out of mainstream society. The filmmakers in my study offer only highly ambivalent or qualified possibilities for resistance or alternative human subjectivity. A final quality which these filmmakers have in common is their commitment to the serious portrayal of ordinary people, and it is this scrutiny which both restores dignity to the protagonists and diverges from neoliberal ideology.

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Chapter One
Introduction

Eric Rentschler, in a special issue of *New German Critique*,[1] discusses an important development in the German system of film production: the emergence of a low-budget cinema of a younger generation of filmmakers that takes a critical look at German neoliberal society. Georg Seeßlen argues that these films attempt to represent capitalism "although that is actually forbidden in our narrative machine" ("obwohl das in unseren Erzählmaschinen eigentlich verboten ist").[2] Critics and journalists have categorised these films under various labels, including the 'Nouvelle Vague allemande' (German New Wave) and the 'Berliner Schule' (Berlin School). The films are existential rather than political, by which I mean that they are primarily interested in how the psychological economy produces and perpetuates human problems. At the same time, French critics are very interested in the 'Berliner Schule,' which is an indication that they view these films politically as well as aesthetically. I will be dealing with a corpus of six audiovisual texts: Christoph Hochhäusler's *Milchwald* (2003); Hans-Christian Schmid's *Lichter* (2003); Angela Schanelec's *Marseille* (2004); Christian Petzold's *Yella* (2007); Christian Schwochow's *Novemberkind* (2008); and Dominik Graf's television mini-series *Im Angesicht des Verbrechens* (2010). The particular significance of this project is that it aims to understand the role that contemporary German film plays in the wider European debate about the impact of neoliberal policies on human subjectivity.

Terminology and definitions

Before proceeding, it is important to explain my umbrella concept 'neoliberalism.' According to Bernhard Walpen, the term has its roots in the publication of the first international meeting of neoliberals: the 'Colloque Walter Lippmann,' which was held in Paris on 26-30 August 1938.[3] In this colloquium, neoliberalism was understood as unbridled competition and free

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[1] Eric Rentschler, "Postwall Prospects: An Introduction," *New German Critique* 87, Special Issue on Postwall Cinema (Fall 2002): 3-5; hereafter cited as "Postwall Prospects." It should be noted that Rentschler includes in his introduction popular, less critical works such as Tom Tykwer's *Lola rennt*.

[2] Georg Seeßlen, "Die Anti-Erzählmaschine: Ein Gegenwartskino in der Zeit des audiovisuellen Oligolopols oder der Versuch, die 'Berliner Schule' zu verstehen," *Freitag*, 14 September 2007, accessed 7 October 2009, http://www.freitag.de/2007/37/07371301.php.

[3] Bernhard Walpen, "Von Igeln und Hasen oder: Ein Blick auf den Neoliberalismus" [Deliberations on the History of Neo-Liberalism], *UTOPIE kreativ* 121/122 (November/Dezember 2000): 1071, accessed 7 February 2012, http://www.rosalux.de/fileadmin/rls_uploads/pdfs/walpen121122.pdf.

enterprise.[4] I am defining neoliberalism as an ideology that includes Thatcherism, Reaganism, neo-conservative economics, the Third Wayism of the Clinton/Blair eras,[5] the new economy, Gerhard Schröder's modernisation/the 'neue Mitte' (New Centre), and Empire.[6] Alain Touraine writes about the "hyperdevelopment of finance capital," a new mode which overturned the "integrated and global" finance capital model which was exhausted by the 1970s.[7] Regulations on the free movement of capital are no longer to be found in this speculative, short-termed based mode of development.[8] David Harvey expands on this problem and writes about neoliberalism as a concept concerned with "restoring, or in some instances (as in Russia and China) creating, the power of an economic elite."[9] Hans Jürgen Krysmanski supports Harvey and discusses the sovereignty of elites borne along by new digital information techniques. Krysmanski debates the question of whether there is a "capitalism-based high-tech-refeudalisation of Europe" ("kapitalismusbasierten High-Tech-Refeudalisierung Europas").[10] Naomi Klein sees neoliberalism as a "shock doctrine" which uses the disorientation that stems from natural disasters and intrastate warfare to implement the free market theories of one of the most important heads of the movement, Milton Friedman, and other 'Chicago school' (University of Chicago) economists.[11] Scott Lash, on the contrary, describes the new economy as 'financialised neo-liberalism.'[12] According to Lash the salient features of his critical term are: (1) the extreme privatisation that started in 1980; and (2) financialisation, which he defines as the way the money market evolved from personalised stakeholding loans to anonymised bond dealing. For example, Lash states that 'financialised neoliberalism' is the opposite of "the old *Finanzkapital* - from [Rudolf] Hilferding - which was about long-term relationships and loans between banks and

[4] Walpen, "Neoliberalismus," 1071.
[5] Anthony Giddens, a widely published and prolific Third Way scholar, denies that his concept is a form of neoliberalism in his work *The Third Way and its Critics* (Cambridge: Polity Press, 2000), 32.
[6] Michael Hardt and Antonio Negri describe the neoliberal order as 'Empire.' See Hardt and Negri, *Empire* (Cambridge, MA: Harvard University Press, 2000).
[7] Alain Touraine, *Beyond Neoliberalism*, trans. David Macey (Cambridge: Polity Press, 2001), 10-14.
[8] Touraine, *Beyond Neoliberalism*, 14-15.
[9] David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005), 19.
[10] Hans Jürgen Krysmanski, "Der stille Klassenkampf von oben: Strukturen und Akteure des Reichtums" [The Quiet Class Struggle From Above: Structures and Players of Wealth], *UTOPIE kreativ* 205 (November 2007): 999-1011, accessed 24 February 2010, http://www.rosalux.de/fileadmin/rls_uploads/pdfs/Utopie_kreativ/205/205Krysmanski.pdf.
[11] Naomi Klein, *The Shock Doctrine: The Rise of Disaster Capitalism* (New York: Metropolitan Books/Henry Holt, 2007). Klein quotes Friedman, "Only a crisis – actual or perceived – produces real change" (140).
[12] Scott Lash, "De-Globalisation and the Crisis of Ontology," video podcast, Bochumer Kolloquium Medienwissenschaft, Hörsaal GABF 04/611, Ruhr-Universität Bochum, Bochum, 8 July 2009, accessed 15 June 2010, http://vimeo.com/5875767.

industry."[13] Lash analyses the way large corporations turned towards the privatisation of intellectual property in order to insulate themselves from the vicissitudes of global capitalism, and Lash cogently highlights how English economist Ronald Harry Coase's[14] extreme theory of private property strongly influenced the neoliberal presidency of Ronald Reagan.[15] Coase's argument gives legitimacy to global monopolies and the concentration of ownership.[16] In a similar way, Daniel Cohen describes neoliberalism as the "weightless economy."[17] Cohen draws attention to outsourcing in the new economy: "We are tending toward corporations that dream of having no employees at all, a process that is accelerated by the revolution in information and communication technologies."[18] Jean Shaoul writes about the dichotomy of corporate dominance versus human rights. Shaoul writes, "Transnational corporations (TNCs) seek to extend and deepen their global reach at the expense of the universal right to water, sanitation, transport, energy, health care and education, and basic democratic rights."[19]

Despite the variations in interpretation, this short survey shows that neoliberalism is most frequently defined as the implementation of New Right theory and policies, such as deregulation, various forms of outsourcing abroad, downsizing, user charges for public services, limited government and privatisation.[20] A variety of forms of neoliberalism (some contradicting each other), occurring in many different settings, began to prevail in the mid-1970s.[21] However, this particular type of capitalism started in 1978 or 1979.[22] In academic

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[13] Lash, "De-Globalisation." On the maze-like nature of the new markets see John Cassidy, *How Markets Fail: The Logic of Economic Calamities* (New York: Farrar, Straus and Giroux, 2009), 256. Cassidy writes, "Subprime lending, as it evolved in the 1990s, was a sprawling, fee-driven business in which the borrowers and ultimate lenders – the purchasers of subprime mortgage bonds – had virtually no interaction at all. Between them, there was a long chain of intermediaries: mortgage brokers, mortgage lenders, Wall Street traders, rating agencies, and investment management firms, each of which was looking to make a quick score."

[14] Coase moved to the University of Chicago where he enjoyed tremendous influence.

[15] Lash, "De-Globalisation." Lash notes the "heyday" of the neoliberal era in the US was under the Clinton Administration. The financialisation culture of the Clinton era – the bond trading and the influence of the massive financial services firms – resulted in "big disequilibriate bubble creation."

[16] Lash, "De-Globalisation."

[17] Daniel Cohen, *The Prosperity of Vice: A Worried View of Economics*, trans. Susan Emanuel (Cambridge, MA and London: MIT Press, 2012), 173.

[18] Cohen, *Prosperity of Vice,* 161.

[19] Jean Shaoul, "Defeating Neoliberalism: A Marxist Internationalist Perspective and Programme," in *The Rise and Fall of Neoliberalism: The Collapse of an Economic Order?*, ed. Kean Birch and Vlad Mykhnenko (London and New York: Zed Books, 2010), 248.

[20] It should be observed that numerous scholars, such as Noel Castree, critique the term 'neoliberalism.' See Castree, "From Neoliberalism to Neoliberalisation: Consolations, Confusions, and Necessary Illusions," *Environment and Planning A* 38 (2006): 1-6, accessed 15 March 2010, http://www.envplan.com/epa/editorials/a38147.pdf.

[21] Walpen, "Neoliberalismus," 1072.

[22] See Eric Alliez and Michel Feher, "The Lustre of Capital," trans. Alyson Waters, in *Zone 1/2*, ed. Jonathan Crary, Michel Feher, Hal Foster, and Sanford Kwinter (New York: Urzone, 1986), 326. Alliez and Feher write, "Even the policy of economic austerity carried out by pragmatic conservatives during the first oil crisis was merely considered a parenthesis."

debate, the bankruptcy of Lehman Brothers (until 15 September 2008 one of the icons of investment banking) inaugurated the post-post-modern epoch. These sociologists write about neoliberalism in the past tense and posit the chance of a capitalism of an altogether different nature.[23] On the other hand, a number of authors have argued that neoliberal ideology has been incorporated into the European Union. As Alan W. Cafruny and Magnus Ryner point out, "The Maastricht Treaty and subsequent agreements designed to realise the monetary union have served to 'constitutionalise' an emergent neoliberal European order."[24] Franco 'Bifo' Berardi similarly argues that "the Maastricht rules have become unquestionable dogmas, algorithmic formulae and magical spells guarded by the high priests of the European Central Bank and promoted by stock brokers and advisors."[25] Touraine, by contrast, suggests that the EU is "broadly committed to social-liberalism or centre-left policies, which, in very different ways, stress the need to reconcile a liberal economic policy with measures promoting social solidarity."[26] Nonetheless, the incorporation of neoliberal policies in the Maastricht Treaty of 1992 as noted above suggests that there has been an adherence to free market policies since the 1990s. The next section lays out my position on the state of society. The critical framework will summarise the debates about the impact of neoliberalism on Europe and especially German society.

Methodological position

This study agrees with Magnus Ryner that Germany's central bankers (Bundesbank presidents), finance ministers and chancellors have played a crucial role in the implementation of neoliberal policies in Europe.[27] Ryner, complementing neo-Gramscian critiques and analyses, argues that neoliberal hegemony employs welfarist rhetoric in order to sustain popular legitimacy.[28] However, the Hartz IV Laws of 2005[29] in the Federal Republic

[23] Note that there has been resistance to neoliberalism from unlikely sectors, such as the Federal Constitutional Court (*Bundesverfassungsgericht*) in Karlsruhe. The amount of challenging pieces in the mainstream is also pertinent to this argument. For example, Michael Moore's *Capitalism: A Love Story* (2009).
[24] Alan W. Cafruny and Magnus Ryner, "Introduction: The Study of European Integration in the Neoliberal Era," in *A Ruined Fortress?: Neoliberal Hegemony and Transformation in Europe*, ed. Alan W. Cafruny and Magnus Ryner (Lanham: Rowman and Littlefield, 2003), 1-13.
[25] Franco Berardi, "Bifo,"*Adbusters* (November/December 2012): unpaginated.
[26] Touraine, *Beyond Neoliberalism*, 98.
[27] Magnus Ryner, "Disciplinary Neoliberalism, Regionalisation, and the Social Market in German Restructuring," in *A Ruined Fortress?: Neoliberal Hegemony and Transformation in Europe*, ed. Alan W. Cafruny and Magnus Ryner (Lanham: Rowman and Littlefield, 2003), 202-203.
[28] Ryner, "Disciplinary Neoliberalism," 220.
[29] Named after the former manager of Volkswagen and head of the government commission of enquiry Peter Hartz.

of Germany have been construed by a number of sociologists as the administrations and politicians turning their back on enlightened leadership. For both Michael Wolf[30] and Oskar Negt,[31] the Hartz IV welfare reforms passed during Gerhard Schröder's second term are inextricable from their broader social context. Wolf raises questions about what Hartz IV is implying about human relations:

> Who wants to see, can see the present metamorphosis of society as a ruthless violation of its own history, as the social contract, which interconnects the individual and society, is increasingly replaced by a particularism, which orients itself solely toward economic success and legitimises even the means of extra-economic force and pressure to fulfil its economic interests (Wer sehen will, der sieht, daß die gegenwärtig sich vollziehende Metamorphose der Gesellschaft sich als ein rücksichtsloser Bruch mit der eigenen Geschichte entpuppt, bei der an die Stelle eines *contrat social*, der Individuen und Gesellschaft miteinander verbindet, zunehmend ein Partikularismus tritt, der sich allein an wirtschaftlichem Erfolg orientiert und dem die Durchsetzung ökonomischer Interessen auch mit den Mitteln außerökonomischer Zwangsgewalt als legitim erscheint).[32]

The abandonment of the social contract, Wolf writes, can be seen in the Hartz IV social system, which produces hierarchies and exclusion. Wolf is highly critical of 'activation politics' ('Aktivierungspolitik')[33] because it deprives the Hartz IV welfare recipients of autonomy and forces 'Case-Managers' to switch from the role of advocates for their unemployed clients to gate-keepers, whose exclusive aim is to cancel or reduce support payments.[34] In February 2010, the Karlsruhe judges, the guardians of the constitution (*Grundgesetz*), overturned a fundamental section of the Hartz IV regulations.[35] As is emphasised by the work of Wolf, the Hartz IV Laws are incompatible with the basic rights of German citizens. It should be noted, however, that the Hartz IV Laws have been and remain a crucial plank in German neoliberal restructuring.

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[30] Michael Wolf, "Hartz IV: ausgrenzende Aktivierung oder Lehrstück über die Antastbarkeit der Würde des Menschen" [Hartz IV: An Activation of Exclusion or An Edifying Demonstration of the Violability of Human Dignity], *UTOPIE kreativ* 194 (Dezember 2006): 1080, accessed 24 February 2010, http://193.96.188.183/cms/fileadmin/rls_uploads/pdfs/Utopie_kreativ/194/194Wolf.pdf.
[31] Oskar Negt, "Menschenwürde und Arbeit," *Betrifft JUSTIZ* 85 (März 2006): 243, accessed 24 February 2010, http://www.betrifftjustiz.de/Texte/BJ 85_Negt.pdf.
[32] Wolf, "Hartz IV," 1080.
[33] Known in the English speaking world as 'workfare politics.'
[34] Wolf, "Hartz IV," 1088.
[35] See Markus Horeld, "Das Ende der Willkür: Selten hat ein Urteil sozialpolitische Ignoranz so bloßgestellt wie der Richterspruch zu Hartz IV. Er ist ein Offenbarungseid für die Politik," *Zeit Online*, 9 February 2010, accessed 24 February 2010, http://www.zeit.de/politik/deutschland/2010-02/hartz-iv-urteil.

Hartz IV chimes with the perpetual monitoring and moulding in Gilles Deleuze's control society.[36] Michel Foucault's disciplinary model (which references Jeremy Bentham's idea of the panopticon) related to industrial society and centralised power. In post-industrial society power becomes distributed: confinement (the panopticon, the family, schools, et cetera) is being replaced by "continuous control and instant communication" in environments that Deleuze refers to as "open sites."[37] Alongside this control there is continual change.[38] A number of scholars have proffered control models. For example, Touraine describes a more mobile, "hypercomplex," and therefore less stable society.[39] Touraine points out that conflicting interests mark the "programmed society," and he discusses new actors and groups and their claim to activeness.[40] Deleuze's concept will be further explored in Chapter Two.

Negt sees a polarisation between poor and rich in New Right organised society. This polarisation creates fear, which in turn creates civil disorder, and a tendency to increased violence and criminality.[41] Negt's viewpoint, drawing on Touraine, is that society has been split threefold. A third of the population is integrated in what Negt understands as a narrowing, highly technological "world of work" or "labour economy" ("Arbeitsgesellschaft"), a third lives in precarious living conditions, and a third is becoming decoupled from society through Hartz IV.[42] Negt perceives unemployment, in a society overflowing with wealth, as an "act of violence" ("Gewaltakt"), involving the destruction of the human dignity of those affected.[43] In this vein, campaigns against social welfare recipients amount to brutalisation on top of brutalisation. I want to suggest there has been an erosion of trust with the shift from modernity to postmodernity. This lack of trust or perception of other people as untrustworthy creates fear of the socially excluded and a will not to recognise the other. Negt describes two social realities; the people in the 'first reality' feel secure and protected, whilst the people in the 'second reality' live in a shadow world

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[36] Gilles Deleuze, "Postscript on Control Societies," in *Negotiations, 1972-1990*, trans. Martin Joughin (New York: Columbia University Press, 1995), 177-82.
[37] Deleuze, "Control and Becoming," in *Negotiations, 1972-1990*, trans. Martin Joughin (New York: Columbia University Press, 1995), 174 -75. It should be pointed out that Deleuze's control model was based on his television interview at INA (Institut National d'Audiovisuel) in 1975 (174).
[38] Deleuze, "Postscript on Control Societies," 179.
[39] Touraine's model of the "programmed society" crops up time and again in a number of his works, including *Return of the Actor: Social Theory in Postindustrial Society*, trans. Myrna Godzich (Minneapolis: University of Minnesota Press, 1988), 103-115.
[40] Touraine, *Return of the Actor*, 40-41.
[41] Negt, "Menschenwürde und Arbeit," 241.
[42] Negt, "Menschenwürde und Arbeit," 241; and Negt, *Arbeit und menschliche Würde* (Göttingen: Steidl, 2001), 246.
[43] Negt, "Menschenwürde und Arbeit," 243.

which he compares to that in Plato's cave analogy.[44] In Plato's *Republic*, Socrates describes prisoners who are chained in a cave with their heads clamped. People walk up and down a road across the cave. The prisoners can see nothing but shadows cast by a fire on the back wall of the cave's bottom. The prisoners hear echoes (which they attribute to the shadows), and take these shadows for reality. In short, the prisoners are us - analogues of our condition.[45] Negt's argument is that in the new society the people in the 'second reality' experience a loss of reality, and this is contemptible because of what is just outside the cave – politico-ethical realities, fairness, justice and public benefits.[46] As a rule marginalised groups of people, such as the homeless and the long-term unemployed, do not protest or demonstrate. There is less and less public space which has resulted in a radical depoliticisation.[47] I want to argue here that many people in the 'second reality' have had their citizenship withdrawn. Drawing on Sigmund Freud's *Das Unbehagen in der Kultur*, Negt argues that one of the major effects of unemployment is that psychological energies are channelled into outward-oriented aggressions or a retreat into passivity.[48] These pathologies increase the potential for violence within society. Similarly, Robert Castel argues that the persistence of unemployment leads on to "negative individuality."[49] Castel sees a metamorphosis of the "negative individualism" that evolved in the recesses of the pre-industrial system stemming from the absence of "frameworks."[50] The negative effects of poverty described above bolster legitimacy for the punitive social system of Hartz IV.

I want to turn now from analyses of how the absence of work affects the psychological economy to the other side of the argument – the problems produced by work in the contemporary epoch. Castel writes about the "degradation" of work in light of the

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[44] Negt, *Arbeit und menschliche Würde*, 241-52. Negt writes that "truth and reason, light and sun penetrate from the outside into the cave, but the prisoners therein can only be aware of themselves as shadow-existences, and move in a kind of lower order reality" ("Wahrheit und Vernunft, Licht und Sonne dringen von außen in die Höhle, aber die darin Gefangenen können sich selbst nur als Schatttenexistenzen wahrnehmen und bewegen sich in einer Art rangniedrigeren Wirklichkeit"), 242.

[45] Plato's cave is a mode of control, which has affinities with Deleuze's model.

[46] Negt expresses concern over clusters of poor citizens in Germany's new eastern states, *Arbeit und menschliche Würde*, 482. Negt writes, "Hitler and the SA recruited their gangs from these spheres of broken and destroyed biographies" ("Hitler und die SA rekrutierten ihre Schlägerbanden aus diesen Bereichen gebrochener und zerstörter Biographen").

[47] Roy Coleman, "Images from a Neoliberal City: The State, Surveillance and Social Control," *Critical Criminology* 12 (2003): 30. Coleman writes that "the surveillance of neoliberal spaces reflect an intolerance to politics that is bound up with an attempt to deny overt political expression by local citizenry, particularly if critical of the neoliberal agenda itself."

[48] Negt, *Arbeit und menschliche Würde*, 683.

[49] Robert Castel, *From Manual Workers to Wage Labourers: Transformation of the Social Question*, trans. Richard Boyd (New Brunswick: Transaction, 2003), 445-59. Castel summarises the effects of the transformation of social services in France. With regard to assistance, Castel writes that the social worker "exercises a veritable moral magistracy" as it is a matter of worthy and unworthy persons (453-55).

[50] Castel, *Social Question*, 452.

changes to the structure of the workplace since the 1970s.[51] In a similar vein, Robert Goldman and Stephen Papson argue that "continuous workplace re-engineering may yield innovative strategies to contain costs, but it can also lead to reorganisation after reorganisation, recurrent downsizing, demoralisation, and deskilling as job descriptions become routinely redefined."[52] The individual is capable and knowledgeable in Giddens' analysis,[53] which suggests the neoliberal idea of the entrepreneurial self. Negt, however, suggests that the agile, outward-oriented entrepreneurial self is merely a "performance-oriented follower" ("leistungsbewusste Mitläufer").[54] Negt argues that the short-term contract creates fear in the workplace, and in wider capitalist society.[55] For Negt, campaigns for higher flexibility result in the destruction of collective "rest periods" ("Ruhezeiten") in family life.[56]

A salient issue is the intensification of bureaucracy in neoliberal management. Mark Fisher argues that "new kinds of bureaucracy – 'aims and objectives,' 'outcomes,' 'mission statements' – have proliferated, even as neoliberal rhetoric about the end of top-down, centralised control has gained pre-eminence."[57] Thus there is a discrepancy between rhetoric and substance, because neoliberal management turns out increasingly to be bureaucratic and unproductive.

A number of authors suggest that the shift to the production of immaterial goods has made the system more destructive. Harvey writes about "paper entrepreneurialism," a new type of modern production which is characterised by such measures as "corporate raiding and asset stripping."[58] Moreover, the decreasing importance of physical commodities leads on to a removal of consequences. Joseph Stiglitz argues that the combination of "market fundamentalism" and 'rugged individualism' (a key concept of the new economy) leads on to an erosion of trust which paralyses the economic system. Stiglitz writes, "In the current crisis,

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[51] Castel, *Social Question*, 367-444.
[52] Robert Goldman and Stephen Papson, *Landscapes of Capital: Representing Time, Space, and Globalisation in Corporate Advertising* (Cambridge: Polity Press, 2011), 39.
[53] Giddens, *Modernity and Self-Identity: Self and Society in the Late Modern Age* (Cambridge: Polity Press, 1991), 35.
[54] Negt, "Menschenwürde und Arbeit," 243.
[55] Negt, "Menschenwürde und Arbeit," 241.
[56] Negt, "Menschenwürde und Arbeit," 240. On the impact of flexible working patterns see also Richard Sennett, *The Corrosion of Character: The Personal Consequences of Work in the New Capitalism* (New York; London: W. W. Norton and Company, 1998).
[57] Mark Fisher, *Capitalist Realism: Is There No Alternative?* (Ropley: 0 Books, 2009), 40. See also James Hoopes, "Growth Through Knowledge: Wal-Mart, High Technology, and the Ever Less Visible Hand of the Manager," in *Wal-Mart: The Face of Twenty-First-Century Capitalism*, ed. Nelson Lichtenstein (New York: The New Press, 2006), 102-3. Hoopes' chapter focuses on increased managerial control which he attributes to Wal-Mart's adoption of high technology.
[58] Harvey, *The Condition of Postmodernity* (Cambridge, MA: Blackwell, 1990), 163.

bankers lost our trust, and lost trust in each other."[59] Furthermore, Stiglitz argues that speculative capital has deformed human values. Stiglitz writes that the social contract, which was "about the reasonable division of the gains that arise from acting together within the economy," was replaced by a speculative system and "how much the executives could appropriate for themselves."[60] Bernard Stiegler also expresses concerns about the destruction and atomisation that stems from deregulated economic processes, speculation and data networks, and he writes of a condition of systemic "carelessness" and systemic "stupidity."[61]

The aspirational ethos of neoliberalism, characterised by self-centredness, intersects with the dream of 'new mobilities.' Mimi Sheller and John Urry propose the term "the new mobilities paradigm" in light of the hypotheses and findings of various mobility research groups. This new field of research suggests that everything is in movement; goods, information, and people.[62] Furthermore, Sheller and Urry imply that mobility is a key to a way of living in the new society. Drawing on Arjun Appadurai's idea of flows, Lash writes about proliferating forms of mini-cliques: "small, mobile and flexible groupings – sometimes enduring, often easily dissoluble – formed with an intensive affective bonding – even when electronically mediated." [63] The present study argues, however, that life on the move is not just about change but the loss of something desirable: there is a social understanding that there exists a perpetual tension between the desire for home and being forced to cross borders.[64] People are made to uproot and circulate when firms withdraw their capital from countries.[65] Drawing on Michael Walzer, Negt describes this as "forced mobility" ("erzwungene Mobilität").[66]

Feminist scholars, such as Gisela Notz, foreground the "'new' international division of labour" ("'neue' internationale Arbeitsteilung").[67] Notz writes,

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[59] Joseph Stiglitz, *Freefall: Free Markets and the Sinking of the Global Economy* (New York: W. W. Norton and Company; London: Penguin, 2010), 289.
[60] Stiglitz, *Freefall*, 277.
[61] Pieter Lemmens, "'This System Does Not Produce Pleasure Anymore': An Interview with Bernard Stiegler," *Krisis* 1 (2011): 34, accessed 21 June 2011, http://krisis.eu/content/2011-1/krisis-2011-1-05-lemmens.pdf.
[62] Mimi Sheller and John Urry, "The New Mobilities Paradigm," *Environment and Planning A* 38 (2006): 207-226, accessed 15 March 2010, http://www.envplan.com/epa/fulltext/a38/a37268.pdf; hereafter cited as "The New Mobilities Paradigm."
[63] Scott Lash, *Critique of Information* (London: Sage, 2002), 27; hereafter cited as *Critique of Information*.
[64] See, for example, Katarzyna Marciniak, *Alienhood: Citizenship, Exile, and the Logic of Difference* (Minneapolis and London: University of Minnesota Press, 2006), 22. Martin Heidegger writes about dwelling (*wohnen*) as the ideal state in "Building Dwelling Thinking," in *Basic Writings: From Being and Time (1927) to The Task of Thinking (1964),* ed. David Farrell Krell (San Francisco: HarperSanFrancisco, 1993), 347-63.
[65] Klein, *No Logo* (London: Flamingo, 2001), 223. Klein writes of "a system of footloose factories employing footloose workers."
[66] Negt, *Arbeit und menschliche Würde*, 87-91.
[67] Gisela Notz, "Die Arbeit der Frauen und ihre Zukunft – unter den Bedingungen von Globalisierung" [Women's Work and its Future – under the Conditions of Globalisation], *UTOPIE kreativ* 91/92 (Mai/Juni

> In the industrialised countries, more women than men belong to temporary staff, and more men than women to skeleton staff. Those who drop out of gainful employment are also predominantly women, and super-proportionally affected are the so-called ‘low qualified,’ and most of all, female migrants (In den industrialisierten Ländern gibt es mehr Frauen als Männer, die zu den Randbelegschaften zählen, und mehr Männer als Frauen, die zu den Stammbelegschaften gehören. Diejenigen, die ganz aus dem Erwerbsarbeitsprozeß herausfallen, sind ebenfalls überwiegend Frauen und überproportional betroffen sind die sogenannten »Geringqualifizierten« und vor allem die Migrantinnen).[68]

The economic restructuring of EU countries is associated with the “feminisation and de-feminisation of work” (“Feminisierung und Ent-Feminisierung der Arbeit”).[69] Women are exploited as peripheral employees, with fewer hours of work and less pay.[70] Notz argues that for women the casualisation or informalisation of work entails its own problems. Notz points to the growth of women as ‘new self-employed (women)’ (‘neue Selbständigen’) or independent business founders; however, she goes on to explain how the independence of these women is largely illusory.[71] For example, women business proprietors get by on little net pay, therefore are not distinguishable from their (working poor) employees and are likewise dependent on others. [72] As Notz points out, ‘the feminisation of poverty’ has been an established phrase ever since the Reagan era.

Martha Rosler argues that these transformations are underpinned by cultural globalisation:

> In the 1980s, the collective imaginary was seized by newly sexualised images of virile, hedonistic men and women in business get-ups. The prime-time soap operas *Dallas* and *Dynasty* became the most popular television shows not only in the U.S. but in country after country around the world. In America, identification with the power image of entrepreneurs, corporate types, and even accountants – precisely those who in previous decades were regarded as untrustworthy, hollow, and abysmally boring – helped pave the way for a massive transfer of wealth.[73]

1998): 16, accessed 24 February 2010, http://www.rosalux.de/fileadmin/rls_uploads/pdfs/Utopie_kreativ/91-2/91_2_Notz.pdf.

[68] Notz, “Arbeit der Frauen,” 16.

[69] Notz, “Arbeit der Frauen,” 21.

[70] Notz, “Arbeit der Frauen,” 21.

[71] Notz, “Arbeit der Frauen,” 24-25.

[72] For an opposing hypothesis see Touraine, *A New Paradigm for Understanding Today’s World*, trans. Gregory Elliott (Cambridge: Polity Press, 2007). Touraine, in spite of his critique of the “hypermodern” market economy, argues that new actors and communities are being formed. Touraine makes the provocative assertion that women could become the central actors in “reconstituting” themselves and society – a new ‘society of women’ could arise (184-207). The present study is skeptical in regard to Touraine’s hypothesis and argues that there has been a return to a patriarchal model.

[73] Martha Rosler, “Fragments of a Metropolitan Viewpoint,” in *If You Lived Here: The City in Art, Theory, and Social Activism: A Project by Martha Rosler*, ed. Brian Wallis (Seattle: Bay Press, 1991), 27.

As scholars such as Rosler point out, cultural globalisation is not just the transfer of products but also values (consumerism and individualism)[74] and institutions (the commercial system of broadcasting, for example). This is the media imperialism approach. Robert McChesney offers ample proof of cultural imperialism and raises questions about the dominance by transnational corporations of the media export trade. McChesney argues that "the rise to dominance of the global media system is more than an economic matter; it has clear implications for media content, politics and culture . . . . It is a system, that, in the end, is dominated by less than ten global TNCs."[75] Jean Ziegler argues that global culture is nothing more than a mechanism of the new imperial order.[76]

To sum up my position, I argue that under neoliberalism and globalisation there is a splintering in society. Neoliberal policies promote a set of negative values, such as a lack of respect for people and depersonalisation. There is a new international division of labour and a forced mobilisation of people. A common feature is that people no longer feel they have a stake in the economic system, which contributes to an absence of dignity. The next section describes the circumstances of production and the reception history of German cinema under neoliberalism, and discusses films at both ends of the spectrum: both large-scale mainstream productions and low-budget independent productions.

Eichinger films and the 'Berliner Schule'

The new economy has had a major effect on both the German system of film production and the social views it presents. Randall Halle[77] writes, "In Germany the last decade has seen a dramatic transition from a state-subsidised model of film production that was free from anxiety about profit and commercial appeal to a mode dominated by private interest and big capital. This transition has been one of both film economy (a move to profit) and film style (a

[74] For a different stance, see Tom Engelhardt, "Children's Television: The Shortcake Strategy," in *Watching Television: A Pantheon Guide to Popular Culture*, ed. Todd Gitlin (New York: Pantheon Books, 1986), 90. Engelhardt claims that children's television transfers teamwork values in order to sell more action figures.
[75] Robert W. McChesney, "Media Convergence and Globalisation," in *Electronic Empires: Global Media and Local Resistance*, ed. Daya Kishan Thussu (London: Arnold, 1998), 27.
[76] Jean Ziegler, *Switzerland Exposed*, trans. Rosemary Sheed Middleton (London: Allison and Busby, 1978), 21. Ziegler writes, "This single, worldwide, dominant ideology serves the purpose of creating the cultural, intellectual and psychological conditions for imperialism to operate unchecked. In a striking phrase, Piettre calls it the 'imperialism of the vacuum.'" Hardt and Negri express the antithesis in their widely debated work *Empire*. Hardt and Negri critique neoliberal imperialism, yet argue that processes of resistance always exist in globalisation.
[77] Randall Halle, "German Film, Aufgehoben: Ensembles of Transnational Cinema," *New German Critique* 87, Special Issue on Postwall Cinema (Fall 2002): 7-46.

move to narrative entertainment)."[78] Constantin Film, the late Bernd Eichinger's (1949-2011) Munich production company, exemplifies this social fact. 'Eichinger films' have achieved success through film awards and high attendance figures within the globalised market or through programming choices in the major film festivals. Constantin Film was behind Paul W. S. Anderson's 3D films *Resident Evil: Afterlife* (2010), *The Three Musketeers* (2011) and *Resident Evil: Retribution* (2012). In particular, Constantin Film is associated with remakes of successful films of the Adenauer-era (1949-1963) and German heritage cinema,[79] which Halle sees as a negative effect of new transnational policies, structures and trends.[80] Halle writes, "the national ensemble of production has not disappeared. Rather it has been *aufgehoben*, that is, superseded by new ensembles."[81] Halle outlines the three new ensembles: (1) *the global free market* – film product resulting from this ensemble includes transnational blockbusters and international art house films; (2) *the closed-trade zone* or *fortress Europe* – film product resulting from this ensemble includes European co-productions supported by Eurimages, often derided as Euro-pudding films; and (3) *the international federation* – the members of this ensemble include film producers X-Filme Creative Pool and Claussen and Wöbke, and 'experimental' filmmaker Harun Farocki. Halle gives his approval to these producers and labels them "German Independents."

Eichinger's and Uli Edel's *Der Baader Meinhof Komplex* (2008)[82] is particularly relevant to my concerns: the film appears to be interested in a political critique (anticapitalist, anti-imperialist, anti-institutional, and anticolonialist) yet the rapid cutting, glamorous shoot-out style action gains the upper hand. The film, a German-French-Czech co-production, combines documentary and fiction and deals with the political opposition and terrorism of the 1970s. Of course, there is scope to argue that the film operates metonymically – as a refraction of contemporary prejudices and fears. However, there is a demonstrable lack of seriousness.

Located at the other end of the continuum are the low-budget feature films of the 'Nouvelle Vague allemande' and the 'Berliner Schule.' Elisabeth Lequeret coined the term

[78] Halle, "German Film, Aufgehoben," 11.

[79] Two examples of Munich-based German heritage cinema are *Der Untergang* (Oliver Hirschbiegel, 2004) and *Anonyma - Eine Frau in Berlin* (Max Färberböck, 2008). These films are distributed as 'national film' beyond the German market. See Daniela Berghahn, "Post-1990 Screen Memories: How East and West German Cinema Remembers the Third Reich and the Holocaust," *German Life and Letters* 59, no. 2, Special Number: Memory Contests (2006): 294-308. Berghahn critiques (West) German heritage cinema which, she says, takes liberty with the national past and adds to normalising discourses on the Third Reich and the Holocaust. Thus they are "post-memory" texts (302).

[80] Halle, "German Film, Aufgehoben," 25-28.

[81] Halle, "German Film, Aufgehoben," 19.

[82] The title refers to the Baader Meinhof group - Andreas Baader, Ulrike Meinhof, Gudrun Ensslin, and others.

"Nouvelle Vague allemande" to speak of filmmakers Henner Winckler, Jan Krüger, Angela Schanelec, Christoph Hochhäusler and Hans-Christian Schmid.[83] The term 'Berliner Schule' was invented by journalist Rainer Gansera and grouped Angela Schanelec, Christian Petzold and Thomas Arslan under this umbrella term.[84] The three directors studied at the Berlin Film and Television Academy (Deutsche Film – und Fernsehakademie Berlin/DFFB) at roughly the same time. Harun Farocki, who is highly respected for the critical aesthetics of his 'experimental' documentary films, was an influential mentor figure.[85] A second generation centred on the directors and founders of the film magazine *Revolver*, Christoph Hochhäusler and Benjamin Heisenberg, constitutes a more disparate group.[86] In the absence of founding manifestos, some critics rely on formal issues to distinguish this generation of filmmakers. For example, there is a rejection of dramatic music, a use of long shots, slow narratives and a very austere attitude. This thesis will use the title 'Berliner Schule' to categorise the films of Schanelec, Petzold and Hochhäusler. The consensus among scholars is that Schmid does not belong to the 'Berliner Schule.' Schmid's works fall somewhere between 'Eichinger films' and the more austere films of the 'Berliner Schule.'[87] The younger director Christian Schwochow is similar. It should be noted that there is polarisation of viewers and critics who consider the films of the 'Berlin Schule' either utterly boring or brilliantly insightful.[88] There is a palpable seriousness in this cinema. The films are interested in dealing with the here-and-now, but Petzold's *Barbara* (2012) set in an East German town during the summer of 1980 is an exception to this rule. The films bring to the fore an atmosphere of expectancy from which there is no release.[89] The characters are depicted as cut adrift, living in the economic and political margins, or experiencing maladaption in some form. In spite of the characters'

[83] Elisabeth Lequeret, "*En route* de Jan Krüger et *Voyage scolaire* de Henner Winckler – Vague allemande," *Cahiers du Cinéma* 598 (février 2005): 20-22.
[84] Michael Baute et al., "'Berliner Schule' – Eine Collage," *kolik.film*, Sonderheft 6 (Oktober 2006), accessed 7 October 2009, http://www.kolikfilm.at/sonderheft.php?edition=20066&content=texte&text=1. For a discussion of the former historic Berlin School see John Sandford, *The New German Cinema* (London: Oswald Wolff, 1980), 146-47.
[85] Farocki is a very frequent Petzold collaborator, having co-written many of the director's TV and feature films.
[86] Ekkehard Knörer, "Longshots: Luminous Days: Notes on the New German Cinema," *Vertigo* 4, no. 3 (Spring/Summer 2009), accessed 7 October 2009, http://www.vertigomagazine.co.uk/showarticle.php?sel=cur&siz=1&id=772.
[87] Brigitta B. Wagner, "New Paths for German Cinema," *Film Quarterly* 62, no. 4 (Summer 2009): 71. See also Marco Abel, "The State of Things Part Two: More Images for a Post-Wall German Reality: The 56th Berlin Film Festival February 10-20, 2006," *Senses of Cinema* (2006), accessed 8 October 2009, http://archive.sensesofcinema.com/contents/festivals/06/39/berlin2006.html.
[88] Filmmaker Dietrich Brüggemann, in spite of his admiration for a number of titles, is highly critical of the 'Berliner Schule.'
[89] I see a similar dynamic in *Five Easy Pieces*, dir. Bob Rafelson (1970) where many scenes are under the weight of an unbearable tension. *Five Easy Pieces* focuses on a central character, played by Jack Nicholson, who has dropped out of the system and is adrift in North America.

mistakes and errors in the diegetic worlds, they do not experience a judgement (the dialogue track does not comment on the screen images). Nevertheless, traces of ethics subsist. The films do not provide any solutions (a call for collective action, for example) and therefore cannot be considered directly "oppositional" in the way that Michelle Carlile defines her term.[90]

Overview of chapters

Chapter Two offers close readings of Hans-Christian Schmid's *Lichter* (2003) and Dominik Graf's *Im Angesicht des Verbrechens* (2010), in order to illustrate the difference between the films and German television production. Chapter Three provides close readings of Christoph Hochhäusler's *Milchwald* (2003) and Christian Schwochow's *Novemberkind* (2008). As *Milchwald* is a variation on the story of Hänsel and Gretel, the chapter explores the significance of the changes to the famous fairy tale. I discuss how the west German character in *Novemberkind* is used as a metonym for anxieties about the negative values of the West. Chapter Four considers elements of malaise in Angela Schanelec's *Marseille* (2004), while Chapter Five examines Christian Petzold's *Yella* (2007), drawing upon the theories of Negt, Thomas Elsaesser and Louis Althusser.

Aims of the current study

This dissertation aims to answer the following questions: Do the economic and political imperatives of the new economy compel the characters in the films selected here to cross borders (geographical, legal, economic and moral) or do they have a choice? Is there resistance to the dominance of media, or a refusal to comply with the corporate/economic structures? Do the characters find periodic escape? I turn now to the first case studies of my project, *Lichter* and *Im Angesicht des Verbrechens*.

[90] Michelle Carlile, "Contesting Thatcher's Patch: New Social Realism in British Cinema," *Illusions* 11 (July 1989): 36-37.

Chapter Two
Border Crossings - *Lichter* (2003) and *Im Angesicht des Verbrechens* (2010)

Numerous writers argue that with the fall of communist regimes (as a result of the policies of glasnost and perestroika) and the entry of the new post-Soviet countries into the European Union, there is a rethinking of borders in Europe (Old and New).[91] Borders are commonly defined as being political and historical demarcations or dividing lines.[92] Nina Caspersen takes a more nuanced view and states,

> Unlike what they often look like on a map, borders are often poorly represented by a clearly defined line. Even where borders are not contested, as they still are in a number of cases, they may still be blurred, gradual, and fluid: authority gradually diminishes as we move from the centre to the periphery and border regions can include miles of territory over which the effective sovereign authority is unclear or blurred.[93]

In Germany, there are many examples of films that are set in border territories. As Christian Buß and Birgit Glombitza point out, the opening of borders a decade after the fall of the Berlin Wall led a growing number of filmmakers to look east.[94] Hans-Christian Schmid's *Lichter* (2003) is widely considered one of the first films of this major movement (Schmid was the first young German director to venture onto Polish soil after the wall came down). Dominik Graf's police mini-series *Im Angesicht des Verbrechens* (2010) shares similar themes and topics: the lights of Berlin; the outer borders of the European Union (the Schengen frontier); irregular migration; prostitution; and Vietnamese cigarette dealers. Unlike *Lichter*, *Im Angesicht des Verbrechens* has a big-budget feel and depicts a great deal of Berlin's iconography. Yet Graf's mini-series is also set outside the known (Graf uses real locations in the Ukraine, Belarus and Poland), and includes lengthy subtitled dialogues in Russian, Ukrainian and Rumanian. Thus *Lichter* and *Im Angesicht des Verbrechens* are two

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[91] See, for example, Jörg Dürrschmidt, "So Near Yet So Far: Blocked Networks, Global Links and Multiple Exclusion in the German-Polish Borderlands," *Global Networks* 6, no. 3 (2006): 245-263. It should be noted that the terms 'Old Europe' and 'New Europe' were coined by the American Secretary of Defence, Donald Rumsfeld.

[92] Werner Digel and Gerhard Kwiatkowski, eds., *Meyers Großes Taschenlexikon: In 24 Bänden*, Band 8 (Mannheim, Wien and Zürich: B.I.-Taschenbuchverlag, 1987), 346.

[93] Nina Caspersen, *Unrecognized States: The Struggle for Sovereignty in the Modern International System* (Cambridge and Malden: Polity Press, 2012), 3.

[94] Christian Buß and Birgit Glombitza, "Berlin in Echtzeit: Die 'Berliner Schule' und neue Perspektiven Richtung Osten," *filmportal*, accessed 7 October 2009, http://www.filmportal.de/df/6b/Artikel,,,,,,,,EE45B584F69059AEE03053D50B376302,,,,,,,,,,,,,,,,,,,,,,,,.html. Buß and Glombitza argue that the 'Berliner Schule' eschews tourist-oriented iconographical settings (in Berlin, for example), or distorts the metropolis Berlin. See, for example, *Plus-minus-null / Break Even*, dir. Eoin Moore (Germany, 1998) which depicts the Brandenburg Gate (*Brandenburger Tor*) in a strange form.

film counterparts, despite their different placement on the continuum of German film production.[95] The specific focus of this chapter will be this idea of border crossings and I will relate my findings to a broader discussion concerning human dignity. After a recapitulation of Deleuze's theory of the control society and an introduction to in-between spaces of transit, I will analyse these two films.

Lights from afar

The political economy approach I used in my introductory chapter revealed that the new society resembles Deleuze's conceptualisations of control societies. Deleuze convincingly describes the shift from the panopticon (the prison guard tower and circular gallery of cells) toward dispersed or diffuse surveillance, such as video monitoring of public spaces or borders. The implementation of neoliberal policies in Eastern European countries after the 'Wende' (the collapse of the communist system of the Soviet bloc) resulted in severe poverty, civil unrest, the displacement of people, and disruption and anti-social tendencies, notably at the boundaries.[96] Many migrants from Eastern Europe tried to escape the socio-economic and political difficulties during the early 1990s.[97] Consequently, in May 1993 the government of Chancellor Helmut Kohl altered Article 16 of the Constitution, which "allowed the German government to participate in the newest trend among [European] states – that is, returning asylum seekers who arrive in Germany through a 'safe third country' to that country."[98] This 'safe third country' concept plays a crucial role in *Lichter*: Kolja, a young man from Kiev, is arrested by the German border police and deported to Poland. The new restrictive asylum policy was found constitutional by the Karlsruhe judges in 1996.[99] As Vijay Devadas and Jane Mummery point out, "the neoliberal condition, thus paradoxically, while championing the opening up of borders — political, economic, social and cultural — is simultaneously

[95] It should be pointed out that the border controls depicted in *Lichter* have been lifted due to the entry of Poland into the Schengen Zone on December 21, 2007.
[96] Thomas Mank, "*Lichter* Filmheft," Bundeszentrale für politische Bildung/bpb (Nov. 2003): 14, accessed 24 February 2010, http://www.bpb.de/files/KZWA8C.pdf. Perhaps it should be pointed out that there is an acceptance of criminality in the discourses of fundamentalistic neoliberalism. See Michel Foucault, *The Birth of Biopolitics: Lectures at the Collège de France, 1978-1979*, ed. Michel Senellart, trans. Graham Burchell (Basingstoke and New York: Palgrave Macmillan, 2008), 256; hereafter cited as *The Birth of Biopolitics*.
[97] Mank, "*Lichter* Filmheft," 8.
[98] Douglas B. Klusmeyer and Demetrios G. Papademetriou, *Immigration Policy in the Federal Republic of Germany: Negotiating Membership and Remaking the Nation* (New York: Berghahn Books, 2009), 170.
[99] Klusmeyer and Papademetriou, *Immigration Policy in the Federal Republic of Germany*, 172.

contingent upon the formation of borders."[100] This said, however, France is in many respects much tougher on irregular migrants, having adopted about 20 laws since 1980.[101] In control societies there is a new condition of 'life on the move' or 'life in transit,' and therefore Marc Augé has written of 'non-places' as the places of departure or networks that people pass through,[102] and the airport is proffered as the paradigmatic 'non-place.' These are ahistorical, anonymous, inhuman, strictly regulated spaces. The airport is located at one end of the continuum; at the other end is the detention centre/transit camp. As Larry May points out, for a stateless person the "refugee camps of the world are largely centres of 'detention' . . . where the inhabitants are also practically rightless in that no state is willing to protect them from the most severe of human rights threats, including the threat of death, rape, torture, and other serious harm."[103] Instead of being ends in themselves, humans are a means to an end: the restriction of asylum is a way to absorb the votes of the xenophobic Right. Negt's theory of the 'two realities,'[104] which I summarised in Chapter One, is in essential agreement with Augé's theory of 'non-places.' Therefore, the affluent European travellers in airports are integrated in the 'first reality,' whilst the detainees in refugee camps exist in the 'second reality.' The 'non-places' in the German films to be analysed in this chapter fall somewhere between the airport and the camp.

Ignasi de Solà-Morales Rubió coined the term 'terrain vague' to refer to 'non-productive' spaces or 'marginal' areas within an urban or industrial space: the term groups together uninhabited spaces at the peripheries of a city, disused railway yards and ports, brownfield land, quarries, garbage dumps, residual spaces at the edge of rivers and unused space underneath motorway flyovers.[105] Solà-Morales writes that these landscapes are "indeterminate, imprecise, blurred and uncertain."[106] Luc Lévesque suggests that 'terrain

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[100] Vijay Devadas and Jane Mummery, "Protean Borders and Unsettled Interstices," *borderlands* 7, no. 1 (2008): para. 3, accessed 21 June 2011, http://www.borderlands.net.au/vol7no1_2008/editors_protean.htm.
[101] Catherine Wihtol de Wenden, "Irregular Migration in France," in *Irregular Migration in Europe: Myths and Realities*, ed. Anna Triandafyllidou (Farnham and Burlington: Ashgate, 2010), 115. Wihtol de Wenden writes, "The recent laws of 2006 (Sarkozy law) and 2007 (Hortefeux law) have prohibited the massive legislative procedures for irregulars."
[102] Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity*, trans. John Howe (London and New York: Verso, 1995), 79. Augé defines his critical term 'non-places' as megamalls, motorways, airport lounges, et cetera. One might add multi-story and underground car-parks, after J. G. Ballard.
[103] Larry May, "Collective Punishment and Mass Confinement," in *Accountability for Collective Wrongdoing*, ed. Tracy Isaacs and Richard Vernon (New York: Cambridge University Press, 2011), 184.
[104] Negt, *Arbeit und menschliche Würde*, 241-52.
[105] Ignasi de Solà-Morales Rubió, "Terrain Vague," in *Anyplace*, ed. Cynthia C. Davidson (Cambridge, MA: MIT Press, 1995), 118-123.
[106] Solà-Morales, "Terrain Vague," 119.

vague' offers the ideal place for resistance to neoliberal society.[107] It is worth pointing out that the term 'terrain vague' has both negative and positive connotations. Yet, as I will show, the status of 'terrain vague' in *Lichter* is a solely negative one.

Lichter / Distant Lights (Hans-Christian Schmid, 2003)

Lichter employs a narrative structure that focuses on multiple protagonists.[108] *Lichter*'s narrative structure might be said to illustrate Schmid's willingness to embrace complexity. For the most part, the characters of each storyline never meet in *Lichter*'s fictional world, although their lives seemingly intertwine or overlap. This pattern may be seen as Schmid's desire to appeal to the emotions of the film's audiences *and* to set up attitudes toward the socio-economic system. *Lichter*'s storylines play out over two days in late summer, and mostly within the German-Polish border region. Robert Stam and his colleagues use the term 'architextuality' to refer to the meanings "suggested or refused by the titles or infratitles of a text."[109] Thus *Lichter* references the far off lights of Berlin which the immigrant characters are trying to reach, the glittering lights of Potsdamer Platz, the Golden West, 'light at the end of the tunnel,' et cetera.

Lichter addresses homelessness and portrays the exploitation of the vulnerable in the first storyline, which centres on people smuggling transactions. The Ukrainian migrants, Anna (Anna Janowskaja) and Dimitri (Sergej Frolov), and their baby, are part of a small group of Ukrainians robbed by human smugglers and set down in Poland instead of Germany. Anna is the first to realise that they have been deceived when they come upon a sign saying Słubice. The Ukrainians consult a map and learn that the nearby lights come from Słubice, which is separated by the Oder River from the east German town of Frankfurt an der Oder, Brandenburg. Dimitri suggests that they find a people smuggler, because they need help to cross the Oder. Anna wants to return home but Dimitri reminds her that they are homeless. Thus Schmid is depicting his characters in transit, but also with no real home.

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[107] Luc Lévesque, "The 'Terrain Vague' as Material - Some Observations," accessed 21 June 2011, http://www.amarrages.com/textes_terrain.html.

[108] Margrit Tröhler labels films such as *Lichter* "mosaic-films." See Tröhler, "Multiple Protagonist Films, A Transcultural Everyday Practice," trans. Mark Kyburz, in *Characters in Fictional Worlds: Understanding Imaginary Beings in Literature, Film, and Other Media*, ed. Jens Eder, Fotis Jannidis, and Ralf Schneider (New York and Berlin: Walter de Gruyter, 2010), 464.

[109] Robert Stam, Robert Burgoyne, and Sandy Flitterman-Lewis, *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism, and Beyond* (London and New York: Routledge, 1992), 208. See also Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Claude Doubinsky (Lincoln and London: University of Nebraska Press, 1997), 1.

Dimitri is determined to enter the West and cannot be deterred, even after watching a newscast that reports the drowning of one of their fellow migrants who tried to cross the Oder River. Dimitri blindly trusts the local taxi driver Antoni (Zbigniew Zamachowski), who takes them on for a fee. Anna, distrustful of Antoni, is not happy that Dimitri confided in Antoni. Anna thinks that Antoni is going to betray them to the police. Dimitri risks the life of his family: Dimitri fails in his attempt to cross the Oder, and barely escapes drowning. While Anna worries about Dimitri, Antoni steals their last money from Dimitri's wet jacket. *Lichter* leads us to emotionally side with the Ukrainians. In *Lichter*'s fictional world, the social configuration of the family is more fragile the further west one travels (thereby contesting Eurocentric beliefs). Despite economic stresses, Anna and Dimitri's social bond does not crumble. Anna explicitly asks Dimitri if he loves her and he nods, and says yes. Almost none of the characters in *Lichter*'s six interwoven episodes are above reproach or avoid ethical grey areas – Dimitri becomes more and more reckless the closer he comes to the outer edge of the European Union and he does not tell Anna about the newscast which reports the death of one of their fellow compatriots. As mentioned, Poland joined the Schengen countries in 2004, and the film suggests that Anna and Dimitri are still in Poland, as the storyline ends with Anna and Dimitri boarding a bus departing for Wrocław.

Before going on to the second storyline I will briefly sketch some characteristics of the film's formal qualities: *Lichter* deploys the unobtrusive and spontaneous style of 'direct cinema' documentary. The textual presentation of Anna and Dimitri is through Bogumil Godfrejow's handheld camera and deployment of shallow focus. These techniques bring the couple closer to the viewer and create emotional intimacy. The abrupt cuts and sometimes shaky camera work of *Lichter* bring the theme of unsettledness to the fore.

Lichter focuses attention on the 'non-place' as a site of confinement and depersonalisation. Kolja (Ivan Shvedoff), a refugee from Kiev, wants work in the 'new' Berlin, and also wants to visit Potsdamer Platz, which his brother helped to build before being found by the immigration police, and deported. Kolja becomes a mentor figure to the group of immigrant characters, but this group separates. In Słubice, student and café worker Kamil protects the Ukrainian refuges from Bulgarian smugglers. Kolja is apprehended in the German border territory, processed and interrogated. During the cross-examination the German interpreter for border protection, Sonja (Maria Simon), advises him in secret to ask for asylum, but the border officials find a napkin from the café in Słubice, which proves that he entered from the third country, Poland. Kolja tries to flee and pleads with Sonja to help him escape, but she hesitates too long and has to look on as Kolja is arrested. Sonja drives

back to her hotel and reproaches herself. Kolja is deported, but is helped by Kamil, again without ulterior motives. Sonja and her boyfriend Christoph (Janek Rieke) search for Kolja in Słubice, but they disagree about whether to help the Ukrainian. Sonja travels with Kolja in the trunk of her car through the border control. Sonja sets Kolja down at the nocturnal Potsdamer Platz. Sonja returns to her hotel and is dismayed when she notices that Kolja stole Christoph's camera from the car. Kolja photographs the Potsdamer Platz at night. Thus, Kolja's and Sonja's wishes and desires are not thwarted in *Lichter*'s narrative resolution and Kolja is the only Ukrainian migrant who enters Germany. The successful one is not hampered by a family, and the film suggests (by implication) that Kolja's criminal energy has helped to bring him to the European financial centre. Kolja's journey takes him through 'non-places': (1) the smugglers' Mercedes-Benz truck; (2) the detention centre in the border zone; (3) the luggage compartment of Sonja's Volkswagen Passat station wagon; (4) the motorway parking lot in Germany, where the German smugglers re-sell the cigarettes to Vietnamese-German cigarette dealers; and (5) Potsdamer Platz. Most of these spaces carry negative overtones and suggest the larger forces bearing down on Kolja (such as, the German government and the East European mafia). *Lichter* plays an important role in the ethical debate about asylum-seeking. Furthermore, the storyline prompts the spectator to contemplate the labour of Kolja's brother in Potsdamer Platz, which suited the demands of the economy. This narrative line opts for a conservative ending, however, that relies on Sonja's individual action (instead of collective action).

The cigarette smuggling storyline questions the German economic system, because this family is unable to earn enough money from salvaging car wrecks in the legitimate economy (although this is only implicitly suggested). Maik (Tom Jahn) lives with his two sons Marko (Martin Kiefer) and Andreas (Sebastian Urzendowsky) in a scrap yard on a rundown farm on the outskirts of Frankfurt an der Oder. Katharina (Alice Dwyer), a runaway from a children's home, has taken refuge in Maik's scrap yard. The storyline begins with Marko boarding an express train at the village of Kunowice. Marko crosses the Oder and throws smuggled goods from the window of the train, which are gathered by Katharina, who rides a motorcycle beside the railroad tracks. Maik determines that a carton of cigarettes is missing. The spectator learns that Katharina has a list of criminal convictions and that she has been reselling the stolen untaxed cigarettes. After Katharina is picked up by social services Andreas secretly meets her at the fence of the children's home. Andreas ignores the advice of his father, takes Maik's van and smashes the fence of the youth home. Katharina wants to flee with the cashbox filled with the income from the smuggling. Andreas contemplates this act of

betrayal, but Marko intercepts them. After Marko takes Katharina away, Andreas walks home in the dusk with the cashbox. Andreas is thrashed by his father. Maik tells Katharina that she is no longer welcome but Marko issues Maik an ultimatum and she is allowed to stay. Marko throws Andreas' blankets from the room they share. Humiliated, Andreas betrays his brother to the police. The narrative is concerned with the ambiguity of the lights – Andreas recognises too late that Katharina is not the vulnerable child he believed. Andreas' betrayal mirrors the fact that rules are broken in the wider state body. The storyline anticipates the Hartz IV Laws of 2005 (the abandonment of the post-war social contract and the chaos and the callousness that followed it). It seems likely that Andreas will be forced to participate in another twilight economy after the film. The narrative line paints a bleak picture with its depiction of a permanent state of jealousy, mistrust, aggression and violence in the family. As Negt points out, the policies of neoliberalism create turmoil in the family.[110] The drabness of the children's home suggests that the care system is inadequate. Boundary images proliferate in the storyline – the cashbox opened near the short stone wall, the fence violently smashed by Andreas, Marko's closed bedroom door and the railroad tracks (which underscores the fact that the family come from the 'wrong side of the tracks'). All of these barriers in *Lichter*, by implication, portray the sources of the violence – the inhuman dynamics of the border and the economic collapse of post-Wende east Germany.

Antoni's aim is to buy his daughter Marysia a beautiful and expensive dress for her first communion.[111] Antoni tries every means to make money. To compound things, Antoni's wife Milena loses her job at Ingo's mattress store. Antoni promises Anna and Dimitri a safe route through the Oder, for a fee. Meanwhile, Milena makes the communion dress for her daughter from her wedding dress. Antoni buys the dress for his daughter with the money stolen from Anna and Dimitri and runs to the church, but the ceremony has already started. *Lichter* ends with the images of the children lighting their communion candles – Marysia has a good day and suspects nothing. This narrative line might be said to have an uplifting ending, as it shows that the family are maintaining traditional symbols of hope amidst adversity. Antoni has the morally appropriate responses of shame and regret (conveyed through Zamachowski's facial expressions and posture). On the other hand, the ending reinforces that very few dreams are actually realised in the harsh neoliberal milieu.

Lichter portrays the destructive effects of neoliberalism on the couple. The dichotomy between Germany and Poland in terms of different economic zones has a corrosive effect on

[110] Negt, "Menschenwürde und Arbeit," 241.
[111] This narrative thread may be seen as a gesture to *Raining Stones*, dir. Ken Loach (1993).

the couple Philip (August Diehl) and Beata (Julia Krynke). Philip is a young architect from Berlin, who has been allowed to design the glass façade on a German-Polish textile factory. As Thomas Mank rightly observes, the industrialist Werner Wilke (Henry Hübchen) in *Lichter* wants to take advantage of the East-West price gap to build his textile factory on a Polish greenfield site.[112] Philip meets his ex-girlfriend Beata, who is there as a translator, at the site at the edge of Słubice. Philip is exuberant about creating his first project and old feelings for Beata surface.

Lichter suggests that younger generation Germans are not interested in understanding the poorer Eastern 'other.' The scene where Beata and Philip argue in the old town of Słubice is a good example of this disinterest on the part of young Germans. The camera is nearly head-on and going backwards with the pace of the actors. Beata (medium close-up) says, "If I really meant anything to you, you would have learned Polish a long time ago" ("Wenn ich dir wirklich etwas bedeuten würde, hättest du längst Polnish gelernt"). Philip replies, "Are you serious? ("Ist das dein Ernst?"). The camera subverts the 180 degree rule, and there is a zoom in. Beata says, "Ja, natürlich" ("Yes, of course"). There is a zoom out and Philip says, "You must be crazy!" ("Du Spinnst!"). Beata hits Philip: this violates collective norms, and suggests that life in Słubice is hard and aggressive.

Philip wants to resume his relationship with Beata, but she rejects him. In his ignorance, Philip does not know what life in Słubice is like. The Polish investor Borowiak (Jerzy Grałek) rejects Philip's glass façade as prohibitively expensive, and later the German investor Wilke concurs. At the party at Wilke's villa, Philip realises that he has lost his love object. Philip asks Beata to go away with him, but she says, "Stop pretending, Philip. You're going to Berlin tomorrow to do your job. And I'm staying here to do my job" ("Hör auf, dir etwas vorzumachen, Philip. Du fährst morgen früh nach Berlin und machst deinen Job. Und ich bleib hier und mach meinen Job"). Philip learns that his boss, the leading architect Klaus Fengler (Herbert Knaup) hired Beata for the negotiations. Beata and Monika, the women who are hired as translators, are also prostitutes. Philip is beside himself with rage, and is sacked for his emotional outbursts.

The fragility of the couple is portrayed in *Lichter* as a logical consequence of the economic decline in Eastern Europe. *Lichter* brings to the fore the effect of neoliberal policies on the choices (or lack of them) left to women in Eastern Europe. The storyline depicts the gap between prostitute and girlfriend as unbridgeable. *Lichter*'s subtheme of

[112] Mank, "*Lichter* Filmheft," 9.

prostitution symbolises the withdrawal of dignity in late capitalism. As mentioned above, the former Soviet Union's successor states offered a new testing ground for various forms of neoliberal capitalism. The collapse of the socialist system and the new privatisation policy led to economic chaos and a "transformational depression."[113] This drove many Eastern European women into prostitution. As Alexia Bloch points out, "severe economic restructuring in Eastern Europe and the Former Soviet Union … created a context in which sex work was one of the few means for young women to earn a living that would support both basic household needs and growing consumer desires."[114] Fengler says to Philip: "Welcome to reality" ("Willkommen in der Wirklichkeit").[115]

Wilke is not a caricature capitalist. Actor Henry Hübchen's facial expressions and gestures elicit our sympathy. Moreover, a sympathetic aspect of the character is brought to the fore when Wilke reveals that he speaks Polish. The implied significance of this is that Beata does not exist solely as a body for Wilke. Nevertheless, *Lichter* suggests that prostitution is demoralising. This is explicitly expressed by Beata's hangover in the scene at daybreak where Beata and Monika walk on the street to a taxi.

Lichter focuses attention on the anxiety about day-to-day survival in neoliberal Germany in the final storyline involving Ingo Mertens (Devid Striesow) and Simone (Claudia Geisler). Ingo has moved from western Germany to Frankfurt an der Oder to run a discount mattress store, but he finds his limits in the post-unification East. His promotional campaign misfires and he is battered down by the economic gloom of Frankfurt an der Oder, the self-centredness of the town's residents, and his faulty business plan. Ingo has brought with him his own faulty assumptions, which are expressed in his pithy sayings. For example, "20 per cent unemployment. What do you think they do all day? Well? Lie around in bed. Another reason to have a good mattress" ("20 Prozent Arbeitslose. Was meinen Sie, was die den ganzen Tag machen? Na? Liegen im Bett. Schon wieder ein Grund für eine gute Matratze"). Ingo delivers one of his mattresses to an apartment in a multistory housing complex and removes the old mattress. Ingo takes the old mattress to a makeshift rubbish dump the edge of a river. *Lichter*'s use of 'terrain vague' is an indication that his ailing mattress store is in its final stages. Quite probably, Ingo is an attenuated form of the modern entrepreneur he was when he first moved to Frankfurt an der Oder. Yet *Lichter* also portrays Ingo as inflexible,

[113] Kean Birch and Vlad Mykhnenko, "Introduction: A World Turned Right Way Up," in *The Rise and Fall of Neoliberalism: The Collapse of an Economic Order?*, ed. Kean Birch and Vlad Mykhnenko (London and New York: Zed Books, 2010), 10.
[114] Alexia Bloch, "Victims of Trafficking or Entrepreneurial Women? Narratives of Post-Soviet Entertainers in Turkey," *Canadian Woman Studies* 22, nos. 3-4 (2003): 152.
[115] "Willkommen in der Wirklichkeit" is the film's tagline.

and his thick glasses signal myopia (Dimitri is a parallel character with his myopic focus on crossing the Oder). Ingo leaves at least one brutalised and mistreated person in his wake: Milena (Aleksandra Justa), a Pole employed under the table in Ingo's office, is fired when she asks to be paid. This 'flexibility' is a form of economic violence, which is inevitable in the absence of contracts. Nevertheless, Ingo regains part of our understanding and sympathy when the franchiser takes his entire stock of mattresses away. *Lichter* explores how Ingo deals with the loss of his mattress store, and poignantly depicts his downward spiral, loss of self-respect and humiliation as he fails to negotiate the new economy. The storyline ends with Ingo disappearing off into the night, the glowing McDonald's restaurant sign in the distance. This illustrates the loss of local specificity in postunification Frankfurt/Oder.[116] Moreover, both the failed mattress store and McDonald's are franchises. One might see the golden arches as an ironic 'distant light' of economic success which has eluded Ingo.

Here I want to suggest that the influence of the new financial trends and structures of the German film industry, which I discussed in my introductory chapter, led to deletion of a scene which made the film less sympathetic to the unemployed in the final edit. Clearly the notion of 'personal responsibility' (*Eigenverantwortung*), which underpins Hartz IV, is rejected by this film. Simone is engaged by Ingo for a promotional campaign. However, the price is fairly high in terms of dignity, as she must wear a mattress costume and walk around a socially deprived zone. Despite Simone's entrepreneurial attitude, she is left in the same situation at the end of *Lichter* as she is at the beginning. The apologists of neoliberal doctrine overplay the porosity of the boundary between unemployment and employment.[117] Moreover, the deleted scene on the special features of the DVD, which shows Simone as she sits day after day in the waiting room at the employment office, reinforces the view that wider social forces have plunged Simone into unemployment.[118]

In order to illustrate how *Lichter* depicts the increasingly callous and uncommitted society, I want to analyse the sequence based around Ingo's search for credit. The sequence consists of fifty-four shots and contains a number of ellipses. Schmid's emphasis on windows and window frames (shots photographed through glass panes) in the first half of the sequence

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[116] This places the episode in the context of the economic system. On this point see Anke S. Biendarra, "Ghostly Business: Place, Space, and Gender in Christian Petzold's *Yella*," *seminar* 47, no. 4 (September 2011): 472-73.
[117] Foucault, *The Birth of Biopolitics*, 139. Foucault shows that the neoliberal 'Freiberg school' does not see unemployed persons as social victims. He quotes archconservative thinker Wilhelm Röpke; in Röpke's analysis, the unemployed are "workers in transit between an unprofitable activity and a more profitable activity."
[118] Schmid elaborates on Simone's situation on the special features. See Hans-Christian Schmid, "Audiokommentar des Autors und des Regisseurs," *Lichter*, DVD, dir. Hans-Christian Schmid (2003; Hamburg: Universal Pictures Germany, 2003).

speaks volumes about the psychological, structural and institutional barriers Ingo and Simone face. As the sequence progresses, with editing by Bernd Schlegel and Hansjörg Weißbrich, Godfrejow weaves to and fro with the camera, and catches the characters from multiple angles. All of this captures Ingo's disorientation and panic. The sequence opens with a medium shot of Simone, viewed through the glass door of Ingo's mattress store. Simone knocks, and the ensuing long shot reveals Ingo asleep on a mattress on the floor. Ingo clambers out of bed as the camera moves in shakily. This is followed by a medium shot of Simone, who looks disappointed. In the subsequent shot, Ingo approaches the camera and unlocks the door. The next shot is a close-up of Simone. Ingo opens the door and Simone asks if she should come back. In a countershot Ingo says that he has just overslept. The ensuing shot is a close-up of Simone.

The sequence jumps to a shaky moving two-shot of Ingo walking up the path at the chamber of commerce, with Simone lagging behind (it is symbolic that they do not walk next to each other). The ensuing panning shot shows Ingo and Simone, seen through the main doors. Ingo touches his hair in a smoothing gesture and says that he senses it will be a good day. Ingo and Simone enter the building and become silhouetted. Ingo exits frame left and someone goes out the main doors. The ensuing two-shot reveals Ingo and Simone, viewed from the rear, walking down a corridor. They pass by closed doors as they go into the light which streams in from the outside. This 'tunnel of light' moment suggests that Ingo will secure the credit, yet this is a misplaced hope, and links back to the architextuality of *Lichter*. The subsequent low-angle medium shot shows Ingo in front of a door. After Ingo knocks and goes in, there is a swish-pan to Simone, who sits down in a chair across from the office. The swivel connects Ingo and Simone and reminds the spectator of an earlier swish pan in which the two employees from the manufacturers carry the entire stock away. Thus, Schmid seems to be signalling to the spectator that Ingo will not get the loan.

The next series of shots in the sequence depict Gunter Petzold's secretary brushing Ingo off. The film provides a low-angle medium close-up of Ingo, who stands in the corner, close to the walls. Petzold's secretary (off-camera) says in an uninvolved voice, "He said he's not coming in today at all" ("Er hatte gesagt, er kommt gar nicht herein"). Ingo asks for clarification. The ensuing high-angle medium shot shows Petzold's secretary, who says, "That's what I've tried to explain the whole time. He's not coming in today" ("Das hab' ich die ganze Zeit versuchte zu erklären. Er kommt nicht mehr, heute nicht mehr"). The succeeding low-angle medium close-up shows Ingo, still in the corner. He protests that he has an appointment. Ingo has to push his heavy glasses up. Petzold's secretary (off-camera)

repeats that her boss is not coming in. Ingo asks her if she can at least let him know whether his credit application is being worked on. Petzold's secretary (off-camera) answers that she cannot give out information. A medium shot of Simone, viewed through glass, is followed by a low-angle medium shot of Ingo. The camera pans right with Ingo as he moves into a low-angle close-up. He says that he has time in the afternoon. Petzold's secretary (off-camera), exasperated, says that she cannot make another appointment till next week. The subsequent shot is a medium close-up of Ingo, in profile facing right, seen through glass. The camera tilts up as he moves toward the door. Cut to Simone (medium shot) viewed through glass. Ingo opens the door, and the sequence cuts to a low-angle long shot of Simone in the corridor. The midmorning sun continues to stream in the windows. Simone gets up and the camera tilts up with her and Ingo leaves the office. The audiovisual close-ups bring Ingo closer to the spectator as he is slowly stripped of his delusions, dignity and self-respect. Moreover, the character of Petzold's secretary can be understood as a symptom of an increasingly callous society.

The sequence progresses to shot-reverse-shot coverage as Ingo smokes outside the chamber of commerce. Simone suggests that he open a snack bar as noisy vehicles drive down the nearby road. The sequence cuts to a high-angle American shot of Ingo and Simone, in profiles, seen through the main doors. Ingo retorts that the snack stand idea makes no sense, while denigrating the city's populace. The next shot is a right-angled camera view (medium close-up) of Simone and Ingo, viewed from the other side. Simone looks at Ingo sadly and reproachfully, but she accepts his rudeness. There is a fast zoom (which removes Ingo and Simone from the frame) to a medium shot of a fleeing figure. Ingo yells that it is Petzold.[119] The use of the telephoto zoom lens compresses space and produces the impression of a documentary film. The ensuing high-angle American shot shows Ingo walking quickly to the right behind Simone, the camera panning with him. The next shot is a panning, cut-off view of Petzold (Michael Gerber), briefcase in hand. Petzold becomes obscured momentarily by a window frame. The sequence cuts to a medium shot of Ingo – the camera follows him, capturing his back as he chases after his last economic lifeline (which again stresses the documentary feel). The camera pans right to record Petzold as he crosses a footpath in the midground. There is a fast zoom to a very shaky medium shot of Petzold. Ingo calls after him. The ensuing medium shot shows Ingo running along the edge of the busy road. The

[119] The name is a clear homage to Christian Petzold (that is, Schmid names his cold-blooded capitalist after a fellow independent, left-wing filmmaker).

subsequent two-shot shows Petzold walking quickly to the left and Ingo looking both ways. Ingo hurries up to Petzold and tells him his name. The sequence cuts to a two-shot in the middle of a car lane. The camera pulls back in the ensuing two-shot and Ingo unfolds his newspaper clipping. He implores Petzold to remember the opening of the mattress store. Petzold says, "What's this all about?" ("Was geht's denn?"). In the subsequent moving close-up, Ingo says that he has to speak with Petzold. There is a medium fast zoom out (as they walk) to a two-shot and Ingo says, "I have a small problem with my store" ("Ich hab' ein kleines Problem mit meinem Laden"). The sequence cuts to a new two-shot and Petzold says, "Don't be cross with me, I have to be away now" ("Seien Sie mir nicht böse, jetzt muss ich weg"). The camera tilts down to the briefcase in Petzold's hand and the newsprint clipping in Ingo's hands. Petzold's briefcase is another sign of the economic success that has eluded Ingo.

Petzold asks Ingo to make an appointment as the camera tilts up to a medium shot of Petzold. The next shot is a close-up of Ingo, who says that he has tried for days to get an appointment with him. The ensuing two-shot shows Ingo and Petzold moving to the left. Simone is glimpsed (out of focus) in the background. The images of Ingo crossing the motorway symbolise that the character has crossed the border into a zone of vulnerability. Ingo says to Petzold, "It's about my life!" ("Es geht um meine Existenz!"). The subsequent two-shot shows Ingo and Petzold in a parking lot. The threat of social death causes Ingo to manoeuvre himself between Petzold and his car, and he tells Petzold that his store could close. The sequence cuts on dialogue as Petzold says, "Please be so kind and let me get to my car" ("Seien Sie bitte so freundlich und würden Sie mich an meinen Wagen lassen"). The camera moves back out and Ingo moves aside. Petzold bends forward and unlocks his car. A cutaway shows Simone looking screen left into off-screen space. The sequence returns to a two-shot showing Petzold getting into his car and Ingo moving to the right.[120] The sequence suggests that there is no more room for understanding and empathy in this world. Furthermore, the graffiti, drab exteriors, and sprawled out urban space almost devoid of people (except in cars) reinforce the idea that something is amiss in civic society. As mentioned above, *Lichter* can be seen as a kind of anticipation of the Hartz IV Laws of 2005 (the violation of the social contract).

[120] The ensuing sequence reveals that Gunter Petzold has a good financial explanation for his haste – he is meeting the investors and architects in Słubice (that is, Ingo's plotline is counteracted by the plotline involving the German-Polish textile factory).

The sequence jumps to a high-angle shot of Ingo's Audi 100 and trailer (driven by Simone with Ingo in the passenger seat) as it comes to a stop and then shot-reverse-shot coverage between Ingo and Simone from the car's backseat with a shallow depth of field. Simone is sorry she did not manage to keep a job for more than two days and asks Ingo to get in touch if he needs anyone. Simone offers Ingo a place to stay overnight, but he resists the offer. The ensuing medium close-up (panning) shows Simone as she opens the door of her Opel Corsa automobile, casting a final glance in Ingo's direction, and exiting the bottom of the frame. The sequence concludes with an out of focus shot of Ingo. The far plane goes out of focus and Ingo comes into sharp focus – Ingo pushes his drooping glasses up.

To summarise, the example sequence emphasises the loneliness of people under neoliberalism. The sequence addresses the problem of "forced mobility" ("erzwungene Mobilität")[121] in transit places. Ingo is in constant motion in *Lichter*, doomed always to be chasing elusive goals (despite the fact that these are fairly modest goals). But the sequence is much more than a documentary-style study of individual failure and poor performance. The actions of the franchiser and the callous indifference of Gunter Petzold show that the economic system is working against Ingo.

Im Angesicht des Verbrechens* / *In the Face of Crime (Dominik Graf, 2010)

Dominik Graf is a veteran filmmaker who has received encomiums from critics, filmmakers and audiences. For instance, German film journalist and critic Rüdiger Suchsland writes,

> For nearly 30 years Graf, born in 1952, has been regarded as one of the best German directors. Cinematically, he was often ahead of his time (Seit fast 30 Jahren gilt der 1952 geborene Graf als einer der besten deutschen Regisseure. Filmisch war er seiner Zeit oft voraus).[122]

Marco Abel writes that Graf is primarily interested in the development of one particular genre: the police thriller or 'policier.'[123] Christian Petzold (born in 1960) and Christoph Hochhäusler (born in 1972) have expressed admiration for Graf, and the three directors had

[121] Negt, "Arbeit und menschliche Würde," 91.
[122] Rüdiger Suchsland, "Russen, Juden, Mafia und die Gewalt in Berlin," *Telepolis*, 27 April 2010, accessed 30 May 2012, http://www.heise.de/tp/blogs/6/147512. For another positive review of Graf's police and gangster serial *Im Angesicht des Verbrechens*, see Julian Hanich, "Eine Stadt sucht ein paar Mörder," Der Tagesspiegel, 23 February 2010, accessed 24 July 2012, http://www.tagesspiegel.de/medien/kritik-eine-stadt-sucht-ein-paar-moerder/1688788.html.
[123] Marco Abel, "Yearning for Genre: The Films of Dominik Graf," *Cine-Fils: Cinephile Interview Magazine*, March 2010, accessed 11 June 2012, http://www.cine-fils.com/essays/dominik-graf.html.

an e-mail dialogue in 2006.[124] As Abel points out, their thirty-page exchange was published in the sixteenth issue of the German film magazine *Revolver*.[125] Petzold and Hochhäusler undertook a close-textual analysis of a scene from one of Graf's audiovisual texts for Alexander Kluge's 658-minute DVD project on the 2008-2009 global financial crisis - *Früchte des Vertrauens* (Germany, 2009).[126] Implicit in their analysis is a belief in Graf as an important director.

Graf's *Im Angesicht des Verbrechens*[127] takes an incisive and critical look at the effects of neoliberal globalisation and the collapse of ultra-modern capitalism. However, the mini-series falls short in its analysis. This contradiction lies with the simplifications and distortions that stem from the profit imperative and in Graf's outlook on society, which is a mixture of optimism and pessimism. Although I will refer to the whole of the series, the focus of this section is mainly on the sixth episode of Graf's serial, "Rosen fallen vom Himmel / Roses Falling from Heaven."

I would now like to provide an analysis of *Im Angesicht des Verbrechens*' key characters and its system of relationships.[128] Kathrin Rothemund argues that Dominik Graf's mini-series *Im Angesicht des Verbrechens* crosses the boundaries of the crime genre of German television in various ways, including "multiple interwoven and interacting story arcs" and "a high number of dominant and developing round characters."[129] Rothemund emphasises that there is a shift away from the focus on crime towards "character based-narration accompanied with a more complex emotional attachment."[130]

The serial's central character is the Berlin police officer Marek Gorsky (Max Riemelt), who is the son of Baltic-Jewish immigrants.[131] The Latvian born police officer is integrated in two particular social worlds: the police milieu (the 'family' of Police Unit Six of

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[124] The co-production of Graf, Petzold and Hochhäusler under the title *Dreileben* (Germany, 2011) eventuated from this e-mail dialogue.
[125] Abel, "The Cinema of Identification Gets on my Nerves: An Interview with Christian Petzold," *Cineaste* 33, no. 3 (Summer 2008), accessed 15 December 2009, http://www.cineaste.com/articles/an-interview-with-christian-petzold.htm.
[126] "Rekonstruktion eines Polizeiverhörs in der Dauer einer Zigarettenlänge, Filmkommentar von Christian Petzold and Christoph Hochhäusler zu einer Filmszene von Dominik Graf," dir. Christian Petzold and Christoph Hochhäusler, DVD III/chapter 22, *Früchte des Vertrauens*, dir. Alexander Kluge (Germany, 2009).
[127] It should be noted that the series was premiered at the 2010 International Film Festival in Berlin (the Berlinale), then shown in sequences of two on a Franco-German tax-funded public network (Arte), and then on a German tax-funded public network (ARD/Das Erste).
[128] This system comprises around 150 speaking parts.
[129] Kathrin Rothemund, "Facing Complex Crime: Investigating Contemporary German Crime Fiction on Television," *Northern Lights* 9 (2011): 134.
[130] Rothemund, "Facing Complex Crime," 138-139. Graf's serial might be seen as an example of a "group-dynamic film." See Tröhler, "Multiple Protagonist Films," 463.
[131] Writer Rolf Basedow's decision to make the protagonist Jewish could well have been part of a sense of moral debt or 'Vergangenheitsbewältigung' (the attempt to come to terms with the past).

Charlottenburg) and the religious crime family - although he is called a ‘Mussar’ (trash) by some of his family, who see him as a traitor. One might also discuss a two-protagonist structure, as Gorsky has an east German partner, Sven Lottner (Ronald Zehrfeld). One of the properties of Lottner’s character is his ambition: Lottner wants to catch a few of the high-ranking gangsters who live in the ‘new Berlin.’ Gorsky’s sister Stella (Marie Bäumer) is married to one of these high-ranking gangsters, the Russian mafioso Mischa (Mišel Matičević). Stella is the boss of the “Odessa” restaurant and lives in the glamorous district of Halensee, but she wants to be more than the beautiful woman by Mischa’s side. Mischa has business and friendship affiliations with Sergej Sokolov (Georgii Povolotskyi), kingpin of the illegal cigarette trade. Mischa’s criminal group wants to set up an illegal cigarette machine in Berlin’s hinterland. Mischa wants save his marriage, and to end the brutal clan conflicts of the criminal milieu, but rival mobster Andrej (Mark Ivanir) wants to take over the illegal cigarette trade. Kapo Joska Bodrov (Marko Mandić) wants his boss Andrej to support his arrested ‘brigade’ with the ‘Abschtschjak’ (the crime group’s slush fund), but Andrej violates the collective code of the Russian mafia when he advises Joska to find replacements. Joska confides his more hazardous plans to his Polish girlfriend Katarina (Karolina Lodyga), including his plan to hire a specialist team from Russia to kill Mischa, and then to kill Andrej if he refuses to pay the ‘Abschtschjak.’ Bruno Hollmann (Uwe Preuss) and Sabine Jaschke (Ulrike C. Tscharre) are traitors in the police force, who take part in the machinations of Andrej’s crime group. Jaschke wants her lover and accomplice Hollmann to leave his family, but he is too attached to his children. Anja Kirchner (Carmen Birk) is a recently divorced policewoman who works alongside Gorsky and Lottner in Unit Six of Charlottenburg – they have threesome sex in the very first episode. The young Ukrainian woman Jelena (Alina Levshin) appears naked in a lake in the very first scene of the serial. Deep under water Jelena sees Gorsky’s face and, in voice-over, recounts the prophecy of her grandmother: “… you will see the man you love under water” (“… unter Wasser siehst du den Mann, den du liebst”). Jelena and her friend Swetlana (Katja Nesytowa) want to work in Berlin, but they are deceived by procurers under Andrej’s command and sold to the pimp Kolja (Sascha Alexander Gersak). In addition to the characters in the main story time, there is the remembered one of Grischa – Gorsky and Stella’s older sibling – who was shot on the streets by his business partner Sokolov. Grischa and Sokolov ran a cigarette smuggling ring in Poland. The criminal enterprise was financed by the shoemaker, Uncle Sascha (Ryszard Ronczewski). In the main story time, Uncle Sascha serves as mentor to both Gorsky and Stella, and over the course of the plot the spectator learns that Uncle Sascha is the highest

ranking gangster.[132] Graf introduces many other minor characters with details that make them stand out (for example, the Russian gangster Juri, who plays with World War II toys).

There is a gap in the fictional world: the narrative does not explain how the Gorsky family survived Nazi Germany's genocidal expansion to the east, but the issue is alluded to in the third episode.[133] After Lottner asks Gorsky if his family is involved in the plan to raid a warehouse, Gorsky reminds his partner of his confession that he could have chosen a life as a gangster:

> GORSKY: I told you I could've ended up on the other side. Some things I can't even tell my partner (Ich hab' dir gesagt, ich hätte auf der anderen Seite landen können. Du bist mein Partner, aber mehr erfährst du nicht).
>
> LOTTNER: Oh, come on. Violin music's gonna start in a second. I get it. Your family story's a real tear-jerker (Jetzt hör auf, komm doch nicht gleich wieder mit der Schicksalsmelodie! Mann, die Stehgeigerei, die kenn' ich schon, wenn's um dein Zuhause geht).

This gap resembles the absences in the films of the 'Berliner Schule.'

Graf's film assuages public fears about the increasingly pronounced economic and political influence of the East European mafia.[134] For example, in the final episode Uncle Sascha ends the violent infighting between the two criminal groups; Andrej accepts Sascha's pronouncement, which gives him control of prostitution, drugs and extortion operations. Sascha tells him to stay well away from the serious business in Stella's criminal structure. Thus, the old 'good' patriarch restores order, thereby reducing anxiety about 'the Slav.' Furthermore, the State Investigation Bureau arrests the criminal group. Again, this assuages fears about 'the Slav.' Oliver Schmidtke argues that stories about East European crime in the German media are dichotomous: on the one hand they are rational debates, and on the other they also resonate with "historical memories and representations of the divide between the

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[132] While the Gorsky family came to Berlin from Riga, Latvia, the family's old friend Uncle Sascha is a Jew from Odessa.

[133] Bernhard Press writes that some Baltic Jews "saved themselves by going underground; others returned to their homelands after the war from German and Soviet concentration camps, as well as from places all over the USSR to which they had been deported or to which they had fled." See Press, *The Murder of the Jews in Latvia, 1941-1945*, trans. Laimdota Mazzarins (Evanston: Northwestern University Press, 2000), 22.

[134] German newspapers and magazines have reported on the influence of the East European mafia. See, for example, Christian Tenbrock, "Das globalisierte Verbrechen: Menschenhandel, Drogen, gefälschte Produkte: Die Kaufleute der Unterwelt überwinden alle Grenzen," *Zeit Online*, 28 June 2007, accessed 19 June 2012, http://www.zeit.de/2007/27/Glob_-Kriminimalit-t.Tenbrock writes, "With every investment in the legal economy, the economic and political influence of the criminal milieu also grows" ("Mit jeder Investition in die legale Wirtschaft wächst auch der ökonomische und politische Einfluss des kriminellen Milieus"). Tenbrock also highlights the structural similarities between global capitalism and shadow economies.

civilised West and the uncivilised Slavic world."[135] Schmidtke's argument is that the threatening image of the East European 'other' has survived Hitler's 'Push to the East' (*Drang nach Osten*). The German newspaper *Die Welt* has reported on the increase in car thefts in the wake of the eastward extension of the Schengen area, and suggests that the boundaries of the East European crime zone have moved further west.[136] German newspapers report that Berlin is a major international hub of the Russian mafia.[137] *Im Angesicht des Verbrechens* depicts the 'infiltration' of ethnic groups from the former Soviet republics and the Balkans. Even though *Im Angesicht des Verbrechens* is a conservative text, one should not discount the serial's progressive elements, such as its attempt to understand the new relationship between Germany and Russia.[138]

Although *Lichter* and *Im Angesicht des Verbrechens* cast critical looks at the proprietor class, Graf's serial offers a more conservative view. For example, Werner Wilke (Henry Hübchen) in *Lichter* and Heinrich Lenz (Bernd Stegemann) in Graf's serial are connoted differently: Lenz, who appears in five of the ten 50-minute episodes, enjoys a carefree life of orgies, champagne, caviar, vodka and cocaine. He has earned vast sums from the robbery of his own lorries and lives in a luxurious villa in Dahlem. Lenz is judged as being fat and likes to take cell phone photographs of female migrants trafficked from the former Soviet republics. The trafficked Ukrainian Jelena is severely beaten and thrown off a train when she refuses to respond to Lenz's unwanted sexual advances. Despite this, Lenz lacks toughness. Here I am suggesting that Graf contrasts the 'hard bodies' of Mischa and Andrej (the high-ranking Russian gangsters)[139] with the soft body of the corrupt German industrialist.[140] Lenz has a heart attack when he takes Jelena on a shopping tour, and he falls apart as he journeys to the East.[141] The General from the defunct Red Army in *Im Angesicht*

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[135] Oliver Schmidtke, "The Threatening Other in the East," in *Germans, Poland, and Colonial Expansion to the East: 1850 Through the Present*, ed. Robert L. Nelson (New York: Palgrave Macmillan, 2009), 189.

[136] Martin Lutz, "Autodiebstähle stiegen mit der Grenzöffnung," *Welt Online*, 19 April 2010, accessed 31 July 2012, http://www.welt.de/politik/deutschland/article7250644/Autodiebstaehle-stiegen-mit-der-Grenzoeffnung.html.

[137] See, for example, Tanja Buntrock, "Berlin ist Zentrum der Russenmafia," *Der Tagesspiegel*, 1 November 2008, accessed 31 July 2012, http://www.tagesspiegel.de/berlin/kriminalitaet-berlin-ist-zentrum-der-russenmafia/1828756.html.

[138] Note the German-Russian festival and Russian Film Week held every year in Berlin. Both events are sponsored by the natural gas firms GAZPROM Germania and Wintershall. See Deutsch-Russische Festtage (website), accessed 21 June 2012, http://www.drf-berlin.de/; and Russische Filmwoche (website), accessed 21 June 2012, http://www.russische-filmwoche.de/.

[139] Both men are *vory v zakone* (thieves-in-law), denoted by the sets of stars tattooed above their hearts.

[140] The themes in Graf's serial provide an interesting contrast to Susan Jeffords' work *Hard Bodies: Hollywood Masculinity in the Reagan Era* (New Brunswick: Rutgers University Press, 1994).

[141] After an orgy with six Ukrainian prostitutes, Lenz snoozes with an empty bottle of vodka in his hand; Lenz's train crosses a bridge, moves through the 'terrain vague' of decaying stations and arrives in Kiev; a border customs official welcomes Lenz to the Ukraine; three soldiers help Lenz to his feet and bring him to the control

des Verbrechens is in control of the project to set up an illegal cigarette machine in Germany.[142] This is a conservative view that German industrialists are falling into the trap of hedonism.

On the other hand, Lenz's storyline attempts to draw connections between the political establishment, foreign exchange and financial flows and the trafficking in human beings. Lenz is shown to have intimate links to the Russian mafia and top state leaders, characterised by the police commissioner Nico Roeber as "the classic relationship between underworld, politics and economy" ("die vertraute Beziehung zwischen Halbwelt, Politik und Wirtschaft"). However, the serial's focus on Lenz's sordid encounters detracts from the critique of the socio-economic system.

In the last part of episode six, "Rosen fallen vom Himmel," Graf explores the economic wastelands of the 'new Europe,' but I contend that Graf is primarily interested in the exoticism of the East. By way of illustration, I want to analyse the sequence set in the austere, brutalist-modernist Dorohusk railway terminal at the external border of the EU (between Poland and the Ukraine). Gorsky and Lottner's observation of Lenz has come to an end. While waiting, Gorsky meets a Ukrainian prostitute. Graf's serial often uses 'non-place' settings (the Schlangenbader residential complex,[143] for example) and 'terrain vague' settings (the abandoned industrial plant near Berlin, for example) to locate crime. My supposition is that the border station at Dorohusk is a mixture of the two concepts 'non-place' and 'terrain vague'; there are signs of wear and tear (cracks in the ceiling and puddles), and the functional space is breached by the characters. The sequence, which is edited by Claudia Wolscht, consists of sixty-nine shots and begins with a flash of white and a dull beat on the soundtrack. Graf's cinematographer, Michael Wiesweg, films an establishing shot of the train station. The next shot is a low-angle two-shot inside the station: Dolly (Janina Rudenska) and another Ukrainian prostitute are on a bench. Dolly is smoking, cradling the other woman's head in her lap. Dolly leans over and puts out her cigarette on the floor (the camera tilting with her). She slaps the other prostitute, who sits up. After an oblique long shot of Gorsky and Lottner, who are on the opposite bench, there is a long shot of the six prostitutes. The camera tilts up

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zone; there an official stamps Lenz's passport; Lenz is helped to walk outside by a group of mafiosos and Lenz vomits between two black Mercedes-Benz S-Klasse vehicles.

[142] The Russian General (who connotes a regional warlord) is a former 'hard body.' Note that the Polish investor Borowiak in *Lichter* is also firmly in control of the project. See Kristin Kopp, "Reconfiguring the Border of Fortress Europe in Hans-Christian Schmid's *Lichter*," *The Germanic Review: Literature, Culture, Theory* 82, no. 1 (2007): 51.

[143] The West Berlin residential complex, where Kolja keeps Jelena and Swetlana, is situated on a nearly 600-meter-long autobahn tunnel.

to a gallery occupied by a quartet of musicians. The sequence returns to the Slavic women and Dolly lights up another cigarette. Cut to a two-shot: Gorsky teases Lottner: "It's the police life you wished for" ("Hast du dir nicht so das Polizistenleben gewünscht?"). Cut to a medium shot of Dolly. Gorsky (off-camera) continues: "Foreign lands, pretty girls" ("Fremde Länder, schöne Frauen"). The example sequence connects back to the scene where the east German Lottner confesses to Gorsky that had the Wall not come down he would be a spy today. Thus, the sequence strips Lottner of his James Bond illusions. There is a two-shot of Lottner and Gorsky, and a medium fast zoom in. Gorsky punches Lottner in the ribs and says, "I was supposed to hit you when we got here" ("Ich sollte dir noch eine reinziehen, wenn's so weit ist"). The ensuing long shot (panning) shows the prostitutes with the group descending the stairs in frame right. The next seven shots depict the prostitutes beckoning to Lottner, who runs over to the women. A low-angle shot reveals Dolly gazing at Gorsky. Music by Sven Rossenbach and Florian Van Volxem cuts in here and excites an anxious feeling in the spectator. There is a medium-fast zoom in, changing from a wide scope to a medium shot of Dolly. The ensuing shot is a medium close-up of Gorsky. There is a medium-fast zoom in, ending on an extreme close-up. There are flashbacks from Gorsky (he rides on the back of his brother's motorcycle; they travel across bare fields). Three shots of Lottner dancing with the prostitutes are intercut with two close-ups of Gorsky, followed by a medium shot of Gorsky. Dolly (off-camera) says, "Watch out. I'll steal your pants" ("Pass auf, dass ich nicht deine Hose klaue!"). A shot-reverse-shot arrangement is punctuated with shots of Lottner's exuberant dancing. Dolly says to Gorsky, "I already smoked all your cigarettes" ("Deine Zigaretten habe ich schon alle geraucht"). Dolly waves the two cartons of cigarettes through the air and smiles. In a medium close-up, Dolly points to herself and says, "I'm Dolly" ("Ich bin Dolly"). The next shot is a medium close-up of Gorsky, followed by a reverse-shot of Dolly. The following line of dialogue underscores the idea that life in the 'new Europe' is hard, aggressive and impoverished. "I need a guardian" ("Ich brauche ein Beschützer"), she tells Gorsky.

The sequence jumps to Dorohusk station's driveway. A long shot shows Gorsky and Dolly walking towards the screen. She takes a gulp from a bottle of vodka and then hands the bottle to Gorsky. Dolly asks Gorsky what he and his friend are doing in Dorohusk, and a slow counter clockwise camera pan follows the two. Gorsky says, "Didn't he tell you?" ("Hat er dir das nicht erzählt"). As the two move toward a row of trees in the background, Dolly replies, "You're after the fat guy. You're police officers" ("Ihr seid hinter den Dicken her. Ihr seid Polizisten"). Dolly says she could tell Gorsky a lot. The camera zooms in on Dolly's face

as she says, “It depends on what you’re paying” (“Komm drauf an, was du zahlst”). There is another medium-fast zoom in the subsequent low-angle shot. Gorsky says, “Are we talking about money?” (“Du willst mit mir über Geld reden?”). The ensuing shot is a medium close-up of Dolly, who replies, “Aren’t we always talking about money? If it’s not about love?” (“Reden wir nicht immer über Geld? Wenn es nicht die Liebe ist?”). The next shot is a low-angle medium close-up of Gorsky. The sequence cuts on dialogue as Gorsky says, “I’ll tell you straight, my friend and I don’t have any money” (“Ich sag’ dir, wie es ist: Ich hab’ kein Geld, und mein Freund auch nicht”). Dolly turns her head into profile facing left, backs off, and turns her head into profile facing right. Dolly looks at Gorsky as her expression becomes serious. The sequence diverges from shot-reverse-shot coverage with its cut to a space at the side: the low-angle two-shot frames both Dolly and Gorsky together with a void between them. The subsequent shot shows Dolly kissing Gorsky on the cheek. The sequence returns to a low-angle reverse-shot. Dolly momentarily obscures Gorsky as she moves to the right. Dolly exits frame right – Gorsky watches her go and looks down. Graf shows the spectator that Dolly inhabits a grey area; she is portrayed as a composed and confident prostitute who is trying to carve out a living in the ‘new Europe’ and yet one assumes that she was a victim of enslavement by trafficking groups. Moreover, Graf’s stylistic devices invest the sequence with a degree of exoticism.

In the sequence’s climactic segment, which is composed of thirteen shots, Dolly whispers to her colleagues and the band that Lottner does not have any money. One by one the women move off, and only Lottner is dancing. Lottner sits down next to Gorsky and says, “What burst their bubble all of a sudden?” (“Kannst du mir sagen, wieso die Siefenblase eben geplatzt ist?”). Here the east German is depicted as friendly and naïve. Thus, *Im Angesicht des Verbrechens* still uses a number of clichés. Dolly can be considered as an embodiment of Gorsky’s mistrust of Jelena. As noted in Chapter One, there has been an erosion of trust with shift from ‘finance capital’ to late capitalism. Dolly is a counter-example to Jelena. The former is tough and wants to convert what she knows about Lenz into tradable currency, whereas the latter is looking for true love and resists prostitution. I would argue that Graf’s serial is more effective than *Lichter* in establishing a link between cheap cigarettes and Eastern European prostitutes. In the larger narrative of Graf’s serial, Berlin is shown as a trading place for women and cigarettes. Nevertheless, Graf is more interested in the exoticism of the East. In addition, the buddy-movie dynamic overwhelms the wider context. As Michael

Ryan and Douglas Kellner point out with regard to buddy films, women "are in secondary roles; the real romance is between the men."[144]

Conclusion

In summary, humanity and complexity are restored to the people in both films. For example, *Lichter* restores humanity to unemployed people with a complexity that is often overlooked on the large screen and television. *Lichter* deals with everyday life and normality and speaks to the personal difficulties of the characters in contemporary neoliberal society. *Im Angesicht des Verbrechens* deals with a less ordinary social stratum, presents heroes, and has a certain grandiose form and content.

The distant lights of *Lichter*'s English title represent the elusive promise of financial success and a better life in the West. The West however (whether of Berlin itself or post-unification East) is shown to be suffering the social dislocations brought about in part by neoliberal policies. Schmid's film is political in its scrutiny of neoliberal doctrine, in which capital has the freedom to cross borders, but labour does not. *Lichter* juxtaposes the German company's plans to set up business in Poland to take advantage of labour made cheap by economic collapse with Anna and Dimitri's illegal economic migration from the Ukraine in search of better financial prospects. Schmid indirectly critiques the 'everyone for themselves' mentality of neoliberalism (and the erosion of the European welfare state) by presenting a narrative with multiple protagonists whose seemingly disparate lives are in fact profoundly connected.

Some aspects of Graf's mini-series *Im Angesicht des Verbrechens* transcend the conventions of the police thriller. The multiple plotlines and the many sharply-drawn secondary characters as well as moments of unease, which are rendered in silences and omissions, take Graf's serial beyond the mainstream. However, the acclaimed director's handling of serious subjects such as sex trafficking and organised crime is superficial and capable of a conservative reading in its perpetuation of Western stereotypes and fears about the 'uncivilised' East. Graf, more or less, uses the 'terrain vague' of borderlands and derelict urban spaces as a gritty backdrop for crime investigation in this grandiose series.

[144] Michael Ryan and Douglas Kellner, *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film* (Bloomington and Indianapolis: Indiana University Press, 1988), 150.

It is to a more serious consideration of border crossings and the political issues of East and West to which I now turn. *Milchwald*, a transformed version of the story of Hansel and Gretel, shows the East to be a place of both danger and potential refuge before, finally, offering the circularity of the horror film rather than the happy end of the fairy tale. In *Novemberkind*, the East represents the exotic to the west German would-be writer Robert.

Chapter Three
East and West - *Milchwald* (2003) and *Novemberkind* (2008)

In this chapter I analyse two graduation films: Hochhäusler's *Milchwald* (a film from the younger generation 'Berliner Schule'); and Schwochow's *Novemberkind.* As Martine Floch has pointed out, Hochhäusler, like Hans-Christian Schmid, is interested in the German-Polish borderland, less for its exoticism than to record the National Socialist legacy and depict the movement of people under globalisation.[145] Hochhäusler uses disordered female behaviour as a form of social critique. Schwochow, an east German filmmaker, portrays the attempt by a west German to record a story from the 'exotic' east. This west German character, Robert (Ulrich Matthes), can be understood metonymically – as a reflection of contemporary fears about the status quo in German neoliberal society. In one film characters are in search of lost children, and in the other a character is in search of her parents, but whereas *Milchwald* is difficult, *Novemberkind*'s exploration and analysis is more accessible.

Milchwald / This Very Moment (Christoph Hochhäusler, 2003)

The title of *Milchwald* suggests 'Milchglas,' a translucent white glass, which suggests the opaqueness of the adult world, and signals that the film itself is intentionally opaque.[146] *Milchwald*, like *Lichter*, plays out within the German-Polish border region over two days. *Milchwald* is primarily about 'childhood in danger' (risks from neglectful parents, 'stranger danger,' and traffic). As *Milchwald* is a variation on the famous Grimm Brothers' fairy tale "Hänsel und Gretel," I want to explore the significance of the changes to the fairy tale.[147] The important details of the fairy tale that the director refers to are: the two lost children; the wicked stepmother; the witch in the forest; and the economic imperative governing the adults' bad behaviour. Hochhäusler inverts the meaning of his references in way that is similar to the forward-looking, "countercultural" fairy tales that Jack Zipes has endorsed. Zipes explains that 'experimental' fairy tales "are aimed at disturbing and jarring readers so

[145] Martine Floch, "Allemagne: comment ça va avec la mémoire?," *Histoire@Politique* 1, no. 7 (2009): 11n3, accessed 4 May 2012, http://www.cairn.info/revue-histoire-politique-2009-1-page-11.htm.
[146] Note also the milky tint of the sky in the coda, before the end credits roll. Though the title gestures to Dylan Thomas' radio play *Under Milk Wood*, Hochhäusler has stated in a number of interviews that he simply liked the title. The English language title (*This Very Moment*) suggests that the film is interested in dealing with the here-and-now, instead of focusing on the East German secret service and the fall of the communist regimes.
[147] Heinz Rölleke, ed., *Brüder Grimm: Kinder- und Hausmärchen* (Stuttgart: Philipp Reclam jun., 1997), 100-8.

that they lose their complacent attitude towards the status quo of society and envision ways to realise their individuality within collective and democratic contexts."[148]

In *Milchwald*, eight-year-old Lea (Sophie Charlotte Conrad) and seven-year-old Konstantin Mattis (Leonard Bruckmann) want to go straight home after school, but this is thwarted by their stepmother, Sylvia Mattis (Judith Engel), who wants to use the proximity of the border to buy cheaper clothes for her stepchildren. In the opening of the film, Lea and Konstantin are shown walking along a country road. Konstantin stops to tie his shoes. A Škoda Octavia car, driven by their stepmother Sylvia, emerges from the distant background. Sylvia collects the children and suggests a shopping trip. The journey is marked by Lea's defiance, quarrelling and argument. Both children get on Sylvia's nerves and in a moment of rage she throws the children out of the car and drives on. When Sylvia returns to the place a little later, there is no sign of the two children. Sylvia returns to the family home, which is in a tract of new houses in the state of Saxony (*Sachsen*) in south-eastern Germany, but keeps the truth from her husband Josef (Horst-Günter Marx). Josef informs the police and begins a desperate search for the missing children. Meanwhile, Lea and Konstantin become lost in a fir forest until they meet Jakub "Kuba" Lubinski (Miroslaw Baka), the owner of a hygiene supplies firm. Kuba promises to take the children to the police, but columns of pilgrims arrive at the town and (seemingly) provide an obstacle. Kuba, therefore, abandons them at a Catholic fair. Not long after, Kuba sees a German television news item about the children and a 10,000 euro reward that is being offered by their parents. Lea and Konstantin become separated at the bus station after their attempt to buy tickets back to Germany. Meanwhile, Kuba gets in touch with Josef and tells him he has the lost children. Josef and Sylvia cross the border and go to the amphitheatre on the Annaberg; Kuba rings the phone there and arranges a place of transfer with Josef at a motorway service area near the Polish-German border. Kuba finds Lea at a church and abducts her. Shortly thereafter, by chance, they find a dirty and disturbed Konstantin wandering along the motorway. Kuba subsequently takes Konstantin to a toilet in a motorway service area. By sheer chance Josef and Sylvia are also there. Sylvia goes to the toilet and sees Kuba washing Konstantin. Sylvia collapses in the parking lot and Josef takes her to a motorway motel. She does not tell Josef of the presence of Konstantin at the restaurant where they stopped. Kuba travels along a country road on the way towards the place of transfer. En route, Lea poisons Kuba with a cleaning chemical.

[148] Jack Zipes, *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilisation* (New York and London: Routledge, 2006), 178.

Kuba orders the children out his vehicle, and Lea and Konstantin march out towards the border.

The first notable change to the Grimms' fairy tale is that there is a shift to a contemporary setting. The film is located in the German-Polish borderlands, but as Jakub Kazecki points out, the Polish spoken in *Milchwald* is not translated.[149] This brings the German viewer close to Lea and Konstantin, even though the viewer develops sympathy for Kuba. Simple demarcations between good and evil dissolve and all of the main figures elicit both sympathy and antipathy. Unlike Gretel, Lea is the more dominant sibling and humiliates her brother (she reproaches him for being underdeveloped and for tattle-taling). Konstantin is the more submissive sibling, but he accepts Sylvia as his new mother. Furthermore, the film hints that Konstantin is abused after the siblings become separated: we see a dirty and dishevelled Konstantin as he walks along a motorway, and when Lea tells Konstantin that they have to escape from Kuba, her brother remains oddly silent. Lea and Konstantin, unlike the children in "Hänsel und Gretel," never make it home; the film is more or less open-ended. *Milchwald* begins and ends on a country road, one in east Germany where the children live, and the last one in Poland.[150] Thus, *Milchwald* gives us the circularity of the horror film instead of the closure of the fairy tale (the happy ending). The milky tint of the sky at the film's conclusion could be seen as voicing Hochhäusler's uncertain feelings about Lea and Konstantin's future.

Hochhäusler replaces the witch with Kuba, a Pole who works in transitional spaces (supplying motorway hotels and restaurants with toilet articles). Kuba is initially compassionate and hospitable, but is corrupted by money. But that is not the case with the witch in "Hänsel und Gretel." The witch in the fairy tale is not human; she created the gingerbread house to lure the children. Kuba wants to see Lea and Konstantin returned to their family, but he cannot neglect his job because of his lack of money: Konstantin says to Kuba, "Don't you have any money?" ("Hast du kein Geld?"). Kuba replies, "If I did, I wouldn't have to earn any" ("Sonst würde ich das Geld nicht möchten").[151]

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[149] Jakub Kazecki, "'Border, Bridge, or Barrier?': Images of the German-Polish Borderlands in German Cinema of the 2000s," in *Cinema and Social Change in Germany and Austria*, ed. Gabriele Mueller and James M. Skidmore (Waterloo: Wilfrid Laurier University Press, 2012), 216.

[150] Lea's displacement is most obviously figured through costume – Lea's T-shirt is printed and shows a sunset with seagulls and palm trees.

[151] Katrin Polak-Springer suggests that Kuba probably knows German from a stay in Germany as an exploited immigrant worker. See Polak-Springer, "On the Difficulties of Letting the Other Speak: The German-Polish Relationship in Christoph Hochhäusler's *Milchwald*," *EDGE – A Graduate Journal for German and Scandinavian Studies* 2, no. 1 (2011): 16, accessed 25 January 2012, http://scholarworks.umass.edu/edge/vol2/iss1/2.

The father in "Hänsel und Gretel" is a poor woodcutter and a food price increase (*Teuerung*) sets the events in motion. The father loves his children, yet passively goes along with his new wife's plan to abandon the children. Zipes argues that the story of Hansel and Gretel bears the unmistakable signs of the socio-economic and political difficulties of the eighteenth century.[152] Thus, like the Grimms, Hochhäusler attempts to depict the contemporary social conditions. Josef is only partly responsible for Sylvia's crime of impulse due to his workaholism. Through odd clues, the spectator gets a sense that he is frequently away from his home. There is an anomalous sequence which aligns us with Josef: it opens with Josef as he waits in a bar; he goes to Lea and Konstantin's school; he searches the lignite mine; and he goes to his workplace. The music reflects Josef's worried state of mind. Ambient noise is missing (except for the ringing phone at Josef's workplace), and one is brought close to Josef – it is as if we see the world through his eyes in this sequence.

The stepmother in "Hänsel und Gretel" is an unsympathetic secondary character. Hochhäusler, however, updates the fairy tale for contemporary times and places the stepmother in a more central plot role (although most of the film's time is spent with Lea). Yet the film creates emotional distance through its use of middle and long shots instead of close-ups. Sylvia displays contradictory behaviour and her ambivalent fears and wishes apparently lead on to neurosis or hysteria, which Judith Engel conveys through her performance. For example, Engel deploys facial tics and slightly rigid gestures and postures. One might view Hochhäusler's treatment of Sylvia as gender stereotyping in the classical Hollywood tradition. However, the director has explained that he is using disordered female behaviour as critique.[153] *Milchwald*'s heavily charged dialogue conveys the impression that Sylvia has good reasons not to want to integrate into the family group (and adopt accepted codes of feminine behaviour). Josef enjoins the detached and uninvolved Sylvia to care about the missing children, "You're a woman, and they're now your children too" ("Du bist doch eine Frau, und sie sind doch jetzt auch deine Kinder"). Sylvia replies, "You have no idea

[152] See *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* (London: Heinemann, 1979), 30-32. Zipes writes, "The wars of this period often brought with them widespread famine and poverty which were also leading to the breakdown of the feudal patronage system. Consequently, peasants were often left to shift on their own and forced to go to extremes to survive. These extremes involved banditry, migration or abandonment of children."

[153] Hochhäusler states, "I believe that in our society women are often responsible for making things visible. Hysteria, for example, is a reflection of reality" ("Mein Gefühl ist, dass Frauen in unserer Gesellschaft häufig die Funktion haben, etwas sichtbar zu machen. Also Hysterie zum Beispiel als Spiegel"), interview by Yvonne Nitzer, *Arsenal*, accessed 27 February 2012, http://www.arsenal-berlin.de/forumarchiv/forum2003/katalog/milchwald.pdf.

what goes on here" ("Du weißt überhaupt nie was hier los ist"). Thus, in Hochhäusler's version of the fairy tale, the stepmother is morally ambivalent.

Hochhäusler, in an e-mail dialogue with Christian Petzold and Dominik Graf, explains that he was drawn to "Little Snow White" for inspiration, "for the sequence where Sylvia lies in bed as if dead while the telephone rings" ("für die Sequenz, in der Sylvia, wie tot, im Bett liegt, während das telefon klingelt").[154] The "Snow White" reference suggests that Sylvia is in an enchanted sleep, and therefore is not to be blamed. From another point of view, responding to the "Snow White" reference, Graf critiques Hochhäusler's imagery of waiting and what that implies about modern Germans. Furthermore, Graf describes the depiction of Germany in *Milchwald* as a "dead zone"/"death zone" ("Todeszone"):

> The border crossing between Poland and Germany in *Milchwald* stands for the transgression of a boundary which leads on one side into the open and into an everything-is-possible, on the other side in a spirit realm (Der Grenzübergang zwischen Polen und Deutschland steht doch in *Milchwald* für das Übertreten einer Grenze, die auf der einen Seite in die Offenheit und in ein alles-ist-möglich führt, auf die andere Seite hin in ein Geisterreich).[155]

Sylvia crosses over legal and moral boundaries when she abandons Lea and Konstantin, but she also steps across the border into a more exciting and forbidden space (Poland). It is necessary to observe that Graf is critical of the 'Berliner Schule' because, in his opinion, the German characters all seem to be suspended in a limbo and "already half-dead" ("schon halb verstorben").[156] This clearly is too reductive; however, this idea of Germany as a dead zone will be further explored in Chapter Four.

[154] Dominik Graf, Christoph Hochhäusler and Christian Petzold, "Mailwechsel (2. Teil)," *Revolver, Zeitschrift für Film*, accessed 21 June 2011, http://www.revolver-film.de/Inhalte/Rev16/html/Berliner.htm. *Milchwald* makes references to other fairy tales too. For example, Lea kills a frog, which can be seen as a reference to the story of the Frog King/Prince. When Sylvia sees a stork cross a forest track it suggests that she might be pregnant. Kuba is pricked when his girlfriend mends his cargo pants while he is wearing them. This can be seen as a reference to the trope of the pricked finger from "Dornröschen" ("Sleeping Beauty") and "Schneewittchen" ("Little Snow White").

[155] Graf, Hochhäusler and Petzold, "Mailwechsel (2. Teil)." Petzold disagrees with Graf's idea that Germany in recent German film is a "death zone," and cites *Rote Sonne* (Rudolf Thome, 1970) and *Dealer* (Thomas Arslan, 1999).

[156] See also Claus Löser, "Märchen, Mythen, Modernismen,"*Film-Dienst* 56, no. 6 (2003): 18. Löser writes, "The atmosphere oscillates effectively between the architectonic mania for order on the German and post-socialist entropy on the Polish side. The demarcation line functions as symmetry axis between two mirror-inverted realities, which take on a little dreariness" ("Wirkungsvoll oszilliert die Atmosphäre zwishen dem architektonischen Ordnungswahn auf deutscher und postsozialistischer Entropie auf polnischer Seite. Die Demarkationslinie fungiert als symmetrieachse zwischen zwei spiegelverkehrten Realitäten, die sich an Tristesse wenig nehmen"). However, the problem is also that of projection, what the characters 'project' or 'see' in the other.

Let me now turn to the frightening (but contradictory) musical score of *Milchwald*, composed by Benedikt Schiefer,[157] which reveals a deep unease about societal transition in Germany. The German indie rock group The Notwist's music in *Lichter* (based on a reflective, melancholic piano loop and minimal electronics) is relatively more conservative; it accompanies border crossings, and underlines moments of disappointment, failure and standstill.[158] Schiefer deploys his music in a less orthodox way. For instance, shortly before *Milchwald*'s conclusion Sylvia (seemingly) throws herself before an automobile. In a lingering medium close-up, Sylvia is lying with her head on the road (turned away from the camera) while traffic passes in the extreme foreground. All of this suggests that Sylvia is dead. What is especially interesting though is that the musical score is a more dynamic and faster version of the track titled "Der kleine Trommler," which one comes to associate with Lea and Konstantin. The repeated motif is open to different interpretations. It could represent any one of several things about the children from Sylvia's point of view: their revenge; their haunting of her; or her bad conscience for having abandoned them.

Milchwald's imagery offers an in-depth critique of the current changes in the relationship between the citizen and the wider state body/nation/Europe. For example, Hochhäusler often depicts the characters as tiny figures in vast provincial landscapes, 'terrain vague,' and motorway service areas. Other massive sites such as the Nazi-era amphitheatre on the Annaberg,[159] and the opencast lignite mine[160] dwarf the human figures. These examples suggest the immense forces at play in the lives of the protagonists, and casts doubt on what ordinary human beings can actually know in the face of global financialisation.

The Mattis family live in the suburbs and possess two brand-new Škoda Octavia automobiles. The spectator might guess Josef to be an architect, from the glimpses of plans and a hardhat. All of this signifies that Josef is providing well for his family in a material sense. However, prosperity has not brought a sense of happiness. *Milchwald* exemplifies the

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[157] Composer and 'soundartist' Benedikt Schiefer is a very frequent Hochhäusler collaborator, having composed the soundtrack for all of the director's films.
[158] Mank, "*Lichter* Filmheft," 11.
[159] Built by the *Reichsarbeitdienst* between 1934 and 1938.
[160] Lignite (or brown coal) was a considerably important source of cheap energy in the former German Democratic Republic. The extraction of lignite from opencast mines resulted in huge losses of woodland, pollution and the displacement of people. Lignite mining is, moreover, not only a characteristic of the past; it is a likely scenario of east Germany's future (brown coal is available in huge quantities in east Germany). Lignite-fired power stations are job-creating and "veritable money printing machines". See Tenbrock, "Der Pfarrer und die Kohle: Drei Dörfer in der Lausitz sollen dem Tagebau geopfert werden. Was ist wichtiger: Umweltschutz oder billiger Strom?," *Zeit Online*, 22 September 2011, accessed 28 September 2011, http://www.zeit.de/2011/39/Lausitz-Braunkohle.

"absence of connections" ("Bindungslosigkeit") in families.[161] The house is a symbol of horror: it conveys the emotional coldness of the new marriage, and is a sterile, unwelcoming environment. It is two-storied, and the interior is bare and unfinished. Two areas on the ground floor are emphasised: the staircase, which is covered in paper and plastic; and the clean and solid kitchen (where the answering machine is located). The sound of the telephone, which echoes through the house, thwarts ordinary conversation. The house provides a formal analogue for the desire for order and its failure. The imagery underscores the notion that Sylvia is an overtaxed housewife, who is failing to adapt to suburbia (and the house). At the beginning of *Milchwald*, Sylvia is not conforming to the standard of the good, neoliberal wife and mother – she has not quit smoking. The film, however, does show that she is conforming to the ideal weight as propagated by the media: her emaciated frame contrasts with Kuba's visibly pregnant girlfriend (Hanna Kochanska) and his other woman (Magdalena Karczewska). Sylvia is wasting away. Although the Mattis family are living the programme, they are 'opting out' in the sense that television is conspicuously absent.[162]

I want to analyse a key scene in order to illustrate how *Milchwald* expresses concern over an increasingly 'privatised life,' which I am defining as the family's withdrawal into life in private homes.[163] The scene consists of seven stationary shots, and contains two ellipses. Hochhäusler's director of photography, Ali Gözkaya, films an establishing shot of the Mattis' black-and-white house. Sylvia is seen through a large window in frame right, standing in profile. Sylvia pulls the roller shutters down until the window becomes 'blind.' Ironically, it is Josef who is running blind in *Milchwald*. The ensuing deep focus American shot shows Sylvia, in profile facing left, pulling the cords of the shutter. Sylvia holds the cordless phone and the envelope with the map of Poland marked with an "X." She lowers the shutter and the white-walled interior becomes dark, while bright stripes lift her figure off the background. The images suggest imprisonment and evoke Hollywood's film noir tradition. Dialling a number and walking barefoot, Sylvia crosses the dark room and sits down: the unbalanced frame unsettles the spectator. Above her head, in the background, is the unfinished staircase. Sylvia asks to speak with Marion, but Marion is busy. Sylvia lays the phone on top of her

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[161] Negt, "Menschenwürde und Arbeit," 243.

[162] The family in *Die innere Sicherheit*, dir. Christian Petzold (Germany, 2000), is a counter-example to the Mattis family. In Petzold's film the family is attempting to opt out. Interestingly, the films of the 'Berliner Schule' are largely devoid of images in the form of television, computer or video games. In *Milchwald* foreign transmitters are beaming out alluring images of wealth – telling people what they need to do. The newscast reveals that the money is on one side of the border. The TV screen is a plane for projections – Kuba imagining the characteristics he sees in the Germans in the newscast. Kuba must recognise the dangerous side of Lea.

[163] It should be noted that 'privatised life' is a 200 year old phenomenon. See Sennett, "Destructive Gemeinschaft," in *Beyond the Crisis*, ed. Norman Birnbaum (New York: Oxford University Press, 1977), 188.

knee. The next shot is a medium close-up of Sylvia shot from a three-quarter side-profile angle. Sylvia looks straight ahead with a fixed stare. Sylvia's gaze wanders to the side and she tilts her head down. Her left hand, holding the phone, enters the bottom of the frame. She presses the re-dial button, holds the phone to her ear and looks up. Sylvia smiles and tells Marion that it is her again. Sylvia's expression becomes sad and she says, "No, I don't think I can tell you … No, I won't be able to tell you tomorrow either" ("Ich glaub' ich kann dir gar nicht erzählen … Nee, morgen kann ich dir auch nicht erzählen"). Judith Engel's performance becomes austere and resolute. Sylvia says, "Fine. Bye" ("Gut. Tschüs"). Schiefer's music cuts in here and generates a feeling of impending disaster. Sylvia turns her head into profile facing left and her eyes fill with tears. She glances down, gets to her feet and walks to the kitchen divider. She replaces the phone, turns into profile facing left, and looks down at the envelope in her hands. She moves the envelope to the edge of frame left. The subsequent shot is a close-up of Sylvia's hands placing the envelope amongst the piled-up bills. Sylvia's left hand withdraws frame right, followed by her right hand, leaving a close-up of Josef's mail. Neoliberal society is characterised by great distances between people. The stationary camera increases the sense of confinement. The sequence suggests that Sylvia will take advantage of an opportunity to flee, but the story takes a completely different course.

There is a moment of ellipsis and an American shot reveals Sylvia, in profile facing left, in the antiseptic bathroom on the upper floor. Sylvia is framed through the doorway to the bathroom. She puts a sedative pill in her mouth, closes the box, leans over the basin and puts the box down. Sylvia turns on the tap, takes the family toothbrushes out of a glass. She rinses the glass, fills it with water, drinks and turns off the tap. There is another moment of ellipsis and a back-of-the-head shot – the shallow depth of field visually disconnects her from the background, mimicking the effects of the sedative. Sylvia turns her head into three-quarter view from behind. She looks down to the bottom left corner of the frame, turns her head back, and falls to the left. The music, similar to the opening track titled "Ahnung," fades out. The scene concludes with a wider angle of Sylvia, sitting on the bed in front of the triangular window: the view is of treetops. She falls onto her side and then lies on her back. There is a repetition of this gesture in the scene where she collapses in Poland. She exhales and places her hands over her stomach. The relative absence of colour in the sequence – the off-white walls and the cool dark grey of Sylvia's dress signifies repression and denial strategies (off-whites, greys and pale greens abound in *Milchwald*). Sylvia wears cool colours throughout the film: a khaki blouse and a tan skirt in the first part of the film, and a beige trenchcoat over a pale green dress at the end the film. The cubic walled-in space of the house

creates a sense of entrapment, despite the fact that this is one of several moments of release for the character.

To summarise, I want to argue that Sylvia's inner turmoil and self-encapsulation are deeply rooted in eastern Germany's social conditions; the economic transformation and the amorphous fears and anxieties it creates. I am reading the couple here as east German. It follows that the experience of communism makes east Germans more susceptible to these amorphous fears. Sylvia's need for escape leads on to catastrophic events: Sylvia abandons the children and near the end of the film she throws herself in front of a vehicle. The "Snow White" reference may also be a critique of Germany as a "spirit realm" (Hochhäusler essentially agrees with Graf's observation in their e-mail exchange).

Novemberkind* / *November Child (Christian Schwochow, 2008)

Director Christian Schwochow, the youngest filmmaker in this selection of films, was born in 1978 in Bergen on the island of Rügen, Mecklenburg-Vorpommern, East Germany. Schwochow is not seen as a representative of the 'Berliner Schule' (as mentioned in Chapter One). Filmmaker Dietrich Brüggemann critiques the films of the 'Berliner Schule' for being stilted, boring, and contrived. Brüggemann sees himself, Schwochow, Sven Taddicken, Maximilian Erlenwein and Burhan Qurbani as representatives of a new generation with different stylistic devices and inclinations.[164] Schwochow, in a more orthodox way, allows the actors to foreground high emotion (or excavate into their own emotions).[165]

Novemberkind (co-scripted by the director and his mother, Heide Schwochow) is set in the Germany of 2007, but takes up events from the early 1980s in divided Germany. It opens with a flashback, and then shifts to 2007. Schwochow employed another format for the flashbacks (sepia-tinted 16 mm instead of high-definition video),[166] which results in a high saturation of colours and a lack of detail in the shadow areas. The flashbacks make it clear to the spectator what happened in the former German Democratic Republic (GDR), but also depict the memories of the characters. Schwochow says,

[164] See Dietrich Brüggemann, interview by Daniel Bickermann, "'Drehbuchschreiben heißt ja in erster Linie nicht schreiben, sondern denken': Ein Gespräch mit Regisseur Dietrich Brüggemann anlässlich der DVD-Veröffentlichung von *Renn, wenn du kannst*," *filmgazette*, accessed 21 November 2011, http://www.filmgazette.de/index.php?s=essaytext&id=31.
[165] For an interesting discussion of film performances see Dan Fleming, *Making the Transformational Moment in Film: Unleashing the Power of the Image (with the Films of Vincent Ward)* (Studio City: Michael Wiese Productions, 2011), 50-53.
[166] See Christian Schwochow and Ulrich Matthes, "Audiokommentar," *Novemberkind*, DVD, dir. Christian Schwochow (2008; Bonn: Schwarz/Weiß, 2009).

> Today we see the terrible and the curious - the past is reduced to the event. It creates a picture of history, which at some point does not have much more to do with the GDR (Wir sehen heute das Schreckliche und das Kuriose – die Vergangenheit wird zum Event verkleinert. Es entsteht ein Geschichtsbild, das irgendwann nicht mehr viel mit der DDR zu tun haben wird).[167]

Schwochow's quote brings to mind *Das Leben des Anderen* / *The Lives of Others* – Florian Henckel von Donnersmarck's Academy Award-winning film, which is about the transformation and redemption of Stasi[168] operative Captain Gerd Wiesler (Ulrich Mühe). It is perhaps useful to consider Schwochow's film as an offshoot of the East-West strand of films produced in Germany. *Novemberkind* is a more reflective film dealing with the GDR and presents a complex picture of life in east and west Germany. The film touches on the flight of the young to the West, depopulated east German towns with their disproportionate numbers of older people, and the legacy of the East German Stasi. A number of critics have argued that a political attitude is missing from *Novemberkind*, because individual figures are brought to the fore.[169] However, this study argues that the critique inheres largely in *Novemberkind*'s dialogue. For example, after the scene where Robert tells Inga the story about the Russian soldier, Robert asks her if she would like to go on an outing. Inga replies, "To look at blooming landscapes? Why not?" ("Blühende Landschaften gucken? Warum nicht?"). Thus, the dialogue creates a satirical comment on Chancellor Helmut Kohl's promises of a brighter future of national prosperity.[170] This is also a rare moment of direct critique, as the reality facing people in east Germany was far from Kohl's "blooming landscapes."

Novemberkind centres on Inga (Anna Maria Mühe), a 27-year old east German woman. Inga grew up in Malchow, a small town in Mecklenburg, with her grandparents. Inga's grandparents let her believe that her mother drowned in the Baltic Sea (*Ostsee*). In 2007, a professor of creative writing from Konstanz, Robert von der Mühlen (Ulrich Matthes), appears in Malchow's library, where Inga works. Robert gives the impression that he is on holiday and he asks Inga for literature relevant to the Mecklenburg region. Robert

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[167] See Schwochow, quoted in Stefan Stiletto, "*Novemberkind* Filmheft," Blond PR/Agentur für Kommunikation (Nov. 2008): 6, accessed 24 February 2010, http://filmemacher.de/novemberkind/wp content/downloads/NKD_Begleitmaterial_11.2008.pdf.

[168] State Security (*Staatssicherheit*) or Ministry for State Security (*Ministerium für Staatssicherheit*, *MfS*).

[169] See, for example, Christian Vock, "*Novemberkind*: Kein Ost-West-Film," *news.de*, 12 November 2010, accessed 9 June 2012, http://www.news.de/medien/855081313/kein-ost-west-film/1/.

[170] "Durch eine gemeinsame Anstrengung wird es uns gelingen, Mecklenburg/Vorpommern und Sachsen-Anhalt, Brandenburg, Sachsen und Thüringen schon bald wieder in blühende Landschaften zu verwandeln, in denen es sich zu leben und zu arbeiten lohnt," Helmut Kohl (1 July 1990), quoted in Kazecki, "Border, Bridge, or Barrier?," 222n3.

and Inga take a rowing boat out onto a lake and Robert tells her about a young woman called Anne (Anna Maria Mühe), who he met in Konstanz at the start of the 1980s. This woman discovered a Red Army deserter named Juri in the basement of her house. Anne fled to the West with the Russian deserter, because she loved him, leaving behind her six month old daughter. When Inga confronts her grandparents they say they were forced to break off contact with Anne. Inga goes on a journey in search of her mother, and Robert accompanies Inga on her East German MZ motorcycle. Robert wants to write his first novel, using Inga as his main character (without her knowledge). During the journey Robert becomes deeply conflicted as he begins caring for Inga. Robert traces Juri to an old goods depot in Stuttgart. Inga wants to know where her mother is, however Juri is incensed by Inga's offer of money for the information. Inga demolishes his room in the railway carriage, but returns the next day. Juri tells her that her mother is with her first boyfriend, Alexander, who found the people who aided their escape. Juri says that Alexander is her father. When Inga tracks down her biological father she takes him to task, and wants to know why he never got in touch with her. Inga finds out that Anne drowned herself in 1992 and Robert was given all of Anne's sketches, diaries and notebooks. Inga is stunned and guesses why Robert went to see her in Malchow.

Novemberkind captures the cynical, self-centred spirit of neoliberal Germany. The perspective of the would-be narrator, Robert, is comprised of a mixture of socially desirable concern and cynicism. Robert says to his publisher, Wilfried Könitz, in their walk through the park in Stuttgart, "In fact, I want to protect her. At the same time, I have the sick need to write about her" ("Eigentlich möchte ich sie beschutzen, und gleichzeitig hab' ich das kranke Bedürfnis über sie zu schreiben"). The sequence consists of a long take from a low-angle. The tall leafless trees create a bleak atmosphere which quietly underscores the negative values of Robert.[171] Robert is first introduced in his sickroom, which happens after the opening flashback. Composer Daniel Sus employs minimalistic xylophone and synthesisers in this scene, which help to establish Robert's character as calculating and indifferent to others[172] (Inga, in contrast to Robert, is associated with the warm sounds of guitar music).[173] Robert's taxi journey to the centre of Malchow features a close-up of a street sign with the label "New Homeland" (Neue Heimat). This underscores that the GDR no longer exists. In

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[171] The images resemble Rolf Dieter Brinkmann's photographs in his work *Westwärts 1 and 2* (Reinbek: Rowohlt, 1975).

[172] Nancy Schneider and Martina Müller, "*Novemberkind* – Analyse der Filmmusik," Hochschule der Medien Stuttgart, Fakultät Electronic Media (Sommersemester 2010): 12, accessed 9 June 2012, http://www.hdm-stuttgart.de/~curdt/Novemberkind.pdf.

[173] Schneider and Müller, "*Novemberkind*," 13.

addition, the street sign signifies that Inga's homeland will be changed by Robert's revelations.[174] The film portrays the east as open territory: the West appropriates a story from the 'exotic' East (Robert writes the film's title on a blank sheet of paper in his first appearance). However, Inga's second departure from Malchow reverses this privilege, as she reappropriates her personal biography. I want to argue here that Inga is empowered in *Novemberkind*.[175] Robert himself knows that he is doing something forbidden, but he is so infatuated with Inga's personal biography that he has no consideration for the feelings of others.[176] Like the cynical architect Klaus Fengler in *Lichter*, Robert seems to have no scruples. Robert reads other people's mail, and he acts manipulatively in concealing the mother's death from Inga. Thus, there is a sense that a hunger for money, status and fame has corrupted Robert's project.[177] Robert re-uses the Stasi's human form of surveillance (but with very different objectives). Interestingly, the film does not depict the automated surveillance of the present.

Novemberkind depicts women leaving east German towns, even if they return home afterward. For example, Inga's friend Steffi takes a job in Nürnberg in southern Germany, but later returns to Malchow. As in *Lichter*, the narrative focuses on the ambiguity of the lights. Things have not worked out well for Juri, who exists in the margins. Juri's lodging (in a railway carriage in an old goods depot) could hardly be described as a home – it is cold, cramped and isolated. Inga verbalises that the old goods depot is an Edgar Wallace locale.[178] It is a kind of 'terrain vague' that suggests that contemporary wealthy societies are in ruins. Inga arrives at the place armed with money in order to learn the truth about her mother. However, Juri wants nothing to do with the money because (one assumes) it brings back the past for Juri and how he made the wrong choices.[179] Spanish guitar rings out as Inga demolishes Juri's room, but she returns the following day and the two are reconciled. Thus, the 'terrain vague' in the West is connoted positively and negatively. However,

[174] Schneider and Müller, "*Novemberkind*," 9.
[175] For example, Inga's powerful MZ (Motorenwerke Zschopau) motorcycle invests her with the phallus. Aron Dunlap and Joshua Delpech-Ramey reach a similar conclusion with regard to Anna Khitrova (Naomi Watts) and her Ural Solo motorbike in *Eastern Promises*, dir. David Cronenberg (2007). See Dunlap and Delpech-Ramey, "Grotesque Normals: Cronenberg's Recent Men and Women," *Discourse* 32, no. 3 (Fall 2010): 332.
[176] Schneider and Müller, "*Novemberkind*," 13. However, Robert is depicted in a more positive light in the scene where he is running a bath for Inga in the hotel in Stuttgart. Robert jumps in the bathtub and reproaches himself. The acting of Ulrich Matthes, camera movement, angles, close-ups and a series of jump cuts signal Robert's mental and emotional disquiet.
[177] Ulrich Matthes' role biography might have influenced the film's audiences – he played the role of Nazi propaganda minister Josef Goebbels in *Der Untergang*.
[178] Richard Horatio Edgar Wallace (1875-1932) was a prominent British crime writer. Adenauer-era Germany saw a boom in Edgar Wallace adaptations for the big screen.
[179] Juri gave up Anne in order to reduce his debt to Alexander.

Novemberkind sets up a dichotomy between the North East (represented as poor but beautiful) and west Germany (depicted as bleak and empty). In west Germany, Inga is shown passing through a world of 'non-places,' such as the dense network of motorways, road signs, rest stops for lorries, and service areas. There is a sense that communities are stronger in the North East (although they are undermined by revelations about the adults under the old system).

A close textual analysis of the scene where Robert tells Inga he knows the story of her parents will shed light on how *Novemberkind* conveys a sense of unease about the transformations in neoliberal German society. The scene consists of twenty-three shots. Director of photography Frank Lamm uses handheld camera with a long lens. Robert and Inga are alone in the middle of a lake in a rowboat. Robert tells Inga about her mother, Anneliese Kaden, but keeps the whole truth about his appearance in Malchow from Inga. East-West differences are underlined by contrasting physiognomies: Anna Maria Mühe is relatively young with a round face and full cheeks, whereas Ulrich Matthes is older and has a narrow, bony face and deep set eyes. The scene opens with a low angle shot of grey sky, rather than a master shot showing the rowboat. A bird swoops down in frame right. Robert says (in voice-off), "For the whole of winter, Lake Constance is covered in fog" ("Über dem Bodensee liegt die ganzen Winter Nebel"). The sequence cuts on dialogue to a medium close-up of Robert, in profile facing left. The ensuing long shot shows the rowboat in the upper right and trees covered by a light mist in the upper part of the frame. The images of the mist and the reference to fog express Robert's obfuscations. Robert and Inga are drifting in a liminal zone. The situation resembles a scene of traditional courtship, but Inga says, "Yesterday morning in the library … last night on the road … then your story about the Russian: What are you doing here?" ("Gestern Morgen in der Bibliothek … gestern Abend auf der Landstraße … und Ihre Russengeschichte: Was wollen Sie eigentlich hier?"). The sequence cuts on dialogue to a medium shot of Inga. The scene progresses to shallow focus, conventional shot-reverse-shot coverage between Robert and Inga (shooting over the left shoulder of Robert and the right shoulder of Inga). The shot-reverse-shot convention creates stable points of view that suggest social order. The ensuing medium shot shows Robert, who sidestepping Inga's question, says that he needs to give her some background. In the subsequent medium shot, Inga says, "I have time" ("Ich hab' Zeit"), and touches her Russian army style fur hat. The scene cuts on dialogue to Robert (medium shot) as he rubs his bare hands tells her how he was teaching one of his first courses in creative writing in 1981 or 1982, when a young women asked him if she could attend as an observer. The scene cuts to

Inga (medium shot). Robert says that what she told him sounded like it came from another planet. The scene cuts to Robert (medium shot) who flicks his hands upwards, smiles and says that it was not because she came from East Germany. In the ensuing medium shot of Inga, Robert says that the woman had hidden a Russian soldier. The ensuing medium close-up shows Robert, who says, “The story I told you yesterday” (“Die Geschichte von gestern”). Robert glances down. The ensuing medium close-up shows Inga as Robert (off-camera) says, “For a long time, for weeks in her flat” (“Lange, mehrere Wochen in ihrer Wohnung”). The subsequent medium close-up reveals Robert, who says that Anne and the Russian deserter fell in love. He nods, glances off and tells Inga that an escape group helped them flee together to the West. The scene cuts to a medium close-up of Inga and Robert says (off-camera) that they arrived in Konstanz. Inga says, “In the fog” (“Im Nebel”). There is a cut on dialogue to Robert (medium close-up) as he narrates how the woman read out her essay in front of the class. Sus’ music cuts in here – the metallic synthesiser music that the spectator associates with Robert. There is then a second shot-reverse-shot sequence using medium close-ups of Robert and Inga. Robert skilfully feeds her more of Anne’s private background. He tells her how a student in the class asked her why she left her child behind in the East. When Robert tells Inga that the woman picked up her bag and left. Inga looks off to the right with a sad expression. Robert says that all she left was a little poem. Inga says, “Why tell me this?” (“Warum erzählst du mir das”). The ensuing medium close-up shows Robert, who glances down, and then pierces Inga with his look as he says, “She’s Anne, and she came from your town” (“Sie ist Anne, und sie war aus ihrem Dorf”). The next shot is a medium close-up of Inga, who stares ahead of her. Robert (off-camera) says, “When she fled she left a child behind” (“Während ihrer Flucht hat sie ein Kind zurückgelassen”). The ensuing medium close-up shows Robert, who says that the child must have been about six months old. The next shot is a medium close-up of Inga. Robert (off-camera) says, “A girl” (“Ein Mädchen”). Inga blinks and her glance wanders to the right. Robert says that is not all. Inga shakes her head and says she has heard enough. As if repelled, she grabs the oars and rows toward the shore. The scene jumps to an extreme long shot. Slowly, the boat slides over the water. Electric piano (Anne’s musical leitmotif) begins as a soundbridge to the flashback in which Anne flees and cowers in a bleak pedestrian underpass. The scene above connects back to a series of scenes (beginning with Robert’s unexpected arrival at the library of Malchow) in which Robert, under the guise of friendship, manipulates Inga into confronting the people around her in Malchow, in order to appropriate her story. Metonymically, the example scene underscores the murkiness of the status quo.

Conclusion

Milchwald and *Novemberkind* examine the wider forces at play in the lives of its protagonists. Conditions for ordinary people have become less and less dignified: *Milchwald* shows that human problems are part of public issues and *Novemberkind* voices east German distrust of the West. Despite an attempt to criticise the neoliberal society around them, the films discussed here stop short of proposing solutions. However, humanity and complexity are restored to the people in the films. Even though they are not social realist filmmakers, Hochhäusler and Schwochow are committed to a serious representation of ordinary people.

Milchwald and *Novemberkind* are first films, one from a west German and one from an east German director. Unlike Graf, these filmmakers do not exoticise the idea of the 'east.' However, they present radically different pictures of east German society; *Milchwald* shows the relatively affluent 'new' east German state of Saxony while *Novemberkind* portrays the left behind poor communities of the depopulated and de-industrialised former East Germany.

Novemberkind's flashbacks to the 1980s DDR-Zeit and moments of direct political criticism of former Chancellor Kohl present both a formal and thematic contrast to the characteristics of the 'Berliner Schule.' By contrast, the political critique in *Milchwald* is both more oblique and more ambivalent. The disordered female behaviour exhibited by Sylvia is open to conservative readings (as in classical Hollywood's portrayals of 'hysterical women'), but is intended to critique disordered society in an implicit way.

Chapter Four
France and Germany – *Marseille* (2004)

In Chapters Two and Three I established that there are a number of low-budget German feature films that express unease about the effect of neoliberal policies. The focus of this chapter is Angela Schanelec's enigmatic film *Marseille*. Schanelec does not really tell us what is happening within the film's fiction. She refuses to convey the history of the central protagonist Sophie (Maren Eggert), or to explore her psychological depths. Despite Schanelec's frequent use of close-ups, Sophie remains mysterious and this disrupts audience identification. In this chapter, I argue that while Schanelec presents elements of malaise or unease within the narrative, the film refuses to explain them. In defining malaise I refer to the relevant work of three main theorists: Freud, Robert L. Heilbroner, and Stiegler. The personal problem of malaise results from the containment of unconscious urges, the individual's fear of social problems, and the failure of either industrial socialist or materialist capitalist society to fulfil human needs. Since *Marseille* is the only film in my study with a 'female author,' I also discuss the film's wider significance in the field of feminism and film. Unease and malaise, along with fleeting moments of social connection and political resistance, operate in the lives of the main characters. It is possible that the title of the film itself is a word-play on 'malaise.' I turn now to a synopsis, followed by a close reading of the opening sequence which shows Schanelec's refusal to adopt conventional filmic techniques to introduce her characters. Conversely, her focus on the female protagonist and the lives of ordinary people within contemporary neoliberal society throughout the film accords significance and dignity to the individual subject.

Synopsis

Marseille has no plot in the traditional sense of the term, but focuses on Sophie, a photographer from Berlin who exchanges flats with Frenchwoman Zelda Hruby (Emily Atef), to spend ten days in Marseille in February.[180] Sophie drifts around the city and takes photographs. She meets the car mechanic and panelbeater Pierre (Alexis Loret), and they start

[180] Note that the film was extolled by a number of film critics when it was released See, for example, Birgit Glombitza, "Dem Leben abgeschaut: Die wunderbaren Bilder der Berliner Regisseurin Angela Schanelec und ihr neuer Film *Marseille*," *Zeit Online*, 23 September 2004, accessed 15 December 2009, http://www.zeit.de/2004/40/Angela_Schanelec; and Stéphane Delorme, "*Marseille* d'Angela Schanelec – Berlin, Méditerranée," *Cahiers du cinéma* 598 (février 2005): 24.

an ambiguous, hesitant flirtation (we can only speculate about the intimacy of their relationship). After an abrupt scene change, Sophie is back in Berlin and she finds out that Zelda was never in her flat. The film then introduces a new group of characters: Sophie's friends, the actor Hanna (Marie-Lou Sellem), the photographer Ivan (Devid Striesow), and their son Anton (Louis Schanelec). Ivan shoots portraits of factory workers (it remains uncertain whether this is an artistic assignment). Hanna rehearses a scene from the Strindberg play *Totentanz* (Dance of Death). The relationship between the three adults takes a specific form, but it remains open whether Sophie is in love with Ivan. Shortly before the film's conclusion, the focus switches back to Sophie. When Anton breaks a glass, Sophie cuts herself on a shard – a moment which seems to seal Sophie's decision to return to Marseille. Sophie is robbed on the street after she arrives at daybreak (she is forced to give her clothes to an armed man on the run), but this scene is omitted from the film. At a police station, Sophie is questioned about the crime and also about what she takes pictures of in Marseille. During the interrogation, Sophie breaks down in tears. Sophie makes her way to the German consulate wearing a yellow dress which she got from the police. At the end, Sophie goes for a walk on the beach at Marseille in the twilight.

The film's opening

The opening sequence of a film encapsulates the themes the narrative wants to articulate and introduces the film's structural elements. In academic discourse, the 'Berliner Schule' is said to be under the sway of Harun Farocki, who instructs his protégés to define the film's system/structure in the first shot. Following the opening credits sequence, *Marseille* commences with Zelda, framed in close-up, but from the rear in a moving car. In motion, the spectator sees sunlit residential blocks and roadside trees through the windshield. The spectator assumes that the city is Marseille, on the basis of the title and the fact that the dialogue is in French. There is no master shot of the city space with the car travelling through it. The driver Zelda is reflected in the rear-vision mirror in the upper right. A second off-camera voice denotes the presence of a front seat woman passenger – Sophie. She asks Zelda, "Where is it?" Zelda says, "Do you know your way around?" Sophie says, "No." Zelda says, "Is there a map in there?" They approach an intersection and Zelda makes a right turn. They drive down a dark narrow street with shuttered garages and storefronts, and go over a pothole. The car decelerates as a car passes from right to left, and the car accelerates again and moves toward a sunlit city square in frame right. The car approaches a stoplight showing

green and two pedestrians pass each other in opposite directions. Zelda parks the car on a pedestrian crossing and hops out. Zelda is framed through the car's glass side windows (the camera panning with her). Zelda runs up to a kiosk. She buys a Marseille city plan, turns, and runs toward the camera until her head and upper torso are cut off by the upper frame line. The camera pans back to the right as she climbs back in the car. The film is interested in the way the characters enter and exit unpopulated space.[181]

Zelda says to Sophie, "Here for you." Sophie says (off-camera), "Thanks." A (possibly) North African man in a green overcoat runs across the road and exits frame right. Zelda inclines her head and looks right. The camera pans further to the right to find Sophie, on the passenger side, shot from the rear. The scene depicts two women on the move and conveys a sense of dislocation. There are no faces, except for Zelda (when she is in the midground) and the figures moving in the background of the shot (Schanelec often photographs Sophie in three-quarter view). Schanelec, here, refuses to offer up the character of Sophie as knowable. The sequence ends with an abrupt scene change (which exerts a similar effect to that of a jump-cut within a scene).[182] The cinematic cut is practised sparingly: Schanelec and her cinematographer, Reinhold Vorschneider, consciously abandon orthodox continuity (the progression in a scene from establishing shot to medium shot to close shot), and record dialogue without the shot-reverse-shot construction: one regularly sees just one of the actors in dialogues. Schanelec says that she dislikes the shot-reverse-shot convention, and therefore never uses it.[183] The opening scene has no score – in *Marseille*, Schanelec uses music only in the scene in the Franco-Arab disco, where Eastern music is played.

Schanelec's refusal to use smoothly connected editing, narrative conventions and classical knowable characters makes the film less enjoyable for a spectator. The opening of *Marseille*, with its camera angle (from behind) and long take (a sequence shot) makes the spectator aware of the cinema screen, thereby making us aware of the constitution of filmic

[181] A good example is the sequence where Sophie takes a bus to a hill area, stopping near a primary school. The static camera cuts from Sophie in profile to the bus windshield. The camera focuses on the scenery: trees form a green border at the top of the frame. Schoolchildren are seen on either side of a chain-link fence. The bus driver remains obscured, and Sophie sits for a long time (offscreen) before the entry of her character. She gets off the bus, waits for a car to go past and then crosses the street.

[182] In the following scene Zelda shows Sophie the flat. They exchange the keys to their flats and Sophie asks Zelda if she can speak German. Zelda sings, "Mein Freund der Baum ist tot, er fiel an fruh in Morgenrot," and Sophie sings a section of "La Mer." They laugh and say goodbye. Sophie goes to the balcony and gazes off at the port and the sea.

[183] Angela Schanelec and Reinhold Vorschneider, interview by Christoph Hochhäusler and Nicolas Wackerbarth (in the context of 'Revolver Live!'), in *Revolver: Kino muss gefährlich sein*, ed. Marcus Seibert (Frankfurt am Main: Verlag der Autoren, 2006), 413. Note that Chantal Akerman's film *Jeanne Dielman*, *23 Quai du Commerce*, *1080 Bruxelles* (1975) also eschews the shot-reverse-shot convention.

reality. On the other hand, Schanelec guides the spectator into enjoying individual events in the film. Schanelec's sparing use of music serves to heighten its intensity when it does appear, such as in scene set in the Franco-Arab disco. Here one of Pierre's friends sings about a frog that was in love with the rain, suggesting the transitoriness of intimacy. There is involvement and empathy in the long scene in the bar in Marseille, which I analyse below.

Feminism and film

Marseille offers moments of female spectatorship, and therefore perhaps a feminist commitment to a female audience as well as a riposte to the 'male gaze.' The film references core issues of feminism, such as self-understanding, the 'male gaze,' and the ability to lead an independent life free from male violence. Sophie describes her experience of watching the 'male gaze' at work in Louis Malle's *Atlantic City* (1980).[184] *Marseille* compels a measure of self-consciousness about the 'male gaze' in the sequence where a female worker tells the German photographer Ivan that her boyfriend photographs her "differently" ("anders"). Laura Mulvey's article "Visual Pleasure and Narrative Cinema"[185] articulates the key concepts of voyeurism and scopophilia (*Schaulust*). Mulvey argues that, for men, women signify the male other.[186] Pleasure in looking is structured by the unconscious and several pleasures can be defined: scopophilia (subjecting people to a curious gaze); the spectator's identification with the star/ego ideal in the diegetic film world; and voyeurism ("the surreptitious observation of an unknowing and unwilling victim").[187] Mulvey deploys the corpus of Alfred Hitchcock in order to illustrate how the female body is the object of powerful erotic looking, and notes also that ex-detective Scottie Ferguson's look is sadistic and voyeuristic in *Vertigo* (1958).[188] There is no 'female spectator' in the Mulveyan model, but a concept that emerged in the 1980s in reaction to Mulvey is the 'female gaze.'[189] Sophie spies on Pierre from the fruit

[184] Through the blinds in his flat, Lou (Burt Lancaster) spies unseen Sally (Susan Sarandon) as she listens to the Act I aria "Casta diva" (from *Norma*) while rubbing her arms and breasts with lemon wedges.
[185] Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16, no. 3 (Autumn 1975): 6-18. For many scholars, Mulvey's article is a cornerstone of feminist film scholarship.
[186] Mulvey, "Visual Pleasure and Narrative Cinema," 7.
[187] Mulvey, "Visual Pleasure and Narrative Cinema," 9.
[188] Mulvey, "Visual Pleasure and Narrative Cinema," 15-16.
[189] There are many texts. On female spectatorship and erotic looking, see Miriam Hansen, "Patterns of Vision, Scenarios of Identification," in *Babel and Babylon: Spectatorship in American Silent Film* (Cambridge, MA: Harvard University Press, 1991), 269-94. On female spectatorship and consumerism, see Mary Ann Doane, "The Desire to Desire," in *The Desire to Desire: The Woman's Film of the 1940s* (Basingstoke and London: Macmillan Press, 1987), 1-37. Doane points out that the woman's film of the 1940s included consumer products that drew the spectator in and encouraged them to see the genre as their own. The female spectator

store opposite the garage, and in another scene Sophie orders a coffee, settles into a chair on the footpath and watches Pierre and his friends leave the bar. Sophie is assuming the power in looking at him, however Pierre observes her as well. These two examples of the female gaze make it possible to read *Marseille* from a feminist position.[190]

On the other hand, there is a disruption of gender violence when the mugger flees in female clothing. Sophie combines contradictory elements in her description of her attacker. He is incredibly strong (coded as masculine) and yet the attacker flees in Sophie's clothing, which suggests that her attacker has distinctly feminine traits. This simultaneously acknowledges and disavows violence as a male characteristic. Schanelec, then, diverges from women's cinema.

Defining malaise

The theme of malaise has long occupied the minds of philosophers, politicians, and filmmakers. Written in 1930, Freud's *Das Unbehagen in der Kultur* (Civilisation and its Discontents)[191] depicts the tension between modern European civilising techniques and the individual's unconscious urges. The containment of impulses contributes to a growing unease in society. Freud's work is complex, particularly his discussion of the battle between life and destruction: Freud argues that the genesis or evolution of civilisation was opposed by the aggressive instincts of individuals: "the hostility of one against all and all against one" ("die

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identified with the female star's body, dwelling and domestic devices. Doane argues that women are also captured by the discourses adjacent to the cinema (fan magazines) as well as by cinema's images.

[190] Current debates in the field of feminism and film revolve around the advent of postfeminism. The salient themes of postfeminism are: individualism, choice, conservatism, anti-feminism, empowerment, the postfeminist makeover film, and a focus on white, middle to upper class women. The active and desiring female is a key figure for postfeminism. In her founding critique of postfeminism, Tania Modleski argues that postfeminism gives us 'feminism without women,' which can denote "the triumph either of a male feminist perspective that excludes women or of a feminist anti-essentialism so radical that every use of the term 'woman,' however 'provisionally' it is adopted, is disallowed." See Modleski, *Feminism without Women: Culture and Criticism in a 'Postfeminist' Age* (New York: Routledge, 1991), 14-15. According to Modleski, conservative (postfeminist) scholarship by men is exemplified by Stanley Cavell's engagement with the woman's film of the 1940s. Angela McRobbie argues that new opportunities for women "are tied to conditions of social conservatism, consumerism and hostility to feminism in any of its old or newer forms." See McRobbie, "Preface," in *New Femininities: Postfeminism, Neoliberalism and Subjectivity*, ed. Rosalind Gill and Christina Scharff (Basingstoke and New York: Palgrave Macmillan, 2011), xi. *Marseille* has possible traits that would allow us to classify the film as part of postfeminism. The director's use of her own child in the film might be seen as a postfeminist statement about the ability to intermix creative work and familial/social connection.

[191] Sigmund Freud, "Das Unbehagen in der Kultur," in *Gesammelte Werke*, ed. Anna Freud, vol. XIV (Frankfurt am Main: Fischer Taschenbuch Verlag, 1999), 419-506.

Feindseligkeit eines gegen alle und aller gegen einen").[192] Thus civilisation has a positive side in stifling these instincts.

Other authors have theorised or engaged with the theme of malaise, drawing upon Freud's *Das Unbehagen in der Kultur*. For Heilbroner, malaise or unease is rooted in the fear of the consequences of rapid population growth, nuclear warfare, and environmental degradation:

> The civilisational malaise, in a word, reflects the inability of a civilisation directed to material improvement – higher incomes, better diets, miracles of medicine, triumphs of applied physics and chemistry – to satisfy the human spirit.[193]

Heilbroner's work portrays a diffuse sense of unease in "industrial socialist as well as capitalist societies."[194] As already illustrated in Chapter Three, prosperity and 'getting ahead' has not brought a sense of happiness to the characters in *Milchwald*. As Heilbroner puts it: "the social ethos of capitalism is ultimately unsatisfying for the individual and unstable for the community."[195] Recent research on the theme of malaise is associated with Stiegler in particular. Stiegler notes: "the immediate consumption of life today provokes suffering and despair, to the point where a profound malaise reigns henceforth in the society of consumption."[196] Stiegler moreover argues that public life has been eroded under neoliberalism.

Sophie

Sophie's photographs revolve around Marseille's 'terrain vagues' and 'non-places' (the spectator glimpses these spaces in the bluish-grey photographs that Sophie sticks to the wall beside a map of Marseille). The first scene to depict Sophie taking photographs is symptomatic of the existing condition of malaise: noisy vehicles drive down a one-way street and cars are parked on the footpath. Sophie, with her camera in hand, steps off the footpath, faces the oncoming traffic and takes photographs of the residential complexes at the end of

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[192] Freud, "Unbehagen," 481.
[193] Robert L. Heilbroner, *An Inquiry into the Human Prospect* (New York: W. W. Norton and Company, 1974), 21; hereafter cited as *Human Prospect*.
[194] Heilbroner, *Human Prospect*, 77.
[195] Heilbroner, *Human Prospect*, 70.
[196] Bernard Stiegler, "The Disaffected Individual in the Process of Psychic and Collective Disindividuation," trans. Patrick Crogan and Daniel Ross, *Ars Industrialis*, August 2006, accessed 9 October 2012, http://www.arsindustrialis.org/disaffected-individual-process-psychic-and-collective-disindividuation.

the street. It is possible Sophie is rebelling against social integration with her focus on streets, buildings and inhospitable places.

In the last scene in Berlin, Sophie is framed in a cut-off view from the side as she slides large colour photographs back and forth on a white table in her flat. There is a moment of ellipsis and a wide-angle shot reveals Sophie in the kitchen, as golden light filters through the window in frame right. Sophie stands in frame left, her back to the camera. She opens her refrigerator, takes a gulp from a chilled bottle of water and moves to frame right. Schanelec prolongs our attention on these acts, and the scene conveys formless anxiety and uncertainty.

The structuring device of a female then a male photographer links both halves of the film. Sophie and Ivan's photographs oppose each other inasmuch as Ivan shoots people (female migrant assembly-line workers in a washing machine factory), while Sophie shoots places. Sophie and Ivan photograph marginal territories and use only traditional analogue photographic techniques in the diegetic world. [197] This suggests they are outsiders. As David Campany puts it: "With a few exceptions cinema tends to depict [photographers] as rather dysfunctional outsiders. They are often misfits and loners immersed in, yet out of kilter with, the worlds they inhabit."[198] As Elisabeth Lequeret points out, Sophie keeps interactions with Marseille to a minimum.[199] In addition to her outdated camera, Sophie (apparently) does not use mobile telephony, cybercafés or phonecall shops to stay in contact with her friends in Berlin.[200] Thus, on one level, she refuses to comply with corporate economic structures.

The film portrays the confrontation of female and male, resisting subject and privatised agent of repression,[201] in the scene when Sophie stands at the top of a set of escalators and a pedestrian bridge in Marseille and she is approached by a security guard. Schanelec's use of the long shot reinforces the idea of isolation. The security guard tells her that taking photographs is forbidden. When Sophie remains there, the security guard returns with two colleagues. *Marseille* draws attention to the worldwide restrictions on photography in public spaces in the post 9/11 global climate (within the framework of the War on Terror). As Daniel Palmer and Jessica Whyte point out, "Insidiously, private security guards act as the initial operatives of such restrictions, often operating on the false assumption that

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[197] Schanelec's first digitally recorded and processed film *Orly* (Germany; France, 2010) is a counterexample: a character in the film uses a digital still camera.
[198] David Campany, *Photography and Cinema* (London: Reaktion Books, 2008), 114.
[199] Lequeret, "Berlin-Cannes, aller simple," *Cahiers du cinéma* 591 (juin 2004): 26.
[200] Lorna (Arta Dobroshi) in Jean-Pierre and Luc Dardenne's *Le silence de Lorna* (Belgium, 2009) is a counter-example to Sophie. Lorna is shown in two phonecall shops in Liège.
[201] On systems of repression, see Louis Althusser, "Ideology and Ideological State Apparatuses (Notes Towards an Investigation)," in *Lenin and Philosophy, and other Essays*, trans. Ben Brewster (London: New Left Books, 1971), 147.

photographing the buildings they are protecting is illegal."[202] Sophie, in this 'non-place,' is compelled to move on. She accepts this indignity as a matter of course (though ultimately she asserts herself by not moving). Yet Sophie does not challenge the photography ban head on. This moment of direct repression connects forward to the dramatic climax at the police station, where Sophie, in a trembling voice, explains how she was forced at gunpoint to exchange clothes with a robber. Thus, there is an understated political critique about repression. The film implies that Sophie is testing conventions of how a woman should behave in the world with her role as a female-photographer/wandering, recording figure.

Hanna

The sections of the film involving the character of Hanna are more 'psychological.' Hanna is first introduced running toward the screen in a Berlin park. This running seems to be panic–induced as she searches for her seven-year old son Anton. When Hanna finds Anton, he tells her that he climbed a tree. They return to the park bench where Hanna left their belongings, and Hanna looks for her script. Hanna becomes angry when Anton calls her "blind."

Hanna's feelings of discontent and yearning (her concern with her own body, her preoccupation with the problem of death) imply a larger crisis. Hanna and Ivan discuss Hanna's mysterious pain while Beate, the cleaning woman, mops the floor and then dusts the flat, suggesting that Hanna's illness and the exploitation of precarious workers are symptoms of a wider discontent.[203] Hanna articulates her desire for a country doctor. The scene connects forward to the scene from the Strindberg play *Totentanz* (Dance of Death), in which Hanna plays the role of a maid and overhears the couple. This scene portrays the day-to-day grind of an actor, and the nightmarish play comments on Hanna's own 'dance of death.'

Hanna and Ivan are suffering to some extent the symptoms of an eroding middle class. For example, Hanna has to work in a children's play to make ends meet. Hanna shuttles between home and work throughout the day. Hanna moreover broods over Sophie's romantic admiration for Ivan. But Sophie suggests that Hanna is not really unhappy (it is just an act). Nevertheless, family lives in Berlin are characterised as somehow failed, melancholic,

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[202] Daniel Palmer and Jessica Whyte, "'No Credible Photographic Interest': Photography Restrictions and Surveillance in a Time of Terror," *Philosophy of Photography* 1, no. 2 (2010): 185.

[203] A more straightforward film might depict the cleaner woman as Polish, in light of the large numbers of migrants from Eastern Europe working as cleaners in Germany. See Birgit Möller's *Valerie* (Germany, 2006). The Valerie of the title is an out of work Polish model forced to live in her car. Valerie (Agata Buzek) acts as an interpreter in the scene where her friend wants to tell her Polish cleaner that she will pay a "special waste bonus" ("Sondermüllzuschlag") because of a party.

hollowed out (and boring).[204] As mentioned in the previous chapter, Dominik Graf describes the depiction of Germany in *Milchwald*, *Marseille* and *Die innere Sicherheit* as a "death zone" ("Todeszone")/"spirit realm" ("Geisterreich")/"ghost world" ("Gespensterwelt").[205] *Marseille* represents the persistence of the stasis, stifling boredom and climate of social malaise (Unbehagen) frequently associated with Kohl-era Germany (1982-1998).[206] However, Schanelec's film comes from Schröder-era Germany (1998-2005), suggesting little had changed in materialistic German society. It would be a mistake, however, to overlook the complexities in the way that both France and Germany are characterised. By way of illustration, I want to analyse the long scene in the bar in Marseille. The verbal communication between the characters gives us some insight into their psychological states of mind. Maren Eggert uses implied mystery/eroticism/melancholy to create her portrayal of Sophie.

Pierre and Bertrand

The scene is composed of two shots: the first shot is eight minutes and forty seconds in length, and the second is one minute and sixteen seconds. The scene opens with a medium shot of Pierre on a bar stool in profile facing left. Sophie, who has just entered the bar, moves into the near plane at screen left. She places Pierre's car keys on the bar, gives him some money and tells him his car is outside. Pierre buys her a glass of Wild Turkey bourbon whiskey. After an awkward silence, Sophie asks Pierre if he knows a Zelda Hruby, but he does not think so. Sophie explains about the exchange of flats. Sophie tells Pierre that she drove to the mountains on the coast. Sophie says, "What I wanted to say is: I didn't know what it would be like outside the city, it was just an idea" ("Ce que je veux dire: je ne savais pas ce que c'est de sortir de Marseille, c'était juste une idée comme ça"). Sophie says she usually just wanders around. Pierre asks her why she came to Marseille. Sophie explains about Zelda's ad and says, "I'm a … well … I take pictures, but … just for myself …" ("Je suis …, je suis … je pas mal de photos, mais juste pour moi …"), and ends with, "I had time off" ("J'étais en congé"). Sophie takes a sip of her Wild Turkey and asks Pierre if he was born in Marseille. Pierre says he was born in Lyon. Sophie finally learns his name and realises that the car belongs to him. Sophie thanks Pierre. Pierre gazes down into his glass of

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[204] Lequeret, "Vague allemande," 20-22.
[205] Graf, Hochhäusler and Petzold, "Mailwechsel (2. Teil)."
[206] See Margit Sinka, "Tom Tykwer's *Lola rennt*: A Blueprint of Millennial Berlin," *Glossen* 11 (2000), accessed 27 March 2012, http://www2.dickinson.edu/glossen/heft11/lola.html.

bourbon. Sophie says that if she finishes her Wild Turkey, she will be done for. Sophie says, “You have to learn when to stop … I never learned” (“Trouver la fin, ça s’apprend … Je sais jamais où ça finit”). After an awkward silence, Sophie asks about the dirt on his hands. Pierre says he can scrub them with a smelly paste, except that, in the end, the brush should be cleaned if one wants to use it again. Sophie remembers a scene from an American film, which features a woman who works in a fish shop and every evening rubs her upper body with lemon wedges to get the fish smell from her body. Sophie admits having been a little envious when she was watching the film. Sophie tries to remember what the film was called and says, “Atlantis.” Pierre knows that the film is *Atlantic City* (1980).[207] This reference to cinematic history adds another layer. Furthermore, Sophie’s ambivalent description of the ‘peeping tom scene’ mirrors the ambivalence in many of *Marseille*’s situations and encounters. Sophie elucidates that the spectator could see the woman through the window of her room, and that in the opposite flat there is, “of course,” a man watching her. At this moment in Sophie’s narrative, Pierre’s friend Bertrand (Jérôme Leleu) arrives. Pierre introduces Sophie to Bertrand, and Sophie turns her back to the screen. Bertrand asks Sophie if she is German. Pierre explains that Sophie eats nothing but apples and pears. Bertrand attacks Sophie (he asks, “Are you a vegetarian? Carnivore? Alcoholic? Jobless? Virgin?”). Pierre becomes embarrassed. This sequence shows Bertrand’s aggressive attitude to Sophie, which interrupts a fleeting moment of social connection within the narrative.

Bertrand says he did not want to offend Sophie and asks how he can make it up to her. Pierre says he can do that by shutting up. At this point there is an unexpected cut at to a closer shot, now in a right-angled camera view to the axis of action. Sophie and Pierre are in the near plane, but Pierre is on the right edge of the frame. The surprising cut brings to the fore the sudden shift in mood. Bertrand (slightly out of focus) clinks Sophie’s glass with his own, and says, “Pierre, the arsehole” (“Pierre, le trou du cul”). Sophie smiles bitterly and then glances off to the left – with her minimalistic performance Eggert conveys that her character has made up her mind to flee. Pierre asks Sophie if she wants another drink, but she says no and finishes her Wild Turkey. Sophie retrieves her bag, exiting lower left; she reappears from below, and tells Pierre that she tanked super lead-free petrol. The two laugh and say goodbye. Bertrand moves left as Sophie exits screen-right. As she does this, there is a subtle pan to the right. Pierre angles his body toward the screen, looks offscreen right, and then looks toward

[207] Malle’s film features a woman who wants a new life in the glamorous casinos of Monte Carlo. She therefore takes a course in blackjack dealing. Like *Marseille*, the uncertainty that ‘choice’ might bring is at the heart of the film.

the left edge of the picture, and says to Bertrand that he really is too much. The sense of bleakness and disaffection runs through the film and implies a larger crisis.

It should be noted that Matthew D. Miller mentions in passing "Schanelec and Hochhäusler's treatments of tense relations between Europeans" in *Marseille* and *Milchwald*.[208] The social and political problem of class (seemingly) manifests itself in the film. *Marseille* apparently sets up a structure; Schanelec juxtaposes the middle class Berlin with the working class Marseille. Upon closer inspection, however, the spectator begins to see the similarities between the two cities. *Marseille* depicts Berlin and Marseille as melting pots (the ethnic groups come from Eastern Europe and North Africa). Moreover, Schanelec and Vorschneider say that they are looking for social neutrality, in order to restore complexity to the characters and the domestic spaces,[209] rather than imaging them as cardboard cut-outs. This said, however, the main characters in *Marseille* are relatively young, privileged, middle-class and white. The spectator might guess Pierre to be middle class despite the rugged working class signifiers such as his Marlboro cigarettes and Wild Turkey. Bertrand projects social neutrality as well, but this is contradicted or made ambiguous by Pierre's explanation that Bertrand works at the pizzeria in Port des Auffes (which suggests that Bertrand is working class).

Conclusion

Marseille registers many aspects of neoliberal society, but the film refuses to take a stance in relation to it. Within the film's fiction there is a similar refusal to answer questions or give us what we want. Schanelec's 'oppositional' method is about implicit showing rather than explicit telling. Formal qualities of her film mirror her thematic concerns with unease and malaise. For example, she refuses to use conventional editing and framing or to include non-diegetic music to cue affect, and frequently shows just one of the actors in dialogues. There may be a connection between Sophie's resisting and unconventional female gaze as a photographer and Schanelec's oppositional stance. The few moments of small scale resistance or social connection, such as Sophie's refusal to acquiesce to the security guards who want her to move along, or her tentative relationship with Pierre, happen against a backdrop of a harsh and isolating neoliberal milieu. Simply to look at the texture of neoliberal

[208] Matthew D. Miller, "Facts of Migration, Demands on Identity: Christian Petzold's *Yella* and *Jerichow* in Comparison," *The German Quarterly* 85, no. 1 (Winter 2012): 56.
[209] Schanelec and Vorschneider, *Kino muss gefährlich sein*, 407.

society may itself be interpreted as an act of political resistance. In common with the other films in my study, in Schanelec's *Marseille* humanity and complexity are restored to the characters.

Unlike the next and final film in my study, *Marseille* presents an optimistic, albeit ambivalent final scene. The extreme wide shot of Sophie on the beach which closes the film could suggest her utter insignificance within neoliberal society, or perhaps that Sophie's return to Marseille allows her to achieve social integration within this new setting. Petzold's *Yella*, the film I examine next, shows the central protagonist's new life in the West to be an illusion.

Chapter Five
Borderlands – *Yella* (2007)

Christian Petzold's *Yella* (2007)[210] has received an enormous amount of attention and criticism.[211] *Yella* is the conclusion of Petzold's 'ghost trilogy,' to which *Die innere Sicherheit* (2000) and *Gespenster* (2005) belong. A dominant reading is of *Yella* as a "glacial film,"[212] not just in its restricted palette of cool hues, but also in Petzold's 'cold' refusal to make an optimistic film. Petzold states that he and his friend and co-writer Harun Farocki are interested in images that can describe modern capitalism.[213] Petzold cites Farocki's documentary *Nicht ohne Risiko* / *Nothing Ventured* (2004) as the main inspiration for *Yella*. Farocki, filmed the negotiation between a medium-sized Bavarian company and a British hedge fund over four days:

> And the pure language of business, every sentence, spoken in my film, comes from these twelve hours of recording. I added only what Devid Striesow says in the car (Und die reine Geschäftssprache, jeder Satz, der in meinem Film gesprochen wird, stammt aus diesen zwölf Stunden Aufzeichnungen. Nur was Devid Striesow im Auto sagt, habe ich hinzuerfunden).[214]

Petzold's film is allusive: it triggers associations with Alfred Hitchcock's *Marnie* (1964), Arthur Penn's *Bonnie and Clyde* (1967), and John Carpenter's *Halloween* (1978).[215] Though in countless articles and interviews Petzold has admitted the influence of Herk Harvey's B-Movie *Carnival of Souls* (1962), he also points to Ambrose Bierce's short story "An

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[210] Yella is borrowed from Yella Rottländer, the child actor in Wim Wender's *Alice in den Städten* / *Alice in the Cities* (Germany, 1974). See Petzold, interview by Ralf Schenk, "Auswandern aus Brandenburg: Regisseur Christian Petzold über seinen Wettbewerbsbeitrag *Yella* und den Gang von Nina Hoss," *Berliner Zeitung*, 14 February 2007, accessed 27 August 2012, http://www.berliner-zeitung.de/archiv/regisseur-christian-petzold-ueber-seinen-wettbewerbsbeitrag--yella--und-den-gang-von-nina-hoss-auswandern-aus-brandenburg,10810590,10455594.html.

[211] See, for example, Biendarra, "Ghostly Business"; Olaf Möller, "Vanishing Point," *Sight and Sound* 17, no. 10 (October 2007): 40-42; Abel, "German Desire in the Age of Venture Capitalism," *Cinema Guild Home Video* (2009), accessed 15 December 2009, http://cinemaguild.com/homevideo/ ess_yella.htm; and Jens Hinrichsen, "Im Zwischenreich: Christian Petzolds Gespenster-Trilogie: Passagen in Schattenzonen deutscher Realität," *film-dienst* 60, no. 19 (September 2007): 6-8.

[212] Catherine Wheatley, review of *Barbara*, by Christian Petzold, *Sight and Sound* 22, no. 10 (October 2012): 75.

[213] See, for example, Petzold, interview by Cristina Nord, "Verdammt zu ewiger Bewegung," *taz.de*, 15 February 2007, accessed 28 August 2012, http://www.taz.de/1/archiv/archiv/?dig=2007/02/15/a0326.

[214] See Petzold, interview by Rüdiger Suchsland, "Eine andere Erzählung des Kapitalismus…," *artechock.de*, 20 September 2007, accessed 27 August 2012, http://www.artechock.de/film/text/interview/p/petzold_2007.htm.

[215] The scene where Yella hangs her red blouse on the clothes line in her backyard may be seen as an allusion to the scene where Laurie Strode (Jamie Lee Curtis) sees Michael/the Shape out of her window as he stands between clothes lines in the backyard.

Occurrence at Owl Creek Bridge."[216] Petzold also pays homage to horror genre metaphors (vampirism, for example), and references the fairy tale "Little Red Riding Hood."

The film centres on Yella Fichte (Nina Hoss), an east German woman who wants a better life in the West. Her estranged husband runs the car in which they are travelling off a bridge and into the Elbe River. It may be significant that Yella drowns in the river which marks the boundary between former East and West Germany (that is, the Elbe represents a phantom border). Yella reaches the river's western bank, but Petzold withholds the vital information that Yella drowns in the Elbe. The basic narrative structure of Petzold's film comments on present-day neoliberal Germany. Yella's agency and activity take place only in her mind, in the 'borderland' between life and death.[217] As Urs Urban puts it: "Yella's success story proves to be the vision of a dying woman, as a product of neural residual waste in the moment of death" ("Yella's Erfolgsgeschichte erweist sich als die Vision einer Sterbenden, als Produckt neuronalen Restmülls im Todesmoment").[218] The critique of neoliberal Germany is located in the mind of a murdered woman. Petzold's set of references to the slasher film *Halloween* (a cornerstone of the subgenre) is a bleak statement about neoliberal-era gender politics, which make either staying in the East or leaving for the West untenable. In this final chapter, I draw upon Urban's study of *Yella*, as well as the theories of Negt, Elsaesser, and Althusser. There are two main sections of close reading in this chapter: the opening scene and the dénouement in Dessau. Both scenes encapsulate the film's themes.

Synopsis

The film unfolds with Yella arriving by train in her hometown of Wittenberge, east of the Elbe. She has found a position in the accounts department of the Hannover-based aerospace company Alpha Wings.Yella is approached in the street by her bankrupt ex-husband, Ben (Hinnerk Schönemann), but Yella rejects him. She spends one last night at home with her father (Christian Redl). On the day of her departure, Ben stands outside the door in order to drive her to the train station. Yella reluctantly goes with Ben, but she becomes irritated by Ben's discussion of his future plans. Ben proclaims his love for Yella and swerves his Land-Rover Range Rover towards the railing of the Elbe Bridge. Yella struggles for the wheel, but

[216] See, for example, Petzold, "Eine andere Erzählung des Kapitalismus…"
[217] Biendarra writes that Yella "becomes a liminal wanderer straddling the threshold between life and death." See Biendarra, "Ghostly Business," 466.
[218] Urs Urban, "Rosetta und Yella," *Trajectoires* 3 (November 2009): para. 12, accessed 10 August 2012, http://trajectoires.revues.org/340.

they plunge into the river. Yella, bedraggled and disoriented, catches the train to Hannover. When Yella goes to her new job, her employer, Schmitt-Ott (Michael Wittenborn) has been embezzling from Alpha Wings, and the company has been dissolved. Schmitt-Ott attempts to have a sexual encounter with Yella, but she manages to escape. She finds day-to-day work with Philipp, a venture capitalist with a shady history. Yella quickly becomes an adept and influential partner in the complex venture capital negotiations, but things from her past crop up around her, and she is troubled by the sound of water flowing and the cawing of crows. Ben breaks into her hotel room (twice) and skulks outside the hotel. At one point he chases Yella and she seeks refuge with Philipp. When Yella accompanies Philipp to a job in Dessau, she attempts to visit her father, and Philipp loses his temper. Shortly after his choleric outburst, Philipp tells Yella that he is embezzling in order to arrange a risky venture; Philipp wants to sell and package a damage safety system for drilling-rigs, but he still needs 200,000 euros. At the negotiations with battery producer Dr Gunthen (Burghart Klaußner) in Dessau, Yella and Philipp state that the risk with his game console patent is very high. Shortly afterwards, on the motorway, Philipp receives a call from his employer, Klaus: he has been fired and Gunthen will be his last client. Philipp brings Yella to a motorway motel and lets her use his Audi A6 to go shopping for new clothes. But Yella rushes to the private villa of Dr Gunthen. His wife Barbara (Barbara Auer) does not want to let her in, but Gunthen comes to the door, and he is ready to negotiate with her. Yella crosses boundaries that even Philipp would not transgress, and threatens Dr Gunthen that Philipp could demand a 45 per cent share, but she promises that it will be no more than 35 per cent if he gives her 200,000 euros. The shocked CEO announces that he has a life insurance policy that he can get a 30,000 euro credit on (the house belongs to his wife). Yella brings it home to him that he could lose everything. Yella returns to the motorway motel. She lies beside Philipp, who becomes gloomy about what he sees as his fate. At the negotiations the next morning, Dr Gunthen goes missing. In the end, Barbara Gunthen finds her husband in the river, after his suicide by drowning. Yella is transported back to Ben's Range Rover, but she makes no attempt to wrench the steering wheel this time. A mobile crane winches Ben's Range Rover out of the Elbe as a police frogman drags Ben's body onto dry land and lays it beside Yella, on the western bank of the river. The bodies are covered by a space blanket (as a shroud).

The film's opening

The sequence, which is edited by Bettina Böhler, consists of five shots. The film opens with red titles against a black background. After about seven seconds of silence, the spectator hears the noise of a train. This is followed by images of the Elbe floodplains from a train window, filmed by Petzold's cinematographer, Hans Fromm. The view is interrupted by the blurred outlines of the struts of the Elbe railway bridge pass from left to right in the foreground. Red credits appear in the bottom right and the credits culminate in the fade in of the title of the film. The next shot is a close-up of Yella, shot from a three-quarter angle. She looks out over the Elbe. Yella moves right and exits frame right. The sequence cuts to a wider angle of Yella (dressed in the red blouse and black skirt that she will wear throughout the film). She stands up in the train compartment, turns into profile facing right, and moves right (the camera tilting up and panning with her). Yella, framed in a low-angle medium close-up, closes the blue curtains of the compartment. She turns into profile facing left, and uses the luggage rack to steady herself as she pulls off her shoes. She reaches for her satchel and places it on the seat. She bends over (the camera tilting with her). Yella organises her clothes below the frame line. She straightens up in frame right, and starts to unbutton her red blouse. She tilts her head up and looks to the left. The sequence cuts to Yella's point of view: a small section of industry abutting the Elbe, viewed through the train window. Blurred bridge struts pass from left to right in the foreground. The sequence returns to a low-angle medium close-up of Yella. The spectator sees a black bra through an open black blouse. She bends over in frame right as she steps into the legs of trousers below the frame-line. She pulls the garment up and raises herself in the frame. Looking down left, she buttons the trousers.

The first shot is a point-of-view shot, which tells the spectator that the protagonist's perception is important. The construction of point-of-view tends to privilege Yella, but Yella is subjected to our voyeuristic gaze. The opening elucidates the director's dilemma of filming the female – is the cinematic apparatus inherently objectifying? It remains an issue within the narrative of whether the film records Yella's empowerment or simply recapitulates her history of victimisation (even in her last moments of brain activity). On the other hand, the film's unobtrusive images are at the opposite end of the spectrum from the mainstream.

Petzold weaves linkages between the tidal nature of the Elbe floodplains (which are periodically covered and uncovered) and Yella's body. This is a visual comment on the character relationships to follow in the narrative. For example, Ben covers up his rage.

Philipp uncovers Yella's theft of the 25,000 euros (and uncovers her bad conscience in relation to Ben).

One could comment on Nina Hoss' use of minimalism and restraint in the realisation of her character of Yella Fichte – Hoss is frequently photographed with an empty face, gazing silently into the middle distance. Hoss' performance in the opening foreshadows the idea of Yella adrift in the 'borderland' between life and death. Like Sophie in *Marseille*, Petzold's heroine is not established or set up in conventional ways and remains mysterious (although we are given more of Yella's backstory).

Wittenberge

Yella's hometown, the Brandenburg city of Wittenberge, is important to Petzold; as the filmmaker explains:

> I can only think about films if I really know the places where they are to play . . . . I became acquainted with the place Wittenberge during the shooting of *Toter Mann* (Ich kann Filme nur denken, wenn ich die Orte, an denen sie spielen sollen, wirklich kenne . . . . Den Ort Witttenberge habe ich bei den Dreharbeiten zu *Toter Mann* kennengelernt).[219]

The city is well known as the former industrial hub of eastern Germany, with the huge Wittenberge sewing plant (formerly the American company Singer) that made Veritas machines once considered the most modern in the world. [220] In Yella's home there is a pennant on the wall – Veritas – Qualitätsarbeiter (quality worker), which suggests that her father once worked for the company.[221] The de-industrialisation of the city made Wittenberge the object for social researchers.[222] The de-populated Wittenberge mirrors the absence of people in the Expo grounds in Hannover.

Because Yella chooses her career – Yella explicitly remarks that she is interested in balance sheets[223] – the film suggests that Yella is a free agent (that is, her problems are psychological rather than social). On the other hand, Petzold's utilisation of the former industrial German East suggests that he is interested in the economic – as well as

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[219] Petzold, interview by Birgit Glombitza, "Phantom des Ostens: Christian Petzolds Film *Yella* erzählt von einer gespenstischen Heldin: Eine Begegnung mit dem Regisseur und seinen Vorbildern," *Zeit Online*, 4 December 2007, accessed 15 December 2009, http://www.zeit.de/2007/07/Phantom_des_Ostens.
[220] Nina Pauer, "Zum Beispiel Wittenberge," *Zeit Online*, 4 March 2010, accessed 18 August 2012, http://pdf.zeit.de/2010/10/Forschungsprojekt-Wittenberge.pdf.
[221] It is unclear whether Yella's father owns the Wittenberge restaurant or merely works there.
[222] Pauer, "Zum Beispiel Wittenberge."
[223] Urban, "Rosetta und Yella," para. 15.

psychological toll – reunification has taken on east Germans. In this reading, Yella's problems are produced socially. As Urban rightly observes, *Yella* brings to the fore the lack of choices left to ordinary people in the new economy: the only option left to Yella is to adapt to neoliberal society.[224] I turn now to a discussion of the scene in which Petzold uses Alpha Wings as a metaphor for economic turmoil.

Alpha Wings

Petzold's film (which anticipates the 2008 financial crisis) suggests that contemporary Germany is approaching ruin: career prospects are fading, 'white-collar' crime[225] is rife, and there is a system of negative values (such as sexism). The film presents a world of forced liquidations: Ben's company faces bankruptcy and the aircraft and aerospace manufacturing company Alpha Wings is insolvent.[226] As Negt points out, there has been a hollowing out or erosion ("Aufzehrung") of the German economy as a result of business management thinking.[227] When Yella arrives at Alpha Wings in the Expo grounds in Hannover she finds her employer, Schmitt-Ott, waiting for her in the parking lot. He gives her a key and asks her to get a pigskin portfolio from his desk. Yella goes into the building housing Schmitt-Ott's office, and sees grey-overalled men removing boxes and computer monitors. Yella enters Schmitt-Ott's office, but the insolvency bailiff arrives. He tells her that Schmitt-Ott is no longer allowed on the premises. Yella secretly tucks the portfolio into her trenchcoat and returns to the car park. Schmitt-Ott beckons to Yella. He calls a taxi company, telling them he needs a car at the Expo grounds ("Rue de Paris" on the corner of "Sydney Garden"). Yella asks Schmitt-Ott about her job and he says he can arrange something for her in Hamburg. In the following scene, Yella has to remind him that she is an accountant. Furthermore, Schmitt-Ott tries to have a sexual encounter with her.[228]

The film depicts the games, deceptions, and erasures required by the neoliberal economic sphere. For example, the disgraced boss hides in the parking lot while he sends his

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[224] Urban, "Rosetta und Yella," para. 14.
[225] Crimes such as copyright infringement, fraudulent accounting, tax evasion, embezzlement, and extortion.
[226] For a definition of insolvency in the German context, see Christoph von Wilcken, interview, "Schultze & Braun: Insolvency and Restructuring – Germany," *Lawyer Monthly*, 16 December 2011, accessed 28 September 2012, www.lawyer-monthly.com/media/Schultze_&_Braun.pdf. Wilcken writes, "If the company either cannot serve its debt when it falls due or is over-indebted … the directors are obliged to file for insolvency."
[227] Negt, "Menschenwürde und Arbeit," 242.
[228] One could draw inter-linkages between *Yella* and *Valerie* (2006). The eponymous protagonist, an unemployed Polish model, is offered escort work in Dubai (high-class prostitution) as a way to extend her fading career.

subordinate into the building in a final attempt to extract money (turning Yella into his witting or unwitting accomplice). Thus, the character is compelled to cross geographical, economic and moral borders. The narrative hints that the money in the pigskin portfolio was obtained through misappropriation. Moreover, someone has stolen most of the money. How much might Petzold be implying that economic turmoil connects with sexed/gendered improprieties? Or is the film a representation of patriarchal business as usual? This is a central problem of the film. From another perspective, the Alpha Wings segment suggests the lack of stationaryness in the new economy. The following sections look at Philipp, the entrepreneurial hero in Yella's success story.

Philipp

The character of Philipp instructs Yella and helps her to get ahead. He embodies both a cinematic alter-ego of the driven Yella and an amalgam of her concerns – there are references to her father; and there are references to Ben. Ultimately, the character explicates Althusser's theory that people believe that they are outside ideology. Althusser contends that "the accusation of being in ideology only applies to others, never to oneself. . . . which amounts to saying that ideology *has no outside* (for itself), but at the same time *that it is nothing but outside* (for science and reality)."[229] This is crystallised in the first scene of Yella and Philipp driving on the motorway in Philipp's Audi A6. As Yella studies the balance sheets on Philipp's laptop, Philipp sets the rules for the negotiations: Yella can look in three directions: (1) at the opposing negotiating party and not at the lawyer, but at the business manager Dr Fritz; (2) at Yella's screen, "On the screen are the balance sheets and they show why he can't get a normal loan anymore" ("Auf dem Monitor sind die Bilanzen und darum steht warum der Mann kein normal Kredit mehr bekommt"); or at (3) Philipp, if he does the broker-pose, "Like young lawyers in shitty Grisham films" ("So junge Anwälte in beschissene Grisham-Film"). Philipp instructs Yella to lean over and whisper something in his ear (like courtroom scenes) so that the opposing party loses their concentration.

The character of Philipp exemplifies Althusser's point: he is both submerged in the neoliberal ideology of "shitty Grisham films" and believes he can stand outside them and comment on them. Similarly, Philipp believes he is outside the ideology of the 'family apparatus.' Philipp's dismissiveness may signify a true rather than a false self-image as

[229] Althusser, "Ideology," 164.

Philipp is a lone wolf who strikes deals on the outer periphery of the system. Furthermore, we are shown venture capital eroding the family.

Castles in the air

As the film progresses, the viewer begins to notice resemblances between Philipp and Ben: they wear Joop suits; drive the same colour car; and they are connected by the song "Road to Cairo."[230] Philipp also becomes violent in a key scene. Yella drives Philipp's Audi A6 as Philipp dozes in the front passenger seat. Yella drives over a bridge and past dairy farms. Philipp loses his temper when he finds out they are almost in Wittenberge, and he tells her to stop. Philipp climbs out, walks around the Audi, and hoists Yella out of the car. Yella sets off down the country road, hurt and troubled. Yella walks quickly through a meadow near the Elbe Bridge. Yella sees Philipp walking towards the Elbe River, but he looks around as if she is not there. After Yella and Philipp reunite, Philipp explains that he dreaded trying to make conversation with Yella's father. Philipp tells Yella what he is not interested in: "A house with a garage and a green Jaguar, and kids, in the suburbs" ("Ein Haus mit Garage und grün Jaguar, und Kind, Vorstadt").[231] Away from the computerised workplaces (the car, the hotel, et cetera), the couple are able to talk more freely. Philipp tells Yella that he is embezzling in order to arrange a risky venture; Philipp's goal is to acquire a small company in Cork, Ireland, that has developed a damage safety system (for normal drills) and apply the system commercially to oil drilling-rigs. Yella reads Philipp's manual near the Elbe River and the narrative suggests that this venture will become a shared project – though the spectator may conclude that Philipp's ideas fall apart upon closer scrutiny. The resemblances to Ben suggest that Philipp is building castles in the air. I turn now to a close reading of the dénouement, which shows people living their lives as ghosts and vampires.

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[230] Biendarra, "Ghostly Business," 475.

[231] This connects back to the scene in Hannover where Yella walks along a road in a suburb with greenery and sees a black Jaguar XJ pull up into a terracotta-tiled driveway. The driver of the Jaguar (Burghart Klaußner) gets out and kisses a woman in a kimono (Barbara Auer). Yella hears the uncannily loud cawing of crows. The eight or nine year-old daughter (Selin Barbara Petzold) embraces her mother and runs into the villa. Yella continues to stare at the mother and their eyes meet. The mother contemplates Yella warily as she moves off. There are two families in Yella's 'vision' – the one in Hannover and its double in Dessau.

Dr Gunthen

Dr Gunthen goes missing on the day after Yella's extortion and blackmail attempt. Yella sees his apparition at the negotiations. She runs away and alerts his wife, but Barbara Gunthen finds her husband in the river: he has drowned. The sequence consists of twenty-one shots and two ellipses. The sequence commences with a high angle medium close-up of Yella, who is sitting in the boardroom. This is the fifth (and final) boardroom scene. There are vertical blinds in the middle ground. Leaves and branches of trees, which move in the wind, can be seen through the big window in the upper part of the frame. Yella's left fingers rest against her mouth, and she gazes silently into the middle distance. Werner (offscreen) talks on a telephone to Susanne: he says that they cannot wait any longer, and tells her not to tell him to relax. Werner says: "I am relaxed, OK?" ("Ich bin entspannt, OK"). Yella looks up as Philipp enters screen left. She is obscured (and the screen goes dark) as he passes to the right. Werner (offscreen) tells Susanne that Philipp and Yella are getting impatient, and he asks Susanne to connect him to Dr Gunthen's mobile again. Cut to a wider shot of Yella and Philipp – Yella is at the bottom of frame left in three-quarter view from behind. Philipp leans back against the conference table, in frame right. Dr Gunthen's chair – in the middleground between Yella and Phillip – remains empty. Werner paces back and forth with a telephone in right background. He pauses, in profile, presses a button on the telephone, puts the telephone receiver to his ear again, and then moves to centre background. Werner pulls a few of the vertical strips aside and looks out the window. He says to Susanne that he is just getting Gunthen's voice mail. Yella leans forward and Philipp (in profile) smiles. Werner moves left and asks Susanne to connect him to Barbara Gunthen again. The subsequent shot is a medium close-up of Yella with Philipp at the edge of frame right. She tilts her head up, and her eyes move upwards. She smiles, and then glances down. Werner (offscreen) says to Barbara that her husband has not arrived. Yella moves her head to the left, and the following shot is a high angle close-up on Philipp's right hand resting on the edge of the table. Yella's right hand is at the lower left corner – she moves her hand diagonally to the right and slips it into Philipp's. Werner can be heard asking Barbara to get her husband to call him immediately if she sees him. The next shot is a medium close-up of Philipp, who smiles again, followed by a close up of Yella looking up at Philipp, who leans toward her. The ensuing low-angle shot shows Philipp completing this action (the camera tilting down with him). Werner (offscreen) tells Susanne that they cannot wait any longer. The subsequent shot is a close-up of Philipp

kissing Yella's neck – her eyes are closed and the lower half of her face is obstructed by Philipp's right shoulder – a vampiric image.

Thomas Elsaesser writes with regard to *Nosferatu, eine Symphonie des Grauens* (F. W. Murnau, 1922) that Ellen is caught up in the men's world of trade.[232] These anxieties about capitalism as vampiric are reflected in *Yella*. Notwithstanding the fact that *Nosferatu* is one of Petzold's favourite films, a number of critics regard this argument as too reductive.[233] If we decide to read Petzold's film in this way, the characters (at a less distinct level) are all vampires.

Philipp says to Yella: "I love you" ("Ich liebe dich") and the sounds of the Elbe River are heard. Yella opens her eyes and looks off left – her eyes widen in horror. Cut to Yella's point of view: a low angle medium shot of a wet, cadaverous Dr Gunthen viewed through a glass door. At screen right is a modernist picture with a water motif, prefiguring Yella's drowning in the river Elbe. The sequence returns to Yella and Philipp – Yella moves back and becomes obscured by the back of Philipp's head. Cut to a medium close-up of Dr Gunthen's apparition. His eyes remain shut as he turns away from the screen and moves off into darkness. Werner (offscreen) tells Susanne to keep trying on both of Gunthen's mobile phones. Cut to a medium shot of Yella getting to her feet (slight tilting). Yella passes to screen right, obstructing Philipp. Werner moves to the left and ends the call. Philipp stands up, the camera craning up with him, and Yella exits frame right. Philipp turns into three-quarter view. Cut to a silhouetted Yella, centre frame, running down a corridor. Werner (offscreen) tells Philipp that Gunthen will be there any minute. Yella turns left at the end of the corridor and moves out of view. Cut to the building's parking lot. A silver Audi A6 is parked at lower right. Yella bursts through the main doors of the building, and descends a staircase, the camera panning with her.

There is a moment of ellipsis, and a travelling steady-cam shot – which shows Yella as she walks up the driveway of Barbara Gunthen's house – partly resembles the scene in *Halloween* where Laurie Strode goes over to the Wallace house. Petzold uses his reference to suggest that Philipp and Yella are in different places, (once again) foreshadowing the idea of Yella's death by drowning. Dr Gunthen's black Jaguar comes into view, in frame left. Cut to the interior of the house. Barbara Gunthen, wearing charcoal slacks and a black top with a V-

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[232] Thomas Elsaesser, "*Nosferatu*, *Tartuffe* and *Faust*: Secret Affinities in Friedrich Wilhelm Murnau," in *Weimar Cinema and After: Germany's Historical Imagination* (London and New York: Routledge, 2000), 238-239. On capitalism's vampiric quality see Karl Marx, *Capital: A Critique of Political Economy, Volume One*, trans. Ben Fowkes (London: Penguin, 1990), 342.
[233] See, for example, Hinrichsen, "Im Zwischenreich," 6.

neck, moves from centre middle ground to the big wooden door in left background (the doorbell rings on the soundtrack). Barbara opens the door, revealing Yella, half silhouetted. Yella asks her about Gunthen's whereabouts. Barbara says that he went over to the company. Yella walks around Barbara and approaches the screen, as the camera pans with her. She peers around as she wanders through the house. Yella enters the glass box sitting room (the camera stops panning). She walks away from the screen and Barbara enters frame left. Yella goes out through the sliding glass door and out onto the patio. Barbara comes to a stop in the left middle ground. Yella twirls around saying: "Is there water somewhere here?" ("Gibt es hier irgendwo Wasser?"). Barbara says yes. Barbara runs toward the frame centre and Yella takes a backward step to let her pass. Barbara dashes out into the forest. Yella follows, and they are viewed through the glass wall in frame left running towards the distant background.

This final part of the sequence may be seen as an allusion to the fairy tale "Little Red Riding Hood." Yella's red blouse in the woods triggers the association with the fairy tale. Zipes writes that Little Red Riding Hood "has an air of non-conformity, and sexual freedom" ("hat einen Hauch von Non-Konformismus und sexueller Ungebundenheit").[234] She also "embodies the good girl who has committed a blunder" ("verkörpert das brave Mädchen, das einen Fehltritt begangen hat").[235] Both Yella and Little Red Riding Hood have listened to the deceptive wolf (in this case, the life of corporate malfeasance that Philipp embodies). The bad wolf in the Grimms' 1812 version of the fairy tale drowns in a trough.[236] In this case Dr Gunthen, a character similar to Philipp, drowns. Petzold uses the fairy tale reference to recapitulate *Yella*'s central themes, and therefore indicates that the film is actually over.

A low angle long shot shows Barbara, framed off-centre in the woodland, as she runs downhill, revealing Yella behind her. A high pitched sound is heard (it is painful for both the character and the audience). Yella covers her ears with her hands and Barbara exits frame left. Yella slows up, bowing her head, passing from left to right (panning). The shot ends with a medium shot of Yella, off-centre. She shakes her head, then tilts her head up, looking off left. Cut to Yella's point of view: a high angle shot of Dr Gunthen floating face-up in a body of water, with a grassy bank at the lower edge of the frame. Barbara steps into the water and bends over her husband's drowned corpse, which is positioned upside down in the frame. She crouches, grabs his right arm, and begins to haul him upwards. Cut to a low angle medium shot of Yella, at centre of frame with both hands covering her mouth and looking off left.

[234] Zipes, *Rotkäppchens Lust und Leid: Biographie eines europäischen Märchens* (Köln: Eugen Diederichs Verlag, 1982), 14.
[235] Zipes, *Rotkäppchens Lust und Leid*, 14.
[236] Zipes, *Rotkäppchens Lust und Leid*, 104.

Philipp, out of focus, starts to emerge from the forest, in lower left background. Yella turns into three-quarter view from behind and watches as Philipp approaches the screen (the high pitched sound stops). A nonplussed Yella turns toward the screen as Philipp passes her exits frame left. He walks past her as if they are in separate realms. Yella lowers her hands from her face and takes a step forward.

The following shot echoes a shot in the scene in Hannover where Yella watches the family in a terracotta-tiled driveway. The characters are doubles of the Gunthens (portrayed by Burghart Klaußner, Barbara Auer and Selin Barbara Petzold in both cases), evoking a mood of disorientation. In the nearground Yella faces away from the screen, off-centre. Philipp moves from left middle ground to the edge of the water in the background where Barbara is struggling with Dr Gunthen. Philipp straightens up and looks up at Yella. The sequence concludes with a low angle medium close-up of Yella, looking off left, with an empty look of longing. She glances down, blinks a couple of times, and then moves her eyes up. She looks down again, tilts her head down, and turns away from the screen. The sequence presents a deeply disturbing and pessimistic portrayal of German neoliberal society. Venture capital – in the age of neoliberal deregulation – is shown to have a corrosive effect on families and couples. Yella attempts to help Philipp, but causes the death of their client. In so doing, Yella becomes a phantom. Ultimately, the sequence conforms to the idea of the 'dead zone' as discussed in Chapters Three and Four.[237]

Conclusion

In summary, *Yella* is perhaps both the most accomplished and the most negative film in my study. Petzold, who identifies himself as a left-wing filmmaker, fictionalises documentary and turns it into horror. His strategy is to critique capitalism through the use of a real life hedge fund negotiation. In this way, he attempts to stand outside capitalist ideology and make modern capitalism visible, "although that is actually forbidden in our narrative machine" ("obwohl das in unseren Erzählmaschinen eigentlich verboten ist").[238] The de-industrialised setting of Wittenberge is important to Petzold. The former hub of the industrial German East is now a place Yella must leave in search of a better life. From the first point of view shot Yella's subjectivity is central: it is a matter for debate whether the relentless focus on her as she negotiates one abusive situation after another gives her dignity, or whether at times the

[237] See Graf, Hochhäusler and Petzold, "Mailwechsel (2. Teil)."
[238] Seeßlen, "Die Anti-Erzählmaschine."

camera subjects her to an intrusive ‘male gaze.’ Petzold’s film moves from a kind of fictionalised documentary to the horror of the fairy tale’s big bad wolf. Petzold brings together the hollowing out of the economy and the vampirism of the West. Arguably in its portrayal of sacked, suicidal and criminal corporate types, *Yella* anticipates the horror of the ‘big bad wolf’ of corporate malfeasance which came all too true in the global financial crisis of 2008. Petzold uses his references to indicate that Yella has failed to negotiate the new economy. Any sense of the central protagonist’s female agency or success is revealed as merely the last moments of her death in a river.

Conclusion

This dissertation aimed to answer the following questions: Do the economic and political imperatives of the new economy compel the characters in the films selected here to cross borders (geographical, legal, economic and moral) or do they have a choice? Is there resistance to the dominance of media, or a refusal to comply with the corporate/economic structures? Do the characters find periodic escape? In all of the films the only option left to ordinary people is to adopt the values of the market economy (or fall out of the system), and this compels the characters to cross borders in various senses. However, many of the characters are opting out in the sense that television is conspicuously absent. The characters find periodic escape, but in some of the films a desire for escape leads on to catastrophic outcomes. For example, in *Milchwald*, where Sylvia abandons her stepchildren. Nonetheless, the films in my study refuse conventional narrative and emotional resolutions. This refusal of the mainstream, however, does not equate to an overt political stance critical of neoliberal society. What these films do, ultimately, through their thematic and formal strategies is to offer an implicit political critique through their articulations of unease and representations of marginal subjectivity.

Hans-Christian Schmid's *Lichter* anticipates the Hartz IV welfare reforms which negate assumptions about the European/German post-war welfare state model. *Lichter* explores personal difficulties of the characters on both sides of the border, such as the failure of Ingo's mattress store in Frankfurt/Oder. Schmid's focus on multiple protagonists implicitly reminds the spectator of social connections as they both sustain and fail the various characters. The 'distant lights' of the English title gives thematic significance of the destination represented by Berlin (one character dies attempting to reach this destination). Schmid's deployment of the unobtrusive and spontaneous style of 'direct cinema' documentary techniques creates emotional intimacy and bears witness to contemporary European social issues.

Dominik Graf's television mini-series *Im Angesicht des Verbrechens* is an anomalous text in relation to the dominant mode of filmmaking in Germany. *Im Angesicht des Verbrechens* transgresses the borders of the crime genre of German television and makes connections with broader cultural patterns of post-enlargement Europe. The political themes of neoliberal globalisation and the collapse of ultra-modern capitalism are present but handled superficially. Despite its simplifications, the mini-series has gaps and silences which resemble the sparingly articulated gaps in the films of the 'Berliner Schule.'

Milchwald, by Christoph Hochhäusler, is an unorthodox modern fairy tale and horror. In this updated variation on "Hänsel und Gretel," the idea of 'childhood in danger' (risks from neglectful parents, 'stranger danger' and traffic) is foregrounded. However this concern is not merely a defence of the European family unit, instead Hochhäusler uses disordered female behaviour as a form of social critique. The emotionally gripping story seems all the more urgent because of the restrained style, intense conversational exchanges, and Sylvia's disturbing lack of affect (there are striking parallels between Yella and the rigid, aspirationally upwardly mobile protagonist in *Milchwald*). Things are always unfinished in the fictional world: *Milchwald* gives us the circularity of the horror film instead of the closure of the fairy tale (the happy end).

Christian Schwochow's *Novemberkind* shows the attempt by an unscrupulous and cynical west German intellectual to search for a lost child from the 'exotic' East and record her story. This west German character, Robert, can be understood metonymically – as a reflection of anxieties about sick elements in the affluent West. *Novemberkind* features border crossings in a different way. Robert re-uses the Stasi's human form of surveillance (but with different motives). Automated surveillance in west Germany remains hidden from view. Inga reappropriates her personal biography, and this results in an optimistic ending.

Angela Schanelec's *Marseille* offers discontinuous narrative segments, which makes a close reading of the film difficult. The film registers the texture of neoliberal society, and presents elements of malaise or unease. However, *Marseille* does not offer a consistent, coherent critique. On the other hand, there do seem to be both formal and fictional points in the film which convey the director's oppositional stance to the mainstream.

Christian Petzold's *Yella* stands as an exemplar for films that channel the new economy. It features an east German woman, who confronts neoliberal Germany in the 'borderland' between life and death. Yella's agency and activity is located in her last moments of life. Petzold therefore gives his political critique a profoundly ambivalent status. Petzold pays homage to horror genre metaphors (vampirism, for example) and references John Carpenter's *Halloween* in order to express concern over the displacement of people and destruction that stems from the policies of the free market.

One might comment on the large number of female protagonists in these films. Even though the depictions of Sylvia (*Milchwald*), eight-year-old Lea (*Milchwald*), Inga (*Novemberkind*), Sophie (*Marseille*), and Yella may be ambivalent, the films restore humanity and dignity to women. Hochhäusler argues that his depiction of Sylvia's apparent neurosis should be read as more of a critique of a disordered society.

A final characteristic which these filmmakers have in common is their commitment to the serious portrayal of ordinary people, and it is this scrutiny which both restores dignity to the protagonists and contrasts with neoliberal ideology. Close scrutiny repays attention: a number of things would probably be missed by many on a first viewing, and the films of the 'Berliner Schule' rely on repeat screenings. *Marseille*, for example, has superb cinematography by Vorschneider, a superlative performance by Eggert, and an implicit political commitment from Schanelec, which confronts neoliberal and neo-conservative doctrines.

Future considerations

A future direction for further research, which is beyond the scope of this project, is a consideration of these political questions from the perspective of the elite rather than the marginalised or disaffected as do the films in my study. *Unter dir die Stadt* / *The City Below* (2010) may be a foundational text for such a project which presents a humanised picture of the banker by *Milchwald*'s Christoph Hochhäusler. *Unter dir die Stadt* / *The City Below* may show the influence of the global financial crisis and subsequent changes in social attitudes in this later part of his corpus.

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Yella. Directed by Christian Petzold. Germany. Schramm Film; ZDF; Arte, 2007.

Appendix A
Segmentation of *Lichter*

S 1 Opening credits.

S 2 A large Mercedes-Benz truck stops on a country road – the tarp is pulled aside and Ukrainian refugees get out. The driver of the truck tells the Ukrainians that they are now in Germany. He instructs them to hide in the forest nearby and wait until nightfall: they only have to follow the lights and go to the nearest house; there a different smuggler will bring them to Berlin.

S 3 The young German cigarette smuggler Marko (Martin Kiefer) observes German and Polish border officials entering an express train at the village of Kunowice. Marko boards the train, crosses the Oder, and throws smuggled goods from the window of the train. The smuggled goods are gathered by Katharina (Alice Dwyer), who rides a SOLO 712C mofa beside the railroad tracks and gathers them up.

S 4 Discount mattress dealer Ingo Mertens (Devid Striesow) looks for temporary workers for a promotional campaign in Frankfurt/Oder's job centre. Simone (Claudia Geisler) and three other unemployed Germans are engaged by him.

S 5 Marko and Katharina rendezvous at a train station on the outskirts of Frankfurt/Oder and ride back to the scrap yard on the SOLO motorcycle. Marko's father Maik (Tom Jahn) determines that a carton of cigarettes is missing, which leads to a dispute between Maik and Katharina. Maik orders Katharina to the kitchen.
S 6 Ingo equips his workers with flyers, boxes and chalk. He teaches them the introductory sales question and the promotional campaign begins.

S 7 In the forest, Kolja (Ivan Shvedoff) shows Dimitri (Sergej Frolov) and Anna (Anna Janowskaja) a 1995/1996 photograph of his brother in the construction site of Potsdamer Platz. Anna wants warm milk for her infant, and so a campfire is lit. This leads to an argument with another Ukrainian. Kolja and Dimitri go for a walk in the forest. Kolja explains how his brother was arrested and deported back to Kiev. Kolja made a promise to his brother that he would photograph the high-rise buildings that his brother helped to build. Kolja and Dimitri see two hitchhikers on a motorway.

S 8 Ingo is stopped by the police, who inform him that his licence expired three months ago. Since he can no longer drive without a licence, he calls Simone to drive his Audi 100. Simone arrives in her Opel Corsa. With Simone's assistance, Ingo delivers one of his mattresses to an apartment in a multistory housing complex, and throws the old mattress from the third floor balcony. Ingo believes he can take advantage of the economic gloom of Frankfurt/Oder and says to Simone, "20 per cent unemployment. What do you think they do all day? Well? Lie around in bed. Another reason to have a good mattress" ("20 Prozent Arbeitslose. Was meinen Sie, was die den ganzen Tag machen? Na? Liegen im Bett. Schon wieder ein Grund für eine gute Matratze"). Ingo drops the mattress off at a makeshift dump on the edge of a river.

S 9 Katharina watches Marko video-gaming in his bedroom. Andreas kicks around a football in the yard with his dog. Marko starts to pester Katharina for money. Marko and Katharina start to become intimate. Marko's brother Andreas (Sebastian Urzendowsky) comes into the room, watches jealously and is eventually pushed out.

S 10 Ingo returns to his store and finds an employee of the municipal utilities waiting for him. Ingo is found guilty of stealing electricity from a neighbour, and the power cable is disconnected. Employee Milena (Aleksandra Justa) asks to be remunerated as she wants to buy a communion dress for her daughter, Marysia. Ingo tells her that he put the money into the promotional campaign. Ingo pays her with a mattress, and then sacks her. Milena rolls the mattress into her FSO 125p Kombi. Ingo checks on the progress of his workers – it is not going well.

S 11 Milena crosses the border and her FSO 125p Kombi is searched. Marysia tries on a communion dress, but Milena's husband Antoni (Zbigniew Zamachowski) cannot pay. Milena arrives home and tells Antoni that she has been sacked. Antoni wants to make money with an additional taxi shift, in order to be able to pay for the dress.

S 12 When Simone is alone in the mattress store two employees from the manufacturers carry the entire stock away.

S 13 Katharina smokes and watches television. Andreas and Marko play football in the yard – Marko tells Andreas that Katharina belongs to him. Two officials of the youth welfare office appear at the scrap yard. They explain to Maik that Katharina has been reselling smuggled cigarettes; they take Katharina away.

S 14 Ingo returns to his empty store, roars, and asks why his mattresses are no longer there. Simone breaks down in tears. Ingo and Simone eat together in a pub and talk. He tells her that he has made an appointment with Gunter Petzold from the local chamber of commerce, in the hopes of obtaining a loan and advice. Ingo shows Simone a clipping of himself and Petzold at the opening of his store. They leave the pub and Ingo pays her. He asks Simone to dress more formally for the appointment.

S 15 The Ukrainians come upon a sign with the label Słubice, as night falls. Anna is the first to realise that they have been deceived. Kolja knocks on the door of a house and discovers they have been set down in Poland instead of Germany. The Ukrainians consult a map and learn that the distant lights are not linked to Berlin, but rather Słubice. The border town is separated by the Oder River from the east German town of Frankfurt/Oder. Dimitri suggests that they find a smuggler, because of the Oder River. Anna wants to return home but Dimitri reminds her that they no longer have a home.

S 16 The taxi company tells Antoni not to do an extra shift.

S 17 Kolja and three other Ukrainians arrive in Słubice. Student and café-worker Kamil protects the Ukrainians from being conned again, this time by Bulgarian smugglers in an Opel Ascona. Kolja decides to cross the river, without the aid of smugglers. Kamil advises the Ukrainians not reveal that their transit route took them via Słubice if they are caught by the Federal Border Guard.

S 18 Anna and Dimitri arrive in Słubice. The couple search for an affordable lodging.

S 19 Antoni falls asleep briefly, and gets into a fight with another taxi driver over a customer.

S 20 At the Oder River Anna and Dimitri observe German Border Guard vehicles and a helicopter.

S 21 Antoni causes a rear-end collision and loses the last of his money.

S 22 Dimitri walks through a taxicab stand, and then goes into a café, where Anna is. Dimitri tells Anna that the hotels want 60 dollars for the night. As a consequence, they stay the night at the café.

S 23 Kolja and another Ukrainian border crosser are photographed and searched in the detention centre at the border. During the cross-examination the interpreter, Sonja (Maria Simon) advises him in secret to ask for asylum, but the border officials find a napkin from the café in Słubice, which proves that he entered from the third country, Poland. Kolja tries to flee and pleads with Sonja to help him escape, but she hesitates too long and has to look on as Kolja is arrested. Sonja drives back to her hotel, and then calls her boyfriend, the photographer Christoph (Janek Rieke). Sonja sits distraught in her hotel room.

S 24 Dimitri watches a Polish newscast - one their compatriots drowned and others were arrested. Antoni is at the café as well and he watches the telecast. The café proprietor asks Anna and Dimitri to leave. Dimitri inquires about accommodation with the cab drivers. Antoni takes the opportunity to help Dimitri and his wife. Antoni takes Anna and Dimitri to his shed. Dimitri offers Antoni 200 dollars to take them across the Oder.

S 25 Simone arrives at the mattress store, but Ingo has overslept. At the appointment Petzold's secretary gives Ingo the brush off. Simone suggests that Ingo open a café. Ingo sees Petzold (Michael Gerber), chases after him, shows him the clipping, and begs for his help. Ingo is once again given the brush off. Simone drives Ingo back to the parking lot where she left her Opel Corsa. Simone offers Ingo a roof for the night, but he resists the offer.

S 26 In an open field at the edge of Słubice architects and investors meet and greet one another, smiling and shaking hands: the leading architect Klaus Fengler (Herbert Knaup); his team from Berlin, including the young architect Philip (August Diehl); the Mayor of Słubice; the German investor Werner Wilke (Henry Hübchen); and Gunter Petzold. Philip recognizes the translator as his ex-girlfriend Beata (Julia Krynke). Wilke signals to Fengler that they may have to save on building materials.

S 27 Andreas rides the SOLO motorcycle through a field and secretly meets Katharina at the fence of the children's home. Andreas promises to get her out. Katharina says, "Sure. Preferably with a helicopter. It would be enough if you bring along cigarettes next time" ("Klar. Am besten mit 'nem Hubschrauber. Würd' mir schon reichen, wenn du nächsten mal Zigaretten mitbringst").

S 28 Sonja waits for Christoph on the platform at the train station in Frankfurt/Oder. The train arrives, her boyfriend gets out, and they hug. They go to a café and discuss Kolja's expulsion from Germany. Sonja says to Christoph that she wants to sneak Kolja across the border. Christoph is opposed to this, but Sonja fights against tears and says, "I don't know how to explain it to you. How they arrested him yesterday … If only I had done something a moment before …" ("Ich weiss nicht, wie ich 's dir erklären soll. Wie die ihn da gestern verhaftet haben, dass … Hätt ich nur 'ne Sekunde früher etwas getan ..."). They decide to drive together to Słubice, in order to locate Kolja.

S 29 Maik packs Katharina's belongings. Andreas, with his father, brings Katharina's things to the home, but Andreas is told to stay in the van.

S 30 Philip walks through the border checkpoint facility.

S 31 Sonja and Christoph cross the border in Sonja's Volkswagen Passat station wagon.

S 32 Philip crosses bridge spanning the Oder, and walks towards Słubice. In her student dorm residence in Słubice, Beata's colleague Monika (Agnieszka Dulęba-Kasza) tells her to call the agency if she does not want to go to the nocturnal celebration. Kamil arrives and announces that Philip is there to see Beata. Beata breaks down in tears.

S 33 Sonja and Christoph arrive in Słubice. Sonja enquires after Kolja at the café, while Christoph carries out a couple of conversations in his cell phone. Christoph says, "Yes I'll call you again later … I'm in Frankfurt, Frankfurt Oder, yes" ("Ja, ich ruf' dich nachher noch mal an … Ich bin in Frankfurt, Frankfurt Oder, ja").

S 34 Kolja gets off the bus in Słubice, and calls the café from a public phone.

S 35 Philip and Beata walk in the old town of Słubice. Beata takes Philip to task and wants to know why he has not gotten in touch with her in the past two years. Philip says he was hurt by Beata's letter. Beata feels incensed by Philip's excuse and starts speaking in Polish, a language Philip did not bother to learn. Beata says to Philip, "If I really meant anything to you, you would have learned Polish a long time ago" ("Wenn ich dir wirklich etwas bedeuten würde, hättest du längst Polnish gelernt"). Philip replies, "Are you serious? You must be crazy!" ("Ist das dein Ernst? Du spinnst!").

S 36 Sonja and Christoph arrive in Słubice's student area. They split up and enquire after Kolja in student residences. Christoph finds Kolja in the dwelling of Kamil, and offers Kolja - against Sonja's wishes – 200 euros, if he disappears. Kolja takes the money. Sonja and Christoph reunite. Christoph consoles Sonja saying, "At least we tried" ("Wenigstens haben wir versucht"). Shortly thereafter Christoph discovers Kolja in the luggage compartment of Sonja's car. Sonja and Christoph argue over Kolja. Christoph departs in a taxi.

S 37 Philip and Beata go walking together on the greenfield site. Philip tells Beata about the glass façade he has been allowed to design for the Wilke-Textil factory. They sit under a big tree and smoke. Philip tries to convince her to resume their relationship, but she rejects him.

S 38 Antoni meets an angler on the bank of the Oder and engages him as a lookout. Anna and Dimitri wait in the shed for Antoni. Anna, distrustful of Antoni, is not happy that Dimitri confided in Antoni. Anna thinks that Antoni is going to betray them to the police. Milena wants to fetch the 700 złoty communion dress with Marysia, but discovers that Antoni has not yet paid for it. Antoni returns home and is confronted by Milena. Milena decides to sew the communion dress herself using her wedding dress - she goes to the shed to get the dress, hears Anna and Dimitri's baby and finds the small family. Antoni brings the family into the house.

S 39 Maik and Andreas load the SEAT Terra van with contraband.

S 40 Sonja smuggles Kolja over the border, without being caught.

S 41 A Cessna lands on a small airstrip on the outskirts of Frankfurt/Oder. The Polish investor from Warsaw, Borowiak (Jerzy Grałek) gets out and is met by Wilke, Fengler, Philip, Beata and Monika. Borowiak rejects Philip's glass façade as prohibitively expensive. Wilke reveals that he knows Polish.

S 42 Maik and Andreas resell the cigarettes to Vietnamese cigarette dealers on a motorway parking lot in Germany; there Sonja lets Kolja out of the luggage compartment.

S 43 Maik and Andreas drive back to the scrap yard and Maik gives Andreas fatherly advice. Andreas takes the SEAT Terra van, smashes the fence of the children's home and liberates Katharina. She finds the cashbox filled with the income from the smuggling. Katharina opens the box by a wall; both want to run off. Marko appears on the SOLO motorcycle. He kisses Katharina in front of Andreas and takes Katharina away with him in the van. Andreas is left to walk home in the dusk with the cashbox.

S 44 Sonja sets Kolja down at the Potsdamer Platz at twilight. Sonja returns to her hotel and notices too late that Kolja stole Christoph's camera from the car. Kolja photographs the new buildings in Potsdamer Platz at night.

S 45 Antoni, Dimitri and Anna depart for the river.

S 46 Andreas arrives home and is thrashed by his father. Maik tells Katharina to get lost but Marko issues Maik an ultimatum and she is allowed to stay. Marko throws Andreas' blankets from the room they share.

S 47 Antoni calls the lookout from a public phone and then returns to his taxi. Dimitri asks how deep the river is.

S 48 Philip and Beata eat with the architects and the investors in a high-rise restaurant in Frankfurt/Oder. Fengler toasts Wilke's firm, Monika translates.

S 49 Simone sees a new mattress store in Frankfurt/Oder's commercial district, picks up a flyer, and visits Ingo. She asks him if he is living in the store.

S 50 In the restaurant the investors calculate the price of the project. Philip tries unsuccessfully to defend his glass façade. Wilke invites everyone to a celebration at his private house. In the hotel foyer, as they leave, Beata advises Philip not to go to the celebration at Wilke's house.

S 51 Simone shows Ingo the business in which his mattresses are now being sold. Ingo breaks his promise to wait in the car – he goes in, furious. Ingo argues with Achim, the owner of the store, and is struck down. Simone reproaches Ingo for being totally fixated on his store and says, "Did anyone ask you to come here? Why didn't you stay where you were if it is so fucked up here, huh? – Sorry, sorry" ("Hat Sie denn irgendjemand gebeten, hier zu kommen? Warum sind Sie denn nicht da geblieben, wo sie herkommen, wenn's hier so beschissen ist, hä? – Entschuldigung, tut mir leid"). Simone discovers that Ingo is completely penniless.

S 52 Philip sits his car and watches Wilke, Borowiak, Fengler, Beata and Monika get out of Wilke's Mercedes-Benz car. Philip follows them inside Wilke's house.

S 53 Antoni, Dimitri and Anna sit in the taxi, desperately waiting for the call of the lookout. Antoni calls the scout from a public phone, but the lookout sits in a tavern and lies about being at the Oder, and tells Antoni to wait until the change of shift at 5 o'clock that morning. Dimitri continues to blindly trust Antoni.

S 54 At the celebration in Wilke's house Philip does not want to admit to himself that Beata is prostituting herself. Wilke asks Philip if it is alright if he sleeps with Beata and Philip flips out. Philip learns that Fengler hired Beata and Monika for the negotiations. Fengler says to Philip: "Welcome to reality" ("Willkommen in der Wirklichkeit"). Philip and Beata go out to the backyard flower garden and talk. Philip asks Beata to go away with him, but she says, "Stop pretending, Philip. You're going to Berlin tomorrow to do your job. And I'm staying here to do my job" ("Hör auf, dir etwas vorzumachen, Philip. Du fährst morgen früh nach Berlin und machst deinen Job. Und ich bleib hier und mach meinen Job"). Philip challenges Wilke for thinking he can buy anything in Poland. Philip sweeps a glass from a table, and he is thrown out. Fengler sacks Philip for his emotional outbursts. Philip goes to the gate of Wilke's house and cries.

S 55 Antoni brings Anna and Dimitri to the Oder in his taxi. Milena sews Marysia a communion dress out of her wedding dress. At daybreak Antoni, Anna and Dimitri start to wade across a shallow part of the Oder. Not long

afterward, Anna refuses to go any further. Dimitri fails in his attempt to cross the Oder, and barely escapes drowning.

S 56 Beata and Monika start to make their way back to Słubice. They see Philip sleeping in a car. A taxi arrives and Beata and Monika hop in.

S 57 While Anna worries about Dimitri, Antoni steals their last money from Dimitri's wet jacket.

S 58 Maik, Marko and Katharina depart for the next smuggling trip. Humiliated, Andreas betrays his brother to the police.

S 59 Antoni brings Dimitri and Anna to the bus station. The Ukrainians thank Antoni as they board a bus departing for Wrocław.

S 60 Marysia wears the dress.

S 61 Marko is arrested.

S 62 Antoni buys the dress for his daughter with the stolen money and runs to the church – nevertheless the ceremony has started.

S 63 Closing credits.

Appendix B
Segmentation of *Milchwald*

S 1 Opening credits.

S 2 Lea (Sophie Charlotte Conrad) and Konstantin Mattis (Leonard Bruckmann) walk along a country road. Konstantin stops to tie his shoes. A Škoda Octavia car, driven by their stepmother Sylvia (Judith Engel), emerges from the distant background. Sylvia collects the children and suggests a shopping trip. Lea and Sylvia quarrel. Lea attempts to escape by jumping out of the moving Škoda. Sylvia coaxes Konstantin into singing "Bruder Jakob" with her.

S 3 The Škoda drives past a series of wind turbines and approaches the border checkpoint. The border guard glances at Sylvia's passport and admits her across the border. Lea gazes impassively out the car's side window and sees a tangle of power lines, forests, green rolling landscape, and cultivated fields. Konstantin's alarm watch begins to annoy the irritable Sylvia. Lea complains to Sylvia, and then kicks against the seat-back of the driver's seat. Lea and Konstantin parrot Sylvia, and then Lea asks for a toilet stop. Indignant, Sylvia tells the children to leave the car and simply drives on. Konstantin calls after Sylvia.

S 4 Sylvia coasts off the road onto a forest track. Sylvia takes a cigarette break, as wind blows in the long grass. She sees a stork cross the track.

S 5 Lea and Konstantin move off into a road ditch to avoid a combine, and they slowly disappear into a field.

S 6 The Škoda leaves the forest and turns off onto the road. Sylvia returns to the spot where she left the children behind, but Lea and Konstantin have vanished into thin air. She walks into a field of tall swaying wheat and pollen dust, calling out the children's names. Sylvia's cell phone rings, and so she walks back to her car. Sylvia tells her husband that everything is OK. Sylvia drives off.

S 7 Konstantin finds a frog, but Lea kills it by stomping on it.

S 8 Sylvia parks the Škoda in the concrete driveway, lifts up the car's tailgate and dumps Lea's backpack and Konstantin's satchel in the luggage compartment. Sylvia goes into the kitchen, lights up another cigarette and switches on the extractor hood. Josef (Horst-Günter Marx) returns home, goes to his office, and then notices that the children are missing. Sylvia, in an impromptu manner, initiates sex with Josef.

S 9 In the bedroom, Sylvia and Josef finish having sex. Sylvia starts to tell Josef something, and then hesitates. The phone answering machine in the kitchen sounds and Josef goes downstairs to check his messages: there is a message from Mrs Grellman, who says that Lea and Konstantin missed their physical education class. Sylvia gets up. Josef calls Mrs Grellman. Josef asks Sylvia where she was. Sylvia does not answer. Josef calls Mrs Weil. Josef returns to the bedroom, gets fully dressed and announces that he is going to look for the children. Sylvia looks out of the triangular window. Sylvia rushes to the garage – the garage door slides shut.

S 10 The children walk along a forest road. Lea reproaches Konstantin for being under-developed, and for tattle-taling. Konstantin accuses Lea of tattle-taling.

S 11 Lea and Konstantin walk in a fir wood, and then hike up a country road, as night falls.

S 12 Sylvia's hands flip through an atlas. She circles an area on a map of Poland, adds an "X," and then tears the page from the book. She then folds the page into four and seals it in an envelope. Josef returns and Sylvia conceals the envelope in her blouse. Josef tells Sylvia that two police officers are coming over. Sylvia's unusual behaviour does not go unnoticed. Josef asks where Sylvia was when Mrs Grellman called. Sylvia says she was shopping. Josef notes to Sylvia, "You're a woman, and they're now your children too" ("Du bist doch eine Frau, und sie sind doch jetzt auch deine Kinder"). Sylvia replies, "You have no idea what goes on here" ("Du weißt überhaupt nie was hier los ist"). The doorbell rings.

S 13 Lea and Konstantin run along a road. Lea trips on a forest track and starts to cry.

S 14 Josef drives around the suburb searching for the children.

S 15 Lea and Konstantin stumble onto a van in the dark fir forest, the van's light promises shelter and food. Lea orders Konstantin to steal some food from the table set up in front of the vehicle. Konstantin is caught by a man (Miroslaw Baka). The man talks to the children in German, and offers them food. Konstantin introduces himself. The man introduces himself as Kuba.

S 16 Konstantin and Lea narrate what has happened, while Jakub "Kuba" Lubinski is at the wheel. Kuba says that he used to take off as well. The children fall asleep.

S 17 Lea and Konstantin are huddled together in a hotel bed. They wake up and Lea helps Konstantin tie his shoe laces. Lea and Konstantin walk along a corridor. Lea enters a dining room and watches a woman cutting an old man's hair. Lea walks through a kitchen and prowls down a narrow back hallway. Lea walks close by the ground floor façade of the hotel; through an open window, Lea sees Kuba having sex with one of his girlfriends Magdalena Karczewska). Kuba looks up and shoos her away.

S 18 Konstantin kicks a yellow ball around on the roof of the hotel, and then moves to the edge where Lea is seated.

S 19 In the Mattis house, Sylvia pulls all the roller shutters down, and then calls a woman named Marion a couple of times, but she is unable to tell Marion what is bothering her. Sylvia goes to the kitchen divider and places the envelope in Josef's mail. Sylvia swallows sedative pills in the bathroom, and lies down in bed.

S 20 Konstantin's ball bounces down from the roof of the hotel and goes under a truck. Lea on the roof, shouts: "Konsti!" in a moment of panic before she sees the truck moves off, revealing Konstantin lying face down. Kuba instructs Konstantin to tell Lea that they are leaving.

S 21 Kuba restocks the hotel's toilets. Lea and Konstantin arrive. Kuba wants to see them returned to their family, but he cannot neglect his duties (supplying motorway hotels and restaurants with toilet articles) due to his poor financial state. He promises to take them to the police. The trio make their way to the kitchen and Konstantin asks to call their parents. Konstantin uses a code to remember the number (2Esel turned upside down).

S 22 Sylvia lies in bed as the telephone rings in the kitchen.

S 23 Kuba tries to call the Mattis house from a public phone in the Annaberg amphitheatre, but there is still no answer. Kuba picks up a flower growing amid the cobblestones and shows Konstantin how when flowers speak they say yes.

S 24 Josef stands at a table in a bar, and checks his cell phone. Josef enquires after Lea and Konstantin at their school. Josef talks to a teacher in an emptied classroom, whilst a girl tidies up at the rear of the room. On the lip of an opencast lignite mine, the classmate points to a spot and Josef descends into the opencast mine. Josef, police and a search and rescue team in the maze-like mine. Josef returns to his workplace. His boss, Rainer Kollweck, talks to him.

S 25 Kuba brings Lea and Konstantin to a town in his van. Columns of singing Catholic pilgrims with Polish and EU flags arrive at the town. Kuba stops and asks for directions. Kuba approaches a uniformed police officer. Kuba abandons Lea and Konstantin at the Catholic fair.

S 26 Josef returns home. Sylvia attempts to console Josef, who is distraught. Sylvia offers to make him something to eat. Josef responds bitterly, "And if they're dead, will you make something to eat then, too?" ("Und wenn sie tot sind, machst du auch etwas zum Essen?"). Josef goes upstairs. Sylvia's face begins to twitch. She presses her face into the plastic covering the staircase.

S 27 A female church worker pours bowls of soup for Lea and Konstantin, who stay in a tent beside the church. The church worker pets Lea on the head.

S 28 Kuba's visibly pregnant girlfriend (Hanna Kochanska) sews his cargo pants on their bed. Kuba's girlfriend talks (in Polish) about painting the baby's room and whether to make it blue or pink. Kuba watches a German telecast. He sees pictures of Lea and Konstantin and learns of a 10,000 euro reward that is being offered by their parents. Kuba sneaks off.

S 29 Lea and Konstantin wander off.

S 30 Sylvia hands the telephone to Josef. It is Kuba wanting the reward. Josef takes direct action. He writes down Kuba's instructions and promises to give him the money. Kuba hangs up and exits the public phone booth. Sylvia embraces Josef, but Josef extricates himself from Sylvia's attentions and leaves to get the reward. Sylvia retrieves the envelope from the pile of mail and crumples it.

S 31 Kuba goes back to the Catholic fair to recover Lea and Konstantin, but the church square is deserted and the two lost children are no longer there.

S 32 Konstantin climbs into an octagonal wishing fountain in a public garden and attempts to steal its coins. He is assailed by two Polish boys, but Lea comes to his rescue. Lea and Konstantin walk along a tree lined path and talk about how much money they have collected.

S 33 Lea and Konstantin attempt to purchase tickets to Germany at a bus station, but the clerk at the main desk refuses to take the wet coins. In the parking lot, Lea walks away from Konstantin to speak to a bus driver. Konstantin stops to tie his shoes. Lea and Konstantin become separated.

S 34 Lea drifts around the town and calls out "Konsti!" as night falls.

S 35 Josef tells Sylvia that he will call her when he has the children. Josef departs for Poland. Sylvia runs toward Josef's Škoda Octavia station wagon and slaps her hand on the bonnet. Josef takes Sylvia with him. They complete the journey to the border in silence. The border official checks their passports and lets them cross the border.

S 36 The scene crosscuts between Konstantin and Lea. Lea enters a church and sees pilgrims asleep on the pews. Lea finds shelter in the church, whilst Konstantin sleeps on the street, propped up against flattened cardboard boxes.

S 37 Josef and Sylvia arrive at the Annaberg amphitheatre. Josef descends a vertical aisle and looks up at Sylvia from the orchestra. Josef answers the public phone. The scene crosscuts between Josef and Kuba. Kuba informs Josef of the place of transfer (the parking lot of a motorway service area near the Polish-German border).

S 38 A dirty and dishevelled Konstantin walks along a motorway.

S 39 The church worker combs Lea's hair. Kuba arrives at the church and says he wants to take Lea home. The church worker tries to hold on to Lea, whereupon Kuba abducts Lea. Lea uses her whole body to resist Kuba, but he puts her in his van.

S 40 Lea is hungry, and demands proper healthy food. Kuba says not now but with impure thoughts, she says: "Then, I'll tell them you did something to me." He calls her a "little monster" ("kleines Monster").

S 41 Kuba takes Lea to a motorway restaurant and they sit at a table beside a mural depicting a medieval town. Lea complains when Kuba starts to smoke a cigarette. Lea tries to summon help.

S 42 By chance, Kuba and Lea find Konstantin wandering along the motorway. Kuba brings the children to a motorway restaurant, so that he can clean Konstantin up for the exchange.

S 43 Sylvia and Josef sit in silence in the motorway restaurant. Sylvia and Josef burst into laughter when a waitress walks into another waiter and drops a tray. Sylvia kisses Josef and abruptly excuses herself. Sylvia goes to the toilet and sees Kuba washing Konstantin. Sylvia looks on without being seen. She shrinks away and hides. Kuba and Konstantin leave. Sylvia goes out the backdoor and faints in the parking lot.

S 44 Kuba travels along a country road. Lea and Konstantin lie on the floor of the van. Lea tells Konstantin that they have to escape from Kuba. Konstantin remains silent.

S 45 Josef lays Sylvia on a bed in a motel room. He unbuckles her trench coat and removes her shoes. She does not tell Josef of the presence of Konstantin at the restaurant where they stopped. Sylvia says to Josef, "I never

thought I'd have this much good fortune in my life" (Ich hätte nie gedacht, dass ich so einen Glück haben würde"). Josef says that he is never going to leave Sylvia. Josef closes the curtains.

S 46 Sitting at the rear of Kuba's van Lea notices bleach dripping from a container. She grabs Kuba's thermos flask and collects bleach with the cap. Lea pours the bleach into the vacuum flask, and returns the flask to its place.

S 47 Josef arrives at the parking lot of a motorway service area.

S 48 Sylvia opens her eyes, calls out to Josef and gets out of bed. Sylvia wanders along the motorway. Sylvia throws herself before an automobile (seemingly).

S 49 Josef stands in the parking lot, desperately waiting for Kuba to arrive with the children.

S 50 Kuba continues to travel along the country road. He takes a sip from his flask. He stops the van and begins to retch. Kuba figures out how he was poisoned and orders the children to leave his vehicle. Lea and Konstantin march out towards the border.

S 51 Closing credits.

Appendix C
Segmentation of *Novemberkind*

S 1 Opening credits.

S 2 Flashback: Automobiles are halted in a roadblock in Malchow, GDR, in 1980. Armed police check the drivers. Anneliese Kaden (Anna Maria Mühe) asks an older couple what is going on. They tell her that a Russian soldier has deserted. Anne turns her pram around and leaves.

S 3 Robert von der Mühlen (Ulrich Matthes) sits in his sickroom in Konstanz. He thinks about his first novel. He writes on a blank sheet of paper, *Novemberkind*. Robert's wife, Claire (Juliane Köhler), arrives. Robert shows her the sheet of paper.

S 4 Robert and Claire cross Lake Constance (*Bodensee*) by car ferry. Robert tells her that he has finally decided to search for Inga. He says, "I must find this girl" (Ich muss dieses Mädchen finden).

S 5 In Malchow, Mecklenburg, Inga (Anna Maria Mühe) and Steffi (Christina Drechsler) run into a cold lake. Shortly after, Steffi returns to the shore. Inga forces herself to swim further out.

S 6 Inga and Steffi ride on Inga's old East German MZ motorcycle with sidecar. They ride past bare fields and drink from a bottle.

S 7 Inga, Steffi, and Steffi's mother Kerstin (Steffi Kühnert) share a sauna. Steffi tells Inga that she is leaving for Nuremberg (*Nürnberg*). Inga becomes bitter.

S 8 Inga plays cards with her grandparents Heinrich (Hermann Beyer) and Christa (Christine Schorn). Christa asks Inga to move back home because she can no longer manage Heinrich on her own. Inga becomes irritated and leaves.

S 9 Steffi and Inga run along the platform at the train station. Steffi climbs on board the train. Inga, wistfully, blows Steffi a kiss, and the train departs.

S 10 Inga sits on a bench on the platform, drinks from a champagne bottle and thinks of Steffi. Behind her back, another train departs from the station. Robert walks along the platform, a cigarette dangling from his lips. He heads for a taxi and walks past Inga's MZ.

S 11 On the taxi journey Robert sees the centre of Malchow, and looks with interest at its empty shops and houses, and decaying facades. The taxi drives further, to an area of grey residential blocks and terraced houses. Robert sees a street sign with the label "Neue Heimat" ("new homeland").

S 12 Robert arrives at Inga's small library while she is eating a fried egg. Flashback: Anne meets the Russian deserter, Juri (Ilja Pletner), for the first time. In the library, Robert inquires after literature about the region. Inga jokes that Fontane never visited Malchow. Robert fills in a registration card.

S 13 Heinrich sits in a wheelchair as Inga cuts his right toenail. Inga mentions Robert's inquiry and Heinrich quotes from Uwe Johnson.

S 14 Inga picks Robert up from a bus stop on a country road near Malchow in the middle of the night.

S 15 Robert and Inga sit in a restaurant and he tells her about how he rode from Chicago to New Orleans on a Harley Shovelhead motorcycle. Robert asks Inga about her parents. Inga says that her mother drowned in the Baltic Sea (*Ostsee*) and no one knew her father. Robert makes a slip of the tongue, withdraws from the conversation and flees into the toilets. Robert returns and tells Inga the story about the Russian deserter.

S 16 Flashbacks: Russian soldiers search a wide area of forested land at night; Juri flees through the undergrowth and the soldiers shoot at him; police halt automobiles at the roadblock in Malchow; Anne meets Juri for the first time in the cellar; Anne binds his injuries in her apartment.

S 17 Robert and Inga are outside Inga's house. Robert asks her if she would you like to go on a trip. Inga assents.

S 18 Robert and Inga are alone in the middle of a lake in a rowboat. Robert tells Inga about her mother, Anneliese Kaden, but keeps the whole truth about his appearance in Malchow from her.

S 19 Flashback: In a pedestrian underpass Anne sees some schoolchildren. She dashes away from them and, upset, sinks to the floor.

S 20 Robert puts papers into an envelope in his hotel room. He telephones his publisher, Wilfried Könitz and leaves a message on Wilfried's answering machine.
S 21 Inga and her grandparents are in a cemetery. Heinrich sits in a wheelchair in front of a gravestone that says "Anne Kaden 1960-1980." Inga asks Heinrich about her mother's death.

S 22 Inga washes the floor of the library with a long-handled scrubbing brush and a wet cloth. She becomes angry.

S 23 Inga marches into the training room of the choir. She questions Kerstin, who was Anne's best friend. Kerstin says, "We only wanted to protect you" ("Wir wollten dich nur schonen"). The choir in the background sing the song of the little drummer boy ("Der kleine Trommlerjunge").

S 24 Inga rides her MZ motorcycle through the darkness.

S 25 Heinrich and Christa admit that Anne did not drown in the Baltic Sea. Anne brought her feverish infant over and wanted to go to the pharmacy, but she never returned. Flashback: Heinrich receives a telephone call from Anne. She is in the West, in Konstanz. Christa and Heinrich tell Inga that they heard nothing more from Anne.

S 26 Inga arrives home and finds Robert waiting for her in the stairwell. Inga goes up the stairs to her house. She sits on the floor, cries, and is comforted by Robert. He unfolds a sheet of paper and reads aloud Anne's poem.

S 27 Inga sits in her bedroom and calls Steffi. Inga is disappointed to learn that Steffi knew the truth a few years ago.

S 28 Kerstin gives Inga a letter Anne wrote in Konstanz in 1980. Kerstin tells Inga not to be angry with Steffi. Inga asks Kerstin who her father is.

S 29 Flashback: Anne and a young man (Adrian Topol) walk hand in hand through a cornfield. They kiss.

S 30 Inga reads the letter in her library.

S 31 Flashback: Anne and Juri wait for the group who are going to aid their escape.

S 32 At her grandparents' house Inga finds out that Heinrich lost his job as school principal because of Anne's 'illegal emigration.' Inga asks Heinrich if he broke off contact with Anne to get his job back. Inga says, "You betrayed your own daughter, right?" ("Ihr habt Eure eigene Tochter verraten, stimmt's?").

S 33 Inga sits astride her MZ in front of Robert's hotel and asks Robert to accompany her on a journey to find her mother.

S 34 Inga's MZ goes past a forested area.

S 35 Heinrich and Christa sit in the semi-darkness of the kitchen.

S 36 The MZ races under a bridge and goes past telegraph poles and a parking place for trucks. Inga and Robert approach a road sign and turn off in the direction of Frankfurt/Main. They ride past high watchtowers and approach a motorway service area.

S 37 Robert contacts a private detective agency by telephone at the motorway service area. Robert informs Inga that they have found Juri at the old goods depot in Stuttgart. Inga jokes that it sounds like an Edgar Wallace 'Krimi.'

S 38 Inga and Robert ride on the motorway at night. They approach a road sign with the label "Stuttgart-Süd." Inga and Robert arrive in Stuttgart and ride through thick traffic.

S 39 Inga and Robert enter their hotel room and Inga unpacks her rucksack. When Inga leaves the hotel room to get them something to eat Robert secretly leafs through Inga's book. He finds an envelope between the pages. Robert reads the letters that Anne wrote and he records everything with his dictation machine.

S 40 Flashbacks: Juri pleads with Anne to go with him; Anne is concerned about Inga's fever; Anne asks Juri to ask the people if they can come back for Inga; Anne hands Inga over to Christa.

S 41 Inga rides her MZ along railway tracks. She dismounts and walks towards a line of railway carriages. She enters Juri's (Jevgenij Sitochin) carriage and finds Russian émigrés playing cards. Inga inquires after Anne. The men ask Inga to join the card game.

S 42 Robert receives a call from Wilfried in his hotel room. Wilfried wants to meet with Robert the next day. Robert grabs his dictation machine and his jacket and hurries out.

S 43 The Russians play cards in the railway carriage. Inga reaches into her purse and starts to throw euro notes onto the table. Inga throws a photograph of Anne onto the heap of money. Juri tells the others to leave. Inga asks Juri where Anne is. Inga collects up the euro notes and gives them to Juri, who flings them onto the table and walks out. Inga calls after him. Inga loses her temper and demolishes Juri's home. She writes something on a wall and dashes out.

S 44 Inga calls after Juri in the railway yard. Robert observes her in the distance and talks into his dictation machine. A goods train approaches Inga, and goes by just in front of her. Robert races towards her and comforts her.

S 45 Juri returns to his railway carriage and looks around his devastated room. Anne's poem is written on the wall. Flashbacks: Juri, with head bandage, embraces and kisses Anne; automobiles are searched at the roadblock; Juri tells Anne that he is leaving for West Germany. In the railway carriage, Juri picks up the photograph of Anne.

S 46 Flashback: Anne and Juri discuss Inga. Juri says that Alexander should fetch Inga.

S 47 Inga lies in bed in the hotel. Inga asks Robert why he wanted to come along on the journey. Robert tells her the story about his father. Robert's father was a respected pastor. After the death of his father Robert's brother Marius, however, found out that he had supported the National Socialists. Because of these revelations, Robert hated his brother, who eventually died in a car accident. Inga asks Robert to run a bath for her.

S 48 Robert sits on the edge of the bathtub. He undresses and jumps into the water. He plunges his head under the water. Robert says to himself, "You asshole" ("Du Arschloch").

S 49 Inga stirs drowsily in bed.

S 50 Inga returns to the old goods depot and asks Juri where her mother is. Juri tells her that Anne is living with Alexander, a man from Malchow who found the group who aided their escape from East Germany. Flashbacks: Anne and Alexander kiss in the cornfield; Anne and Juri stand at the window; Alexander talks to Anne; Anne and Alexander hug; Juri climbs out of the boot of a car in a coastal area; Anne and Juri embrace. Juri explains how each one was smuggled in the boot of a car and ferried across the Baltic Sea from Poland. In the railway carriage, Juri tells Inga that Alexander is her father. Inga laughs bitterly.

S 51 Robert and Wilfried walk in a park and discuss Inga and Robert's novel. Robert says, "In fact, I want to protect her. At the same time, I have this sick need to write about her" ("Eigentlich möchte ich sie beschutzen, und gleichzeitig hab ich das kranke Bedürfnis über sie zu schreiben"). Wilfried wants Robert to tell Inga the whole truth and incorporate it into the story.

S 52 Juri and Inga come out of the railway carriage. Juri explains to Inga that Alexander studied medicine.

S 53 The MZ motorcycle races past a snow-covered piece of woodland and a sign with the label “Konstanz.” Robert sits on the pillion. They travel through an industrial zone, as twilight falls. Inga and Robert arrive in an outer district. Inga stops the MZ and goes into a telephone booth to look up Alexander Panknin’s name in the phone book. She calls Alexander on her cell phone. Inga hears a woman’s voice. She tears the page out of the phone book and runs into the traffic, and is almost hit by a car.

S 54 Inga and Robert arrive at Alexander’s house. Inga rings the doorbell and peers into the letter slot. She goes to the garden and picks up a toy sword from the sandbox, realising that they have children.

S 55 Inga arrives at Alexander’s practice and makes an appointment. Robert sits on the floor of the hallway and smokes. Inga waits in the practice. Robert talks into his dictation machine. Inga goes into Alexander’s examination and treatment room. Alexander (Thorsten Merten), unsettled, asks his trainee to sit in on the consultation. Inga tells Alexander that she has back pain. Alexander examines her, and then prescribes her a remedy. Inga thanks Alexander, with tears welling in her eyes.

S 56 Flashbacks: Anne and Alexander sit in a car in a coastal area and discuss Juri; Anne and Alexander drive to the waterfront; another car arrives; Juri is let out of the luggage compartment; Anne and Juri embrace; Anne and Alexander share a tender moment in bed.

S 57 Robert and Inga are given their starters in a restaurant. Robert and Inga imagine her mother’s new life after her escape from East Germany: as a happy housewife who goes to pottery classes and does Yoga with a guru. Robert says (cynically), “It’s a big step up for a woman from a colourless country, with its dark grey houses and depressed people. Everything here is bright and cheerful. And we have oranges all year round (“Ist doch ein Super Aufsteig für eine Frau, die aus so einem dunklen Land kommt, mit tiefgrauen Häusern, todtraurigen Menschen. Bei uns ist nämlich alles hell und freundlich, weißt du? Und das ganze Jahr Apfelsinnen”).

S 58 Robert and Inga walk along a street at night and trade flirty banter.

S 59 Robert and Inga go to their hotel rooms. Inga calls the voice mail system and listens to Steffi’s message. Steffi says that she has returned to Malchow.

S 60 Robert stands on a roadside and stares straight ahead. Robert returns to his house and reads a letter from Claire. In the letter, she tells him that she has travelled to Ahrenshoop, in eastern Germany. Robert spends the entire night at his writing desk in his study. Robert lights a cigarette, and leafs through his manuscript. Flashbacks: Anne and Juri in a playful moment; Juri looks out of the window with a sad look; Alexander holds a photograph of Anne; Anne helps Juri out of the luggage compartment and they embrace; Christa holds the baby Inga; the adult Inga looks at Robert questioningly in the library; Inga rides on the MZ motorcycle; Inga and Robert, in the rowboat, glide through the water of the lake at twilight; Inga cries in her house. Robert writes keywords on several large sheets of paper and sticks them on a wall. He annotates his handwritten notes and types on his laptop. It is nearly light outside: Robert holds his head in his hands.

S 61 Inga sits in the sidecar of her MZ. She notices a woman hurrying to the street with a six-year-old child. Inga gets out of the sidecar and follows her. Inga calls out “Anneliese Kaden?” The woman turns around, irritated, and goes on.

S 62 Inga returns to Alexander’s practice and asks him where her mother is. Alexander tells her that Anne committed suicide in 1992. Inga learns that Alexander wrote to Anne’s parents, but Heinrich and Christa returned the letter unopened.

S 63 Flashbacks: Anne runs into a lake, but Alexander drags her back to the shore; Anne huddles up against a wall in a pedestrian tunnel, and is lead away by two police officers; Alexander takes Anne to a psychiatric hospital.

S 64 Dr Hochholdinger shows Inga the hospital room that Anne lived in for 10 years. He says that Anne could not process the escape and leaving her daughter behind.

S 65 Inga and Alexander cross Lake Constance by car ferry. Alexander reveals that he offered to cancel half of Juri's debt, if he disappeared. Juri agreed and Anne and Alexander reunited. Inga takes her biological father to task and wants to know why he never got in touch with her.

S 66 Inga and Alexander go to Anne's memorial tablet in a cemetery. It says "Anneliese Kaden 1960-1992." Underneath is Anne's poem: "No one can teach me to forget. If there were a message from home and it could come looking for me that would give me hope, a little bit" (Keiner lehrt mich/Zu vergessen/Wär' da ein Gruß von daheim/Und könnt suchen mich/Ich würd' hoffen ein bisschen). Inga wonders about the poem and asks if Alexander chose it. Alexander says that it was Anne's literature professor, who was given all of Anne's sketches, diaries and notebooks. Inga is stunned and guesses why Robert went to see her in Malchow.

S 67 Inga arrives at Robert's house and goes purposefully to his study; she reads the notes with the keywords, and then turns on Robert's dictation machine. Robert gives Inga a carton of notebooks.

S 68 Inga leaves her hotel room. Robert runs after her and tries to explain himself to her.

S 69 Inga sits at a bus stop on the edge of a motorway and thinks on the last days.

S 70 Inga speaks with Steffi in the training room of the choir in Malchow. Inga tells Steffi that she is going away and asks her to look after her books.

S 71 Inga puts an envelope into her grandparents' letterbox and walks to the train station.

S 72 Inga, inside the moving train, starts to write in a large black book.

S 73 Closing credits.

Appendix D
Segmentation of *Marseille*

S 1 Opening credits.

S 2 Zelda Hruby (Emily Atef) brings Sophie (Maren Eggert) to the centre of Marseille in her car. Zelda buys a city plan from a kiosk and gives it to Sophie.

S 3 Zelda shows Sophie the flat. They exchange the keys to their flats. Sophie asks Zelda if she can speak German. Zelda sings, “Mein Freund der Baum ist tot, er fiel an fruh in Morgenrot.” Sophie sings a section of “La Mer.” They laugh and say goodbye. Sophie goes to the balcony and gazes off at the port and the sea.

S 4 Sophie walks downhill with her camera bag on her shoulder, descends a staircase and walks past the young mechanic Pierre (Alexis Loret), who is shining a car. Sophie crosses the street and goes into a store selling fruit and legumes. Sophie goes on.

S 5 Sophie buys some things at a variety store. Sophie leaves the store and walks through a shopping centre. She sees and hears an immigrant family in the distance.

S 6 Sophie stands at the top of a set of escalators and a pedestrian bridge. A security guard approaches her and tells her that taking photographs is forbidden. Sophie remains there. The security guard returns with two colleagues.

S 7 Sophie takes a bus to a hill area. The bus stops near a school. Sophie sits for a long time before she gets off.

S 8 Noisy vehicles drive down a one-way street. Sophie steps off the footpath and takes photographs of the oncoming traffic.

S 9 Sophie hops onto a pedestrian island in rush hour traffic and takes photographs.

S 10 Sophie crosses a bridge at the port.

S 11 Sophie gazes at Pierre from the fruit store across the street. Pierre finishes working on a SAAB 900.

S 12 At twilight, Sophie walks up a hill.

S 13 Sophie walks past a bar and goes to the main doors of a building, but finds that they will not open. In the building are two people – they make hand signals that indicate that the door is locked. Sophie gives up.

S 14 Sophie catches a bus.

S 13 Sophie waits in the metro station amongst North African immigrants.

S 15 Sophie stands in her underwear in the flat in the middle of the night. She looks down at her unoccupied bed.

S 16 At night, Sophie orders a coffee and settles into a café chair on the footpath. Pierre talks with friends inside the bar. Sophie watches Pierre and his friends leave the bar and go their separate ways.

S 17 Sophie uses sticky tape to affix her photographs to the wall, beside the map of Marseille. She puts on her sneakers.

S 18 Sophie descends the stairs and arrives at the autorepair garage. She asks Pierre if he can get her a car.

S 19 In the flat, Sophie closes the film canisters. She places food in the refrigerator.

S 20 Sophie waits in a queue in a photo lab.

S 21 A shot looking down onto an auto route and railway tracks.

S 22 Sophie and Pierre spend an evening at the bar. She returns his car key and gives him some money. Pierre buys her a glass of Wild Turkey bourbon whiskey. Sophie tells Pierre that she drove to the mountains on the coast. Sophie says, “What I wanted to say is: I didn’t know what it would be like outside the city, it was just an idea” (“Ce que je veux dire: je ne savais pas ce que c’est de sortir de Marseille, c’était juste une idee comme ça”). Pierre asks her why she came to Marseille. Sophie explains about the exchange of flats and her photography. Sophie explains, “I’m a … well … I take pictures, but … just for myself …” (“Je suis …, je suis … je pas mal de photos, mais juste pour moi …”), and ends with, “I had time off” (“J’étais en congé”). Sophie tells Pierre that Zelda’s flat is just a holiday flat. Sophie finds out that the car belongs to Pierre, and finally learns his name. Sophie says that if she finishes her Wild Turkey, she will be done for. Sophie says, “You have to learn when to stop … I never learned” (“Trouver la fin, ça s’apprend … Je sais jamais où ça finit”). After an awkward silence, Sophie asks about the dirt on his hands. Pierre says he can scrub them with a smelly paste, except that, in the end, the brush should be cleaned if one wants to use it again. Sophie remembers a scene from an American film, in which a woman who works in a fish shop rubs her upper body with lemon wedges to get the fish smell from her body. Sophie admits having been a little envious when she was watching the film. Pierre knows that the film is *Atlantic City* (1980). Sophie explicates that the woman (Susan Sarandon) is watched from an opposite window. Pierre’s friend Bertrand (Jérôme Leleu) arrives and attacks Sophie. Instead of confronting Bertrand, she leaves.

S 23 Pierre catches up with Sophie on a steep narrow street.

S 24 Sophie waits near a photo lab at the bottom of a set of escalators. A North African man with a clipboard collects signatures. He approaches Sophie, but she shakes her head and walks away.

S 25 Sophie and Pierre socialise with Pierre’s friends at a narrow table in a Franco-Arab disco. Pierre teaches Sophie some dance moves. One of Pierre’s friends sings about a frog that was in love with the rain. Another friend borrows Sophie’s camera and takes photographs of his friends dancing.

S 26 Sophie eats French fries at stoplights at a Berlin intersection. As the light turns green, a McDonald’s worker hails Sophie: “Excuse me! Did you forget this the last time you were here?” (“Entschuldigung! Kann das sein, dass Sie das letzte Mal was vergessen haben?”). The worker gives the hat to Sophie, who thanks her and waits for the “walk” signal.

S 27 Sophie returns to her flat at the same time as her neighbour. Sophie tells him that she was in Marseille, that she swapped flats with a woman, but that the flat was not the woman’s home. The neighbour says that no one was in Sophie’s flat.

S 28 Sophie brushes her teeth at daybreak. She rewinds the film in the camera body and removes the film from her camera.

S 29 Hanna (Marie-Lou Sellem) runs panicked in a Berlin park – she searches for her seven-year-old son Anton. Hanna finds Anton, who tells her that he climbed a tree. They return to the park bench where Hanna left their belongings. Hanna looks for her script and becomes angry with Anton.

S 30 Hanna and Anton travel home by train.

S 31 Sophie arrives at Hanna’s flat. Sophie and Hanna talk in Anton’s bedroom. Hanna wonders why Sophie did not come on Ivan’s birthday. Sophie replies that she forgot. Sophie asks what they did. Hanna says, “Nothing. Drank. Shagged” (“Nichts. Getrunken. Gevögelt”).

S 32 Ivan (Devid Striesow) places his camera equipment in the boot of his Volvo 760 as a mechanic fixes the engine. Hanna and Ivan discuss Hanna’s mysterious pain as a maid dusts the flat. Ivan, through a mobile phone call, advises his assistant that he is running late. Hanna says that she needs a country doctor. Hanna and Ivan set off.

S 33 Ivan and his assistant set up a white screen in a side room in a washing machine factory. Ivan takes photographs of female workers. The women sit on a stool, posing in their smocks, headbands and nametags. Ivan photographs a woman named Desdemona. Ivan and his assistant look at the Polaroid test shots and

comment on the lighting conditions. Ivan goes back to the camera. The fourth worker asks if she is allowed to smoke.

S 34 Hanna and two other actors rehearse a scene from August Strindberg's *Totentanz* (1901). Hanna plays the supporting role of the maidservant, Jenny. Hanna messes up one of her lines.

S 35 On a bench in front of a swimming pool where children are playing, Hanna talks to Sophie about seeing Ivan from the outside. Sophie humiliates Hanna by telling her that she not really unhappy, that it is just an act.

S 36 Sophie reads to Anton in his bedroom.

S 37 Anton accidentally breaks a glass and Sophie cuts herself on a broken shard, a moment which seems to seal Sophie's decision to leave Berlin again. In the kitchen, Sophie tells Ivan that she is going back to Marseille. Sophie asks Ivan if he loves Hanna, but he makes no reply.

S 38 Hanna returns home. She tells Ivan that she has been cast in a children's play and she will make more money.

S 39 Sophie slides large photographs back and forth on a white table in her flat. She takes a gulp from a chilled bottle of water.

S 40 Sophie sits in a train carriage. The compartment window is open and wind blows in her hair. Sophie smiles as the train travels through the outer districts of Marseille.

S 41 Sophie descends the wide flight of stone steps at the train station and walks along a boulevard towards the city centre.

S 42 At a police station, Sophie changes into a dress with a recessive yellow hue. Sophie is questioned by a detective superintendent, aided by an interpreter. In German, Sophie explains that she was forced at gunpoint to exchange clothes with an attacker on the run. The detective notes that Sophie lists her occupation as photographer and he asks her what she takes pictures of. After a long hesitation Sophie answers, "Streets" ("Straßen"). Sophie tells the detective how she arrived in Marseille. Sophie narrates, in French, how she travelled by foot along the Boulevard d' Athènes as far as Canebière, turned left and heard a shot. She says that she tried to get away through a glass door, but it was locked. She explains how she exchanged clothes with the robber. Sophie starts sobbing.

S 43 Sophie, still wearing the yellow dress, walks along a broad avenue with shade trees. She crosses to the other side and enters the German consulate.

S 44 Sophie walks along a beach at Marseille at dusk.

S 45 Closing credits.

Appendix E
Segmentation of *Yella*

S 1 Opening credits. The young accountant Yella Fichte (Nina Hoss) undresses in a train compartment as the train crosses the Elbe floodplains. She dresses again in a black blouse and trousers. The train passes a factory abutting the Elbe River.

S 2 Yella goes through the pedestrian system at the train station at Wittenberge, Brandenburg. Yella's ex-husband Ben (Hinnerk Schönemann) sees Yella cross a large intersection. He follows her in his red Land-Rover Range Rover and listens to "Road to Cairo." Yella walks close by the ground floor of a run-down building. Ben offers her a lift, but she ignores him. Ben gets out of his Range Rover and follows Yella on foot. The pollen of poplar trees fills the air. Ben takes advantage of a construction site to move onto Yella's side of the road. Ben guesses that she has a job and reminisces about happier times. Ben tells Yella that he misses her, but she rejects him saying, "You can go back. This relationship is over" ("Du kannst jetzt wieder rüber gehen. Die Baustelle ist vorbei").

S 3 Yella hangs the laundry in her backyard. She glances behind her and hangs her red blouse on the clothes line. Yella inquires after her father at a restaurant. She walks down to the Elbe River; there she finds her father (Christian Redl) tearing up cardboard. He tells her that Ben is looking for her. Yella says that she has started a trial phase with an aerospace company that makes steering modules for Airbus. Yella and her father embrace.

S 4 Mr Fichte wakes Yella. He peels an orange for Yella's breakfast. He tries to give Yella a roll of euros to tide her over. The doorbell rings and they think it is the taxi. However, it is Ben, who asks Yella if he can take her to the train station. Yella startles at a sudden noise (a loud sonic boom).

S 5 Ben drives off with Yella. Ben takes a sentimental detour to see their house and the company. Ben tells Yella that the network and accounting software, which cost 80,000 euros would only net him 2,000 in a re-sale. They drive through industrial districts and he drops a folder with airport plans in Yella's lap. Ben explains about the 25,000 euros he needs to save his company and the big airport contract. Ben becomes more and more upset and pulls Yella's hair. The Range Rover moves onto the cobblestone paving of the old bridge over the Elbe. Yella asks Ben to stop and let her get out. Ben tells Yella that he loves her and drives off the Elbe Bridge.

S 6 Yella, bedraggled, crawls out of the Elbe and collapses on dry land, followed by Ben. Yella hears crows cawing. Yella's eyes open wide. She stares upward into a treetop. Yella stumbles away, down to the water's edge, where she collects her satchel and her travel bag. Yella sets off into the woods.

S 7 Yella runs along the platform at the train station. She climbs on board the train and the train departs. Yella checks the compartment number against the number on her ticket and goes in. Yella closes the curtains and changes out of her wet clothes. She is surprised to see a hand close the curtains. The compartment door shuts. Yella sits down and cries.

S 8 Yella wakes up with a start and finds herself in Hannover. She walks through the empty train past red bin liners. She hops down onto the railroad yard and sets off.

S 9 Yella walks along a road in a suburb with greenery. She sees a black Jaguar XJ pull up into a terracotta-tiled driveway. The driver of the Jaguar (Burghart Klaußner) gets out and kisses a woman in a kimono (Barbara Auer). Yella hears the uncannily loud cawing of crows. The 8 or 9 year-old daughter (Selin Barbara Petzold) embraces her mother and runs into the villa. Yella continues to stare at the mother and their eyes meet. The mother contemplates Yella warily as she moves off.

S 10 Yella walks through a large urban complex.

S 11 Yella attempts to check in at the reception desk of the business hotel, but the receptionist informs her that she has to make a deposit. Yella discovers that her credit cards do not work. However, she finds the roll of euros her father secretly put in the pocket of her trenchcoat.

S 12 Yella, fresh out of the shower, talks to her father via the hotel's telephone. She thanks him for the money and gives him the telephone number.

S 13 Yella sits in the hotel's bar reading a thick water damaged book (Guide to Business English). "Sonata 14 Cis-Moll Op. 27/2" ("Mondscheinsonate") by Ludwig van Beethoven is heard. Yella glances at the monitor of a nearby laptop as the screen saver mode activates (a wave). Philipp (Devid Striesow), an executive at a private equity company, comes over to Yella's table.

S 14 Yella wakes up at daybreak.

S 15 Yella arrives at Alpha Wings and finds her employer, Schmitt-Ott (Michael Wittenborn) waiting for her in the parking lot. He gives her a key and asks her to get a pigskin portfolio from his desk. Yella goes into the building housing Schmitt-Ott's office, but finds that the company has been dissolved. Grey-overalled men remove boxes and computer monitors. Yella enters Schmitt-Ott's office, but the insolvency bailiff arrives. He tells her that Schmitt-Ott is no longer allowed on the premises. Yella secretly tucks the portfolio into her trenchcoat and returns to the car park. Schmitt-Ott beckons to Yella. He calls a taxi company, telling them he needs a car at the Expo grounds ("Rue de Paris" on the corner of "Sydney Garden"). Yella asks Schmitt-Ott about her job and he says he can arrange something for her in Hamburg.

S 16 On the taxi journey Yella asks Schmitt-Ott about the new job in Hamburg. He agrees to get her an accounting job and she hands over the portfolio. Schmitt-Ott unzips the portfolio and takes out the money he has stolen from Alpha Wings. Schmitt-Ott discovers that someone else got there before him. Schmitt-Ott attempts to arrange a sexual encounter with Yella. Repelled, Yella opens the door of the taxi. The car comes to a stop in a broad green area and Yella escapes.

S 17 Yella goes to her hotel room. She becomes angry and shoves her clothes into her travel bag. She throws the travel bag away, buries her head in her hands and weeps. Philipp comes along and finds Yella lying face down on her stomach. Yella stirs and springs awake. Philipp says that he needs someone who knows about balance sheets to accompany him to a meeting.

S 18 Yella and Philipp drive on the motorway in Philipp's Audi A6 Avant C6. Yella studies the balance sheets on Philipp's laptop. Philipp explains that the company has new injection pumps and needs 850, 000 euros. Philipp sets the rules for the negotiations. Yella can look in three directions: (1) the opposing party and not at the lawyer, but at the business manager Dr Fritz; (2) Yella's screen, "On the screen are the balance sheets and they show why he can't get a normal loan anymore" ("Auf dem Monitor sind die Bilanzen und darum steht warum der Mann kein normal Kredit mehr bekommt"); and (3) Philipp, if he does the broker-pose, "Like young lawyers in lousy Grisham films" ("So junge Anwälte in beschissene Grisham-Film"). Philipp instructs Yella to lean over and whisper something in his ear (like courtroom scenes) so that the opposing party loses their concentration.

S 19 During the negotiations Yella knocks a glass off the table. She becomes disconcerted as she hears the conversation as if underwater and clasps her hands to her ears. She hears crows cawing. Philipp does the broker-pose, but Yella looks in the wrong direction and hunches over her screen. A disbelieving Yella addresses the lawyer (Prietzel) and raises questions about the 80,000 euros that the company says it invested in its network. Yella says, "I believe that the hardware and the software for the network was acquired from the bankruptcy of another company" ("Ich denke das Hart- und Software des Netzwerks aus der Konkursmasse eines anderen Unternehmshaus gekauft worden sind"). Yella surmises that the company bought the network from the Dissolve Group.

S 20 Yella and Philipp drive on the motorway. Philipp apologises for underestimating Yella's business sense.
S 21 Philipp pays Yella 1,000 euros in the hotel's parking lot. Yella goes to her hotel room, but she finds the TV on and sees a half-eaten meal on her rumpled bedding. Yella goes to the window and sees Ben, who scurries off. Yella marches out towards a lake with lampposts. Ben attempts to abduct Yella, but he gives up and disappears into the night. Yella returns slump-shouldered to the hotel and sees Philipp and Dr Fritz in Philipp's Audi A6. Dr Fritz hands Philipp a large envelope of money and they catch sight of Yella.

S 22 Yella packs her belongings in her hotel room. Philipp arrives and says that he needs someone to accompany him to another deal.

S 23 Yella and Philipp travel along the motorway. Philipp's employer, Klaus, is heard on the speaker phone asking for more than 27 per cent. Philipp holds the cell phone to his ear and tries to reassure Klaus. Philipp says to Yella that he noticed Yella was acting like she was reading, but her eyes were not moving.

S 24 During the negotiations, Dr Friedrich's lawyer Oliver starts to do the broker-pose, and Dr Friedrich whispers something in his ear. Yella and Philipp laugh at Oliver. Yella and Philipp take a break on a balcony. Philipp predicts that they will ask for an adjournment and Yella concurs. Philipp sees that Yella likes the work. Oliver arrives and asks to adjourn until Wednesday. Yella tells Oliver that Wednesday is not possible and suggests Friday. Oliver assents.

S 25 Yella and Philipp drive on the motorway. Philipp takes an envelope out of his suit jacket and says that it contains 75,000. He gives Yella the envelope and the deposit slips and asks her to bank the money.
S 26 Philipp drops Yella off.

S 27 Yella deposits the money. However, the bank teller informs her that there is 25,000 too much. Yella puts the euros into the envelope and leaves. All of this is captured by the bank's closed-circuit-TV camera.

S 28 Yella walks close by a Deutsche Post service station. She writes Ben's address on the envelope and buys a stamp from the stamp dispenser. She affixes the stamp and starts to insert the envelope in a mailbox when she hears a car horn; it is Philipp. Yella shoves the envelope in her satchel and gets into Philipp's Audi A6.

S 29 Yella and Philipp travel along the motorway. Yella and Philipp talk business, and then he asks her to dinner. Philipp says that he gave her 25,000 too much earlier. Yella gives Philipp the euros, but he grabs the envelope and reads the address. Yella explains about the separation from her husband and his following of her. Philipp is not interested.

S 30 Philipp brings Yella back to the hotel. Yella sits on her bed and tries to get a train connection to Wittenberge. She puts the phone on the bedside table and places her hands on her knees. Yella looks toward the screen. She reaches with her feet for her shoes. Yella goes to Philipp's room; there Philipp is listening to Brian Auger's organ introduction and Julie Driscoll's voice as he fidgets with the euros. Yella finds out that the song title is "Road to Cairo." Yella tells Philipp that Ben needs the 25,000 to save his company (Ben has the contract to supply the new Wittenberge airport with heat and ventilation systems). Yet Philipp informs her that the new airport is being constructed in Leipzig – Wittenberge lost out a few months earlier. Yella mentions that Ben is stalking her. Philipp thinks that Yella has a guilty conscience since she does not love him anymore. Yella says, "I don't love him because he's ruined … he hasn't got anything left. That's why I have a bad conscience" ("Ich liebe nicht mehr weil er ruinert ist … weil er nichts mehr hat. Das hab' ich ein schlechtes Gewissen"). Philipp thinks that Ben put that idea into her head. Philipp pulls the curtains, bringing daylight into the room. Philipp still wants Yella to join him at the negotiations on Friday.

S 31 At the negotiations, Oliver disagrees with Philipp's proposal. Yella and Philipp are disappointed with the company's plan. In the parking lot, Yella looks up at Philipp, Dr Friedrich and Oliver. Dr Friedrich hands Philipp an envelope of money.

S 32 Yella and Philipp travel along the motorway. Philipp confesses that he is embezzling, saying, "You know I cheat" ("Sie wissen, dass ich betrüg"). Yella says, "It doesn't matter to me" ("Es ist mir egal").

S 33 Yella and Philipp return to the hotel at night. Philipp says that he has a job in Dessau with a battery producer the next day. He asks Yella if she wants to accompany him again. Yella assents and goes to her hotel room; there she lies on the bed, calls her father and tells him that she is working. Ben reveals himself. He tells her that the company ruined their love; therefore he is going back to work as an electrician. Ben tells her that they have to leave together and talks about a new life with her. Yella orders Ben to leave and he hits her. Yella escapes and runs through empty corridors to Philipp's room. Yella and Philipp embrace. He kisses her throat and then apologises. Yella kisses Philipp on the mouth.

S 34 In the morning, Yella lies on her stomach in Philipp's bed. Philipp peels an orange for Yella's breakfast. He kisses her arm.

S 35 Yella drives Philipp's Audi A6 as Philipp dozes in the front passenger seat. Yella drives over a bridge and past dairy farms. Philipp loses his temper when he finds out they are almost in Wittenberge, and he tells her to stop. Philipp climbs out and walks around the Audi. He opens the driver door and hoists Yella out. Yella sets off down the country road, hurt and troubled. Yella walks quickly through a meadow near the Elbe Bridge. Yella sees Philipp walking towards the Elbe River. She hears the cawing of crows. Yella and Philipp reunite. Philipp explains that he dreaded trying to make conversation with Yella's father. Philipp tells Yella what he is not interested in: "A house with a garage and a green Jaguar, and kids, in the suburbs" ("Ein Haus mit Garage und

grün Jaguar, und Kind, Vorstadt"). Philipp tells Yella that he is embezzling in order to arrange a risky venture; Philipp wants to acquire a small company in Cork, Ireland, that developed a damage safety system (for normal drills) and apply the system commercially to oil drilling-rigs. Philipp gives Yella his manual and Yella reads it near the Elbe River. Philipp reveals that he still needs 200,000 and asks Yella to join him on the project.

S 36 At the negotiations in Dessau, battery producer Dr Gunthen (Burghart Klaußner) says that his company will present a game console at the next CeBIT fair (in Hannover). Dr Gunthen's lawyer, Werner, claims that the new patent does not infringe on the old one (which was sold off to an American holding company when Dr Gunthen's company went bankrupt). Yella and Philipp suggest that the risk with the patent is very high**.**

S 37 Yella and Philipp drive on the motorway. Philipp has just received a call from Klaus. Philipp tells Yella that he has been fired and that Dr Gunthen will be his last client.

S 38 Philipp brings Yella to a motel car-park on the outskirts of Dessau. Philipp gives Yella some euros for shopping. Philipp climbs out of the car and Yella drives off.

S 39 Yella waits for Dr Gunthen in the Audi A6. Dr Gunthen arrives in his black Jaguar XJ, and pulls up into his terracotta-tiled driveway. Dr Gunthen's wife Barbara (Barbara Auer) greets him and the daughter (Selin Barbara Petzold) gets out of the car. After they go inside, Yella inquires after Dr Gunthen. Barbara hisses, "Go away!" ("Geh weg!"). Dr Gunthen arrives and Yella is let in. The daughter plays "Mondscheinsonate" on a flute in the villa while Yella and Dr Gunthen have a discussion on the patio. Yella informs Dr Gunthen that the private equity company is going to invest, but she attempts to extort 200,000 euros from him. Dr Gunthen's daughter walks out to the patio and reminds him that he was going to fix her flute. Barbara takes her daughter back inside and Dr Gunthen announces that he has a life insurance policy that he can get a 30,000 euro credit on. Yella says, "You have the house" ("Sie haben doch das Haus"). Dr Gunthen says that the house belongs to his wife and asks Yella to leave. Yella, with a dark undercurrent to her voice, says, "If the Americans learn that your patent could be annulled you'll have nothing left" ("Wenn die Amerikaner erfahren, dass ihr Patent geschlagen werden könnte, dann … haben Sie gar nichts mehr").

S 40 Yella returns to the motel at night. Yella lies beside Philipp, who tells her that she should find someone else as not even a "shit bank" ("Scheiß Bank") would employ him now. Yella declares her love for Philipp.

S 41 Yella and Philipp are in the boardroom of the battery producer; there Werner desperately tries to contact Dr Gunthen. Yella slips her hand into Philipp's. Philipp kisses Yella's throat and tells her that he loves her. Yella sees an apparition of Dr Gunthen. She runs through an empty corridor, goes out of the building and walks up Dr Gunthen's driveway. Yella walks through the house and runs to the river down from the house, closely followed by Barbara. Yella clasps her hands to her ears. Yella sees Dr Gunthen floating in the river – the Elbe. Philipp arrives and passes Yella by as if she is no longer there. Philipp joins Barbara in the water and they struggle to pull Dr Gunthen's body from the river. Philipp looks at Yella, who sets off into the forest.

S 42 Yella sits in the backseat of a taxi. The taxi goes through a country intersection. Yella begins to sob.

S 43 Yella finds herself back in Ben's Range Rover. She hears the noise caused by the cobblestone paving. As they near the Elbe Bridge, Ben tells Yella that he loves her and steers the car toward the railing of the bridge. Yella makes no attempt to wrench the steering wheel this time, and the Range Rover plunges into the Elbe.

S 44 Townspeople look on over the Elbe Bridge. A Terex-Demag mobile crane winches Ben's Range Rover out of the Elbe. A police frogman drags Ben's body onto dry land and lays it beside Yella. The bodies are covered by a space blanket.

S 45 Closing credits.