

Contents

1	No German identity without Auschwitz: Germans as perpetrators, Germans as victims, and the disrupting impact of historiographic metafiction	9
1.1	Willing executioners? Germans as perpetrators/victims in German culture after 1945	12
1.2	Literary reflections of the perpetrator/victim dichotomy	20
1.3	The version that wanted to be written: postmemory and historiographic metafiction in German literature about the Nazi past	25
2	If they were all monsters: The SS perpetrator Hanna Schmitz in Bernhard Schlink's <i>Der Vorleser</i>	33
2.1	Take a look at the accused: Hanna as a victim of the justice system	37
2.2	Might she not have gone to night school? Hanna as a victim of illiteracy	43
2.3	After all, we were responsible for that: Hanna as a perpetrator	52
2.4	The fate of my generation: Hanna and <i>Väterliteratur</i>	56
2.5	Beside the version I have written there are many others: <i>Der Vorleser</i> as historiographic metafiction.....	63
2.6	How to read "The Reader": historiographic metafiction as a cause of controversy	70
3	Where did all the murderers go? Germans as victims (?) in Ulla Hahn's <i>Unschärfe Bilder</i>	74
3.1	A model pupil of <i>Vergangenheitsbewältigung</i> : Self-portrait of Musbach as an "ordinary soldier"	77
3.2	A prisoner of my own country: Musbach's victimhood tropes	81
3.3	Was that really his whole story? Counter-narratives	85
3.4	Duel between daughter and father: <i>Väterliteratur</i> reprise	90

Contents

3.5	The final, incontrovertible truth? <i>Unschärfe Bilder</i> as historiographic metafiction	99
3.6	Is a blurred photograph an image of a person at all? Historiographic metafiction and the portrayal of Musbach	106
4	Transformation work: Viewing the Nazi past through the third generation prism in Tanja Dücker's <i>Himmelskörper</i>	110
4.1	Tell us about the war: first generation war stories from Jo and Mäxchen	113
4.2	Many good memories of this time: counter-narratives to German victimhood	119
4.3	Nazis of the first hour: shadows of <i>Väterliteratur</i>	123
4.4	Transformation work: the third generation perspective	128
4.5	Silos of history: <i>Himmelskörper</i> as historiographic metafiction	137
4.6	Opaque pearls: implications of historiographic metafiction for the portrayal of Jo and Mäxchen	144
5	Every witness is a false witness: Looking through the eyes of a perpetrator in Marcel Beyer's <i>Flughunde</i>	149
5.1	The <i>Täterperspektive</i> : the portrayal of Karnau	151
5.2	Learn to speak like a victim: the gaps in Karnau's account	155
5.3	The only grown-up who isn't crazy: a humanised Karnau?	159
5.4	Research work: Karnau as a mad scientist and psychopath	162
5.5	A false witness amongst false witnesses: reading <i>Flughunde</i> as historiographic metafiction	175
5.6	Our reports must become truth: blurring the lines between fact and fiction	177
6	The version that wanted to be written: historiographic metafiction and the perpetrator/victim dichotomy	187
	Bibliography	191