FORGOTTEN NOTES:
NARRATIVE FILM MUSIC IN DEFA CINEMA

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ABSTRACT

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Music in narrative film has historically been understood as performing a mood-setting or underscoring function. In this study, I challenge this restrictive notion and take an intermedial approach to film, positing that music is an important contributor to narrative communication. My investigation makes this argument through an investigation of narrative voice in film adaptations of literary texts, exploring in particular the translation of voice and structure across medial boundaries. More specifically, this dissertation investigates the relationship of music's meaning- and narrative-shaping function to narrative voice in East German film adaptations. The social and political realities of the socialist East German state—a context in which expressive language was externally censored—creates a unique framework within which to explore questions of narration and voice. This dissertation argues that the great aural complexity and experimentation in DEFA cinema exploits music's subtle extra-linguistic qualities to introduce semantic complexity and to address controversial topics. Each chapter in the study considers a different aspect of subjective literary narration and focuses on music's role in translating the narrative voice across medial boundaries.

The introduction contextualizes the questions that drive this dissertation against the backdrop of previous scholarship on film music, literary adaptations, and the Deutsche Filmaktiengesellschaft, or DEFA, the East German state-run film production company. It also establishes the multidisciplinary approach of this study, highlighting its relevance to scholarship in fields as diverse as film studies, musicology, narratology, East German Studies, and gender

studies. The following three chapters present case studies on pairs of adaptations. Chapter One examines Konrad Wolf's *Goya* (1971) and Heiner Carow's *Die Legende von Paul und Paula* (1973), focusing on the use of music and sound to create character subjectivity in the filmic medium by placing particular emphasis on the use of mediated music (Miceli) to create an inner subjective world belonging to a specific character or characters. Chapter Two explores unique deployments of music and sound to enact and represent the silencing subjective gendered voices in Konrad Wolf's *Der geteilte Himmel* (1964) and Frank Beyer's *Der Verdacht* (1991). Each film manages the relationship of a subjective female voice to a collective voice largely coded as male. Chapter Three focuses on the use of multi-voiced musical melodies in Frank Beyer's *Jakob der Lügner* (1974) and Lothar Warnecke's *Unser kurzes Leben* (1981) to translate complex, multi-voiced narration from novel to film. An epilogue examines some of the afterlives of the films and texts in this study to suggest some implications of this study beyond DEFA and *Literaturverfilmungen*.

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Introduction

A Case for (Subjective) Film Music

It is difficult to conceive of a film without music. Just imagine *Star Wars* without John Williams' iconic melodies or *Psycho* without its chilling scream and the accompanying stabbing violin screeches. Even films from the silent era were never truly as silent as their name would suggest, as live musical accompaniment was part and parcel of the early film-going experience.[1] The enduring prominence of music and sound in the filmic medium can perhaps be compared to the omnipresence of narrative voice in literature. Can you imagine a novel without its narrator? What would *To Kill a Mockingbird* be without Scout Finch's skillful recounting of the past? Or *Moby Dick* without its evocative opening: "Call me Ishmael"? Drawing a connection between music and narrative voice raises many questions concerning cinema's narrative strategies. What kinds of tools does film possess to represent the equivalent of a literary narrative voice, an invisible, auditory phenomenon beyond simply voiceover narration? Could it be that a film's soundtrack, comprised of dialogue, sound effects, and music—a kind of omnipresent, acoustic "voice"—functions in the same was as literary narrative voice?

While recent film scholarship has begun to address the complexity of music and sound in cinema, understanding of the role of non-verbal sound on the shape and form of the filmic narrative is still under-researched and consequently less clearly understood. Film music has traditionally been understood to have a purely mood-setting or underscoring function, most often thought of as an (orchestral) soundtrack playing in the background of a scene, virtually unheard. This inaudible quality of film music is explored by Claudia Gorbman in her seminal monograph, *Unheard Melodies: Narrative Film Music* (1987). Despite its significance as one of the

[1] For a detailed history of music's role in silent film, see Rick Altman's *Silent Film Sound* (2004).

pioneering works in film music studies, her book nonetheless embodies a kind of dialectical tension that seems to plague the field. On the one hand, she touts the importance of film music, writing: "[t]he moment we recognize to what degree film music shapes our perception of a narrative, we can no longer consider it incidental or innocent" (11). This idea confronts traditional notions of filmic hierarchy that place film music very low in its importance in signifying the narrative. On the other hand, one can also conclude from Gorbman's work that the discursive status of film music is largely supportive and thus subordinate to the image, in that it works to enforce one certain interpretation of the diegesis.[2] In this study, I challenge this restrictive notion and take a more thoroughly intermedial approach to film that does not privilege one medium of signification above another, arguing that music is not only important for understanding the mood or tone of a film but is in fact essential for a complete understanding of both narrative voice and narrative structure.

The intermedial approach of this study is driven by its core concern with the productive relationship between image and sound in film. The interaction of these two media in the signification of a filmic narrative makes film inherently intermedial and thus requires attention to be given to both media for a complete understanding of the film. Too often the standard approach to film analysis takes only one channel of communication into account (most often the image) and thus inevitably misses out on a complete understanding of the work. This is important, for, as Peter Zima argues, intermedial works present themselves to the perceiver in their entirety and thus demand to be understood as a whole (IX). This comprehensive understanding of film communication opens up new and interesting paths of inquiry and

[2] In Alan Durant's review of Gorbman's monograph, he states: "Starting from the observation … that film music has to remain unnoticed to be effective, *Unheard Melodies* outlines the ways in which music subserves a logic of the image, turning its own formal structures into truncated and constantly changing snippets to suit the duration of music cues determined by the visual action" (340).

exploration. With the tools of intermediality, this study engages with film in a way that accounts for all its signifying parts and places a particular emphasis on an aspect that is often overlooked—its aural mode of communication.

Adding another complex layer to the discussion of intermediality in this project is that each film featured is linked to a literary text. In general, scholarship on film adaptations of literature (*Literaturverfilmungen*) centers on questions of fidelity, i.e. how closely a film adapts the content and/or tone of a literary work to film.[3] This approach to adaptation necessarily privileges the written text, which results in the film (generally) being seen as a pale imitation of the original. While this has historically been the dominant view in adaptation studies, there are other ways to approach the process of adaptation. The *Metzler Literatur Lexikon*, for example, focuses on the mediality of adaptation in that it characterizes the adaptation process as a reworking of a literary text to fit the structural constraints of another medium and expects that the content of the original source be retained to some extent in the adaptation (3). Many theoretical questions arise from such a characterization, for example: *How* should an adaptation retain the content of the original source? *To what extent* should an adaptation retain source content? *What elements* of a narrative are most important to retain in an adaptation? In order to tackle questions of this nature, it will be helpful to consider Walter Benjamin's understanding of translation that he addresses in his essay, "The Task of the Translator." This seminal work has had much significance for subsequent theoretical reflections on translation. In the essay, Benjamin makes a case for understanding translation as a complex process of interpretation and specifies the translator's task as "finding the particular intention toward the target language

[3] My choice to use the German term here partially reflects my affinity for the convenience of this term, despite its reflection of the (subordinate) status of film in German culture that gave rise to such a term. Despite these origins, I will continue to use *Literaturverfilmung* in hopes that my study will challenge the evaluative nature of this term.

which produces in that language the echo of the original" (258). Thus, following Benjamin, every translation is linked to the original and simultaneously a new creation that reflects the parameters of the other language or context.

Applying Benjamin's theory of translation to adaptation offers a unique framework for analyzing the adaptation process. The goal of adaptation can then be understood as identifying the particular message of a narrative suitable to be expressed in the adaptation and echoing that within the technical constraints of the new medium. Seen through this lens, one would be hard-pressed to privilege the source over the adaptation, for each medial language is working with its own conventions and tools to best convey the narrative. Instead of mere imitation, the act of crossing medial boundaries results in the creation of new works or independent entities, each with its own unique system of signification. This is especially pertinent to narrative voice, which cannot be translated across medial borders without implementation of radically different means. A film's method of retaining the source text's narrative voice (or lack thereof) often results in harsh criticism of *Literaturverfilmungen*. As medial and time constraints do not allow for a one-to-one translation of the full original text, film must direct the narrative through other means. As an inherently intermedial product, film has multiple ways of expressing voice, as image and sound are in most cases simultaneously participating in the expression of the narrative. In fact, the argument can be made that film possesses certain tools that more accurately represent "voice," an invisible, sensory phenomenon, unavailable to print text. On the auditory level, the film's soundtrack, comprised of dialogue, sound effects, and music, can express and embody the auditory qualities of voice in myriad ways. Beyond consideration of voice-over narration and dialogue, this nuanced view of the adaptation process gives rise to questions about the narratological functions of film music, and the relationship of film music specifically to narrative

voice. In this project, I investigate music's role in this complex process of adaptation and argue that music creates a unique intermedial link between the literary and filmic texts by thematizing and, in some instances, functioning as narrative voice in the films under discussion.

To explore these questions, this study focuses on film adaptations of the Deutsche Film AG (DEFA) of former East Germany.[4] The social and political context of the socialist East German state creates a unique framework in which DEFA films must be situated and understood. The governing political party, the Socialist Unity Party (SED), recognized film's potential as a key means of educating society and it therefore held a privileged position in the GDR. The SED's aim was to build a new East German socialist society founded upon the shared values of anti-fascism and collectivism, and therefore DEFA's mission, as Marc Silberman and Henning Wrage put it, "was to produce films for mass consumption that would educate and inform the public about the evils of the past and address the viewer as the imaginary socialist citizen of the future" (3). The early DEFA films of the 1950s and 60s tended to support this aim by adhering to the SED's prescribed socialist realistic aesthetic that portrayed GDR society on a linear path toward socialism. The films of this era were broadly referred to as *Gegenwartsfilme* (films of contemporary life). By the early 1970s, there was a shift in DEFA production from *Gegenwartsfilme* to *Alltagsfilme*—films that thematized the everyday life of the everyday citizen. Joshua Feinstein explains the reason for this thematic and ideological shift: "… as the GDR became older, its official self-understanding became increasingly conservative. The legitimacy of the social and political order depended less on the future promise of universal emancipation and more on the cultivation of a collective identity" (7). Cultivating this comprehensive, collective

[4] While the bulk of this dissertation focuses on film adaptations of novels, I will also be looking at one example of the process in reverse in Chapter One, where I analyze Heiner Carow's film, *Die Legende von Paul und Paula*, and its corresponding novelization, *Legende vom Glück ohne Ende* by Ulrich Plenzdorf.

identity necessitated a shift in focus from the public to the private sphere—the realm in which many of the contradictions of everyday GDR life were concentrated. DEFA films reflected this broader political shift, thematizing topics such as gender, domesticity, and subjectivity in GDR society.

Coming to terms with the contradictions between socialist reality and a wished-for socialist utopia is a core motif in much of GDR literature and film. Patricia A. Herminghouse argues that this was, in part, due to the absence of a free press in East Germany, and thus the role of societal critique was shifted to artistic means of production. Herminghouse delves into the idea of GDR artistic media (in particular literature) as an "Ersatzöffentlichkeit" in which "the space between the lines of books, plays and films came to be regarded as an arena for the negotiation of differences between the official discourse and the contradictory experiences of individual subjects" (87). However, the ways in which societal critique was expressed differed considerably across artistic media. The film industry, for example, practiced a great amount of external and self-censorship as it was so intimately tied to the state and thus subject to many levels of censorship—at times stricter and at times more permissive depending upon the political climate. This, however, opened up considerable space for artistic and aesthetic experimentation. While filmic image and dialogue, as media that show and tell, are more prone to explicit regulation, music—which is often seen as non-representational and thus more ambiguous—could pass through censorship more easily. As we will see, DEFA films contain great aural complexity and experimentation. This gives rise to questions such as: How does music function as a means of expression within the context of state censorship? Will an examination of film music and sound reveal more nuance and complexity to the thematization of controversial topics in DEFA film? Without suggesting that the musical soundtracks in DEFA films necessarily contain cryptic

or subversive messages, I argue that music's subtle extra-linguistic quality is harder to regulate and can be utilized to open up new dimensions of a film that may be more difficult to express in a visual or linguistic manner. The dynamics of censorship make adaptations all the more fascinating, as it is possible to compare what was permissible and possible in literature versus film.

As perhaps has become clear, this study is primarily concerned with the challenging of hierarchies—image over sound, literature over film. These long-established patterns of privilege have converged in a particularly problematic way regarding film music in DEFA *Literaturverfilmungen*, leaving them in an overlooked no man's land. In fact, in the introduction to Séan Allan's and Sebastian Heiduschke's recent anthology on DEFA cinema, *Re-Imagining DEFA: East German Cinema in its National and Transnational Context* (2016), the editors write that film music is "surely one of the most underexplored areas in DEFA scholarship" (13). This study begins to fill this significant gap in scholarship and functions, in part, as an apologetics for the "forgotten notes" of DEFA film music. Working through the questions I have posed so far will not only expand our understanding of DEFA film music, but also contribute to a more holistic understanding of DEFA film in general. In order to embark on this highly interdisciplinary journey, I rely on a rich pathway of different fields such as film studies, film music studies, adaptation studies, gender studies, and East German studies. In this next section, I will give an overview of these scholarly foundations and discuss how they are synthesized within the scope of this project.

Theoretical Underpinnings

Sound Over Image?

As mentioned previously, *Unheard Melodies* (1987), Claudia Gorbman's seminal work on narrative film music, was the first to offer a systematic study of film music's functions and served as an important beginning to serious inquiry into film music. Gorbman's study was, in part, a reaction to film music's secondary status within film and music scholarship. In general, musicologists did not consider film music a worthy object of study, considering it inferior to music meant for the concert hall.[5] However, following Gorbman, a fairly robust body of literature on film music studies developed in the 1990s that made great strides in attempting to correct the long-standing filmic hierarchy of image over sound (Kalinak 1992; Flinn 1992; Brown 1994). Michel Chion's *Audio-Vision: Sound on Screen* constitutes one of the most important contributions to the discourse on sound in film more broadly. By examining the reciprocal relationship of sound and image, Chion highlights the expressive and informative value (the "added-value") that film music can add to image (5). Although his approach (again) tends to privilege image over sound—limiting music's functions to the addition of specific emotions to a pre-existing image—his work represents a monumental leap forward in considering film intermedially.[6] By the early 2000s, film music scholars began to highlight music's importance not only for the narrative but for understanding the historical and cultural

[5] In Catherine Provenzano's 2008 article, "Towards an Aesthetic of Film Music: Musicology Meets the Film Soundtrack," she explains that "[f]ilm music is a virtually unexplored genre in the field of musicology, and certainly one that is considered marginal by the field at large" (79). She goes so far as to contend that "[i]t is without doubt that music composed for film has been stigmatized as a worthless genre; a lackluster hybrid of classical and pop that is not quite accessible enough for popular consumption and is certainly not serious enough for the self-respecting musician to study, or, worse even, notice" (80).

[6] Chion spells out ways film music can be used to create a specific emotion in relation to the filmic image, distinguishing between empathetic and anempathetic music. Empathetic music directly expresses the feeling of the images on screen and anempathetic music expresses a conspicuous indifference to the image. In other words, music can either support the filmic images or contradict them.

context in which a film is made (Kassabian 2001; Wojcik and Knight 2001). The influential volume, *Beyond the Soundtrack: Representing Music in Cinema* (2007) represents perhaps the most convincing contribution to the argument that music is not incidental but rather essential to film. The editors understand film music:

> … not as a scarcely noticed background or an interpolated entertainment that sometimes delivers ideological messages while creating mood or atmosphere, but *as an agent, a force, and an object engaged in ongoing negotiations with image, narrative, and context* (emphasis mine). So conceived, music operates very much on equal footing with its negotiating partners. Its relationship to them is fully dynamic and reciprocal, rooted in a complex interpretive relationship to the semiotics of cinema rather than a simple encoded one. (3)

Studies such as these created a meta-discourse in film music studies and set the stage for new analyses such as mine that further question traditional concepts in film music analysis.

The kinds of questions that currently drive the field of film music studies concern the traditional binary of diegetic and nondiegetic music. Diegetic music is any music that stems from a source within the filmic world, such as music playing from a radio on screen which ceases to play when a character turns it off. Non-diegetic music is understood as music that stems from a source outside of the events in the film and cannot be heard by the characters. This is often thought of as mood-setting music intended to support the filmic images and for the aesthetic experience of the viewer.[7] Recent film music scholarship has been questioning these strict delineations and delving into the spaces between them. Robynn Stilwell (2007), for example, calls the moment(s) of transition between diegetic and nondiegetic music "the fantastical gap"

[7] The terms "diegetic" and "nondiegetic" were first used in connection with film music in Claudia Gorbman's *Unheard Melodies: Narrative and Film Music.*

and explores the possible trajectories of music in this liminal space. Ben Winters (2010) does away with the classification of nondiegetic music altogether. He writes: “I want to explore the distinction between what lies inside and what lies outside the diegesis, concluding that branding music with the label 'non-diegetic' threatens to separate it from the space of the narrative, denying it an active role in shaping the course of onscreen events, and unduly restricting our readings of film” (224). Studies such as these push and test the boundaries of film music theory and, in doing so, expand our understanding of how music works and how it can influence our perception of film. However, the overwhelming emphasis on film music in Hollywood cinema has resulted in a limited scope of inquiry. In Kathryn Kalinak’s *Film Music: A Very Short Introduction* (2010), she notes this narrow view: “Film music scholarship has developed over the last twenty-five years into a formidable body of knowledge on the subject, but its blind spot has been nothing less than most of the world” (xiv). In her book, she attempts to right the ship by casting a much broader international net and exploring film music in cinematic traditions all over the world. My study participates in this project of expansion by investigating how music signifies in the GDR context.

Sound and music studies have also been an area of growth within German Studies in recent years and feature a unique emphasis on music’s relation to ideology, culture, and national identity. Early studies include Celia Applegate and Pamela Potter’s co-edited volume, *Music and German National Identity* (2002), in which they argue that (classical) music holds a special status in German culture, specifically its central place in the formation of a national identity. Roger Hillman’s *Unsettling Scores: German Film, Music, and Ideology* (2005) focuses on the use of classical music in (West) German film as a cultural marker and explores its ties to cultural memory. Conceiving of sound more broadly, Nora M. Alter and Lutz Koepnick’s co-edited

volume, *Sound Matters: Essays on the Acoustics of Modern German Culture* (2004), dramatically foregrounds the role of sound in German culture. They place a particular emphasis on film music, for they argue that sound has had an acutely underprivileged status in German film studies:

> [T]he scholarly bent against the sonic has been perhaps most striking, and symptomatic, in the field of German film studies. Following the well-known rejection of the synchronized sound by intellectuals around 1930, postwar German film scholars by and large overlooked the pivotal role of film music and dialogue and instead focused entirely on the visual aspects of the filmic medium. (12)

Here, Alter and Koepnick argue that sound and music have not merely been overlooked in German film studies, but have been actively ignored and resisted.[8] More recently, Daniel Morat's *Sounds of Modern History: Auditory Cultures in 19th- and 20th-Century Europe* (2014) seeks to demonstrate how the study of sound sheds new light on an understanding of history. My dissertation thus functions analogously to the aforementioned studies in that by turning an ear to the long over-heard notes of DEFA film, it helps to illuminate the cultural, historical, and ideological impulses and perspectives that music reveals in DEFA films.

Film Over Literature?

Questions of fidelity have driven the discourse in the field of adaptation studies. The traditional, hierarchical view of literary adaptations has privileged the source text (novel) over

[8] This perhaps reflects the difficulties in writing and theorizing about sound. Alter and Koepnick write: "Writing about this invisible medium, however, poses an unusual challenge. Though pervasive, and indeed at times invasive, sound is also by its very nature ultimately evasive. Unlike the visual, sound has been thought of as ephemeral, leaving no trace, to the extent that its early theoreticians lamented about the 'ghastly impermanence of the medium'" (3-4).

the adaptation (film) and has resulted in adaptations being seen as inherently inferior products. George Bluestone's influential work, *Novels into Film* (1957), is seen as the first scholarly study to challenge the evaluative nature of the literary adaptation. Bluestone considers film adaptations as unique and autonomous works which should be assessed according to their own medial and aesthetic parameters. He differentiates between verbal and visual modes of representation and discusses the advantages and limitations of both. By focusing on the mediality of adaptation as being of primary importance, he takes the first step in shattering the literature/film hierarchy. However, despite Bluestone's early contribution to a reconceptualization of adaptation, the field continued to be plagued by this hierarchy and has been slow to challenge the primacy of fidelity. The more recent trend in adaptation studies is to question further the literature-film binary and to develop critical models and tools with which to create a more nuanced view of adaptation (McFarlane 1996*;* Stam and Raengo 2004*)*. In Kamilla Elliott's *Rethinking the Novel/Film Debate* (2003), for example, she takes up the case of the cinematic novel in order to demonstrate the reciprocal relationship between novel and film.

Sound and music have been woefully ignored in adaptation studies. In her monograph, *Literature into Film: Theory and Practical Approaches* (2006), Linda Costanzo Cahir claims: "All films share a fundamental anatomy created largely by the specific and defining ways in which the camera is employed. While sound may also be incorporated in a movie and while the various sound tracks (spoken words, music, and effects) may significantly enhance the film, sound is not an essential property of a movie" (44-45). Cahir's statement on sound is indicative of its lowly status in adaptation studies. However, Phyllis Frus and Christy Williams' volume, *Beyond Adaptation: Essays on Radical Transformations of Original Works* (2010), presents a new mode of conceiving adaptations as transformations, arguing that some "radical" adaptations

"move beyond mere adaptation and transform their source text into something new that works independently of its source" (3). This has opened up new scholarly trajectories and has allowed room for sound and music to be taken more seriously in the adaptation process. However, music still remains largely on the periphery.[9] Jørgen Bruhn's 2013 article on the film score in Martin Scorsese's *Shutter Island* (2010)—an adaptation of Dennis Lehane's 2003 same-titled novel—is one of the few existing studies that takes a serious look at music's role in adapting novel to film. In his article, he lays bare the status of music and sound in the field:

> Yet surprisingly, even in the study of the relation between literature and film, the musical aspect of the adaptation process is hardly registered at all. This gap is what I would like to encircle in this article. I will open up a new area of investigation, a field triangulated by word-and-music studies, novel-to-film adaptation studies, and the more general field of intermedial studies and media theory, and in particular I want to put pressure on a simplifying, functional understanding of music in adaptations that only sees music as support or framing for the main narrative messages being transported from literature to film. The question of music in film adaptation is more complicated than that. (322-23)

As Bruhn makes clear, there is much room for growth concerning sound and music in the field of adaptation studies. My in-depth study on music's role in adaptation is a major contribution to emphasizing music within the adaptation studies discourse. The connection between music and narrative voice reveals an underexplored (and underappreciated) sonic link between literary text and film that challenges a traditional understanding of the role of music in adaptation.

[9] For example, in Hutcheon and O'Flynn's influential work, *A Theory of Adaptation* (2013), music's role is largely limited to adaptations of sources in which music plays an obvious role such as operas, ballets, and musicals.

East German Cinema Over Western Cinema?

As alluded to above, there is a significant gap in DEFA film scholarship concerning research on film music. This is partially due to the relative youth of the field of DEFA Studies. The first publications on DEFA after the fall of the Berlin Wall dealt head-on with issues regarding censorship and highlighted the important role that cinema played in the education of a GDR populace (Blunk and Jungnickel 1990; Schenk 1994). These studies were also concerned with preserving a cinematic tradition they saw to be quickly evaporating, in part due to the fact that very few DEFA films were known outside of the GDR. However, as DEFA cinema has become more widely available to researchers, scholarship on East German cinema has burgeoned into a rich and lively field.[10] Seán Allan and John Sandford's *DEFA: East German Cinema, 1946-1992* (1999), for example, traces the history of DEFA cinema and identifies key themes of socialist society, such as anti-fascism, censorship, and social-political critique (eg., such as women's complex role in socialist society). DEFA cinema has also been viewed as a window into the socialist reality of East Germany (Feinstein 2002; Berghahn 2005; Pinkert 2008). Questions that now guide scholarship in DEFA Studies are concerned with the extent to which DEFA can be regarded as a national cinema in its own right and how it can be situated within broader German and transnational cinematic contexts (Trumpener 2002; Davidson and Hake 2007; Allan and Heiduschke 2016).

However, treatment of film music in scholarship on DEFA cinema has been cursory, at best. Stefan Soldovieri's chapter in *DEFA at the Crossroads of East German and International Film Culture* (Silberman and Wrage 2014) traces the historical development of music films

[10] In 1993, Barton Byg founded the DEFA Film Library at the University of Massachusetts Amherst making DEFA films widely available to a North American audience in order to encourage popular and scholarly interest in East German film. In 1998, the DEFA-Stiftung in Berlin was established to preserve the films and make them more readily available in Europe.

within DEFA cinema. Sabine Hake's chapter in Allan's and Heiduschke's anthology focuses on opera film in East German cinema and argues for a more nuanced view of music in relation to the image. However, as these two examples reveal, the bulk of scholarship on music in East German film focuses on what is considered "music film," suggesting that music needs to be directly thematized in order for it to be meaningful. The scant amount of scholarship that even considers film music (not "music film") tends to focus on developments in the type or genre of music used in DEFA films or understands film music's functionality in support of socialist ideologies in film (Piel 2005; Powell 2016). My project builds upon these studies but is unique in that it understands music as essential in understanding narrative film, whether or not the music is directly thematized. This argument inserts my study into ongoing discussions in film (music) and adaptation studies and thus brings DEFA cinema into these broader, interdisciplinary discussions.

Subjectivity Considered

In this study, I use a narratological approach to understand music's role in film's communicative structure. Foundational to the field of narratology is the distinction between the "what" of the narrative (the story) and the "how" (the means through which that story is transmitted). French literary theorist Gérard Genette defined this delineation as the difference between *histoire* (the story) and *discours* (the means). Seymour Chatman's seminal work, *Story and Discourse: Narrative Structure in Fiction and Film* (1978), brings the narratological approach into dialogue with film and adaptation studies. Chatman uses a structuralist approach to understand narrative structure and transmission in both literature and film, comparing the potentials and limitations of both media. Chatman's model has great implications for adaptation

as he argues that the *histoire* is a structure independent of any medium and is therefore transposable between media (20). The question of import is then *how* the story is expressed (the *discours*) in each medium. Implicit in this question is how narrative voice, that which typically plays a central role in guiding and shaping narrative, is expressed in both literature and film.

Chatman places narrative voice on the discursive level of narrative expression. Within the discursive level, he makes a distinction between the form and the substance of expression. The form structures narrative transmission, and the substance of expression is dependent upon the medium—verbal, cinematic, balletic, pantomimic, etc. Chatman places voices and sound on different levels of narrative expression— voice on the level of form and music and sound on the level of expression. The aural channel of film is thus part of the *discours*, indicating that it plays a vital role in the expression of narrative content. However, this categorization limits sound and music to their appearance within the medium and ignores their potential to structure the narrative form itself. In this study, I expand Chatman's model and make the case that music is not only a substance in the expression of narrative, but can be a shaping form of narrative expression, especially when it functions as narrative voice.

In a literary text, both the voice of the narrator and the narrative structure play an important role in creating character subjectivity (or lack thereof). For this reason, an overarching theme in my study is subjective voice within the context of the GDR and how it is thematized within different contexts, different narrative forms, and in different media. Each section of this study presents a unique mode of subjective literary narration and focuses on music's role in translating the narrative voice across medial boundaries. I analyze two films in each section to illustrate this intermedial translation and pay particular attention to the way in which a film's music changes the viewer's understanding of the film and its narrative structure. In this study,

the films are organized thematically, but it is important to note that all but one of the films were produced after 1965. After the building of the Berlin Wall in 1961, there was a newfound attitude of openness in the GDR, for its borders had been, in a sense, established and secured. This led to a brief period of experimentation in both literature and film that pushed the boundaries of the socialist realistic aesthetic. Robert Acker argues that the films of this period (1961-65) by and large thematized the personal and individual. He writes:

> Most of these films deal with the personal subjective sphere and the characters are no longer types—they are individualized and differentiated with their own strengths and weaknesses. This means that the solutions to the conflicts presented are usually discussed in terms of the individual and not in terms of society. This emphasis, of course, opened a Pandora's box in Marxist aesthetics because it set subject against object and the individual against society, and raised the question of whether the necessary harmony between both spheres had been achieved in the films. Thus several films were criticized for over-emphasizing the individual's alienation and for not indicating how integration with society is to be achieved. They were seen as too one-sided and undialectical. (171)

This debate came to a head in 1965 at the 11th Plenary of the SED where twelve DEFA films were banned, criticized for their experimental tone and for too critically portraying issues within GDR society.[11] This, in effect, squelched the euphoric feelings of artistic freedom of the early- and mid-1960s and devastated the film industry.

It is within this context that five of the six films in this study were produced. The filmmakers knew the political stakes involved in thematizing issues of subjectivity and in critiquing the socialist state. While this did put constraints on did not prevent the thematization

[11] For more on the banned films, see chapter four in Daniela Berghahn's *Hollywood Behind the Wall: The Cinema of East Germany*

of controversial themes, instead, as Frackman and Stewart claim—"… by the 1970s at the latest, East German spectators had grown accustomed to reading between the lines for social critique in films and television programming, meaning that today's scholars must grapple with a proliferation of possible meanings for any single visual text" (3). While Frackman and Stewart focus on the visual level of film, their claim can (and should) be extended to the aural level, as the more ambiguous media of music and sound are particularly well-suited to allow for many plausible interpretations.

Chapter One focuses on the use of music and sound to create character subjectivity in the filmic medium. We will encounter two larger than life characters—eccentric artist Francisco de Goya in Konrad Wolf's epic biopic, *Goya*, *oder der arge Weg der Erkenntnis* (1971) and passionate, fun-loving Paula in Heiner Carow's cult classic, *Die Legende von Paul und Paula* (1973). In both films, music at the so-called mediated level is used to create Goya's and Paula's sonic realities and to provide the viewer access to the characters' subjective thoughts and emotions. While Wolf's and Carow's films do similar things with subjectivity, their two corresponding literary texts have far less in common. In Lion Feuchtwanger's 1951 same-titled source novel for Wolf's film, the narrator takes great care to express Goya's inner, subjective reality. Ulrich Plenzdorf's novelization, *Legende vom Glück ohne Ende* (1979), however, removes Paula's inner subjective world and thus diminishes her subjectivity. As Feuchtwanger's text was written in the United States and Plenzdorf's in the GDR, it is possible to compare literary subjectivity in disparate contexts, and the DEFA films allow for a comparison between what was permissible in literature versus film. I will argue that both films use music and sound to creatively thematize the tensions between the artistic, free-thinking individual and GDR society.

Chapter Two focuses on the silencing of subjective, gendered voices within the context of a socialist collective largely coded as male. In this chapter, we meet Rita and Karin, two young GDR women who question how to navigate their place in a socialist society. Drawing on a rich body of feminist scholarship, I investigate how gender signifies in film theory, in GDR literature, and in DEFA film to expose the tensions between ideal and reality for women living in paternalistic GDR society. In both literary texts in this chapter—Christa Wolf's *Der geteilte Himmel* (1963) and Volker Braun's *Unvollendete Geschichte* (1977)—the difficult process of integrating the (female) individual into collective society is thematized through complex modes of narration that trouble the relationship of a gendered narrative voice to the collective. In the two corresponding DEFA film adaptations—Konrad Wolf's *Der geteilte Himmel* (1964) and Frank Beyer's *Der Verdacht* (1991)—I argue that the role of gender is elevated through sophisticated employments of both film music and sound not only to trouble Rita's and Karin's voices but to silence them.

In Chapter Three, I focus on subjective authorial voices in multi-voiced narration. In Brigitte Reimann's *Franziska Linkerhand* (1974) and Jurek Becker's *Jakob der Lügner* (1969), the voice of the author permeates the texts to create particularly complex modes of narration and to link the characters of Franziska and Jakob to their creators. Furthermore, both novels thematize a coming-to-terms with the past through creative employments of the linguistic elements of lament that point to the difficulties inherent in remembering and speaking about traumatic events. In the DEFA film adaptations—Lothar Warnecke's *Unser kurzes Leben* (1981) and Frank Beyer's *Jakob der Lügner* (1975)—the complex multi-voiced narration is translated by multi-voiced musical melodies. Furthermore, I argue that these multi-voiced melodies are a sonic rendering of the tone of lament in the filmic medium.

In a brief epilogue, I move beyond the borders of East Germany and beyond the literature/film paradigm by exploring some of the various afterlives of the films and texts in this study. In iterations that range from Hollywood cinema to German opera, I highlight the role of music across genres in these subsequent reworkings of the source materials. Music's enduring prominence in these narratives outside of the temporally and geographically delimited East German context highlights the implications of this study beyond DEFA and *Literaturverfilmungen.* Understanding music and sound as essential in the creation and shaping of narrative across multiple media opens up new ways to "hear" and understand narrative voice in film and beyond.

Chapter One

Subjectivity in Question: Subjective Voice/Subjective Sound

In *Film Music: A Very Short Introduction*, Kathryn Kalinak begins her short book with an analysis of a scene from Quentin Tarantino's *Reservoir Dogs* (1992) in which a psychotic killer, Mr. Blonde, tortures a policeman. During the brutal scene, the upbeat pop song "Stuck in the Middle with You" by Stealers Wheel plays prominently. As Kalinak notes, the song begins as diegetic music, stemming from a radio Mr. Blonde turns on when he begins his sadistic torture. However, the quality of the music changes over the course of the scene. Kalinak describes this sonic shift:

> Initially, it sounds as if "Stuck in the Middle With You" is coming over the airwaves in monophonic sound, preceded by crackling transmission noises consistent with the dated radio and its limited sound capacity. However, on the cut to the close-up of the anguished cop, quickly followed by the long shot of Mr. Blonde beginning to dance, the volume on the song has been turned up, way up, and the quality of the sound improves from the thin, monophonic sound of the radio to a fully stereophonic rendition. The music has been manipulated to intensify its joyfulness, and that we are not conscious of this manipulation increases our enjoyment. The manipulation of volume makes it easier to deal with Mr. Blonde and thus sets us up for the complicated responses we have to the sequence. (7).

Kalinak argues that the music here is used to align the viewer with Mr. Blonde and has forced the audience "to identify with a sadistic criminal" (8). In this chapter, we will get to know two other characters that push at the bounds of acceptable human behavior by exploring how music is used to characterize these larger than life figures.

In Konrad Wolf's *Goya oder der arge Weg der Erkenntnis* (1971), we meet Goya, the 18th century Spanish painter, whose wild outbursts and psychological breakdowns are depicted in vibrant sound and color. In Heiner Carow's *Die Legende von Paul und Paula* (1973), we meet Paula, an eccentric and vivacious woman whose pursuit of love and happiness situate her on the periphery of socialist society. Both Goya and Paula are characters who fight against—or simply do not conform to—social roles and pressures, but instead indulge in their own perceptions and ideas of reality. For each of the characters mentioned here—a crazy genius, an over-the-top pleasure seeker, and even a psychotic killer—music is used to characterize their unbridled personalities. Furthermore, for Goya and Paula, the film music and sound function as narrative voice to create sonic spaces of subjectivity in which the viewer has access to each character's unique perception of reality.

The two literary texts linked to the DEFA films in this chapter have far less in common with each other. Lion Feuchtwanger's *Goya oder der arge Weg der Erkenntnis* was written in 1951 by a German expatriate living in America and the text served as the source for Wolf's film. Ulrich Plenzdorf's *Legende vom Glück ohne Ende* was written in 1979 by a GDR author *after* Carow's film. While both literary narratives thematize the tension between the individual and society within repressive contexts, each protagonist's subjective perspective is treated much differently. In Feuchtwanger's text, great care is taken to create subjectivity through unique modes of narration that grant access to Goya's psychological interiority. In Plenzdorf's novelization, however, the voice of the narrator works to subdue Paula's subjectivity by shifting narrative perspective and control from Paula to Paul. In this chapter, I will compare and contrast the different manifestations of subjectivity across medial and political boundaries with a focus on music's important role in the filmic medium.

Subjectivity in the Crosshairs of Socialist Realism

The concept of subjectivity was hotly debated within GDR cultural discourse. Following the distinction made between *Subjektivität* and *Subjektivismus* by Marxist literary critic Georg Lukács in his essays on literary realism, cultural officials tepidly tolerated the concept of 'subjectivity' while vehemently rejecting all hints of 'subjectivism.' Lukács recognizes that a certain amount of subjectivity is necessary for depicting reality in literature, but he cautions that this can easily slip into the subjectivism of modernist literature which, he argues, does not give due claim to the objective truth that is the inevitable social and historical progress toward communism. Furthermore, Lukács links the subjectivism of modernist literature to the rise of fascism—the antithesis of the East German socialist order.[12] Within this context, GDR authors were encouraged, and, in many senses, required to adhere to the literary aesthetic of Socialist Realism, the dictates of which included the so-called objective representation of society's progression toward socialism as told by an omniscient narrative voice.[13] It is, in part, for this reason that GDR literature has historically been written off as pre-modern and formulaic kitsch.[14] However, this does not reflect the full picture, for GDR authors at times worked within these parameters to produce rich and highly regarded works, and at other times pushed beyond these aesthetic boundaries—Christa Wolf as East German author *par excellence* who enjoyed success

[12] Lukács believed that mid-nineteenth-century German authors tainted realism with a turn toward subjectivism within a "'decadent' bourgeois literature that paralyzed cultural development in other parts of Europe from the late nineteenth-century onward, then took its fateful grip on Germany during the Expressionist era. For Lukács there was then an indissoluble link between the 'extreme[n]—an den Solipsismus grenzende[n]—Subjektivismus' of Expressionism and the rise of fascism" (Tate 26).

[13] Wolfgang Emmerich claims that GDR literature is a prime example of "Planungsliteratur" in that "ausnahmslos alle Etappen im Leben eines Literaturwerks gelenkt und kontrolliert wurden (oder werden sollten): Entstehung, Drucklegung und Veröffentlichung, Vertrieb, Literaturkritik, endlich Lektüre und also Wirkung" (48). In other words, GDR literature was permeated with censorship at all levels, and as such the aesthetic and thematic wishes of the censors were enforced at many levels.

[14] From a West German (and even more generally a Western) perspective, there was a strong dichotomy seen between realism and modernism—the GDR as a premodern society and the BRD as a fully modernized society. In her monograph, Julia Hell, for example, discusses "the wholesale dismissal of East German literature as the literary expression of a premodern society" (10).

in both East and West Germany and whose unique literary aesthetic has characterized GDR literature.[15]

The tension between the (subjective) individual and society was not limited to literature but existed across artistic media. As discussed in Chapter One, the film industry, in particular, felt the push to please the censors in the political wake of the 11th Plenary, which resulted in the *Kahlschlag* of DEFA film production.[16] Joshua Feinstein argues that Frank Beyer's *Spur der Steine*—perhaps the most famous of the banned films—was banned because "[b]y presenting multiple perspectives on a single problem—the moral conduct of an idealistic Party secretary at a construction site—this work fundamentally questioned the possibility of communion between individual and collective destiny predicated by socialism's utopian goals" (14). The portrayal of the tension between the individual and the collective was far too critical for the SED. In this political context, subjective filmmaking in the GDR was an inherently risky business—the stakes quite high. Perhaps it was for this reason that Wolf and Carow turned to the sonic level—a medium more difficult to regulate—to depict the subjectivity of their free-thinking protagonists.

Music at the Mediated Level

While the literary texts in this chapter feature disparate narrative styles, they share a commonality in that they both grant access to a protagonist's point of view in order to create character subjectivity—a kind of subjective narration. Adapting subjective narration from novel to film or from film to novel can be one of the most difficult aspects to translate between media.

[15] Christa Wolf's aesthetic style will be treated in more detail in Chapter Three, and her novel, *Der geteilte Himmel* is one of the primary texts examined in Chapter Two.
[16] For comprehensive examinations of the so-called forbidden films, see Chapter Four in Daniela Berghahn's *Hollywood behind the Wall*: *The Cinema of East Germany* and Chapter Five in Joshua Feinstein's *Triumph of the Ordinary: Depictions of Daily Life in the East German Cinema, 1949-1989.*

On the one hand, a novel has the ability to express the thoughts and emotions of characters through direct narration in a way that falls within the expectations and conventions of the literary genre. When translating novel to film, it can be difficult to capture the novel's psychological interiority without being too verbose. On the other hand, when translating film to novel, authors must grapple with how to translate all the intermedial aspects of film to literary narration. This is particularly complex, for while the literary genre is a medium that tells, the filmic medium can both show and tell, and as such has different (arguably more) tools with which to convey the narrative and thus to convey subjectivity.

In order to understand how music and sound can function to create character subjectivity in the filmic medium, it will be pertinent to explore and expand the film music binary of diegetic and nondiegetic music. Traditionally, diegetic music has been understood as creating the "real" in the storyworld and the nondiegetic music as setting the mood. This reductive view of film music has led to a limiting of its potential for influencing and shaping the narrative structure of film. Guido Heldt pushes against these limitations and expands the bounds of the diegetic/nondiegetic binary by looking more closely at the spaces between these levels. Borrowing from narratology, Heldt makes a distinction between the diegetic and nondiegetic levels to which he relates the diegesis and the narration respectively (50). He argues that nondiegetic music can function as a kind of commentary on the relationships between the narration and the diegesis. This happens when music is used in a way that calls attention to itself, in ways that Heldt calls "border violations." Music "violates" the borders of the filmic storyworld when it slips from nondiegetic to diegetic music, and Heldt argues that audiences recognize this border crossing because they are intrinsically aware of these filmic musical boundaries (65). He compares this sonic call to attention to the literary technique of free indirect

discourse when an otherwise omniscient narrator speaks with or for the character, thus calling attention to the construction of the narrative.

Heldt's use of music as commenter on narrative is expanded in Sergio Miceli's concept of music at the mediated level. Here, music that violates borders is tied to instances in which a character expresses him/herself musically. Miceli defines the mediated level as follows:

> By "mediated level", I mean a situation in which the character in a film expresses himself or herself not only and not so much through verbal language but rather through the music. In such a case, the music is not thought of or imposed from outside through the type of artifice that is universally accepted as coming from the musical commentary; rather it belongs to the character, for some more or less explicit narrative reason. (102)

The musical commentary to which he refers is typically thought of as nondiegetic music; however, through complex recording and mixing techniques, Miceli argues that mediated music falls at a level between diegetic and nondiegetic music. This music is used to create character subjectivity, for when we, as the perceivers, hear the music, we are getting a glimpse into the inner-world/thought-life of a character. As Miceli elegantly puts it, "[t]hus, in the manifestation of an episode with music ascribable to the mediated level, the spectator has the privilege of listening to the inner thoughts of the character. It is a procedure like that of the voice-over, with the difference that instead of listening to words, one listens to music" (102). As we shall see, the music used to depict Goya's and Paula's unbridled, inner realities, effectively aligns the viewer with both characters' subjective experiences and creates alternate spaces of subjectivity in the filmic medium.

Art, Politics, and Repressive Contexts: *Goya oder der arge Weg der Erkenntnis*

Both Feuchterwanger's novel and Wolf's film depict the life and work of 18th-century Spanish painter, Francisco de Goya, through the prism of art and politics in society. Goya lived in Madrid at the end of the 18th century when the Inquisition still had considerable political power in Spain and worked as court painter for the Catholic royals, Charles IV and Maria Luisa. Both literary and filmic narratives trace Goya's gradual disillusionment with aristocratic society as he witnesses the ever-widening rift between the aristocratic and religious elites and the Spanish people. This ideological shift is reflected, in part, by the introduction of a critical and dark, (pre-) modernist aesthetic to Goya's artwork that set him in great tension with the Spanish Inquisition. Goya's collection of satirical sketches, *Los Caprichos*, for example, critiqued the superstition and irrationality of contemporary Spanish society, highlighting in particular the corruption of the Spanish elites. Along with his ideological shift, Goya also experienced a physical shift in how he perceived reality as he began to lose his hearing—eventually becoming deaf—and to suffer psychological torment resulting from his deafness.[17] Both novel and film examine Goya's personal and political development throughout his life by featuring his changing psychological state as a driving theme of the narrative.

Lion Feuchtwanger wrote *Goya* as an expatriate German living in the United States in the 1950s and as someone who had dealt with the tension between art and politics throughout his life. Feuchtwanger had been a prominent literary figure in Weimar Germany, who was forced to live in exile in neighboring France because of his overt criticism of the ever-strengthening Nazi party. After Germany invaded France in 1940, Feuchtwanger was imprisoned by the Nazis and then was smuggled out and taken as a refugee to America. As a left-wing intellectual

[17] For more on Goya's biography, see Mary G. Winkler's "Goya's 'Caprichos' and Creativity at Midlife and Beyond."

sympathetic to the communist cause, Feuchtwanger also experienced considerable tension between art and politics in his new home in America. Understood within this historical context, scholars argue that the novel was a way for Feuchtwanger to present social criticism in a veiled, distant form. Larson Powell and Frédéric Weinmann, for example, argue that Feuchtwanger wrote *Goya* in part as an allegorical response to the FBI surveillance of the McCarthyist 'Inquisition.' Feuchtwanger desired less to present a biographical timeline of the painter's life than to show the intricacies of Goya's personal and political development throughout his life. The emphasis on process sheds light on the subtitle of the novel—*der arge Weg der Erkenntnis*—and clarifies the novel's thematization of the psychological interiority of the great Spanish painter.[18]

Goya's personal and political development is expressed through his inner thoughts concerning his relationships with various members of the aristocracy and the tug he feels to create art that reflects the social and political ills of Spanish society. In order to express these inner struggles, the novel uses a third-person omniscient narrator. Through the employment of free indirect discourse—a literary technique that combines the subjective language of direct thought with the objective language of the narrator's direct report—Goya's subjective perspective drives the narration. The novel's major emphasis on the transmission of Goya's psychological interiority allows the reader to have access to information in ways that are unique to literature: "[w]hen the narrators of novels present direct to readers the contents of characters' minds, they are doing what cannot be done in real life. We cannot look into the minds of other

[18] In Herlinghaus' *Goya, vom Roman zum Film*, she includes a quote from Feuchtwanger himself explaining the impetus for his novel: "Der Glaube an das Gottesgnadentum des Königs und an die Helligkeit der Kirche stak tief in [Goya], und es bedurfte gewaltiger Stöße, seine reiche und tiefe Intelligenz zu erwecken und sie zum Widerstand gegen diese Mächte zu stacheln. Diesen argen und schmerzhaften Weg der Erkenntnis will mein Buch zeigen" (5). Herlinghaus' document was compiled and published simultaneously with Wolf's film in 1971. It includes statements by Feuchtwanger, interviews with Konrad Wolf and the actors in the film, screenplay notes on the staging, music, and sound in the film, etc.

people in the actual world in the way that, as readers, we look into the minds of people in a fictional storyworld" (Palmer). In the over-600-page novel, the omniscient narrator is vitally important for peering into Goya's mind to reveal the subtle shifts in thinking that ultimately lead to his personal and political development.

The length of Feuchtwanger's novel combined with the text's high level of psychological interiority present great aesthetic challenges to a filmmaker who would choose to adapt the text to the filmic medium. This challenge was taken up by Konrad Wolf, who, as Marc Silberman puts it, "… takes [Goya] as an opportunity to investigate the historical and psychological limits of the creative personality, yielding an incredibly dense text that encompasses not only the Goya story but also echoes Feuchtwanger's experience as an artist in political exile as well as [Wolf's] own practical knowledge about the effect of constraints on imagination in the GDR" (184). The allegory of the tension between politics and artistic expression links the three figures—Goya, Feuchtwanger, and Wolf. *Goya* was the first film produced by Wolf after his fallout with the Party concerning Frank Beyer's 1966 film, *Spur der Steine*. Wolf publicly defended Beyer's film after it was banned at the 11th Plenary and he was therefore met with sharp criticism. After being asked to reconsider his position on *Spur der Steine*, Wolf wrote a letter rescinding his support of the film and asserting that his next artistic work would make amends for his transgression (*Hollywood* 157-58). However, despite his official proclamation, many scholars see *Goya* as a critique of the events of the 11th Plenum, interpreting the film as veiled criticism of censorship in the GDR.[19]

[19] In Séan Allan's article on Konrad Wolf's artist films, he argues that *Goya* focuses on the role of the artist in society in order to point out the problems inherent in artistic communication and the role of reason in opposing political oppression (171).

Goya was an East-Bloc co-production between the GDR, Bulgaria, the Soviet Union, Poland, and Yugoslavia, and, as Marsha Siefert explains, represented an attempt "to make a film considered artistic in form, socialist in content, and yet still a commercial success" (89). Scholars and critics seem to agree that the attempt was successful. For example, H. Blumensath and K. Scherpe have called *Goya* a "socialist Gesamtkunstwerk" owing to its lush iconography, creative montage sequences, and its engagement with art history. Anthony S. Coulson considers the film intellectually engaging as it challenges its spectator to critical engagement through the rich interaction of dialogue and image. However, what these observations fail to account for is the music, a significant aspect of the film that, up until now, has been underexamined. The contribution of the film's sonic landscape to the visual narrative and aesthetic shape overall is essential in understanding the character of Goya. Feuchtwanger's Goya is exceedingly superstitious, prone to extreme emotions, and haunted by evil spirits. This tumultuous inner life is exacerbated by his bouts of deafness that send him spiraling emotionally and physically into his own inner world. Adapting Feuchtwanger's careful and detailed account of Goya's maturation process presented great challenges for Wolf, as most of Goya's psychological and political development takes place in his thought life as narrated by the omniscient narrator.

In his adaptation, Wolf did not choose to include a voice-over to narrate what Goya thinks or feels. Instead, he relies on other filmic devices to express these complex inner thoughts and emotions, namely, the music and sound working at the mediated level, as it soon becomes clear that Goya is the only character within the diegesis who is able to hear such music. This effect is accomplished through the use of various recording and mixing techniques to transgress boundaries and place Goya's music into a separate sonic space apart from the diegetic music of the film. Furthermore, the music plays an important role in outlining Goya's artistic and political

development. This is skillfully narrated in the film through a rich interaction of image and (mediated) melodies that trace Goya's internal thought processes and reconcile the many conflicting realms of his life.

In her chapter on *Goya*, Laura M. Sager Eidt compares the novel and film, focusing on the translation of Goya's subjectivity and the tension between art and politics from page to screen. She argues that in Feuchtwanger's novel, Goya's socio-political awareness and his personal artistic growth are primarily depicted through literary ekphrasis. She considers the narrative's central message of artistic and political awakening to be best expressed in Goya's etching, "The Sleep of Reason produces Monsters" No. 43 from *Los Caprichos*. Eidt draws a parallel between the etching's image of a man haunted by spirits to Goya's own existence that is likewise plagued by monsters and evil spirits. Only through Goya's personal, artistic, and political growth can these inner demons be tamed when Goya finally bans them as images to the page. Comparing the novel to the film, she argues that Wolf fails to adequately express Goya's personal and artistic growth because of the limitations of cinematic ekphrasis that result in the film's lack of psychological interiority. She supports her claim through analysis of multiple ekphrases of Goya's 'The Sleep of Reason' etching in both the novel and film, differentiating them by the way in which they function to create character subjectivity or a lack thereof. Quoting Sager Eidt at length:

> Feuchtwanger's subjective, intimate ekphrases, many of which represent Goya's innermost thoughts or his pre-verbal perceptions about his works, often imply that the artist himself does not completely realize the scope and meaning of his art. Through the use of free indirect discourse, Feuchtwanger is able to contrast Goya's internal thoughts and emotions and the narrator's ironic voice. In so doing, Feuchtwanger provides the

> reader both with immediate access to Goya's thoughts and pre-verbal perceptions, as well as with an interpretive, analytical distance toward them. Cinematic ekphrasis, by contrast, cannot be subjective and intimate in a similar way (unless it resorts to the use of voice-over, which is often awkward), but must either be verbalized in direct speech (descriptive or interpretive ekphrases), or visually enacted and dramatized (interpretive or dramatic ekphrases). (146)

With the following analysis, I will challenge Sager Eidt's assertion concerning the limitations of cinematic ekphrasis by arguing that, in the scenes she identifies, the film's use of sound and music creates the subjectivity and intimacy which she perceives are lacking. This is accomplished through the deployment of music at the mediated level which steps in for the narrative voice to align the viewer with Goya and grant access to his subjective inner reality.

Wolf's film opens with a short credit roll written in white text against a black screen; a seemingly unremarkable beginning. However, punctuating the visual is a lively soundtrack featuring quick, rhythmic clapping that immediately grabs the attention of the viewer. A single strum of an acoustic guitar abruptly interrupts the percussive clapping as the film's title, *Goya*, written in bold black type quickly fades to red against a white background. The background shifts to a painting of a medieval city and then fades to a camera shot of an actual city—the filmic world of Madrid. The camera then cuts to a religious procession comprised of crucifixes, religious icons, and self-flagellating men dressed in pointed white hats. This visually overwhelming montage is accompanied by the ringing of church bells, a boys' choir singing a slightly underpitched "Ave Maria," and the sounds of a loud, dissonant pipe organ. The stark imagery combined with the intriguing soundtrack evokes the Catholic Church and lends a distinct air of foreboding to this scene. However, the religious tone soon begins to shift, as a

melodic Spanish guitar cuts into the musical soundscape. The dissonant organ and the consonant guitar play simultaneously—a stark, disconcerting contrast—and alternate with the sounds of bells and the chorus of "Ave Maria" over the next three and a half minutes of the film. The juxtaposition of these disparate musical styles is perhaps the most striking element of this opening scene. The music calls attention to itself, demanding to be heard, and signaling to the viewer that s/he should pay attention.

An investigation of Feuchtwanger's text sheds light on Wolf's aesthetic and acoustic decisions. On the surface level, the beginning of the novel is quite different than the film. The novel opens with a detailed description of the political and religious culture in Spain at the end of the 18th century. Feuchtwanger depicts Spain as fully entrenched in medieval mentalities despite the larger context of a flourishing European modernism. In Spain there was an inextricable bond of "Königtum und Kirche" that engendered a "wilden Glauben an Thron und Altar" (Feuchtwanger 9). However, while the Spanish people were firmly stuck in medieval structures, members of the aristocratic and religious classes were becoming increasingly separate from the people and increasingly undeserving of their admiration. This was true, in particular, for the Catholic Church because of its involvement in the Inquisition. In Feuchtwanger's words: "Das Christentum selber verlor in Spanien seine Demut und seine Heiterkeit, es nahm ein wildes, düsteres, herrisches Gepräge an. Die Kirche wurde hochfahrend, kriegerisch, männlich, grausam" (10). The juxtaposition between the Spanish people and the religious and aristocratic social classes sets the scene for the rest of the novel in which Goya struggles to find his rightful place as an artist in Spanish society. In the film, this tension is depicted not mainly through words, but through a clever interaction of image and sound. The mingling of the Spanish guitar with the organ and the "Ave Maria" can be understood as foreshadowing the coming clash of the

two social classes and as setting the tone for the remainder of the film which features the tension between church and state, art and politics, madness and reality. Taking just this opening scene into account reveals the intricate and multimedial work of art that is Wolf's film. When we pay attention to the sound, this opening scene adds significantly to its status as a "socialist *Gesamtkunstwerk*" but furthermore adds to an understanding of the film more generally. The music here acts, in a sense, as its own character, embodying the themes of church and folk, having a subjectivity of its own. This opening sequence also sets the precedent for how such musical themes will function for the remainder of the film—as mediated melodies to narrate Goya's internal, artistic and political development

Both the novel and film begin by depicting Goya as a vain, superficial man who is solely concerned about his reputation in the royal court and his various sexual conquests. Even his professional life as an artist has been dedicated to the desires of the aristocratic world. Soon, however, his priorities begin to shift as it becomes impossible for him to ignore the suffering of the Spanish people by the neglect of the royals and aristocrats and at the hands of the Inquisition. Driven by his peasant roots, he feels a pull to become a political artist. Early in the novel, there is a move toward finding a path between Goya's two worlds: "Lächerlich ist, wer in einer Welt lebt, wie sie sollte sein, und nicht in der, die ist … Zwischen beiden Welten muß ein Weg sein, und ich will und wird' ihn finden. Glaub es mir, ich wird' ihn finden, Agustín. Nur hab Geduld, mein Lieber" (191). The rest of the novel illustrates Goya's struggle to bridge the gap between many worlds—that of the aristocracy and the people, madness and reason, and art and politics.

Sager Eidt argues that the filmic Goya cannot bridge the many gaps in his life because "[t]he artist's ability in the novel to expel the demons and to combine fantasy and reason with his art is not an option for Goya of the film" (142). She claims that both the lack of interiority in the

depiction of Goya's demons and the film's missing subjective, aesthetic dimension result in the artist's eventual defeat and helplessness in the face of oppressive politics (142). However, the film's use of mediated music clearly addresses what Sager Eidt perceives as a lack of interiority and subjectivity. The tension between the opposing worlds in Goya's life is reflected in two juxtaposed musical themes. The first theme is associated with Goya's tormented spirit concerning the aristocracy, his affair with the Duchess of Alba, and the Inquisition. It consists of an unsettled, dissonant line played in a low register on the flute. The second theme is an iteration of the Spanish theme used in the opening sequence of the film. It is comprised of consonant strumming on a Spanish guitar and has been aligned with the Spanish "Volk," or the peasant life from which Goya came. Both of these musical themes are at the mediated level, in that they are interior to Goya and function to narrate the working through of his internal struggles.

Near the end of the story, Goya is fully deaf and is torn between the world from which he came—the world of the peasants and farmers—and the royal and aristocratic world in which he now lives. Goya has travelled to his hometown of Saragossa to find clarity in his fraught circumstances and to seek comfort from his aging mother. The sequence begins with Goya sitting alone in a room in his childhood home, bent over his etchings of monsters and demons. Immediately, the dissonant flute melody begins to play. In contrast to earlier iterations of this theme, this time it is interrupted by the theme played on the Spanish guitar. The music in this scene switches back and forth between the strumming guitar and dissonant flute music, creating not only a disjointed melody, but setting a disjointed tone for the scene. Goya's mother then enters the room, examines his etchings, and asks if these demons are tormenting him. After Goya ponders her question and gazes at his etchings, he says that the demons that haunt him and inhabit his art are the same ones that are tormenting Spain. The frivolous aristocracy and

oppressive Inquisition manifest themselves as evil spirits and *Ungeheuer* in his etchings, signifying Goya's repressed desire to address the sufferings of the Spanish people in his art. As we will see, the tension between his two worlds is best expressed through the music in this scene.

As Goya and his mother continue to observe his etchings, the two musical melodies that were once separate and disjointed blend together. The strumming and plucking of the guitar play simultaneously with the dissonant flute theme. In this instance, the music that has been associated with Goya's tormented spirit concerning his relationship to the aristocracy converges with the music associated with the Spanish people and his political convictions. The convergence of the themes illustrates an epiphany in Goya's personal and political development and functions as mediated melody, giving the viewer access to Goya's thought process that led him there. Goya realizes he can bridge the two worlds in which he lives by bringing his demons into dialogue with reality through his art. Allan puts it this way: "It is at this point—the point at which Goya has returned to his origins—that the film establishes its final connection between reason and enlightenment on the one hand, and art on the other" (179).

In the novel, Goya's inner epiphany is expressed through the narrtor:

> Mit furchtbarer Anstrengung riß er sich zusammen, griff zum Stift. Warf sie aufs Papier, die bösen Geister. Da waren sie. Und da er sie auf dem Papier sah, wurde er ruhiger … Wenn sie übers Papier krochen und flogen, waren sie nicht mehr gefährlich … Er schloß nicht die Augen vor den Dämonen, warf sich nicht über den Tisch, um den Kopf vor ihnen zu verbergen. Er schaute ihnen in die Gesichter, hielt sie fest, bis sie sich ihm ganz offenbart hatten, zwang sie und seine Angst und seinen Wahn aufs Papier. (436-37)

In the act of banning his demons to the page, Goya can harness them as art that critiques the society in which he lives. In both novel and film, this is a turning point in the narrative. After

Goya leaves his mother, he returns to Madrid and grows bolder to display his art filled with ghosts and demons and to create works that address his increasingly oppressive political and religious context. Through the mediated melodies, the music in this scene takes the place of the narrative voice and thematizes Goya's transformation into a political artist—successfully combining art and politics.

In order to more fully demonstrate how the film uses music to drive the progression of the filmic narrative and to create spaces of subjectivity, let us turn to a scene emblematic for how the film creates Goya's inner reality. In this scene, Goya is dealing with the pull between artistic means of expression and political pressures and expectations—the tension between the two causing him intense, inner turmoil. The sequence begins with a visit from the poet and political activist, Don Gaspar Jovellanos, who has come to evaluate Goya's most recent royal portrait. Criticizing the modernist tendencies of his work and the artist's lack of political engagement, Jovellanos bluntly dismisses the painter and his painting. His fragile ego bruised, Goya turns to his friend and apprentice, Agustín, for comfort, but it is to no avail as Agustín agrees with Jovellanos' offensive assessment. It is at this point that Goya spirals out of control and his descent into deafness and madness begins. In the novel, the voice of the omniscient narrator provides the reader access to what next takes place internal to Goya: "Das letzte, was Goya gehört hatte, war: 'Qué vergüenza.' Dann hatte ihn eine dunkelrote Wolke von Wut eingehüllt und war ihm in die Ohren geschlagen und ins Hirn, daß er nicht mehr hörte" (85). The literary scene ends with Goya completely submerged in his own world of madness, speaking nonsense to his own paintings.

While the filmic scene, too, is marked by depictions of Goya's inner reality, they occur primarily on the aural level through the film's use of sound. After Agustín's apparent betrayal,

Goya screams: “Raus! Ich will dich nicht mehr sehen! Raus!” Overtaken by all-consuming rage, he stumbles about and then suddenly clutches at his ears, his face contorted into a panicked grimace. As he throws his head down onto his desk, the camera cuts to an overhead shot of Goya face-down, surrounded by sketches of strange animals and distorted human figures. The camera pauses for a second on this striking image and then cuts to show Agustín rushing to the side of the tortured artist. He pulls Goya’s head from the desk, grabs a glass of water, and, lifting it to his lips, tries to calm him with words of comfort. This is, however, to no avail, for Goya cannot hear what Agustín is saying. As Goya falls into his fit of rage, Agustín’s voice becomes increasingly muffled until it becomes completely unintelligible. Dissonant string music then emerges from the background to take the place of his voice and of all other diegetic sounds—the music filling the entire sonic space. The strings are played in a high register with notes constantly ascending that work to lend a tense and disconcerting atmosphere to the scene. Eventually, the music begins to decrescendo and the man’s muffled voice again becomes clearer. Recovering from his fall into madness, Goya, exhausted and overwhelmed, gazes beyond the camera and resignedly proclaims to Agustín: “Geh. Und für immer.”

This iconic scene has been noted by scholars such as Seán Allan, who identifies here the emergence of themes that will run throughout the film. Focusing on the visual level, he remarks: “That Goya recognizes the essential truth of his friend’s remarks is underscored visually in the way he puts his hands to his ears—thereby linking his reluctance to hear the truth about himself with the theme of deafness running throughout the film generally” (174). Sager Eidt considers this scene to be the first filmic ekphrasis of Goya’s etching ‘The Sleep of Reason.’ She argues that the film postures Goya as the disgruntled man in the famous etching. After the filmic Goya throws his head in exasperation onto his desk, the camera cuts to a shot of the desk from above,

the sketches of demons—the *Caprichos*—surrounding Goya's head, mirroring the way the demons in the original etching encroach on the sleeping man. Sager Eidt criticizes this scene for its lack of psychological interiority, claiming that the viewer cannot entirely adopt Goya's point of view as the viewer remains on the outside looking at him and has no access to what is going on internally. However, what Allan and Sager Eidt have overlooked is a major element in this scene: namely, the sound. Allan's identification of the motif of Goya putting his hands to his ears is not only a link between Goya's unwillingness to hear the truth and his deafness, but also a signal to the audience that he is slipping into his inner world haunted by the demons of his many opposing realities. Through the slow muffling of all diegetic sounds and the takeover of the dissonant music, the soundtrack violates diegetic boundaries and slips into Miceli's mediated level. At this point, the viewer auditorily adopts Goya's subjective position in that the soundtrack is comprised only of that which Goya can hear. The viewer is thereby granted access to Goya's rich internal reality through the dissonant and cacophonous music at the mediated level, thus adding a complex layer to the film.

Psychological breakdowns such as these characterize the literary and filmic Goya, many of which are due to Goya's tumultuous affair with the Duchess of Alba, Doña Cayetana. Out of his class and out of his league, Goya lies, schemes, and violates the bounds of marriage in order to be with this enticing woman. Eventually, Goya succeeds in his pursuit and the two engage in a passionate love affair. Knowing this context is essential for understanding the next filmic depiction of Goya's madness which has a considerably darker and more superstitious tone. After a deadly epidemic sweeping through Madrid claims the life of Goya's young daughter, he descends into a self-loathing depression. In the literary account, it is clear that he believes his daughter's death to be divine punishment for his dishonesty and affair with the Duchess of Alba,

for “nun die Teufel seine Lüge wahrgemacht hätten” (256). It was his immoral behavior that angered and provoked the evil spirits to take revenge, and it was Goya himself who had “frevlerisch das Kind den finstern Mächten geopfert” (255). Overcome by anger and guilt, Goya fights to remain rational despite the madness threatening to overtake him. His troubled psychological state is expressed by the omniscient narrator: “Vom Totenbett der Kleinen lief [Goya] in sein Atelier, verfluchte die Heiligen, die nicht geholfen hatten, verfluchte sich, verfluchte sie, die an allem schuld war, die Hexe, die Hure und Herzogin, die aus hochmütiger Laune und Lust ihn gezwungen hatte, sein liebstes Kind zu opfern” (257). Here, the narrator’s use of free indirect discourse effectively aligns the reader with Goya’s subjective perspective and exposes his line of thinking concerning where he places blame for the death of his child. Abandoned by the saints, seduced by Cayetana, and punished by demons, Goya’s own feelings of guilt are eclipsed by his inability to fully accept responsibility for his actions. At this point, Goya spirals into another bout of madness.

In the film, this sequence begins in Goya’s studio where he sits atop a flight of stairs, head in hands, mourning the death of his daughter. Again, his apprentice Agustín is there to offer words of comfort. Goya replies: “Nein. Ich bin schuld. Glaube mir. Ich alleine. Ich habe meine Tochter hingeopfert. *Sie* hat mir die Lüge angegeben. Diese Frau hat mir die Lüge angegeben ... und jetzt werde ich dafür bestraft. Die Teufel haben meine Lüge wahrgemacht. Hexe! Sie ist eine dreimal verfluchte Hexe.” While these lines are taken almost word for word from Feuchtwanger’s novel, it is not through them primarily that Goya’s internally troubled and tortured state is expressed. Directly following Goya’s lines, the Duchess of Alba enters the room, and Goya is sent into a fit of rage at just the sight of her. While spitting insults and advancing to strike her, Goya is overtaken by his second bout of deafness and madness. Again, the viewer’s

first clue that something is amiss is Goya's hands moving to cover his ears as he stumbles and falls to the floor. At this instance, the music that delineates Goya's subjective world of madness—his mediated music—begins to play and slowly crescendos to take over the sonic space. The music features organ, brass, and heavy strings playing sustained dissonant notes, becoming increasingly louder, and followed by quick downward glissandos. All other diegetic sounds are eventually drowned out by this music, signaling that Goya is no longer hearing the way others do, and that he has slipping into his mad, inner world filled with his political ghosts and demons. Differentiating the music from that in the scene described above is the addition of whispers, loud breathing, hisses, and other distorted sounds. The evil spirits who torment Goya's thought life in the novel are personified on the aural level in the film. This becomes even clearer when considering the sound and image working together in tandem. Goya looks up and focuses first on a crucifix and then on an icon of the holy virgin of Pilar. Both icons are shot in tight close-ups and the camera lens fluctuates in and out of focus, mimicking how Goya's own perspective shifts in and out of focus as his madness takes over. The rich religious imagery accompanied by the disturbing sounds of evil spirits gives the viewer access to Goya's subjective experience. Not only does the viewer see from his perspective, there is a doubling of sensory input as the viewer also hears the spirits and demons that create Goya's superstitious, tormented reality. The fear of the Inquisition that has gripped Spain has gripped Goya, too, and his personal experiences cannot be divorced from the political and cultural context in which he lives and works.

As has become clear, Goya's deafness in the film is anything but silent. His bouts of madness and deafness are characterized by loud music, incessant hissing, and the screeching of the soundtrack. This parallels the novel in that while Goya is physically deaf, his inner thoughts

are loud as he laments his silent fate and ponders his role as an artist in Spanish society. About halfway through the story, Goya experiences his most traumatic psychological breakdown and subsequently loses his hearing completely. In the novel, Goya ponders his new reality: "Als es gegen Morgen ging und erste Helle kam, stürzte das Bewußtsein seiner Taubheit in seinem ganzen Entsetzen über ihn her. Ihm war, als stülpte sich eine riesige Glocke über ihn, ihn für immer einzusperren. Es war nicht zu ertragen, daß er, der seine Freunde und seinen Schmerz den andern heraussagen mußte, fortan von den Menschen sollte abgesperrt sein" (379). When the filmic Goya falls permanently into deafness, the music steps in to illustrate his accompanying psychological crash. In the film, Goya lays prostrate on the ground in a room filled with shattered glass, and the soundtrack features a sustained dissonant interval on woodwind instruments. As the dissonant chord slowly decrescendos and the camera cuts to the next scene, a sudden, percussive crash resounds in the soundscape. Understanding music as narrative voice used to express Goya's subjective experience allows us to read the loud crashes as the aural manifestation of the huge bell that traps Goya and causes him to retreat into his own world of madness. The film ends with a fully deaf Goya in conflict with Church and state, but no longer in conflict with himself. In combining art and politics, he has found a way to ease his loud, internal demons.

Everyone's Favorite Couple: Paul and Paula

In this next section, we transition our focus from the dark and stormy figure of Goya to the light-hearted and exuberant figure of Paula. Separated by time, space, gender, and social class, the two protagonists seem to have little in common. However, both characters live at the edges of acceptable behavior and as such experience reality in distinctive ways. In both Wolf's

and Carow's films, Goya and Paula have unique relationships to sound and music. Both filmic narratives outline how each figure lives with their internal music at various nodal points of happiness, despair, and/or trauma—the placing of hands over ears being an overlapping motif. The aural level of the films gives "voice" to Goya's and Paula's subjective thoughts and emotions, signaled by the use of mediated music.

The story of Paul and Paula is a comedic albeit tragic love story between a single mother named Paula and an unhappily married bureaucrat named Paul. The two could not be more different. Paula is an attractive young woman, who, despite a less than ideal economic situation, lives her life solely concerned with finding love and happiness in the private sphere. Paul, on the other hand, is a well-respected official in the Party and finds his identity in his social status, going to great lengths to appear successful within the public sphere. On all accounts, Paul is firmly implanted in GDR society—until he meets Paula, that is.

In both the novel and film versions, the main arc of the narrative is Paul's transformation from entrenched bureaucrat to fantastical lover. However, how this narrative is transmitted and from whose perspective it issues varies considerably between film and novel. In the film, Paula is the focus as she guides Paul's transformation by bringing him into spaces where erotic love rules and fantasies of life detached from the public sphere abound. These spaces exist in Paula's subjective world of fantasy that is created by mediated music which guides and shapes the filmic narrative. In the novel, however, Paula's inner, subjective reality is stripped away and, as a result, she is no longer the guiding force in the narrative.

Heiner Carow's film, *Die Legende von Paul und Paula*, was produced in 1973 and drew over three million viewers to the box office, making it the most popular film to ever be produced

in DEFA.[20] In 1979, Ulrich Plenzdorf, the film's script writer, capitalized on the success of the film and published *Legende vom Glück ohne Ende*, a combination of film novelization and sequel. Twenty years later, after the fall of the Berlin Wall and amid a wave of *Ostalgie*, *Die Legende von Paul und Paula* was re-released and its cult-film status solidified.[21] While there were many factors that contributed to its popularity, many scholars attribute the film's success to its welcome departure from the "traditional" DEFA film aesthetic. According to Berghahn:

> The formula for [the film's] success included two ingredients: the creation of a heroine who was a far cry from the ideal of the socialist personality, a 'real person' with whom the audience could identify; and the transgression of the by then customary gritty documentary realism through fantasy, which the narrative form of the legend afforded. (*Hollywood* 197)

The less-than-perfect Paula and the genre of fantasy allowed the audience to imagine an alternate GDR reality for themselves.

The film's catchy soundtrack is arguably the most famous of any DEFA film, comprised of seven pop songs performed by the East German rock band, Die Puhdys.[22] After being featured in *Die Legende von Paul und Paula*, the band's popularity skyrocketed.[23] While the film was extremely important for Die Puhdys' success, I contend that their contribution to *Die Legende von Paul und Paula* was equally as important for the success of the film. In virtually every review or article about the film, mention is made of the soundtrack. Wolfgang Mühl-

[20] *Die Legende von Paul und Paula* was seen by 1,749,145 viewers in the year of its release, and by 1985, it had been viewed by 3.1 million people (Mühl-Benninghaus 175).
[21] Carow's film was re-released in 1993 to celebrate its twentieth anniversary. The term "Ostalgie" is a portmanteau of the words "Ost" and "Nostalgie," and can be translated as "nostalgia for the East." The term was coined in 1992 by comedian Uwe Steimle in response to a wave of interest in and nostalgia for former East Germany.
[22] Die Puhdys was founded in 1969 and is considered the most popular band from the GDR, performing long after reunification.
[23] John Littlejohn writes, "[o]ne should not underestimate the importance of this film for the band" (85).

Benninghaus, for example, claims that "[i]t was the blend of exceptional acting, memorable music and the penetrating interpretation of early 1970s reality that made [*Die Legende von Paul und Paula*] the most popular DEFA film of all time" (175). Berghahn contends that the prominence of the song "Geh zu ihr" in one of the film's most iconic scenes contributed greatly to the film's cult status (*Hollywood* 200).

While the film music has been acknowledged to have played an important role in contributing to the success of the film, there has been little research done on how the music functions or its role in shaping the filmic narrative. Mühl-Benninghaus comes closest to identifying music's function:

> Paula, enchantingly portrayed by Angelica Domröse, is the psychologically most complex role of the film. Her temperament, sensuousness and ability to cope successfully with everyday life point to a strong, differentiated personality, which embodied the longing for independence, inner freedom and self-determination like no other character in a DEFA film up to that time. Paula as a character was a provocation, just as much as the representation of the world which Paula inhabited, *heightened even more by the film's music* (emphasis mine). (171-72)

The linking of Paula's psychological complexity with the film's music points to the soundtrack's narratological role in the film. In a few key scenes, the film music functions at the mediated level in order to create an alternate reality where Paula can control the story and indulge in her fantasies of love, happiness, and self-determination. The use of mediated music to grant access to Paula's inner thoughts and fantasies allows the viewer to identify with Paula and, together with the image, creates the film's aesthetic of fantasy. The world to which Paula retreats is one in which the physical laws of reality do not apply and where she and Paul are free to express their

love to one another. Throughout the film, there are moments, however brief, during which Paul, too, has access to this world signaled by his ability to hear Paula's internal music.[24] Paula's mediated space of subjectivity is vitally important for the narrative structure, as Paul's exposure to this mediated world is that which allows Paula to guide Paul's transformation from staunch bureaucrat to eccentric lover.

Plenzdorf's *Legende vom Glück ohne Ende* achieved some popular success among readers in the GDR, however there has been very little scholarly attention paid to the novelization of Carow's beloved film. Among the few reviews, the consensus seems to be that the novel is a pale imitation of the source film. E. Krispyn, for example, contends: "The adaptation of the *Legende* to the epic genre is consequently quite problematical, as direct representation is replaced by narration" (429). In Krispyn's estimation, the immediacy of the filmic medium is better suited to tell Paul and Paula's love story than is the narrator in the novel. While no specific rationale is given for this assessment, I will assert that Krispyn's disappointment is rooted in the novel's shift in focus from Paula to Paul. Paula is no longer the character with whom the viewer/reader identifies, and her fantasies no longer shape and guide the narrative.

Paula in part loses her centrality in the story because of in the novel's continuation of Paul's story after Paula's death. The first 166 pages of the novel are devoted to depicting the epic love story from the film, and the second half picks up where the film ends. Reeling from Paula's death, here the narrator introduces the figure of Laura who functions as a foil to Paula. Laura is her spitting image, so much so that everyone is convinced she is Paula reincarnate. However, it

[24] Paula, as a character, is not only marked by internal music but by musical outpourings of emotion. For example, the day after Paula's first night with Paul, the viewer sees her at her job as a cashier at the local HO (*Handelsorganisation*). She is so happy that she cannot help but sing at the top of her lungs, all of the customers joining in with her in song.

soon becomes clear this is not the case. Laura's temperament could not be more different than Paula's, as she subscribes to bourgeois notions of marriage, work, and fashion. Paul, however, cannot resist Laura because of her physical resemblance to Paula, and sacrifices everything to be with her. Their relationship results in Paul's reluctant return to societal order and a growing sense of resentment directed at Laura. Unlike Paul and Paula, Paul and Laura have little impact on the community around them. Ilse Winter explains: "It is no wonder that not a single legend is told about Paul and Laura. Their relationship is the norm rather than the exception; it lacks the uniqueness and radically new perspective of the Paul and Paula union" (236). With the lack of rumors and legends surrounding this love story, the collective perspective is diminished, and the narrator begins to include increasingly more direct quotes from Paul. The novel concludes focused fully on Paul, tracing his gradual withdrawal from Laura which reaches its apex in Paul's unexplained disappearance with which the novel comes to a screeching halt.[25]

Gisela Shaw attributes the novel's shift away from Paula to the text's narrative voice: "In the novel, *Legende vom Glück ohne Ende,* Paula's realistic properties have faded away. She has lost much of her appeal as a lively individual (largely because of the introduction of an elderly narrator) and has come fully to impersonate the forces of love and beauty" (88). The elderly narrator to whom Shaw refers has been classified as an auctorial or omniscient narrator (Krispyn 429). This is, however, a too limited description, as the novel's narration does not fall neatly into one category. Antonia Holdegel describes the novel's narrative transmission as "mehr oder weniger aus dritter Hand" (11). The "more or less" refers to the narrator's sporadic use of first-

[25] Near the end of the novel, Paul has an accident which leaves him paralyzed from the waist down. Unable to take care of himself, he becomes completely dependent upon Laura and sinks into a depression. However, during a visit to his ex-wife, he gets an erection and is able to sleep with her. This is enough to rip Paul out of his depression and fills him with hope that he will be able to rehabilitate his legs so that he can leave Laura. By the end of the novel, Paul has secretly gained enough strength to walk around with crutches or on his knees and ends up disappearing one night, leaving Laura and the whole community stunned.

person pronouns such as *uns Alte* or *wir alten Leute*, placing the narrator within the narrated world and indicating a collective element to the narrative voice, and the narrator's occasional reference to *meine Person*, the unnamed, third-hand source for some of the narrator's story. The narrative is also interspersed with direct quotations from characters that function to elaborate on the information provided by the quasi-omniscient narrator. As soon becomes clear in the novel, *wir alten Leute* are the residents of Paula's apartment building who were witnesses to the legendary story of Paul and Paula's love. Through the switch in narrative perspective from film to novel, Paula is no longer the central, guiding force in the narrative, and, as a result, the story no longer belongs to her. Plenzdorf does away with Paula's perspective and thus with her subjectivity. Why he does this cannot be said for certain, but the difference is noteworthy and will be explored by comparing and contrasting the novelization to the film.

Throughout the film, mediated music is used to characterize Paula, shaping her personality and setting the tone for her behavior throughout the film. The first instance of mediated music occurs one night when Paula and her girlfriends are out at a carnival on the hunt for excitement and romance. Beguiled by a good-looking carnival worker named Collie, Paula and her friends rush to his ride hoping to attract the handsome man's attention. Taking a seat in one of the cars, Paula gazes intently at Collie with a large smile across her face. The camera pans from Paula's smiling face to Collie who turns to look at Paula. In this instance, there is an abrupt change in the sonic landscape, shifting from diegetic sounds of a carnival to a passionate rock ballad which plays alone in the sonic space. With this sudden shift, the scene morphs from that of lighthearted fun to a scene filled with romance. Together the abrupt change in soundscape and the camera's quick cut to focus on Paula's face function to link the music to her subjective experience. In fact, careful attention paid to the soundtrack reveals that Paula is the only

character within the diegesis who hears the music in this manner. As the ride moves up and down and circles round, Paula attempts to hold Collie's gaze. Collie, however, seems utterly uninterested, only glancing at her as she passes by. Realizing this, a look of disappointment flashes across Paula's face and at this moment, the diegetic sounds of happy children's voices cut through the mediated music. Paula's head sinks to her chest, looking as if she were sick from the spinning of the ride, as additional diegetic sounds interrupt the mediated music. On the surface level, Paula's look of distress could be ascribed to motion sickness, highlighted by unsteady camera shots. However, turning an ear to the music, another level in the narration is revealed. Paula is inviting Collie to join her world of fantasy where love rules above all else. As the music slips into the mediated level, the viewer gets access into Paula's subjective experience. Collie's snub threatens the integrity of Paula's alternate reality and the diegetic interruptions indicate breaches of her fantasy. Although Collie does eventually notice Paula, the scene ends sonically with a mixture of diegetic sound and mediated music.

After spending a night together in Collie's trailer, the next time we see Paula is at the hospital just after giving birth to a baby boy. When Paula returns home, she finds Collie making out with a half-naked woman in their apartment. Flying into a rage, she kicks Collie out and resumes life as a single mother. The combination of domestic duties and unfulfilling work turn Paula's life into monotonous drudgery, and she soon looks to better her situation by turning to a wealthy admirer named Herr Saft, a kind older gentleman who can offer her security and financial stability. Although the thought of marrying him makes her miserable, Paula sees no other way out. After resigning herself to accept Herr Saft's proposal, Paula resolves to go out with a bang and to have one last night indulging in fantasies of love, happiness, and self-determination.

Parallel to Paula, Paul comes home from military duty to find his wife in bed with another man. Paul, disillusioned with the societal role he has worked so hard to uphold, and Paula, resigned to a boring life within societal expectations, both go to a dance bar to escape their respective realities. The following scene marks the beginning of Paul and Paula's epic love story. As the novel's narrator puts it—"Paul ist in derselben Nacht in derselben Bar gewesen, und damit hat endgültig alles angefangen mit Paulundpaula" (25). The bar is filled with people dancing to the raucous music of a live band. The band playing in the background is, in fact, the Puhdys—a short cameo in the film. At this point, the scene is fairly unremarkable—a typical bar scene—but that all changes the moment when Paul and Paula touch each other for the first time. Paula has walked up to the bar and haphazardly leaned up against Paul's shoulder. Noticing the physical intrusion, Paul turns to look at Paula and the two lock eyes, ushering in a complete change of the style and tone of the scene.

At this point, the music violates sonic boundaries and slips suddenly from background diegetic sound to the foreground. All other noises stemming from the diegesis are drowned out and the song, "Manchmal im Schlaf," begins to play. The camera cuts to a shot of Paul dancing with an attractive blonde woman but instead of focusing on her, he is looking up and gazing at Paula. She, too, is dancing with another man but it is clear that in this moment she belongs only to Paul. In one long, continuous shot, the camera pans in close-up between Paul and Paula, the gaze between the two never faltering. The music in this scene belongs to a separate sonic space, the mediated space of Paula's fantastical world. The lyrics of the song, which speak of dreaming, being lost in thought, and understanding that which was previously unknowable, shape the parameters of Paula's alternative world. In this world, love and happiness can be achieved, if only in one's own thoughts or dreams. In this scene, Paula invites Paul into this world and,

unlike Collie, he accepts. Contrasting sharply with the carnival scene described above, both the camera shot and the mediated music remain uninterrupted, ushering in the legendary story of Paul and Paula's love.

Paula's position of subject in this scene is mitigated in the novel. While in the film, Paul and Paula experience a sonic union through Paula's mediated music, in the novel, their bond occurs *mutually* on the psychological level:

> Da passierte es bei Paula. Sie ließ den Schauspieler zwar weiter an sich rumfingern, aber Augen hatte sie plötzlich nur noch für Paul. Sie fing an darüber nachzudenken, wie es Paul ergangen war, und da sind ihr die Augen aufgegangen. Die schöne dumme Frau, der verzogene Junge, die schlimmen Schwiegereltern, Pauls Dienstwagen, Pauls Hut und das Köfferchen. "eIch hab da nie genau hingesehen", hat Paula gesagt. Aber plötzlich hat sie erkannt, daß sie doch alles gesehen hatte und genau wußte, wie es Paul ging … *Auch Paul ist plötzlich wieder alles eingefallen* (emphasis mine). Auch er wußte plötzlich alles über Paula. Reifen-Saft, sein Auto, die beiden Kinder, und sie tat ihm auch sehr leid. Und Paul tat sich selbst leid und Paula sich auch. Beider erste Idee ist gewesen: sofort zueinander hin. (28)

Each character has direct access to the internal reality of the other, their awareness functioning on a level apart from that of normal reality. The narrator grants Paul and Paula mutual access to each other's histories—the narrative equivalent of the sonic union. The film's focus on Paula's subjective perspective is dispersed here to *both* Paula and Paul, thus beginning the shift in narrative perspective early on in the novel.

From here on, the film traces the varying levels of Paul's willingness to retreat from the public sphere and Paula's intense desire for him to join in the pursuit of self-determined

happiness apart from societal expectations. However, this narrative line would be difficult to understand taking only the dialogue into account. H. Sander and R. Schlesier point out that much of the film's narrative thrust happens not so much verbally but instead on the level of fantasy. They write:

> [Paulas] Wunsch nach mehr Kontakt zu Paul, Zärtlichkeit und Intimität könnte beispielsweise auch verbal geäußert werden. Paula könnte in einer realistischen Szene die Dinge benennen, die ihre Kommunikation behindern—z.B. Pauls selbstauferlegten Zwang, das Verhältnis geheimzuhalten. Da *in diesem Film aber nicht gesprochen wird*—was ihn deswegen nicht filmischer macht—sondern *die Sprachlosigkeit* (emphasis mine) zum Programm erhoben wird und Konflikte nur masochistisch oder sadistisch erlebt werden, muß der Wunsch nach einer anderen Basis des Verhältnisses in die Fantasie gelegt werden. (30)

Sander and Schlesier argue that the film is marked by a certain "speechlessness" and must rely on the film's fantastical elements to propel the narrative of Paul and Paula's love forward. For Sander and Schlesier, these elements are found on the visual level in the film, seen in its use of unrealistic settings and costumes (24). They consider scenes with such visual elements to be subjective scenes in that: "[d]iese Szenen unterscheiden sich von den realistischen dadurch, daß die Personen in ungewöhnlichen Kostümen oder einer fiktiven Umgebung gezeigt werden und zwar innerhalb einer realistischen Szene, um deren Aussagekraft noch zu erhöhen. Sie haben die Funktion, Gedanken oder Emotionen einer Person visuell auszudrücken" (29). In other words, they argue that subjectivity in the film is expressed on a level other than the verbal, namely the visual. Their observation that such scenes create subjectivity is apt, but what Sander and Schlesier fail to recognize is the music's role in this subjectivity creation. The next scene in this

analysis is one that they highlight as an example of an "assoziativ-subjektive Szene" that is marked by fantastical elements rather than by words.

The scene takes place at an outdoor classical concert to which Paul has brought Paula despite her protests that it will be boring. The sequence in the film begins with a close-up of a violinist standing at the front of an orchestra playing Beethoven's Violin Concerto in D major. The camera pans across the audience to Paula who, contrary to her fears of boredom, is shown intently listening to the music. The scene is quite long. In fact, the viewer hears five uninterrupted minutes of the concerto as the camera cuts between shots of the orchestra, close ups of the soloist, and shots of Paula. The camera finally comes to rest pointed directly at Paula, slowly zooming in to show a grin on her face with a faraway look in her eyes, completely enraptured by the music.

At this point, the camera cuts to Paul who sits listening with a look of concentration on his face. Paula looks over at him and, as Sander and Schlesier put it, "für Paula vermischt sich Realität und Traum" (30). As Paula gazes at Paul, his suit jacket is stripped away, his shirt becomes unbuttoned, and a locket containing a picture of Paula appears on his chest. This fantastical sequence could only be occurring in Paula's mind, for Paul does not seem to notice his sudden change of attire and only reacts when Paula leans over, wraps her arms around him, and puts her head upon his chest. Embarrassed by this sudden display of affection, Paul responds with a harsh, "nicht hier" and pushes her aside. I understand this so-called "Traum" to be instead a prime example of Paula's inner, subjective reality delineated by music's position in the sonic space.

The first hint that the music the viewer hears could be at the mediated level is when one considers the setting of the concert. As the camera pans around the setting during the long scene,

the viewer sees wind blowing through people's hair, birds flying overhead, and the busy street just below the stage. What the viewer sees, however, stands in contrast to what s/he hears, namely a version of the concerto without any extraneous noise and with a slight but distinct echo that could have only been produced inside the walls of a concert hall. This modified audio is signaling that Paula is hearing the music differently than the others. The breech of filmic boundaries coupled with the camera's continual return to focus on Paula's face suggests that what we are is seeing and how we are *hearing* is from Paula's perspective. This hypothesis is confirmed soon after Paul harshly reprimands Paula.

Paul's reprimand is, in essence, a rejection of Paula and a refusal to participate in her world of fantasy. Wanting to appease Paul, Paula struggles to come back to reality by placing her hands over her ears in an attempt to shut out the music. When Paula covers her ears, the soundtrack becomes absolutely silent, jarring in comparison to the music the viewer hears directly before. The silence here is evidence that how Paula hears is not how the others hear. In reality, if one were to put one's hands over one's ears, the music would still be slightly audible. For Paula, every single sound is drowned out and all that can be heard is her breathing. As she attempts to control her mediated world, she moves her hands to and from her ears, the juxtaposition of sound and silence corresponding. Her attempt is ultimately unsuccessful for the final time she covers her ears, the music pierces through the silence, unable to be shut out. Paula slowly lowers her hands from her ears, the music swells, tears well up in her eyes, and she gives in fully to her version of the beautiful music.

In Sander's and Schlesier's analysis of this scene, they describe Paula's experience of the music in dismissive terms—"[Paula] legt sich an [Pauls] Brust, aber nachdem er sie hart zurechtweist … steigert sie sich nur noch onanistisch in die Musik hinein" (30). Without

understanding music to be that which creates Paula's subjective spaces, her over-the-top reactions are difficult to understand. However, recognizing music's role clarifies Paula's response to the music—to *her* music. Giving in fully to her sonic, subjective world, the scene ends with Paula standing and clapping emphatically during the pause between movements, tears flowing down her cheeks. The act of defying conventional norms of concert attendance parallels Paula's personal defiance against Paul's unwillingness to join in her world, thereby ending this scene with a brazen demonstration of her own agency.

In the novel, the description of this scene comes from Paul's perspective and, compared with the filmic account, is considerably shorter. At this point in the story, Paul is battling between his desire to be with Paula and his desire to remain in good societal standing. Having decided he cannot justify his romantic relationship with Paula, he sees this concert as an opportunity to continue a platonic relationship with her by considering it part of a project to shape Paula into a more acceptable version of a GDR citizen. Here, the omniscient narrator allows Paul to voice his intent directly:

> Paul: "in meinem Kopf war schon ein ganzer Bildungs- und Erziehungsplan für Paula fertig. Angefangen mit guter Musik wär' es weiter gegangen mit Museen, Oper, Volkshochschule, Russisch … Ich hätte aus Paula im Laufe der Zeit eine richtige, anständige, gebildete Konformistin gemacht, wäre immer mit ihr in Kontakt gewesen, und Paulas Erziehung wäre sogar noch eine gute Tat gewesen". (41)

Here, this pivotal scene in the film is glossed over in Plenzdorf's text and the music becomes merely a means by which Paul can educate Paula, contrasting sharply with its importance in the filmic account. Furthermore, the concert scene is one of very few from the film that is not described in painstaking detail and to which is only alluded in the novel: "Über alles das ist an

jenem Abend im Friedrichshain nicht geredet worden. Da ist überhaupt nicht viel geredet worden. Paula war stumm aus Protest gegen Beethoven, und Paul hat nichts geredet aus Ehrfurcht vor Beethoven. Paula hat mit der Zeit langsam ihren Protest aufgegeben. Was tut man nicht alles aus Liebe" (44). The silent nature of this scene—the lack of verbal communication—parallels Sander and Schlesier's characterization of the filmic narrative as "sprachlos," creating a unique link between novel and film. The extremely sparse dialogue in the filmic account parallels the "nicht viel geredet worden" of the literary text. In doing so, however, the novel ignores Paula's music, stripping away any sense of her agency and giving the narrative control to Paul.

Although Paul refuses Paula outright after the concert, his determination to stay away from her is short-lived. Soon after, Paul shows up at Paula's apartment and steps directly into her fantasies, signified most directly by the music. Paula, dressed in a negligée sewn with flowers, invites Paul, who is dressed in his military uniform, into her bedroom—embodiments of whimsy and conformity standing across from one another. The bedroom is filled with flowers and candles, looking as it if had been decorated for a wedding night. Paula has prepared a festive meal for them, and the two lovers feast in bed atop the sheets—Paul having removed his jacket and military hat and Paula replacing the latter with a crown of flowers. The mise-en-scène is enough to raise suspicions that this scene is different from any before. Shortly after finishing dinner, Paul disrobes and, in this instance, reality begins to shift. Paul looks over to the corner of the room with a dazed expression in his eyes, and, out of nowhere, two of Paul's colleagues appear on the couch in Paula's room. They immediately begin playing the drums, flute, and violin—their music bizarre and fragmented. Paul squints and stares at the band, asking "Sind wir alleine, Paula?" She responds smiling broadly, "Völlig. Die Kinder schlafen." Paul: "Und die

Musiker da?" Responding to this question, Paula is at first confused, but after quickly glancing over to the men, her expression changes. Paula: "Welche Mu…ah, die. Die sehen doch nichts." Paula seems to know exactly to whom Paul is referring and has control over them. The next shot is of the men with black blindfolds across their eyes, continuing to play the off-kilter music. The only explanation for this sudden shift in reality is when Paul asks, "Was war das für ein Zeug…der Schnaps?" Paula: "Kennst du nicht? Birnenschnaps. Aber das war nicht der Schnaps." After this proclamation, the music grows louder and takes over the sonic landscape.

This scene has confused scholars, and explanations for it vary. Kareen Asmus, for example, is perplexed by this scene and can only explain it by stating that "Paul, apparently in a state of hyper-suggestibility, sees a band that is not really there playing music that does not really make much sense" (88). Berghahn considers the band to be a figment of Paul's imagination:

> When, intoxicated by wine, Paul hallucinates that two of his colleagues, in Mafiosi suits, have intruded and are spying upon him, Paula reassures him that they cannot see because they are blindfolded. Whereupon, in a highly surreal scene, Paul's two colleagues from the ministry are transformed into a blindfolded musical band accompanying Paul's love-making with dissonant percussion. (*Hollywood* 199-200)

Neither of these explanations fully accounts for the events of the scene and neither acknowledges Paula's complicity in the events. Understanding music's role in delineating Paula's alternate reality demystifies this sequence and reveals its importance. For the first time, Paul's sense of duty to societal expectations has been stripped away, seen literally in the stripping away of his uniform, and figuratively as represented by Paul's newfound ability to see and *hear* Paula's inner

world. Throughout the narrative, Paul has been the one to control the parameters of their relationship, but in this scene, Paula takes the reins. As the band begins to play in earnest, the lovers are transported to Paula's world; a scene unparalleled in fantastical quality and utterly decontextualized.

The viewer sees a boat with a large, bright red sail with the name 'Paula' written on it in white block letters sailing through a hazy harbor. Aboard the boat, Paul and Paula are dressed in makeshift wedding clothes and are sitting in Paula's bed with its iconic half headboard. The camera then cuts back to Paula's bedroom where she and Paul lie in a passionate embrace. The camera's tight focus on Paula's face as she smiles and shuts her eyes in ecstasy emphasizes that the scene on the boat takes place in her subjective fantasies. Back aboard the boat, Paula gazes directly at the camera as she stands to get out of bed and slowly removes her wedding veil, using it to cover her naked body. She motions to a confused and hesitant Paul signaling that he, too, should stand. Still maintaining a consistent gaze directed at the camera, Paul and Paula bend forward into a deep bow. The camera then cuts to a large group of people comprised of children and the elderly people who live in Paula's building. The group bows in return, and the motley crew joins with Paula in a raucous celebration honoring Paul and Paula's union. Paula dances on tables set with candles, wine, and food, as the wedding guests grab at her legs and then lift her onto the hull of the boat. Paula sits there with exposed breasts, surrounded by the old women of the group who knit as Paula smiles down at Paul. Another group of women then lift Paul up and drag him to the other end of the boat as he thrashes about, eyes closed with an absent smile on his face. Another cut of the camera brings the viewer back to Paula's bedroom with a closeup of her face in Paul's passionate embrace.

The entire sequence is accompanied by the song "Geh zu ihr" by die Puhdys. As with the other scenes described above, this music drowns out all other diegetic sounds and functions at the mediated level. The music of the band in Paula's bedroom transports the two lovers to Paula's world and the lyrics of "Geh zu ihr" narrate Paula's desire for Paul to dominate her sexually. The music is loud and has a driving beat that features the drums and electric guitar. Dieter Birr sings the lyrics and his voice is notably masculinized in this song. Contrasting with the other Puhdys songs featured in the film, Birr's voice is gravely, forced, and sung in a lower register. The lyrics read as follows: "Geh zu ihr und lass Deinen Drachen steigen. Geh zu ihr, denn Du lebst ja nicht vom Moos allein. Augen zu, dann siehst Du nur diese eine! Halt sie fest und lass Deinen Drachen steigen". While "lass Deinen Drachen steigen" is translated as "fly your kite," there is clear sexual innuendo when understood in relation to the image and to Birr's highly stylized, masculine voice. This scene signals Paul's full immersion into Paula's fantastical world guided and directed by the music. In this space, Paula imagines that they can enact their love in public, in front of the people in her building, with absolutely no regard for societal constraints or pressures.

Despite the prominence given to this scene in the film, it does not appear in Plenzdorf's novelization. Despite their tendency to divulge all the juicy details of their relationship, Paul and Paula have decided not to share the events of that night with anyone else:

> In dieser Nacht haben sich Paulundpaula geliebt wie noch nie, darin waren beide einer Meinung. Paul hat gesagt: "Es war schöner, als man es sich vorstellen kann." Und Paula: "Es war schöner, als man sagen kann." Mehr haben beide nie über diese Nacht erzählt, obwohl es sonst ihre Art war, jedermann, dem sie vertrauten, alles über sich zu sagen. Auch sehr intime Dinge. Es machte ihnen Spaß oder sie konnten nicht anders oder sie

> dachten sich nichts dabei. Und sie vertrauten fast jedem, jedenfalls jedem aus dem Haus, von meiner Person ganz zu schweigen. Sie träumten in dieser Nacht beide den gleichen Traum. (55)

Just as with the concert scene described above, the events of this scene aboard the boat are left out of the literary record. Reference to the scene is reduced to two sentences and the narrator refers to it merely as a dream. These glossed-over scenes are those that most clearly and explicitly depict Paula's world in the film and those in which she has the most agency. Throughout most of the film, Paula's actions are determined either by circumstance or by the men in her life. Only in her imaginary, subjective spaces can she control her fate and live out her individualistic fantasies without consequence. The film's use of mediated music creates space for Paula's agency and the music's prominence in the film makes Paula the central figure. In the translation to the novel, however, the direct narration of events shifts the emphasis from Paula to Paul.

The control Paula has over Paul in the filmic episode aboard the boat is short lived and does not survive the transition from her mediated world back to reality. The next morning, Paul again is confronted with his responsibilities to family and state and subsequently ends his relationship with Paula. The next shot of Paula is at home with her children in a state of domestic despair—a scene as ordinary as the previous was one fantastical. Attempting to get respite from her demanding children, Paula sends them alone to the movies. On the way, tragedy strikes as Paula's son gets hit by a car and dies. Here, the soundtrack goes silent. The next few times we encounter Paula, her inner world is quiet, signified by the absolute silence of the soundtrack. In fact, from here until the very end of the film, there is a cessation of all music. Paula's hope for a life of love and happiness is dead. Having heard the news of the boy's death, Paul comes to

comfort Paula. She refuses to see him and, unable to cope, retreats from life in general. It takes her withdrawal for Paul to realize how much he loves Paula and that he must give up everything to be with her. In order to win her back, Paul becomes a kind of caricature of a fairy tale prince. He foregoes all responsibilities at work, dresses in ridiculous clothing, and throws himself at Paula's mercy—living outside her door until she agrees to take him back. In fact, in order to free the princess from her self-made captivity, Paul, donned in prince-like clothing, breaks down her door with an axe and forcibly rescues her. Watching all of these events unfold are the residents of Paula's building, the elderly people from the boat in Paula's fantastical world. Paul's over-the-top actions, his frivolous clothing, and the public nature of his rescue signal that Paul has made the full transformation to fantastical lover utterly unconcerned about his appearance in society.

The tone of this scene is similar to those depicting Paula's inner reality. However, instead of taking place in a separate mediated space, this scene is set within the bounds of reality in the filmic world. This is signaled by the music, or to be precise, the lack thereof. In Paul's larger-than-life demonstration of love, Paula's desires have come to fruition. He has finally joined in the pursuit of love and happiness apart from any social or societal constraints and, in doing so, merges the fantastical realm with reality. This collision of worlds is signaled by the lack of music in this scene. The music that has, up until this point, been used to delineate Paula's reality is no longer necessary, as Paula's fantasy has been realized by Paul. However, the euphoria of this moment is soon curbed, as the film takes an unexpected turn. The final scenes depict Paula pregnant with Paul's baby, having decided to keep the child despite doctor's warnings that she would not survive the birth. Directly after this conversation with her doctor, the viewer sees Paula running down the stairs to the subway with a large smile across her face. As she disappears into the dark tunnel, a voice emerges with the abrupt proclamation, "Paula hat die Geburt des

Kindes nicht überlebt." Here, the Puhdys' music returns that had been conspicuously missing in the previous 35 minutes of the film. Paula's fantasy of self-determined happiness cannot survive in reality and leads to her ultimate ruin in death. In order for Paul and Paula's love story to survive, it must again be placed into an alternate realm, into the realm of legend as signified by the resumption of music.

Both films in this chapter are exemplary in demonstrating how music at the mediated level can be used to create alternate, sonic spaces of subjectivity. In these mediated spaces, Goya and Paula experience their own versions of reality, and the viewer gets a glimpse into the inner workings of each character. The way in which Goya and Paula interact with their internal music is similar in that external forces affect their (in)ability to hear the music. Goya's rejection by friends and lovers causes him to retreat into spaces of madness where he cannot escape his inner turmoil concerning the tension between politics and art. Paula's sonic world is controlled by Paul's (un)willingness to participate in her fantasies of life and love apart from the public sphere. Through the music, both films highlight the tensions between a free-thinking, unencumbered personality with larger society, critiquing systems of oppression which hinder individual expression.

What differs between the two films, however, is the levels of success each protagonist has in coming to terms with their internal music. Goya ends the film in exile in conflict with the state and Church, but has found a way to ease his loud, internal demons by becoming a political artist—combining art and politics. Paula, on the other hand, cannot successfully combine her musical world of fantasy with reality and ends up dying in the attempt, forcing her story into the realm of legend. In the translation of her story to novel, Paula loses her place of subjectivity to

Paul. Irene Dölling argues that Paula is a symbol for a utopian idea of individualism—specifically coded as female—that, however, cannot ultimately be realized: "The working woman's expectations for a happy life independent of the generally accepted (male) code of behavior is displaced into a utopian space that is literally 'not a place' at all" (90). Paula, although a likeable and sympathetic character, is ultimately seen as a potential threat to the socialist (masculine) order, and her story is consequently displaced into an alternate space of fantasy and illusion apart from reality. What Dölling understands as "not a place" is the mediated space created by the film's music. In the next chapter, I will investigate further ways in which music can be employed to thematize and critique gendered subjectivity in the GDR.

Chapter Two

Musical Interruptions: The Silencing of Gendered Voices

In Chapter One, I demonstrated how film music can be used to create spaces of subjectivity by functioning as subjective narrative voice. In this chapter, I turn the lens to music's role in thematizing the limiting of subjectivity through an investigation of gendered voice in GDR society. I will examine the stories of two female protagonists—Rita in Christa Wolf's novel, *Der geteilte Himmel* (1963) and Karin in Volker Braun's novella, *Unvollendete Geschichte* (1977). Both Rita and Karin are young women coming of age in East Germany, who explore questions concerning how to navigate one's place in a socialist society. For each woman, a love story is the catalyst to either move her toward integration with the collective or to reject it completely. In both texts, complex modes of narration work to trouble the relationship of a gendered narrative voice to the dominant socialist society. In the translation of Rita's and Karin's stories to the filmic medium, the gendered nature of the subjective voice is intensified through the soundtrack in both DEFA feature films—Konrad Wolf's *Der geteilte Himmel* (1964) and Frank Beyer's *Der Verdacht* (1991). Whether spoken, sung, or represented by a particular instrument, feminine voices in the films are silenced by explicitly masculine voices or by other forms of (masculine) music. A particularly illustrative example of this musical silencing occurs early in Rita's story in *Der geteilte Himmel* and exemplifies the difficult process of her integration into collective, masculine-coded GDR society.

At this point in the story, Rita has moved from her hometown in the isolated countryside to the bustling city, has begun studying at the university, and, in the spirit of the Bitterfeld Path, has begun working in a factory building train cars.[26] The scene takes place at a bar after work,

[26] The Bitterfeld movement of the early 1960s encouraged writers and artists to engage in socialist culture by participating in production. The aim of this movement was, as Hunter Bivens puts it, to overcome "the separation of

where Rita sits at a table with her (all male) factory colleagues. Two men next to her begin to whisper to each other:

> 'Das ist überhaupt nichts', sagte Franz Melcher leise zu seinem Nebenmann. 'Paris, na schön. Aber hast du schon mal Beduinenfrauen gesehen, wenn sie sich waschen, frühmorgens an der Quelle, und du mit dem Fernglas nahebei…' Er merkte auf einmal, daß er allein noch sprach und alle ihm zuhörten, er warf einen schnellen Blick auf Rita und verstummte. 'Ein Lied!' schrie einer vom anderen Tischende. 'Drei, vier!' Von den Bergen rauscht ein Wahasser… (63)

On the surface, this short episode seems fairly innocuous. On the level of gender, however, this conversation depicts a voyeuristic and intrusive male gaze upon the female body. Furthermore, Franz Melcher's quick glance at Rita, here, is an indictment of her gender, as she is the only female in the group of men—a kind of intruder. In this same scene in the film, gender dynamics gain much immediacy through a focus on the female body and voice (or lack thereof).

As the only woman sitting at the table full of men, Rita sticks out like a sore thumb. It soon becomes apparent the group is celebrating, as the men begin to sing "hoch soll er leben." The beer is served and an older man, clearly the leader of the group, lifts his glass and proposes a toast. The camera then cuts to a shot of the two men swapping stories, allegedly about a woman named Marie. As one man whispers the juicy details in the other's ear, the man on the receiving end smiles and chuckles knowingly. The camera cuts to Rita who subtly looks over at the two men gossiping next to her. One of them glares back at her, shoves off his compatriot, and looks utterly annoyed at the inconvenience of having a woman in his midst. The camera then cuts to a

art from work through a radical extension of literary communication" (142). Writers and artists were not only encouraged to work in production but were urged to support factory workers in their own literary and artistic pursuits. Rita's move to the city parallels Christa Wolf's own Bitterfeld move to Halle in 1959, where she, too, worked in a factory brigade producing train cars.

close shot of Rita, who takes a drink from her beer glass, which dwarfs her face, making her look even smaller and more childlike in contrast to the men around her. The men at the table proceed to sing the same folk song mentioned in the novel, at first in unison and then in harmony. The lush tone of male voices fills the sonic landscape and the viewer is reminded that a woman in this context is not only physically but also sonically other.

The man's choice of song with which to cover his conversation is noteworthy. The folk song "Von den Bergen rauscht ein Wasser" is about a man who must leave his home and his lover. The male singing subject repeatedly laments his fate and declares his love for the woman who stays behind. In fact, gendered notions of space are returned to again and again. Verse five, for example, reads: "Scheiden ist ein hartes Wort, Du bleibst hier und ich muss fort. Du bleibst hier und ich muss fort, weiß noch, weiß noch nicht an welchen Ort". These lyrics affirm traditional male/female relationships and invoke a patriarchal societal order in which women belong in the domestic sphere. With the use of this folk song, the film's sonic channel of communication sets a striking tone for this scene. Rita's intrusion into the brigade and the pub, spaces traditionally marked by masculinity, is combatted by the film's use of this song sung by men to reassert masculine dominance and gender hierarchy.

As has become clear, an intermedial examination provides a more nuanced and differentiated understanding of gender's role in this scene. Visually, the film presents a juxtaposition between Rita's female body with the sea of male bodies surrounding her—all of her colleagues are male, the waiter is male, the bartender is male. Sonically, there is a complete absence of the female voice—Rita never utters a single word. The soundtrack is dominated by a cacophony of masculine voices (speaking and singing), challenging Rita's intrusion and leaving no space for her feminine voice. As this scene is integral in depicting the process of Rita's

integration into the brigade (and into the larger socialist collective), it has great implications for her subjective, female voice within masculine spaces, namely, it must remain silent. In what follows in this chapter, I will investigate gender dynamics in the context of the GDR, feminist film theory, and DEFA cinema, and finally turn to both DEFA films to examine how the films use sound to stage the narration and how, in doing so, gendered voices are silenced.

wome: Women's Emancipation in the GDR

While the silencing of women's voices is anything but unique to the GDR, the social and political context of the socialist East German state creates a unique framework in which to explore issues of gender and subjectivity. From its founding, the SED employed gender politics to define itself and its citizens. For example, in Donna Harsch's important work, *Revenge of the Domestic*, she argues that the early German Communist party (the party that would eventually construct East Germany's SED) ignored the private, domestic sphere, (incorrectly) assuming that its unskilled, unpaid, and unproductive labor would not contribute to the building of a new socialist future. In ignoring matters of the private and personal, the Communist party was, in effect, ignoring women who tended to be the default caregivers and maintainers of the domestic sphere. Furthermore, there was little political incentive to consider the private realm, as the Party tended to be comprised of men and focused largely on attracting more potential male comrades. Harsch argues:

> The ideological justification for ignoring family structures was linked to political interest. A program of private transformation might have alienated male proletarians, the social base of Communism. The German Communist party (KPD) consistently advocated women's rights in the 1920s. Yet the KPD remained a predominantly male organization

> that celebrated the ideal Communist worker as brawny, tough, and devoted to 'masculine' organized activities such as soccer, strikes, and street-fighting. (4)

This masculine politics of power carried over to the founding of the GDR and resulted in the implicit exclusion of women from full participation in the brotherhood of socialist society. However, this stood in stark contrast to the SED's explicit claim that they had achieved women's emancipation by formally granting them political and economic equal rights in the East German constitution. The idea of equal rights, however, was very much a top-down idea, stemming from the (virtually all male) power elites.[27] Anna Kaminsky rightly highlights the implications this top-down, male-led system had for GDR women:

> Trotz aller Verbesserungen, die Frauen in der DDR erlebten—etwa bei der Gleichstellung in Ehe und Familie, bei der Förderung ihrer Berufstätigkeit oder der Wahlfreiheit beim Kinderkriegen—war und blieb das Konzept der SED ein paternalistisches. Männer entschieden für Frauen, was gut für sie war. Frauen sollten Männern—insbesondere denen in der Parteiführung—vertrauen, dass diese schon wüssten, was gut für sie sei, und ihre Entscheidungen akzeptieren. (19)

The SED's official discourse and policies that proclaimed women's equality functioned to silence (women's) voices that would contradict this official message. Women were expected to blindly follow Party leadership on decisions concerning their emancipation, in effect silencing voices that would affect change in matters pertaining to them.

One of the SED's main political interests concerning women was their successful integration into productive GDR society. However, the push to achieve high numbers of women in the workplace was made without sufficient consideration given to the effect this would have

[27] Anna Kaminsky notes that throughout the existence of the GDR, not even one woman ever made it into the Politburo, the GDR's innermost circle of power (44).

on the domestic sphere. As socialist society still relied heavily on women's domestic labor, the task of successfully balancing the responsibilities of both public and private spheres was left solely to women, and thus, as Kaminsky points out, created a particularly stark example of the so-called *Doppelbelastung*:

> Obwohl der Staat immer wieder die Vereinbarkeit von Familie und Beruf beschwor und versuchte, entsprechende Angebote und Strukturen zu bieten, erlebten viele Frauen täglich die große Kluft zwischen Anspruch und Wirklichkeit. Der Spagat zwischen Familie und Arbeitsleben brachte eine immense Mehrfachbelastung mit sich. Vor allem die Organisation des Alltags, die langen Arbeits- und Wegezeiten und die Bewältigung der Hausarbeit lasteten insbesondere auf den Frauen. (17-18)

The gaping hole between expectations and reality was felt acutely by many GDR women and, as Harsch argues, had negative effects on the GDR society and economy, as the weight loaded onto women began to drag against the SED's production and reproduction goals (6). Therefore, it became politically detrimental for the SED to continue to ignore issues concerning the domestic realm. By the beginning of the Honecker era, there was a shift in the public interest toward the private, domestic spheres, which was mirrored in the realm of artistic expression, perhaps most clearly seen in DEFA cinema.

Joshua Feinstein outlines the shift in DEFA filmmaking from the *Gegenwartsfilme* (films addressing contemporary life) of the 1950s and 60s to *Alltagsfilme* (films about everyday life) that characterizes the 1970s. The shift was thematic in that the *Gegenwartsfilme* portrayed a GDR on the move toward the realization of socialism and the *Alltagsfilme* portrayed a more static version of society focused on issues of everyday life (6). The focus on the domestic sphere resulted in a proliferation of female protagonists and the portrayal of a uniquely feminine

perspective, for, as Feinstein argues, it was "[p]recisely because of its conventional exclusion from political discourse, [that] a feminine perspective was highly suited for addressing ellipses and gaps in collective self-understanding" (119). By focusing on women, DEFA cinema was able to reflect and better come to terms with the concerns of the domestic and private spheres.

Women on Screen: Feminist Film Theory

While the social and political context of East Germany makes the figure of woman a unique and important place for critique, it is not new to understand woman as a symbolic figure in cinema more broadly. Mary Ann Doane and Kaja Silverman, both pioneers in feminist film theory, focus on exposing the way sexual difference has been used (and abused) in psychoanalytic film theory to center the male subject and to "other" the figure of the female. To do so, both Doane and Silverman interrogate the phenomenon of castration anxiety that figures prominently in psychoanalytic film theory. Speaking in terms borrowed from Freud and Lacan, this theory asserts that cinema is haunted by lack as the viewer is always *cut off* from the foreclosed real and the concealed site of cinematic production.[28] This perceived lack threatens the coherence of the viewer's experience analogous to the threat of castration that threatens the coherence of a male subject. Building upon this, feminist film theory asserts that in order to compensate for this lack, the cinema puts sexual difference in place as a defense against the trauma of castration. This is accomplished by representing the female body as lacking and thus functioning to conceal cinema's other lacks. Furthermore, the inherently gendered vocabulary of

[28] Psychoanalytic film theory talks about lack in cinema (the lack of the foreclosed real, the lack of the concealed site of production, lack as seen in the female body) and describes this lack in terms of surgical incision. Theoreticians such as Hugo Münsterberg, André Bazin, and Christian Metz are considered the theoreticians of suture and use terms as castration, disavowal, fetishism which are adopted directly from psychoanalysis.

psychoanalytic theory (castration, phallus, etc.) reasserts sexual difference to demarcate the default viewing subject as male.

In her groundbreaking study on the female voice, *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*, Silverman turns from the visual to the acoustic realm and argues that the woman in cinema assumes a double burden of lack as she not only physically lacks the phallus, she also lacks any discursive agency or power:

> [T]he difficulty which must somehow be resolved is the male subject's discursive impotence—his exclusion from the point of textual origin. And here … the solution turns upon displacement and reenactment: upon the transfer of enunciative power and authority from the site of production to a fictional male voice, and upon a hyperdramatization of woman's symbolic castration. Otherwise stated, the male subject is protected from unpleasurable self-knowledge through a fictional redrawing of the diegetic boundaries, a redrawing which situates him in a position of apparent proximity to the cinematic apparatus, while firmly reiterating the isolation of the female voice from all productivity. This opposition expresses itself through the close identification of the female voice with spectacle and the body, and a certain aspiration of the male voice to invisibility and anonymity. At its most crudely dichotomous, Hollywood pits the disembodied male voice against the synchronized female voice. (39)

In this way, the male subject attacks woman's discursive agency and power, forcing her to act as a scapegoat for threatened male subjectivity. In narratological terms, the woman on screen is relegated to being internal to the narrative (part of the *histoire*) but does not and cannot control it (as part of the *discours*). In order to preserve the coherence of the male subject, any threat to the patriarchal order is swiftly and completely eliminated on both the visual and aural levels.

While Silverman focuses on Hollywood's treatment of the female figure, Jennifer Creech focuses on women in the social and political context of East Germany in her study on DEFA *Frauenfilme* (women's films). Creech sees "the feminine as a site of critique" (7) to point out the failures of and discrepancies in East German state policies concerning women, and as a place in which to explore a larger critique of GDR society as a whole. Contrasting East German women's films with western feminist film, Creech argues that:

> … the women's films of DEFA did not have to assert the primacy of sociopolitical changes for women's emancipation since those changes had seemingly already occurred and had, in fact, not alleviated women's social alienation. Instead, for DEFA filmmakers the need was to assert the primacy of self-determination, especially if that meant constructing a successful, albeit covert, critique of the dominant socialist ideology of collectivism through the female protagonist. (7)

Self-determination (especially for women) was a fraught topic as it was at odds with the SED's promotion of collective interest over that of the individual. Understanding the female protagonist as criticizing collectivism is particularly fitting as her gender points to the problematic conception of the collective as an implicitly masculine space. In order for women to be integrated into the collective, there must be some kind of negotiation of identity in order for the integration to be successful.

The figures of Rita and Karin in the two text/film pairs featured in this chapter can be understood as embodying threats to the patriarchal order who must engage in negotiations of gender in order to integrate (or not) into GDR society. Rita, on the one hand, attempts to insert herself into traditionally masculine spaces such as the city, the factory, the bar, etc. Karin, on the other hand, attempts to liberate herself from the socialist, patriarchal order and thus represents a

threat to the system's stability. The threats these women pose are mitigated differently in the literary and filmic media. Each source text innovatively breaks literary molds by employing unique narrative modalities to explore what is and is not sayable within socialism. In *Der geteilte Himmel*, the novel's narrative voice thematizes a struggle with gendered subjectivity by unexplained vacillations between first- and third-person narration. Braun's *Unvollendete Geschichte* is characterized by tensions in language—a marked inability of Karin to speak in her own voice juxtaposed with an all-pervasive language associated with the state. In the translation from page to screen, issues concerning gender in both texts are highlighted by cinema's multiple modes of communication. We can see Rita's and Karin's physical bodies and hear their physical voices, thus making their gender more immediate and coding the tension between the individual and society as more explicitly gendered. In this chapter, I argue that, in both films, Rita's and Karin's gendered threats to the patriarchal order are negated by direct attacks on their discursive agency through the use of music and sound to silence their voices. Understood in this way, the films become new texts that provide for a more nuanced understanding of each narrative and its specific dimensions of gender.

The (Musical) Struggle for Gendered Subjectivity: *Der geteilte Himmel*

Christa Wolf's *Der geteilte Himmel* originally appeared in 1963 in preprint in the journal *Forum* and was published as a book that same year. The novel is unique in Wolf's oeuvre as it has been understood to be a nodal point in the evolution of her literary style—not fitting neatly into either her early socialist realist style or her later aesthetic of *subjektive Authentizität*.[29] The main plot of *Der geteilte Himmel* traces the integration of Rita Seidel into GDR collective

[29] Christa Wolf's *subjektive Authentizität* will be discussed in greater detail in Chapter Three.

society. On the surface, the story seems to line up unproblematically with the socialist realist formula—a linear progression toward socialism guided by an objective, singular narrative perspective. Rita does in fact successfully integrate and ends the story with a commitment to socialism. However, this categorization breaks down on the formal level. First, Rita's process of integration is in no way linear. After a brief prologue, the story begins with Rita lying in a hospital bed, as she recovers from a psychological breakdown prompted by the loss of a lover and her attempt to integrate into GDR society. From here, the narrative line is marked by temporal leaps back and forth from past to present as a weak and confused Rita attempts to piece together the events that led to her hospitalization. The second formal break in literary style is the voice of the narrator. Guiding the reader through these temporal leaps is what at first seems to be a third-person omniscient narrator. However, this categorization is soon complicated by curious and unexplained oscillations between first- and third-person pronouns that blur the lines regarding who is telling the story. These subtle but important breaks with the literary style of socialist realism are inklings of Wolf's emerging *subjektive Authentizität* and, as Wolfgang Emmerich argues, indicate a broader shift in GDR literature away from (socialist) realism toward modernism (196).

Konrad Wolf's same-titled film adaptation premiered on September 3rd, 1964, just one year after the publication of Christa Wolf's novel. Despite being one of the most well-known and celebrated films produced by DEFA, it ran contrary to the official realist film aesthetic mandated by the SED. Wolf's film was strongly influenced by the French *Nouvelle Vague* (New Wave) that emerged in the 1950s and 60s. According to Feinstein: "In many ways, [*Der geteilte Himmel*]'s aesthetic conception conflicts with its normative message. [The film] clearly reflected the rich stylistic currents that characterized European filmmaking in the early sixties" (118). He

likens the film's aesthetic to Alain Resnais's *Hiroshima mon amour* (1959) and West German Herbert Veseley's *Das Brot der frühen Jahre* (1960) in its inclusion of quasi-documentary footage, elliptical editing techniques, and freeze-frame photography—all characteristic of the *Nouvelle Vague* style. In *Der geteilte Himmel*, the discreet thematization of the newly built Berlin Wall, the choppy montage, and the disjointed narrative line all work to push the boundaries of GDR socialist realism and to link with aesthetic trends in Western Europe. The same holds true for Hans-Dieter Hosalla's film score which is also characterized by similar aesthetic experimentation. The soundtrack is comprised of a mix of pre-existing melodies and music composed for the film juxtaposed by abrupt and unexpected musical cuts back and forth between the eclectic musical selections.

In both novel and film, gender, more specifically, gendered voice is not thematized overtly in either literary text or filmic dialogue but rather is thematized through symbolic and covert means. In the text, the formal narrative elements, such as the unsettled narrative voice, point to the complicated relationship of subjective women's voices to GDR collective society. In the film, the limiting and silencing of female voices happens on the sonic level through the use of music. In this next section, I will show how both the novel and film address issues of gender and argue that the film elevates this fraught gender thematic through a clever use of music.

To illustrate how the text works to comment upon gendered voice, I will draw heavily upon Julia Hell's analysis of voice in *Der geteilte Himmel* which is found in her influential study, *Post-Fascist Fantasies: Psychoanalysis, History, and the Literature of East Germany*. Hell argues that a constant in Christa Wolf's oeuvre is a call for the right to speak in one's own voice, and that *Der geteilte Himmel* represents Wolf's fledgling attempt to emancipate the voice from the collective. Furthermore, it is noteworthy that in her work those voices who claim to say

"I" are female ones. In this way, *Der geteilte Himmel* also represents the partial entry of the female narrator onto the East German literary scene.[30] However, this entry is only "partial" because of the continual switching of the narrative voice in the novel between an omniscient, third person and a subjective, first-person "I" without ever settling into one mode or the other. Hell's explanation of this split voice in *Der geteilte Himmel* hinges on a gendered reading of the text. Rita's femaleness becomes the root of her problems concerning integration with the collective, and the formal narrative elements in Wolf's novel contribute, albeit covertly, to a larger grappling with female subjectivity and agency in GDR society.

To illustrate how gender works to expose contradictions in Rita's path toward integration, let us turn to an example in the text. Rita has just awakened from a dream in the hospital in which she had returned from the city to her childhood home. In her dream, she is surprised to find herself at home not with Manfred, her lover, but with Ernst Wendland, the director of the factory where she works. Upon waking, Rita immediately begins to forget the dream, but her sense of surprise remains: "Die Verwunderung bleibt. Sie läßt sich nur mit dem Staunen des Kindes vergleichen, das zum erstenmal denkt: ICH. Rita ist ganz erfüllt vom Staunen des Erwachsenen. Es hat keinen Sinn mehr, krank zu sein, und es ist auch nicht mehr nötig" (125). This is the first time Rita thinks or refers to herself with a subjective "I" and is a turning point in the narrative, for after this dream, Rita's perception of the world drastically changes. This change is described at the sensory level. For example, Rita can now see colors in a new way: "Rita steht da und sieht zum erstenmal in ihrem Leben Farben. Nicht das Rot und Grün und Blau der Kinderbilderbücher. Aber die zwanzig verschiedenen Grautöne des Bodens oder die unzähligen

[30] This argument is not unique to Hell, but is first posited by Myra Love's article, "Christa Wolf and Feminism: Breaking the Patriarchal Connection." In it, she argues that Wolf's work, in particular *Nachdenken über Christa T.* (1968), outlines the emergence of a (female) first-person narrator and explicates the implications this has for understanding the notion of a female (and non-patriarchal) sensibility in GDR literature (32).

Spielarten von Braun an den Bäumen" (126). This differentiated understanding of colors and vision extends, too, to Rita's other senses. "An diesem Morgen ist man einverstanden, daß man alles zu schmecken bekommt: Herbes, Bitteres, Angenehmes, Süßes … Sie hat Lust alles anzufassen" (126). However, within this new reality, Rita experiences an uncanny feeling of loss: "Sie zahlt, da es nicht anders geht, dieses neue Selbstgefühl mit Verlust" (126). In the text, there is no explanation to indicate what exactly Rita has lost, however, Hell's reading of Rita's dream clarifies the cryptic language of the text and, I will argue, sets the stage for what is happening on the sonic level of the film.

According to Hell, the presence of Wendland in Rita's dream is paramount for understanding the gendered nature of Rita's split voice and the presence of a subjective "I" at the moment of her awakening. To reiterate, what is at stake in the narrative is Rita's successful integration into the GDR collective. However, as discussed above, GDR society was specifically coded as a brotherhood with the paternalistic SED at the helm. This inherently masculine conception of society rings true in the text as can clearly be seen in the novel's constellation of (nearly all) male figures (Manfred, Wendland, Meternagel, Schwarzenbach, etc.). Within this context, Hell understands Rita as a symbol for the problematic integration of the daughter into the paternal GDR narrative. She argues that the "I" in the passage above signifies Rita's symbolic identification with Wendland in her dream that thus transforms her into "what the symbolic order prefers her to be—the son, not the daughter" (180). Up until Rita's dream, Wendland and Rita have been coded as brother and sister, painted as kindred spirits and having appeared previously together in the domestic realm. When Wendland appears in Rita's dream instead of Manfred, Hell contends that the dream signifies:

> … a narcissistic desire *to be Wendland.* The 'I' at the end of the dream is the subject constituted in the image of the other. However, it's not the mother who functions as mirror in this dream, but Rita's 'brother'—the one whose presence seems so incongruous and yet is so tightly linked to everything that represents childhood: the house, Rita's 'girl's room,' the astonishment of the child first saying 'I.' … Later on in this passage, Rita's voice disintegrates again into *I, she, one.* The subject of this narrative is thus indeed split—into 'I' as Wendland and 'she' as Rita—into, I would argue, the *daughter as son*. (180)

In this way, a masculine voice replaces Rita's feminine one at the moment of transformation and recovery. In identifying with Wendland, she thus forfeits her uniquely female voice in order to be fully accepted into GDR society. Taking Hell's argument one step further, I contend that it is not only a singular, brotherly masculine voice that replaces Rita's but a collective, paternal one. Important to note here is that Hell understands the figure of Wendland to be the novel's main representative for the SED ruling authorities: "It is Wendland, the Party representative in charge of economic planning and production, who engages [Rita] in serious discussions concerning the future of their country. (And, in the novel's productivist logic, this future ultimately depends on producing an ever-greater output, making Wendland the central Party representative)" (181). When Rita identifies as Wendland—his subjective voice replacing hers—she is also identifying with the Party. Thus, Rita's subjective "I" is being subsumed by the masculine-coded, socialist collective that will only accept her in her symbolic identification as male.

As Hell's and my readings make clear, the novel's struggle with gendered voice exists as a complex undercurrent of the narrative. In the translation to film, this covert narrative line becomes more visible and audible by Rita's physical embodiment on screen. The elevation of

gender difference in the filmic medium works to accentuate the gender disparities of the narrative. The text's highly symbolic and covert thematization of gendered voice is perhaps most similarly expressed in the music—a medium considered be highly ambiguous in its expression. Through a close reading of (or close listening to) the music, it becomes clear that Rita's integration into the collective is predicated on the silencing of her specifically gendered voice. The film does this with a bifurcated approach—both by the literal silencing of female voices in the soundtrack and by the symbolic sublimation of the female voice through the use of jazz music.

In Larson Powell's chapter on the evolution of DEFA film music, he includes a brief analysis of the music in *Der geteilte Himmel*.[31] Powell identifies two main musical themes—a fast-paced jazz theme played on trombone and a slower, more mellow theme played on electric guitar. Both themes he identifies will be integral in our understanding of how the film thematizes gendered voice. Let us start with the jazz theme by taking a close look at the instrumentation of the theme and by examining the broader cultural connotations of jazz. The main musical line of the jazz theme is syncopated, ascending, and played in a major key on the trombone. Punctuating the up-beat trombone line is a jazz trumpet playing a piercing descending arpeggio. According to Krin Gabbard, the jazz trumpet is a particularly phallic instrument. Its phallicism lies, in part, in the pitch, speed, and emotional intensity of the instrument, but also in the manner in which it is played. Its spikes into the upper register, fast runs, and exaggerated feel for climaxes makes it laden with symbolic sexuality (45). Gabbard further argues that the jazz trumpet has historically

[31] Powell's chapter appears in *Re-imagining DEFA: East German Cinema in its National and Transnational Context* and traces the development of DEFA film music. He does not presume to write a comprehensive history but aims to prove that an investigation of film music helps to better understand DEFA film history in general. Powell argues the jazz theme is "a musical embodiment of presence and immediacy" (48), functioning to capture the *Zeitgeist* of the historical moment in which the film was made—East Germany directly after the building of the Berlin Wall.

been used to express phallic masculinity and sexual innuendo in particular in contexts where masculinity is being threatened.[32] He then equates the state of threatened masculinity to the psychoanalytic state of castration anxiety that threatens (masculine) subjecthood. In order to protect against this threat, Gabbard understands the jazz trumpet as "a compensatory, even hysterical mechanism to ward off castration" (45). While his argument is specific to the trumpet, it is logical to extend it, so to speak, to the trombone, for its phallic shape and the manner in which it is played contribute to its phallicism. In the context of *Der geteilte Himmel*, Rita's integration into traditionally masculine spaces (city, factory, bar, etc.) can be seen as threatening established gender hierarchies and the jazz theme can be understood as an attempt to ward off this threat and impose masculinity upon the intruder, in our case, Rita.

This interpretation is confirmed by the placement of the jazz theme in the filmic structure—framing the narrative, playing at both the beginning and end of the film. The first image on screen is a montage of the city of Halle and is accompanied by the jazz theme. The music then becomes more complex as the sounds of the city are mixed into the soundtrack, almost as if the city sounds become part of the jazz theme itself. Linking jazz and city, the site of the factory and productive GDR society, thus links the city with an inherent masculinity suggesting that it is a masculine collective into which Rita must integrate. Understanding jazz this way explains the very next thing we see in the film—Rita walking on railroad tracks where she, seemingly overwhelmed, promptly collapses onto the ground. At this point, Rita's breakdown is unexplained and, as such, the frantic and punctuated music of the (masculine)

[32] While Gabbard's case study on the phallicism of the jazz trumpet focuses on the performance practices of African American jazz musicians, in particular that of Louis Armstrong, he notes that "sexual innuendo … was already an essential element of jazz performance" and that phallicism holds significance for masculinity of jazz trumpet-players across race. (44)

collective can be read to have committed symbolic violence upon Rita, working together with the rest of the soundtrack to silence her subjective, female voice.

Within this masculine framing, however, the narrative is focalized on and filtered through Rita. Yet, the thrust and contours of her story, along with most of the evaluative perspectives on work and life in the GDR, come from the men. As Hell puts it: "Rita … lives in the city with Manfred, works in the factory where she meets Meternagel, and studies at the institute where she is taught by Schwarzenbach … the two mentor figures assuming paternal roles in different domains, production and politics" (176). This male-dominated and male-determined narrative line strengthens Hell's argument that Rita lacks agency and is a "mere object" of forces outside her control (168). An apt example of this (masculine) determinism is near the beginning of the narrative when Rita's decides to leave her small-town home to attend university in Halle—a decision which preempts the rest of the story tracing Rita's integration into the city, the university, and the factory working brigade. In the film, the determined nature of Rita's decision is most clearly understood on the aural level. Rita sits at her desk in a long, narrow office, dutifully performing her secretarial tasks. As she works, her boss, Erwin Schwarzenbach, discusses this coming year's cohort of teaching students at the local university. He says it is a sizeable group comprised of 20 students. "19, Herr Schwarzenbach", Rita retorts. However, Schwarzenbach walks toward her with a piece of paper, offers it to her, and repeats "20." As Rita takes the paper and walks to the window to read it, the subdued atmosphere is interrupted by a sharp intrusion into the sonic space. Staccato notes fluttering about are played loudly on bells and piccolo in their upper registers—music completely unbefitting an office. The camera cuts to a view of the paper in Rita's hands to reveal a certificate of matriculation—her named already

written in block letters at the top. She looks up toward the camera and with a concerned look on her face proclaims, “Ich kann das nicht…Ich habe Angst.”

On the surface, this scene may seem innocuous—a young woman encouraged to attend university by a well-meaning father figure—however, turning an ear to the sonic level of the film reveals a more critical understanding. The scene in the office ends with Rita expressing doubt about her ability to be a student at the university. This proclamation of doubt occurs alongside the music which, at this point, is almost louder than Rita’s voice itself. Here, music creates the tone for Rita’s voice, which is portrayed as young and unstable. The high-pitched musical motif that seems to tremble in the upper reach of the musical scale corresponds with Rita’s use of “ich”; as able to be tossed to and fro by the influences in her life as the musical notes in their unstable register.

This sonic instability parallels Wolf’s unstable use of a subjective “ich” in the novel—continually shifting back to a third-person, omniscient perspective. In the film, the narrative instability is reflected in the use of juxtaposed musical melodies. Directly following the scene at the office, the camera cuts to a flash forward of a serene image of a bridge rising high above the ground with tall trees below and a modest house in the foreground. The soundtrack here is comprised of a melody played on a mellow, reverberant electric guitar played in a medium register and stands in sharp contrast to the bells and piccolo of the previous scene. The music played on the guitar is initially the only sound in the sonic landscape, more prominent even than the music in the office. The guitar theme is played in a minor key, the notes starting hesitantly and then quickly ascending and descending to produce a hauntingly beautiful melody. The image of the bridge together with the haunting guitar music coincides with a switch in physical location and with a temporal shift between two different presents that parallels the novel. Rita now

appears convalescing in bed, staring off into the distance. Her mother comes in to check on her and as she leaves the room, Rita slowly sits up and the camera cuts to a close-up of her face, stoic and sober.

As demonstrated in this sequence, the shifts from one scene and one musical theme to the next tend to be abrupt and jarring. The cut from the office to the bridge occurs simultaneously with the switch from the bells and piccolo to the theme played on the electric guitar. If the unstable bells and piccolo correspond with the use of Rita's subjective voice, the guitar theme's interruption functions analogously to the voice of the third-person narrator who interrupts and cuts off the subjective use of "I" in the novel. This interpretation is supported by Powell's understanding of the guitar theme. He argues that the guitar music is Rita's memory-leitmotif in that it signals temporal shifts and thematizes Rita's coming to terms with the events that led to her traumatic collapse. Powell further argues that this musical leitmotif points to Rita's successful integration with the GDR collective:

> If it is the task of the film to lead Rita out of her traumatic past into a positive (socialist) present and future, the music must also participate in this process. It does so by expanding the solo guitar into ensemble writing, which is by its nature collective. 'Polyphonic music says "us"', as Adorno observes, and this is true for film music as well as autonomous concert music. Thus Hosalla's score again and again extends the guitar's memory-leitmotif into dialogue with other instruments, as Rita remembers her past, and her own 'banal story' is interwoven with that of other characters. (49)

As the omniscient narrative voice in the novel shapes and guides Rita's recovery and integration into GDR society, the evolving guitar theme shapes and guides the filmic Rita. However, while Powell understands the expansion into polyphonic music to be positive for Rita's integration, on

the level of gender, it signals a loss. In order to integrate into the collective, Rita's subjective, feminine voice is cut off and lost in the sea of the collective, which, as we have seen, is marked as exclusively male.

A major turning point in the story occurs when Manfred decides to leave his life in the East for a new one in the West. His decision is predicated on his struggles with the bourgeois attitudes of his family and his work's disappointing rejection of his newly developed chemical process. Manfred's decision weighs heavily upon Rita who feels simultaneously abandoned—yearning to be reunited with her lover—and also conflicted because she has no desire to live in the West. The story concludes with Rita's decision to stay in East Germany to participate in the building of the new East German state. However, as we have seen, her integration comes at a high cost. In order to successfully integrate with the collective and with the men in the film, she must forfeit her subjective female voice. The film ends with a montage of shots of the city and close ups of Rita. Feinstein interprets this final sequence positively: "In contrast to the opening images, the streets are populated, and Rita is seen actively moving through the crowds. Her story has merged with those of others and has become that of the new society" (113). However, what Feinstein does not account for is the music. The final montage is accompanied by the final iteration of the jazz theme—trombone and trumpet playing with piercing sforzandos quite prominent in the sonic mix. While Rita has successfully integrated, her voice has been compromised, having been taken over by the masculine collective as symbolized in the jazz theme. After the final image of the city fades from the screen, the music, interestingly, switches to the guitar theme. However, this final iteration is not polyphonic, but rather played again as a solo. The solo voice harkens back to the iterations of this theme heard early in the film, before Rita's integration. At the end of the film, the solo guitar plays the theme differently—the tempo

is slow, the notes are descending, and the music's volume quickly decrescendos to finally disappear altogether. The last vestiges of Rita's singular voice are heard here, and the proclamation is grim. Her subjective, feminine voice could not be retained in the process of integration and here it speaks its last.

Unrealized (Gendered) Promises: Volker Braun's *Unvollendete Geschichte* and Frank Beyer's *Der Verdacht*

In this section, we turn to Karin, who, in stark contrast to Rita, begins her story embedded firmly into socialist society. Instead of tracing a process of integration, Karin's story reveals a process of disintegration through questioning, conflict, and a unique thematization of (gendered) subjective voice. Volker Braun's novella first appeared in the prominent East German literary journal *Sinn und Form* in 1975. It was then published in book form in West Germany in 1977 but was not permitted to be published as such in East Germany until 1988. This prohibition was largely due to the novella's overt critique of GDR society and its controversial thematization of suicide (Emmerich 295). Despite the SED's critical stance concerning Braun's novella, Wolfgang Emmerich sees it as part of the broader turn in 1970s GDR literature away from so-called *Ankunftsliteratur* for it became clear that "ein bruchloses 'Ankommen' im 'realen Sozialismus' ist schon eher die Ausnahme" (294).[33] Emmerich argues that texts in the 70s—*Unvollendete Geschichte* as prime example—tended to portray a more realistic picture of the individual in conflict with the collective and embodied the dialectical tension between the

[33] *Ankunftsliteratur* was named after Brigitte Reimann's novel, *Ankunft im Alltag* (1961). Literature in this genre tended to emphasize themes such as personal development and the industrial workplace in real existing Socialism. (Emmerich 176)

"already but not yet" that characterized East German Marxist thought.[34] In Emmerich's words: "Vielmehr stand die DDR-Literatur … deutlich im Zeichen des Prinzips Hoffnung. Sie glaubte, ganz im Sinne Erst Blochs, an die verändernde Kraft eines Denkens dessen, was noch nicht ist, aber sein soll: ein lebendiger, menschlicher Sozialismus" (276). Within this context, Emmerich argues that *Unvollendete Geschichte* does not so much represent a dismissal of GDR society altogether, but rather a critique cradled in great hope for reform. This interpretation aligns with a rich tradition of scholarship on Braun's novella. Benjamin Robinson, for example, argues that *Unvollendete Geschichte* is a criticism of the latent inequalities existing in GDR collective society:

> But while Braun never makes principled *liberal* criticism of the GDR social order, his text focuses explicitly on the crucial problems presented by a communitarian framework, recognizing that the good which guarantees the moral order of the GDR is far from being fully realized. Its hierarchical distribution of authority, for example, is a betrayal of the promise of equality and undermines the community's claim to legitimacy. (182)

Important to note here is that the "good"—the promise of equality—is portrayed as yet within grasp in Braun's text. Robinson argues further that the novel ends with an "implicit call to complete its unfinished narration: the good depends on each part of society being able to articulate its narrative integrity in concord with that of the whole" (182). Here, Braun's critique of society is a call for completion, a call for the successful integration of individuals into collective GDR society. Florian Vassen's analysis of the novella focuses yet more intensely on issues of individualism and subjectivity in GDR society and argues that the text systematically

[34] Central to the ideas of the Marxist philosopher Ernst Bloch is the awareness of future possibilities for attaining utopia. In this way, there is hope in a "not yet" of future utopia. For more on Bloch's philosophy, see Wayne Hudson's *The Marxist Philosophy of Ernst Bloch* (1982).

exposes a binary thought process in the system of the East German state, namely "daß die Individuen entweder nur politisch denken oder nur an sich denken" (208). There is no middle ground. To be concerned about one's private life is to forsake fully the public sphere. In the text, this tension is exhibited in the main problematic of the narrative—Karin must choose between loyalty to her parents and the state or loyalty to her boyfriend, Frank, who is portrayed as a threat to the socialist order.

Interestingly, the working out of these tensions in the novella lies primarily on the level of language. Karin's internal confusions and anxieties concerning the choice she must make are expressed primarily through the voice of an omniscient narrator. While it is not Karin who tells her story, Ute Brandes and Ann Clark Fehn have pointed out that the omniscient narrative voice "stays close to his protagonist, describing her in a language that both copies and characterizes her patterns of thought and speech" (609) and, intriguingly, depict a marked inability of Karin to speak in her own voice. Brandes and Fehn further explain that "Karin falls into speechless isolation because she finds no one willing to listen to her—and because the language she has always trusted begins to reveal contradictions and double meanings" (614). In Ute Brandes's *Zitat und Montage in der neueren DDR-Prosa* (1983), she contends that the language of double meanings and contradictions in *Unvollendete Geschichte* is expressed throughout the text by certain keys words and phrases conspicuously written in majuscule—e.g. WESTLICHE GEREDE, VON DRÜBEN, MUSSTEN ÜBERZEUGT WERDEN. Jakob Norberg argues that these phrases create the socialist landscape of the GDR and shape Karin's place within it: "The unified language of Karin's environment—the blend of party slogans, traditional proverbs, and common euphemisms—reveals itself as the possession of the authorities. The entity that then speaks through her parents, and that also speaks *in* her, is, as we shall see, the State" (181). As

such, the state holds captive Karin's own subjective thoughts and voice, as is reflected in her literal inability to speak or make sense of her unexpected circumstances through language. The result of this verbal impotence is Karin's withdrawal from familial and political life in an attempt to emancipate herself and formulate her own identity.

However, it is important to note that in all of these analyses, Karin's gender does not play a significant role. The crisis in language and voice in the novella is conceived of in universal terms. The fact that *a woman's* voice is being silenced and that the figure of Karin is struggling with her relationship to the collective tends to be overlooked. As with *Der geteilte Himmel*, in the translation to film, Karin's femaleness is made more apparent in that Karin has a visible woman's body and speaks with an audible woman's voice. This aspect alone codes the struggle with subjectivity and voice within a collectivistic society as implicitly gendered. However, I will argue that the film adaption further thematizes gender by using music to trace Karin's disintegration from GDR society and to thematize the silencing of her voice.

Frank Beyer's *Der Verdacht* was released in 1991 as a co-production of DEFA and the Westdeutscher Rundfunk Köln. At this point, the Berlin Wall had fallen and the GDR as such ceased to exist. The film's thematization of societal critique was then, in contrast to the novella, looking backwards instead of forwards. Instead of embodying an optimistic hope for reform, the film is plagued by a sense of hopelessness and pessimism. Barton Byg argues that this holds true for the 40 or so DEFA films produced after November 1989, as they tended to look backwards and focused on missed opportunities. "One common trait of all these films is a certain melancholy and nostalgic quality, even where they attempt a confrontation with historical wrongs in the GDR. The DEFA legacy of avoiding contemporary controversy deprives the films of both vehemence in their settling of past accounts and a vision of a future" (79). For this

reason, these films lacked immediacy to their viewers and, as a result, as Byg puts it, "[t]he films were almost universally ignored and received lukewarm reviews at best" (81). This fate held true for *Der Verdacht*, for while the novella has and continues to garner much scholarly attention, scholarship on the film is near none.

Comparing the novella and film, the general storyline is similar, but the tone and message differ drastically. In other words, the same *histoire* is accompanied by a very different *discours*. The very first sequence in the film offers a striking example of the difference between novella and film. The film opens with an establishing shot of a beautiful countryside—snow-covered, forest-lined hills. However, at eye level with the camera, the picturesque landscape is bifurcated by a metal fence cutting directly through the tree line, making room for a narrow road that runs alongside. In the distance, a station wagon with a fir tree affixed to the top drives toward the camera. As the camera slowly pans to follow the vehicle along the road, the viewer soon sees armed men in uniform and a tall watch tower overlooking this seemingly innocuous landscape. The direct reference to the inner-German boundary along with the militaristic imagery conveys a distinctly ominous atmosphere. However, just as the camera starts to pan, the song "Morgen, Kinder, wird's was geben" begins to play. The well-known Christmas song is sung by a man accompanied by the voices of children, sounding light-hearted and jubilant in contrast with the establishing images of the film.

On the surface, the song seems to be setting a light-hearted atmosphere for the opening sequence, but a close reading of (or listening to) the music reveals a significantly more complex message. The well-known Christmas song is sung by a man accompanied by the voices of children. The first verse of the song and what we hear in the film is as follows:

Morgen, Kinder, wird's was geben

Morgen werden wir uns freun;

Welch ein Jubel, welch ein Leben

Wird in unserm Hause sein!

Einmal werden wir noch wach,

Heisa, dann ist Weihnachtstag!

Both film and song begin on Christmas Eve looking forward to *morgen* when Christmas Day will finally be here. While for the children in the song, Christmas will bring joy to their homes, the East German viewer would know that for Karin this will be quite the opposite. It is on Christmas that Karin's home will be transformed from a place of refuge to a place of estrangement and strife. Further, the lyrics *Einmal werden wir noch wach* are particularly suggestive here, as they can be understood in two senses. In the song, the children must only wake once more and then it will be Christmas Day. For Karin, it is on Christmas Day that she is metaphorically awakened to a new reality in which her life does not satisfy either her parents' expectations or, as we will see, the state's. This aligns Karin with the children in the song and thus aligns her symbolically with innocence and collectivity.

Karin's alignment with the children is confirmed in the next scene in the film where the viewer sees Karin at home with her mother and father on Christmas Eve. She sits atop the stairs waiting for her parents to prepare her gifts and light the candles on the Christmas tree. After everything is prepared, her father turns on the stereo and "O Tannenbaum" begins to play. The music is Karin's cue that she may now come downstairs, and she comes bounding down with a large grin on her face. Although Karin is eighteen, this sequence depicts her in a very childlike manner—even more apparent if one pays attention to the music. The song "O Tannenbaum" is performed by a children's choir. This music not only lends a carefree, childish air to the scene,

but it has been directly linked to Karin—her signal that she may come join the festivities. The linkage of Karin to the children's voices in "O Tannenbaum" points to her innocence and naiveté.

Directly following this is a cut to the much-anticipated Christmas Day. Karin's mother bastes a turkey roasting in the oven while saying to her husband in a pestering tone, "Du musst mit ihr reden." In the background, a Christmas special plays on the television. The theme is *Fröhliche Weihnachten überall* and an adult choir sings the familiar Christmas tune. Karin again comes bounding down the stairs about to leave to go to the theater with her boyfriend, Frank. Again, the choral music here points to her feeling of harmonious integration with her family. However, this scene is where Karin's reality changes. This is also where the film begins to parallel the novella. The opening sequence described above juxtaposes starkly with the opening pages of the text and would cause an informed viewer to take pause—the intended audience for this film would most likely have been East Germans who would have been familiar with Braun's novella. In contrast to the film, the novella opens with a decisively troubled tone:

> Am Tag vor Heiligabend eröffnete der Ratsvorsitzende des Kreises K. seiner achtzehnjährigen Tochter, nachdem er sich einige Stunden unruhig durch die Wohnung gedrückt hatte, er müsse sie über gewisse Dinge informieren (er sage informieren), von denen er Kenntnis erhalten, woher ginge sie nichts an, die aber vieles oder, im schlimmsten Fall, alles ich ihrem Leben ändern könnten. (7).

Karin's father—identified solely by his position in the Party—avoids providing Karin with details or rationale and demands that she end her relationship with Frank, as "er habe irgendwas vor" (8). This cryptic language soon evolves into language that can be tied directly to the state: "Ihr Vater war INFORMIERT worden, das war klar, und es mußte etwas Wahres daran sein.

Aber woran denn" (9)? The term "informieren" is an example of one of Brandes's phrases written in majuscule with doubled and contradictory meanings. As the word "informieren" carries strong political overtones, there is no question where Karin's father's loyalty lies and with whose voice he is speaking. Karin is pressured to blindly obey her parents whose highest concerns are the integrity of their family and the preservation of the socialist state to which they belong.

In the film, Karin sits looking confoundedly at her father after hearing the devastating news. At this moment, her mother walks over to the television that has been playing all the while and turns it off. In doing so, she shuts off the music and thereby sobers the entire tone of the scene. Furthermore, the cessation of the music indicates an abrupt rift in Karin's life. In the text, this is expressed through Karin's inner thoughts and feelings: "Es war ihr für Augenblicke, als wär sie an einen fremden Ort versetzt, wo alle Gegenstände anders heißen und zu was anderem verwendet werden. Sie paßte nicht mehr dazu" (8-9). In the film, the music plays the role of this internal narrative. As her mother literally shuts off the music, she symbolically puts an end to her daughter's innocence and challenges Karin's feelings of congruence with her family and the state.

While the novella begins at the moment of disturbance, the film begins with a glimpse of Karin's life before receiving the devastating news. Furthermore, an intermedial examination of the film's opening sequence reveals an emphasis on Karin's role as a happy, child-like daughter who is well-integrated into public and private life. The differences between the two media are significant. Through her physical and aural embodiment on screen, the gendered nature of Karin's impending crisis is emphasized. Through her linkage with the collective children's music, Karin, like Rita, is coded as the daughter in the paternal narrative of the GDR—the

musical arrangement of lead male vocal with collective children's voices in "Morgen, Kinder, wird's was geben" particularly evocative of the paternalistic relationship of the GDR leadership to the collective. Furthermore, the SED—as embodied in her literal father figure—tells her what she can and cannot do without providing any explanation why, indicating that father and state know best.

The scene on Christmas Day is the last time the viewer hears such harmonious, collective music associated with Karin. From here on out, there are two musical lines that make up the majority of the sonic landscape. One is a jazz theme linked to Karin's agency, in particular when she makes decisions regarding Frank. The other musical line is played on the synthesizer and is linked to Karin's relationship to her parents and the state. Throughout the film, the synthesizer theme is used to question and silence Karin when she attempts to assert her own agency. As we shall see, by the end of the film, the jazz theme has all but been silenced and when it last sounds, it does so with a marked sense of pessimism.

The first time the viewer hears the two main musical lines occurs in a brief scene at the end of the film's opening sequence. Directly following the station wagon's drive through the Christmas-readied town, the viewer sees Karin and her mother busy decorating the outside of their home. It is at this moment, the first time the viewer sees Karin, that the jazz theme played on solo saxophone begins, thus linking it to Karin. The saxophone continues to play and then the camera pans to the right to show the station wagon approaching the house. Here, the musical line on the synthesizer enters the sonic mix, harmoniously overlapping with the jazz theme. In the station wagon, we see two men drinking from a bottle of schnapps—Karin's father on the left and a SED state official on the right. The entrance of the synthesizer at the precise moment the station wagon appears on screen links the musical line with the two authoritative figures in the

film—the father and the state. The seamless integration of the two musical themes is emblematic of the characters and their relationships in this scene. Both the figures of Karin and of authority along with their musical representations appear together in this scene, existing in apparent accord with one another.

However, the harmonious integration of the two musical themes ends here, for after Karin's father tells her she must break up with Frank, the viewer never again hears the themes combined in such a congruous way. The next iteration of the musical themes occurs when Karin retreats to her bedroom, being forced to write Frank a letter in order to break up with him. As she writes, a variation of the jazz theme begins playing on the piano, figuring very prominently in the soundtrack. However, underscoring the piano is the synthesizer. In this iteration, the synthesizer is extremely distorted and unsettling in that it slowly modulates up a half step and then back down, again and again. Here, Karin's relationship with Frank and her agency in their relationship are being threatened. The half-step modulations in the synthesizer do not integrate congruously with the jazz theme, but instead introduce dissonance to a consonant melody, working to trouble and distort it. After multiple attempts to write the letter, Karin crumples up the paper and stares blankly at her typewriter. This scene in Braun's novella highlights Karin's inner thoughts and confusions: "Silvester schrieb Karin einen Brief an Frank. Sie versuchte, ihm etwas zu erklären. Aber sie sah gleich: es ging nicht. Sie konnte sich nichts denken, sie wußte nicht was war … Sie schrieb den Abend durch; es war zwecklos" (11). Karin cannot find words to express her unexpected circumstance, as her thought patterns are so inundated by the voice of her parents and the state. The film music in this scene illustrates an internal process described in the novella which is absent from the visual record of the film. In the scene described above, the synthesizer

musically troubles the solo piano and symbolically troubles Karin's subjective voice as she questions what she can and cannot say to Frank.

Soon after receiving the devastating news about Frank and after breaking up with him, Karin moves in with her sister in the city to begin her volunteer position at the regional SED newspaper. Moving out of her parents' house, however, provides Karin with a new sense of freedom, and she decides to resume her relationship with Frank who lives in the city, too. Each time Karin acts to defy her parents' demands, the jazz theme plays, underscoring her agency. However, her decisions are often met with parental reprimands which are all accompanied by the agitating synthesizer. Karin's rocking to and fro between self-assertion and reproach reaches its apex when her parents find out she has moved in with Frank, and again they demand that she must leave him. In an act of desperation and defiance, the two lovers sneak down to the cellar of her sister's apartment to have sex. The cellar is so dimly lit that we cannot see the two of them, but instead we can only hear the sounds of their lovemaking. The camera cuts to a dark shot of an empty cellar room, the outline of the brick walls the only thing discernable. A bland mise-en-scène is punctuated by Karin's voice in the throes of passion: "Wir lieben uns doch. Bitte. Alles andere ist doch egal. Es wird sich alles aufklären. Später lachen wir darüber." The isolation of Karin's voice proclaiming that love will ultimately triumph is particularly important, as this is one of very few instances in which she directly uses her voice to liberate herself and reject her parents' and the state's ideals and demands.

While the filmic account emphasizes the auditory level—singling out Karin's voice—the novella emphasizes the corporeal aspects of this scene: [Karin] schloß die Augen und biß die Zähne zusammen und schlug auf seinen Nacken: nichts sehen, nichts! Dann war ihr alles wieder klar. Sie war ganz erschöpft. Er hielt sie noch, sie war wie aufgelöst, fielen auf eine große Kiste

neben der Mauer. Sie ließ ihn sofort in sich, und klammerte sich an ihn, es war ihr gleich wie ihm das vorkam. Sie dachte nur: jetzt muß es *schön* werden (33-34). Theo Reucher understands this scene in the novella as a juxtaposition between the objectivity of the state and subjective experiences:

> Der Objektivität von Staat und Partei … tritt hier die subjektive Erfahrung entgegen, die sich aus der jeweils gegebenen Situation ständig erneuert. Und so liegt die eigentliche Wahrnehmung nicht in der Objektivität, sondern in der Subjektivität der Erfahrung, und Staat und Partei müssen sich daran messen lassen, ob sie in ihrer Funktionalität der subjektiven Erfahrung ein Lebensrecht lassen. Das große Beispiel aber für die Wahrheit der subjektiven Erfahrung ist die Liebe, die hier ganz fleischlich verstanden wird. (161-62)

Reucher explains the dichotomy between objectivity (state) and subjectivity (experience) in physical terms. In the novel, Karin's subjective act pits her against the state and occurs on an internal, physical level—within her own body. The film's removal of the visual elements and elevation of the auditory level shifts the emphasis from Karin's body to her voice. In this scene, then, Karin's subjective act becomes audible in the raising of her subjective (female) voice to question the state's control over her circumstance.

Karin's verbal act of defiance and self-assertion is, however, not left unchecked. The camera cuts from the dark cellar to Karin working at her office at the regional newspaper. She is summoned to a conference room where two men await her. One of the men, Comrade Schäfer, would like to know how Karin likes her new job and if everything is meeting her expectations. Karin responds in the affirmative, but this answer does not satisfy her questioner. He wants to know: "Wie du so darüber denkst." Confused as to what this might mean, Karin hesitates and

Comrade Schäfer proceeds: “Ich meine, man kann über alles reden, gerade mit uns. Mit uns *sollte* man über alles reden, als Genossin.” Still looking confused, Schäfer clarifies things for Karin: “Erzähl doch mal den ganzen Lehrgang der Sache. Seit wann kennst du ihn? Diesen Frank?” At the mention of Frank’s name, the tone changes, and Karin launches into the longest uninterrupted speech she has in the entire film—lasting one minute. She justifies Frank’s sordid past and explains to the men how he has rehabilitated. In this scene, she speaks articulately and appears composed and confident.

This is markedly different than the parallel scene in Braun’s novella. In the text, Karin does not utter a single word concerning Frank. Instead she sits and listens in shock after the man brings up their relationship. “[E]r rate ihr *dringend*, diese Beziehung abzubrechen, so schnell wie möglich, heute, also sofort!—Sie war geschockt. Sie schüttelte den Kopf. Sie hörte noch, und hörte nur halb … Sie sah auf und sah den Sekretär an, und lächelte bis ihr bewußt war, daß ers war, der es sagte” (34). Instead of the self-confident Karin of the film, the Karin in the text can barely grasp what is happening, having a seemingly loose grip on reality. She responds with physical shock and confusion. In the film, the physicality of the literary scene again turns aural. When Frank is mentioned, Karin responds with a flood of extremely cognizant speech. However, underscoring her words is the threatening tone of the synthesizer, which links the parallel scenes in novella and film. The synthesizer music functions as narrative dissonance, contrasting sharply with Karin’s confident demeanor on screen and thematizing Karin’s inner reality portrayed in the novella. The music here also undermines Karin’s use of her voice to contradict the state’s assumptions concerning Frank and points to the negative outcome in the scene that follows.

The camera cuts from the conference room to a close-up of Karin in an elevator after she has left the meeting. The synthesizer theme plays in the background as a man steps into the

elevator and, after leaning in close, whispers to Karin: “Was ich dir sagen kann, trenn dich von dem Jungen…was ich dir sagen kann.” His canned and repeated speech mirrors the party euphemisms that are written in majuscule in Braun’s novella. When the man speaks, the synthesizer theme is punctuated by notes played on the piano that cut sharply through the mix—a kind of sonic assault on Karin. The next scene shows Frank running through the streets of the city to the train station where he finds Karin standing on the platform. In the soundtrack, there is an abrupt switch to a loud, distorted synthesizer taking up most of the sonic space. Frank frantically runs up to Karin and asks why she never met him for a date they had planned. As Karin shrugs and boards the train, he yells, “Sag mir jetzt was ist’s!” Karin replies, “Ich kann nicht.” “Warum nicht?” says Frank. “Weiß ich doch nicht,” exclaims Karin, and then the sequence ends with the train pulling away from the station. Here, Karin literally cannot speak with Frank because her discursive agency has been attacked. The symbolic sonic assault of the piano coupled with the increase in volume of the synthesizer theme indicate a tipping point for the state’s influence on Karin. In the novella, this is a turning point as well, for after leaving Frank at the train station Karin thinks to herself, “Sie wußte auf einmal, was kommen würde. Jetzt war es aus” (37).

After this interaction in both the novella and film, Frank sinks into a deep depression and attempts to kill himself by a combination of sleeping pills and asphyxiation. After Frank is brought to the hospital in a coma, Karin spends every day by his side, neglecting her position at the newspaper and disregarding her parents’ wishes. By choosing loyalty to Frank over family and state, Karin symbolically chooses private over public life, resulting in her dismissal from the prominent state newspaper. Karin must now find another place of employment, and to complicate matters further, we find out that she is pregnant with Frank’s child. In the novella,

Karin's pregnancy is an important factor in her eventual disintegration from society, as it her makes it very difficult for her to find a job: "Karin versuchte, Arbeit zu finden. Sie erwartete ein Kind, sie mußte es ernähren … Sie wollte nur ARBEIT haben. Arbeit war das halbe Leben … Ihr wurde überall sofort zugesagt. Aber sowie sie erzählte, daß sie im vierten Monat sei, besann man sich, die Sache wär zu schwer, das können Sie nicht, oder nicht mehr lange" (89-90). Again, in the novella, there is an emphasis on corporeal realities—what Karin can and cannot do because of her pregnancy. However, in the film, Karin's pregnancy plays a much less important role, as it is only mentioned twice—once when she reveals to her family that she is pregnant and once in a conversation with her sister, as a mere side comment. Karin's exclusion from society is rather portrayed on the discursive level with an emphasis on gendered voice. As I have argued, Karin's subjective voice is questioned and silenced in the film through the use of music and sound, which, as we will see, is further confirmed in the final scene.

Both the novella and film end when Frank—weak and confused—wakes up from his coma and reunites with Karin—the two lovers deciding to start a new future together. In the novella, the closing lines of the text indicate an unsure but hopeful future: "Hier begannen, während die eine nicht zuende war, andere Geschichten" (92). Upon first glance, it may seem that the film concludes similarly to the novella, ending on a fairly optimistic note. However, Daniela Berghahn argues that *Der Verdacht* looks back at the GDR in anger and that the ending is much more pessimistic. Referring to the film's conclusion:

> What at face value looks like a happy end, when Karin collects Frank at the hospital and the couple walk down a straight, tree-lined avenue in a tender embrace, actually glosses over the secret and quiet annihilation of these young lives. As a result of the long coma, Frank has lost his memory and cannot recall why he attempted suicide in the first place—

> and Karin is not going to remind him. As the couple slowly walks off into the distance, they are not facing a bright and happy future but a life of marginalization and social exclusion in which their love is unlikely to survive. This cynical ending is devoid of hope and compassion. ("Remembering" 331)

While I agree with Berghahn, she overlooks an aspect of this scene that further corroborates and intensifies her interpretation, namely, the music. Accompanying what we see on screen is the film's final iteration of the jazz and synthesizer themes. Just as in the opening sequence of the film, the music begins with the jazz theme played prominently on the saxophone. Contrastingly, when the synthesizer theme enters it does not seamlessly integrate with the saxophone line. The synthesizer attempts to play part of the jazz line but is out of tempo and out of tune. Then, as the couple walks away from the camera, the synthesizer departs from any theme established in the film to play a descending scale in a minor mode, disrupting the melodic line of the saxophone and ending with the two themes in marked dissonance. Here, the music makes audible the silencing of Karin's voice. In silencing Karin—a woman who dared to assert her own voice in GDR society—*Der Verdacht* looks back pessimistically at the unrealized promise of women's successful integration into collective (masculine) GDR society.

Chapter Three

Multi-Voiced Narration: Multi-Voiced Music

In Chapters One and Two, my focus was on the voices of characters within the storyworld—concerned with how their subjectivity is expressed (or limited) in both the literary and filmic medium. In Chapter Three, I expand my view beyond the limits of the storyworld to the liminal space between reality and narrative by looking at (and listening to) the voice of the author in semi-autobiographical narration. This literary style features multiple narrative voices that interweave to create a particularly complex kind of subjective narration. In this chapter, I will examine the role of subjective authorial voices in this emerging GDR literary aesthetic and explore how this complex narrative style can be sonically translated from novel to film. In order to understand the theoretical roots of this semi-autobiographical, multi-voiced narration, I will turn to the work of Christa Wolf.

Wolf's earliest prose works reflected the official GDR literary style of Socialist Realism—her short novel *Moskauer Novelle* (1961) as prime example.[35] However, Wolf's literary style soon began to shift—the beginnings of this shift clearly seen in the unstable narrative perspective in *Der geteilte Himmel* as discussed in Chapter Two. By 1968, Wolf had clearly broken with her earlier socialist realist style as can be seen in *Nachdenken über Christa T.*, which experiments with the line between biography and autobiography.[36] In her landmark essay, "Lesen und Schreiben" (1972), Wolf lays out her new literary aesthetic which she explains

[35] In Jennifer R. Hosek's and Sonja E. Klocke's volume, *Christa Wolf: A Companion* (2018), Anna H. Kuhn writes that *Moskauer Novelle* is „imbued with the telos of socialism's inevitable triumph. Consonant with the Party's mandate that communal needs be given precedence over those of the individual, it presents readers with the straightforward linear narrative of an exemplary heroine willing to renounce personal happiness for the good of the socialist cause" (66).

[36] Anna Nunan, for example, explains that "[d]uring the writing of Nachdenken über Christa T., Wolf questions the validity of biographical writing. She begins by seeming to aim at the story of Christa T.'s life, but becomes acutely aware of confronting herself and ultimately representing herself in her biographical/autobiographical narrative" (3).

is concerned with the insertion of a first person "I" into her work. Here, the "I" is inextricably linked to the experience of the author and thus fuses subjective experience with narrative transmission. According to Wolf, this style creates a genre that is distinct from conventional fiction; a genre she calls *Prosa*. Dennis Tate explains: "What distinguishes [*Prosa*] from conventional fiction and the products of other media is its fourth dimension … which takes it outside the conventional boundaries of its invented world fusing the narrator's depth of experience into the fictional construct" (22-23). In other words, unlike fiction, the writing of *Prosa* cannot and should not be separated from the experience of the author and thus creates a kind of hybrid autobiographical mode.

Wolf coined her new style as *subjektive Authentizität* (subjective authenticity) and argued that, with this new aesthetic, reality can be more accurately and "truthfully" depicted in literature. According to Julia Hell, with this notion of subjective authenticity "Wolf postulated the 'truth' of the author's *subjective experience* against the objective knowledge of (socialist) realism's third-person narrator, making the author's/narrator's 'presence' in her/her writing the precondition of what she called 'modern prose'" (14). Although this reflexive style and its shift toward modernism broke with the objectivity of Socialist Realism, Wolf did not regard it as breaking with socialism. In fact, she conceptualized her new aesthetic as a necessarily socialist one, as it placed the subjective "I" into the "we" of historical, socialist community. Tate elaborates: "Above all [Wolf] sees fits to argue that the intense dialogue between the author and the reader that "Prosa" promotes will contribute to the achievement of a quality of personal identity … which, she suggests, is only possible in a developed socialist society" (24). This shift toward the autobiographical mode put Wolf in line with a broader, modernist literary trend in the West and had ripple effects on the GDR literary community.

This chapter explores two texts that fall into this broader literary tradition—Brigitte Reimann's *Franziska Linkerhand* (1974) and Jurek Becker's *Jakob der Lügner* (1969). Both novels indirectly thematize the author's personal trauma stemming from World War II—the trauma of war and liberation from the perspective of a child, and a Jewish survivor's experience in a Nazi ghetto—and lament the difficulty in narrating and remembering traumatic events. Each author addresses the tension between what *is* and what is *sayable* by pushing the boundaries of language through the creative employment of multi-voiced narration. In both texts, a first-person voice is inserted into third-person narration in order to directly address the reader and, by highlighting inconsistencies or implausibilities in the text, bring attention to the constructed nature of his/her storytelling. Written in this semi-autobiographical modality, both texts enact a kind of working through of identity crises in the post-war period through experiments with language by employing, what I will argue, are the linguistic elements of lament.

Both texts were adapted to film by DEFA—Lothar Warnecke's *Unser kurzes Leben* (1981) and Frank Beyer's *Jakob der Lügner* (1975). In adapting these narratives, both filmmakers had to make decisions on how (or how not) to conceptualize the novels' unique narrative modalities. In this chapter, I explore how multi-voiced narration can be sonically translated from novel to film. I argue that music is a particularly well-suited medium to address this complex mode of narration for two main reasons. First, instances of multi-voiced narration are effectively addressed by music's polyphonic potential. For example, interweaving narrative voices can be reflected in interweaving melodies or in the musical dialogue between the different "voices" of musical instruments. Second, I will argue that music is a way for filmmakers to address issues regarding the limits of language. In the adaptation of these narratives from novel to film, the use of music avoids what would be a difficult translation of multi-voiced language,

e.g. through voiceover, and further points to that which lies beyond linguistic expression. In what follows, I will focus on the function of multiple voices in narration, explore the language of lament and how it can be used as a narrative strategy, and finally turn to both DEFA films to examine how multi-voiced narration is translated to the filmic medium.

Pushing Narrative Boundaries with Multi-Voiced Subjective Authenticity

As discussed in the Introduction, Seymour Chatman distinguishes between two main components of narrative—the story and the discourse—defining the people, places, and events within the storyworld as the story, and the way in which the narrative is transmitted as the discourse. Wolf's insertion of a first-person, authorial voice into a third-person narration challenges this strict delineation of narrative levels, as the voice transgresses the boundaries between story and discourse. The act of storytelling then becomes part of the story told and thus creates a reflexive, self-conscious textual mode. In narrative theory, this is called reflexivity and it has great implications for readers who "are forced to acknowledge the artifice of what they are reading, while at the same time becoming active co-creators of the meaning of the work. Indeed, reflexive narratives make overt demands for intellectual and affective engagement comparable in scope and intensity to any other in life" (Hutcheon). In this way, the use of multiple voices creates a kind of textual or *subjective* authenticity as the complexity of the text mirrors the complex nature of life lived. The next sections will contextualize both Reimann's and Becker's novels and investigate their multi-voiced narrative modes in order to open up questions concerning the subjectivity of the authorial voice and its significance in GDR literature.

Franziska Linkerhand

Brigitte Reimann began writing *Franziska Linkerhand* in 1963 and continued working on it until her untimely death from cancer in 1973. For this reason, the novel remains unfinished despite its length of over 600 pages. Reimann first gained recognition in the GDR with her novel *Ankunft im Alltag*, which was hailed as a masterpiece of Socialist Realism and came to represent the GDR's literary subgenre of *Ankunftsliteratur*. *Franziska Linkerhand*, however, marked a major turn away from her more traditional socialist realist aesthetic toward a GDR modernism. The novel features Franziska Linkerhand, a young, freshly minted architect who moves from East Berlin to the smaller city of Neustadt with the idealistic desire to design a perfect socialist city. However, when she arrives in Neustadt, she is soon confronted with the economic realities that make such city building near impossible. The novel's direct critique of the failures of the GDR's urban development policy makes this story unique within the context of East Germany.

Many parallels have been drawn between Brigitte Reimann and her character, Franziska, as Franziska's disillusionment with the empty promise of new city planning and socialist architecture parallels Reimann's own experience in the city of Hoyerswerda.[37] Faced with the tension between ideal and reality, both Reimann and Franziska grapple with existential questions such as 'who am I?', 'what do I believe?' and 'where do I belong?' Shaping and guiding this narrative about personal and ideological crisis is a complex employment of multi-voiced narration. Helen L. Jones argues that the narrative complexity is that which gives the novel its self-reflexive potential and makes it unique. She divides the narrative perspectives into three distinct voices: first-person, third-person, and a third-person, omniscient author-narrator (384).

[37] Reimann's move to the industrial town of Hoyerswerda was prompted by the Bitterfeld movement. Her commitment to the movement was unique among GDR writers, as can be seen in her eight-year stint living in Hoyerswerda and working in the *Schwarze Pumpe* power station.

Both the third- and first-person voices can be attributed to Franziska as she looks back on her life. The first-person account provides the framework of the story in a lament addressed to a lover named "Ben." The voice of the third-person, omniscient author-narrator is the corrective voice in the text that helps to construct the self-reflexive tone of the novel. This voice is primarily concerned with the authenticity of Franziska's storytelling and jumps in when she believes that Franziska is failing to write honestly:[38]

> Solche Wendungen—Reger hätte, Reger würde, bei Reger wäre—werden sich im Fortgang unserer Geschichte wiederholen, häufig, bis zur Plage, und wir bitten im voraus um Nachsicht für Franziska, unsere ganz unheldische Heldin, wenn sie die Zeit bei Reger, eine verlängerte Studentenzeit, durch Erinnerung vergoldet, die Jahre in ihrer Heimatstadt, die Menschen … mit trügerischem Schmelz überzieht. (139)

The narrative voice here appeals directly to the reader, excusing Franziska's over-eager syntax, and reminding the reader of the constructed nature of Franziska's storytelling. Franziska's story is, indeed, constructed and re-constructed over the course of the novel. The self-reflexive tone of the ever-shifting narrative voices creates a mode of self-exploration in which Franziska can come to terms with her traumatic past which is comprised of unresolved crises—a war-torn childhood, coming of age as a woman, domestic violence, a failed marriage, rape, workplace discrimination. Franziska's process of maturation is expressed through multiple levels of narration that Karin McPherson argues are necessary to depict complex psychological development:

> The need for this additional level of narrative reflection arises from the development towards a more mature ideological outlook which Franziska experiences in the course of

[38] While the third-person omniscient narrator's gender is never specified in the text, I will be using feminine pronouns when referring to this voice because of the obvious connection between author and narrator. In the sections on Becker's text, I will use masculine pronouns for the same reason.

> the novel, and which cannot be expressed merely through plot … Through these reflections she achieves a critical distance from herself and her own past, which is part of the process if [*sic*] maturing, of forming a more definite ideological outlook. (15)

Here, McPherson points to the limitations of traditional uses of language in tracing such ideological developments. Through the multi-voiced narration, Reimann reaches beyond a chronological, singular narrative perspective to address Franziska's trauma, narrate her past, and explore herself.

Jakob der Lügner

Becker's tragicomic novel, *Jakob der Lügner*, is about Jakob Heym, a Jewish man living in a ghetto during World War II who lies about owning a contraband radio. The structure of the novel is marked by humorous episodes concerning Heym's clunky attempt to spread hope to his fellow inmates by supplying them with "news" about the Soviet Army's progress in the war. Becker's novel stands out in GDR literature for several reasons. For example, the use of humor as a trope in a narrative about the Holocaust was unprecedented. Furthermore, the novel deviates significantly from the standard GDR discourse concerning the Holocaust that glorified and even exaggerated communist resistance to fascism—*Jakob der Lügner* does not contain any organized resistance at all.[39] Becker's novel is written from the perspective of a Jewish survivor and deals with the difficulty in remembering and recounting the Holocaust. The perspective stems from the semi-autobiographical nature of the novel—Becker himself was Jewish and, as a child, survived the Łódź ghetto and the Ravensbrück and Sachsenhausen concentration camps. Since Becker was so young during his time in the ghetto, he claimed to not have clear personal memories from

[39] For counterexamples, see Bruno Apitz's *Nackt unter Wölfen* and Anna Segher's *Das siebte Kreuz.*

which to draw when writing *Jakob der Lügner,* but rather relied on stories he heard from his father.[40]

The autobiographical element of the novel is further complicated through Becker's complex mode of narration. The novel is about Jakob Heym and his made-up radio; the story, however, is not transmitted by Jakob himself, but rather by an unnamed survivor from the ghetto. While this first-person narrator knows what Jakob has told him and can supplement with his own personal experience, the story is ultimately not his own. The survivor narrator puts it this way: "Immerhin erzähle ich die Geschichte, nicht er, Jakob ist tot, und außerdem erzähle ich nicht seine Geschichte, sondern eine Geschichte" (44). With statements such as these, the narrator simultaneously emphasizes his authority and his own fallibility and, as Jefferson Chase argues, makes the narrative voice a unique link between author and narrator:

> [T]he narrator spends a great deal of time discussing his sources and attesting to his narrative's accuracy, yet he also admits inventing a number of situations to which he had no access. The narrator serves as a bridge between Jakob, who invents reports of the war, and the author Jurek Becker himself, who invents the whole novel based on an initial true story and on intensively researched but ultimately insufficient historical information. The author Becker can thus be seen to play the role in life that Jakob plays in Becker's fiction; that of the innocent forced by circumstances into inventing fictional stories. (334)

The text is marked by this complex mode of narration—shifts in the narrative voice between first- and third-person narration—simultaneously blurring the lines between author and narrator and between the survivor narrator and Jakob. The voice of the survivor-narrator thus allows Becker to insert himself and his own subjective experiences into the text.

[40] The original idea for *Jakob der Lügner* came from Becker's father who told him the story of a man who kept an actual radio in the ghetto and relayed news of the war to his fellow inmates (Chase 328).

While the majority of Jakob's story is told in the third-person omniscient style, the voice of the first-person survivor narrator is that which creates the self-reflexive tone of the narrative, as it continually disrupts the narrative, bringing attention to the constructed nature of the story. Rachel Halverson argues that the importance of this intrusive, intradiegetic narrative voice and his interruptions should not be underestimated, as they function to shape and guide the reader's interpretation of the story: [41]

> These asides lend [the intradiegetic narrator] the quality of an orchestra director. He literally conducts the reader's progress through the novel, telling the reader when and where to direct his or her attention and why that is important at that particular point in the story. In this way, he controls the reader's interpretation of his text and enforces his subjective control over the ebb and flow of the story. (459)

As the only survivor of the ghetto and thus the one tasked with telling Jakob's story, the main concern of the first-person narrator is narrative authenticity. As pointed out above, the narrator's interruptions function simultaneously to call attention to the speculative nature of his storytelling and to attest to its narrative accuracy. Susan Figge and Jenifer Ward put it elegantly: "the narrator agonizes about the relationship between history and story and about the need to invent in order to arrive at what can be named as the truth when no one can say any more 'what really happened'" (92). In order to differentiate between history (fact) and story (fiction), the narrator speaks in multiple registers and with multiple voices, each playing its own role in bearing witness to the unspeakable events of the Holocaust.

[41] While Halverson uses the term "intra-homodiegetic" narrator to describe Becker's third-person, omniscient narrative voice, I will use the term "intradiegetic" for clarity and simplicity. In the *Routledge Encyclopedia of Narrative Theory*, there is no entry for "intra-homodiegetic" narrator. Instead, *Routledge* distinguishes between homodiegetic narration and an intradiegetic narrator. Homodiegetic narration defines the kind of narrative that features an intradiegetic narrator who is the teller of a story within the storyworld.

Lament as Narrative Strategy

Reimann and Becker creatively employ multi-voiced narration to more effectively and compellingly tell their stories—stories of identity crises and stories that come to terms with trauma and loss. In this next section, I will argue that both narratives are written with linguistic elements of lament that will address the limits of language. The language of lament expresses sorrow or mourning through poetic language and has a long tradition in Western culture with biblical roots. In the book of Lamentations, the author expresses his sorrow concerning the destruction of Jerusalem and appeals directly to God. A few examples from the text:[42] "Wie liegt die Stadt so wüst, die voll Volks war! Sie ist wie eine Witwe, die Fürstin unter den Heiden; und die eine Königin in den Ländern war, muß nun dienen … Ach HERR, siehe an mein Elend; denn der Feind prangt sehr" (*Die Lutherbibel*, Klgl. 1.1, 1.9)! "Ach HERR sieh doch und schaue, wie schnöde ich geworden bin" (Klgl. 1.11)! The direct appeal to an addressee, to God (*Ach HERR*), characterizes the tone of Lamentations and is a characteristic of lament in general. In Reimann's novel, Franziska finds the addressee for her lament in a lover named Ben. The novel opens with a lament addressed to this figure. "Ach Ben, Ben, wo bist du vor einem Jahr gewesen, wo vor drei Jahren? Welche Straßen bist du gegangen, in welchen Flüssen hast du gebadet, mit welchen Frauen geschlafen?…Ich möchte mein Leben verdreifachen, um nachzuholen, die lange lange Zeit, als es dich nicht gab" (5). In the opening sections of the novel, Franziska laments not having met Ben earlier in her life, laments her loss of childhood through the traumas of war, and laments the psychological loss of a brother. The remainder of the novel, in part, represents a working through of unresolved childhood traumas in the mode of self-exploration through the use of multiple narrative voices.

[42] I use a German edition of the Bible (*Die Lutherbibel*) here to emphasize the similarities in language between Lamentations and the two GDR texts.

In *Jakob der Lügner*, through narration of the traumatic experience itself, the narrator laments his role as the only survivor of the ghetto who is tasked with the difficult responsibility of remembering and recounting the Holocaust. Grant Henley argues that Becker's text is similar to a tradition of Jewish trauma literature that responds to catastrophe, drawing a comparison with other Jewish texts including the biblical book of Lamentations:[43] "The reader is invited to consider the implications of the story [of *Jakob der Lügner*] as a Jewish religious narrative that does not convey a theologically orthodox Jewish understanding of God, rather espouses a telos of *deus absconditus*—that God has forgotten and completely abandoned the Jewish people" (29-30). In the book of Lamentations, the writer, too, wrestles with a sense of theistic abandonment but nonetheless still appeals directly to God in his lament. The narrator in Becker's text, on the other hand, searches for an addressee for his story—a recipient for his lament:

> Ich habe schon tausendmal versucht, diese verfluchte Geschichte loszuwerden, immer vergebens. Entweder es waren nicht die richtigen Leute, denen ich sie erzählen wollte, oder ich habe irgendwelche Fehler gemacht. Ich habe vieles durcheinandergebracht, ich habe Namen verwechselt, oder es waren, wie gesagt, nicht die richtigen Leute … Ich darf nicht soviel trinken, jedesmal denke ich, es werden schon die richtigen Leute sein, und ich denke, ich habe alles sehr schön beieinander, es kann mir beim Erzählen nichts mehr passieren. (9)

Three times the narrator refers to "die richtigen Leute." Up until now, he has not found the right people, the right addressee, to whom to tell his story. In the act of reading, the reader becomes the recipient of the narrator's lament.

[43] Henley further argues that Becker's narrative transgresses the boundaries of Jewish trauma literature with an absent God and Becker's incorporation of humor to a narrative of trauma.

Furthermore, the language of lament is of particular interest with respect to the expressive limits of language. The Jewish philosopher Gershom Scholem understands lament as a marker of the boundaries of language. As Paula Schwebel explains, Scholem makes a distinction between an inner core of language and how it can be expressed exteriorly in lament. In the extraversion of inner language, expression ruins symbolic interiority. In other words, only a ruin of the inner core of language is externally communicable and as such indicates a limit of verbal language (28). The expressive limitations of language were also a philosophical theme that preoccupied thinkers such as Walter Benjamin and Theodor Adorno. Shoshana Felman argues that Benjamin, for example, seemed to have a fixation on the inexpressible, which arose from the experience of World War I (202). Benjamin contends that the war struck dumb its survivors and left them unable to understand or narrate their experiences. In other words, the broken condition of modernity had reached a state that was beyond expression, where language had reached its limits. For this reason, philosophers and thinkers were turning to other modes of communication to deal with this shortcoming. Benjamin turned to translation and the work of art, and Adorno to music. Each claimed that these extra-linguistic media had the capacity to point to that which language could not express.

Adorno argues that art is the language of suffering because it does not approach reality as rational cognition does. Reason cannot express suffering in the medium of experience, therefore suffering remains mute. The silent suffering discussed here has resonances with Scholem's inner core of language, for only in its silence is it reflecting its inner truth. Any extroversion of the inner mourning (in lament) is a ruined language that cannot and does not reflect real, internal "truth." Adorno further argues that art may be the only remaining medium of truth because it can "speak" for suffering (*Ästhetische Theorie* 27). The idea that art can speak where words alone

fail is one Adorno more specifically addresses in an essay on music and its relationship to language: "noch Ausdruckslosigkeit wird in Musik zum Ausdruck" ("Fragment" 141). In this brief but important formulation, Adorno is addressing music's inherent extra-linguistic quality and claiming that it is within this extra-linguistic medium that that which is inexpressible in one medium finds its expression in another.

Understanding the novels at hand as semi-autobiographical texts that process trauma through lament can, in part, help to illuminate the complex narrative modalities employed by the authors. In attempting to externalize their inner suffering in literary form, the disparity between language and what it can depict is made manifest. In both texts, the voices of the author-narrator call into question the ability of their storytelling to represent reality. In the translation of these texts to film, the filmmakers had to make strategic, aesthetic choices in deciding how to retain (or not) the unique modes of narration from the texts. Fascinatingly, in both film adaptations, the protagonists are conspicuously silent. Instead of voicing their trauma, they mourn silently. In the next sections, I will argue that both Warnecke and Beyer turn to music to enact layers of lament. Their aesthetic choices draw attention to music's ability to point to the limits of language to express trauma and suffering.

(Musical) Lament for an Author: Lothar Warnecke's *Unser kurzes Leben*

Lothar Warnecke's *Unser kurzes Leben* was produced in 1981, seven years after the posthumous publication of Reimann's unfinished novel. The film purports to be "nach Motiven" of the over 600-page long text, and, at just under two hours long, leaves out large swaths of the story. Along with a major plot reduction, the film also differs greatly on the formal and thematic levels. For example, Andrea Rinke argues that the film departs from the novel in its vastly

different narrative structure and its singular narrative perspective (302). Muriel Cormican argues that the figure of Franziska—a radically headstrong female protagonist in the novel—is tempered in terms of gender in Warnecke's adaptation, resulting in what Cormican deems an ambivalent sexism in the film. Perhaps it is due to this stark departure from Reimann's influential and beloved novel that the film adaptation has garnered little scholarly attention and the reviews tend to be lukewarm at best.[44]

Here, I will suggest that a reconsideration of Warnecke's film with an emphasis on film music results in a more satisfying understanding of the translation from novel to film. In this section, I argue that the film music in *Unser kurzes Leben* features a deployment of a multi-voiced musical theme that parallels Reimann's complex, multi-voiced narration in the novel. This is significant for many reasons. In the novel, the multi-voiced narration is central to creation of the highly nuanced picture of Franziska for the reader. The reader hears *about* Franziska in the third-person narration, hears *from* Franziska in the first-person narration, and gains insights into the author's perspective from the voice of the author-narrator. This combination of multiple voices and modalities creates the reader's deep identification with Franziska and, indirectly, with the author Reimann herself. In the film, the multi-voiced musical theme as narrative voice creates a deeper and richer understanding of the (often silent) filmic Franziska. The musical theme features a dialogue between different musical "voices," which, while not a one-to-one translation, reflects the multiple voices with which Franziska speaks in the novel. The film also allows the narrative perspective to shift to other characters through its use of mediated music, which, as discussed in Chapter One, provides glimpses into a character's subjective thoughts and

[44] For example, a review in *Variety* claimed: "… the story can't carry its own weight and becomes boring in the end due to stereotyped acting and wooden dialogue" (Holl 20).

emotions. This parallels a technique in the novel in which third-person narration gives voice to people other than Franziska and contributes to the complex style of Reimann's novel.

Furthermore, I will argue that the film is trying to do something different than the novel and that this becomes most apparent by an examination of the film's music. While the semi-autobiographical novel tells the story about the fictional Franziska Linkerhand, the film implicitly shifts focus to the late author, Brigitte Reimann, embodied in the figure of Franziska. Through a unique utilization of the main musical theme, the film reproduces the novel's tone of mourning and characterizes the film as a lament on the short life of the famous GDR author. This not only accounts for the change in title from novel to film but elevates the importance of certain autobiographical elements of Reimann's life in the narrative. By investigating the film's multivalent use of music, I will show how the film music provides unique links between novel and film and how it is essential for a full understanding of the film's narrative perspective and overall message.

The opening sequence of the film takes place at a construction site where Franziska finds herself among a group of architectural students. Despite her small stature in comparison to the other (mostly male) students, Franziska proves herself to be a star student, singled out by the revered professor as someone with talent and promise. The soundtrack in this sequence is comprised only of the dialogue and diegetic sounds of a construction site. On the musical level, it is silent. After this opening sequence, the camera cuts to a close shot of Franziska sitting at her desk while she works on an architectural blueprint. After putting down her pencil, Franziska looks up from her sketch to stare directly at the camera. Cormican explains the significance of Franziska's gaze:

> Her 'look back' is a challenge, both in terms of form and content. Although she does not speak, she addresses viewers directly with her gaze, smirking slightly in a way that suggests she is about to surprise them. Her professor has just praised her and told her that he can identify an architect's talent by three lines drawn on a page. Ironically, right before Franziska stops and stares into the camera, she draws two lines, prepares to draw a third, and then decides against it. (171)

Not only does this show Franziska's resistance to categorization, this is the only time where she acknowledges the presence of the camera—a brief but powerful moment of self-reflexivity. Furthermore, this is the first time music is heard in the film. As Franziska stares at the camera, a buzzing synthesizer line cuts prominently into the sonic landscape. The combination of intense gaze and buzzing music signals that there is more happening here than meets the eye. I will argue that these visual and aural elements create the parameters for the reflexive voice of the author-narrator from the novel. Here, early in the story, an author-narrator is making her presence known. Franziska's intense stare then functions to tie her figure to Brigitte Reimann, to whom the voice of the author-narrator belongs, and to the music that begins to play at this precise moment.

Music's importance for the figure of Franziska is soon confirmed in the sequence that follows. During the entire four-minute-long sequence, the film's main musical theme plays prominently while Franziska herself remains conspicuously silent. The instrumentation is striking—an ensemble of flute, clarinet, oboe, and harp. Each instrument plays a solo passage separated by moments of silence with intermittent intrusions of the voice of the synthesizer. After holding the camera's gaze, Franziska gets up and goes out into the city in hopes of meeting up with her husband, Wolfgang. As she waits for him outside his workplace, one of his

colleagues informs her that “ihr Mann ist längst weg, junge Frau.” Franziska answers with a silent stare and then moves on to the local bar, thinking she might find him there. Again, she is disappointed as one of the workers tells her: “Wissen Sie denn nicht, dass Ihr Mann bei uns Lokalverbot hat?” Franziska leaves in silence and walks down to a riverbank where she finally finds Wolfgang drunk and laid out in a pile of lumber. She bends down to his level, and then, seeing her, he chuckles and with a dismissive gesture, belittlingly calls her “Frau Diplom Architektin.” As Wolfgang stumbles to get up, he grabs Franziska and tries to kiss her. She shoves him off and he responds with a swift slap to her face, hard enough to draw blood. The two opening scenes of the film—the construction site and the search for Wolfgang—juxtapose Franziska’s opposing, gendered realities. In the public sphere, she is seen as confident and competent, the GDR’s ideal emancipated woman. In the private sphere, she lives a fraught and even dangerous domestic reality. The tension between ideal and reality on the level of gender is a recurring theme in both novel and film and serves to intensify the trauma of this scene. In what follows, I will show how the music in this sequence speaks for Franziska and how it is used to externalize her internal working through of trauma which is so prominently featured in the novel.

In the opening sequence of Reimann’s text, Franziska is anything but silent. As indicated above, the beginning paragraphs contain Franziska’s lament addressed to her lover, Ben. Franziska speaks in the manner of an *Ich-Erzähler*, the voice of a more mature Franziska looking back on the past. This melancholic lament is followed by an abrupt temporal shift to Franziska’s childhood, to the end of World War II on the traumatic day the Soviets invaded. From here, the novel jumps back and forth between temporal levels, sometimes even jumping forward to parts of the story that foreshadow events to come. These temporal shifts are accompanied by shifts in the narrative voice, from first- to third-person narration, and punctuated by cuts into the diegesis

by the reflexive voice of the omniscient author-narrator. The continual shifting in time, place, and voice of the opening chapters lends them a considerable sense of instability and fragmentation.

While the film does not incorporate the multiple storylines from the novel, it does capture this unstable and fragmented narrative tone by the skillful deployment of the multi-voiced music. The musical theme which is described above will repeat throughout the rest of the film. This first iteration establishes the centrality of the theme and points to Franziska's fraught internal realities in the novel that are not thematized on the visual or verbal levels of the film. The complexity of the instrumentation reflects the complexity of the opening portion of the novel and establishes the film's musical multi-voiced mode of narration. The musical theme that switches back and forth between instruments functions analogously to the shifting of narrative voices in the novel. Each distinct musical "voice" embodies the different tones in which the literary Franziska speaks as she explores her own identity, creating a kind of internal dialogue like that in the novel. Furthermore, the loud buzzing of the synthesizer that cuts in and out of the soundtrack mirrors the intrusive voice of the author-narrator that troubles Franziska's storytelling in the novel. The prominence of this musical mode of self-exploration in the film juxtaposes considerably with Franziska's verbal silence. Here, the music is in effect speaking for her as she experiences and mourns the domestic trauma on screen and points to the lamenting and working through of trauma that happens on multiple levels in the novel. This aesthetic choice allows Warnecke to avoid the complex translation of multi-voiced narration to filmic dialogue and furthermore avoids the externalization of verbal lament, instead pointing to it with the music.

Franziska's silence in pivotal moments in the narrative is a theme that runs throughout the film. Instead of dialogue, music on the mediated level is used to grant access to Franziska's

subjective point of view and creatively links film to novel in moments of considerable emotional and psychological intensity. One such example occurs during Neustadt's spring ball when Franziska and Trojanowicz, the "Ben" in the novel, dance for the first time.[45] Franziska has come to the ball with her work colleagues to enjoy the town's festivities. It is a light-hearted affair until she sees Trojanowicz. In the novel, when the two lovers dance for the first time, the scene is depicted from Franziska's perspective. As Trojanowicz pulls her close, the third-person narrator grants access to Franziska's internal reality, tracing her thoughts that flutter to and fro in this intoxicating moment:

> Er legte den Arm um ihren Rücken und zog sie zu sich herüber, und sie kam, sie ging ihm entgegen, den halben Schritt, den weiten Weg, der irgendwo im Dämmerungsland der Kindheit begann, vielleicht in der Gasse zwischen Hecken aus Teufelszwirn, und als sie sich trafen, lehnte sie die Stirn an seine Brust, ahnungslos, daß sie in diesem Augenblick schon die Rollen für sich und für ihn wählte … obgleich sie sich kaum von der Stelle bewegen konnten, war ihr schwindlig, als ob sie sich sehr schnell und mit geschlossenen Augen im Kreis gedreht hätte, o du mein Neckartal, um den Punkt im Kies des Schulhofes, den nachher die schwärzliche, wie mit dem Zirkel geschlagene Spur der Mädchenschuhe umlief. (355)

As Franziska dances close with her soon-to-be lover, her thoughts transport her back to childhood with images of school yards, gravel, and little girl shoes—perhaps signaling something from her childhood yet unresolved. Furthermore, the narrator's invocation of "O du mein Neckartal"—a song from Franziska's childhood—in a moment wrought with psychological and emotional significance is noteworthy. This is the moment in which her love story with

[45] In the novel, "Ben" is an idealized version of Trojanowicz—a combination of different male figures in Franziska's life and her own projection of the ideal lover.

Trojanowicz—with Ben—begins. Without directly describing the meaning of this pivotal moment for Franziska, the narrator reaches to memory and music to point to its significance.

In the translation to screen, the music and image work in tandem to align the viewer with Franziska's perspective paralleling the perspective in the novel. When Trojanowicz approaches Franziska to ask her to dance, the sonic construction of the scene shifts. Up until this point, a live band has been playing background music. When Franziska and Trojanowicz begin to dance, the camera cuts to a tight close up of Franziska, and the band's song swells in volume and switches to a waltz-like piece played in 6/8 with heavy reverb. The camera then cuts to Trojanowicz; however, the angle is from below from Franziska's perspective as she gazes up toward him. The intimate camera angles and the use of mediated music situate the viewer as Franziska in this sequence, experiencing things from her perspective. However, as is the case in the film's opening sequence, Franziska is silent. During their dance, she does not speak but instead the music "speaks" for her. The associations of childhood from the novel are translated by the instrumentation of the song playing as they dance—electric guitar and drums keeping a steady beat while a flute prominently plays the melody. The flute flutters along, creating a lighthearted atmosphere, and then it repeats the melody up an octave—the high register lending a child-like tone to the music. This is also reminiscent of the flute music in *Der geteilte Himmel* and, I would argue, functions similarly, signaling a certain youthfulness and instability. The music here creates a unique link to the novel, externalizing "O du mein Neckartal," which "sounds" in Franziska's thoughts, to the sounds of the flute. Again, music here points to the internal workings of the literary Franziska and allows the filmic Franziska to remain silent.

Another notable instance of mediated music shifts the subjectivity away from Franziska to Trojanowicz, paralleling a shift in perspective in the novel. After the night at the ball,

Franziska and Trojanowicz's love affair begins. In the film, the bulk of their love story is depicted in scenes in the country—a setting markedly different than the film's other urban and industrial scenes. The two lovers traipse around the countryside on a motorcycle and speak in philosophical terms about love and life. During one such outing, Franziska departs from their normal topic of conversation to discuss her work at the architectural office. She has convinced her boss to allow the architects to have a contest to see who can develop the best model of a new downtown for Neustadt. As Franziska describes her design, kneeling down in the dirt using rocks and twigs to recreate her model, the perspective shifts to Trojanowicz's. Cormican argues that:

> … the shot-reverse shot emphasizes [Trojanowicz's] perspective on Franziska. She is already somewhat infantilized because she is standing in the sand, stripped down to a white slip, waving her arms excitedly as she talks in a fast-paced chatter, and she appears to be engaging in play while he works on the motorbike … Thus, when the camera shifts from a slight upward tilt in the shot of Trojanowicz watching Franziska to a downward tilt in the reverse shot of what he sees, the infantilization is heightened. Furthermore, as the camera zooms in on her upper body—gesticulating arms and grimacing face—her voice is drowned out and replaced by somber piano music, making her solely the object of his erotic gaze. (175)

The music that Cormican describes is the main musical theme played on the piano which has been playing in the background all along. At this moment, the music increases in volume to drown out Franziska's voice along with all other diegetic sounds. The musical transgression of sonic boundaries here and the doubling of sensory perspective—both the visual and aural perspective belong to Trojanowicz—signals its mediated status, this time aligned with Trojanowicz.

These love scenes in the countryside differ from all other scenes in the film in setting, tone, and content. Furthermore, the instrumentation of the film's main musical theme in these sequences is noteworthy. Instead of the multi-voiced instrumentation of the iterations before, the theme here is played on a solo piano. Although the notes and rhythms are the same, the mood and tone differ considerably. The gentle voice of the piano and the significantly slowed tempo create a reflective and romantic atmosphere. This more lyrical iteration of the theme has direct ties to a conversation between Franziska and Trojanowicz out in the countryside. Down by a river nearing sunset, Franziska waxes philosophical: "Ich will nur sagen, vielleicht lebst du anders, wenn du weißt du hast nicht alle Zeit der Welt. Und wagst Dauer, weil du selbst nicht von Dauer bist. Chopin starb mit 39 Jahren. Ein Leben das sich gelohnt hat." Trojanowicz: "Und ohne die paar Dutzend Préludes hat sich's nicht gelohnt? Du gehst davon aus, dass jede menschliche Existenz eine Rechtfertigung bedarf, womöglich durch schöpferische Leistung." Franziska: "Ja, nur da sein, das ist soviel und sowenig wie eine Grottenolm-Existenz."

For a GDR audience, this scene would have great significance, as they would know that Chopin's biography parallels that of Brigitte Reimann's (they both died at 39). While Chopin's "schöpferische Leistung" was his music—his prelude and etudes—Reimann's was her literary texts—her crowning achievement the novel, *Franziska Linkerhand*. The uncanny aspect of this scene is that it is reproduced almost word for word from the text. Reimann herself thematized Chopin's short life and indirectly compared it with her own. In fact, Chopin and his music play a significant role elsewhere in the novel. Another example occurs later in the story and comes from Trojanowicz's perspective. In an attempt to express how much Franziska means to him, he appeals to music—specifically to Chopin's music—as he cannot find the words to express his feelings:

> [Franziskas] Vertrauen in seine Festigkeit peinigte ihn. "Ich kann mich nicht verständlich machen", sagte er, "weil ich außerstande bin—weil ein Mann außerstande sein sollte, über gewissen Situationen zu reden." … Ich lege eine Schallplatte auf, jeden Abend dieselbe … Chopin, ich höre Chopin, weil ich hoffe, daß Sie jetzt, zur selben Zeit—die egoistische Hoffnung, Sie schlafen nicht. (505-06)

Trojanowicz cannot use words to express his love and deep affection for Franziska. Instead, he turns to music to commune with her. Chopin's music connects the two lovers and steps in for the unspoken words.

In the translation to film, the prominence of Chopin and his music is intensified through the film music. When the main musical theme is played on the piano, it imitates the tone of Chopin's etudes and preludes. Understanding music in this way changes the reading of the scene where Trojanowicz watches Franziska as she explains her architectural project. Instead of understanding his gaze to be infantilizing and erotic, the music—Chopinesque music—links the filmic Trojanowicz with the literary one, stepping in for him when words fail to express his love for Franziska. Furthermore, if Franziska is embodying Brigitte Reimann in the film, I would suggest that her white, lacy clothing is less, as Cormican puts it, "virginal and bridal" (173) but rather angelic and saintly—the emphasis on her femininity less for sexual purposes than spiritual ones. The prelude-like music combined with Trojanowicz's gaze invokes the tone of an elegy for the loss of the young, talented GDR author.

This piano theme plays a central role in the film, playing in each one of the love scenes, but also playing at the beginning and end of the film as a kind of narrative framing. As described above, the opening sequence of the film features the main musical theme played by multiple instrumental voices. What I left out, however, is that the final iteration of the musical line is

played on the piano as Franziska walks away from her abusive husband and as the title of the film appears on screen. The switch from the unsettled multi-voiced instrumentation to the more lyrical, Chopinesque piano voice as the title *Unser kurzes Leben* appears underscores the significance of this music for the change in title. The novel's singular title—*Franziska Linkerhand*—is broadened by the use of the first-person plural *unser*. If the film's narrative voice is thematized in the music, the speaker of "our short life" could be Franziska speaking in the reflexive voice of the author-narrator, referring not only to herself, but to Reimann, Chopin, and the viewer as well. The link between Reimann, Franziska, and Chopin is further confirmed in one of Reimann's diary entries from 1970:

> Ich höre Chopin. Eine wunderbare Wiederentdeckung. Gestern den ganzen Abend die Etüden und Préludes. Enthusiastisches Entzücken und tiefe Niedergeschlagenheit. Oder hab ich mich zu sehr in meine Franziska versetzt? Ich habe den Chopin wieder hervorgesucht, weil ich seine Musik für den Kapitelschluß brauche, an dem ich schon lange herumarbeite, immerzu unterbrochen durch Leute, Liebe und dergleichen. Aber ich bin ja immer noch und trotz zehn Jahren Altersunterschied in der Lage der Franziska. (*Die geliebte* 328)

The diary entry provides context for the importance placed on Chopin in the novel and for its connection to Reimann herself. The author equates her need and desire to listen to Chopin's music with a deep identification with the character of Franziska. Understanding the music this way, the film performs a kind of mourning, a lament for the short life of Brigitte Reimann. Through the piano theme, the film becomes a medial externalization of the novel's literary lament from a silent language (words on a page) to an auditory language through the music.

At the end of the film, Franziska's model city places first in the design competition at her architectural office. Thrilled with this news, she celebrates with her colleagues. However, this euphoria is short-lived, for she soon finds out that her plans for a new downtown will not and cannot be realized. After hearing the devastating news, the filmic account ends with Franziska leaving work, walking purposefully through a cemetery, accompanied by the Chopinesque music—the image and sound working together to lament the "short life" of Reimann, the beloved GDR author.

The Music of Suffering: Frank Beyer's *Jakob der Lügner*

On the face of it, Jurek Becker's *Jakob der Lügner* and Frank Beyer's same-titled film exhibit far fewer differences than *Franziska Linkerhand* and *Unser kurzes Leben*. Despite its fidelity to the source text, scholars and critics have found Beyer's adaptation less than satisfying in particular in its retention (or lack thereof) of the unique narrative voice from the novel (Bjornstad; Corkhill; O'Doherty). However, what most of these estimations fail to account for is the music. While the film's musical soundtrack is generally silent, I will demonstrate how Beyer's sparse use of music has dramatic impact on our understanding of the film. As we will see, the film's use of music as narrative voice translates the unique reflexive modality of the novel to the filmic genre.

The original screenplay for *Jakob der Lügner* was written by Jurek Becker in 1965, the same year as East Germany's 11th Plenary. As discussed in Chapter One, the results of this infamous Plenary were a tightening of regulations on DEFA and the ousting of renowned film director, Frank Beyer, the intended director of Becker's screenplay. The combination of Beyer's removal with concerns about the plot's failure in adhering to the GDR's signature Holocaust

aesthetic of glorified anti-fascist resistance resulted in the film's ultimate rejection. However, unwilling to abandon his story, Becker transformed the screenplay into a tragicomic novel, which was published in 1968. In the wake of the novel's international success, the easing of restrictions on DEFA, and Beyer's return to the film industry, Beyer's same-titled film was released in 1974, almost ten years after the original screenplay.

Jakob der Lügner went through many aesthetic and thematic changes that have been the source of much scholarly inquiry. As discussed above, scholars and critics agree that what makes Becker's source text unique is its use of humor, its challenge to the dominant GDR norms of Holocaust representation, and its unique narrative voice. In its medial translation, Beyer's film has been criticized for failing to retain the novel's tone of resistance to literary norms in large part due to its failure to preserve the novel's multi-voiced narration. Alan Corkhill, for example, purports that Becker's biggest challenge was how to incorporate the first-person survivor narrator into the film and argues that Becker dispenses with it completely (100). If one takes only the filmic images and dialogue into account, it may seem that the film has, indeed, lost its unique aesthetic. However, what most analyses of this film fail to consider is the soundtrack. The only exception to this is Paul O'Doherty's article, "Fiddler in the Ghetto," in which he argues that the main difference between Becker's novel and Beyer's film is related to the theme of resistance. He claims that the novel features organized acts of resistance by Jews in the ghetto (albeit few) and thereby challenges GDR norms of Holocaust and Jewish representation. The film, on the other hand, removes all such resistance in an attempt to make the narrative more conformist to GDR standards of representation. O'Doherty attempts to prove this claim in part by examining the film's main musical theme, which he argues is a reworking of the main fiddle theme from Norman Jewison's film musical, *Fiddler on the Roof* (1971). He argues that "[j]ust three years

after the success in the GDR of *Fiddler on the Roof*, [*Jakob der Lügner*] is using this element in a quite transparent attempt to establish an association in the mind of the GDR viewer with the passivity of the Jews in the musical, thus eliminating any suggestion of resistance" (314). What O'Doherty misses, however, is the film's use of music to translate the reflexive tone from the novel. I will argue that the narrative voice is translated to the filmic medium by the recurring solo fiddle motif. The motif thematizes the novel's multi-voiced narration by calling attention to itself by sounding at strategic points in the otherwise conspicuously silent soundtrack. In this way, the music functions as Halverson's "orchestra director," directing and guiding the viewer's progress through the film, drawing attention to particular narrative themes and motifs.

The first time the viewer hears music is at the very beginning of the film during the opening credits. The musical motif is played on a solo fiddle with two noticeably distinct voices. The fiddle vacillates between legato bowing and pizzicato plucks of the strings. The voices are very fragmented, in that they start and stop unexpectedly and have a great deal of silent space in between them. The music is paired with static images of the empty ghetto. Each image is split down the center—the camera's view shows a juxtaposition between light and shadow, interior and exterior. The dual nature of the music and the image reflects the doubled "I" of the narrative voice in the novel. This sequence sets the (aural) tone for the film and introduces the viewer to the main musical theme that will return repeatedly throughout the film.

The novel commences with the voice of the highly subjective intradiegetic narrator telling about the significance of trees in his life.[46] The narrator then switches his attention to Jakob, transitioning to recounting his unlikely encounter with the ghetto authorities in the tone of an omniscient narrator. One evening, a Nazi guard falsely accuses Jakob of being out on the

[46] The tree motif is one that does not appear in the film but continually resurfaces in the novel.

street after curfew and demands that he go to the Nazi headquarters to ask for his "gerechte Bestrafung." While Jakob is in the station, he overhears a news report on the radio saying that the Russians are advancing just 20 kilometers outside of Bezanika; a town not far from the ghetto. As it is illegal for ghetto inmates to own a radio, this is the first news Jakob has heard in weeks, maybe months, and its happy contents fill him with hope. After a lengthy exposition of this account, the narrator switches registers to bring attention to the constructed nature of this story:

> Wir wollen jetzt ein bißchen schwätzen. Wir wollen ein bißchen schwätzen, wie es sich für eine ordentliche Geschichte gehört, laßt mir die kleine Freude, ohne ein Schwätzchen ist alles so elend traurig. Ein paar Worte nur über fragwürdige Erinnerungen, ein paar Worte über das flinke Leben, wir wollen einen schnellen Kuchen backen mit bescheidenen Zutaten, nur ein Stückchen davon essen und den Teller wieder zur Seite schieben, bevor uns der Appetit auf anderes genommen ist. (24)

The narrator not only switches narrative levels, in effect ripping the reader out of Jakob's story back to the narrator's mediated level, but, in this testimonial space, brings attention to the unreliability of memories and equates the process of storytelling and story hearing to that of baking and consuming a cake. A story is made up of individual ingredients that, once mixed together, make a palatable story, but one that cannot be digested all at once. With this analogy, he hints at the precarious relationship of truth and memory and in doing so, justifies his mode of storytelling.

The film's use of music in the opening sequence mimics the tone established in the novel. As the survivor narrator continually draws the reader's attention back to the constructed nature of storytelling, so too does the music draw attention to itself as a composed musical line. The music

is not background music that causes the viewer to suspend disbelief and succumb to a curated picture presented by the film, but rather is fragmentary and disjointed. The musical line does not function as Claudia Gorbman's "unheard melody," but rather functions to cause the viewer to pause and take note of its presence.

It is also pertinent to mention here that the film's soundtrack is very silent, a style alluded to in a *Newsweek* review which states: "One of the few films to come to the U.S. from East Germany, it is a movie of *quiet power* (emphasis mine), deep integrity and shattering irony" (Kroll 108). Moreover, the beginning of the film functions like a silent film with the combination of musical preamble and three short intertitles: "Die Geschichte von Jakob dem Lügner hat sich niemals so zugetragen. Ganz bestimmt nicht. Vielleicht hat sie sich aber doch so zugetragen."[47] *Jakob der Lügner*'s silent film aesthetic is also noted by O'Doherty. However, he finds the film's nod toward the silent era to be incomplete and unconvincing:

> Intertitles were used almost entirely in the era of silent film, as a technique which enabled viewers to understand incidents, settings, and sequences of events which were not immediately obvious without sound. If the point was to make us aware that the story was not to be regarded as definitive, then it would surely have been necessary to continue with this pattern, or perhaps with a voice-over which might have reminded us of the uncertainty surrounding the events being portrayed. (315)

O'Doherty's discomfort with the intertitles' ability to convincingly signal the uncertainty of the filmic events can be assuaged by understanding music as narrative voice that guides and shapes the film's structure. The musical interjections emulate the prominence of the first-person

[47] Figge and Ward understand the intertitles as a weak attempt to integrate the survivor narrator into the film: "While the film does open with brief intertitles in which the spectator is warned to question whether or not the story of Jakob is true, absent the self-questioning narrator of the novel this thread is not woven throughout the fabric of the film" (93).

narrative voice that cuts into the novel to problematize its authenticity and to lament the difficulties in recounting a traumatic past. Furthermore, by employing aural means of expression, Becker's film avoids the verbal externalization of the inner core of lament that marks the story about Jakob and further points to the difficulties in speaking about the Holocaust.

Another important use of music occurs when Jakob mentions his contraband radio for the first time. The day after Jakob narrowly escapes the Nazi headquarters, he is shown at the railway station schlepping heavy boxes with his friend and fellow ghetto inmate, Mischa. The entire day Mischa has been eyeing a boxcar that he heard was full of potatoes. Not having eaten a proper meal in some time, he contemplates sneaking over to the car to steal some potatoes even though it could cost him his life. Distressed at the thought, Jakob tries to convince Mischa that a few potatoes are not worth it. Seemingly unphased at the thought of dying, Mischa continues to eye the boxcar, hatching a plan to reach it unnoticed. Jakob realizes he will need something big to divert Mischa and tells him the news that the Russians are closing in on Bezanika. This causes Mischa to pause, but ultimately does not convince, as it is a well-known fact that no one goes into Nazi headquarters and comes out alive. In a final attempt to convince him, Jakob exclaims, "Ich sag dir die Wahrheit. Ich hab ein Radio."

In the novel, this scene is described in great detail by the narrator in third person and in what at first seems an omniscient tone. However, through a clever combination of third-person narration, direct quotation, and free indirect discourse, the reader has access to Jakob's subjective thoughts. Jakob to Mischa:

> "Die Russen sind zwanzig Kilometer vor Bezanika!" … "Das ist nett von dir, Jakob." Jakob trifft fast der Schlag. Da überwindet man sich, mißachtet alle Regeln der Vorsicht und alle Vorbehalte, die ja nicht aus der Luft gegriffen sind, da macht man einen

> blauäugigen jungen Idioten zum Auserwählten, und was tut die Rotznase? Sie glaubt einem nicht. Und du kannst nicht einfach weggehen, du kannst ihn nicht stehenlassen in seiner Blödheit, ihm sagen, daß ihn der Teufel holen soll, und einfach weggehen. (30)

As the news has not convinced Mischa to abandon his suicidal mission, Jakob struggles with what to do next and exclaims out of desperation: "Ich habe ein Radio!" After the utterance of Jakob's first lie, the survivor narrator breaks into the diegesis in the tone of lament to bemoan Jakob's position in the ghetto. "Mischa ist es so egal, was das heißt, ein Radio im Ghetto. Sollen es tausend Paragraphen bei Todesstrafe verbieten, sollen sie, ist das jetzt noch wichtig, wo plötzlich morgen auch noch ein Tag ist? 'Ach Jakob . . .'" (33). This "*Ach Jakob*" comes from the survivor narrator to remind the reader of Jakob's ultimate fate, and this lamenting phrase will punctuate the rest of the recounting of this event.

The translation of this pivotal scene to the screen results in a considerably less detailed and intricate depiction of the events than might be expected. With no voiceover narrator to grant access to Jakob's tortured thoughts, the scene seems to lack the interiority present in the novel. However, when Jakob finally speaks aloud the lie about the radio, music cuts prominently into the diegesis. The music is the same fiddle motif we heard at the beginning of the film that paralleled the voice of the literary narrator, and its placement here is noteworthy. Up until now, the musical soundtrack has been silent in this scene. The entrance of the fiddle is sudden and signals that the viewer should take note, calling attention to itself as it emerges from the silence. The general silence of the filmic account, combined with the prominent use of the musical motif, points to the tone of lament in the novel. The fiddle functions as a musical sigh that punctuates the scene just as the first-person narrator's "*Ach Jakob*" punctuates his storytelling. In this way, the music sonically laments Jakob's well-intentioned lie that will serve as the catalyst for his

future fate.

The next time we hear music occurs shortly after this musical lament when Jakob is shown walking alone through the silent ghetto, lost in thought. All of a sudden, the camera cuts quickly from the ghetto street to a scene from Jakob's earlier life. The lighting is softer, and the image is accompanied by the solo fiddle heard at the beginning of the film. Flashbacks are shown sporadically throughout the film and loosely trace a narrative about a lost love from Jakob's past. Christian Jäger notes that flashbacks play a more important role in the film than in the novel, arguing that it fulfills "die Funktion psychologischer Grundierung, aber zeig[en] auch die Armut und Not mit Vergleichungen" (319). While it is true that these flashbacks provide the viewer a glimpse into Jakob's internal thought life, they tend to arise devoid of context and without explanation. What links these decontextualized memories, however, is the musical motif of the solo fiddle that marks the temporal relationships and creates cohesion to an otherwise unexplained storyline. The manner in which the fiddle plays is also noteworthy, as it contrasts with all other instances of the fiddle theme in the film. Rather than being fragmented, the music played here is legato with heavy vibrato and very reverberant, as if it is being played in a different mode or register.

In the novel, memories of life before the ghetto are told by the survivor narrator. However, just as the fiddle "speaks" in a different mode during the flashbacks, the narrator, too, speaks in a new and noteworthy way. For example, part way through the novel, Jakob is walking through the ghetto and reflecting on his former life. Here, the narrator gives the reader access to Jakob's internal musings by narrating his thoughts, switching fluidly from telling about Jakob in the third person to, in a sense, speaking in Jakob's voice as signaled by the use of the second person:

> Jakob geht mit seinen zwei Stunden spazieren, es ruht sich nicht nur aus in engen Zimmern und bei ans Herz gewachsenen Kindern, der Hang zum Schlendern ist ihm noch geblieben, trotz Schweinwerfer und Revier. Schlendern in einem Städtchen, aus dem du dein Leben lang nie weiter weggekommen bist als eine Woche, die Sonne scheint dir freundlich auf den Weg, so freundlich wie auch die Erinnerungen sind, um derenwillen du doch bloß dein Haus verlassen hast und zu denen dir jede zweite Straße eine Brücke baut, man weiß es bereits. (185-86)

This use of "du" in this passage has a dual function. On the one hand, it blurs the lines between the narrator's and Jakob's perspectives, in effect, blurring the lines between fact and fiction. This technique lends authenticity to a part of the story that could be called into question, as Jakob would be the only one who could accurately recount his thoughts. On the other hand, the addressee of the narrator's "du" is ambiguous—is it the reader or Jakob? In this way, the reader's identification with Jakob and his subjective experience in this section is intensified. In the film, the legato mode and the addition of vibrato to the "voice" of the fiddle in the flashback reflect the altered register in which the literary narrator speaks in these scenes. Here, the music mirrors the tone of the narrative voice in the novel in that the passionate and reverberant music works to intensify the viewer's emotional identification with Jakob in this scene.

The next scene in this analysis features a particularly striking use of music to blur the boundaries between Jakob's voice and the voice of the survivor narrator. The scene is when the reader/viewer is first introduced to the character of Lina—a young orphan girl whom Jakob has been hiding in his home in the ghetto. As Lina must be hidden from the Nazis, she spends her days in Jakob's attic, daydreaming about far-away lands and fairy tale princes and princesses. When Lina has developed a fever, Jakob comes to check on her and bring her some food. While

the two talk about Jakob's day at work, a doctor arrives to examine the sick girl. At this point in the novel, Jakob gets lost in thought thinking about his desire to adopt Lina and to teach her about reality: "Ich werde ihr sagen, daß jetzt Schluß ist mit dem ewigen Märchenerzählen, nicht immer bloß Prinzen und Hexen und Zauberer und Räuber, die Wirklichkeit sieht ganz anders aus, du bist alt genug, das hier ist ein A" (82). The use of the first-person here is noteworthy. Although it is characteristic of the survivor narrator to continually remind the reader that his version of the story is fallible, here, the narrator provides access to Jakob's subjective thoughts in a way that hints at authenticity. The narrator even uses the first-person pronoun *ich*, blurring the boundaries between his and Jakob's perspective with interior monologue.

The filmic account of this scene is very similar; some of the dialogue from the novel is even reproduced word for word in the film. The novel's unique blurring of perspectival boundaries seems at first to be missing in the film but turning an ear to the soundtrack reveals Jakob's interiority through a skillful use of music. This pivotal moment in the film parallels an episode in the novel that comes directly after Jakob's musings about Lina. Interrupting this moment of interiority, Professor Kirschbaum teases with Lina as he holds his stethoscope to her heart:

> "Nanu, was ist denn das? Da drin pfeift doch etwas?" Lina sieht amüsiert zu Jakob, und der macht weiter, er hat nicht gemerkt, wie er angefangen hat, aber jetzt macht er weiter, er wird doch Kirschbaum den mageren Scherz nicht verderben, und Lina lacht über den dummen Professor, der gar nicht begreift, daß das Pfeifen nicht aus ihrer Brust kommt, sondern von Onkel Jakob. (82-83)

Here, it is as if Jakob's whistling is an unconscious phenomenon, its source completely unbeknownst to him. The *Pfeifen* in the novel is reproduced on screen by Jakob who lightly

whistles while he waves teasingly at Lina. The tune Jakob whistles is the fiddle theme. This is a notable choice as this musical theme has, up until this point, been purely non-diegetic and, as I have argued, has represented narrative voice. When Jakob whistles this tune, it parallels the literary narrator's use of *ich* in the passage above. It is as if the narrator who speaks for and through Jakob in the novel is (aurally) embodied in the musical theme in the film. He makes his presence known by the fiddle theme's crossing of musical boundaries from non- to diegetic music—violating the story/discourse distinction. In this way, the voice of the author-narrator speaks in and through Jakob, signaling the constructed nature of the story and causing the viewer to wonder who exactly controls the narrative.

Along with marking this perspectival shift, the music also works together with the image to intensify the viewer's alignment with Lina. This mirrors a narrative strategy from the novel that Grant Henley has noted: "The constant narrative tension between fact and fiction causes the reader to try and decide between fact and fiction. The fictional aspect of the story invites the reader on the one hand to empathise with the story's figures. … the reader response is even encoded in the text in the behavior of the orphan Lina in the story" (29). Throughout the narrative, Lina struggles with the tension between fantasy and reality—struggling whether or not to believe if Jakob's radio is real and whether or not the fairytales she hears are true. The viewer's first encounter with Lina follows directly after a shot of a castle in the distance accompanied by the fiddle motif. There is then a quick cut to Lina peering out of the attic window as the camera slowly zooms in to a close-up of her face—the view revealing that the fairytale-like castle is shown from her perspective. The shot-counter-shot also functions to position the viewer as Lina, this type of shot occurring a number of times throughout the film. In this scene in the film, the viewer's identification with Lina is not only signaled by the camera's

perspective, but by the musical theme. It plays when the viewer first sees Lina peering out the window, and again when Uncle Jakob whistles the tune the doctor "hears" through his stethoscope. Both instances are ones in which Lina is differentiating reality from fantasy. Is the castle in the distance the one in her fairytales? Is Uncle Jakob making that noise or is it really her heartbeat? The viewer, positioned as the child Lina, is signaled by the music that s/he, too, should wonder about reality, the music pointing to something unsure. Perhaps the viewer should wonder whether what is being told to them is true. Here, the music draws attention to the constructed nature of the narrative and functions analogously to the voice of the first-person survivor narrator in the novel.

I have thus far demonstrated that the music in the film is used to thematize complexity in narrative voice, to blur perspectival boundaries, point to the constructed nature of the story, and align the viewer with the figure of Lina. The final scene in this analysis is where all of these usages converge and where music most clearly functions as lament by sounding when language has reached its limit. Lina has caught wind that Jakob owns a radio and desperately wants to see it for herself. After pestering him about it for days, Lina finally convinces Jakob to allow her to listen to his radio. Jakob takes her down to the cellar where he claims he has been hiding his radio. Hiding behind a wall, he imitates an interview with Winston Churchill, tells a fairytale, and even plays music on the pretend radio, which, as we will see, is of particular import. As Jakob imitates the music, he shuts his eyes and loses himself in the music making. In the novel, Jakob's made-up melody is described in notable detail:

> Die Melodie ist ungewiß, Jakob sagt, eine improvisierte Tonfolge, durchsetzt mit diversen bekannten Themen, aber ohne jede Gesetzmäßigkeit, feststeht nur, es handelt sich um einen Marsch. … Jakob verliert, wie es heißt, alle Hemmungen, der einzige

> Zwang, dem er sich unterwirft, er hat trotz der Eile eine gewisse Regel im Ohr, damals vom Vater streng beachtet, und zwar, Vokale sind sparsam zu verwenden, nach Möglichkeit vollständig zu vermeiden. *Weil Instrumente sich nur in Mitlauten äußern, genau genommen nur in Tönen, die sich zur Not mit Konsonanten beschreiben lassen, ihnen entfernt ähnlich sind, aber nicht gleich.* (italics mine) Also kommt ihm kein simples Täterä über die Lippen und kein Lalila, es gilt, Laute zu formulieren, die sich in keinem Alphabet befinden, der Keller dröhnt von Niegehörtem. (168).

In the narrator's description of musical imitation, there are parallels to Scholem's language of suffering and its externalization in lament. In Jakob's imitation of musical instruments, only an approximation of their sounds and tones can be produced, and, to account for this, he reaches to a new alphabet—a new language of expression. This, too, is the case for the expression of suffering. As Scholem argues, any extroversion of inner suffering in the language of lament is a partial expression—a mere "ruin" of inner realities. In order to externalize suffering, as Adorno argues, only an extra-linguistic medium is suitable. Here, Jakob reaches to music to "speak" for his suffering, thus pointing to the limits of verbal language.

The music in the filmic account of this scene is of utmost importance just as it is in the novel. As Jakob begins to play his pretend melody, buzzing his lips together as if he were playing a trombone, music from another sonic space enters into the mix. This music is unlike any that has come before in the film. Instead of the expected fiddle, a full orchestra plays a lighthearted melody. When Jakob closes his eyes and loses himself in the music, the camera cuts to one of his flashbacks. The viewer sees Jakob happily dancing to the sounds of the orchestra with the beautiful woman from his other memories. The camera then cuts back to Lina, who sneaks over to peek around the corner and spies Jakob with his eyes closed consumed in music

making. In this instance, she learns what the viewer has known all along: the radio is fake. However, rather than being disappointed, she sits back down and with a slight grin on her face, lovingly stares back toward Jakob, content to hear his music. The stark juxtaposition of Jakob's life now and his life before the ghetto exemplifies his current suffering. In this scene, the film music functions to transcend Jakob's reality in the ghetto and sonically laments the unspeakable events of the Holocaust.

Epilogue

(Musical) Afterlives

For each character in this study, exploring their own identity in the context of a collectivist society has been of utmost importance. In order to synthesize their (often) conflicting realities, they must come to terms with how their own subjectivity can (or cannot) exist in society. Music's fundamental role in creating subjectivity in the translation from novel to film (or vice versa) points to its ability to tell stories in unique and subtle ways. Without having looked to the music in each one of the films in this study, we would have missed out on important aspects of the narrative that change our understanding of each film and consequently their corresponding text. By focusing attention on the function of music as narrative voice, this study has opened space for new questions about the limits and forms of expression in DEFA cinema specifically and narrative cinema more broadly. Just taking one step away from an East German context demonstrates the broader implications of this study. Let us now turn a critical eye and ear to the afterlives of some of these DEFA films, exploring what music does in other cinematic contexts.

In 1999, Peter Kassovitz directed Hollywood's take on Jakob's experiences in the ghetto in the film featuring well-known actor Robin Williams, called *Jakob the Liar*. Many scholars have criticized Kassovitz's film, as the plot departs significantly from Becker's novel in its addition of organized Jewish resistance. This is seen most obviously in the inclusion of a planned Jewish uprising and the martyrdom of Jakob, which turns him into a heroic Jewish resistance figure. Pól Ó Dochartaigh explains this departure from the plot as conforming to a specific American approach to the Holocaust that glorifies "the cult of Jewish resistance" (457). Therefore, the addition of Jewish resistance turns Jakob's story into a quasi-American one.

However, there are other ways in which Jakob's story becomes an American one, and nowhere is this clearer than in the film's use of music.

The musical theme in Kassovitz's version first plays at the very beginning of the film and features a specifically American variation of klezmer music. Traditional Jewish klezmer is played on the strings, hammered dulcimer, flute, and accordion. Around the turn of the 20th century, klezmer was heavily influenced by American jazz, especially among Jewish-American immigrants. This mix of jazz and klezmer has since become the most well-known variation of klezmer music. The jazzy influence led to the introduction of clarinet, trumpet, and snare drum to the typical orchestration of a klezmer band. The musical theme in Kassovitz's film is played on a perfect blend of traditional and American-influenced klezmer instrumentation—clarinet, accordion, and violin. This American-klezmer sound colors the entire film as music dominates the soundtrack in contrast to the relative silence of the East German film. Kassovitz's music designates the story as part Jewish and part American.

Furthermore, jazz music as a thematic element plays a prominent role in Kassovitz's film. In this version of Jakob's story, he indulges in his lying and storytelling, embellishing on his lies much more than in either the East German novel or DEFA film.[48] At one point, Jakob is telling a group of men the latest news he "heard" from his radio and begins to tell about the Americans who had just joined the war. According to Jakob, the Americans would tend to come in on big tanks, upon which jazz bands would play to help cheer up and entertain the troops. He even specifies the instrumentation of his made-up band—a clarinetist and three female jazz singers. At one point, Jakob even tells the orphan Lina about the Americans and their jazz music. Then at the very end of the film, the musical story comes full circle.

[48] This is in part due to Robin Williams' well-known screen persona—working to further Americanize Jakob's story.

Just as in the East German version, the ending of the film shows the ghetto inmates on a train being deported to the concentration camps. In the American version, Jakob's voiceover narration explains that they were sent from the ghetto to the camps and never seen again. Then he hesitates and says, "but maybe it wasn't like that at all..." Just as Jakob says this, the viewer hears accordion and harmonica music slowly fading in from the background. The Soviets have come to liberate the ghetto, just as in the alternate ending in Becker's novel, but Kassovitz takes it one step further.[49] Lina peers out of the train at the approaching tanks and sees two men playing accordion and harmonica in the distance. She shuts her eyes tight and, as she does, the music morphs from Russian march music to American jazz. When she opens her eyes, the Soviet troops have been transformed into the American band from Jakob's fantasies. It is just as Jakob had described, a band accompanying a clarinet player and three female jazz singers. The film ends as the band plays and Lina watches wide-eyed from the train. As has become clear, the film's use of music turns Jakob's story into a quasi-American one. Through fantasies of an American jazz band, Jakob gives hope to the hopeless ghetto inmates. It is not the Russians who save them, but American troops and the delightful sounds of a jazz band.

Kassovitz's *Jakob the Liar* is an example of a DEFA film's "afterlife." A mere preliminary look at the role of music in the film proves that music is just as important (arguably even more) in shaping the narrative structure and for creating the message in the American version than it was for the East German film. If we turn to the other films in this study, we will see that the same holds true for their (musical) afterlives. *Die Legende von Paul und Paula*, for example, has a kind of afterlife in the film *Sonnenallee* (1999) by Leander Haußmann.

[49] The end of Becker's novel features two endings: the "real" ending in which Jakob and his fellow Jewish inmates are deported from the ghetto and sent to a concentration camp and the imaginary ending in which Jakob is killed trying to escape just before the Soviets come to liberate the ghetto.

Sonnenallee looks back with nostalgia at the GDR, in particular at the youth culture, and in doing so attempts to come to terms with a past that has been lost. Throughout the film, covert and overt references are made to culturally significant figures, films, and music of the former GDR. Perhaps the most obvious reference is to Carow's *Die Legende von Paul und Paula*. Paul Cooke explains:

> A central moment of such ironic revisitation comes in the film's evocation of the 1973 DEFA youth film *Die Legende von Paul und Paula*. In this film's climax Paul takes an axe to his lover Paula's door in order to break it down and to be with her. Although made three decades later, *Sonnenallee* is set in the same period as *Paul und Paula*. In the climactic moment in the Micha/Miriam romance plot line, Micha runs to his would-be lover's house to the growling music of the Puhdys' hit from the earlier film, 'Geh' zu ihr und laß deinen Drachen steigen'. On the stairs of her building he then bumps into Paul from the DEFA film (played by Winfried Glatzeder) who is even wearing the same frilly shirt he has on in *Paul und Paula*. (164-65)

Noteworthy here is the film's sonic thematization of *Paul und Paula*. This sequence represents the second time in the film that the Puhdys' "Geh zu ihr" is played. As Berghahn has argued, the prominence of the song "Geh zu ihr" in the most iconic scene in *Die Legende von Paul und Paula* (aboard the boat in Paula's fantasy) is in large part what contributed to the film's cult status (*Hollywood* 200). The multiple iterations of this song in *Sonnenallee* are not only an overt reference to Carow's film but help to create the overall musicality of the film. Marianne Wellershoff's review of Haußmann's film in *Der Spiegel*, for example, is entitled "Musik der Freiheit," pointing to music's significant role in characterizing the film. This musical reception parallels the way in which music marked the reception of *Die Legende von Paul und Paula*. The

films have even more parallels in that *Sonnenallee*—like *Die Legende von Paul und Paula*—was adapted to a novel shortly after the film's release. What is the music doing in *Sonnenallee*? Is it merely a musical reference to a cult film from the lost days of the GDR or is there more to it? Does the music help to create the subjectivity of Mischa, the film's main character? Does the music tell more than the filmic images and dialogue alone?

Let us shift our focus from screen to stage to examine the afterlife of *Der geteilte Himmel*—a stage adaptation by Tilmann Köhler. The play premiered at the Staatsschauspiel Dresden in 2013. The play's 5:47 long YouTube video trailer begins with a woman—the equivalent of a filmic voiceover narrator—philosophizing about life: "Was wäre denn das richtige Leben im Richtigen gewählt? Wäre ich unter diesen anderen Verhältnissen ein anderer Mensch geworden? Besser? Klüger? Ohne Schuld? Nicht immer sind die Tatsachen die Gefühlen gegenüber im Recht." Directly following this brief monologue, the curtains open and a group of men and women surround Rita asking her: "Bist du glücklich, Kind?" Rita looks distantly into the audience and repeats, "glücklich?" Immediately, the group begins to raucously dance around and sing "Von den Bergen rauscht ein Wasser." Rita joins in singing with the group and then the voice of Tilmann Köhler begins to talk about the adaptation project. Why start the trailer—the introduction to the play—with the folk song from the scene at the bar? What is it about this scene that stands out? In stark contrast to both the East German novel and film, women's voices (including Rita's) have joined in the song. What is music telling us here? How has Rita's story changed across temporal and medial boundaries?

Brigitte Reimann's *Franziska Linkerhand,* too, has an "afterlife" in an opera entitled *Linkerhand* by Andrea Heuser and Moritz Eggert that premiered in 2009. A description of this musical reworking on the website *Wise Music Classical* reads: "Instead of retelling the plot of

the novel, Andrea Heuser and Moritz Eggert have placed the inner landscape of Franziska Linkerhand at the focal point of the opera. In dense musical images comprised of elementary inner and outer stations in the development of the protagonist, the opera more or less makes a sound-world out of the poetic substrate of Reimann's novel." What is it that makes the intricate psychological contours of Franziska's story have resonances for a musical translation? How does music in this context add to an understanding of the multi-voiced narration in the text? Many questions arise from even a brief examination of these various afterlives. What is it that gives these East German narratives their staying power outside of the context in which they were written/produced—a context that has completely disappeared? What lessons are left to be gleaned from these stories? Furthermore, the importance of music in each of the afterlives is striking. What about music is helpful in understanding stories that thematize the East German past? Does music do something that dialogue, image, or gesture cannot?

In this study, I focused tightly on adaptations in part because of the richness of the comparative structure and in part to help focus my attention on narratological concerns. Looking forward, I wonder what broadening my lens by removing the layer of adaptation will reveal about music's function in cinema. Do music and sound continue to have narratological functions without the explicit link to a literary text? What new things can music and sound do outside the constraints of adaptation? By asking questions such as these, film music will be propelled further into larger discussions in film and music studies, combating the long-held assumption that "film music is not a serious genre worthy of exploration and thoughtful criticism" (Provenzano 79). This study has proven quite the opposite and has revealed music's essential role in shaping how we "hear" and understand narrative film.

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