

## **Band 3: Kulturelle Identität: Konstruktionen und Krisen**

*Siegfried J. Schmidt*

### **Über die Fabrikationen von Identität**

*Summary:*

Identity is intrinsically connected to consciousness, self-consciousness and the I. It works as the selection mechanism which orients self-description and the description of others whereby both descriptions have to be accepted by others. This orientation is intertwined with emotions and moral evaluations. Identity has to be fabricated as well as staged which requires the application of modes of narration and presentation available in a specific culture. The fabrication as well as the staging of identity happens in socially defined situations and discourses which bear on memory and reminding as well as on the media available in a society.

*Joseph Jurt*

### **Zur Konstruktion von Nation**

*Summary:*

Research concerning the concept of „nation“ has regained importance since the downfall of the Soviet Empire. A nation is characterised by its often violent beginnings as well as by the political participation of its citizens. In order for a nation to become sovereign, national identity had to be established. In part, a new cultural awareness was to contribute to this. The antique Greco-Roman model demanded by the elite was opposed to archaic cultures of Northern Europe considered to be based on the people. Whereas Germany mainly based its national identity on culture, the French national identity reposed on political structures. Nevertheless, culture became a very important part of the French national identity while the State played a central role in Prussia.

*Eva Kimminich*

### **„Lost Elements“ im „MikroKosmos“**

#### **Identitätsbildungsstrategien in der Vorstadt- und Hip-Hop-Kultur**

*Summary:*

The hip hop movement is a complex and dynamic phenomenon. Being a transcultural system of communication and symbols, hip hop is much more than a fashionable trend. It is a strategy of survival in a physical as well as a mental sense based on the foundations of postmodern existence: at the mental coordinating points of fabrication and staging of identity. Hip hop culture is a culture of dispute; it performs a constantly changing confrontation of characteristics, individual as well as collective ones, local as well as global ones; it debates differences and takes positions. It penetrates cultural codes, destroys and reconstructs its modules. Thereby the borders between individual and collective, between societies and cultures become permeable. This culture thus affects the perception of social reality and so participates in its (re)configuration.

*Susanne Omran*

### **„Assimilation“**

#### **Zur Physio-Logik kultureller Differenz nach 1800**

*Summary:*

The study thematizes a tradition for interpreting German-Jewish history in existence since 1800 and centering on the concept of ‚assimilation‘. ‚Assimilation‘ shows itself to be a key category of interculturality whose systematic historical analysis can cast light on a decisive aspect of the earlier history of contemporary formations of cultural identity and the associated appropriation and exclusion of what is ‚different‘, ‚alien‘. The concept of ‚assimilation‘ was based on a specifically modern cultural logic of attempts to make uniform and to exclude. This entailed a physio-logic employed in the 19th century bringing together insights from the new science of life with notions of the social community as a unitary organism in connection with the problem of ‚Jewish assimilation‘.

*Kien Nghi Ha*

### **„Hybride Bastarde“**

## **Identitätskonstruktion in kolonial-rassistischen Wissenschaftskontexten**

### *Summary:*

Starting with the observation that the discussion of the colonial history of hybridity in the German reception of Postcolonial Studies is underrepresented, this article discusses how hybridity is constructed in the context of colonial-racist sciences. Far from being only a phenomena of postmodern transcultural era, hybridity as a concept of transgression leads us to the beginning of modern sciences. European masterminds started the far reaching project of inventing the idea of „racial mix“ by establishing the category „race“ as essential part of human subject. Colonial sciences – spanning from famous works of western Enlightenment to Eugenics and Nazi-ideology in the 20<sup>th</sup> century – focus obsessively on the „bastard“ as a pathological figure which is constructed as inferior, sterile and dangerous. These bio-racist discourses have after-effects and are still influential.

*Arnold Groh*

## **Identitätswandel**

### **Globalisierung und kulturelle Induktionen**

#### *Summary:*

Globalisation implies a change of identity among the individuals within the affected societies. As a result of dominance, there is a bias of cultural elements being transferred, so that the industrialised culture has a strong impact on other cultures. The elements transferred are being used for the reconstruction of personal identities. Cultural elements concerning the visual design of the human body are of major relevance for semiotic self-definition. Destabilising effects of cultural change are analysed, chances for intervention are discussed.

*Richard Shusterman*

## **Multikulturalismus und Lebenskunst**

#### *Summary:*

After clarifying some of the important yet different meanings and issues of multiculturalism (in various national, social, political, and cultural contexts), this paper concentrates on the question of how multicultural understanding should be integrated into the project of self understanding, when philosophy is conceived and practiced as a critical, meliorative art of living. This approach to multiculturalism avoids both essentialist universalism and the extreme politics of difference (which has its own hidden essentialism) by urging that the self-challenging exploration of the culture of others is crucial also for the understanding of one's self. The paper then shows how the process of exploring the self through efforts to comprehend the other operates not only through contrast but also through recognition and integrative participation of the cultural other in oneself. The advantages but also the difficulties of this integrative process are assessed.

*Michael Einfalt*

## **Emanzipation von der Kolonialmacht**

### **Zur Herausbildung des ‚roman maghrébin d'expression française‘ in den fünfziger Jahren**

*Summary:* The formation of the independence movement in the Maghreb was accompanied by a movement of native Maghrebinian literature written in French. The main focus of the Maghrebinian novel written in French is cultural identity. Initially, cultural heritage was seen as a means of maintaining the culture's own identity against that of the colonisers. However, the colonisers' culture proved to be more persistent than assumed. Thus, the model of administrative independence has been superimposed by an emancipation movement which aims to access universal cultural values without renouncing native traditions. The most important writers have combined this quest with a purely literary one through the innovation of a new form of the novel. The Maghrebinian novel contains both elements, it testifies to the emancipation of Maghrebinian literature and simultaneously it belongs to the literary field of France. The first phase of this process has been analysed using the early novels of M. Mammeri, M. Dib, A. Memmi, D. Chraïbi and K. Yacine as a basis.

*Chantal Chawaf*

## **Den Menschen schreiben**

### **Ein Essai über Humanität, Identität und Sprache**

