A Life Between
Reflections of
Immigrant Culture in
Modern German Cinema

By Katrina Ingraham
What is national cinema?

- Size, influence, and output subject to fluctuation
- Social, political, cultural, artistic role
- Social reflection
- National narrative
German National Cinema

- Weimar cinema, 1919-1933
  \(( Metropolis, Fritz Lang 1927)\)

- Third Reich cinema, 1933-1945
  \(( Jud Süss, Veit Harlan 1940)\)

- Postwar cinema, 1945-1961
  \(( The Murderers Are Among Us, Wolfgang Staudte 1946)\)
German National Cinema cont.

- East and West cinema, 1961-1990
  (The Legend of Paul and Paula, Heiner Carow 1973; The Marriage of Maria Braun, Rainer Werner Fassbinder 1979)
- New German Cinema, 1962-
- Post-unification cinema, 1990-
  (The Promise, Margarethe von Trotta 1994; Goodbye Lenin, Wolfgang Becker 2003)
- Emergence of minority cinema
The Gastarbeiter Program

- Began in 1955
- Response to German economic miracle and labor shortage
- ‘Guest workers’ expected to return home after a few years
- Recruitment ended in 1973
Immigration and Integration
1973-2009

- Germany a “non-immigration nation”
- No integration program until 1979
- Parallel world, poorly integrated
What has been the cinematic response?

- Emergence of minority cinema/ Turkish-German cinema
- *Head-On*, Fatih Akin 2004