

SELF-DISCOVERY, DIVISIONS AND BOUNDARIES IN UWE TIMM'S *HEIßER*
SOMMER

by

AMANDA MARY JORGENSON

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Alexander Mathäs, Chair of the Examining Committee

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Committee in Charge: Dr. Alexander Mathäs, Chair

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Set in the turbulence of 1968, Uwe Timm's novel, *Heißer Sommer*, focuses on two themes: self-discovery and the exploration of boundaries. The protagonist in Timm's novel is Ullrich, a university student who embodies the unrest of his time. Timm intertwines Ullrich's inner private sphere with the outer political sphere, which allows him to understand himself through the frame of his political activism. Moreover, Ullrich is used as an instrument by Timm to critique and shed an ironical light on the glamorization of the West German student movement. Timm illuminates several political (as well as personal) contradictions and criticisms through his protagonist's exposure to the revolutionary movement.

CURRICULUM VITAE

NAME OF AUTHOR: Amanda Mary Jorgenson

PLACE OF BIRTH: Geneva, Switzerland

DATE OF BIRTH: August 6, 1984

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene, OR

DEGREES AWARDED:

Master of Arts, German, 2010, University of Oregon

Bachelor of Arts, German, 2007, University of Oregon

AREAS OF SPECIAL INTEREST:

Modern and Existential German Literature

1960s West German Literature

PROFESSIONAL EXPERIENCE:

Graduate Teaching Fellow, Department of German and Scandinavian, University of Oregon, Eugene, OR, 2008-2010

Research Assistant, Department of German and Scandinavian, University of Oregon, Eugene, OR, 2009

Bilingual Call Center Intake Specialist, EthicsPoint, Portland, OR, 2007-2008

GRANTS, AWARDS AND HONORS:

Roger Nicholls Graduate Student Award, University of Oregon, 2009

Graduate School Research Award, Self-Discovery, Divisions and Boundaries in
Uwe Timm's *Heißer Sommer*, University of Oregon, 2010

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CHAPTER I

INTRODUCTION: ANLEITUNG FÜR DEMONSTRANTEN¹

The West German student movement of the 1960s plays a significant role in many of Uwe Timm's novels, specifically seen in his novel *Heißer Sommer*, written in 1974, only 6 years after the pinnacle of the student movement. While the trajectory of *Heißer Sommer* follows the course of political actions tackled by the student movement, the nucleus of the narrative is focused on so much more than the recounting of the turbulent 60s or an attempt at glamorizing the revolution. In fact, the motifs of self-discovery and the overcoming of personal boundaries seem to take precedent in this novel, as demonstrated clearly through Timm's protagonist, Ullrich Krause, a disoriented university student. Timm's portrayal (or manipulation) of Ullrich's disorientation in life, as well as within himself, follows the ebbs and flows of the student movement, to serve as a guide to self-realization, together with casting an ironical perspective on the historical events which took place between 67-69.

This paper will begin with a historical backdrop to the years that "rocked the world". This section will focus primarily on the events, which caused the revolutionary movement to catch fire in West Germany, as well as around the globe. Following this initial chapter, I will explore the different fragments (or factions), areas of interest and

¹ Timm, Uwe. *Heißer Sommer*. Köln: Verlag Kiepenheuer & Witsch, 1974. Future references to this source will be cited parenthetically in the text. 203.

conflict found within the student movement in comparison to the textual parallels found within *Heißer Sommer*. This section will give the reader some perspective as to how and why the student movement ultimately collapsed and what this means for Ullrich Krause's development. Lastly, I will thoroughly examine Uwe Timm's novel, specifically Ullrich's development and quest for self-discovery through and with the student movement. Timm's intertwining of private and political developments should not be ignored, as much of Ullrich's personal growth is influenced by his participation in (and eventually his disenchantment with) the student movement. I will show how Ullrich's experiences through the protests of 1968 allow him to see within himself, but moreover, and how Timm uses Ullrich as an instrument (by Timm) to critique and shed an ironical light on the glamorization of the West German student movement. Timm illuminates several political (as well as personal) contradictions and criticisms through his protagonist's exposure to the revolutionary movement in *Heißer Sommer*, many of which are represented in the upcoming chapters.

In the words of another influential writer of the 1960s and 1970s who used similar motifs, George Harrison:

We were talking about the space between us all
And the people who hide themselves behind a wall of illusion
never glimpse the truth
Then it's far too late then they pass away
We were talking about the love we all could share
When we find it to try our best to hold it there

With our love, with our love
 We could save the world, if they only knew
 Try to realize it's all within yourself no one else can make you change
 And to see you're really only very small
 And life flows on within you and without you
 We were talking about the love that's gone so cold
 And the people who gain the world and lose their soul
 When you've seen beyond yourself then you may find, peace of mind is waiting there
 And the time will come when you see we're all one
 And life flows on within you and without you

George Harrison, *Within You Without You*

Harrison's lyrics in *Within You Without You* are befitting, as they illustrate the dialectic of "inside and outside," which is not only exceptionally present in "soul-less" capitalistic society² throughout the 1960's (and onward toward present day), but also in Ullrich's persistent struggle for identity. As I will discuss in further detail in upcoming sections, Ullrich's identity struggle originates on many planes, as he is incapable of fitting in with several social groups (family, school, the student movement, etc.) despite his best

² The soul-less-ness within capitalistic society is clearly critiqued by Harrison's lyrics, particularly seen in the following lyric, "And the people who gain the world and lose their soul". This precise lyric shows the extent of what humans would give up for unbridled consumption and wealth: their souls. The song in its entirety is an evident demonstration of the issues caused by a soul-less, capitalist society: illusion and lovelessness within society. Most cannot see the effects capitalism has on the individual (illusion) and due to our desire for material, our "love grows cold" as we work for solely for capital and forget the pleasures of life.

attempts. Ullrich's conflict also arises from his inability to acknowledge unrest within himself or his undesired knowledge of himself. Harrison's lyrics seem to function as a description of Ullrich's journey toward a united inner and outer sphere of identity. As a divided entity Ullrich's troubles seem to perpetuate, perhaps as one he would find his dream then his journey would become much easier.

It has been said that Harrison's lyrics reflect, "beliefs in transcendentalism well-suited to an emerging counterculture suffering from disillusionment with modern Western principles".³ This disillusionment seen in Harrison's lyrics, lead many individuals in the emerging younger generation to have more of a "leftist-political leaning", specifically addressed in the upcoming chapter, as numerous believed West Germany, after the fall of the Third Reich, had become a consumer society eerily similar to the former Nazi state. Because a veil was drawn over the past, the younger generation (Ullrich included) was lost when it came to their identities, thus seemingly living in a "false reality". While Harrison's lyrics illustrate and denote an unbalance between inner, personal spheres and outer spheres, influenced by the "false reality", they also indicate a sense of compassion and hope.⁴ Ullrich, too, has a sense of compassion and hope, seen only at the end of *Heißer Sommer* as a result of self-

³ Gilmore, Mikal. *Stories Done: Writings on the 1960s and Its Discontents*. New York, N.Y.: Simon & Schuster, Inc., 1993. 152.

⁴ Gilmore, 152.

discovery. As Harrison sings, “When you’ve seen beyond yourself then you may find, peace of mind is waiting there”, from which Ullrich’s hope may stem. Ullrich attempts to break through his alienation in order to discover who he is once he is able to see “beyond himself” Ullrich will gain “peace of mind” or a place in society. As quoted in *Heißer Sommer*, Marcuse states, “Es gibt ein realisierbares Glück für alle: Eine befriedete Welt, eine Welt ohne Ausbeutung und Unterdrückung” (174). Ullrich knows, in Harrison’s (and also Jesus’) terminology, that he does not want to “gain the world but lose his soul”. But is he relegated to a life of false personal and societal illusions? Using pieces of Harrison’s lyrics, we now examine in greater detail the various dimensions of Ullrich’s revolution.

CHAPTER II

A BACKDROP TO THE TURBULENT 60s

Revolution ist ein langer, komplizierter Prozess, wo der Mensch anders werden muss.
–Rudi Dutschke

Uwe Timm sets his tale in the turbulence of 1968—a year which saw unrest from Prague to San Francisco. Because much of the unrest occurred in university settings, as illustrated in *Heißer Sommer*, the documentation available on this particular year may surpass that of years leading up to the student protests. Some wrote poems and set them to music. Others discussed, debated and distributed their copious thoughts. Participants chronicled events. Psychologists and sociologists sought to identify the forces shaping what often seemed to be chaos. Meanwhile, much was said and written in critique of the so-called “student movement”. For example, the West German politician and future chancellor Helmut Schmidt, in referring to the prominence of the word “vision” in much of the movement’s discourse, said in the late 1960s that those with a vision should go see a doctor.⁵ In the United States then Vice President Spiro Agnew spoke of “nattering nabobs of negativity”.⁶ But what was different about the West German student movement when juxtaposed with the diverse revolutions around the globe? What was the

⁵ “Schmidt, Helmut.” *New World Encyclopedia Online*. Web. 25 April 2010.
http://www.newworldencyclopedia.org/entry/Helmut_Schmidt

⁶ “Ten Years.” *Life Magazine* Dec. 1979: 35-54. Print.

initial spark that ignited the fire of revolutionary action, which led to a larger explosion of political fervor?

The National Socialistic past of Germany deeply plagued not only the “Vätergeneration”, which had (most likely) served in the German army during World War II, but also their children, the first true post-war and post-fascist generation⁷, the generation of the 1960s. The inclination of the “Vätergeneration” to repress the events of their past led to the determination of the younger generations to bring the Nazi past into public discourse. However, the continued concealment of the German nation’s history caused the 60s generation to question the events further and grow restless when said questions were not answered. As consequence to this concealment, much literature was published during this time in order to disseminate information about Germany’s past in hopes of answering the questions asked by the younger generations. It also served as a type of critique on the “Nazi Spectre”. For example, authors such as Ingeborg Bachmann and Peter Schneider used their works as a way to condemn the wrong doings of the “Vätergeneration”, as well as to expose the immoral behavior often found within war. Schneider writes in *Rebellion und Wahn: Mein '68*, “Dem Schweigen der Eltern über den Krieg entsprach die früh erlernte Diskretion der Kinder” and, “Der Wahrheit am nächsten kommt wohl der Befund, daß wir, die Schüler [...], über die ‘dunklen Jahre’ wenig wußten und auch nicht viel darüber wissen wollten [...] der Auschwitzprozeß in

⁷ Leggewie, Claus. “A Laboratory of Postindustrial Society.” 1968: *The World Transformed*. Ed. Carole Fink et al. Cambridge: Cambridge University Press, 1998. 279.

Frankfurt öffnete mir die Augen. Danach war die Welt nicht mehr dieselbe”.⁸ This awakening to the truths of the past, as Schneider demonstrates from his own personal experience, is precisely the feeling of an entire generation. Ingeborg Bachmann’s words from her poem *Früher Mittag*, also create an aura of realization that the past cannot be hidden despite a nation’s best attempts of keeping “das Unsägliche” from the public arena:

Lös ihr die Fessel, führ sie / die Halde herab, leg ihr / die Hand auf das
 Aug, daß sie / kein Schatten versengt! / Wo Deutschlands Erde den
 Himmel schwärzt, sucht die Wolke nach Worten und füllt den Krater mit
 Schweigen, / eh sie der Sommer im schütterten Regen vernimmt. / Das
 Unsägliche geht, leise gesagt, übers Land: / schon ist Mittag.⁹

No longer allowing themselves to be blinded by their parents’ submission, the tension between the generations eventually intensified to the point in which the younger generation broke its ties with their fathers’ in order to find answers for themselves. It has been said that the generational conflicts of this time essentially triggered the revolts, as it allowed them to break their silence and offered a type of illumination, a “new consciousness”.¹⁰ The continuous discovery of Nazis within the government, alongside very little action to remove these persons from government despite their horrendous

⁸ Schneider, Peter. *Rebellion und Wahn: Mein '68*. Köln, Kiepenhauer & Witsch, 2008. 38.

⁹ Bachmann, Ingeborg. *Die gestundete Zeit*. Munich: Piper Verlag, 1957.

¹⁰ Leggewie, 293.

deeds, caused the generational gap to become vaster and create an air of greater skepticism toward authority figures. The ability to escape the “lies” of the childhood home marked the beginning of a generational frustration, as well as the desire to ultimately break away from all forms of suppressive authority. The best way to break through the bonds of authority was, of course, by participating in a revolution.¹¹

Timm also plays with the discontent the younger generation has with the “Vätergeneration’s” involvement with the Nazi past in *Heißer Sommer*. Timm exemplifies this through Ullrich’s relationship with his father, who, along with many of Ullrich’s professors, (e.g. the Germanist, Betz, who was “Kapitänleutnant der Reserve bei der Kriegsmarine”¹²) served time in World War II. At the very end of the first part of *Heißer Sommer*, the reader observes this generational contention when Ullrich brings Christa, a desired lover, home to his parents. From the very first sentence of chapter 12, we see Ullrich’s father as a figure of “authority” and an upholder of “moral standards”: “Sein Vater sagte: Hallo, und dann: Du mußt zum Friseur” (103). Ullrich’s father’s authority does not stop there, “Er übt Druck auf seine Söhne aus, indem er über Geldnöte klagt und sich immer wieder mit Nachdruck nach dem Abschluss des Studiums erkundigt”.¹³ This use of authority causes both Ullrich and his brother, Manfred, to become alienated from their father; however, this seems to be the classical perception of the “Vätergeneration” during the 1960s. In addition, Ullrich’s father claims to be an

¹¹ Leggewie, 293.

¹² Timm, 69.

¹³ Weisz, Sabine. *Die 68-Revolution im Werk von Uwe Timm*. Marburg: Tectum Verlag, 2009. 56.

upholder of moral standards, as shown when he criticizes Christa's dress, considering it too short to be decent, "Nett, das Mädchen, sagte er, [...] aber das Fähnchen, das sie anhatte – etwas kurz" (113). This comes as contradictory to his otherwise "immoral" behavior, as Ullrich once observed his father come on to a prostitute (109).

Moreover, during Ullrich and Christa's visit, Ullrich's father waxes nostalgic about his years in the military, in which he seems to make himself out to be a hero without reflecting on the repercussions or feeling shameful about the war. This occurs on more than one occasion throughout the book; the second time being in part two:

Sein Vater habe gesagt, damals habe man noch Weihnachten feiern können oder so ähnlich. [Ullrich] habe ihn daraufhin gefragt, wann das gewesen sei. Unvergeßlich, habe sein Vater gesagt und dabei zum Weihnachtsbaum hinübergesehen, unvergeßlich sei ihm die letzte Kriegsweihnacht geblieben, vierundvierzig, damals. Da hab ich ihn angeschrien. Ich hab gesagt, er solle doch nach Vietnam fahren, da hätte er seine Kriegsweihnacht. (172)

Instead of having a discussion about these issues of conflict (Ullrich's studies, Ullrich's father's time in the war, etc.) they continuously butt heads despite Ullrich's mother's best attempts to avoid these uncomfortable situations by changing the subject or refusing to allow discussion on controversial subject (which can also be seen as a type of attempt at sweeping the past under the rug). For example, as Ullrich and his father are discussing his transfer to the university in Hamburg,

Ullrichs Vater wollte wissen, warum Ullrich nach Hamburg gehe, jetzt unmittelbar vor dem Examen, das koste doch nur Zeit, und Zeit sei schließlich Geld. Ullrich sagte: In Hamburg ist es leichter, das Examen. Wieso, fragte sein Vater. Das ist zu umständlich, das jetzt zu erklären [...] Du glaubst wohl, ich versteh das nicht, sagte Ullrichs Vater [...] Und jetzt gibt es was zu essen, sagte Ullrichs Mutter. Ihr müßt ja völlig ausgehungert sein, nach dieser langen Reise. (106)

In the long run, Ullrich's father's authoritarianism, as well his moral hypocrisy, lead Ullrich to sever his ties to his family, much like many others within his generation, thus becoming the "fatherless generation".

In 1966, the growing unrest within the younger generation was inspired further by the protests in the United States, as well as the war in Vietnam and the ongoing neo-colonialism of what were increasingly transnational corporations. 1966 marked the first time in which university students fought against the police in the public sphere.¹⁴ As I will also discuss in the upcoming chapter, the repression of the "new" capitalist and consumerist society caused a disturbance within the younger generation, as they found it no different than the repressions of the Third Reich¹⁵ in the sense that the nation had failed to become truly democratic due to the fact Nazis were still present in government. Along with this turbulence, there were very specific "German" events, which caused the

¹⁴ Kurlansky, Mark. *1968: The Year That Rocked the World*. New York: Random House, Inc., 2004. 148.

¹⁵ Kurlansky, 146.

explosion of the student movement in West Germany, for example, the death of a student from Berlin, and coincidentally also a close friend of Uwe Timm's, Benno Ohnesorg.

On June 2, 1967, the Shah of Iran visited then chancellor, Willy Brandt, in Berlin. This visit ignited a demonstration of sizable proportions against the brutal oppression of the Iranian people caused by the Shah's governance, as well as the Shah's adoption of a type of politics, which the United States supported. The demonstrators waiting outside of the Berlin Opera House for the Shah were surprise attacked (after the Shah and Albertz were safely seated inside) by the police officers with a violent fury never seen before.¹⁶ Many students were able to flee the brutality of the police officers, however, many were injured (the records state that 12 were so brutally beaten they had to be hospitalized), and one was shot and killed: Benno Ohnesorg. The Shah-demonstration was one of Ohnesorg's first demonstrations, and he was by no means considered a militant protester. When asked, Karl-Heinz Kurras, who was accountable for the shooting of Ohnesorg, simply stated that his gun had gone off on accident, thus not responsible for Ohnesorg's death. In 2009, the world found out that Karl-Heinz Kurras, then considered a West German plain-clothes policeman, was now known to be an East German Stasi agent.

The anger built around the death of Benno Ohnesorg gave leverage to the student movement throughout West Germany, as the student movement as a whole was able to increase their political radius. Timm also uses this event to mobilize Ullrich beyond his inner limitations and become active within the society outside of him. As theologian Helmut Gollwitzer once stated:

¹⁶ Kurlansky, 148.

Benno Ohnesorg ist durch seinen Tod zu einem Repräsentanten der großen, tiefgreifenden Bewegung geworden, die heute die deutschen Studenten—nicht nur in Berlin – erfaßt hat und die von der älteren Generation und bei den politischen und akademischen Behörden noch kaum begriffen wird. Der 2. Juni 1967 machte mehreres deutlich: Studenten demonstrierten nicht für universitäre, sondern für allgemeinpolitische Belange.¹⁷

Ohnesorg's death quickly became a symbol of martyrdom for the student movement, and caused an upsurge of members entering into the SDS (or the Sozialistischer Deutsche Studentenbund). Many students (many like Ullrich) were so vexed by the German legislature they felt called to demonstrate and revolt through any means possible, as Ohnesorg was a quiet outsider of the demonstration, though was killed regardless. This unnecessary death of a quiet protestor seemed to show the true colors of the state. A wave of political-moral resentment was unleashed over West Germany and the motto quickly became, "Wer dort ein Herz hatte, der fühlte sich nun irgendwie links".¹⁸

One cannot talk about the year 1968 without mentioning the influence of Rudi Dutschke. Dutschke was in many senses the linchpin of the antiauthoritarian movement, leading students out of the universities and onto the streets; believing that the process of change had to start with the universities (and university students), setting in motion the

¹⁷ Frei, Norbert. *1968: Jugendrevolte und globaler Protest*. München: Deutscher Taschenbuch Verlag, 2008. 118.

¹⁸ Frei, 119.

struggle against authoritarian structures, ranging from the fight against old-fashioned university systems to confronting conservative media tycoon Axel Springer for printing disparaging “hate-campaigns” against those participating in the student movement.¹⁹ Dutschke, through use of his incredible oratory skills, was able to organize seemingly successful protests against the Vietnam War in West Berlin and brought the APO (extra-parliamentary opposition) and SDS to new political levels in order to fight against the ideologies of the Grand Coalition of Conservatives and the Social Democrats.²⁰ After joining the SDS in 1965, Dutschke’s enthusiasm for (a utopian) societal change quickly made him the voice of the student movement.

The death of Benno Ohnesorg, as mentioned in the earlier paragraphs of this section, was one of the sparks that ignited the student movement. Instead of reprimanding Kurras for Ohnesorg’s death, Mayor Heinrich Albertz and the Springer press placed the blame on the protesting students, leading to the prohibition of demonstrations.²¹ However, this prohibition did not stop Dutschke and a few hundred other students to organize on the university campus in order to discuss the events that occurred in front of the Berlin Opera House. Dutschke, “argued that the shooting had not been an accident”, and that the “time had come to challenge a system that appeared to

¹⁹ Cornils, Ingo. “‘The Struggle Continues’: Rudi Dutschke’s Long March”. Ed. Gerard J. DeGroot. New York: Longman, 1998. 100.

²⁰ Cornils, 100.

²¹ Cornils, 104.

condone political murder”.²² He championed for a world revolution in order to create a “free society of free individuals”. Under Dutschke’s urging, the SDS marched to the town hall, which proved the SDS “as the only organization capable of dealing with an emergency and focusing the general feeling of outrage”.²³

Dutschke’s revolutionary strategy was based on guerilla tactics along with Herbert Marcuse’s philosophy, the majority of which came from *The One-Dimensional Man*, that described:

[...] the advanced industrial states as an instrument of social control by the technocratic elites against the ‘real’ needs of the people. Representatives of this ‘system of rule’ were thus the enemy, be they the manipulating press, the parliament which now had the necessary two-thirds majority to change the basic law and introduce ‘emergency laws’, or the hawks in government and the army who advocated military adventures under the umbrella of NATO.²⁴

Dutschke’s adoption of “guerilla tactics”, calling for a bloody battle against “imperial” states (such as the United States) in order annihilate the capitalist machine running nearly all of the western societies. The provocation of Dutschke’s employment of these ideals created a fragile line between encouraging political action within the SDS and actualizing

²² Cornils, 104.

²³ Cornils, 104.

²⁴ Cornils, 105.

violence against the state.²⁵ Such controversial tactics seemed to make individual members of the SDS decide how far they would go to fight for the cause.

Dutschke's rise to revolutionary fame caused media interest; more specifically, the Springer press began publishing stories about the "socialist agenda" of the SDS and labeled Dutschke "roter Rädelsführer Rudi" or "Public Enemy Number One".²⁶ The majority of the Springer press publications were considered neo-fascist and hate-mongering reports, which attacked (and misinterpreted) the objectives of the SDS and singled out Dutschke as their militant leader. The fallacies printed in the Springer press' periodicals were often taken for truth by the majority of society, which instilled fear and disgust toward the movement as a whole. *Bild Zeitung* (a Springer press publication) printed headlines calling for action (even violence) against the students. For example, one headline read, "DON'T LEAVE ALL THE DIRTY WORK TO THE COPS!"²⁷ The content of these publications prompted the SDS to single out the Springer press as the representative of the "capitalist system" or as "the pig", which appeared to keep the majority of society "unconscious" to their uninhibited consumption. The inability to reach society due to the media working against the SDS' goals created further societal intolerance and hostility toward the revolutionary movement. Moreover, the inability to spread their message within society caused widespread disenchantment, not only within society, but also in the student movement.

²⁵ Cornils, 106.

²⁶ Cornils, 107.

²⁷ Kurlansky, 154.

The misrepresentations of the SDS and Rudi Dutschke continued in the media, generating more hatred against him. *Der Spiegel* published the following article about Dutschke, no longer characterizing him as a human being, but as taking on aggressive animal behaviors:

The revolution wears a sweater, roughly knitted, with a violent pattern. Coloured stripes over chest and biceps signal the contrariness of the rebel. The sleeves are pushed up in a 'let's do it' manner. The upper body moves back and forth, in time with his speech. His fist, with thumb held up, lies clenched on the table, the lower arms seem to grasp space, as befitting the choreography of a worker's song.²⁸

The media was also guilty of linking Dutschke to Hitler, or as a “reincarnate” of Hitler, as well as to all of “history's monsters”²⁹ in order to make him appear like a monster that society should protect themselves against.

On April 11, 1968, Joseph Bachmann, a twenty-three-year-old out-of-work housepainter, approached Rudi Dutschke and shot him three times: striking him in the chest, in the face, and the third bullet “lodged precariously in his brain”.³⁰ Bachmann, after being taken into custody by the police stated, “I heard of the death of Martin Luther King and since I hate communists I felt I must kill Dutschke”.³¹ It has been reported that

²⁸ ‘Der Lange March’, *Der Spiegel* 51 (1967), p. 52 (translation Cornils).

²⁹ Cornils, 108.

³⁰ Kurlansky, 154.

³¹ Kurlansky, 154.

Bachmann kept a picture of Hitler in his home in Munich and was a devoted reader of *Bild Zeitung*, a publication of the Springer press, and felt inspired by the magazine to execute the “Number One State Enemy”.³² The anger harbored against Axel Springer and Springer press for paving the way to the assassination attempt against Dutschke, led to the “Ostersonntagrevolte”, which led to the “explosion” of the student movement. The demonstrators gathered in several of the Springer press locations in various cities chanting “Springer, murderer!” and “Springer, Nazi”.³³ The demonstration lasted for five days after the shooting and was considered the worst riot since before Hitler came to power. Although Dutschke survived the assassination attempt, he stepped back from the limelight of the student movement. The fire of the student movement began to extinguish after this pivotal event.

This “extinguishing” is also seen in *Heißer Sommer*, however, I would claim that what is being extinguished is Ullrich’s desire to participate in the politics of the student movement. The Ostersonntagrevolte, which Timm meticulously describes, seems to demarcate a type of self-awareness within Ullrich. Timm writes at the very end of the second part, “[Ullrich] wußte, wo der Grund lag, seine Einsamkeit, seine Ziellosigkeit, seine Angst, seine Lügen, seine Gehässigkeit, für sein Aufschneiden, seinen Neid und immer wieder für die Lügen. Das war veränderbar” (220). This revelation of “change” within himself only becomes clear through his political activism, as Ullrich only comes to this recognition moments prior to the police attack on the protestors. After this event,

³² Kurlansky, 155.

³³ Kurlansky, 155.

which I will discuss further in chapter five, Ullrich withdraws himself from the demonstrations of the student movement in hopes of creating (social) change in other ways. Ullrich begins to see the actions of his peers as futile and appears to look at them critically, almost like authoritarian figures.

CHAPTER III
REVOLUTIONARY FACTIONS

Try to realize it's all within yourself, No one else can make you change.
George Harrison

The 'ideas of 1968' do not constitute any coherent (revolutionary or reformist) program for societal change. They encompassed too many goals, and too many of the goals and rationals were too unclear; much of the discussion never moved beyond the stage of obsession and *Traumtänzerei*. The social utopias of a postcapitalist, nonauthoritarian society were always part of actions and campaigns because the 'new human being' and the 'new history' (Rudi Dutschke) could not be crystallized out of refusal and rebellion. The idea was that voluntarist and exemplary actions would bring movement into old and rigid structures. Another reason why a firm program was never set down is that the protest movement [...] did not possess an organized center.³⁴

The "focus" of the factions within the German revolutionary movement of 1968, as the quote above suggests, spanned from the Vietnam War to the oppression by the

³⁴ Leggewie, 289.

shah of Iran to capitalism to local “German issues”.³⁵ These “German issues”, ranging from ongoing Nazism in government as well as “societal repression”, generally rallied more protesters and support than the popular foreign issues. To quote Kurlansky, “One of the central themes of the student movement was that Germany was a repressive society. The implied word was ‘still,’ Germany was still repressive—meaning it had failed to emerge from the Third Reich and become truly democratic”.³⁶ The notion of a repressive society seemed to underlie in the majority of issues of protest (e.g. the university system, colonialism), as well as augment new oppressions (i.e. capitalism) caused by the “new” postwar society.

To further explore the concept of a “repressive” and “oppressive” society, I will turn briefly to one of the most influential writers of the 1960s regarding oppressive, capitalistic societies, Herbert Marcuse. When Marcuse arrived in the United States in the 1930s, he discovered a nation that bore few of the outward signs of fascism—familiar to him from the avowedly fascist state of Italy, Spain and his native Germany—but was oppressive in an insidious way. Exile provided Marcuse and others of the *Frankfurter Schule* the opportunity of observing a set-up, which, in their estimation, required no internal reign or terror in order to keep the populace in line. The newer forms of broadcast media, for example, had not been taken over by a political dictatorship (which Timm indicates through mention of the Spring Press and the Ostersonntagsrevolte); rather,

³⁵ Kurlansky, 146.

³⁶ Kurlansky, 146.

they had been colonized by commercial interests and put into the service of the new “ism” of “consumerism”.

In a consumer society, the attention of the populace is diverted to the accumulation of material, and away from the economic, social and even political structures that continue to manipulate them. By the 1960s, the Federal Republic of Germany had undergone years of “denazification”, although the student movement in that country (as I previously mentioned) would claim that former Nazis still figured in the financial apparatus as well as in the government itself. More significant was the ongoing critique of consumerism, supplied and encouraged by thinkers such as Marcuse, and taken to the streets. West Germany had emerged from World War II rubble to become a consumer society like unto the United States, with the same dynamics of acquiring, conforming and manipulating. Completing a geographical circle, the original homeland of the Frankfurter Schule had now become a focus of its withering critiques on a soul-less post-industrial state.

Our capital, which art in the West, amortized be Thy investments,
Thy profits come, Thy interest rates increase,
In Wall Street as they do in Europe.
Give us this day, our daily turnover.
And extend to us our credits, as we extend them to our creditors,
Lead us not into bankruptcy, but deliver us from the trade unions,
For thine is half the world, the power and the riches,

For the last two hundred years. Mammon.³⁷

The SDS's campaign for an "overdue cultural and political transformation of Western societies [...] symbolized a lasting process of accelerated social change".³⁸ The task of tearing down the current (albeit a considerably new) governmental system of West Germany, as Rudi Dutschke once asserted, was the assignment of both the students and the working class, "Wir haben die Aufgabe den Kapitalismus in der Bundesrepublik zu stürzen und eine Demokratie aufzurichten, die nicht mit der in der DDR identisch ist".³⁹ The dismantling of the "neo-fascist"⁴⁰ capitalistic society would also simultaneously address the antiauthoritarian sentiment of the student movement, which appeared, alongside the battle against soul-less-ness, as a sizable concern for the campaign. As the altered Lord's Prayer above suggests, any conduit of authority was questioned. Even the church was to become a discussion group for the purpose of intensifying political and moral awareness.⁴¹ Opposition and non-conformity to authoritarian and political culture appeared to be the only way the individual could protect themselves from the manipulation of capitalist society. The fight against society was the fight against repression.

³⁷ Revised version of the Lord's Prayer in response to "right-wing" Hamburg pastor, Helmuth Thielicke. Kurlansky, 149.

³⁸ Leggewie, 278.

³⁹ Kraushaar, Wolfgang. *1968: Das Jahr, das alles verändert hat*. München: Piper Verlag, 1998.

⁴⁰ Suri, Jeremi. *The Global Revolutions of 1968*. New York: W.W. Norton & Company, 2007.

⁴¹ Kurlansky, 149.

The real-life fight against the soul-less-ness of capitalism and consumerism is unquestionably portrayed in the SDS's objectives Timm recounts in *Heißer Sommer*. As the later chapters will disclose, Ullrich finds himself perpetually enveloped within the struggle against consumerism and society's capitalistic tendencies. While this struggle against soul-less-ness is portrayed in different lights, a specific occurrence, found in part two of *Heißer Sommer*, is when Ullrich and other members of the SDS are protesting both the Christmastime consumption as well as the Vietnam War,

Jesus von Nazareth macht die Geschäftsherrn fett

Am Tag vor Heiligabend hatten sie mit Schildern und Flugblätter auf der Mönckebergstraße gestanden. Ullrich hatte ein großes Pappschild auf der Brust getragen mit der Aufschrift: *Jesus war ein Leidensmann / Schulden bringt der Weihnachstmann*. Ullrich hatte den Passanten Flugblätter entgegengehalten. Aber die Leute waren ihm mit verbissenen Gesichtern beharrlich aus dem Weg gegangen [...] Sie hatten lange darüber diskutiert, ob man eine Aktion gegen den Konsumterror oder gegen den Bombenterror machen sollte. Conny war für eine Aktion gegen den Konsumterror. Petersen für eine Vietnamaktion. Sie hatten schließlich beides gemacht. Ullrich hatte damals Conny zugestimmt. (163)

This quote does not only illuminate the war against soul-less consumerism (soul-less in consideration to the loss of understanding what Christmas truly represents), but also the war within the student movement itself. Referring back to the beginning of this section, the lack of focus of the movement as a whole ultimately sabotaged the

momentum of revolutionary persuasiveness. The strain between the factions, as Timm depicts in the third part of the book, causes deep rifts between members and objectives of the Movement,

Man müsse gezielt Terror machen. Die Mairevolte in Frankreich. Die Opas der Revolution könnten ja weiter in den Seminaren arbeiten. Jemand verlangte, man müsse in die Betriebe gehen und Basisgruppen gründen. Jemand sagte, nur die Randgruppen dieser Gesellschaft könnten das revolutionäre Subjekt sein, und forderte die Zusammenarbeit mit entlaufenen Fürsorgezöglingen. Jemand sagt, das sei Opportunismus und sprach von den Kategorien des Kapitals. Lister in seiner blauen Elektrikerjacke sagte: Genossen, ganz konkret, die Gewerkschaften. Er wurde niedergeschrieben. Abwiegler. Arbeitverräter. Revisionist. (241)

The factions within the student movement increased considerably due to the change of political ideologies, as well as their methods in getting through to the societal majority. The escalation of fragmentation noticeably decreased the ability to successfully organize further protests, as the factions were now fighting against each other's philosophies and causes. Timm's quote above establishes this notion of ideological differences, specifically seen between the now "old" traditional ways of revolutionary politics (i.e. revolutionary rhetoric and action through reaching out to the social majority) and the "new" antiauthoritarian, stance (i.e. terrorism and violence against the social majority). The adoption of new perspectives, "drehte sich letztlich alles um die Frage der Gewalt. Wo diese nicht prinzipiell verworfen wurde, setzte sich die Eskalation – schon aufgrund

der immanenten Dynamik der Bewegung – fast unausweichlich fort”.⁴² The peace movement, or “anti-war” movement, which had been predominantly American concepts, were slowly becoming passé in leftist circles in the United States, as well as in Germany.⁴³ The use of force and violence began to appear more glamorous.

The desperation of some factions, specifically the RAF (although founded in the 1970), to fight against big business and government, lead toward terrorist tendencies and the use of weapons against the oppressive powers. In an exchange between Ullrich and Ulrike Meinhof, the former would have been informed of his oppression and the extent to which the world around him had been rendered soul-less for the sake of those in power. Recently recorded by a BBC documentary crew, former members of what became the Baader-Meinhof Gang, Horst Mahler and Thorwald Proll, continued to summarize oppression in a Marcusian manner: the oppressed not only find it difficult to focus on their oppressors (because of ongoing consumerist propaganda) but actually identify with the regulatory arm of the state (e.g. police and military) for as long as they assume it to be invincible. Thus: the officials concerned with the security of West Germany never wanted for informants on the Baader-Meinhof Gang—if anything they were deluged with information. But, meanwhile, the radical elements of the movement took it upon themselves to demonstrate the vulnerability of “the pig”. Thus: the firebombing of commercial enterprises and the attacks on police and even, in time, the American military. It was to be a war against soul-less-ness. As a related example of this, the

⁴² Frei, 118.

⁴³ Kurlansky, 151.

principles of the Baader-Meinhof Gang ended their lives in a sort of internalized revolution where they combated what they saw as their individualized bourgeois tendencies.

Was machst du, hatte Conny dann gefragt. Ullrich erzählte, daß er bis vor zwei Wochen in einer Fabrik gearbeitet habe. So beruhigt man sein schlechtes Gewissen, hatte Conny gesagt und war aufgesprungen [...] Jetzt glauben plötzlich alle, wenn sie ein paar Monate im Blaumann rumlaufen, hätten sie ihr Teil getan. Die Arbeiterklasse, wenn ich das schon höre. In Vietnam krepieren sie, in Südamerika, und ihr lauft stolz mit einem Schraubenschlüssel durch die Gegend. Der blanke Opportunismus ist das. Die Arbeiter können die Scheiße nicht verändern, die sitzen nämlich selber schön dick drin, daß sie sich wohlfühlen [...] Was schlägst du denn vor, hatte Ullrich ruhig gefragt, was soll man machen? Da hatte Conny einen Revolver aus der Jackentasche gezogen: Das. [...] Ullrich] hatte dann nur gesagt: Was willst du jetzt mit einem Ballermann? Conny hatte mit der Pistole herumgefuchelt: Wir brauchen Waffen. Die andere Seite ist doch schon dran [...] Das kann man nur rechtzeitig bekämpfen. Aus dem Untergrund. Entschlossen und mit Waffen. (330)

At the end of *Heißer Sommer*, as well as at the end of the West German revolutionary movement, there was no more room (or tolerance) for discussion. As one West German “revolutionary” representative once announced, “Wer jetzt noch

theoretisiert, gehört nicht zu uns ... Wer jetzt nicht bereit ist, Molotow-Cocktails in die Staatsanwaltschaften zu werfen, hat bei uns nichts zu suchen".⁴⁴ The drastic change in the movement from discussion to hate, or from "Lernprozess" to "Guerilla-Taktik"⁴⁵, seems to have been a last-ditch attempt at circulating the message of anti-consumerism and antiauthoritarianism to the masses; however, it appears as if this radical effort ultimately caused more disenchantment and fear within society than political activism. By June 1968, *Der Spiegel* reported that 92 percent of Berlin citizens were in opposition of the use of violent actions used by "protesting students"; 78 percent of the members of the working class under thirty also were against student violence.⁴⁶ According to the same poll, some students were forthright about their opposition of the use of violence. Helmut Gollwitzer, a close friend of Dutschke, as well as a theology professor, once said, "Wer will, daß die studentliche Bewegung zerfallen wird [...], der soll weiter solche [hasserfühlte] Aktion machen".⁴⁷ This missive, however, reached the student movement too late. The growing hatred against consumer society, the state (i.e. police and government), etc. in the long run, not only ushered in the movement's disintegration, but also prompted a "Gesellschaftsveränderung,"⁴⁸ in which ideologies turned more conservative. The increasingly conservative air of West Germany, as well as the

⁴⁴ Kraushaar, 290.

⁴⁵ Frei, 142.

⁴⁶ Kurlansky, 156.

⁴⁷ Frei, 150.

⁴⁸ Frei, 151.

exhaustion of the revolutionary factions, eventually suffocated the student movement. In 1969, the student movement began to lose the momentum after failing to appeal to the status quo.⁴⁹

The fragmentation, along with the disbanding, of the student movement, in the long run, enabled Ullrich to discover himself, primarily through the experiences acquired throughout his journey. In the following chapter, I will further investigate Ullrich's quest for self-discovery through exclusive use of Uwe Timm's text. As a result, one will see how closely Timm's novel follows the factual occurrences of the West German student movement between 1967-1969, and how Timm connects the political events of the student movement to the personal developments of his protagonist.

⁴⁹ Frei, 151.

CHAPTER IV
THE BEGINNING STAGES OF SELF-DISCOVERY

We were talking...about the space between us.
George Harrison

Uwe Timm's protagonist, Ullrich, is a poster child of the 1960s West German student movement. He wants freedom from the conventions of society, and in striving for that freedom creates boundaries between himself and society (exemplified by his parents and authority figures at the university). Yet in his search for a spiritual home in the counter-culture, he comes to realize that the student movement is unable to provide a safe haven from capitalist society and its values that have already permeated all aspects of life. I will investigate how the efforts at self-discovery create boundaries between Ullrich and those with whom he desires a relationship or wishes to identify with. Ullrich's quest for himself comes at the price of heightened alienation to persons (e.g. his family, the SDS), social spheres (e.g. the university), and the entirety of the soul-less capitalist society surrounding him. Ullrich's self-imposed distance from all this relates to an effort to define himself as different from others in society. Timm uses his protagonist's development to point out contradictions in the student movement and its ideals, as well as to draw attention to the connection between the soul-less-ness within

society and the creation of inconsistent boundaries and walls in public and private spheres.

I will refer to theoretical essays, primary texts that influenced, were used as guidance, and possibly even initiated the rebellious 60s and Ullrich's inner and outer revolution. Within the genre, the theorist of particular note is Herbert Marcuse, who with several others (e.g. Theodor Adorno and Max Horkheimer) brought Marx into the twentieth century and turned their critique from fascism to the industrial state. Remarks in *Freiheit und Notwendigkeit: Bemerkungen zu einer Neubestimmung* provide context for Ullrich's struggles:

Die Studentenbewegung ist nicht einmal Avantgarde, hinter der revolutionäre Massen marschieren; sie ist eine führende Minderheit, eine militante Minderheit, die das artikuliert, was bei der großen Mehrheit der Bevölkerung noch unartikuliert und unterdrückt ist. [...] *die heutige Studentenbewegung* [ist] *mehr als eine isolierte Bewegung* [my emphasis][...] (13)⁵⁰

The phrase "ist mehr als eine isolierte Bewegung" suggests the dynamic present in Timm's novel. For Marcuse, the student movement is not an *isolated* movement; Timm, however, presents it as a movement that has, ironically, the possibility of *isolating* effects. While expressing his desire to break out of a "reclusive" existence and to locate a "dream" place in a dream society, Ullrich also expresses a desire to distance himself, primarily in regard to family and romantic relationships. What does one do, as seeming

⁵⁰ Marcuse, Herbert. *Freiheit und Notwendigkeit: Bemerkungen zu einer Neubestimmung*. Berlin: Suhrkamp Verlag, 1970.

chaos gives birth to this dream society? Says Ullrich: “Man müßte mit anderen zusammenwohnen, sagte Ullrich, raus aus der Isolation” (248). But we find that Ullrich will “raus” out of every situation he encounters, thus increasing this isolation. Ullrich’s restlessness, or his “ziellose Unruhe, die er bei sich selbst entdeckt hatte [...]” (61), manifests itself not only on several characters with whom he interacts (generally toward female characters), but predominantly, as the quote suggests, within himself. Only toward the end of Timm’s novel does Ullrich become aware of his self-imposed “Verdrängung” of his unhappiness and the “ständige Kompromisse,” (245) used in order to justify his restless behavior.

The down side to his “ziellose Unruhe”: Ullrich experiences the alienation of modern times; the up side to this: Ullrich will experience boundaries, test the limits in his interaction with those boundaries and have the opportunity of discovering who he is. Timm drives the theme of testing the limits, not with verbiage alone but with subtle motifs such as windows, curtains and stones, which constantly delineate boundaries. When Ullrich visits with his colleague Petersen, whom he has not seen since the Ostersonntagrevolte, Petersen says, “Soll ich den Vorhang aufziehen? Nein, sagte Ullrich, ich hab eine dicke Birne.” (234) The episode with the curtain helps us see how the characters, once in sync, are now on different wavelengths. The curtain separates the inner (psychological) sphere from an outer (relational) sphere. The window allows particles into Ullrich’s world; the curtain blocks them.

Ullrich's identity struggle originates on many planes, as he is incapable of fitting in with several social groups despite his best attempts (which I will discuss later in further detail). For instance, Ullrich will never fit in with the academic establishment, under a so called "professor dictatorship". Ullrich's father, who belongs to the same generation as the professors and who, like them, can be seen as a type of "dictator," is dissatisfied with Ullrich's slow-moving studies as well as his involvement with the Sozialistischer Deutscher Studentenbund (SDS). Although Ullrich finds acceptance with the SDS, he is characteristically apprehensive when he starts taking part in demonstrations and talks. Taking into account Ullrich's distance from each sphere (family, school, etc.), it is not surprising that his alienation has caused him to question his identity.

The soul-less-ness in society, as mentioned above, was felt by many, including Ullrich, precisely because of their struggles for emancipation against the capitalistic "enemy" running their lives⁵¹. Entirely for this reason, Ullrich finds camaraderie with members of the SDS. Perhaps another reason for his camaraderie is due to his isolation as a student. At the beginning of the novel, Timm emphasizes Ullrich's inability to complete an assignment on Hölderlin, as well as his incapability to withstand the so-called "Professorenequatsche" (11) in the University system. Due to Ullrich's lack of passion for his degree, ("es macht keinen Spaß, wenn man über etwas arbeiten muß, was keinen Spaß macht" (29)) he constantly searches for a distraction (to break out of the isolation of

⁵¹ Marcuse, Herbert. *Towards a Critical Theory of Society: Collected Papers of Herbert Marcuse*. Ed. Douglas Kellner. New York, N.Y.: Routledge, 2001.

studying), which is provided through his participation in a demonstration on the University campus.

Through his participation at the demonstration, Ullrich's feelings of unrest, in regard to his studies, become more intense, "Die Arbeit, die er schreiben mußte, war ihm plötzlich läppisch und unwichtig vorgekommen" (62). For Ullrich, his research paper on Hölderlin seems progressively more insignificant in comparison to the work the SDS is attempting to accomplish. Ullrich's battle for self-discovery (or self-reform?) is reflected in the SDS's goals for political social reform. Because of the similar objectives for reform (though for slightly different reasons), Ullrich finds suddenly, "Wie leicht das alles war [...] Sie hatten über alles geredet. Sie hatten sich berührt [...] Ullrich war aufgefallen, daß er plötzlich aussprechen konnte, was er dachte. Sie hörten zu, fragten nach Einzelheiten, interessiert und aufmerksam" (141). Ullrich's friendship with these individuals creates another outlet for him, which he has been unable to find within his other relationships. For the first time, Ullrich feels a certain closeness with his peers within the SDS, while distancing himself from, and closing himself off to, academia.

I have spent some time going through this in order to make a particular point. The above paragraphs point to the difficulty one would have had in navigating the waters of the student movement. Ullrich would be stymied between a desire for a dream role in a dream society, and his own inability to escape the soul-less structures of a soul-less world. Reflecting a moment on the soul-less societal structure, Marcuse states, "In this [capitalistic] society, the individual cannot fulfill himself, cannot come into his own". In addition to this, Marcuse asserts that, "The individual in the full "classical" sense, as a

true self, now appears possible only as *against* his society, in essential conflict with the established norms and values: He is an alien, outsider, or a member of the ‘inner emigration.’” (71) Like Ullrich, he remains withdrawn in himself and alien to the people (and events) in his everyday life. For example, Ullrich does not fully participate in the SDS protests; he is simply an observer, whose thoughts deviate from the objectives of the demonstrations.

The Function of Timm’s Female Figures and the Motif of Love

We were talking...about a love that’s gone so cold.
George Harrison

We go, now, to the other dimensions of Ullrich’s revolution. In part one of *Heißer Sommer*, we encounter Ullrich as a figure dissatisfied with his romantic relationship with his current girlfriend, Ingeborg, “...Manchmal glaubte [er] zu ersticken (33) [...] Er wollte nur nicht mit ihr im Zimmer herumhocken oder ins Bett gehen. Er wollte raus” (11). Ullrich feels as if the world is on the verge of collapsing on him (9), caused in part by the macro situation described above, but also by the micro problem caused by the shackles of this relationship. Therefore, Ullrich creates a greater space between Ingeborg and himself by pushing her away, telling her multitude of times, “Du hängst mir zum Hals raus, ellenlang” (13). On the one hand, Ullrich is surrounded by the desire that the rotten world will collapse; on the other hand, he needs a world, but perhaps not this world. It appears the only way that Ullrich can prevent the collapse of his particular world is by severing his ties to individuals with whom he has too close of a relationship.

By looking at Ullrich's relationships not only to Ingeborg, but to other women, for example Gaby and Christa, it appears that Ullrich sees "love" as something disposable; it is a simple game that he can end when he wants "raus." It becomes very clear that Ullrich's behavior is in direct opposition to the Hölderlin ode, *Der blinde Sänger*, which he is studying: "Das Herz ist wach, doch bannt und hält in Heiligem Zauber die Nacht mich immer" (10). Because Ullrich's heart is unresponsive to the notion of love, it is simple for him to escape situations, which may encourage him to feel the magical power of "love". Ullrich has no greater prospect than anyone else of breaking the macro chains of economics and politics. In the micro scheme of things, however, Ullrich continuously looks for a type of freedom in his relationships. Although he seems to discover freedom at first, "freedom" itself becomes something that afflicts him, something he wants to escape from when feelings become involved. This is not to say that Ullrich lacks feelings for Ingeborg; she is actually one of the only women he appears to care for throughout the book, which is clearly demonstrated through his continuous flashbacks on their relationship.

Whereas thinking on Gaby and Christa, they are objectified (Gaby differently than Christa) and seen primarily only for their bodies (Ullrich grinste, trank und sah dabei über das Glas hinweg in [Gabys] Ausschnitt (33)). Christa, having a boyfriend, Bungert, and being from a higher social stratum than Ullrich makes her unobtainable. As we see in the book, Ullrich's inability to possess Christa, and his jealousy of Bungert, makes him desire her even more so. Although Ullrich's insatiable lust for Christa is another form of objectification, as he truly only wants her for her superficial appearance, much like Gaby.

“An [Christas] Kleid war vorn ein Knopf aufgesprungen. Was [Ullrich von ihrer Brust sah, war hell, dort hat ihr Bikini gesessen” (110).

We look further into Ullrich’s dealings with Ingeborg as a means of fathoming Ullrich’s revolution. In the first chapters, we see Ullrich constantly criticizing Ingeborg. For example, Ullrich claims,

Als [Ingeborg] kam, hatte er gefunden, daß sie zuviel Parfum genommen hatte [...] Er hatte es plötzlich als aufdringlich empfunden” (11), or “Er [...] hatte später neben Ingeborg gelegen und gelesen. Er fand in diesem Moment, daß sie besonders laut atmete. Er hatte sich nicht mehr auf das Buch konzentrieren können” (26).

For Ullrich, there is always either something wrong with Ingeborg, or he simply wants to hurt her (“Er hatte sie absichtlich verletzt, das wurde ihm plötzlich quälend bewußt” (9) in order to distance himself from her. A psychotherapist might want to investigate whether Ullrich finds in Ingeborg a scapegoat for his own life’s discontent. Is Ullrich simply transferring his frustrations (e.g. about society or about his own lack of progress at the university) onto Ingeborg? He seems quite adept at building “walls of illusion” (Harrison) out of the stones of blame he casts her way. Ullrich, however, fails to realize “the truth” that he carries unhappiness within him and Ingeborg unwittingly provides the occasion for it to be made manifest. “Aber so geht es nicht weiter, einfach so, sagte [Ullrich], manchmal glaub ich zu ersticken. Sie hatte versucht, das Schluchzen zu unterdrückken. Er hatte sie plötzlich wieder angeschrien” (33).

With further analysis of Timm's female characters, it is clear to see that at each stage of Ullrich's progression toward self-discovery he has a female companion to "facilitate" his experiences that lead to this discovery. In the first section, Ingeborg's dependence on Ullrich leads to his infidelity, "wenn er mit Freunden ausging, um Mädchen 'aufzureißen' wohl deshalb funktioniert hat, weil Ullrich sehr genau wusste, was er reden musste, um Mädchen zum Lachen zu bringen. Beinahe berechnend setzte er die Sprache ein, um beim weiblichen Geschlecht punkten zu können".⁵² Ullrich's treatment of Ingeborg, as we learn through continuous flashbacks on their relationship, is far worse than any other female character in the book. The two female characters I mentioned earlier, Gaby and Christa, although physically objectified, receive different and perhaps far superior treatment in comparison to Ingeborg (perhaps due to her lower social status than the others),

Am Ende des ersten Teils lernt [Christa] Ullrich kennen. Sie scheint das erste Mädchen zu sein, das er nicht so schlecht behandelt wie zum Beispiel Ingeborg, die er oft angeschrien hat und die schließlich wegen ihm eine Abtreibung machen musste, oder Gaby, die er 'aufgerissen' hat und nur benutzte um seine sexuellen Triebe zu befriedigen.⁵³

It is of large significance that Ullrich meets Christa at the end of the first section of *Heißer Sommer*. Up until this point, Ullrich's heartless and libidinous behavior toward women, as best described in the quotation above, dominates his persona; however,

⁵² Weisz, 48.

⁵³ Weisz, 48.

Christa's entrance into the novel signifies a shift in Ullrich's treatment of women. Unlike his relationships with Ingeborg and Gaby, which is comprised primarily of sex and superficial conversation ("Mir hängen die Krimis zum Hals raus, sagte [Ingeborg]. Wir können uns doch auch mal unterhalten" (22)), Ullrich and Christa converse on various subjects, one of them politics, "Hast du gelesen, daß die Amis in Vietnam den Dschungel entlauben wollen? Nein sagte [Christa]. Die versprühen Chemikalien und davon fallen die Blätter ab. Dann können sie ihre Bomben genau ins Ziel setzen. Schlimm, sagte sie. Man muß etwas tun. Man muß etwas machen" (97). Ullrich's new-found political stance after Benno Ohnesorg's death also seems to alter the way he treats women, as he is no longer solely preoccupied with getting them into bed with him, but also with the actions of the student movement.

Christa accompanies Ullrich for some time throughout his journey, unfortunately not in the way Ullrich would like, in fact, his attempts are, "vergeblich zu erobern trachtet".⁵⁴ While on an outing to a lake, Ullrich tries to kiss Christa, "Er beugte sich vor, um sie zu küssen. Sie zog den Kopf nicht zurück, legte ihm aber schnell die Hand auf die Schulter. Er spürte den sanften Druck. Schade, sagte Ullrich. Es ist schon so alles kompliziert genug. Dein Freund? Ja" (98). The fact that Christa is unobtainable causes Ullrich to spontaneously decide to go with her to Hamburg, where she is meeting her ex-boyfriend, Bungert, in attempts to work on their relationship. Ullrich's decision to go to Hamburg is not only so he can pursue Christa further, but it also gives him the opportunity to escape from his studies in Munich and start anew.

⁵⁴ Weizs, 48.

However, even though it is never explicitly stated, it appears as if Ullrich falls in love with Christa. In the third part of *Heißer Sommer*, Ullrich exposes his inner feelings to the reader, which appear to be about his (lack of) relationship with her,

Aber ich hab mich ungeheuer reingehängt, bis sie mit mir ins Bett gegangen ist. Das war dann eigentlich gar nix mehr. Plötzlich fiel mir die auf die Nerven. Ich konnte nicht mehr ruhig neben ihr liegen. Ihre Umarmungen versetzten mir in Panik. Mir war, als bekäme ich keine Luft mehr. Und dann sagt sie nach einigen Tagen, sie will zu ihrem Freund zurück. Sie könne ohne ihn nicht leben...Aber warum war ich plötzlich so verletzt? Warum hab ich sie angebettelt zu bleiben? Warum war ich plötzlich scharf darauf mit ihr ins Bett zu gehen, von ihr umarmt zu werden? Aber sie blieb hart. Es war mir, als habe sie gesagt, sie könne nicht mit mir leben. Ich hätte heulen können. (244)

Ullrich experiences disappointment for the first time in his relationship with Christa. The inability to maintain and actualize a meaningful relationship with Christa without desperately needing “raus” of the situation seems, in the long run, to affect Ullrich more than he could have imagined at the beginning of *Heißer Sommer*. It seems as if Christa’s “function” as a guide to self-discovery, is to show Ullrich what it means to feel the stings of deeper emotion. The agony which Ullrich seems to have gone through in the abovementioned scene portrays an important step which he must take in order to further develop himself as an unified individual.

Equally important is when Ullrich visits Christa's family at their Villa on a lake. Coming from a different social stratum than the Carriere family, Ullrich is placed for the first time in the middle of what he is fighting against, the soul-less-ness of Capitalism. Not only do Dr. and Mrs. Carriere own a two-story home with lavish furnishings, they also have personnel waiting on them. While being served by Frau Handke, the Carriere's maid, Ullrich begins to have a guilty conscience about the situation in which he has been placed for the sake of pursuing Christa, "Die Spargelcremesuppe löffelnd, dachte Ullrich, und wo ißt Frau Handke?" (184). Ullrich's behavior during this visit is, however,

[...] sehr höflich, lächelt zu Themen, die er nicht witzig findet, bekommt ein schlechtes Gewissen, als er die Goethe- und Kleist-Bücher im Regal von Herrn Carriere findet und ist sich plötzlich klar, dass er den fehlenden Schein, um zum Staatsexamen zugelassen zu werden, nicht bekommen würde.⁵⁵

This visit strikes an inner conflict of his ideology, however, Ullrich remains quiet. As we will see later in his relationship with Renate, he no longer censors his beliefs even though they are contradictory to those of Renate's parents. Perhaps, in this sense, Christa's guidance also allows Ullrich to voice his true inner ideology.

Ullrich encounters Renate in the middle of the second part of *Heißer Sommer* at Conny's house. As they meet one another, Renate states, "Könnt ich gar nicht, treu sein, sagte sie und sah Ullrich an. Ullrich hörte auf zu kauen" (172). Taking this quote into consideration, Renate could be viewed as illustrative of the "Free Love" movement, but

⁵⁵ Weisz, 48.

despite her self-proclaimed unfaithfulness, she and Ullrich start a relationship in the third part of the book. This relationship, in comparison to the few others Ullrich has had, appears to be harmonious at the outset, however, Ullrich only sees Renate as a beautiful physique, “Renate kam ins Zimmer und hockte sich aufs Sofa. Ihre runden Brüste” (242), “Er legte sich neben Renate und dachte, daß er nur noch sieben Tage Zeit habe [um seine Arbeit zu schreiben]. Aber dann dachte er, daß das jetzt nicht so wichtig sei. Wichtiger war es, jetzt Musik zu hören. Renates Körper” (243).

Despite their seemingly harmonic relationship, Renate constantly undermines Ullrich’s actions. Not only does she refuse to understand why Ullrich wants to complete his Referat, “Komm, laß doch die Scheißarbeit [...] Ist doch egal” (242), she also criticizes his decision to work in a factory by consistently asking, “Warum machst du das?” (298). Due to her unwillingness to support or attempt to understand Ullrich’s objectives, Ullrich distances himself further from Renate, more specifically, from the lifestyle Renate and his roommates Nottker und Christian lead, “Es gab Nachmittage, da kam Ullrich nach Hause und im Gemeinschaftsraum standen Renate, Nottker und Christian Kopf und summten” (304). While Ullrich works the entire day, Renate, Nottker und Christian appear to do absolutely nothing besides sleep, get high, “Atemübungen zu erproben oder irgendwelche skurrilen neuen Essensformen zu entdecken”.⁵⁶ Renate notices Ullrich’s distance from her, “Du bist so weit weg” (299), however, she counteracts this statement by saying, “Was hast du für rauhe Hände” (313), again showing her disapproval of his life decisions.

⁵⁶ Weisz, 49.

Als die beiden zu Besuch bei Renates Eltern sind, schafft es Ullrich aber nicht mehr, wie einst bei Christas Eltern, den Höfflichen zu spielen und gegen sein Überzeugungen zu lächeln. Er erzählt eine demütigende Episode seines Vaters und dessen Geschäft. Das stellt einen offensichtlichen Angriff auf die kapitalistische Gesellschaft dar, vor allem aber auch Selbständige, zu denen auch Herr und Frau Behnsen [...] zählen.⁵⁷

Ullrich's inability to suppress his feelings is a telltale sign of his development. Even though Renate shows very little support for Ullrich, her guidance has proven useful in the growth of his identity. After the incident at the Behnsens, Ullrich's distance from Renate grows to the point that Renate sleeps with Christian,

Ich habe heute mit Christian geschlafen. Ullrich hörte sein Herz schlagen [...] Es war gut, sagte sie, verstehst du, es war schön. Wir hatten uns berührt und plötzlich haben wir zusammen geschlafen. Plötzlich habt ihr zusammen geschlafen, wiederholte Ullrich. Seine Stimme klang merkwürdig belegt. Ja, sagte sie und klammerte sich an Ullrich, aber das ändert nichts an uns , das hat überhaupt nichts mit uns zu tun. (321)

At this point, Ullrich begins to yell at Renate and criticize her life style, whereupon she calls Ullrich a "Spießer" (321). Shortly after this incident, Renate and Ullrich's relationship dissolves based on their separate lifestyles and different paths in their lives and not because of Renate's infidelity. While Renate goes and lives a "Hippie lifestyle"

⁵⁷ Weisz, 49.

on a farm with Nottker and Christain, Ullrich, as I will expand upon later, goes back to Munich to become a teacher.

Renate's figure is also of great significance in Ullrich's self-discovery, as she exemplifies Ullrich's disenchantment with the revolutionary movement. Ullrich's disenchantment toward the moment is valuable, as without it, he would have remained unaffected by the events and experiences he has acquired through his participation. Now that he is outside of the movement, Ullrich can see what actions could truly be advantageous to him. Renate's passivity toward not only the movement as a whole but also toward daily situations somehow generates a type of energy within Ullrich, which he then manifests to make decisions and changes on his own. These decisions are not revolutionary per se, however, for Ullrich the ability to make a decision through use of his own free will is monumental.

Reflecting a moment on Ullrich's relationships with both Christa and Renate, one may notice that they are simply imitations of their parent's generation. Despite having met both women either at demonstrations or through the revolutionary momentum, neither Christa nor Renate maintain or follow the views and ideology expressed by the factions of the SDS. Both are products of bourgeois society, though they both ironically try to take on an identity of, in Renate's case, a "Hippie", whereas Christa's attempt at fitting in within the student movement never seems to progress past attending a Sit-In with Ullrich. Of course, Ullrich has failed to initially realize their opposing views (or their reliance on their wealthy parents for material items), as demonstrated with Christa on page 161, when she agrees with Bungert's "Scheißliberaler" viewpoint. In the case of

Renate, her passivity and her demands that Ullrich, “sei vernünftig” after pointing out her (and her parents’ role) in capitalism, seemly contradict his ideology and lifestyle.

However, due to his sexual attraction to both women, Ullrich remained blind to these contradictions in character.

As we find out later in the book, Ullrich’s unhappiness stems from his inability to accept himself for who he is, or his inability to find an appropriate outlet for his trepidation. Ullrich’s incapability to accept his unhappiness, in fear of becoming a “failure”, is the ruling cause of his self-induced misery. One way Ullrich attempts to gain control of his overwhelming feeling of failure is through his heartless relationships with women. These women, much like Ingeborg, are outlets for Ullrich’s self-contempt,

Früher, wenn ich auf die Leopoldstraße ging, hab ich mir jemanden ausgesucht, der nicht so braun war wie ich. Dadurch wirkt man brauner. Verstehst du? Ich brauchte Zuhörer. Leute, die selbst nicht viel redeten, aber zuhören konnten. Ich hab Frauen aufgerissen. [...] Ich fand das toll. Ich fand mich überhaupt toll, so toll, daß ich nicht darüber redete, wenn ich mal nicht toll war. Ich hab nicht darüber geredet, wenn ich unglücklich war. Unglück war ein Versagen. (244)

The motif of love is certainly an inner conflict, which Ullrich must come to terms with; however, in place of allowing himself to grapple with his true inner feelings, Ullrich opts for the easy way out: self-imposed indifference. His attempted suppression of his emotions, such as motivation (as seen in his inability to complete his Hölderlin Referat) and passion (as seen in his actions toward women), is in effort to construct a

type of boundary between what he feels inside and what he shows on the outside.

Furthermore, as the examples above display, Ullrich is never able to completely close himself off from the notion of passion and love. It is something he continuously strives toward without success. Ullrich constantly searches for partnerships without ever actualizing them to their full extents.

Catalysts of Change

They don't know, they can't see, are you one of them?
George Harrison

There are, of course, other catalysts. Shortly after separating from Ingeborg, Ullrich's motives are called into question by a pivotal question from Wolfgang, a man of the working class: "Und wozu ist so ein Referat gut, fragte Wolfgang. Ullrich zögerte, wie meinst du das. Was soll das, was kommt dabei raus? Ach so, sagte Ullrich, dafür bekommt man einen Schein, den braucht man fürs Examen. Und das ist alles? (30)

Both abovementioned events are crucial to Ullrich's self-discovery, as he has never stopped to reflect upon the outcome of his actions. Perhaps Ullrich's reflection is one of many efforts towards self-discovery; a venture at understanding why he is incapable of maintaining (romantic) relationships or become involved with something beyond a superficial level.

Whether intentional or simply out of curiosity, Wolfgang's question, "und das ist alles?" in regard to Ullrich's paper, seems to ignite uncertainty in Ullrich, making himself evaluate what he intends to gain from the completion of his Hölderlin paper, or through

the completion of the university at all. But the encounter with Wolfgang also mirrors the tension between bourgeoisie and proletariat. For example, Wolfgang tells Ullrich the story of his boss, Albert, at the printing plant at which he works, who was a member of the communist party during World War II and made flyers with information against “dem Henker Hitler” (28). After hearing Albert’s story, Ullrich continuously thinks of Albert in regard to his participation in the communist party and his quest for political change. Did Albert effect change? Is Ullrich capable, even of as much? Is he doomed to less?

Another critical moment in Ullrich’s journey has to do with the death of Benno Ohnesorg:

Plötzlich kam das Zeitzeichen. Der Bayerische Rundfunk bringt Nachrichten. Berlin: Anlässlich des Schah-Besuchs kam es vor der Berliner Oper zu schweren Zusammenstößen zwischen Demonstranten und Polizei. Dabei wurde ein Student getötet, zahlreiche Demonstranten und Polizisten wurden verletzt. Oberbürgermeister Albertz erklärte [...] Ullrich sprang aus dem Bett und stellte das Radio ab. Er ging zum offenen Fenster. Diese Schweine, dachte er, und dann wütend: Sind wir hier in Persien. Wieso, fragte [Gaby]. Er antwortete nicht. Am Fenster stehend, spürte er den kühlen, nächtlichen Wind. [...] (57)

The death seemingly awakens Ullrich to the outside world—it serves as a momentary window for Ullrich the wall-builder. At this moment, Ullrich opens himself up to the outside, political world—note his position at the window. Ullrich “wakes up” to the political world and becomes aware of a society other than his private, isolated, inner

world. Once awake, he discovers that his own internal state of unrest reflects that of the world around him. All is unrest and uncertainty. He now brings himself to participate in an external political act, namely a demonstration.

...dann diese ziellose Unruhe, die [Ullrich] bei sich selbst entdeckt hatte, seit jener Nacht, als er von dem Tod Benno Ohnesorgs gehört hatte, eine Unruhe, die sich von Tag zu Tag verstärkt hatte. Diese Unruhe spürte er auch in den anderen, hier auf diesem heißen Vorplatz [...] Die Arbeit, die er schreiben mußte, war ihm plötzlich läppisch und unwichtig vorgekommen [...] Wozu ist das gut, hatte Wolfgang gefragt. Je mehr er über diese Frage in der letzten Zeit nachgegrübelt hatte, desto weniger konnte er sich selbst eine befriedigende Antwort geben. Ein Schein für das Examen, das war alles. Und wofür das Examen? (62)

The very fact that the burst of energy within Ullrich is occasioned by political unrest not the urgency associated with an overdue paper, signals to the reader that something has shifted his priorities. For the first time in the book, Timm describes Ullrich as happy. “Und neben seiner Wut und Empörung spürte er plötzlich auch so etwas wie Freude [...] eine Freude, die er zu unterdrücken suchte, weil sie ihm unpassend erschien” (61). Due to his ability to finally feel something, perhaps to even feel passionately about something, is it possible that Ullrich is discovering himself, allowing himself to participate in society?

But: one wonders whether Ullrich’s sudden sense of happiness comes about through his acceptance by the other members of the SDS. Has he been accepted because

of himself, or because the SDS senses his malleability? Do they detect his desire to find a dream role in a dream society? After listening to a speech given by Conny, a member of the SDS, Ullrich feels the group has given him a new perspective on a university system that seems to be against him—a perspective that had not occurred to him previously. Driven to meet the individuals within the party, Ullrich decides to go to a local pub, Cosinus, where the SDS meets. Because of his sudden acceptance by these individuals, Ullrich feels inclined to come, “raus aus der Isolation”. His new SDS “friends” continuously mentioned that one must, “verändern und befreien” (142), which Ullrich is apt to believe, as he wishes to overstep his own limits in order to pass beyond and free himself from his inner borders.

Because of his seeming acceptance by the SDS, Ullrich neglects his university courses to participate in various demonstrations by various means, from passing out flyers to destroying public property (i.e. tearing down the Wissman statue, which was representative of the neo-colonial culture and repression). However, it soon becomes clear that Ullrich has reached the limits of participation, and now “goes along for the ride”. For example, as the Wissman statue is being torn down, and while Conny is speaking of the exploitation of peoples demonstrated by the statue, Ullrich’s,

[...] Aufregung wuchs, er verstand nicht mehr, was Conny sagte, er dachte an den Augenblick, an dem Wissmann im Gras liegen würde. Diesen Dreck einfach umreißen, das Krachen, das Klatschen. Aber da war auch Angst, wenn er daran dachte, daß es verboten war. Das alles geschah nicht heimlich, sondern vor den Augen vieler. Ein Denkmal umreißen, noch vor

wenigen Tagen hätte er allein den Gedanken für absurd gehalten.

Hoffentlich ist der bald fertig, dachte Ullrich, damit wir endlich anfangen können. (149)

After the students successfully tear the statue down, with help from Ullrich, the police come. At this moment, Ullrich is shocked at the way Conny and Petersen, also with the SDS, speak to the officers. “Wie reden die mit denen, dachte Ullrich.” However, instead of feeling proud or accomplished about tearing down the statue, Ullrich “schämte sich plötzlich seiner Angst” (151). Ullrich’s fear and silence, demonstrated when the SDS members claim responsibility for the damage to the statue except for him, (“Die anderen, so schien ihm, warteten darauf, daß auch er etwas sagen würde. Aber Ullrich schwieg” (151)) reveals Ullrich as a revolutionary manqué, in terms of both the movement and the interpersonal relationships.

Despite Ullrich’s best attempt at trying to break through his self-imposed boundaries, we find him creating new divisions, isolating himself further from others as well as himself. Ullrich is swept up by the forceful climate of revolution politics, as demonstrated in the paragraphs above, in hopes that he might be able to obtain a sense of self through these experiences. Instead of discovering himself, however, Ullrich creates an ideal persona of what he believes he should represent in the midst of a revolutionary sea. In a sense, this is another one of Ullrich’s excuses, another “Ausrede”, to avoid knowing himself or *being* himself. “Er habe bisher ständige Kompromisse gemacht. Er sei ein wandelnder Kompromiß, hatte [Ullrich] gesagt, ... das sei sicherlich nicht

originell, das mit dem wandelnden Kompromiß, aber es stimme” (245). Ullrich’s ultimate compromise is convincing himself that he is someone he is not.

Thus far, Ullrich has discovered the divisions in his life: the chasm between himself and a soul-less society; the divide between himself and others (epitomized by Ingeborg); and the abyss between himself and social action. This paper, however, is not solely about the rifts that keep us apart; at the outset I indicated that the discovery of these rifts, of these divides, of these boundaries would lead to a redemptive moment, namely the discovery of self. Up to this point, Ullrich has developed a lengthy resume of failure when it comes to engaging—and with the SDS he has had one false start. Ullrich needs to hold on to his skepticism when it comes to a meaningful interaction with an inhumane and dehumanizing world. But does Ullrich have to “content” himself with a cynical isolation? Has he any hope, when it comes to meaningful relationships with other people? (For that matter, does one?)

Ullrich, at the demonstration against Springer Press (which was in response to the fallacies printed against Rudi Dutschke, which lead to an assassination attempt against Dutschke), again feels a sense of belonging, a sense of self-awareness and self-discovery. It is when up against this boundary between self and world that Ullrich finally discovers reason behind the hate, fear, loneliness, etc., which continuously trap and isolate him. However, he keeps his discovery to himself, it is not explicitly revealed to the reader, but according to Ullrich, he can now change these entrapping feelings.

The revolutionary movement, however, collapses after the demonstration. Ullrich is no longer able to change himself through the movement. Perhaps this can be seen in

the last few sentences of the second part of *Heißer Sommer*. “An dieser Stelle kamen sie nicht durch. Die Barrikade war schon zu hoch. Die sie verteidigten zu viele” (221). The student movement’s inability to defeat the “barricade” is also a type of physical limitation, which prevents the movement as a whole from spreading their message to the rest of society. Much of Ullrich’s personal development is reflective on his political disenchantment. Perhaps this is due to the decline in the romanticism of the student movement (an indication of the romantic Hölderlin odes) and the ushering in of realization into the revolution. Or it may be that Ullrich’s disappointment stems from the change of revolutionary perspective of the SDS. Attributable to the change in perspective, Ullrich no longer feels like a member of the SDS, but this is for the good, as Ullrich must now be accountable for himself.

This scene could portray the end of Ullrich’s “inner emigration” as he is heavily impacted by the outer circumstances surrounding him. His discontent with the revolution allows him to realize that he cannot change the world if he does not know himself; therefore, Ullrich begins working on his Referat again in order to finally complete something reflective of himself. The repeated sentence throughout the book, “Man müsste mit anderen zusammenwohnen, ...raus aus der Isolation”, finally becomes true for Ullrich, as he realizes that it is a lonely existence when one is focused solely on the inside world (which is an opposite development from Hölderlin). Ullrich breaches the divisions from the world within himself to discover that what is around him, which encourages relationships with others.

CHAPTER V

THE UNITED SELF

...And life flows ON within you and without you.
George Harrison

In the third part of *Heißer Sommer*, Ullrich starts meditating upon his own life. This dream (below) can be interpreted as a reflection upon troublesome elements in his own life. That this reflection occurs through a dream also suggests something about reality—is university life, the movement or society the really real, or are they fabrications from “a heat-oppressed brain”?⁵⁸

Plötzlich saßen da auf einer Anschwemmung mitten in den stömenden
Abwässern drei Typen, die Skat spielten. Einer der drei war Lister. Ich
sollte mitspielen. Aber ich kann keinen Skat. Lister erklärte es mir. Aber
ich brachte immer wieder die Karten durcheinander. Plötzlich stieg das
Wasser. Die Luftmatratze war weg. Und das Wasser stieg in diesem
Abflußrohr immer weiter [...] (228)

This passage clearly demonstrates how Ullrich has been manipulated in such a way that benefits the student movement. Lister, the “traditionalist” of the SDS, attempts

⁵⁸ Shakespeare, William. *Hamlet*.

to show Ullrich how to play a card game that Ullrich does not know. Ullrich states, “ich brachte immer wieder die Karten durcheinander”. This indicates Ullrich’s lack of understanding for what his SDS comrades were attempting to achieve through the demonstrations. Nonetheless, Ullrich participated to insure his position somewhere in the general public despite never being an “insider” knowing the rules to the revolutionary game.

Ullrich’s dream indicates that he can no longer rely on others for guidance, or as a sense of security, (illustrated by the Lufmatratze) through the drainpipes (which indicate different ways Ullrich can take in life); he must rely on himself in order to get through the ever-rising water, otherwise he will “drown.” Shortly after having this dream (and coincidentally, the same day Petersen comes by and says, “Du warst lange nicht mehr im Keller.” 232), we see a shift in the point of view from which the text is written, despite the narrative point of view remaining the same throughout. Suddenly Ullrich displays his inner self, the result of self-discovery. We find ourselves reading Ullrich’s feelings! He realizes that playing roles, creating facades and telling lies are a way to avoid his unhappiness, and likewise a suppression of his true feelings. “Ich hab mich selbst belogen [...] Ich habe gelogen. Aber ich habe nicht darunter gelitten. Ich habe das gar nicht richtig bemerkt, glaub ich. Oder vielleicht doch. Vielleicht habe ich darunter gelitten und ich habe es nur verdrängt. Woher kommt das?” (245) The truth about himself, learned at the boundaries, finally gives him a different, perhaps even a clearer hypothesis about himself. I could go so far as to say that his self-reflection finally sets him “free”, as he no longer allows himself to be influenced by the world without, but listens within himself,

and reflects on the failures and defeats in his life in hopes he can create success out of them.

CHAPTER VI

CONCLUSION

When you've seen beyond yourself, Then you may find peace of mind is waiting there.
George Harrison

“Merkst du gar nicht, du gehst doch rückwärts” (327). In the end, Ullrich decides to go back to Munich and complete his degree in pedagogy. This decision was clearly not easy to come to. Throughout the book, we have observed Ullrich discover, through much difficulty, what he *does not* want—as a result of interacting with the world at the borders of his own existence. “Einmal glaubte er so etwas wie Angst oder Alleinsein zu spüren. Aber dann merkte er, daß er das hatte spüren wollen” (322). But harder to come by is an understanding of what he *does* want. After convincing himself that he “will raus” of the isolation, what he really does want is the ability to *feel* the consequences of isolation. In the beginning of this paper, it was mentioned that Ullrich has the inability to show his feelings; however, through his arduous journey, in which Ullrich has sifted through his experiences, searching for “woher kommt das,” he realizes that his ability to feel leads to his ability to care for other individuals.

If anything, Ullrich has matured and grown through his experiences. His return to Munich will allow him to become a teacher, and perhaps even change and influence the path of many of his future students. In a sense, this is the way Ullrich has chosen to continue a form of demonstration against capitalism and other injustices. Remembering the term paper he was to write on a Hölderlin Ode:

Wachs und werde zum Wald! eine beseeltere,
 Vollenblühende Welt! Sprache der Liebenden
 Sei die Sprache des Landes,
 Ihre Seele der Laut des Volks! (340)

Is it possible that this Ode has become an accurate reflection on Ullrich's life? I think yes. Ullrich has grown to great proportions through his experiences with the SDS and various persons met along the way, which led him to reflect upon himself and find his dream role in society. His ability now to feel for others, has him wanting to create a different world, a soulful world, to which he will give a voice through teaching and influencing the next generation.

In *Heißer Sommer*, Timm's focus remains primarily on Ullrich's inner limitations rather than his external physical barriers. As we discover throughout the book, Ullrich has much to overcome within himself, however, he continuously manages to find scapegoats to account for his manifested inner turmoil and uncertainties in the outside world, which allows him to neglect his true feelings. Ullrich's experiences with the SDS allow him to see within himself, observe the reasons for his "ziellose Unruhe", which then enables him to participate in the society outside of him. Ullrich's quest for self-discovery intertwines itself with the progression, and the disintegration, of the student

movement. Timm uses Ullrich's search for self-discovery as a self-critiquing and a critical look back onto the contradictions in the revolutionary, utopian vision of the student movement, more specifically, as a critical look back on the contradictions in oneself. To end with a quote from Uwe Timm on the student movement:

Mit und in der Studentenbewegung entdeckte man, daß es Ängste waren, die auch gesellschaftliche Ursachen hatten. Also dieses Entdecken von Gesellschaft, von einem Gegenüber, die Erkenntnis, daß man in seinem Leiden nicht so allein war, brachte auch so etwas wie Solidarität und die Möglichkeit der Veränderung in den Blick.⁵⁹

⁵⁹ Durzack, Manfred. *Die Position des Autors: Ein Werkstattgespräch mit Uwe Timm*. Köln: Verlag Kiepenheuer & Witsch, 1995.

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