

THE *LOCUS COERULEUS* OF DISPLACEMENT: TRANSFER-IMAGES IN THE WORKS OF HERTA MÜLLER

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Abstract: The proposed research paper sets out to investigate the imaginary of writers who transit spaces, as it is the case of Herta Müller. This study aims to apply the concept of transfer-images and identify narrative structures and ideas that constitute the malignity of the communist landscape and depict the trauma of mental and physical relocation. By defining the concept of transfer-images the paper showcases concepts and methods used in psychocritical and narratological approaches by focusing on three major works by Herta Müller: The Appointment, The Hunger Angel and The Land of the Green Plums.

Keywords: migration, migration components, literature of migration, personal myth, transfer-images, Herta Müller, trauma, physical and mental relocation, locus coeruleus, concentration camp, communism.

Daily reports, worldwide nationalist movements, criminality attributed to a certain Other, victimization and forced displacement characterize, on the surface, what I call a *discourse of migration*. But, as people continue to find motives and means to relocate, the discourse of migration engulfs both negative and positive perceptions on what migration really is. My research, in the past seven years, has focused on German literature written by authors with a migration background. Starting with Yusuf Yeşilöz, writer and filmmaker forced to move to Switzerland from Turkey due to the political oppression against the Kurdish population in Anatolia, I chose to discuss in my dissertation the works of two authors of Romanian origin: Herta Müller and Cătălin Dorian Florescu. Furthermore, facing the challenge of defining what migration literature is, I chose to notice difficulties but also useful methods of dealing with literature written in a language that constructs worlds inexistent in that particular language.

The current paper takes on the task of opening a triple pathway in understanding migratory movement, from a point A to a point B (and backwards). Firstly, I will focus on explaining displacement and its traumatic dimension through what I call *components of migration*. Secondly, I will expose, in short, an evolution of the literature of migration in the German space and to focus afterwards on the German author Herta Müller. The third aspect to be discussed relates to applying the concept of transfer-images in three of Herta Müller's novels *The Appointment*, *The Hunger Angel* and *The Land of the Green Plums*.

Upon explaining migratory movements, sociological categories and political theories have influenced the way in which we understand relocation of any sort, not necessarily only across borders. Forced or labour migration, exile and refuge create in target societies social classes and influence the politics of migration and integration. The way in which this assumptions can relate to the study of literature will be shown in the section dedicated to the evolution of the literature of migration in the German space. As the issue is too complex to be discuss here, I will focus on the components of migration that carry the traumatic aspects of

any migratory experience¹. The components of migration are constant elements in the process of transformation and justification for the migrant individual in a target society. These elements can be quantified and observed, sociologically and psychologically, in any sort of movement. The components are the decision to relocate, cultural shock, assimilation and integration through political participation. The notion of cultural shock implies the traumatic experience of a migratory movement, but with authors like Herta Müller we face a process of *reflection* and *reaction* towards what might be said to „name provisionally the quality or state of existence of being other or different from established norms and social groups”². The components of migration reflect in the imaginary, as authors who transit spaces choose either their mother language or adoptive one to retrace a point of reference. But, as the traumatic experience shreds reality to pieces, accessible to reconstruction and remembrance are only symptoms or echoes of such physical and psychological breaches.

Before turning to Herta Müller and her novels a brief incursion into what I previously called the literature of migration will explain how the discourse of migration has influenced the reception and interpretation of literary works written by authors with a migrant background. Through labour migration and control of immigration and integration policies, the German space faces the emergence of what critics have called *Gastarbeiterliteratur*, the literature of the immigrant guest worker. By the end of the 70ies, authors with a migrant background like Suleiman Tefiq or Rafik Schami will engage in an open dialogue with critics and readers by founding the movement *Polinationaler Literatur-und Kunstverein* and calling their literature, a *literature of consternation (Literatur der Betroffenheit)*. It was an attempt to underline the volatile position of arts in an everchanging European society. The literature in the German space received a proper share of encounters with something like „a textual ganglion where transnational historical processes intersect, from which [...] new perspectives on central questions in German culture can be developed”³. Closer to the 90ies and early 2000 theoreticians like Michael Hofmann engage in revealing a methodology for the study of *intercultural literature*. As concepts and methods appear, terms like the *Literature of Immigrants*, *inter/transcultural literature* or *literature in German* take the stage. The *literature of migration* is a term I preferred in my studies through the fact the shelves for such writings still bear the name „foreign literature”. There are different criteria used to investigate the literature of migration. Firstly, authors use their mother language and the acquired one in the creative process. Secondly, aspects related to what researchers call *jus sanguinis* designate the authors’ origin as a necessary criteria for interpreting their writing. One third perspective comes close to the aesthetic function of literature: transit as a literary theme with its cathartic function. Such efforts are a sign of how Europe has become a cradle for (new) societies and cultures and how complex such phenomena turn out to be.

In the literature of migration, Herta Müller is linked to what we call a Romanian imaginary. Migration offers meaning and delivers an imaginary content for the writings of

¹ Dana Bizuleanu, *Imagini-transfer în literatura migrației: Herta Müller și Cătălin Dorian Florescu*, 2013, unpublished dissertation.

² Julian Wolfreys, *Critical Keywords in Literary and Cultural Theory*, London: Palgrave Macmillan, 2004, p. 169.

³ Moray McGowan, “Zafer Şenocak’s *Gefährliche Verwandtschaft*”, in Stuart Taberner (ed.), *The novel in German since 1990*, Cambridge: Cambridge University Press, 2011, p. 86.

authors who transit spaces. Furthermore, through examining the socio-political dimension, the hermeneutical analysis of the chosen novels will be guided by what I call *transfer-images*. How can such a coined term help us understand the imaginary and the entire discourse of migration?

Herta Müller escapes the Romanian totalitarian regime in 1987, taking refuge in Western Germany. Close to the members of the *Aktionsgruppe Banat* (including Richard Wagner, Wilhelm Totok etc.) she will be cornered, questioned and harassed by the Securitate. Her debut collection of short-stories entitled *Nadirs (Niederungen)* causes a stir not only in the Swabian community in Romania but also will intensify the Securitate's pursue, after the book gets published in Western Germany. Displacement, mobility and non-belonging are fundamental characteristics of the literature of migration⁴. Hence, for such authors the construction of the imaginary becomes independent of origin or the adoptive space. But the source of Müller's prose is a *locus coeruleus*, reconstructed in the aftermath of traumatic experience and through the return to a violent space. The *locus coeruleus*⁵ designates, in anatomical terms, a dark blue spot in the brain responsible for physiological reactions to intense stress and panic. Being a metaphor, the *locus coeruleus* of a text refers to a structure shaped by an external topos of trauma and an internal one that depicts the violent universe in Herta Müller's texts. Hence, this dark blue spot irradiates anxiety and enables the reconstruction of a reference space solely through language and the imaginary. The reader witnesses the birth of figments and fragments of a known space, in this case Romania. It is why critics have insisted on Müller's biography to explain the appearance of poetic structures crisscrossed by the political (communism and oppression under Ceaușescu). The *locus coeruleus* becomes the source of an imaginary that handles the return to a traumatic space. Despite the fact that this return reformulates the pulverizing power of totalitarian regimes upon individuals, in Müller's prose we actually face every form of (self)imposed norms and rules. This labyrinth will expose, on a textual level, other traumas wrapped in what I call *transfer-images*.

Obsessive metaphors become noticeable in the writings of any author and the appearance of obsessive images, that are being constantly recontextualized, offer coherence and cohesion to the entire work of art⁶ especially through their capacity to become nodal points of the imaginary. Transfer-images, in contrast with obsessive ones, are an intrinsic metaphor of the text, as they signalize the writer's relocation and transitory state. On the one hand, transfer-images are vehicles that contain trauma, offering a narrative wrap and the conditions for proper reformations of traumatic events. On the other hand, transfer-images carry obsessive images and metaphors. Such images become fully fledged textual marks through a constant return to the space of trauma and the entire process of remembrance. If the trauma contains its own transfer-image, then the transfer-image will also display traumatic forms or mediate and facilitate other traumas through the act of narration, by casting them on

⁴ Karl Esselborn, "Neue Zugänge zur inter/transkulturellen deutschsprachigen Literatur", in Schmitz, Helmut (ed.), *Amsterdamer Beiträge zur neueren Germanistik. Von der nationalen zu internationalen Literatur. Transkulturelle deutschsprachige Literatur und Kultur im Zeitalter globaler Migration*, Amsterdam, New York: Rodopi, nr. 69/2009, p. 47.

⁵ <http://medical-dictionary.thefreedictionary.com/Locus+coeruleus> (accessed on 24.04.2013).

⁶ Charles Mauron, *De la metaforele obsedante la mitul personal*, translated by Ioana Bot, Cluj-Napoca: Dacia, 2001.

a textual level. Hence, transfer-images develop antithetical features: they either will exorcize the trauma, or will open a path towards heightening such experiences.

Transfer-images *are narrative vehicles that contain and retain, metaphorically, the characters' mental and physical relocation. Transfer-images transport the traumatic dimension of such an experience, by configuring the latter spatially and temporally. Transfer-images can signalize, on a textual level, other traumas as they are mechanisms that coagulate and display traumatic experiences.* The way in which they are constructed depends on the nature and the structure of the prose at hand, but also on the imaginary that can dynamize and energize them. In Herta Müller's poetic prose these images are subtle and complex, due to the implosion of language, caused by a narrative voice that dismantles and reframes traumatic experiences. Such attempts are symptoms of a split universe suffocated by efforts to put into words all that cannot be told.

The three novels I chose to discuss, through the concept of transfer-images, are *The Hunger Angel (Atemshaukel)*, *The Appointment (Heute wär ich mir lieber nicht begegnet)* and *The Land of the Green Plums (Herztier)*. *The Hunger Angel* is the story of Leo Auberg (a figure that carries the real traits and life of German poet Oskar Pastior), a concentration camp survivor. The German population in Romania is deported at the end of the Second World War by the Red Army in collaboration with the Romanian regime to the outskirts of the Eastern European territories. Auberg tries to remember the five year in the forced labour camp in the Ukraine and claims, for his total experience, a deep inner world within the limits of known language. But, as Auberg showcases abisal psychological leisures, the limits of language turn into the alphabet of the raped and muted Philomel⁷ as everything escapes articulation. Far from being a survivor story, *The Hunger Angel* turns into a poem of silence uttered in the words of a *conditio inhumana*⁸. Through the eyes of Auberg the reader will discover the „necessary” and the „elementary” and not events. Between the inmates barracks, forced labour duties, the solitary, the choal mine, hunger, death and the justice of the daily life, the narrative voice depicts solely and impecably the working routines. Omnipotent figure, the metaphor of the Hunger Angel rises above the concentration camp. Hence, the novel is a conglomerate of key scence and figments of what Harmut Steinecke calls „the ground zero of existance”⁹.

The transfer-images I chose to describe are the prisoner, the BreathingSwing (*Atemschaukel*) and the Hunger Angel (*Hungerengel*). The prisoner, as depicted in Müller's novel, engages from a Procustean point of view, in retailoring self-imposed censorship and the abjection of the Self, as Auberg cannot narrate physical details of his own psychological and moral universe. Images of corporality vanish as they are communicated through metaphors and complex images. The main characters' sexual orientation is a first sign of silence and even sexual images escape his articulation, being replaced with another concrete

⁷ Christine van Bohmeen-Saaf, *Joyce, Derrida and Lacan and the Trauma of History: Reading Narrative and Postcolonialism*, Cambridge: Cambridge University Press, 1999.

⁸ Giorgio Agamben, *Homo Sacer. Puterea suverană și viața nudă*, translated by Al. Cistelean, Cluj: Idea Design & Print, 2006.

⁹ Hartmut Steinecke, “Vom Nullpunkt der Existenz”, în Paul Michael Lützeler și Erin McGlothlin (ed.), *Gegenwartsliteratur: Ein germanistisches Jahrbuch: Herta Müller*, Stauffenberg, 2011, p. 21.

form of prisonship: the concentration camp and the deportation, an universe he will never escape from.

Transfer-images develop, on a textual level, the stages of prisonship as the narrator has a reduced capacity to remember. Hence, events are replaced by concomitant images and produce insular narrative sequences and chapters. The oppression of the Self will favourize the description of labour processes and overlap with other transfer-images like the BreathingSwing (Atemschaukel) or the Heart Showel (Herzschaufel).

Language takes on a physical form, retracing internal images by disabling reality but also any sort of visual dimension.¹⁰ If the transfer-image of the prisoner sutures the concomitance of images and reveals the split universe of the protagonist, then another transfer-image will appear as a metaphor for memory and a tool for registering trauma symptoms: the BreathingSwing. The concentration camp is the only known life form and the BreathingSwing constitutes a *paralysis mundi* that will transport the narrative voice throughout the aftermath of the eliberation. The transfer-image of the BreathingSwing is a *concidentia oppositorum*: the breath of life and the concrete form of the camp, as a silenced, travelling luggage:

„Die Atemschaukel überschlägt sich, ich muss hecheln. So eine Zahnkammnadelscherenspiegelbürste ist ein Ungeheur, so wie der Hunger ein Ungeheuer ist. Und es gäbe die Heimsuchung der Gegenstände nicht [...] Ich schluck die kalte Luft, bis ich nicht mehr im Lager bin. Dann schließe ich das Fenster und leg mich wieder hin [...] Die Luft im Zimmer schaut mich an und riecht nach warmen Mehl.“

The Hunger Angel sets the limits of a negative and circular cosmos. There are no conventional descriptions of the Hunger Angel, as the narration is curved by a *delirium tremens* of the imaginary. In anatomical terms, delirium tremens is caused by cerebral lacerations, infections and other violent encounters between the body or brain and the outside world. The Hunger Angel spreads out into the protagonist's existance during the imprisonment and afterwards by setting off a *crescendo* of images, doubled by panic, fear and halucinations. Verbs like „denkt“, „fehlt/fehlt nicht“, „weiß“, „kennt“, „kommt“, „bleibt“ enhance the possibility of claiming an alphabet for a language reduced to zero¹¹ capable of rendering the reality of trauma through the lense of the transfer-images:

„Der Hungerengel ist ein Gegenstand. Der Engel ist ins Hirn gestiegen. Der Hungerengel denkt nicht. Er denkt richtig. Er fehlt nie. Er kennt meine Grenzen und weiß seine Richtung. Er weiß meine Herkunft und kennt seine Wirkung [...] und kennt meine Zukunft. Er hängt wie Quecksilber in allen Kapillaren. Eine

¹⁰ Christian Dawidowski, „Bild-Auflösung: Einheit als Verlust von Ganzheit. Zu Herta Müllers *Niederungen*“, in Ralph Köhnen (ed.), *Druck der Erfahrung treibt die Sprache in die Dichtung*, Frankfurt a.M: Peter Lang, 1997, p. 18.

¹¹ In my dissertation entitled „Transfer-images in the Literature of Migration: Herta Müller and Cătălin Dorian Florescu“ I pointed out how a nude and blank language (in Giorgio Agamben's terms) is used to reframe and reconstruct the shattered world in the aftermath of Auberg's imprisonment.

Süße im Gaumen. Da hat der Luftdruck Magen und Brustkorb gepresst. Angst ist zu viel [...] Der Hungerengel geht offenen Auges einseitig”¹².

We face perceptions that feed on images prior of any sort of iteration, hence, the necessary language for expression is different or might even be absent. Transfer-images are words associations, metaphors and poetic sealed structures that correspond to a singular and particular inner world. Through their recurrence transfer-images will generate other traumas and other transfer-images so that language can be dismantled and reframed to express all that cannot be told.

The Appointment (Heute wär ich mir lieber nicht begegnet) is a novel that describes a tramway trip to the Securitate’s headquarters where the protagonist (a woman) is summoned for questioning. While travelling to her appointment, the main character remembers her life and people she met throughout her lifetime. Transfer-images turn out to be articulations of the dispossessed and their symptomatic universe, as we do not assist and encounter the „post hoc ergo propter hoc” principle. The protagonist in the novel *The Appointment* relives images that show „an internal reflection of guilt”¹³. The mechanics of this symptomatic universe is being retraced through transfer-images, as language comes closer to what we know as sign-language. Such techniques were invented in the visual arts, like it is the case with the collage¹⁴. Language can showcase its own mimics and gestures, perceptions and reality succumb under the pressure of being split and fragmented. Transfer-images will unify memory, language and trauma, while they cross the entire narration. An autobiographical investigation, in Herta Müller’s case, can offer access to just one dimension of what I have called transfer-images, as they refine and rarefy internal structures and traumatic experiences. Hence, transfer-images support multiple realization forms, from becoming pathways for the entire effort of remembrance, to bearing signs of a ruptured and muted language. Such images can be identified in Müller’s prose as well as in her essays, because transfer-images sustain and fuel the entire violent and traumatic imaginary in her writings.

While such images can turn into nodal points in the narration, they announce multiple traits of the latter: reality as sign of alterity, remembrance, expulsion of the Self and abjection. They charge and recharge the entire imaginary, through reframing and inventing a proper language that can express such singular universes. Charging transfer-images implies narrative tensions that favour symbolic actions, and not actual ones. Recharging will provoke splitting, ruptures in language and recurrence.

The inner world of the protagonist in *The Appointment* is being materialized through an unveiling of what I call the physiognomy of fear. This inner world is captive and violent, the characters take no shape and the protagonist seems to be (de)formed without identity. For the narrative voice there is no escape and no refuge from this brutality. Hence, the main character will only find possible embodiments to elude but at the same time express trauma. These embodiments turn out to be transfer-images that show contradictions of a pulverized

¹² Herta Müller, *Atemschaukel*, München, Hanser, 2009, p. 140-141.

¹³ Morwenna Symons, *Room for Manoeuvre. The Role of Intertext in Elfriede Jelinek’s „Die Klavierspielerin”, Günter Grass’s „Ein weites Feld”, and Herta Müllers „Niederungen” and „Reisende auf einem Bein”*, London, Maney, 2005, p. 118.

¹⁴ Monika Moyrer, “Der widerspenstige Signifikant: Herta Müllers collagierte Poetik des Königs”, in *The German Quarterly*, nr. 83/2010.

Self, self-imposed norms and how the Self, through the usage of a symbolic language, is willing to transfer marks of identity on all the objects constructed in the narrative world. Ralph Köhnen shows how Müller's essays treat one dimension of reality, while her other writings try desperately to hide it. In her prose we have access to fragments, linguistic and imagistic lenses¹⁵, due to the way in which one can perceive and try out closed and distinct parts of a world, protected from any sort of intrusion and control.

In *The Land of the Green Plums* transfer-images construct a topos of trauma, a symbolic *locus coeruleus*: communist Romania, an inapt childhood and the universe of the dispossessed, stripped even of the right to choose how one dies. Similar to the images encountered in the novel *The Hunger Angel*, there is a condensed and claustrophobic space. Transfer-images, through their recurrence, retrace and return, recreate solely instants of death. The linguistic material, as it is the case in most of Müller's novels, is under an immense pressure due to the violent nature of the imaginary. Transfer-images like „animal heart”, or „the Hunger Angel”, illustrate an oxymoronic texture, being a *coincidentia oppositorum*. The „animal heart” is a form of the naked life (Agamben), containing everything hidden, secret, abject but alive. It is exactly what escapes the surveillance and control of the malefic eye of power. Hence, all that what cannot be told is actually the gesture of communicating the truth, a concomitance between image, thought and words. The *animal heart* is the image of a primeval form of violence, a metaphorical original sin, something that can only be grasped and embodied through its parts: flesh, kidneys etc. Moreover, we are dealing with a new *anima corpus*, a sort of amiotical sack for death. In *The Land of the Green Plums* transfer-images fragment and cause the implosion of the real, through spontaneous analogies and reframing primary senses of words. They show violent structures that enable the expression of unmediated perceptions. While they leave reality, these images build deathly hollows and a negative cosmos made out of symbolic instruments needed for human sacrifice: blood, severed limbs, cadavers, disease, insanity and the slaughter house.

Transfer-images in the literature of migration become narrative vehicles that build the imaginary universe of the dispossessed, through enabling a suture between spaces and negative forces. The literature of migration is not barely a symptom and by-product of migration. Any type of relocation calls upon components of migration and the trauma that arises in such conditions. If such aspects are refined artistically and take on a cathartic shape, negative consequences tend to vanish. The movement from a familiar space to the unknown is a source of emotional tension and the imaginary will reveal this. The act of narration linked to the process of displacement reactivates trauma by issuing images of a comeback, but not necessarily to familiar spaces, but to contexts/objects/people filled with contradictions. Herta Müller's prose depicts a tense and claustrophobic universe, a *locus coeruleus*, and her characters constantly return to their violent childhood or to a perverted family life due to the communist oppression.

Transfer-images are, initially, metaphors of memory¹⁶. Remembering, through the act of narration, brings the present and the past together, but not by placing them in a causal

¹⁵ Ralph Köhnen “ÜberGänge. Kinesthäsische Bilder in Texten Herta Müller” in Köhnen, Ralph (ed.): *Der Druck der Erfahrung treibt die Sprache in die Dichtung. Bildlichkeit in den Texten Herta Müllers*.

¹⁶ Nicola King, *Memory, Narrative, Identity. Remembering the Self*, Edinburgh: Edinburgh University Press, 2000, p. 121.

relationship. These images have analeptical and proleptical features and fulfill a „ritualistic and repetitive function”¹⁷, as they are not being coherently processed but take up the forms of internal and incremental archetype. In the prose of Herta Müller the „text feeds linguistically from itself”¹⁸ through these archetype and follow a poetic principle linked to a traumatic context. The designated language is inexistent due to the fact that there are no references to a familiar universe. We witness the birth of a metaphorical, hermetic and singular language that has the capacity to describe traumatic bits and pieces. The context, together with the transfer-image (a figment of a past), contain all that cannot be told, hence escaping a lucid articulation. Due to the physical and mental relocation, the act of narration turns into an attempt to recover and return to „conflicting accounts of the Self”¹⁹. The revisiting of the traumatic context sheds light on the deepest resorts of trauma, setting off an „impossible scenario”²⁰. Through the emergence of transfer-images, the narrator is faced with his or her own absence, due to the fact that the entire experience becomes inaccessible²¹. Such a practice brings into question a new meaning of what we call mimesis²². The victim of a deep psychological shock fails to reflect the events through the act of narration. Instead, the traumatized relives and revisits endlessly moments and events that escape articulation through images (transfer-images). Furthermore, such glimpses and pictures develop a complex, immaterial and self-generative structure, as there is no reference to reality. Transfer-images turn into archives situated on the touching horizon between sight and thought, provoking the total dispersion of the Self²³.

There are four possible categories of transfer-images, that can be symptomatic for the literature of migration. Firstly, we are dealing with images that mark forms of a naked and incapacitated language, due to a natural scepticism towards any form of linguistic mediation. Hence, we face a reduction to zero of language and the inauguration of a primeval one, necessary and useful in reconstructing traumatic events („BreathingSwing”, „animal heart” or „heart shovel”). Secondly, there are transfer-images that reclaim and denote the deathly universe of the concentration camps, dystopias of the modern world. In Müller’s prose such images depict contradictions of the Self and show self-imposed norms, typical patterns visible in any oppressive context. Her characters are captive and wonder in a labyrinth of utter silence – as it is the case in the novel *The Hunger Angel* – where there are no possible ways of communicating authentically and the protagonist can only hermetically release himself from the past. In this case, the imaginary crashes under the weight of psychological shock and can only build figments that are closer to death than to life. These become the only bits and pieces that can be recuperated and expressed. Thirdly, in the literature of migration we encounter

¹⁷ Herman Rapaport, *The Literary Toolkit. A Compendium of Concepts and Methods*, Oxford: Wiley/Blackwell, 2011, p. 72.

¹⁸ Morwenna Symons, *Room for Manoeuvre. The Role of Intertext in Elfriede Jelinek’s „Die Klavierspielerin”, Günter Grass’s „Ein weites Feld”, and Herta Müllers „Niederungen” and „Reisende auf einem Bein”*, p. 125

¹⁹ Monika Fludernik, „Identity/Alterity”, in David Herman (ed.), *The Cambridge Companion to Narrative*, Cambridge, Cambridge University Press, 2007, p. 263

²⁰ Herman Rapaport, *The Literary Toolkit. A Compendium of Concepts and Methods*, p. 65.

²¹ Ursula Tidd, „Exile, Language and Trauma in Recent Autobiographical Writing by Jorge Semprun”, in *The Modern Language Review*, Vol.103, Nr.3/2008.

²² Christine van Bohmeem-Saaf, *Joyce, Derrida and Lacan and the Trauma of History: Reading Narrative and Postcolonialism*, Cambridge: Cambridge University Press, 1999.

²³ Robert Mitchell and Jacques Khalip (eds.), *Releasing the Image. From Literature to New Media*, Stanford: Stanford University Press, 2011.

transfer-images that can suture memory, ruptures in language and trauma together, due to their circularity and repetitiveness (*The Appointment* and *The Land of the Green Plums*). In this case such images construct and register microscopically the physiognomy of fear towards death. One last possible type of transfer-images comes close to a sort of archive for memory, from where recorded figments and pictures from the process of relocation can be inserted, afterwards, in the narrative structure (symbols of death in Müller's novels).

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