



**Performing *Other* (Hi)Stories:  
*Die Asyl-Monologe***

Representation of Refugees' Voices in Theater

Janis Jirotko

Thesis submitted for the degree of

**Bachelor of Arts**

In the department of Asian/African Area Studies  
Faculty of Cultural-, Social-, and Educational Sciences

First Supervisor: Prof. Dr. Nadja-Christina Schneider  
Second Supervisor: Dr. Peptual Mforbe Chiangong

HUMBOLDT UNIVERSITY OF BERLIN

July 28, 2015

**German title:** *Andere* Geschichte(n) erzählen: *Die Asyl-Monologe*. Repräsentation  
Geflüchteter (und ihrer) Stimmen im Theater

**keywords:** (forced) migration, theater, *otherness*, representation, politics of performance,  
refugees

**Humboldt Universität zu Berlin**

Institut für Asien-/Afrikawissenschaften

Fakultät für Kultur-, Sozial-, und Bildungswissenschaften

Erstgutachterin: Prof. Dr. Nadja-Christina Schneider

Zweitgutachterin: Dr. Pepetual Mforbe Chiangong

28. Juli 2015

**Vorgelegt von:**

Janis Irene Jirotkaj

**Kontakt:**



jirotkaj@hu-berlin.de

**Studium:**

Regionalstudien Asien/Afrika

Sozialwissenschaften

Matrikelnr.: 537848

## Abstract

‘Performing *other* (hi)stories’ has several dimensions of meaning. Positioned outside of national narratives and historiographies, the histories of migrants and refugees are rendered invisible if they are not attached to a national framework of belonging. At the same time, the individual who is marked as the refugee, becomes the *Other*, the culturally unsuitable and the hyper-visible foreign. Of course, these life stories take place, even if they are ‘invisible’ to the public eye of an as homogeneous *imagined community*. Performing *other* (hi)stories can also mean a disruption of established discourses through the act of speaking out publicly and on stage in a bid to claim cultural self-representation; an act which holds a deep political connotation.

The actors we see on stage performing monologues of asylum are no refugees. They, as part of the citizen-nation-state construct, are performing *other* stories. The voices of refugees are transported through the bodies of the performers. Questions of identification, representation, ownership and moral responsibility arise through the performance of someone else’s narrative. However, reflecting on the refugee in a transit position rather than as a life in status quo, can help us understand why it is important that the individuals concerned are able to move forward with their lives.

# Table of Contents

Introduction.....	1
1 Theory.....	6
1.1 Performing Migration.....	6
1.1.1 Intercultural Theater and Postcoloniality.....	10
1.1.2 State of Research and Intercultural Politics.....	12
1.2 Performing Asylum.....	14
1.2.1 Voice and (In)Visibility – Situating the ‘Refugee’.....	15
1.2.2 Documentary Theater as a Means for Human Rights Concerns.....	20
2 Performance Analysis.....	24
2.1 Performance Analysis – Die Asyl-Monologe.....	25
2.2 Narrative Characteristics.....	28
2.3 Ethics of Practice/ Politics of Representation.....	31
3 Turning Monologues into Dialogue.....	35
Conclusion.....	40
Literature.....	42

## Introduction

The past years have been marked by a perception of increased migration towards *Western* European states and a so-called ‘refugee crisis’, particularly with regard to the Mediterranean regions. While European Union countries generally promote an image of a pluralized, multicultural continent, the rise of European migration regimes and militarized borders stand in stark contrast to so-called European core values of hospitality and human rights.

Politics in Germany mostly condemn the revived xenophobic anti-immigration movements, in comparison to the heated atmosphere in the 1990’s, when narratives such as ‘the boat is full’, were backed by politics. However, today, the accountability for humanitarian catastrophes in the Mediterranean Sea are shifted primarily on to human traffickers. Debates on militarized action against human traffickers cloud the responsibility of the politics and politicians of Europe. Furthermore, reasons for migration remain widely unquestioned, especially with regard to Europe’s crucial role regarding these causes as well as neo-colonial practices, such as the extra-territorial expansion of ‘Fortress Europe’ to North Africa. This expansion, Judith Butler among others notes, comes close to the definition of an empire.<sup>1</sup> However, ‘Fortress Europe’ does not only materialize in militarized border regimes – other strong powers are at work: as Manuela Bojadžijev and Serhat Karakayali argue against the term ‘Fortress Europe’, by stating that, “Die Grenzen werden nicht einfach gesperrt, Europa schottet sich nicht ab, es entsteht vielmehr ein komplexes System der Limitierung, Differenzierung, Hierarchisierung und partiellen Inklusion von Migrantengruppen.”<sup>2</sup> This includes a much more difficult conception of migration regimes, including the notion of biopolitics in connection with old discourses of belonging, manifested in the *imagined community* of homogenous nations.<sup>3</sup>

The examination and deconstruction of de-humanizing and homogenizing depictions of ‘floods’ of refugees in the media and the de-conceptualization of migrants as de-historized subjects, as they are situated outside of the national histories of *imagined communities*, are the major aims of this thesis. Further, this thesis will challenge conceptions of victimhood or criminalization of migrants and also provide different views with regard to re-defining migration as autonomous and actually politically challenging the structures of today’s nation-states.<sup>4</sup>

---

1 cf. Judith Butler and Gayatri Chakravorty Spivak, *Who Sings the Nation State? Language, politics and belonging* (Calcutta, New York, Oxford: Seagull Books, 2007), 10.

2 Manuela Bojadžijev and Serhat Karakayali, “Autonomie der Migration. 10 Thesen zu einer Methode,” in *Turbulente Ränder. Neue Perspektiven auf Migration an den Grenzen Europas*, ed. TRANSIT MIGRATION Forschungsgruppe (Bielefeld: transcript, 2007), 204.

3 cf. Benedict Anderson, *Imagined Communities. Reflections on the Origin and Spread of Nationalism* (London: Verso Editions), 1991.

4 Considering the use of terms such as ‘Migrationshintergrund’, ‘migrant’, ‘postmigrant’, ‘refugee’ and ‘asylum seeker’ in this work, I am aware and point out that these construct generic, homogenizing categories of non-belonging and difference. I reflect on this problematic critically, also in the use of the term *own*, *Other* and *subaltern* and italicize these as constructed concepts.

In the past years there have been attempts to bring more visibility to the circumstances of asylum seekers in Germany. For decades there has been activism, like *The Voice Refugee Forum* or the *Karawane* which advocated for refugee rights. Documentaries were produced to shed light on the dire conditions in the asylum seeker housings, called ‘Lager’ or ‘Heim’, and restrictive laws such as the ‘Residenzpflicht’.<sup>5</sup> Although activism and solidarity support has existed for years, 2011 marked a significant turning point for the refugee rights movement in Germany. It called nation-wide attention when refugees went on hunger strike in several cities. Subsequently, defying the ‘Residenzpflicht’-law, the *Refugee Protest March* to Berlin took place and it was called for a nation-wide *Refugee Strike*. One could say, the struggle, depicted in the mentioned strikes drew attention to the refugee plight in Germany because the refugees spoke and acted for themselves.

In the middle of this protest the *Bühne für Menschenrechte* allied with the refugee movement in particular in Berlin and developed a play entitled *Die Asyl-Monologe*. The political documentary play grew out of collaboration between citizens and refugee activists, and in solidarity with a protest camp at the square Oranienplatz in the district of Kreuzberg, Berlin. First staged in 2011, *Die Asyl-Monologe* sheds light on the situation of forced migration and asylum politics in Europe in general and Germany in particular. The play recounts the biographies of three refugees, whereas it is worthy to mention that the play is based on original and non-fictional narratives of these three refugees. It narrates their stories of flight, of resistance towards the German asylum system and indicts the German asylum politics of inhumanity.

*Die Asyl-Monologe* personalize the refugee figure, which is currently essentialized and rendered by media discourses to victimhood and the depiction of ‘crisis’. Significant about *Die Asyl-Monologe* is that the performance does not take the *Other*, namely the refugee, to stage. Rather the refugee’s voice is transported through the body of an actor.<sup>6</sup> Through the performer, who functions as a medium in this case, the refugee remains indeed distant. Eventually, the narrative becomes an individual’s life story and not merely a drama of flight. The fact that the narratives embodied in the performance are re-narrated by professional actors, who hold the privilege of citizen rights, unfolds an interesting dimension between representation and (political) accountability. Questions of authentic and ethical representation accompany the analysis, as well as interrogating which spaces are generally open to political discussions and stances of this kind.

---

5 Law enforcing residency obligation, which limits the freedom of movement for asylum seekers to a certain circuit of the refugee housings. Laws differ among the different federal states in Germany. Violations can lead to fines, imprisonment and failure of the asylum application procedure.

6 I refer to the term ‘actor’ as gender-neutral. In this work I attempt to apply gender-neutral language as far as possible. Especially, in general contexts I attempt to avoid the use of binary gender pronouns and refer to a gender-neutral plural pronoun.

Taking this theme and reflecting on the *Berliner Theatertreffen* 2015, the euphoric reviews accounting of theater taking a political stance again becomes a matter of interest.<sup>7</sup> This annual theater festival in Berlin was opened by Nicolas Stemmann's production of *Die Schutzbefohlenen* written by Elfriede Jelinek. The widely discussed theater play which Jelinek wrote in view of the refugee movement in Vienna and the occupation of a church in 2011, takes the asylum issue on to the stage. Just like in *Die Schutzbefohlenen*, the binary of *Die Asyl-Monologe*'s political substance lies between the political content of the play and the discussions which develop in its post-performance phase. Questions of gaze and (self-)representation, and when in fact the *Other* becomes the "spectacle",<sup>8</sup> which impose themselves, are questions I aim to explore in the following text.

Taking the documentary theater play *Die Asyl-Monologe* into the main focus, this thesis aims to reflect on issues of migration in relation to the nation-state and highlight discursive powers through the lens of theater. Further, it will direct questions to the politics of representation, in terms of adopting a political topic and speaking for those who are not heard in the sphere of national and cultural politics.

### ***Methodological Approach and Location Within Area Studies***

Writing on migration and theater in the context of *African and Asian area studies*, is an attempt to approach *area studies* from an interdisciplinary perspective. Taking the field of migration movements towards the Global North into focus, is academically not necessarily limited to European *Social Sciences* but also an important field of research within *area studies*:<sup>9</sup> A critical engagement with the European colonial pasts and a self-reflection of European academia's century-long liaison with the colonial project and construction of hegemonic power is considered one of the core pillars of critical *area studies* scholarship. Migration is deeply intertwined with Europe's (neo-)colonial histories and present, as well as nation-building processes, which unmask discourses of *Orientalism*<sup>10</sup> and manifest constructions of *own* and the *Other*. Material exploitation and power structures, also with regard to a hegemonic discourse are still effective in the present, and construct categorizations and hierarchizations of migrants, for instance in terms of 'right migrants' and 'wrong migrants'.<sup>11</sup>

---

7 cf. Nachtkritik, "Mut zum Zerfall," accessed July 26, 2015, [http://www.nachtkritik.de/index.php?option=com\\_content&view=article&id=10921:theatertreffen-2015-zur-eroeffnung-die-schutzbefohlenen-ein-gespraech&catid=1515:festivaluebersicht-theatertreffen-2015&Itemid=100406](http://www.nachtkritik.de/index.php?option=com_content&view=article&id=10921:theatertreffen-2015-zur-eroeffnung-die-schutzbefohlenen-ein-gespraech&catid=1515:festivaluebersicht-theatertreffen-2015&Itemid=100406)

8 cf. Stuart Hall, ed., *Representation. Cultural Representations and Signifying Practices* (London: Sage Publications Ltd, 2003), 223ff.

9 "Forced migration has to be understood as a consequence of the growing inequalities between the global North and the South." Castles cited by Fazila Bhimji, "Radical collaborations in insurgent theatre: the intertwining of actors and activists in *Die Asyl-Monologe*" (presented at the biennial EASA conference, Tallinn University, Estonia, 2014), 4.

10 cf. Edward Said, *Orientalism* (New York: Random House Inc., 1994).

11 cf. Eva-Maria Stütting and Branko Šimic, "Die >>problematischen Ausländer<< und das Theater," in *Die*

In the European context, theater has contributed to constructions of *own* and *other*. Historically, theater is a place of German colonial practice which is rarely re-visited and poorly rehabilitated. Today, theater presents a stage where migration is sparsely represented or becomes a space of negotiating the differences between *own* and *other*. It is a space where ‘high culture’ is challenged over its power of definition. Therefore, the theater stage reflects who has access to political and cultural representation within the nation-state framework and subsequently becomes a space of postcolonial struggles. *Postcolonial theory* extensively engages with representational practices and re-writing processes such as in literature and arts – regarding societies, termed as postcolonial in a sense of former colonized regions as well as those societies in the *Western* hemisphere which have become destinations for migration.<sup>12</sup>

*Postcolonial theory* and *subaltern studies* therefore present the theoretical basis of this thesis, with regard to tracing subjects of representation and the (im)possibilities of self-representation. Thus, following a theoretical situating of migration within theater contexts in Germany, I will take a closer look at a specific example of representational practice by analyzing the theater play *Die Asyl-Monologe*.

### ***Labelling Migration and Writing About the Other***

As a child of migration – however privileged migration, I made the experiences of contesting identities of belonging. My father was a refugee from the former East block; he fled from the Czech Republic and was welcomed in anti-communist Western Germany. During the era of the *Iron Curtain* the acceptance of refugees was confirming the deficiency of the communist states and therefore symbolized an ideological position, and not necessarily a human rights position. Later my parents emigrated to Canada – a privileged form of migration, as in certain national discourses we would be known as expats, not per se migrants, as this term is ‘reserved’ for people of non-white colour and ‘non-European’ descent. Moving back to Germany gave me, as someone born and raised in Canada and with a parent from Eastern Europe, a ‘migration background’.<sup>13</sup> However, due to my skin colour which conforms to the white norm of an *imagined* white homogeneity in Germany, it is an invisible one.

I refer to these biographical aspects in order to give a glimpse into the diversity and variety of migrations. There are privileged and unprivileged ways of moving, which are connected to ethnicity, class, gender, ability, religion etc. I also refer to my position in terms of academic scholarship, situated within hegemonic knowledge production. Regarding academic writing

---

Freien Darstellenden Künste in Deutschland. Diskurse – Entwicklungen – Perspektiven, ed. Eckhard Mittelstädt and Alexander Pinto (Bielefeld: transcript Verlag, 2013), 84.

12 cf. Maha El Hissy, *Getürkte Türken. Karnavaleske Stilmittel im Theater, Kabarett und Film deutsch-türkischer Künstlerinnen und Künstler* (Bielefeld: Transcript Verlag, 2012), 41.

13 “Migrationshintergrund”. All translations, if not indicated otherwise, are by Janis Jirotko.



about the presumed *Other*, in order to make inequalities visible also inhabits the obstacle of reproducing and highlighting positions of *otherness*.<sup>14</sup> Hegemonic discourses are informed by categories of difference and language constructs social realities. Detecting these sites of power and dominant knowledge production, is my main objective. Since one of the main topics of this text is a reflection on questioning modes of representation, in terms of ‘who can speak’ and ‘who is heard’ within “hegemonic [spaces] of recognition”<sup>15</sup> – I attempt to integrate my critique on epistemic violence within my research as well as applying it to the sources I use as far as possible, for example when I reference German scholars who write about theater and migration from postcolonial and postmigrant perspectives.

### ***Structure***

In the first chapter entitled ‘Performing Migration’, I will discuss why migration can be regarded a postcolonial<sup>16</sup> topic. I am particularly questioning for example, on which terms can we speak of a postcolonial Germany? How does migration apply to postcolonial struggles of representation and visibility in political as well as cultural-aesthetic contexts? Where and how does theater become a practice concerned with migration? The challenges and chances that accompany such practice within a society which is shaped by negotiation processes of *own* and *otherness*, and supposed centers and margins will be discussed.

In the chapter, ‘Performing Asylum’, I will discuss examples of theater as an aesthetic form that deals with a specific category of migration, namely forced migration, in the context of performing arts. Before proceeding to performing arts, I will situate the figure of the ‘refugee’, politically as well as discursively in the realm of European politics. Within the genre of documentary theater, which engages with human rights concerns, testimonial and verbatim theater are dominant aesthetic forms which will shortly be introduced in the chapter. As I take so-called ‘refugee performances’ into account, I will highlight dominant objectives, concerning theater practices in collaboration with refugees and asylum seekers. It is perhaps worthy to mention that ‘performing asylum’ stands the risk of reproducing victimhood and

---

14 “We cannot write about the Other as if some totalizable intelligible object simply ‘exists’ out there, waiting to be represented. Others are *constructed* – by those who do the Othering, by those who reflect upon that Othering, and by Others’ own representations of themselves.” cf. Sue Wilkinson and Celia Kitzinger, “Representing the Other,” in *The Applied Theatre Reader*, ed. Tim Prentki and Sheila Preston (New York: Routledge, 2009), 89.

15 cf. Nikita Dhawan, “Hegemonic Listening and Subversive Silences: Ethical-political Imperatives,” in *Destruction in the Performative*, ed. A. Lagaay/M. Lorber (Amsterdam: Rodopi, 2012), 47-60.

16 I refer here not to post-colonial as temporal term, however to the theoretical framework of *postcolonial theory* which examines present colonial continuities, in terms of discursive powers, as well as the counter-discourses and postcolonial struggles for representation. cf. Kien Nghi Ha and Markus Schmitz, “Der nationalpädagogische Impetus der deutschen Integrations(dis)kurse im Spiegel post-/kolonialer Kritik,” in *Cultural Studies und Pädagogik: Kritische Artikulationen*, ed. Paul Mecheril and Monika Witsch (Bielefeld: transcript Verlag, 2006), 225. For further reading see also: Steyerl, Hito and Encarnación Gutiérrez Rodríguez, ed., *Spricht die Subalterne deutsch? Migration und postkoloniale Kritik* (Münster, Unrast-Verlag, 2012.) 19ff.

*otherness* and in relation to a voyeuristic positioning of the audience. Further, the questions of ethics and politics of representation, in terms of speaking for the *Other*, will be explored. This encompasses for instance the notion of accountability regarding theater practices that are initiated from privileged positions of citizenship. These observations will be applied to an analysis of the performance of *Die Asyl-Monologe*.

The analysis of *Die Asyl-Monologe* is based on my attendance of three performance as an audience member. I will explore the theater performance upon notions of authenticity, victimhood, *otherness*, and representation and include general aspects of the play namely: setting, plot and dramaturgy. After examining narrative characteristics, with regard to voice and representation, I will examine the role of the playwright and questions of authorship. The ethics of practice, encompasses the politics of representation, regarding the production process and also the audience's positioning.

Proceeding with the post-performance discussions of *Die Asyl-Monologe*, chapter three formulates a discussion of the objectives examined in this thesis. Once again, questioning in which spaces, migration is negotiated, counter-discourses are shaped, and viewing habits are challenged. This leads to the discussion of political effectiveness, especially in terms of the scope of political theater.

# 1 Theory

## 1.1 Performing Migration

Interkulturelles Theater als ästhetische Auseinandersetzung mit [...] gesellschaftlichen Fragen und Differenzen beinhaltet [...] immer auch eine politische Dimension.<sup>17</sup>

Migration holds the notions of arrival, home, identity construction, (non)belonging and *otherness*, and negotiating between being situated at the margins of society and excluded from the center.<sup>18</sup> The struggle of minorities linked to migration, for representation – is a political one, also when the struggle takes place on cultural grounds, e.g. theater, as it is explored here. Where and how does migration enter the theater stage in Germany and why does it reflect the negotiating processes we find in German society, between a presumed *own* and *other*, of a German center and peripheries of society? Intercultural<sup>19</sup> theater practices and staging the experience of migration goes back to the 1960s.<sup>20</sup> However it has, as the history of migration to

---

17 Wolfgang Sting, et. al., *Irritation und Vermittlung. Theater in einer interkulturellen und multireligiösen Gesellschaft*. Beiträge zu Theater und Religion (Berlin: LIT Verlag, 2010) 23.

18 cf. El Hissy, *Getürkte Türken.*, 12.

19 The term 'intercultural' in its critical dimensions will be clarified below.

20 cf. Sven Sappelt, "Theater der Migrant/Innen," in *Interkulturelle Literatur in Deutschland. Ein Handbuch*, ed. Carmine Chiellino (Stuttgart: Metzler, 2000), 275-277.

## Literature

- Agamben, Giorgio. *Means without End. Notes on Politics*. Translated by Vincenzo Binetti and Cesare Casarino. Minneapolis: University of Minnesota Press, 2000.
- Anderson, Benedict. *Imagined Communities. Reflections on the Origin and Spread of Nationalism*. London: Verso Editions, 1991.
- Baeskow, Heike. *Abgeleitete Personenbezeichnungen im Deutschen und Englischen. Kontrastive Wortbildungsanalysen im Rahmen des Minimalistischen Programms und unter Berücksichtigung sprachhistorischer Aspekte*. Berlin: de Gruyter, 2002.
- Balfour, Michael. "Refugee Performance: Encounters with Alterity." In *Journal of Arts & Communities*, 2:3 (2012): 177–195. Accessed April 19, 2015. DOI: 10.1386/jaac.2.3.177\_1
- Balme, Christopher, ed. *Das Theater Der Anderen. Alterität Und Theater Zwischen Antike Und Gegenwart*. Tübingen, Basel: Francke Verlag, 2001.
- Bharucha, Rustom. *Theatre of the World. Performance and the Politics of Culture*. New York: Routledge, Inc., 1993.
- Bhabha, Homi. *The Location of Culture*. New York, London: Routledge, Inc., 1994.
- Boal, Augusto. *Theatre of the Oppressed*. Translated by Charles A. et al. London: Pluto Press, 2000.
- Bhimji, Fazila. "Radical collaborations in insurgent theatre: the intertwining of actors and activists in Die Asyl-Monologe." Paper presented at the 13<sup>th</sup> biennial EASA conference Tallin University, Estonia, August 2014. Unpublished version; to be published in the *Journal of Immigrant and Refugee Studies*.
- Bojadžijev, Manuela. *Die Windige Internationale. Rassismus und Kämpfe der Migration*. Münster: Westfälisches Dampfboot, 2008.
- Bojadžijev, Manuela and Serhat Karakayali. "Autonomie der Migration. 10 Thesen zu einer Methode." In *Turbulente Ränder. Neue Perspektiven auf Migration an den Grenzen Europas*, edited by TRANSIT MIGRATION Forschungsgruppe. Bielefeld: transcript, 2007.
- Butler, Judith and Gayatri Chakravorty Spivak. *Who Sings the Nation State? Language, politics and belonging*. Calcutta, New York, Oxford: Seagull Books, 2007.
- Chen, Mel Y. *Animacies. Biopolitics, Racial Mattering, and Queer Affect*. Durham, London: Duke University Press, 2012.
- Cox, Emma. *Performing Noncitizenship. Asylum Seekers in Australian Theatre, Film and Activism*. London, New York: Anthem Press, 2015.

- Cox, Emma. "The intersubjective witness: trauma testimony in Towfiq Al-Qady's *Nothing But Nothing: One Refugee's Story*." In *Research in Drama Education*. 13:2 (2008): 193-198. Accessed April 19, 2015. DOI: 10.1080/13569780802054851
- Dhawan, Nikita. "Hegemonic Listening and Subversive Silences: Ethical-political Imperatives." In: A. Lagaay/M. Lorber (eds.): *Destruction in the Performative*, Amsterdam: Rodopi, 2012: 47- 60.
- Deck, Jan. "Politisch Theater machen – eine Einleitung." In *Politisch Theater machen. Neue Artikulationsformen des Politischen in den darstellenden Künsten*, edited by Jan Deck and Angelika Sieburg. Bielefeld: transcript Verlag, 2011.
- Dennis, Rae. "Refugee performance: Aesthetic representation and accountability in playback theatre." In *Research in Drama Education. The Journal of Applied Theatre and Performance, Special Issue: Performance and Asylum: Embodiment, Ethics*, 13:2 (2008): 211–215. Accessed March 31, 2015. DOI: 10.1080/13569780802054901
- Donath, Katharina. "Die Herkunft spielt keine Rolle – „Postmigrantisches“ Theater im Ballhaus Naunynstraße." Interview mit Shermin Langhoff. Bpb. Bundeszentrale für Politische Bildung, March 10, 2011. Accessed July 17, 2015. <http://www.bpb.de/gesellschaft/kultur/kulturelle-bildung/60135/interview-mit-shermin-langhoff>
- El Hissy, Maha. *Getürkte Türken. Karnavaleske Stilmittel im Theater, Kabarett und Film deutsch- türkischer Künstlerinnen und Künstler*. Bielefeld: transcript Verlag, 2012.
- Fischer-Lichte, Erika. *Das Eigene und das Fremde Theater*. Tübingen: Francke Verlag, 1999.
- Ha, Kien Nghi and Markus Schmitz. "Der nationalpädagogische Impetus der deutschen Integrations (dis)kurse im Spiegel post-/kolonialer Kritik." In *Cultural Studies und Pädagogik: Kritische Artikulationen*, edited by Paul Mecheril and Monika Witsch. Bielefeld: transcript Verlag, 2006.
- Hall, Stuart, ed. *Representation. Cultural Representations and Signifying Practices*. London: Sage Publications Ltd, 2003.
- Hallaç, Recai. "Endlich Normalität erreichen – Reflexionen über Theater und Migration." In *Irritation und Vermittlung. Beiträge zu Theater und Religion*, edited by Wolfgang Sting. Berlin: LIT Verlag, 2010.
- Ifekwunigwe, Jayne O. "'Voting with their feet': Senegalese youth, clandestine boat migration, and the gendered politics of protest." In *African and Black Diaspora: An International Journal*, 6:2, (2013): 218–235. Accessed April 13, 2015. 10.1080/17528631.2013.793139
- Irmer, Thomas. "A Search for New Realities: Documentary Theatre in Germany." In *TDR*, 50:3 (2006), MIT Press, 16-28. Accessed July 1, 2015. <http://www.jstor.org/stable/4492692>
- Jeffers, Alison. *Refugees, theatre and crisis. Performing global identities*. Series: Performance Interventions. General editors: Elaine Aston and Bryan Reynolds. Hampshire: Palgrave Macmillan, 2012.

- Jeffers, Alison. "Dirty truth: personal narrative, victimhood and participatory theatre work with people seeking asylum." In *Research in Drama Education. The Journal of Applied Theatre and Performance, Special Issue: Performance and Asylum: Embodiment, Ethics*, 13:2 (2008): 211–215. Accessed March 31, 2015. DOI: 10.1080/13569780802054919
- Jestrovic, Silvija. "Performing like an asylum seeker: Paradoxes of hyper-authenticity." *Research in Drama Education: The Journal of Applied Theatre and Performance*, 13:2, (2008): 159-170. Accessed March 31, 2015. DOI: 10.1080/13569780802054810
- Keim, Stefan. "Achtung Deutsch! – Interkulturelles Theater." In *Ziemlich deutsch. Betrachtungen aus dem Einwanderungsland Deutschland*, edited by Dorte Huneke. Bonn: Bundeszentrale für politische Bildung, 2013.
- Keuchel, Susanne. "Kulturelle Identitäten in Deutschland. Untersuchungen zur Rolle von Kunst, Kultur und Migration." In *Theater und Migration. Herausforderungen für die Kulturpolitik und Theaterpraxis*, edited by Wolfgang Schneider. Bielefeld: transcript Verlag, 2011.
- Kiyak, Mely. "Bekömmliche Häppchenhaftigkeit und warum ich über Flüchtlinge schreibe." *Kiyaks Theater Kolumne*. Accessed: July 6, 2015. <http://kolumne.gorki.de/kolumne-37/>
- Krause, Ruth. "Flüchtling in Deutschland – und dann?" Deutsche Welle, June 20, 2012. Accessed July 17, 2015. <http://www.dw.com/de/fl%C3%BCchtling-in-deutschland-und-dann/a-16028310-1>
- Lehmann, Hans-Thies. *Das Politische Schreiben. Essays zu Theatertexten*. Berlin: Theater der Zeit. Recherchen 12, 2002.
- Maedza, Pedzisai. "Theater of Testimony: An Investigation in Devising Asylum." MA diss., University of Cape Town, 2013. Accessed March 19, 2015. <https://openaccess.leidenuniv.nl/handle/1887/29162>
- Meerzon, Yana. *Performing Exile, Performing Self. Drama, Theatre, Film*. Studies in International Performance. Series editors: Janelle Reinelt and Brian Singleton. New York: Palgrave Macmillan, 2012.
- Mohanty, Chandra Talpade et. al. *Third World Women and the Politics of Feminism*. Bloomington: Indiana University Press, 1991.
- Morgan, Margot. *Politics and Theatre in Twentieth-Century Europe. Imagination and Resistance*. Critical Political Theory and Radical Practice. New York: Palgrave Macmillan, 2013.
- Regus, Christine. *Interkulturelles Theater zu Beginn des 21. Jahrhunderts. Ästhetik. Politik. Postkolonialismus*. Bielefeld: transcript Verlag, 2009.
- Said, Edward. *Orientalism*. New York: Random House Inc., 1994.
- Sappelt, Sven. „Theater der Migrant/Innen.“ In: *Interkulturelle Literatur in Deutschland. Ein Handbuch*, edited by Carmine Chiellino. Stuttgart: Metzler, 2000.

- Schneider, Wolfgang, ed. *Theater und Migration. Herausforderungen für die Kulturpolitik und Theaterpraxis*. Bielefeld: transcript Verlag, 2011.
- Sharifi, Azadeh. *Theater für Alle? Partizipation von Postmigranten am Beispiel der Bühnen der Stadt Köln*. Frankfurt am Main: Peter Lang Internationaler Verlag der Wissenschaften, 2012.
- Sieg, Katrin. "Race, Guilt and Innocence: Facing Blackfacing in Contemporary German Theater." In *German Studies Review*, 38:1 (2015), 117-134. Accessed July 10, 2015. DOI: 10.1353/gsr.2015.0007
- Steyerl, Hito and Encarnación Gutiérrez Rodríguez, ed. *Spricht die Subalterne deutsch? Migration und postkoloniale Kritik*. Münster: Unrast-Verlag, 2012.
- Sting, Wolfgang, Norma Köhler, Klaus Hoffmann, Wolfram Weiße and Dorothea Griebach eds. *Irritation und Vermittlung. Theater in einer interkulturellen und multireligiösen Gesellschaft*. Beiträge zu Theater und Religion. Berlin: LIT Verlag, 2010.
- Sting, Wolfgang. "Interkulturalität und Migration im Theater." In *Irritation und Vermittlung, Theater in einer interkulturellen und multireligiösen Gesellschaft*. Beiträge zu Theater und Religion, edited by Wolfgang Sting. Berlin: LIT Verlag, 2010.
- Stütting, Eva-Maria and Branko Šimic. "Die >>problematischen Ausländer<< und das Theater." In *Die Freien Darstellenden Künste in Deutschland. Diskurse – Entwicklungen – Perspektiven*, edited by Eckhard Mittelstädt and Alexander Pinto. Bielefeld: transcript Verlag, 2013.
- Terkessidis, Mark. "Interkultur: Innovation für das Ganze." In *Interkultur – Begriffe, Konzepte, Strategien. Elfter Theorie-Praxis-Diskurs – interkultur.pro*. Accessed July, 26, 2015. [http://www.interkulturpro.de/ik\\_pdf/ik\\_tpd11.pdf](http://www.interkulturpro.de/ik_pdf/ik_tpd11.pdf)
- Truong, Thanh-Dam. "The governmentality of transnational migration and security: The making of a New Subaltern." In *Transnational Migration and Human Security*, edited by Thanh-Dam Truong and Des Gasper Berlin, Heidelberg: Springer, 2011. Accessed April 9, 2015. DOI: 10.1007/978-3-642-12757-1\_2
- Wake, Caroline. "To Witness Mimesis: The Politics, Ethics, and Aesthetics of Testimonial Theatre in *Through the Wire*." In *Modern Drama* 56:1 (2013): 102-125. Accessed March 31, 2015. DOI: 10.3138/md.2012-0465.
- Wilkinson, Sue and Celia Kitzinger. "Representing the Other." In *The Applied Theatre Reader*, edited by Tim Prentki and Sheila Preston. New York: Routledge, 2009.
- Yuval-Davis, Nira. "Intersectionality, Citizenship and Contemporary Politics of Belonging." In: *Scratching the Surface. Democracy, Traditions, Gender*, edited by Jennifer Bennett. Heinrich Böll Foundation, Printing Professionals Al-Qurtaaba Complex, Lahore, 2007, 7-21.
- Yuval-Davis, Nira, Anthias, Floya and Kofman, Eleonore. "Secure borders and safe havens and the gendered politics of belonging: Beyond social cohesion." *Ethnic and Racial Studies*, 28:3 (2005), 513-535. Accessed April 24, 2015. DOI: 10.1080/0141987042000337867

## ***Field notes***

On the performance of *Die Asyl-Monologe* on December 12, 2014 at Maxim Gorki Theater Berlin on request. Please contact: [jirotkaj@hu-berlin.de](mailto:jirotkaj@hu-berlin.de)

## ***Images on title page:***

Photos from Bühne für Menschenrechte. "Galerie." By Schokofeh Kamiz. Accessed July 20, 2015. [http://www.buehne-fuer-menschenrechte.de/index.php?option=com\\_phoca-gallery&view=category&id=1&Itemid=72&lang=de](http://www.buehne-fuer-menschenrechte.de/index.php?option=com_phoca-gallery&view=category&id=1&Itemid=72&lang=de)

## ***Websites***

Bühne für Menschenrechte. Accessed July 20, 2015. <http://www.buehne-fuer-menschenrechte.de/>

Bühne Für Menschenrechte. "Trailer Die Asyl-Monologe." Accessed July 21, 2015. <http://www.buehne-fuer-menschenrechte.de/>

ice&fire. Accessed July 20, 2015. <http://iceandfire.co.uk/>

ice&fire. "Actors for Human Rights." Accessed April 30, 2015. <http://iceandfire.co.uk/project/actors-for-human-rights/>

Impulse Projekt. "Refugee Club Impulse." Accessed July 23, 2015, <http://www.impulse-projekt.de/>

Impulse Projekt. "Anti-immigration Backlash Sparks Refugee Theater in Berlin, Germany." Accessed July 23, 2015. <http://www.impulse-projekt.de/rci-aljazeera/>

Nachtkritik. "Mut zum Zerfall." Accessed July 26, 2015. [http://www.nachtkritik.de/index.php?option=com\\_content&view=article&id=10921:theatertreffen-2015-zur-eroeffnung-die-schutzbefohlenen-ein-gespraech&catid=1515:festivaluebersicht-theatertreffen-2015&Itemid=100406](http://www.nachtkritik.de/index.php?option=com_content&view=article&id=10921:theatertreffen-2015-zur-eroeffnung-die-schutzbefohlenen-ein-gespraech&catid=1515:festivaluebersicht-theatertreffen-2015&Itemid=100406)

Nachtkritik. "Zaun aus Sternen." Accessed July 12, 2015. [http://www.nachtkritik.de/index.php?option=com\\_content&view=article&id=8865:frontex-security-im-berliner-hau-dekonstruiert-hans-werner-kroesinger-die-festung-europa&catid=38:die-nachtkritik&Itemid=40](http://www.nachtkritik.de/index.php?option=com_content&view=article&id=8865:frontex-security-im-berliner-hau-dekonstruiert-hans-werner-kroesinger-die-festung-europa&catid=38:die-nachtkritik&Itemid=40)

Nachtkritik. "Wer sind wir in einer weißen Welt? – Diskussion über "Theater und Postkolonialismus" beim Theatertreffen 2015." Accessed July 26, 2015. [http://nachtkritik.de/index.php?option=com\\_content&view=article&id=10980:wer-sind-wir-in-einer-weissen-welt-diskussion-ueber-theater-und-postkolonialismus-beim-theatertreffen-2015&catid=1515&Itemid=100406](http://nachtkritik.de/index.php?option=com_content&view=article&id=10980:wer-sind-wir-in-einer-weissen-welt-diskussion-ueber-theater-und-postkolonialismus-beim-theatertreffen-2015&catid=1515&Itemid=100406)

Thalia Theater. "Die Schutzbefohlenen." Accessed July 20, 2015. <http://www.thalia-theater.de/de/spielplan/repertoire/die-schutzbefohlenen/>

UNHCR. "Würzburg zeigt Dokumentartheater über Asylrecht." Accessed July 12, 2015. <http://www.unhcr.ch/home/artikel/7049b0e1affda7c467911891c8c8b713/wuerzburg-zeigt-dokumentartheater-ueber-asylrecht.html>

Vagina Monologues. Accessed July 21, 2015. <http://www.eveensler.org/plays/the-vagina-monologues/>

### ***Audio***

Bühne für Menschenrechte. "Presse. Radioberichte" Accessed July 20, 2015. [http://www.buehne-fuer-menschenrechte.de/index.php?option=com\\_content&view=article&id=72&Itemid=70&lang=de](http://www.buehne-fuer-menschenrechte.de/index.php?option=com_content&view=article&id=72&Itemid=70&lang=de)

Bühne für Menschenrechte. "Interview mit Michael Ruf im Radiofeuilleton von Deutschlandradio." Accessed July 12, 2015. <http://www.buehne-fuer-menschenrechte.de/images/stories/dradio.mp3>

Bühne für Menschenrechte. "Live-Interview von Andreas Müller mit Michael Ruf von der Bühne für Menschenrechte während des Karnevals der Kulturen im Mai 2013." Accessed July 12, 2015. <http://www.buehne-fuer-menschenrechte.de/images/stories/karneval%20der%20kulturen.mp3>

Bühne für Menschenrechte. "Interview von Silke Super mit Michael Ruf von der Bühne für Menschenrechte. Radio Eins." Accessed July 12, 2015. <http://www.buehne-fuer-menschenrechte.de/images/stories/radio1.mp3>

Bühne für Menschenrechte. "Amnesty International Radiogruppe München." Accessed July 12, 2015. [http://www.amnesty-muenchen-radio.de/Main/20120209001?action=download&upname=2012\\_01\\_Buehne\\_fuer\\_die\\_Menschenrechte.mp3](http://www.amnesty-muenchen-radio.de/Main/20120209001?action=download&upname=2012_01_Buehne_fuer_die_Menschenrechte.mp3)

Bühne für Menschenrechte. "Interview with Michael Ruf at Funkhaus Europa." Accessed July 12, 2015. <http://www.buehne-fuer-menschenrechte.de/images/stories/funkeur.mp3>