1.0 The Presence of the Past: The Shadow of Germany’s Colonial Past in Contemporary Germany

While reflecting on his personal life as a Briton of Indian origin in Britain, cultural theorist Madan Sarup remarked that his life was curiously marked by British colonial history in India (Sarup iv). Black German presence in Germany can be regarded in a similar light, that is to say that it is continuously marked by a distant past, namely German colonial presence in Africa. In recent years, numerous scholars have maintained that German colonial and imperial rule in Africa have had a lasting impact on contemporary German self-perception as well its perception of others. According to anthropologist Uli Linke, the most prominent historical memories that are embedded in contemporary German social consciousness include Germany’s imperial rule in Africa (Linke 3). This enduring influence has, however, not been explored fully by researchers in the field of German studies, since the events of the World War II have been largely perceived as the most influential moments in German history. Without discounting the historical significance of the rise and demise of Nazism in Germany, this section shows that contemporary racialized perceptions of Germanness are a result of an enduring memory of German colonialism in the public consciousness.

This analysis examines this cultural position through the lens of post-colonial theory. As explicated by critic Chris Baldick, post-colonial theory is a school of thought that developed in the 1980s and 1990s as a result of Edward W. Said’s study entitled Orientalism (1976). Said’s work centered on representation of the oriental Other in Western texts. Post-colonial theory thus considers “cultural-political questions of
national and ethnic identity, 'otherness,' race, imperialism and language during and after the colonial periods” (Balick 200). In a similar light, this section seeks to examine a recent image, published in the German magazine Der Spiegel in order to celebrate German progress, in a post-colonial theoretical framework. That is to say, it examines constructions of the self and Other as well as the centrality of the West and the peripheral existence of non-westerner.

This Spiegel image, as I will call it, was used to project a significant national event of the twenty-first century through a very brief moment in Germany’s imperial history. In celebration of the potential industrial, economic and social amelioration to be seen in the eastern German states, the 31st issue of Der Spiegel in 2000 dedicated its front cover to Gerhard Schroeder’s journey through eastern Germany. This journey, which is also the chancellor’s first trip through the eastern German states, is significant in the sense that it symbolizes the importance of the involvement of eastern German states in a united and progressive Germany. However, the Spiegel image does not present a literal representation of Schroeder’s trip to the eastern states. Instead it is explored symbolically. The reader is not shown a current or modern image of Schroeder’s trip, but rather is shown an image that is set at the height of German explorative and colonial years in Africa during the nineteenth century. It depicts Schroeder trekking through the savannah landscapes of Africa. He is dressed in a typical colonist’s outfit—khaki pants and shirt, topped off with a white pith helmet. He is carrying a German flag, signaling some form of a conquest. A crowd of reporters, dressed in similar clothing, follows him, eager to pose questions about the act depicted in the image. Schroeder, however, proudly steps through the land, never looking back…only ahead. Above the image one reads the
words, “Expedition in ein unbekanntes Land. Schroeders Reise durch die neuen Bundesländer.”

Fig. 1. Expedition into an unknown territory. Schroeder’s journey through the new German states.

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In the words of cultural theorist, Stuart Hall, there is “a communicative event” taking place here (Hall 508). The apparent disjuncture between the image and the article indicates that the reader or viewer is to grasp a deeper understanding of the connection between western Germany’s acquisition of eastern German states and Germany’s colonial past. In his discussion about the production and dissemination of messages in television programs, Hall states that the interchange of messages (between the producer and viewer) in the media becomes comprehensible once there is a shared story or history (Hall 508).
In order for the intended message to be received by the viewer and to have an effect on him or her, the message must contain a “meaningful discourse and be meaningfully decoded” (Hall 509). In other words, the reader must possess a foreknowledge of the event in order for his or her understanding of the message to loosely match the intended interpretation of the message by the producer of the image. Hall maintains that this is only possible through a common historical event of which both producer (the sender of the message) and viewer (the receiver of the message) are aware.

For our purposes, this means that the Spiegel image can be perceived as a message. The message, which is closely discussed in this chapter, relies on a story that is familiar to both the reader of the magazine and those that produced the image—it is the story of German colonialism. The message of the Spiegel image is twofold: First, the Spiegel image seeks to affirm the superiority of German culture, politics and its people by flaunting the power that lies in German imperialism. Second, it displaces any non-white being from German space, even though the image is geographically set in a non-western context. In the end, German space is presented as homogenous.

Before moving on to a close discussion of the image, it is necessary to review why colonialism continues to play such a fundamental role in contemporary German public consciousness. I will review Germany’s colonial heritage in Africa specifically and briefly discuss its significance to the nation.

1.1 The Significance of German colonial heritage

Until the mid 1880s, the affair of colonial expansion into non-western nations had been a business mainly among the Portuguese, French, Belgians, British and Dutch. The
decision to acquire colonial territories in Africa was delayed in Germany until the mid 1880s as a result of some reservations on the part of German chancellor, Otto von Bismarck. Bismarck was sternly against the idea of overseas state-owned and state-run colonial territories, because he considered the potential profits from overseas colonies an illusion, believing that the costs to support a colony would be higher than the profits derived from it. However, by 1879 the push for colonies by influential representatives of the bourgeoisie increased, and in December of 1882 the *Deutsche Kolonialgesellschaft* (German Colonial Association) was founded. By 1885 Germany had acquired South West Africa (now Namibia), Cameroon and German East Africa (parts of Tanzania and Kenya).

Although the acquisition of colonies was presented as a patriotic move on the part of the German Colonial Association, the desire for colonies was principally founded on the economic profits and the expansion of German political power. Large-scale German capitalist ventures profited highly from the African colonies. German capitalists had set their eyes as well as their grip on the large gold deposits and diamonds in South Africa and South West Africa. They also set up rubber and cocoa plantations as well as ivory trade stations in Cameroon. According to historian Helmut Stoeker, in 1896 the *Deutsch-West Afrikanische Handelsgesellschaft* (German-West African Trade Association) netted 1,350,000 marks in profits, and in 1906 alone exports from Cameroon reached almost 10 million marks (Stoeker 72). Profits as high as these were also reported in other areas and show that African territories proved to be economically vital to Germany, as well as other European nations.
Beside the financial gain of the colonies, Germany sought imperial power because it assured the nation international recognition of its political authority. As expressed by Hannah Arendt in *The Origins of Totalitarianism* (1966), “imperialist rule should not be mistaken as mere acts of conquest and expansion” (Arendt 132). There was much more at stake. Arendt argues that imperialism presented itself as “the only way to conduct world politics” (132). Germany’s involvement in Europe’s “scramble for Africa” ensured it the position of a world power and not simply a European power.

In addition to economic success, German colonialism established whiteness as an essential part of a German identity. This is mainly because German nation building, which began at the close of the nineteenth century, sought to select its citizens through a system of blood lineage. Social theorist Jeffrey Peck, shows that around the time of German unification in 1871, belonging in Germany was founded on a policy of exclusion rather than inclusion (Peck 62). The principle of this “blood law,” which had its beginnings during pre-imperial Germany and is still employed to determine German citizenship, maintained the myth that all Germans are bound by blood lineage and would thus “look” the same. It was not until colonialism that blacks were officially excluded. In her analysis of the cult of the body in post World War II Germany in *German Bodies*, Linke asserts that the colonial period made whiteness central to contemporary German conceptualizations of Germanness. She states:

Framed by Germany’s territorial claims in Southeast Africa, East Africa, and Samoa, the formation of German national identity was closely linked to the emergence of white privilege. For those men and women living in the colonies,
the acquisition of German citizenship, property, and land ownership were made conditional on the possession of white skin (45).

As a point of differentiation from colonial subjects, Germans based their national heritage on whiteness. Coupled with the blood law this system rendered the extension of Germanness to non-white individuals nearly impossible.

In 1918 Germany was defeated in World War One and stripped of its national as well as international authoritative position. The Versailles Treaty of 1919 demanded, among other things, that Germany give up all of its colonial possessions in Africa, Asia and the Pacific Islands, which were to be redistributed among the allied nations (Stoeker 302). Although German leaders expected to face consequences such as the repossessing of land it had claimed from neighboring nations such as France, the confiscation of colonies was met with much shock and resistance. Shortly after Germany’s defeat in World War I became apparent, Germany began efforts to establish a joint league of colonial powers in Africa so that it did not lose ownership of its colonies. The colonies appeared to be possessions with which German politicians and businessmen did not expect to part.

Both the political and cultural realm of German life was affected by the confiscation of its colonies. Artists and politicians displayed diverging reactions to this loss; however both showed that the nation suffered from anxiety as a result. The film industry, which was Germany’s most popular form of artistic and cultural expression in post-colonial Germany, was a sector that approached the question of colonies with much repression. Early German film productions between 1919 and 1938 remained devoid of discussions about colonialism. National concerns such as the repercussions of the
migration to cities, the decline of German traditional values and the industrialization of Germany took center stage and attracted millions of Germans into the theater. However, films produced between 1939 and 1943 revived German colonial sentiments as a result of national socialist propaganda about German racial superiority. Examples of these are *Carl Peters* (1939) and *Germania* (1941), which depicted a colonial return of Germans to Africa as masters.

Nevertheless, the question of Africa still lingered in some early productions such as Josef von Sternberg’s *Der Blaue Engel* (1930), a film which depicts this muted sentiment related to the loss of colonies. *Der blaue Engel*, which is Germany’s first sound and moving picture, was produced about a decade after Germany’s loss of its colonial territory. The film shows a scene in which the protagonist, Professor Rath (Emil Jannings) awakes the morning after spending his first night with cabaret performer Lola Lola (Marlene Dietrich), with whom he has fallen in love despite their different backgrounds.

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4 I am using the prefix “post” in a chronological sense...after colonialism.
This scene, which has been largely overlooked by critics, is particularly representative of the manner in which sexual desire is employed to depict the political aspirations of the German nation. It shows Rath and a black African doll that he finds lying next to him on the bed and cradles for a few minutes. The audience is never shown any intimate moments between Rath and Lola Lola, instead the few seconds with the doll give the audience an indication of his desire for her. Rath’s sexual desire for Lola Lola is
projected onto this black doll that is rendered recognizably African through its appearance. As critics have often referred to Rath as a representation of German traditional ideals in the film, it is fair to understand Rath's relentless desire for Lola Lola, which is projected through the black African doll, as Germany's own relentless desire to possess Africa.  

Politically, the efforts to reclaim colonies and to deal with the loss were much more overt. Politicians now claimed that the loss of colonies was intricately connected to German worldview, which included salvaging people from uncivilized cultures. Many maintained that the confiscation was conceptualized as an act that constricted German living space (Lebensraum), and robbed Germany of its national right and mission to civilize underdeveloped races (Stoeker 299). Former members of the Colonial association sternly maintained that the loss affected German culture and fundamental aspects of German way of life. It was often argued that Germans had reason to be ashamed of being German only since the confiscation of colonies tarnished German national honor (Stoeker 299). Throughout the 1920s and 30s, German politicians also reiterated these statements at national and international political conferences, with the hope that allied powers would relinquish the colonies. When it became clear that the demands for imperial power would not be met, the government turned to independent national plans to take over colonies in Africa. In 1935, the colonial question, particularly in Africa, was raised once more and the Deutsche Kolonialgesellschaft was reorganized. In addition to this, Hitler now openly considered German expansion in Africa. In as late as 1941, Germany believed its "colonial preparatory planning" to be complete. While big

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5 See Susanne Zantop's Colonial Fantasies. Her analysis shows that in pre-colonial German fiction the relationship between the nation and its colonies was often explored in a familial or sexual context.
companies such as IG Farben, Siemens and Halske AG and the Deutsche and Dresdner Bank invested heavily in the Afrika-Verein, an organization set up to prepare German business moves into Africa, the German army and Ministry of Colonial Policy had set up numerous task forces responsible for the take-over of colonies in Africa.

None of the Africa plans was fruitful, and thus Germany did not regain any of its former colonies. The failure to achieve this was interpreted as a national disgrace by its own politicians and perceived as an international slap on the wrist. As an attempt to deal with the shame, German memory of the events concentrates on victorious aspects of its colonial experiences in Africa. As dictated by psychoanalytical theory, remembering and forgetting are intricately related psychological patterns of behavior (Billig 142). This interplay between remembering and forgetting is especially expressed in German memory of its past, as they choose to forget tragic events and only remember triumphant or heroic aspects. One could argue that German memories that entail national defeat were forgotten and those related to the victory remembered.

German anxiety about its defeat in World I and its subsequent loss of colonies reduced the nation to a second-class citizen in their own eyes, a condition from which it would only recover by rebuilding its self-worth. As will be seen in the rest of the section, this was primarily achieved by underlining Germany's cultural and racial superiority, which German colonial leaders had emphasized so much during their leadership.

1.2 Constructing German superiority

Dein Tag wird nicht nur in Berlin

Und nur im Reich begangen!

Wo immer deine Schiffe zieh 'n,
Soll heut Dein Name prangen

Von vielen Stämmen in mancherlei Tracht
In vielen Farben und Zungen
Wird heute dir ein Hoch gebracht
Und dein Kaiserlied gesungen!

(quoted in Oguntoye et. al 28)

As we return to the Spiegel image, it is important to note that this picture stands as a point of intersection between the past and present. Contemporary Germany is camouflaged by imperial Germany in the image, suggesting the age-old saying that while much has changed, much has remained the same. A large part of that which has not changed since German colonialism in Africa is the country’s perception of its successes. Contemporary Germans are generally convinced that German colonialism was a success. The Spiegel image illustrates this perfectly. As mentioned before, it depicts a symbolic replication of chancellor Gerhard Schroeder’s journey through eastern Germany. I maintain here that by choosing the medium of colonialism to show this act, the Spiegel image draws the attention of the German populace to colonial Germany, but also instils cultural notions of superiority in contemporary Germans that were so pervasive in colonial rhetoric.

There is one vital step that is taken in the Spiegel image in order to construct Germany as a superior nation—it presents Germans as essentially separate from the environment. In his analysis of the manner in which the West managed to elevate itself
above the level of non-Western nations, Edward Said notes that the West began its rise to power by setting itself apart from the rest of the world (Said 9). This act gave Western nations room to construct the other as different, inferior and uncivilized. The Spiegel image follows a similar pattern, in that it presents Germans as separate from the environment. It places technologically advanced Westerners (Germans) with a defined cultural heritage, which is represented by the flag, in an environment that is characterized as non-western through its vast emptiness. However, which nation is specifically evoked in the image and what is the purpose of presenting it as different from or inferior to Germany?

To be more specific, the Spiegel image establishes Germany as essentially separate from the African continent. Africa is evoked in multiple ways in the image. First, this is done through the title. A look at the Spiegel image shows that it is headed by the phrase “Expedition in ein unbekanntes Land.” Here the subtle double play of the words seeks to allude to past events and ideologies. The term “expedition,” which is a journey that is undertaken for a specific purpose, refers to the colonizers’ journey through Africa. It connotes the permeability of “inferior” national territories as they are subjected to western penetration whether they wish for its presence or not. Peter Weiss illustrates this well in his “Gesang vom Lusitanischen Popanz.” Here, the German expedition into Africa underlines the apparently dehumanized qualities of the colonized (black Africans) and the morally justifiable journey undertaken by “gentlemen” to Africa.

Ich habe Sie

Meine Herren Offiziere

Zu einer Expedition zusammen gerufen
Bei der Sie das Wort Mitleid
Aus Ihrem Gedächtnis
Streichen müssen.
Wir kämpfen nicht gegen Menschen
Wir kämpfen
Gegen wilde Tiere. (Gugelberger 101)

The expression “ein unbekanntes Land,” evokes Africa in a more historical sense. According to Susan Zantop, at the outset of German colonial expansion, only Africa was termed a *terra incognita* because it presented “insurmountable physical difficulties—the stifling climate, the diseases, the poverty of the land, the ferocity with which its inhabitants defended their lives and habitat against foreign predators” (Zantop 11).

Probably one of the strongest ways in which Africa or, more specifically, colonial Africa is constructed, is through the vast territory that is largely unoccupied. John Noyes explains in his interpretation of colonial spaces that it is the boundless space of Africa that attracts the gaze of the colonist, who is here embodied in Gerhard Schroeder. Noyes argues that the colonist’s gaze into the boundless space of African territory functions as a “celebration of desire” and constructs “the line of vision into empty space” by the colonist as a “line of vision in to the future” (Noyes 166). As the reader watches Schroeder gaze at the vast territory, he or she is reminded of the central role that Africa played in German colonial history.

What then is the purpose of referring to Africa so heavily in the Spiegel image? How can this be understood? On the surface the Spiegel image depicts Africa, but beneath the surface there lies much deeper level of meaning. As mentioned before, the
vast African territory in the background refers only symbolically to Africa. In literal terms, this vast area is actually the former East Germany. Schroeder’s expedition is through East Germany and not Africa, but why was Africa employed to depict East Germany?

German as well as American discussions about German unification have circled around the concepts of imperialism and colonialism. These discussions have been characterized by terms related to the colonial discourse about Western domination over non-Western nations. Numerous critics have referred to East Germans as “the colonized and exploited” (Welsh 135); and have termed (West) Germany’s acquisition of the eastern states as a colonization (Pape 188) or imperialism. In After Unity: Reconfiguring German Identities, Konrad Jarausch analyzes the effects of Germany’s division. Jarausch shows that an early version of the constitution of the German Democratic Republic in 1968 expressed Germany’s division in colonial terms as well. The constitution stated, “the GDR and its citizens...strive for the overcoming of the division of Germany forced upon the German nation by imperialism” (Jarausch 54). Perhaps the most famous and vociferous words were those of writer Günter Grass, who maintained in 1990 that East Germany now experienced “das Diktat der profit-orientierter Kolonialherren” and two years later described the unification as an “entsetzliche Kolonialisierung” (Pape 269)

The relationship between the former East and West Germany has continuously been compared to German relations with its colonial subjects and underlines the perceived hierarchical relationship between East Germans and those in the West. Culturally popular labels such as Besserwessis (superior westerners) and Jammerossis (moaning/complaining easterners) that developed as the joy of the unification diminished,
sought to emphasize western triumph and bring to prominence eastern cultural, economic and social inferiority.

The Spiegel image thus celebrates West German superiority and East German inferiority. This imbalanced relationship between these two sections of Germany, however, remains below the surface of the Spiegel image. The explicit message of the image remains that of German superiority in relation to the underdeveloped nations in Africa. As a result, Germans, through the image, are given a strong sense of the subordinated situation of East Germany, precisely because the trip is presented as an expedition through Africa. Because the sense of African inferiority is already embedded in the German mind, the journalists can use that experience as a symbol for a later experience, namely West Germany’s acquisition of East Germany.

1.3 Displacing the Black

The Spiegel image is not only expressive about the manner in which Germans perceive themselves in relation to other peoples and cultures, but also about the composition of German society. This section takes a look at how the image constructs a German space that is devoid of non-white individuals. While we are geographically situated in Africa (place) in the Spiegel image, it becomes clear through the flag that the established political and cultural order is German (space). In other words, the image has defined this African place as German space, and has removed any elements that are deemed unwanted within it.

The Spiegel image depicts the German nation as homogenous. Although the image is set in Africa, it remains devoid of any native life. The viewer is only presented
with a foreign, yet dominating white presence, namely Germans. One can interpret this image as a classic colonial text. According to critical theorist John Noyes, "Colonial discourse must construct a boundless, featureless, homogenous space," because this paves the way for colonists to produce their fantasies in colonial territories (Noyes 182). At the root of this statement lies the idea that colonies must be wiped clear of their own social structures, that is to say their heritage and culture, in order for the imposing colonial powers to establish their authoritative order there. By reducing colonial space to a *tabula rasa*, it is made conducive to Western domination and ideology. The Spiegel image depicts German space as Caucasian only and brings an ideology that has been contested in the past few years back to the front of contemporary German consciousness.

Displacing non-white individuals from German space can be understood as a necessary part of nation building. Historically, since German colonial presence in Africa, the idea especially of the presence of blacks in German space has been met with much resistance. Historian Brian D. Naranch describes German colonial hegemony over its colonies as the most brutal of its kind. The extent of the brutality was seen between 1904 and 1906. During this time Germany enforced a "policy of annihilation" in order to suppress an outbreak of armed insurrections against the injustices and expansion of colonial rule in German Southwest and East Africa (Naranch 300). Naranch explains that in Southwest-Africa alone about eighty percent of the Herero and fifty percent of the Nama peoples perished as a result of German military brutality (Naranch 300).

Within Germany, black presence was perceived as a threat to German social and political order. During the mid 1920s right-wing politicians branded the presence and influence of non-Germans as the "Niggerization" or "Jewification" of Germany (Jost
Hermand). An example of this labeling can be seen in Alfred Rosenberg’s *The Myth of the Twentieth Century* (1930), which condemned what appeared to be the great influence of the Black over German society. Rosenberg states here, “Berlin has been conquered not just by Jews, but by Mulattoes and Negroes, too” (Hermand 68).

However, to speak of the presence of blacks in Germany during the twenties and thirties as a black “conquest” over Germany may seem extreme, especially since the overall black population in Germany was significantly small, leaving many Germans living beyond the perimeters of large cities and occupied territories unexposed to blacks. There are four political and cultural ways in which may have contributed to this flawed conception of a “black plague.” First, the occupation of the Rhineland by France between 1919 and 1923 as a result of German defeat in World War I. In order to enforce the conditions of the Versailles treaty after World War I French forces, including soldiers from their colonial troops from North Africa, Madagascar, and Senegal, were stationed in Frankfurt and the left Rhine areas in Mainz. According to historian Keith L. Nelson, the inclusion of non-whites in British and French military establishments in the Rhineland was a diplomatic tactic that sought to “demonstrate to the enemy [Germans] the extent of his defeat” (Nelson 606). Second, another social change observed in Germany during the Weimar era was an increased migration of Africans from former German colonial territories in Africa to Germany. Although many “German blacks,” saw themselves and were perceived by colonial sympathizers as faithful servants of the Kaiser, politicians and German society at large welcomed black African presence in democratic Germany following World War I with less enthusiasm. One of the major reasons for this was the fact that many of those immigrants were unemployed after the war and in need of social
welfare (Campt 217). With the gradual disintegration of a colonial imagination during the Weimar era and the scarcity of capital with which to finance the stay of numerous faithful African servants of the German empire in Germany, colonial sympathizers and former colonists found themselves in a difficult position. In the end, the presence of these German Africans only contributed to an existing apprehension about the presence of the Black. Third, black influence over Germany in the 1920s and 1930s was also experienced through Jazz, especially in Berlin where numerous hotels and bars had jazz bands performing. Many black Jazz entertainers including “the Nigger Jazz Band”, Juliette Martens, and Becky Floyd toured Germany during this period and gained immense support from German lovers of Jazz. However, many believed that the popularity of Jazz posed a national threat to German and even more to European culture. In his introduction to Die neue Ästhetik der musikalischen Impotenz (1926), Hans Pfitzner delineates on the gravity of Jazz influence in Germany and therewith expresses Weimar Germany’s anxiety and paranoia about the presence of foreign elements in Germany. Pfitzner states that the “Jazz-Foxtrott Flut ist der musikalische Ausdruck des Amerikanismus,” and goes on to describe it as a “Gefahr für Europa” (Weiner 476). In many ways Jazz music was viewed as an emblem of the black by German Jazz bands and German society at large (Weiner 479). The music was gradually perceived as a way in which non-German, more precisely, black cultures infiltrated and corrupted the German nation. In his study on “blackness without blacks” in Germany, Sander Gilman suggests that the presence of the black, which he describes as a “reality of the black,” represented a threat to Germany. According to Gilman, the statement “the reality of the black” refers more specifically to allied occupation of German territory shortly after World War I
(Gilman xiii). However, German cultural reactions to any black in Germany reveal that even the non-military presence of blacks constituted a threat, not only to German pride but also to the perceived homogeneity of Germany.

The African territory depicted in the Spiegel image thus historicizes the perceived homogeneous nature of German space. Further, the Spiegel image presents a continuity of this perception in Germany as it places a symbol of a progressive Germany, which is the face of Gerhard Schroeder, in the center of the image. By construing homogeneity as part of German past and present, the Spiegel image leaves little hope for the integration of those that are non-white in Germany. Since the image is set in Africa, it is particularly disturbing to find that the Black is absent from the image. Symbolically this act underlines the historic as well as present insignificance of the Black in Germany in the mind of the German social consciousness. In the end, Caucasian as well as black Germans are reassured of the misconception that both historically and in the present, the Black exists beyond the perimeters of German space.

The transparent pride of Germany’s colonial past that is articulated in the Spiegel image evokes the question as to how far German social consciousness has truly stepped from the ideological grasp of colonialism. One must also question the extent to which black Germans in contemporary Germany have been affected by the pervasive presence of the colonial idea in German social consciousness. While the nation has chronologically evolved from colonial times, there remain vestiges of the belief in cultural as well as political superiority and racial distinctiveness of Caucasian Germans as compared to those of non-white and non-western heritage. Since whiteness and a biological German heritage have become an element of the “authentic German” over
time, it is difficult to separate these qualities from Germanness. As thousands of people of African heritage become German, it has become a particularly complex task to redefine the qualities of Germanness, of which the Spiegel image are so symbolic.