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33. M. Nadkarni and O. Shevchenko, 'The Politics of Nostalgia: A Case for Comparative Analysis of Post-socialist Practices', *Ab Imperio* 5 (2004), 487–519 (at 499).
34. SCHA, 'DDR-Militaria: Im Supermarkt der NVA', *Berliner Kurier*, 5 July 2012.
35. The Yorck March ('Yorckscher Marsch') was one of the compulsory marches in the repertoire of every NVA band: Wenzke, *Ulbrichts Soldaten*, 634.
36. Butler, *Gender Trouble*, 188.
37. *Ibid.*, 187. Emphasis in original.
38. See e.g. J. Prosser, *Second Skins: The Body Narratives of Transsexuality* (New York: Columbia University Press, 1998).
39. Butler, 'Critically Queer', 234.
40. M. Allinson, 'Life in the Army: Reported, Represented, Remembered', in Saunders and Pinfold, *Remembering and Rethinking*, 229–44 (at 235).
41. Disler, *Language*.
42. 'Wer Genosse ist, bestimmen wir, und wir bestimmen, bei uns sind alle Genossen.'
43. L. Haußmann, *NVA: Roman* (Cologne: Kiepenheuer & Witsch, 2005), 24; Kubrick, *Full Metal Jacket*.
44. A. Mattsson (dir.), *Hon dansade en sommar* (Nordisk Tonfilm, 1951).
45. A. Lund, 'The Story of a Bad Girl! *Summer with Monika*, Sexploitation and the Selling of Erotic Bergman', in E. Björklund and M. Larsson (eds), *Swedish Cinema and the Sexual Revolution: Critical Essays* (Jefferson, NC: McFarland, 2016), 11–20 (at 12).
46. 'Gottfried Engelhardt' draws on the German words for God ('Gott'), peace ('Friede(n)') and angel ('Engel').
47. BArch, DR 117/4378, *Zum Teufel mit Harbolla*, screenplay with annotations, 16 December 1987, 65.
48. *Ibid.*, note attached to page 65.
49. See e.g. BArch, DR 117/29445, letter from Armeegeneral H. Keßler, 13 January 1988, with attachment: 'Gutachten zum Szenarium der DEFA-Filmkomödie "Zum Teufel mit Harbolla"'.
50. U. Tellkamp, *Der Turm: Geschichte aus einem versunkenen Land* (Frankfurt am Main: Suhrkamp, 2008). See my discussion in Chapter 5.
51. Becker, *Good Bye, Lenin!*, 1:05:50–1:08:49.