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BOOK OF ABSTRACTS

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(R. MagShamhráin, Conference Secretary AGS)

1. PROF. EMER. ELIZABETH BOA, University of Nottingham (KEYNOTE)

Talking Crows and a Fig-Tree Narrator in Özdamar's *Ein vom Schatten begrenzter Raum* (2022) and Shafak's *The Island of Missing Trees* (2021)

Turkish-German Emine Sevgi Özdamar's *Ein vom Schatten begrenzter Raum* and Turkish-English Elif Shafak's *The Island of Missing Trees* both depict Mediterranean islands inhabited by avian and arboreal speakers of German and English respectively. Özdamar's novel looks back to the end of the multi-ethnic Ottoman Empire and the advent of the Turkish nation state to 1923 when a population exchange turned two linguistically and religiously mixed aegean islands into monolingual Greek-Christian and Turkish-Moslem communities. Shafak's novel looks back to the civil war in 1962/63 that split Graeco-Turkish Cyprus into hostile Greek and Turkish zones. Özdamar's autofictional novel tells of *Wanderjahre* as an actress and writer in Paris, Berlin, and Istanbul. Shafak oscillates between generations: a teenage love affair in 1960s Cyprus; a daughter decades later in London trying to find out more about her Turkish mother and Greek father. Both novels deploy figures that mix human with animal or plant features, a key mode of the grotesque. Magic realism, a related mode, serves to distance horror and mediate trauma through laughter. Both novels deal with political horrors, forced migration, genocide, bombed towns, personal tragedy, drowned bodies floating in the Mediterranean. Özdamar's alter ego, the old spokesperson of a chorus of crows is such a mediator. Shafak's eloquent fig-tree now re-growing in a London garden from a severed branch of the Cypriot fig tree that once sheltered her parents performs such a task of mediation for the daughter.

2. DR. JOSEPH TWIST, University College Dublin

“Afterglaube”: Christian Europe, and Its Jewish and Muslim Abject Others in Feridun Zaimoglu’s Novel *Evangelio* and His Play *Luther*

Everywhere in Feridun Zaimoglu’s 2017 novel *Evangelio* the first-person narrator, Martin Luther’s Catholic bodyguard, is confronted with filth. The novel, set between May 4th 1521 and March 1st 1522 as Luther was translating the Bible into German in the Wartburg, has in fact been criticised for its depiction of Early Modern Germany as an ugly place of suffering, superstition, and muck. However, the abundance of filth in *Evangelio* need not be understood as the attempt to accurately depict what life was like in the 1500s. With Julia Kristeva’s concept of the abject, brought into dialogue with Jean-Luc Nancy’s understanding of Christianity and its deconstruction, we can view this aesthetic aspect of the text as providing insights into the development of Protestantism as transforming both Europe’s self-understanding and its relationship with its Others.

The abundance of filth, violence and death in the text puts the reader into a mindset that can perhaps understand why the harsh realities of the temporal world made the belief in a glorious spiritual world hold such sway. Luther’s bodyguard sees Luther’s translation project in these terms as a world-denying endeavour: ‘Eine Knochenmühle wird die Welt. Er aber vergisst den Schmerz, vergisst den bellenden Leviathan, und übersetzt Gott ins Teutsche.’ (11) Alongside this movement away from the abject world and towards transcendence, the novel also makes clear the potential for violence bound up in such dualist thinking that causes other groups to be associated with the derogatory language of filth and suffering. *Evangelio* and *Luther* both contain hate speech that uses this filthy imagery, often from Luther himself, directed at Catholics, Jews, and Muslims. In Nancy’s book *Excluding the Jew within us*, he argues that antisemitism is ‘a disease and a derangement that has belonged to the West since its very inception’ (viii). Antisemitism is rendered abject, since it is part of Christianity’s foundations and so threatens its distinctness and coherence, and so must be expelled. *Evangelio* and *Luther* can thus be read as an act of Muslim-Jewish solidarity, in that the Muslim author Zaimoglu returns to this crucial watershed moment to trace antisemitism’s roots, and also to suggest what could have been different.

3. PROF. JÜRGEN BARKHOFF, Trinity College Dublin

“Heilige Scheisse”: Grotteske als Medium der Vermischung und des Dazwischen in Thomas Hürlimanns *Heimkehr*

Grotteske Motive sind in Thomas Hürlimanns Schreiben allgegenwärtig – vom Erstling *Die Tessinerin* bis hin zum neuen Roman *Der rote Diamant*. Das ist bekannt, aber noch kaum untersucht. Dabei führt das Grotteske bei Hürlimann zum Kern seines komplexen Werks. Als

Chiffre der entfremdeten, gottverlassenen Welt (Wolfgang Kayser) ist es für den heiteren Melancholiker, der dem Transzendenzverlust nachsinnt, ein zentrales Darstellungsmittel. Auch als Medium kulturellen Wandels (Peter Fuß), das gerade in Krisen- und Umbruchzeiten sein kulturdiagnostisches Potenzial erweist, gehört das Groteske zum unverzichtbaren ästhetischen Instrumentarium zur Reflexion der vielschichtigen Umbrüche in Hürlimanns Lebenszeit.

Das Groteske bricht bei Hürlimann als antimemitischer Impuls in die wohlgeordnete bürgerliche Erzählwelt ein und konterkatiert Realismus, Referentialität und autobiographische Bezüge. Es ist damit nicht nur das ästhetisch-stilistisches, sondern auch weltanschaulich und letztlich sogar ontologisches Widerlager zur bürgerlichen Welt, die Hürlimann darstellt, und zu ihrer autobiographischen Grundierung.

Dabei dient, mit Michail Bachtin, insbesondere der groteske, obszöne Leib dem Verlachen des Todes und der Karnevalsierung der Grenzen von Leben und Tod. In Hürlimanns Hauptwerk des Grotesken, *Heimkehr*, diesem Roman des Dazwischen, spielt sich am Körper seines Antihelden ein tragikomisches Körperdrama ab, das die Grenzen von Leib und Geist, Leben und Tod, von Diesseits und Jenseits ontologisch provokativ überschreitet, verwischt, und verkompliziert und dabei dem Tod ein trotziges Karnevalsachen entgegensetzt. Das soll, mit Seitenblicken auf andere Texte, kurz entfaltet werden.

4. DR. HANNA SCHUMACHER, University of Edinburgh

“Heute noch werden wir aus dem Halbschlaf erwachen“: Writing the Posthumanist Condition in Contemporary German language Science Fiction

Humanity is in crisis: a crisis pertaining both to actual human beings and to the intellectual conceptualisations of human subjectivity, and induced by climate change, technoscientific developments, and current social movements. These changes introduce the demise of humanity as a horizon of possibility, but also urge us to expand the idea of who we are as human beings, both in order to survive and to become anew. The theoretical framework of posthumanism, along with the genre of Science Fiction (SF), have been at the forefront of exploring new, future-oriented ways of being and becoming human. SF not only extrapolates from what is given, it also provides a space for creative thinking and for imagining the new and the unanticipated. My paper seeks to harness these potentials of posthumanist theory and the SF genre by systematically investigating the different ways German language SF texts by Emma Braslavsky (*Die Nacht war bleich, die Lichter blinkten*, 2019), Raphaela Edelbauer (*Dave*, 2021) and Leif Randt (*Planet Magnon*, 2015) respond to the human subjectivity crisis. Drawing on the frameworks of Critical Posthumanist Theory and Critical Theory, I will explore the alternatives for conceptualising the human after the Anthropocene offered in these texts. While paying special attention to the aesthetic

strategies developed in these novels, I will also examine how their visions of the future connect to the (German) present and past.

5. DR. CHRISTIAN STRUCK, Harvard

Between *Turmmensch* and *Gigant*: Post- and Transhuman Amalgamations in Alfred Döblin's *Berge Meere und Giganten* (1924)

Alfred Döblin's 1924 epos *Berge Meere und Giganten* is replete with inventions that implicate and enhance humans on various scales. The beings thus called into existence, however, supersede and surpass humanity in diverging ways. On the one hand, we witness, as readers, technological advancements such as the development of artificial food or experiments with alchemistic amalgamation via transposition of material properties to different objects, culminating in the so-called *Turmmenschen*: beings assembled from humans, animals, plants, stones, and artifacts via rays 'distilled' from gemstones. The beings that are called *Giganten*, on the other hand, hold countless powers within themselves and are capable of shapeshifting, becoming any being at will: consummate transhumans. The end of the epos sees the superhumans fuse with the landscape, only to leave a glimmer of their power in the eyes of those living where they died. In my paper, I will analyze these forms of post- and transhumanism in particular in light of the distinct role of crystals, stones, and other mineral matter on the transformations of the human in BMG. The discovery of the piezoelectric effect in tourmaline crystals in 1880, for instance, can be rediscovered in the *Turmalinschleier* that Döblin conceives of which capture the fire of Icelandic volcanoes in order to melt the glaciers of Greenland. Analyzing further the literary and scientific writings of the time, such as the discussion around liquid crystals, my paper will investigate the proximity of mineral and human forms of being within today's conceptions of post-/transhumanism.

6. DR. ANNIE RING, University College London

Transhumanist Violence and Posthuman Vulnerability in *The Trouble with Being Born* (feature film, Austria, 2020)

This talk will analyse the depiction of transhumanist abuses of technology and posthuman vulnerability in Austrian director Sandra Wollner's feature film *The Trouble with Being Born*. Released in 2020, the film shows an abusive relationship between a man and a robot, built in the image of a girl who went missing years before in the forest surrounding his house. Shot in limpid technicolour, with an aspect ratio redolent of Super 8, this vividly realist sci-fi offers a challenging take on what Wollner considers the 'virtual' conditions of contemporary life. Its plot surrounding a child android subverts viewer expectations of who or what is vulnerable to violence; meanwhile, it takes place against a visual backdrop evoking the non-human eruptions of German literary Romanticism. My talk will link these

features of the film to the post-Enlightenment implications of transhuman technologies in our current era, when advanced AI is powerfully shaping human possibilities and demanding new theoretical and artistic approaches to lives lived in concert with machines.

7. PROF. WALTRAUD MAIERHOFER, University of Iowa

Ottlie von Goethe als literarische Agentin für Übersetzungen

Briefliche und biografische Darstellungen haben das Bild Ottlie von Goethes in der Nachwelt früh durch die Betonung ihrer Liebeswünsche und -beziehungen bestimmt - und sie sind ja auch romantisch genug. Ihre wichtige Rolle in der Vermittlung englischer Übersetzungen von Werken Goethes und seines Umfelds, ja auch der aktiven Mitarbeit daran und ihres Einflusses auf biografische Darstellungen und die Vermittlung der klassisch-romantischen Kultur in der englischsprachigen Welt sind noch immer wenig bekannt und nicht angemessen geschätzt. Gerade in der Zeit der Romantik und des Vormärz nutzten Frauen zunehmend die geschlechtsspezifische Zuschreibung von Talent zu Geselligkeit, Pflege brieflicher Kontakte, Vermittlung und Übersetzung dazu, in diesen Bereichen kulturell zu wirken.¹ Ich möchte in diesem Vortrag einem weitgehend unbekanntem Aspekt des deutsch-englischen Kulturtransfers und Ottlies Anteil daran nachgehen, nämlich einigen Übersetzungen sowohl ins Englische, die nicht Goethes Werke betreffen.² Dabei werde ich auch der Frage nachgehen, warum sie bei Übersetzungen von eigenen Schriften auf Anonymität bestand.

Für Ottlies Bedeutung als Vermittlerin deutscher Literatur im englischsprachigen Raum sind vor allem die beiden Schriftstellerinnen und Übersetzerinnen Anna Jameson und Sarah Austin wichtig. Im Austausch mit beiden thematisiert sie am deutlichsten die Emanzipation der Frauen und ihr eigenes öffentliches Wirken als Anliegen. Jamesons Übersetzung von Komödien Amalias von Sachsen (1794-1870), der Schwester des Königs von Sachsen, geht wohl auf ihre Anregung zurück, und Ottlies Aufsatz „Die Stücke der Prinzessin Amalie von Sachsen“ von 1836 ist auf Niederschlag in Jamesons Einleitung hin zu bewerten.³

Jameson sich vorher schon in einer ungewöhnlichen Art der Kulturvermittlung versucht, die Teil-Übersetzungen enthielt. Ab Herbst 1836 hielt sich Jameson zehn Monate lang in

¹ Siehe z. B. Kate Reiserer, *Vier Übersetzerinnen und ihre neun Ehemänner: Ehe und Übersetzung in der Romantik* (Berlin: Frank & Timme, 2021); Nadja Grbić und Michaela Wolf (Hrsg.), *Grenzgängerinnen: Zur Geschlechterdifferenz in der Übersetzung* (Graz: Eigenverlag, 2002); Gillian E. Dow (Hrsg.), *Translators, Interpreters, Mediators: Women Writers 1700-1900* (Bern: Peter Lang, 2007).

² Dieser Aspekt konnte nur gestreift werden in dem Aufsatz zur Ausstellung: Waltraud Maierhofer, „Ottlie von Goethe als literarische Agentin der englischen Welt,“ in Francesca Fabbri (Hrsg.), *Ottlie von Goethe. Mut um Chaos* (Wiesbaden: Verlagshaus Römerweg, 2022): 75-85.

³ GSA 40/XXXIV(5) U(1).

Canada auf. In der Form eines Briefftagebuchs schrieb sie über diese Zeit, ihre Lesetätigkeit während des langen Winters und ihre Reisen in den anschließenden warmen Monaten und veröffentlichte es in London.⁴ Die Wintermonate enthalten Kritiken und Teil-Übersetzungen von Jamesons deutscher Lektüre, vornehmlich Dramen Goethes und Johann Peter Eckermans *Gespräche mit Goethe* (1836). Sie arbeitete auch einen Aufsatz Otilies über dieses Werk ein.⁵ Eine positive Schilderung Otilies fehlt nicht, auch hat Jameson eine ihrer Liebesgeschichten zu einer „true story“ literarisiert, natürlich ohne Namen zu nennen.⁶

Die englische Schriftstellerin Sarah Austin, geb. Taylor (1793-1867), gilt als die „englische Königin der Übersetzer“⁷ in dieser Zeit und ist für den deutsch-britischen Kulturaustausch von nicht geringer Bedeutung. Auch für sie sind brieflicher Austausch mit Otilie, Besuch in Weimar und Einfluss auf die Wahl ihrer Übersetzungen und damit auf weitere britische Schriftsteller:innen nachweisbar. In den erhaltenen Briefen ist mit Bezug auf ‚female agency‘ vor allem bemerkenswert, wie sie einerseits den Mangel an öffentlicher Wirkung zu beklagen scheint, wo sie doch gerade in den Werken Anna Jamesons darauf bestand, nicht namentlich genannt zu werden.

8. MARIE-CHRISTINE ALBERTS, Albert-Ludwigs-Universität Freiburg

„Welch eine Lage für die armen Frauen!“ Emilie von Berlepschs Reisebeschreibung *Caledonia* als Reflexionsmedium über die Rolle der Frau

Von der Literaturforschung bisher nur vereinzelt berücksichtigt, fand Emilie von Berlepsch unter ihren Zeitgenossen in Deutschland hingegen weite Beachtung. So zählt Karl Heinrich Jördens die Schriftstellerin und Vertraute Herders in seinem *Lexikon deutscher Dichter und Prosaisten* zu „unsern geistreichsten, gebildetsten Schriftstellerinnen“. Neben einem „edlen Ton und Leichtigkeit des Ausdrucks“ zeichne sich ihr Prosawerk oftmals aus durch einen „männlichen Geist mit überdachtem gut behandelten Stoff.“ Wenngleich eine derartige Zuschreibung die zeitgenössisch verbreitete Überzeugung geschlechtsspezifischer Eigenschaften aufgreift und Berlepschs schriftstellerische Fähigkeiten als ‚männlich‘ bewertet, zeugt sie von der Anerkennung ihrer Schriften trotz ihres weiblichen Geschlechts und somit von einer erfolgreichen Selbstbehauptung Berlepschs als Schriftstellerin auf dem männlich dominierten literarischen Markt. Berlepsch selbst vertritt dabei ein progressives

⁴ Anna Jameson, *Winter Studies and Summer Rambles in Canada by Mrs. Jameson [...]*. 3 Bde. (London: Saunders and Otley, 1838). Das Werk erschien im Jahr darauf in deutscher Übersetzung: *Winterstudien und Sommerstreifereien in Canada*, übersetzt von A[dolf] W[agner], 2 Bde. (Braunschweig: Friedrich Vieweg, 1839).

⁵ Jameson: *Winter Studies*, Bd. 1, 230-232.

⁶ Jameson: *Winter Studies*, Bd. 1, 113-116.

⁷ „Queen of English Translators,” T. H. Pickett, Mark McCulloh, „Sarah Austin’s Letters to K. A. Varnhagen von Ense (1833-1843),” *Euphorion* 82.1 (1988): 63-88, hier 66. Ihre Bedeutung für die Goetherezeption in England würdigt folgender Aufsatz: Christoph E. Schweitzer, „Sarah Austin’s Assessment of Goethe’s Character and Works and of Weimar,” in *A Reassessment of Weimar Classicism*, hrsg. Gerhart Hoffmeister (Lewiston, NY: Edwin Mellen, 1996): 145-56.

Frauenbild, welches die literarische Betätigung der Frauen als eine Voraussetzung für die „Beförderung des allgemeinen und einzelnen Wohls“ versteht, wie sie in ihrer Abhandlung *Ueber einige zum Glück der Ehe nothwendige Eigenschaften und Grundsätze* darlegt. Auch ihre Reisebeschreibung *Caledonia* zeichnet sich aus durch eine intensive Reflexion über die Rolle der Frau, die sich im Text nicht zuletzt in einem Vergleich der Geschlechterrollen in Deutschland und Großbritannien äußert. Mein Beitrag widmet sich Berlepschs Auseinandersetzung mit der eigenen Identität als eine Frau, die mit dem Bewusstsein, als erste deutsche Frau Schottland bereist zu haben, im Medium der Reisebeschreibung neben der reinen Vermittlung der schottischen Kultur und Lebensweise selbstbewusst für eine Gleichberechtigung der Geschlechter eintritt.

9. DR. ALEX MORTIMORE, Independent Scholar

“Sprech’ er doch nie von Freiheit, als könn’ er sich selber regieren!” War and Bürgerlich Politics in *Herrmann und Dorothea*

This paper explores the connection between war and the political activity of *Bürger* in Goethe’s 1797 poem *Herrmann und Dorothea*. The paper asks how far the depiction of war indicates Goethe’s attitude towards the political participation of those outside the traditional ruling elite of the monarchy, aristocracy, and higher clergy. What does the portrayal of the French Revolutionary army’s invasion of the Rhineland, and the reaction of the German inhabitants, reveal about the desirable relationship between *Bürger* and political power, according to Goethe? If the author does see some scope for *bürgerlich* political engagement, how should this manifest itself; how should the *Bürgertum* counteract the brutality of the Revolutionary war, and engage with politics to avoid future conflict? The paper focuses principally on the remarks of the main character, Herrmann, a seemingly simple and unambitious young inhabitant of a provincial town, and the Judge, who bears witness to the experiences of the refugees from the Rhineland.

Although most recent scholarship has cast the political Goethe in a relatively enlightened and humane light, many still contend that he saw politics as the preserve of the traditional ruling elite. Apparently, Goethe was dismissive of *bürgerlich* intervention, because he feared that it would lead to chaos, and hinder compassionate and effective government. This paper, however, argues that Goethe supported greater *bürgerlich* involvement in politics than is widely assumed; *Bürger* could wield more influence without becoming part of the ‘verderbtes Geschlecht’ behind the atrocities of the French Revolutionary wars.

10. DR. MASSIMO SALGARO, University of Verona

The Grotesque Reality of the *Homo Empathicus* (2014) by Rebekka Kricheldorf

The play *Homo Empathicus* describes a community in which the distinguishing traits of religion, biological sex, and age have disappeared or are in the process of being dissolved. In representing this hyperempathic society, Kricheldorf takes the ethic of “political correctness” to the extreme and produces grotesque effects. To accomplish this end, Kricheldorf invented the character of the “language therapist,” Dr. Osho, whose skill in conversation is to use “*Wegsprechen*”—that is, to “remove negativity through speech.” Concrete measures have also been taken to eliminate all forms of discrimination on the basis of biological sex, age, or job category. In *Homo Empathicus*, the elderly become “Long-Lived,” and the young are “Young-Lived.” The grave digger is an “Earth-Rester,” the gardener is a “Development Expert,” and the manager of a public spa is a “Hygiene Specialist.” This utopian society is dominated by language taboos: Words such as “firing,” “ugly,” “suffering,” and “deficiency” are banned. This “brave new world,” a caricature in a number of aspects, all edges are smoothed, and all conflict is avoided.

In the key Scene 23 the dystopian nature of the play emerges: the hypersensitive characters that have populated the first twenty-two scenes become a “social body” that commits a murder. Kricheldorf’s main sources of inspiration for this play that are the Austrian government’s *Guide to Non-Discriminatory Language, Behavior, and Representation* (Voglmayr 2010), Rifkin’s *The Empathic Civilization*, Orwell’s *1984*, and Huxley’s *Brave New World*.

In my paper I would like to discuss the grotesque elements of Kricheldorf’s play such as the transgression of the discriminatory values and structures of our contemporary society, the dystopian projection of an ambiguous and disturbing community, and its sense of humour.

11. DR. CLEMENS RUTHNER, Trinity College Dublin

The Grotesque as *Aufhebung* of Interpretation: Alfred Kubin’s Key Novel *Die andere Seite* (1909)

Die andere Seite, the only novel ever written by the Austrian graphical artist Alfred Kubin (1877-1959), is regarded as a key text of German-language *Jahrhundertwende* as it is a compendium of most contemporary themes and discourses: multi-ethnic society, autocratic rule vs democracy, exoticism and racism, gender and sexuality, degeneration and decadence, etc. The journey of the protagonist into the fantastical Central Asian *Traumreich* can be read e.g. as *Parallelaktion* to Freud, but also as a colonial allegory of the late Habsburg Monarchy. In any case, the clash of old-fashioned Mitteleuropa and western-style modernity has apocalyptic undertones (that were deemed ‘prophetic’ in the decades

to follow the novel's publication in 1909). However, what stands in a way of a clearcut interpretation of the novel is its grotesque narration in the succession of ETA Hoffmann, as will be shown in my talk that builds on concepts of Bakhtin and Peter Fuß.

12. ALIDA VETTURELLI, Universität Salzburg

“Die Welt in unendlicher Auflösung begriffen, das heißt aber: in ewiger Vergängnis“: The Messianic Power of the Grotesque in Walter Benjamin

The text *Phantasie* (1920-1921) by Walter Benjamin was initially meant to be part of the project *Phantasie und Farbe*, which Benjamin mentions for the first time in a letter to Ernst Schoen in January 1915. The text in question analyzes the characteristics of fantasy, which, according to Benjamin, never acts as a creative power. The main goal of fantasy is not the creation of beautiful “Erscheinungen” – a concept that will be well expressed in Ottilie’s features in Goethe’s *Wahlverwandtschaften* (1922) – but, more precisely, their deformation, which turns these “Erscheinungen” into a new form, without destroying them. Through an accurate analysis of Benjamin’s text, it becomes evident how fantasy plays an essential role in the world’s order and how the grotesque represents a relevant part of this complex phenomenon. The grotesque indeed is described by Benjamin as a “Grenzform der Phantasie” because – unlike fantasy – it requires destruction to favor transformation. The primary objective of this paper is, therefore, to analyze the relationship between fantasy and the grotesque and to explain the significant function of the grotesque in Walter Benjamin’s texts and philosophy. Although the subject may perceive these elements as hostile forces due to their destructive ability, Benjamin often underlines their positive, messianic nature. The power of dissolution of fantasy leads the phenomena to an endless “Abendrot”. That means they are meant to pass from figure to figure, transforming themselves from form to form without falling into destruction. According to Benjamin, this is the way in which phenomena are saved: this is the game of fantasy and grotesque. Therefore, a principle of endless vitality seems to be hidden in the destructive ability of the grotesque. And it is Benjamin who draws attention to this when he writes that the world is subject to an endless dissolution, but this can only mean an “ewiges Vergängnis”.

13. DR. DOMENIC DESOCIO, Northwestern University

Friends with Benefits: Queer Friendship and Time in Siegfried Kracauer’s *Georg*

Do queers have a friend in time? A key concept for queer thought on relationality and queer desire, friendship itself is markedly absent from the recent bloom of writing on queer temporality. In this paper, I turn to Siegfried Kracauer’s 1934 novel *Georg* to think through this theoretical lacuna as well as to challenge the general erasure of Kracauer’s queerness in scholarship. The novel follows the titular protagonist on his quest for transcendental meaning through his erotic friendship with a teenager, Fred. Through close readings of the

novel's key scenes, I explore the species of temporality that queer friendships inhabit and generate and the forms of subjectivity that arise thereout. I analyze how Kracauer conjures forth the temporality of this friendship as a timeless present, a sacred temporal realm transcending the everyday world that promises to culminate in a dual subjectivity shared by friends in the total union of selves. As Georg's vision confronts the ultimate unknowability of the friend and founders on the ambivalence between one's autonomy and the assimilation of the self into the other, I bring Kracauer's earlier essay on friendship to bear on the novel to show how he comes to consider subjectivity itself as a product of incomplete relations, an ethical practice to accept difference as a way of life. In doing so, I demonstrate how queer friendship and time are foundational to understanding Kracauer's novel and his thinking on relationality more generally. Defining friendship along an open range of erotic, romantic, and filial affects and behaviors, Kracauer anticipates by several decades more recent treatments of queer friendship by theorists such as Foucault by inverting the classical antagonism between eroticism and friendship and positing the latter as a hybrid formulation conducive to robust forms of new life.

14. DR. PER ROLANDSSON, University of Nottingham

World History out of Reach: Siegfried Kracauer's Novels *Ginster* and *Georg* as Meditations on History

The talk examines Siegfried Kracauer's two novels, *Ginster* and *Georg*, through the lens of Kracauer's sustained interest in the philosophy and theory of history. It argues that the novels functioned as experimental vehicles which put Kracauer's theory of history into action. Comparing Kracauer's Weimar essayistic work and his post-war engagements with the philosophy of history, I hope to situate Kracauer's literary ambitions within the larger scope of his intellectual history.

The focus of the paper will be on representations of history and ways of understanding time in the two novels. As Kracauer himself noted towards the end of his life, understanding history had been a preoccupation of his since the Weimar years. The novels reflect Kracauer's persistent concern with the erosion of the historical into the popular. In fact, news consumption in *Ginster* and reporting in *Georg* are primary instances of Kracauer illustrating the displacement of nineteenth-century historical consciousness for a fragmented and popular presentism.

15. STEFFEN ANDRAE, University of Erfurt

Interruptions of Realism: Subjectivity and Objectivity in Kracauer's novel *Ginster* (1928)

The dialectics of subjectivity and objectivity, I argue in my presentation, can be conceived of as the main motif of Siegfried Kracauer's first novel *Ginster*. The novel accomplishes its engagement with social life by a constant interpenetration of subjectivity and objectivity demonstrating relationships of substitution, opposition, conversion, and immersion. I want to discuss one aspect of these dynamics, namely the *mise-en-scène* of the novel: the perplexing appearance of things and their intricate relationship to people. I will show that *Ginster* follows the trajectory of German realism after the First World War in situating subjectivity in relation to a superior societal objectivity. However, Kracauer's dialectical understanding of reification exceeds this merely paradoxical notion as the novel's realism intentionally interrupts the impression of an organic totality of social life and—via a series of aesthetic strategies—brings forward a critique of social alienation and oppression.

16. EVELYN PREUSS, University of Oklahoma

Im Westen nichts Neues: The Remake of the East German Adaptations of Jurek Becker's *Jakob der Lügner* (1974; 1999) and Bruno Apitz's *Nackt unter Wölfen* (1963; 2015)

East Germany was founded on anti-fascism. Hence, also critics, in questioning the state, its structures, and its social phenomena, regularly invoked the antifascist discourse. Daniela Dahn notes in her analysis of the 1989 revolution that it resulted from the regime's own mobilization against various forms of fascism: "die 'Waffen' der friedlichen Revolution sind ganz wesentlich unter dem Schutzschild des Antifaschismus geschmiedet worden und haben sich letztlich folgerichtig gegen die Verräter an einer wahrhaft antifaschistisch-demokratischen Ordnung gerichtet." (Dahn 1996)

As Dahn points out, this mobilization and critique also involved specifically democratic forms of engagement. In East German literature, the fine arts, and especially film, this broad democratizing impetus resulted in a particular aesthetic that gave audiences representation within the artistic—and political—discourse. Serving a Brechtian *Verfremdungseffekt*, this aesthetics deliberately refused a total immersion into historicity by introducing elements of the present, by minimalizing, or by abstracting: the interest in history was not in Othering, but its contemporaneity. In other words, this aesthetics underscore that it is not only history we are seeing, but history told from a particular angle that should invite our self-reflection or otherwise leave us frustrated by the incompleteness, the non-illusionary quality, and the lack of identificatory protagonists.

This is particularly salient in two hallmark DEFA films addressing the regime's antifascist historiography and myth, Frank Beyer's 1963 *Nackt unter Wölfen* and 1974 *Jakob der Lügner*. These films are adaptations of novels, which both owe their existence to the rejection of the material by the GDR's film studio DEFA. Only the literary success of the novels by the original scriptwriters—Bruno Apitz and Jurek Becker respectively—secured the projects a place in DEFA's production plan.

In my paper, I will explore some of the meanings that rendered these films so problematic for GDR censorship and contrast them with their post-1990 remakes. I hope to show that, instead of attempting a more adequate new adaptation of the literary models, Peter Kassovitz's 1999 *Jacob the Liar* and Philip Kadelbach's 2015 *Nackt unter Wölfen* use a seemingly historically more exact *mise-en-scène*, specifically updating—and overwriting—the GDR films. Ironically, their use of contemporary Global Cinema's film aesthetics historicize and, thus, Other the histories presented in the East German novels and films. While making the films visually and emotionally more compelling for audiences, the Western directors also deprive spectators of the opportunity to insert themselves, and thus of representation. Contemporary aesthetics present history as a fully representable closed system, and not as a site calling for invention, a site of agency, and of interrogating the past's contemporaneity—and that is, ultimately, its relevance.

17. FRANZISKA WOLF, University of Oxford

Precarity in Filmic Adaptations of Döblin's *Berlin Alexanderplatz* (1929)

This paper applies Judith Butler's concept of precarity to analyse comparatively filmic adaptations of Alfred Döblin's *Großstadtroman Berlin Alexanderplatz* (1929), namely, Piel Jutzi's movie of 1931 and Burhan Qurbani's version of 2020, that shifts the plot to modern-day Berlin.

In contrast to 'precariousness', which refers to the fact that life generally is always threatened, 'precarity' describes a political condition under which certain populations are particularly exposed to physical and psychological violence, or even death. This exposure is thematised in Döblin's novel through the protagonist Franz Biberkopf, who aims to 'be good' but repeatedly finds himself ostracised and exposed to influences that harm not only others, but eventually also himself. In Biberkopf's vulnerability and susceptibility to crime as well as through the depiction of hardship, violence and femicide, the novel offers social criticism of Weimar Germany. Whereas Jutzi's movie adaptation of the 1930s works closely with Döblin's text as a template, albeit a significantly shortened version of it, Qurbani's film transports the plot to the twenty-first century and re-interprets Franz Biberkopf as a Black refugee. His film therefore expands the class-based social criticism by the dimension of race. Therefore, it becomes possible to investigate the precarity that surrounds Biberkopf also from the perspective of contemporary anti-Black racism and the exploitation of

refugees as an economically and socially vulnerable group in contemporary German society.

I argue that a comparative investigation of these two movie adaptations illuminates the significance of Döblin's text for a contemporary audience, while also pointing towards different forms of social criticism expressed in these works that can be exposed fruitfully through Butler's differentiation between precariousness and precarity.

18. JAKOB SUMMERER, Trinity College Dublin

How to Read Illness Metaphors: Fostering Dialogue between the Medical/Health Humanities and Contemporary Metaphor Theory

Metaphors are simultaneously everywhere and nowhere in the German-language Medical/Health Humanities. Most researchers in the field recognise the central role that metaphors and related forms of figurative language play as elements of (auto-)pathographical discourse. Surprisingly few (auto-)pathography scholars, however, take advantage of the powerful analytical toolset offered by cognitive and applied linguistic approaches to metaphor. In many cases, researchers still rely on Susan Sontag's seminal *Illness as Metaphor* (1979) as their main metaphor-theoretical foundation, thus only focusing on the ethical dimensions of metaphor use. While an ethics of metaphor use certainly has its place in critical thinking about health communication, what is often missing from these Sontagian readings is any deeper investigation of metaphors as cognitive-linguistic tools that capture lived experiences of illness and affect audiences in multiple ways.

In this paper, I argue that the Medical/Health Humanities – and, in fact, *Germanistik* more generally – stand to gain much from drawing on the extensive knowledge generated within contemporary metaphor studies. Analysing German-language eating disorder memoirs, I discuss insights of cognitive linguists about the thought processes likely underlying metaphor production and comprehension. Moreover, I demonstrate the benefits of discourse-oriented methods of applied linguistics that sensitise analysts to metaphors as embedded in and dynamically interacting with their co-text and context. Combining these two strands of metaphor studies makes it possible to reliably identify metaphorical expressions, as well as determine their patterned deployment, communicative functions, and rhetorical effects as key elements of health-related discourse.

19. DR. STEPHAN EHRIG, University of Glasgow; DR. BENJAMIN SCHAPER, Oxford; DR. ELIZABETH WARD, Europa-Universität Viadrina

Streaming German Culture: German Cultural History as Transnational Entertainment

Our paper explores how Netflix and similar streaming services have modified and reimagined the (cultural) historical narratives of German post-war cinema. Since the mid-2010s, the transnational shift in funding and production contexts instigated by streaming services has been shaping the transcultural and traveling memory of German cultural history and its reception. As a result, audiences for contemporary German film and television are becoming increasingly transnational, and depictions of German cultural history are moving beyond the typical post-war focus on Germany's problematic 20th-century past. Using the *Deutschland* series (Anna and Jörg Winger, 2015-2020) as a case study, we will demonstrate the ways in which transnational processes of cultural exchange are both reflected in, and driven by, streaming services, an increasingly international film market, and the import and export of Anglo-American media formats.

Through reference to *Deutschland 83/86/89*, we argue that the thematisation of German (cultural) history has radically shifted since the museal gaze of Heritage Cinema towards the adoption of transnational genre narratives. Whilst German television and film have partially maintained the polarising character of previous intellectual and artistic engagements with Germany's past, the prioritisation of transnationally recognisable entertainment strategies over national memory culture has led to a radical re-imagination and an increasingly differentiated appreciation of German cultural and intellectual history in the (inter-)national mainstream. It is the relationship between entertainment, economic interests, and genre narratives that characterises this shift in German cultural history on screen today.

20. DR. LEILA ESSA, Utrecht University

Writing on the Political Impact of Writing: Collective and Individual Strategies in *anders bleiben* (2023)

This conference contribution will consist of reflections on as well as a reading from *anders bleiben: Briefe der Hoffnung in verhärteten Zeiten* (Rowohlt, 2023). For this anthology, editor Selma Wels invited us authors to follow in the tradition of Walter Benjamin's resistant letter collection *Deutsche Menschen* (1936) and write letters on the current state of German society to addressees of our choosing. This resulted in a wide range of approaches, with authors like Shida Bazayr, Asal Dardan and Sharon Dodua Otoo, for instance, addressing a family friend, the late Judith Kerr, and Selma Wels respectively.

In light of my current research project *Intention and Intervention*, I will examine strategies we discussed (and sometimes disagreed about) as a collective, like the decision to give the

current anthology a "Tarntitel" (Benjamin), too. I'll then focus on my own letter to Amadeo Richardson (1949-94), a Black German man who was deported from his place of birth for his activism in the Black Power Movement and still never ceased to envision "ein anderes Deutschland". My paper will be structured around a reading from this letter, which also engages with a previous attempt to capture Richardson's story for political impact - a documentary by Juliane Schuhler - and which explores the limits of such impact via cultural production.

After this reading, I will particularly scrutinise how the form of literary letter writing has enabled me to think through and convey my research on Richardson in a different, and arguably more productive form, than an academic publication would have allowed. Through this presentation I thus hope to open up discussion of a further meta-level: the political impact - not least on myself - of various *forms* of writing on the political impact of writing.

21. PROF. EMER. W. DANIEL WILSON, Royal Holloway, University of London

Goethe and Jews: New Documents and Perspectives

This paper will present the main results of the first full-length study on this topic in any language, to be published by C. H. Beck Verlag in spring 2024. Most of the earlier studies, almost all under the title *Goethe und die Juden*, were published between the 1880s and 1937, all of them articles or short books. They are tendentious and mostly not by scholars; the few scholarly articles since 1945 do not delve deeply into the issues. They present Goethe either as 'anti-semitic' or 'philo-semitic' (terms which I do not use in my study, as they are ahistorical). None of the studies are based on serious archival work or historical contextualisation. The following results have arisen from my research:

- i. Goethe vehemently opposed Jewish emancipation, both in his hometown Frankfurt and in Saxe-Weimar-Eisenach. However, the common claim that Goethe simply followed the majority of public opinion of his time can be drawn into question by examining the texts that he knew (which partly has to be drawn from archival work in his book receipts, which very frequently list books that are no longer in his library), and by examining books in his library.
- ii. This opposition to emancipation is usually played off against Goethe's friendly relations with individual 'Jews'. However, the question of whom Goethe considered to be a Jew has never been asked; most of the 'Jews' whom Goethe knew were actually converts to Christianity, whom Goethe and others did not consider to be Jews.

- iii. However, Goethe was keen to keep his negative views on Jews private; he expressed them almost entirely in unpublished works, letters and conversations that he did not authorize to be published. And in this respect, he was happy to use Jews – and converts – to feed what has been called the ‘Goethe cult’ among cultivated Jews.
- iv. Archival study in the state archives in Weimar show the extent of Goethe’s knowledge of and dealings with Jews as a Privy Councillor to Duke Carl August in the years 1776-1786. They reveal the common punishment of infractions in particular by Jewish merchants travelling through the duchy, but there is an attempt to keep those punishments minimal in order to encourage use of the roads, which raised higher discriminatory fees from Jews.
- v. Goethe’s vitriol toward Jews and their emancipation was mainly reserved for the uneducated Jewish merchants who were felt – even by most other Jews – to exploit their non-Jewish customers and debtors. Attitudes toward Jewish ‘faults’ turned on whether they were a result of oppression or their religion – the latter was the view of almost all opponents of emancipation, including Goethe. His preferred solution to this problem, like theirs, was conversion to Christianity.

22. CLEMENS KAFKA, Charles University, Prague

Reclaiming the Narrative: Women Writers and Their Contribution to Prague’s Enlightenment Era

This proposed presentation analyses the techniques and forms of German texts written by two female authors in multicultural Prague during the 18th century. While research has frequently discussed other novels, plays, and poetic techniques, longer and shorter texts, especially by women writers in the periphery, have remained relatively unknown.

However, Prague is not one of the ‘prominent’ centres of the European Enlightenment and often referred to as the “late Enlightenment,” the city developed a range of innovative texts. Novelist Maria Anna Sagar published Prague’s first acknowledged *Originalroman* and was about to establish a new kind of female writing. Sagar’s novel, *Die Verwechselten Töchter* (1771), though anonymous, shows female authorship “entworfen von einem Frauenzimmer” without any male editor (unlike Sophie von La Roche’s *Fräulein von Sternheim*). In Sagar’s second novel, *Karolinens Tagebuch* (1774), she confronts her critics with their ignorance of female literature and rejects the male ways of writing. Her groundbreaking prosaicism even influenced male authors in Prague who tried to imitate her texts. At the same time, playwright Victoria Rupp presents herself as “Übersetzerinn” of her earlier play *Miss Jenny* in her “rührendes Lustspiel” *Marianne*, published in 1771, and makes her female authorship quite clear. In a brief preface she discusses the difference between male

and female authorship. Her plays describe the struggles of modern women trapped in the social hierarchy and patriarchal prejudice and propagate a feminine way of writing and thinking.

The proposed presentation will familiarize us with a less-considered part of German Enlightenment texts and female agency. A few exemplary texts by both authors will be used to show the innovative forms, techniques, and motifs typical of Prague women authors in the 1770s.

23. DR. GIOVANNA-BEATRICE CARLESSO, Independent Scholar

“Die zweydeutige Würde der Dichterin“: Wilhelmine Müllers literarische Selbstbehauptung

Mein Beitrag beleuchtet, welche Strategien und Medien die Lyrikerin und Taschenbuchherausgeberin Wilhelmine Müller, geb. Maisch (1767-1807) einsetzt, um sich im literarischen Feld ihrer Zeit zu behaupten. Networking macht es der im ländlichen Raum Süddeutschlands aufgewachsenen Pfarrerstochter möglich, Anschluss an den Stuttgarter und später an den Wiener Dichterkreis zu finden. In privater Korrespondenz vergewissert sie sich ihrer freundschaftlichen Verbindung zu Dichterkollegen – sie bedarf, wie viele Zeitgenossinnen, der Förderung männlicher Mentoren, die ihr den Weg in die literarische Öffentlichkeit bahnen. Mit Freundschaftsgedichten, die in Almanachen und Zeitschriften veröffentlicht werden, stellt Müller dieses Netzwerk ostentativ aus, damit auch die eigene *agency* legitimierend. Selbstbewusst publiziert sie unter ihrem vollen Namen; bis 1797 ist sie die einzige weibliche Beiträgerin der von Friedrich Cotta herausgegebenen Zeitschrift *Flora*.

Die Heirat mit dem Karlsruher Buchdrucker Christian F. Müller ermöglicht es ihr, literarische und verlegerische Projekte fortan in die eigene Hand zu nehmen. So gibt sie im Verlag ihres Mannes das erfolgreiche *Taschenbuch für edle Weiber und Mädchen* heraus und publiziert ihre gesammelten Gedichte. Im Paratext der Zweitaufgabe ihrer Gedichtanthologie inszeniert sich Müller als Naturtalent – nach dem Vorbild der Anna Louisa Karsch –, insbesondere um Kritik an ihrer weiblichen Autorschaft zu parieren. Persönlich verletzenden Rezensionen begegnet sie einerseits mit beschwichtigenden Bescheidenheitsgesten und Demutsbekundungen, andererseits verteidigt sie ihre literarischen Ambitionen und das Recht auf weibliche Bildung und Gelehrsamkeit.

Neben gedruckten, zum Teil bereits digitalisierten Quellen wird mein Beitrag Autografen, die sich im Literaturarchiv Marbach und in der Handschriftenabteilung der Württembergischen Landesbibliothek befinden, nach der *agency* und dem Selbstverständnis Wilhelmine Müllers befragen. Mit Müller möchte ich eine Autorin in den Fokus rücken, die bislang in der Frauenliteraturforschung keine Berücksichtigung fand. Die

Untersuchung solcher Randfiguren des literarischen Feldes eröffnet ein Potenzial, das es auszuschöpfen gilt, so sie ein umfassenderes Verständnis der Schreib- und Lebenspraxis von Autorinnen des langen 18. Jahrhunderts ermöglicht.

24. DR. FLORENCIA SANNDERS, Universität Bremen

Margareta Sophia Liebeskind's *Maria: Eine Geschichte in Briefen* (1784): A Game of Editorial Simulations?

"Meta" Forkel-Liebeskind was one of the "Universitätsmamsellen", a group of German women who had access to a quite privileged academic education in the 18th century. In addition to numerous translations, in 1784 Forkel-Liebeskind published the epistolary novel *Maria: Eine Geschichte in Briefen*. What is striking about this text is that both the category of "author" and "publisher" remain hidden. In other words, apart from being published anonymously, the novel is not presented by its author in the introduction (under the name "Vorbericht"), but by a "Herausgeber", who also remains anonymous and, in addition, takes credit for the publication of the book: "Folgende Briefe sind von einem Frauenzimmer geschrieben, und würden wohl schwerlich jemals vor die Augen des Publikums gekommen seyn, wenn der Vorredner die Verfasserin nicht dazu ermuntert, und die Besorgung der Herausgabe übernommen hätte." In this sense, it can be said that there are two omissions in this work: on the one hand, the omission of the category "author", since it is published anonymously, and, moreover, it is presented by the "Herausgeber" only under the heading "die Verfasserin". On the other hand, the omission of the name of the editor, who signs his introductory text only as the "Herausgeber", without a proper name. The aim of this paper is to investigate the particular way in which this work enters the literary market: What do these omissions of proper names consist of? Does Forkel-Liebeskind actually write the "Vorbericht" pretending to be a male "Herausgeber"? Are these publication strategies that women authors developed in the 18th century in order to make their works accessible to the public?

Furthermore, considering that the main character, Maria, embodies positive feminine values for the time and becomes her friend Sophie's advisor in matters of women's education, in this paper I will answer to what extent this novel can be understood as a *Schlüsselroman* and thus a dialogue that the author engages in with her contemporary women, understood as political subjects.

25. DENNIS SCHÄFER, Princeton University

Bettine Copies: Literal Intimacy and Textual Agency in *Goethe's Briefwechsel mit einem Kinde* (1835) and Others

Bettina von Arnim is perhaps best known for her correspondence with Johann Wolfgang Goethe, Karoline von Günderode or Clemens Brentano, all of which she republished at later stages of her career. Known for her heavy edits and redactions – and downright inventions – in the letters that she subsequently republishes. My paper will draw on Bettine's original letter exchange with Johann Wolfgang Goethe, which can be found at the Morgan Library in NYC, to investigate iterations of literal intimacy and textual agency. I thereby seek to unearth the notion of a literal intimacy as the simulation of closeness through the activity of writing or, more concretely, copying another's word and text. While primarily known as the editor of her letter exchanges with Johann Wolfgang Goethe, Karoline von Günderode and Clemens Brentano, Bettine copied a panoply of letters between Sophie de la Roche and Goethe in 1806, alongside other undatable copies from Goethe's own poetry. These copies, I argue, are expressions of a sophisticated textual agency. By obtaining a sense of autonomy through proximity to another's written expression, Bettine's private, yet poignant copies of Goethe indicate her desire for closeness not through a position of authorial autonomy, but one of secretarial imitation, though not submission.

26. DR. SABRINA LINK, Università degli Studi di Urbino Carlo Bo

Frequency of Gender-Inclusive References in the German Media

As in many other countries and languages, gender-inclusive language is also highly debated in Germany, especially when it comes to noun references. The debate resonates in the media, on social media and even in politics. The political party of the Junge Union, for instance, used the topic for its election campaign by printing stickers stating "Gendern? Nein danke" (Gender-inclusive language? No, thank you). In the debate two extreme sides collide, while some regard gender-inclusive language as a step forward, others interpret it as a censorship.

Despite the big discussion and the great media coverage and albeit there being clear tendencies between young and old, conservative and liberal etc. it is not quite clear how widely gender-inclusive German is used in the public sphere in Germany. Hence, in an attempt to gather preliminary data, a questionnaire study was conducted, investigating who uses gender-inclusive language, to what extent is it used and which registers are mainly used. In the conducted study some of the biggest and most widespread German news programmes and newspapers were analysed. In the paper, I will present the nature of the study and its outcomes and will discuss the meaning and implementations of these findings.

27. TANJA STEVANOVIĆ, University of Hamburg

Has the So-Called Generic Masculine Always Existed in the History of the German Language?

In the debate about gender-inclusive language in German, creative new forms such as the asterisk are contrasted with the so-called generic masculine (GM) as the 'traditional' form of gender abstraction that is believed to be firmly anchored in the grammar of German. This implicitly assumes that the GM has always been inherent in the German language and that it necessarily results from its internal linguistic logic.

However, whether GM has always existed in the history of German has hardly been empirically investigated so far.⁸ In a recent article, Trutkowski and Weiß conclude that they have finally proven its existence in historic stages of German.⁹ Their study, though, is limited to a few lexemes and does not provide any insights into the dimension and functionality of the GM. How often was it used? Did it really evoke masculine and feminine notions equally? These questions have still not yet been answered.

In my talk, I will present first results of my study in which I systematically investigate the use of personal nouns in historic legal texts. In order to obtain a more comprehensive picture of the possibilities and practices of sexus marking in the history of German, the texts are analysed qualitatively, taking into account not only masculines, but all personal nouns, as well as text passages that explicitly address the topic of sexus.

28. DR. FALCO PFALZGRAF, Queen Mary University of London

Resistance to the Use of Gender-Sensitive Language as a New Facet of Linguistic Purism: An Examination of the Positions of the Verein Deutsche Sprache (VDS)

Although there is already a considerable amount of linguistic research on gender-inclusive language in German, hardly any sociolinguistic research has yet been conducted to investigate public attitudes and opinions towards it. I aimed to address this research gap by analysing five volumes (which encompass 644 pages) of *Sprachnachrichten (SN)*, a magazine published by the Association German Language (Verein Deutsche Sprache - VDS), a club that claims to be protectors of the German language and opposes the use of gender-inclusive language.

⁸ Ursula Doleschal, "Das generische Maskulinum im Deutschen: Ein historischer Spaziergang durch die deutsche Grammatikschreibung von der Renaissance bis zur Postmoderne," *Linguistik Online* 11.2 (2002): 39-70.

⁹ Ewa Trutkowski and Helmut Weiß, "Zeugen gesucht! Zur Geschichte des generischen Maskulinums im Deutschen," *Linguistische Berichte* 273 (2023): 5-40.

Firstly, a linguistic discourse analysis was conducted to identify the main discourses present in the *SN* when discussing gender-inclusive language. Secondly, these gender discourses were compared to those typically associated with linguistic purism.

The results show that all of the gender discourses by the VDS align with those typical of linguistic purism, showing that the VDS's opposition to gender-inclusive language is a new aspect of German linguistic purism. Additionally, the specific manifestation of the VDS gender discourses indicates that this new aspect of German linguistic purism is ideologically motivated.

29. DR. YULIA MEVISSEN, University of Massachusetts-Boston

The Nature of Gallantry: Emotional Regimes in 17th and 18th Century Europe

In his series of copper engravings *Natürliche und affectirte Handlungen des Lebens*, Daniel Chodowiecki has visualized how 18th century epistemology perceived the 17th century: namely as a time full of over-exaggerated, artificial pathos and affectation, as the very incarnation of 'unnatural,' 'gallant' affects. However, this perception of the 17th century and its emotional regimes is distorted by political shifts that occurred in the 18th century: With the Seven Years' War all things French - and this included 'French' gallantry including its emotional regimes - became a code for everything despicable.

While the 18th century viewed gallantry as a phenomenon of degenerate intemperance in retrospect, gallantry, in fact, was a model of conduct invested in the regulation of affects and served as such as a pacifying, civilizing force after the political turbulences of the *Fronde* and the Thirty Years' War. In terms of style, gallantry opted for *aptum*, *decorum*, and the *genus humile*. This talk examines the political ramifications of gallantry and its role in the construction of gender. In particular, the talk argues that the 18th century appropriated the aesthetic category of 'natural expression' as its own unique invention by rendering its gallant roots invisible. While posterity chose to forget that 'naturalness' once used to be part of the gallant paradigm and its emotional regime, the 17th century defined itself, in fact, as full of 'nature' and freedom in comparison to the school of rhetoric. Benjamin Neukirch, for instance, stated in his letter-writing manual *Anweisung zu Teutschen Briefen*: "A gallant man must be natural in everything he does: that is why he must also write naturally."

30. DR. CATHERINE SMALE, King's College London

"Sei dennoch unverzagt": The Politics of Emotional Constancy in the Work of Christa Wolf

In this paper, I examine the depiction of emotional constancy (*constantia*) in Christa Wolf's *Kindheitsmuster* (1976) and *Stadt der Engel oder The Overcoat of Dr. Freud* (2011). I take as my starting point the sonnet "An sich" by Paul Fleming (1609-1640), which was read aloud at Wolf's funeral in 2011 and was, according to her family, her favourite poem. Influenced by neo-stoicism, Fleming's poem urges the reader to stay constant in the face of strong emotion: "Sei dennoch unverzagt! Gib dennoch unverloren!" For Fleming, as for other Baroque writers, constancy is a masculine virtue; the subject is advised to remain undeterred by 'feminine' emotional excess.

Reading Wolf's semi-autobiographical novels in the light of Fleming's poem raises questions about her literary engagement with strong emotions at different stages of her career. To what extent does she present constancy as a virtue and how is this gendered? In what ways is this constancy connected to or disrupted by the states of emotional detachment and repression that result from her traumatic past? And what light does her presentation of constancy shed on the politics of emotions in socialist and post-socialist literary cultures? In this paper, I address these questions by tracing the influence of neo-stoic thought on different stages of Wolf's semi-autobiographical project. In exploring the emotional energies that are present in Wolf's texts, I identify a productive tension between her desire to cultivate emotional communities between the author and her readers, and her attachment to certain neo-stoic virtues that prioritise self-mastery and emotional restraint.

31. PROF. HELMUT SCHMITZ, University of Warwick

Love in the *Posthistoire*: The Impact of Neoliberalism on Intimacy, Love and Sexuality in Ulrich Woelk's Novel *Liebepaare* (2001)

Ulrich Woelk's 450-page novel *Liebepaare* (2001) examines the vicissitudes of love, romance and marriage in neoliberal, 'liquid' (Zygmunt Bauman) consumer culture by charting the extramarital affairs of two thirtysomething Berlin couples at the turn of the millennium. A critical and detached reflection on cultural developments at the 'end of history' (Fukuyama) and their impact on selfhood and the individual's capacity for inter-subjective, intimate relationships, Woelk's novel engages with central neoliberal trends that corrode the 'classical' conception of love and marriage, such as the increased commercialisation of the sexualised body, the influence of mass media, and, most importantly, the rise of Darwinism as an ideological narrative that underscores the (masculine) neoliberal project. My paper reads Woelk's novel as a 'Zeitroman', a diagnosis of the spirit of Woelk's own generation (Woelk was born in 1960) at the turning point of an

epoch. Using love and intimacy as the prism through which the impact of neoliberalism on both subjectivity and relationships can be narrated, *Liebespaare* is a reflection on and analysis of a specific German postmodernity and *Posthistoire*, its commodified spirit and spiritual emptiness. The paper will engage with Social Theories of Love and Intimacy from Anthony Giddens to Eva Illouz, as well as Gender Theory, and Critiques of Darwinist Theory.

32. DR. MARIA ROCA LIZARAZU, University of Galway

Denied Citizenship, Mourning, and Repair in Esther Dischereit's *Blumen für Otello* (2014)

This paper explores the potentials and politics of negativity, understood both as a state of denied subjecthood and as the negative emotions produced by this experience. I will examine this issue with reference to Esther Dischereit's 2014 textual assemblage *Blumen für Otello*, which offers a complex artistic engagement with post-unification racially motivated violence, particularly the murders perpetrated by the Nationalist Socialist Underground (NSU) between 2000-2007. The official and public response to these racist attacks and their victims were, for the most part, characterised by a lack of empathy stemming from a "differential distribution of grievability", to use Judith Butler's terminology (*Frames of War*, p. 24). I argue that Dischereit's work, through centring on negative emotions such as grief and despair, intervenes in these dynamics of unequal distribution. I investigate these negative affects, and the grief work performed by Dischereit's text, as sites for the emergence of alternative conceptions of agency, subjectivity, and relationality, which have the potential to undo the distinction between grievable/ungrievable lives. Dischereit's *Blumen für Otello* thus has a resistant and reparative quality, which I will sketch out in the conclusion of my talk.

33. PROF. ALMUT SUERBAUM, University of Oxford

Post-Human Approaches to Medieval Studies: Hildegard of Bingen and Konrad von Megen burg Reading the "Book of Nature"

Pre-modern texts offer a useful perspective on post-modern questions, especially where they address the role of humans within creation in ways which differ significantly from humanist attempts at 'othering', and in which humans are not necessarily the measure of all things. This can be exemplified by the approaches taken in two very different medieval texts to the colour green: Hildegard of Bingen's songs and Konrad von Megen burg's encyclopedic compendium on the 'Book of Nature' offer a concept of green-ness which the presentation will attempt to bring into dialogue with contemporary ecocritical and post-human approaches (e.g. Braidotti).

34. DR. SARAH BOWDEN, King's College London

The Raven and His Master: Animals and Animality in the *Munich Oswald*

The *Munich Oswald*, a German verse narrative of the bridal quest of the saint and king Oswald of Northumbria, is at first glance an unusual saint's life, with much attention focused on an often comic and troublesome talking raven. In this paper, I offer a reading that prioritises the animality of the raven, bringing the text into dialogue with critical work on animals in medieval literature. My aim is twofold: first, to enrich the study of Oswald's cult through an in-depth reading of the depiction of the raven; and second, to use Oswald's raven as a way of contributing new perspectives to animal studies, a theoretical field that seems ever more vital in the contemporary Anthropocene, when interrogating humanity's relationship to the non-human world through time and space has gained a new urgency. Ultimately, the text is witness to a struggle to contain the animal and restate human dominion – a struggle that only partly succeeds.

35. DR. DORIANE ZERKA, University of Cambridge

(Re)making a Queen: Gender, Power and Mobility in *Königin Sibille*

The paper considers the intersection of gender, power, space and mobility in the fifteenth-century prose epic *Königin Sibille*, compiled in the circle of Elisabeth of Nassau-Saarbrücken. Following an intrigue, the eponymous queen is accused of adultery and banished from her husband Charlemagne's court. The banishment of the queen acts as a projection of the fragility of the king's power and, in turn, the reassertion of Charlemagne's masculine, Frankish authority is negotiated through the queen's journey back to her father's court in Constantinople.

36. JOHN WALSH, Trinity College Dublin

Stefan George Between Petrarch and Dante

The aim of my paper is to present my own PhD research on Stefan George (1868-1933) and thereby stimulate consideration of an influential poet who nevertheless remains somewhat obscure in anglophone German studies (Norton, 2011: 272). I will focus on the ideology of literary and authorial influence, particularly on how George translates and poetically appropriates the Italian poets Dante Alighieri (1265-1321) and Petrarch (1304-1374). This relation raises questions regarding what it means to be modern, and I investigate the role of intertextual allusions for George's own poetic authority and self-understanding as he identifies with Dante from the physiognomic right down to the textual level while repressing the influence of Petrarch. George's oeuvre is thus presented as a "conversion" from Petrarch (modernity) to Dante (the antimodern). The particular poems I will focus on are at the centre

of George's ritualistic Maximin-cult, where specific rhymes are employed by the poet to signal Dantean influence and inspiration. The paper ultimately considers the use of the "medieval" around the turn of the 20th century, and how George, as a case study in German Dantism (following DiMassa, 2022) and German medievalism (Schloon, 2019) takes recourse to Dante in order to re-infuse the aesthetic with a metaphysical guarantee, his turning of modernist poetry into a sort of "secular scripture" (Franke, 2016).¹⁰

37. DR. TARA BEANEY, University of Aberdeen

Rising Tides: Precarious Communities and Climate Activism in Contemporary German Fiction

Sea levels are rising, and communities in low-lying coastal zones face the prospect of displacement over coming decades. Meanwhile, climate change is already causing more frequent flash flooding, such as the catastrophic floods across Europe in July 2021. This paper explores ways in which recent German fiction has engaged with the challenges facing coastal and river regions. Drawing on recent island and coastal novels, such as Dörte Hansen's *Zur See*, (2022) and Judith Hermann's *Daheim* (2021), the paper considers the attraction and precarity of life by the sea. In a time of climate crisis, we can learn from communities which have lived with the threat of disaster for generations. However, the paper is also interested in the mobilisation of younger generations against sea level rise. The paper thus also examines Annette Mierswa's young adult novel *Wir sind die Flut* (2020), in which a teenager is appalled by the prospect of Hamburg disappearing underwater, and becomes an activist for sustainable agriculture. Connecting global environmental change to local human action is a central challenge of the Anthropocene, and this paper reflects on responses to this challenge.

38. PROF. MERERID PUW DAVIES, University College London

"the poor souls of Vyrnwy": A Drowned Village and Uncanny Waters in W.G. Sebald's *Austerlitz* (2001)

This paper proposes a subaquatic expedition to the drowned village of Llanwddyn in W.G. Sebald's long prose fiction *Austerlitz* (2001). A remarkable passage in this novel tells the story of a man from Llanwddyn, a Mid-Wales village which was flooded in 1888 to create the reservoir Llyn Efyrynwy, known in the novel as Lake Vyrnwy. In addition, the novel links the reservoir, via a dense network of signification, to other, apparently unrelated locations,

¹⁰ References: Daniel DiMassa, *Dante in Deutschland: An Itinerary of Romantic Myth* (Lewisburg: Bucknell UP, 2022).

notably the Rhine valley. Llanwddyn's spectral afterlife haunts the eponymous protagonist. At one level, it reflects Austerlitz's own haunting by his lost past. At another, for all the apparent Romantic serenity of Sebald's North and mid-Welsh landscapes, this representation subtly identifies the drowning of Llanwddyn itself as a violent act, related to what Sebald saw as a larger network of sometimes occluded violent acts in European Modernity.

Austerlitz thus speaks to the power of literature to express something about the memory of violent events which might seem, in themselves, ineffable. As such, in *Austerlitz*, violent pasts break forth from unsettled waters to demand our attention in the present.

39. DR. ANNA KOCH, University College London

"In meiner lieben versunkenen Heimat:"¹¹ Memories of a Drowned Village

In 1950 the South Tyrolean village of Graun (Curon) was flooded to create a water reservoir and dam to provide Northern Italy with electricity. Only the church's belltower remained visible, sticking out of the artificially created lake. Graun was not the only European village flooded in the post-war era and like in Graun also elsewhere the local populations had little power to change the course of events.¹² Officials and company representatives, in Graun as elsewhere, justified the flooding and thus the displacement of the local population by pointing to wider needs for electricity, celebrating progress and pointing to the need for regional modernization. Villagers, in contrast, highlighted the destruction and loss of their home. The flooding of their homes as well as of the communal spaces went beyond material loss, and memories of the destruction weighed heavy.¹³ Based on diaries, newspapers, fictional accounts and photographs, this paper examines how the local population of Graun depicted the flooding of their village and traces the changing narratives and memories of a drowned home. Time as well as efforts to represent the place and its story to outsiders turned the symbol of loss and destruction into a tourist attraction. Today people are drawn to the belltower and lake which seems to hold secrets of a lost world. Nostalgic, mysterious, and often magical depictions of the belltower dominate recent representations of Graun. The paper asks how discourses around Graun shifted over time as forward-looking

¹¹ *Nachlass Elsa Patscheider, Diary of Elsa Patscheider*, Position: 40 1943-1952, Archivio Provinciale di Bolzano.

¹² Robert L. Frost "The Flood of 'Progress': Technocrats and Peasants at Tignes (Savoy), 1946-1952," *French Historical Studies* 14.1 (Spring, 1985):117-140; Marc Landry, "Water as White Coal," in *On Water: Perceptions, Politics, Perils*, ed. Agnes Kneitz and Marc Landry, *RCC Perspectives* 2 (2012): 7-11.

¹³ Scholars from various disciplines have researched humans' strong attachment to their home. See for instance Marc Fried, "Grieving for a Lost Home: Psychological Costs of Relocation," in *Urban Renewal: The Record and the Controversy*, ed. James Wilson (Cambridge, Mass.: M.I.T. Press, 1966): 359-379. Cooper Marcus, *House as a Mirror of Self: Exploring the Deeper Meaning of Home* (Berkeley, Calif.: Conari Press, 1995); Macgregor Wise, "Home: Territory and Identity," *Cultural Studies* 14.2 (2000): 295-310.

narratives of men controlling nature begun to lose their appeal, and fears of living in a predacious world, threats of floods and drowning took hold in our collective imagination.

40. PROF. MARGARET ELEANOR MENNINGER, Texas State University

Classical Music and Socialist Journalism in Leipzig Before World War One

The Gewandhaus Orchestra, deservedly among the most important and internationally recognized of Leipzig's cultural institutions, performed in front of a small, overwhelmingly bourgeois, and exclusive audience. Nonetheless, the social-democratic newspaper *Leipziger Volkszeitung* dedicated space to reviews of its concerts. Why?

This paper uses that question to explore how one of the most important organs of German socialism reported on classical music for its readers and how this reportage reflected attitudes toward classical music performance, civic culture, Social Democratic aesthetics and political ideals. This paper has three main points. The first of these concerns the reportage of the Gewandhaus concerts differed from the coverage of other orchestras performing at the same time in Leipzig. Of particular interest here is the manner in which the Gewandhaus is held up as the apotheosis of musical excellence even as orchestras with more accessible prices (and more populist attitudes) were harshly criticized. The second concerns reception of the repertoire and includes an analysis of the commentary on newer compositions. The final point of discussion will be the specific and idiosyncratic attitude of reviewers in the *Leipziger Volkszeitung* to the performance of Beethoven's Ninth Symphony as the traditional closing number of the Gewandhaus season. By the beginning of the twentieth century this symphony had become something of a "signature piece" for the German (and indeed the European) Left, but the *Volkszeitung* had little positive to say about the work and its frequent performance, an intriguing challenge to the generally accepted version of the Ninth's reception history.

41. DR. SEBASTIAN TRUSKOLASKI, University of Manchester

"Life of the Community": Gustav Landauer Reads Friedrich Hölderlin

On 13 March 1916, at the height of the First World War, the German-Jewish writer, philosopher, and anarchist activist Gustav Landauer gave a lecture at the *Berlin Women's Club of 1900* bearing the indistinct title "Friedrich Hölderlin in his Poems". The lecture - which focuses on Hölderlin's hymn "The Rhine" (1802), and which forms part of a cycle on the theme of "Celestial and Terrestrial Love in the Poetry of Goethe and the Romantics" - is remarkable for its characteristic double movement: on the one hand, its effort to derive from Hölderlin the resources for a resolute rejection of German militarism; on the other hand, its attempt to outline a mode of community beyond the modern nation state, which Landauer describes emphatically as a 'community of love'. In this talk, I propose that the

'community' in question, here, exceeds the text's stated intentions, thus inviting a renewed reflection on what is common in community, or, put differently, what it might mean to think a non-coercive form of sociality in the medium of poetry - with Hölderlin and Landauer, and, indeed, beyond them.

42. TOM HEDLEY, Trinity College Dublin

"Null mit Null multiplizieren": Modern Mathematics, Metamorphosis and ,die neue Frau' in Mela Hartwig's *Bin ich ein überflüssiger Mensch?* (1931)

In 1923, exactly a century ago, the trailblazing mathematician Emmy Noether was granted a paid position in Göttingen - a recognition previously denied due to her gender and Jewish heritage. Now acknowledged as a figurehead of mathematical 'modernism', Noether firmly believed that mathematicians are *artists*, not scientists. Can modern mathematics, therefore, be included in our discussions of modernism? Casting a wider net than mathematically trained writers like Musil and Broch, I suggest isolating central concerns in modern mathematics, such as spatial transformation, in order to 're-read' corresponding manifestations in artistic modernism. Here, I foreground Viennese Jewish modernist Mela Hartwig's *Bin ich ein überflüssiger Mensch?* of 1931, a probing self-analysis of a young secretary in 1920s Vienna who casts herself (physically and psychologically) as an empty space - "eine Null" - that is continually re-sculpted by her various male love interests. This reflects, of course, the all-embracing sense of transformation associated with the modernist epoch, both in terms of the narrator herself and in the status of professional women in the early twentieth century, often evoked by the tricky term 'die neue Frau'.

Metamorphosis, however, is rarely so simple: One of the legacies of Noether and her contemporaries is the rethinking of spatial transformation with an eye to its own opposite, namely *invariance*. In this new light, transformation becomes a tool to reveal its own counterweight. I argue in this paper that a more mathematically-aware perspective helps to uncover underlying *continuities* throughout the metamorphoses in Hartwig's novel: The supposedly amorphous nature of the protagonist exposes, conversely, an invariant feminine agency that belies her own self-characterisations, and the overarching paradigm-shift of 'die neue Frau' ultimately reveals that which is not so 'neu' after all - a continuity of gendered oppression in a different guise. Hartwig's novel, while written in 1931, was not published until the early 2000s, positioning her as one of the many female voices consigned to the margins of the German-language modernist canon. By drawing belated attention to her work and exploring this cross-disciplinary theoretical overlap, this paper calls for a more inclusive understanding of modernism as a whole, both in terms of its cultural proponents and forms of expression.

43. DR. MALCOLM SPENCER, NTU/Sheffield

Thomas Mann in English: *Die Betrogene* (1953) Revisited

This paper will examine Mann's last novella *Die Betrogene* (1953) (in my version, *A Woman Deceived*, and not *The Black Swan*!) in the light of a new translation and critical introduction which I am working on at present. No recent and complete English edition of this novella currently exists, and students and readers of them in English have had to rely mostly on inaccurate and stilted translations that were published decades ago. This paper will not focus on the merits and demerits of previous translations (this has been done in great detail by David Horton in *Thomas Mann in English*, 2013), but it will look at the main reasons why translating Mann is so challenging: his syntactical complexity, the highly allusive nature of his prose, his sophisticated humour, often mocking his characters or himself, and above all his cultural idiom, rooted in German thought and experience. Further, I will argue that Mann's final story is an underestimated work, one that is better read as a form of women's fiction *avant la lettre*. Mann's story is deeper than it appears: it begins as a parody of a 19th-century novella, but it leads the reader unerringly towards its exquisite, consolatory ending.

44. PROF. ANNE FUCHS, University College Dublin

In Search of a Small Utopia: Fragile Hospitality and Surreal Interspecies Relations in Katharina Hacker's *Die Gäste* (2022)

Katharina Hacker's 2022 novel *Die Gäste* is a post-pandemic narrative set in the Berlin of the late 2020s. As in much of contemporary German fiction, the setting is dystopian: the Covid pandemic has transformed urban life for good, killing humans and eliminating many animal species. The world is on fire and the rainfall is black. The streets are devoid of normal urban life. The few pedestrians hurtle along in fear of snipers on the rooftops who kill people randomly. While drones survey the streets, uniformed officials implement new pandemic rules. Gangs of youngsters break into the cafe destroying the furniture and fittings. A guest who looks like a pimp turns out to be a dealer in human organs. Another guest designs miniature graves which fit on every balcony.

Hacker depicts this apocalyptic world through the eyes of Friederike, a 50-year-old academic who works in the Institute for Disappearing Idioms but gives her job up when she inherits a café from her grandmother. Described as a very small person, the first-person narrator adopts a deliberately naïve perspective as a survival strategy in a threatening world. Told in 267 miniature chapters, the novel employs the small form as a way of salvaging a 'small utopia' in a dystopian world. Analyzing Hacker's striking intertextual engagement with Kafka, Robert Walser and the world of fairy tales, I will show how this dense network of allusions creates a surreal scenario in which fragile hospitality and even interspecies relations are recuperated. Hacker's surrealism can thus be read as an ethical

response to the apocalyptic zeitgeist and the prevailing disaster narrative of our era. Her surrealism salvages a fragile hospitality from the wreckage of human civilization.

45. PROF. DARIUSZ KOMOROWSKI, University of Wrocław

Zwischen Schein und Realität: Zum Grotesken im Werk von Sibylle Berg

“Verbindungen zur Welt gibt es nicht. Kein Netz, kein Internet, kein TV, kein Radio. Ich hasse das.” - schreibt Sibylle Berg in einer Reportage aus Südafrika und versetzt einen ins Staunen, denn es sind gerade die genannten Medien, die einen (Selbst)Schein herstellen, den sie permanent in ihren Texten entlarvt. In der Konfrontation des Scheins mit der Wirklichkeit liegt zum großen Teil die Quelle der Überzeugungskraft von Sibylle Bergs Reportagen, die sie u.a. der angeblich noblen Gesellschaft an den Beyreuther Festspielen oder der medial aufgespielten Heirat von Kate und William widmet. Das Groteske kommt in der Diskrepanz zwischen dem Schein einer Idee und der Wirklichkeit ihrer Umsetzung zum Vorschein, zwischen der Ideologie und der Realität des Lebens. In seiner komischen oder grausamen Ausprägung wird es zu einem bedeutenden strukturierenden Element von Bergs Texten. Solchen grotesk wirkenden Diskrepanzen wird in Anlehnung an Bergs Prosa und Theaterstücke nachgegangen.

46. PROF. MARY COSGROVE, Trinity College Dublin

The Grotesque in Sibylle Berg's *GRM Brainfuck* (2019)

Abstract forthcoming.

47. PROF. KAREN LEEDER, University of Oxford

The Work of Listening: Rilke's Poetics of the Non-Human

This essay takes its starting point Rilke's first experience of listening to a phonograph in his 1919 essay "Urgeräusch" (Primal Sound). This turning point for Rilke codified a larger existential shift as sound and recording technologies were developed and became more widely available during Rilke's lifetime, but also signals what Jonathan Crary calls a "crisis of attention" more broadly. Rilke's own fascination with the idea of listening machines and the recording and transmission of sound finds its way into much subsequent work including the *Sonette an Orpheus* and the Duineser *Elegien* and theories about communication with the dead. But also, with the idea of the poet or poem as a "wahre[r] Empfänger" (true receiver) he develops a model of a kind of open attention (less acquisitive than his previous focus on vision) that influenced much of his later work. Most important in this context: the poem comes to represent a special kind of listening, which allows humans to experience

continuity, even reciprocity, with the non-human. This paper will gesture towards the importance of listening for Rilke through his work, essays and correspondence (but especially the *Sonette*) and the opportunity it offered for the poet to develop an alternative kind of ecological attention: in a sum a different kind of dwelling (Heidegger) in the world.

48. PROF. CAITRÍONA NÍ DHÚILL, Universität Salzburg

Burning Up with Rilke: Elegy, Ecology, Action

How do we read Rilke's *Duino Elegies* in new ways in the face of ecocide, and how might the practice of attentive reading that a work like this demands help us to navigate an increasingly uncertain future? In my paper I offer an ecologically reflexive reading of the *Elegies*, building on recent new directions in Rilke research (see Louth 2020, p. 454). I ask how we can encounter Rilke's poems anew from our current anxious vantage point, while disentangling our readings from outmoded discourses of mastery and mystery and from the industrious gatekeeping of professionalised philology. Finally, I discuss the motivated readings of Rilke in eco-activist circles, chiefly through the example of Joanna Macy, Buddhist and pioneer of the 'Work that Reconnects', a method or 'transformational body of theory and practice' currently in use by many eco-activist groups (see Macy and Brown 2014). Macy's own translations of Rilke, and her comments on his work, are well outside the mainstream of academic discourse. Seeking a dialogue with this vein of Rilke reception in the context of an academic German Studies conference is a risk perhaps worth taking at a time when there is either everything or nothing left to lose.

49. DR. DEIRDRE BYRNES, University of Galway

Podcasting

As part of their final year language assessment, Legal German students at University of Galway create a podcast about one of the subjects they studied while on their Erasmus Year. This podcast series is later made available to Second Year Legal German students to help them prepare for their year abroad and to assist with subject selection. The final year students feel very invested both in the process and in the product. They welcome the opportunity to use German in a creative way. My presentation will demonstrate how podcasting is a very valuable language learning tool which empowers students to take ownership of their learning, while also engaging in a process of self-reflection.

50. DR. JANE PARTNER, Trinity Hall Cambridge

Reformations: Innovative Artistic Research in Academic Communities

This paper reflects on a recent artistic research project in which I sought to make my academic research on book history vividly accessible, and shares what I learned that might be relevant to colleagues who are interested in holding similar events.

I am a scholar of early modern literature and art history with strong interests in contemporary visual and verbal culture and in creative practice. My project, "Reformations", involved mounting an exhibition in an Elizabethan chained library at my home institution, Trinity Hall in Cambridge. I created new artworks that respond to early books in the library's collection, exhibiting the two together to present a dialogue between historic and contemporary artefacts. The displays explored the relationship between bodies and texts during the early modern period, changes in the embodied experience of using libraries, and the move from paper to the screen.

As a scholar who seeks to make creativity centrally present in the daily life of academic communities for both students and staff, I will discuss how this project was received, and how it intersects with the role of creativity in my teaching, making particular reference to my training in the discipline of 'creativity coaching.'

51. DR. SARAH POGODA, Bangor University

Verifikation: Künstlerische Forschung zu den Avantgarden

Der Vortrag widmet sich einer kritischen Reflexion künstlerischer Forschung zu literarischen Techniken der deutschsprachigen Avantgarden in dem Hypertext *Verifikation*. *Verifikation* ordnet sich in einem als "Vor den Worten stehen - Die Avantgarde der Verifikation" betitelten programmatischen Entwurf explizit den Avantgarden zu. Darin wird behauptet eine avantgardistische Forschungsreise in die Avantgarde vorzunehmen, sprich nicht nur zur Avantgarde, sondern auch als Avantgarde zu forschen.

Auf verschiedenen Spielplätzen der Webseite erkundet die *Verifikation* literarische Konstellationen, darunter besonders prominent Bezüge zu Dadaismus, Fluxus und Oulipo. Der vorgeschlagene Beitrag wird sich vor allem einer Besonderheit der *Verifikation* widmen, nämlich der Situierung in Wales, mit der die Begegnung der deutschen und walisischen Sprache zu einem kreativen Antrieb wird. Dabei werden Techniken wie Transkreation, homophone Übersetzung oder Kreolisierung beider Sprachen eben nicht zur Verständigung eingesetzt, sondern zu einer dadaistischen Befreiung des Ausdrucks vom Zwang zum Sinn.

Verifikation ist ein poetisches Spielfeld der Künstler*innenformation *Neue Walisische Kunst-Aufbauorganisation (NWK-AO)*, die vor allem mit Happenings, Installationen, Film und multimedialen Manifesten die Neo-Avantgarden nach deren Anschlussfähigkeit für die Gegenwart befragen. Der Beitrag will deshalb auch die *Verifikation* innerhalb der *NWK-AO* kontextualisieren und deren Avantgardebezüge theoretisieren. Auf diese Weise soll aufgezeigt werden, wie die *Verifikation* sich zu einem Hypertext der Avantgarde(n) formiert.¹⁴

52. DR. JOANNA RAISBECK, University of Oxford

“Karoline ist nun einmal unbedingt als Frankfurter Dichterin anzusprechen“: The Provenance of the Günderröde *Nachlass*

The *Nachlass* of the Romantic poet and philosopher Karoline von Günderröde has a storied history. It was hastily assembled after Günderröde’s suicide, unlike *Nachlässe* of better-known authors which were only gradually formalised in the nineteenth century. But it is also an illuminating example of the transfer of ownership from private to institutional hands, and the ethical and legal questions that this entails. The *Nachlass* was acquired by the Jewish Goethe scholar Ludwig Geiger in the 1890s, who consistently sought out and published selected manuscript sources by women writers from the *Goethezeit*, which was his attempt to contribute to a national canon.

The *Nachlass* was then claimed for a different purpose in the 1930s. The city library in Frankfurt am Main sought to acquire manuscript material of writers who had connections to the city, such as Karl Gutzkow, and Karoline von Günderröde became a matter of interest not only for the biographical connections to the city, but also for a long-standing desire to establish a museum for Romanticism. The Germanist Max Preitz was responsible for mediating the sale of the Günderröde *Nachlass* to the city library in 1937, which had been in the possession of Edith Wallach, Ludwig Geiger’s daughter, following her father’s death. This paper will explore the motivations behind the acquisition of the material, and to what extent the sale was legitimate, taking into account Preitz’s own culturally nationalist and antisemitic views and the aggressive acquisition politics of the Frankfurt city library under the leadership of Richard Oehler.

¹⁴ Relevante Webseiten:

Verifikation: <https://verifikation.jimdosite.com/>

NWK-AO: <https://nkw-aufbauorganisation.jimdosite.com/>

53. DR. STEFANIE HUNDEHEGE, Deutsches Literaturarchiv Marbach

Zweigs Sammlung | Sammlung Zweig: Perspectives on an Antiquarian Catalogue Collection

Stefan Zweig established himself as an expert in the field of German-speaking autograph collectors by the 1920s. His fascination with autographs is evident not only in his sizeable private collection but also in several essays and his novellas. One particular source for Zweig's expertise was his collection of antiquarian catalogues, which he left behind in Salzburg after his emigration to London in 1934 and which is today partly held in the Deutsches Literaturarchiv in Marbach. The reconstruction of the history of this collection across four decades, three countries, and four owners sheds new light on the interconnected interests of private collectors, the book trade, literary research, and institutional collection policies. In 1938 Zweig offered his collection to a Viennese antiquarian in compensation for a large autograph sale that had fallen through. This antiquarian later sold the collection to a London dealer (and another friend of Zweig's).

Following the collection's acquisition by the DLA Marbach in 1962, this paper traces the institution's changing perspectives on the catalogue collection, from its being an instrument of autograph research to a private collection of Zweig the exile author. This paper will also reflect on the catalogue's research potential for scholars of Zweig as a writer and a collector, as well as for literary provenance researchers more broadly.

54. DR. IAN ELLISON, Goethe-Universität Frankfurt

Literary Provenance in the Press and Media: Sentiment, Sensation, and Scandal

In recent years, the terms 'Provenienz' and 'Provenienzforschung' have appeared with ever greater frequency in the German press and media. For the most part, the focus of provenance research in museums, libraries, and archives has been on the origins of cultural objects confiscated as a result of Nazi persecution. More recently research, and its subsequent media coverage, has expanded to include the provenance of items from former colonial contexts and the former GDR, including book collections and manuscripts.

This paper will examine how contemporary media and press coverage of literary provenance research in particular not only evinces a substantial interest in the thrilling and the tragic, but also concentrates on stories and situations that readers and viewers will (it is hoped) find relatable or personal, as well as - at times - sentimental, sensational, or even scandalous. Drawing on the widely publicized cases of the National Library of Israel's recent acquisition of Franz Kafka materials after protracted legal wranglings and the Deutsches Literaturarchiv Marbach's 2022 acquisition of a substantial portion of Rainer Maria Rilke's *Nachlass*, as well as less well-known cases (such as the surprise discovery in early 2022 of

potentially the largest private library in Germany), this paper examines press and media coverage of literary provenance – in particular of the transfer of collections from private hands into institutional ownership – to explore how this, in turn, shapes literary provenance research, collection and cataloguing policies, and the commemoration of writers and their legacies.

55. PROF. NICOLA MCLELLAND, University of Nottingham

An Update on Charting the History of German Studies in UK Universities

In this paper I will offer an update on charting the history of German Studies in UK Universities. I will briefly set the history of German Studies in the UK in the wider context of how languages more generally developed in British Universities (Gallardo & McLelland, forthcoming). Taking into account recent work on German Studies in the first half of the 20th century (see the articles in Buck & Schmid 2022), and drawing on available informal histories (King's College London, Leeds, Manchester, Newcastle, Nottingham and Sheffield), I will then draw together what we know about the development of staffing (including the role of migrants and refugees, and of women); changing and expanding curricula; wider student life; and recent contractions.

56. DR. PHYLLIS GAFFNEY, University College Dublin

Celtic Philology, Intersecting Empires, Women Professors: German in Ireland's University Landscape, 1840s to 1920

This paper derives from a cultural history (just completed) of languages in Ireland's long nineteenth century. It will consider the provision of German in Victorian Ireland's emerging universities. After briefly outlining the appointments to chairs in Belfast, Cork, Galway and Dublin, it will focus on a handful of professors who are representative of the culture of their time. Some of them excessively so. In their different ways, these individual Germanists illustrate key strands of the education landscape among linguists of the period: cultural nationalism, empire, philology, and early women professors.

57. DR. JACKIE UÍ CHIONNA, University of Galway

Emily Anderson and Her Codebreaking Work

Emily Anderson (1891-1962) was appointed to a position as professor of German at University College Galway at just 26 years of age. She translated hundreds of letters by Mozart and Beethoven into English but is probably best known for her codebreaking work.

This talk will cover all of these topics, building on the newly published monograph *Queen of Codes: The Secret Life of Emily Anderson, Britain's Greatest Female Codebreaker*.

58. PROF. GISELA HOLFTER, University of Limerick

Reflections on the Recent History and Developments of German Studies in Ireland

This paper will focus on the history, recent developments, chances and challenges of German Studies in Ireland. It includes the launch of *Rückblicke und Reflektionen - A History of German Studies in Ireland* to which over thirty former and current colleagues in German Studies have contributed with reflections and overviews, covering nineteen third-level institutions in Ireland North and South.
