German Studies Association of Australia
International Conference

Wellington, 28 – 30 November 2018
We are grateful to the following organisations for their support:

School of Languages and Cultures, Victoria University of Wellington
Faculty of Humanities and Social Sciences, Victoria University of Wellington
Goethe-Institut Neuseeland
German Academic Exchange Service – Deutscher Akademischer Austauschdienst (DAAD)
Embassy of the Federal Republic of Germany in New Zealand
Austrian Embassy in Australia
Embassy of Switzerland in New Zealand
Organising Committee

Dr Richard Millington
Dr Diana Feick
Dr Sally-Ann Spencer
Ruohan Zhao

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T: +64 4 463 5976

For emergencies: 021 1928900 (Richard) or 020 40647798 (Sally-Ann)

111 for fire, police or ambulance

Website: https://www.victoria.ac.nz/slc/about/events/german-studies-association-of-australia-gsaa-international-conference

Useful Information

Wi-Fi
For guest access to Wi-Fi:
1. Connect to ‘Victoria’ Wi-Fi
2. Open a web browser and navigate to the internet
3. Upon redirection to the Victoria Wireless Portal page, press ‘Don’t have an account?’
4. Enter your email address and after reading the terms and conditions, tick the ‘agree’ box
5. Press ‘Register’, and then ‘Sign On’ to complete the sign in process
6. The screen will then display temporary login credentials which you can use on a maximum of 5 devices concurrently if you wish
7. Guest access will expire after 24 hours, though can be initiated again at any time

AV, Technical Support and Printing
If you plan to use a PowerPoint presentation, please bring this on a USB stick and transfer it to the main computer in your conference room in the break before your session.

If you have difficulties with the equipment, please speak to one of the Victoria student assistants in the white “campus coach” t-shirts.

If you need any handouts printed, please send the file to the administrators of the School of Languages and Cultures at slc@vuw.ac.nz specifying how many copies you need and by when. You can collect your printing from the SLC administration desk on level 6 of the von Zedlitz Building (the red tower block on Kelburn Parade).
Guide to Conference Locations

Registration will open at 8am on Wednesday 28 November at 48 Kelburn Parade (see Kelburn Campus map). This will be followed at 9am by a powhiri (welcome ceremony) at Te Herenga Waka Marae just down the road.

The main conference rooms are across the road in the Cotton (CO) and Alan MacDiarmid (AM) Buildings:

- CO 118: seminar room, ground floor, Cotton Building
- CO LT 122: lecture theatre, ground floor, Cotton Building
- AM 103: seminar room, ground floor, Alan MacDiarmid Building
- AM LT 105: lecture theatre, ground floor, Alan MacDiarmid Building
- AM 106: seminar room, ground floor, Alan MacDiarmid Building

Wednesday evening
Pick-up for the German Ambassador’s reception will be at 6pm from the carpark behind the Alan MacDiarmid Building. For the return journey, we have asked the bus company to make two stops in the downtown area (at the Central Railway Station and at Civic Square) before returning to the Kelburn Campus. Guests can get off at the most convenient location for them depending on their accommodation.

Thursday evening (1)
Prof Lyndal Roper’s keynote address at 5.30pm will be held in the Old Government Building (GB LT 1) at the Pipitea Campus (see Pipitea Campus map). The Pipitea Campus can be reached either on foot or by bus:

- **On foot**: a 25-30-minute walk from the Kelburn Campus (see Conference Locations and Walking Routes).
- **By bus**: bus leaves 5pm from Victoria University Stop A (Stop 4915 outside the Marae entrance). Take Bus 22 for 8 mins to Wellington Station Stop D (Stop 5016). Walk for 2 minutes. Fare: $2.50 cash.

Thursday evening (2)
The conference dinner will be at the Wellington Rowing Club on 29 November from 7.15pm after Prof Roper’s keynote address. Please make your way to the Wellington Rowing Club on Taranaki Wharf. The easiest route from the Pipitea Campus lecture theatre is along the waterfront (see Conference Locations and Walking Routes).

If you have registered and paid for the dinner, you will find a sticker on the back of your name tag. Late registrations are not possible.
Conference Locations and Walking Routes

for Thursday 29 November

https://www.wellingtonnz.com/assets/Uploads/9a799a884d/Wellington-map.pdf
Kelburn Campus Map

https://www.victoria.ac.nz/about/explore-victoria/campuses/kelburn/kelburn-campus-map.pdf

AM 103
AM LT 105
AM 106

REGISTRATION

MARAE ENTRANCE

BUS PICK-UP FOR AMBASSADOR'S RECEPTION

CO 118
CO 119
CO LT 122
Getting Around

The Kelburn Campus is situated on a hill above the city centre. People with moderate fitness can walk from the centre to the campus in 15-20 minutes. The campus can also be reached by bus (18e, 21, 22), cable car (from Lambton Quay), Uber or taxi.

Pedestrian shortcuts:  https://www.victoria.ac.nz/students/campus/public-transport.


Cable Car:  https://www.wellingtoncablecar.co.nz/DEUTSCHE/STARTSEITE

To and from the airport:  https://www.wellingtonairport.co.nz/transport/

Wider public transport network:  https://www.metlink.org.nz/

Taxis:  (04) 384 4444 / 0800 GO GREEN (0800 46 47336) / (04) 389 9999
Pōwhiri

Following registration, the conference will begin with a pōwhiri. A pōwhiri is a Māori ceremony of encounter, where the host (tangata whenua) will welcome visitors (manuhiri) onto the marae (meeting place). As part of our opening ceremony, we will be welcomed onto Te Herenga Waka Marae in a pōwhiri and will become one with the tangata whenua.

The powhiri will begin at 9am. We will start assembling at the marae entrance at 8.50am. Please be punctual because it is considered impolite to enter a marae once a pōwhiri is underway. We should walk onto the marae as a group with women at the front and men at the back.

There are protocols (kawa) and rules (tikanga) which guests to the marae are required to follow. The basic rules are:

- The only language spoken during the powhiri is te reo Māori (the Māori language)
- Remove shoes before entering the whare (meeting house)
- No food or drink to be consumed in the whare or during the powhiri process
- Please switch off mobile phones during the ceremony

The main stages of the pōwhiri are karanga (words of welcome), whaikorero (speeches), waiata (songs), hongi (pressing noses) and shared kai (food). For details on each stage, see pp. 4-6 in the booklet Tikanga Māori at Victoria.

At the conclusion of their whaikorero, the hosts will sing their waiata. We as visitors will then reply with our whaikorero and waiata.

The waiata we will sing is called Te Aroha. Please listen to the song (https://www.youtube.com/watch?v=uefJdSCkzPo) and practice singing it!

<table>
<thead>
<tr>
<th>Te reo Māori</th>
<th>English</th>
<th>Deutsch</th>
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<tbody>
<tr>
<td>Te aroha</td>
<td>Love,</td>
<td>Liebe,</td>
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<tr>
<td>Te whakapono</td>
<td>Hope,</td>
<td>Hoffnung,</td>
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<tr>
<td>Te rangimarie</td>
<td>Peace,</td>
<td>Frieden,</td>
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<tr>
<td>Tatou, tatou e</td>
<td>For us all</td>
<td>Für uns alle</td>
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</table>

After singing our waiata, we will press noses with our hosts (hongi).

At the end of the pōwhiri, we will be called in for food in the dining room (wharekai). Please wait until a grace (karakia) has been given before eating.
### Tuesday 27 November – Pre-Conference Event

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<tr>
<th>Time</th>
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<tr>
<td>17.30-19.00</td>
<td><strong>Public Reading:</strong> Linda Stift in conversation with Tim Corballis</td>
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<td><em>Present Pasts: Vienna, London, Berlin, Wellington</em></td>
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<td></td>
<td>Goethe-Institut, Level 6, 150 Cuba Street (entrance on Garrett Street)</td>
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### Wednesday 28 November

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<tr>
<th>Time</th>
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<tr>
<td>8.00-8.50</td>
<td><strong>Registration / Anmeldung</strong> (48 Kelburn Parade)</td>
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<td>Please arrive before 8.45am, as at 8.50am we will gather outside the Marae for the powhiri starting at 9.00am.</td>
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<td>8.50-9.30</td>
<td><strong>Pōwhiri / Willkommenszeremonie</strong> (Te Herenga Waka Marae, 46 Kelburn Parade)</td>
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<tr>
<td>9.30-10.00</td>
<td><strong>Morning tea / Kaffeepause</strong> (Te Herenga Waka Marae)</td>
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<td>10.00-11.15</td>
<td><strong>Opening of the Conference / Konferenzeröffnung</strong> (Te Herenga Waka Marae)</td>
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<tr>
<td></td>
<td>Assoc. Prof. Sally Hill (Head of the School of Languages and Cultures)</td>
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<td>Prof. Alison Lewis (GSAA President)</td>
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<td></td>
<td><strong>Keynote / Plenarvortrag</strong></td>
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<td></td>
<td>Prof. Dr. Frauke Berndt, Neuere Deutsche Literaturwissenschaft, Universität Zürich</td>
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<td></td>
<td>„Zwischen Politik und Kunst: Zonen der Ambiguität“</td>
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<td>Chair: Richard Millington</td>
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<td>11.30-13.00</td>
<td>Geofffrey Wilkes (University of Queensland)</td>
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<td>&quot;Wie konnten ihr euren Kindern das antun?&quot; Gegenwartsbewältigung in Hans Fallada’s Nazi-era Prison Diary</td>
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<td></td>
<td>Zuzana Fonioková (Masaryk University)</td>
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<td></td>
<td>Memory, narrative, and truth in autobiography: Max Frisch’s prose writings</td>
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<td></td>
<td>Monika Shafi (University of Delaware)</td>
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<td></td>
<td>&quot;Und die Wahrheit ist, es hört niemals auf: Marking Time in Wolfgang Büscher’s Travelogues</td>
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<td>13.00-14.00</td>
<td>Lunch / Mittagessen (Cotton Foyer)</td>
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<td>B2: LANGUAGE CLASSROOMS AND BEYOND (CO 118)</td>
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<td>B3: POETS AND THEIR WORKS 100 YEARS ON (AM LT 105)</td>
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<td>B4: NATIONAL- &amp; KOLONIALGESCHICHTEN (CO 119)</td>
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<td>16.00-16.30</td>
<td><strong>Afternoon tea / Kaffeepause</strong> (Cotton Foyer)</td>
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<td>16.30-17.45</td>
<td><strong>Keynote / Plenarvortrag</strong> (CO LT 122, Cotton Building)</td>
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<td></td>
<td><em>Linda Stift</em></td>
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<td>&quot;Sisi, Anna und die Lunzi - Die Kaiserin und ihre Wiedergängerinnen – eine Zeitreise von der Donaumonarchie ins republikanische Österreich&quot;</td>
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<td></td>
<td>Chair: Christian Kahnt (Goethe-Institut)</td>
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<td>18.00</td>
<td>The German Embassy has arranged for transport to take us between the campus and the reception venue. Pick-up at 18.00 from the carpark behind the Alan MacDiarmid building.</td>
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<td>18.30</td>
<td><strong>Reception / Empfang</strong> (German Ambassador’s Residence, Belmont)</td>
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<td>Hosted by the German Ambassador to New Zealand, His Excellency Gerhard Thiedemann and Dr Marlies Thiedemann</td>
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<td>Time</td>
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<tr>
<td>8.30-9.00</td>
<td>Registration / Anmeldung (Cotton Foyer)</td>
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<td>9.00-10.30</td>
<td><strong>C1: DESIGNING EPOCHS</strong> (AM 106)</td>
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<td>Chair: Heather Benbow</td>
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<td>Joanne Miyang Cho (William Paterson University of New Jersey)</td>
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<td>The Axial Age in Karl Jaspers</td>
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<td><strong>C2: FILM &amp; LITERATURE AS MEDIA OF HISTORY</strong> (AM 103)</td>
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<td>Chair: Zuzana Fonioková</td>
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<td>Roger Hillman (Australian National University)</td>
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<td>Time and History in the New German Cinema</td>
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<td>Alexander Mionskowski (Universität Vilnius/DAAD)</td>
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<td></td>
<td>Die zwei Körper des Narren. Zur Verbindung von politischer Theologie und</td>
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<td>Sprachgeschichte in Daniel Kehlmanns Tyll</td>
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<td>Simon Walsh (University of Adelaide)</td>
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<td>Two Jewish-German Historians, or, Erich Auerbach and Siegfried Kracauer’s Modernist Conception of History</td>
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<td>Andreas Michel (Rose-Hulman Institute of Technology)</td>
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<td>The End of the European Epoch?</td>
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<td><strong>C3: FORM &amp; VERBREITUNG DES DEUTSCHEN</strong> (CO 118)</td>
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<td>Chair: Diana Feick</td>
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<td>Sandra Evans (University of Western Australia)</td>
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<td>Zur Frage der Austauschbarkeit von „halt“ gegen „eben“</td>
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<td></td>
<td>Leo Kretzenbacher, Julia Blanco, John Hajek &amp; Claudia Maria Riehl</td>
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<tr>
<td></td>
<td>(University of Melbourne / LMU München)</td>
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<td>„Liebe Professor“: Address forms in tertiary-level teaching of German</td>
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<td><strong>C4: OST-WEST-DIALEKTIK</strong> (CO 119)</td>
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<td>Chair: Stephan Resch</td>
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<td>Hansgerd Delbrück (Victoria University of Wellington)</td>
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<td>“Ohne Geschichte läuft nichts” – Das Brandenburger Tor in Jörg Immendorfs monumental Skulptur und vier Gedichten von A. R. Penck</td>
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<td>Alexandra Simon-Lópe, University of Eastern Finland</td>
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<td>Stilisierte Erinnerungskultur in „Ku‘damm 56/59“</td>
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<td>Andrew Hurley (University of Technology Sydney)</td>
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<td>Son of Kraut and an old Herero? Marking time and quilting pop musical memory around 1990</td>
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<td><strong>Morning Tea / Kaffeepause</strong> (Cotton Foyer)</td>
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<td><strong>Keynote / Plenarvortrag</strong> (CO LT 122, Cotton Building)</td>
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<td><strong>Prof. Dr. Karin Kleppin</strong>, Sprachlehrforschung, Ruhr-Universität Bochum</td>
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<td></td>
<td>„Epochales Denken in Deutsch als Fremdsprache“</td>
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<td></td>
<td>Chair: Diana Feick</td>
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<td>12.15-13.00</td>
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<td>13.00-14.30</td>
<td><strong>D1: LITERATURE OF CRISIS IN TODAY’S WORLD</strong> (AM 103)</td>
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<td>Chair: Geoffrey Wilkes</td>
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|              | **Peter Barton** *(Otago University)*  
The Fictions of Economic Crisis                                     |
|              | **Margarete Lamb-Faffelberger** *(Lafayette College)*  
Elfriede Jelinek: Writing Against the Global Crisis                  |
|              | **Aimee Barrett** *(Monash University)*  
Presenting the Human-Animal Relationship as a paradigm of inner conflict as seen in Martin Suter’s “Elefant” |
| 14.30-15.00  | **D2: HÖLLISCH, HIMMLISCH, ZEITLICH** (CO 118)                          |
|              | Chair: Christiane Weller                                                |
|              | **Ricarda Hirte** *(Universidad Nacional de Tucumán)*  
Die symbiotische Vereinigung von Literatur und Geschichte am Beispiel von Robert Menasses Roman „Die Vertreibung aus der Hölle“ |
|              | **Isabell Väth** *(Eberhard Karls Universität Tübingen)*  
Transformationen religiösen Wissens im mittelhochdeutschen Minnesang |
|              | **Jennifer L. Jenkins** *(Pacific Lutheran University)*  
|              | **D3: DIE (POST-)KOLONIALE IMAGINATION** (CO 119)                       |
|              | Chair: Michael Schön                                                   |
|              | **Christine Eickenboom** *(Universität zu Köln)*  
|              | **Matthias N. Lorenz** *(Universität Bern)*  
Intertextualität und Machtverhältnisse in postkolonialen Kontexten: Eine richtungsoffene Typologie intertextueller Einflussnahmen (Conrads Heart of Darkness und Bärfuss’ Hundert Tage) |
|              | **Lydia J. White** *(Goethe-Universität, Frankfurt am Main)*  
“Ozeanismus” and “Pazifikismus”: German Studies Attempts to Apply Post-Colonial Thought to the South Pacific |
<p>|              | <strong>Afternoon tea / Kaffeepause</strong> <em>(Cotton Foyer)</em>                      |
|------|--------------------------------------------------|---------------------------------|-------------------------------------------------|---------------------------------|
| 15.00-16.30 | Chair: Frauke Berndt | Chair: Hansgerd Delbrück | Chair: Ruohan Zhao | Chair: Simon Walsh |
| | Matthias Mansky (Universität Wien) | Axel Fliethmann (Monash University) | Nicole Perry (University of Auckland) | Ludwig Deringer (RWTH Aachen University) |
| | Sarah Nienhaus (Universität Münster) | Michael Neumaier (Universität Tübingen) | Brangwen Stone (Macquarie University) | Stephan Resch (University of Auckland) |
| | Edierte Epochen | Vom Bibeltext zur Schauspielszene: Die Allegorie des „Streits der Töchter Gottes“ im vorreformatorischen deutschsprachigen Schauspiel | Crossing Borders: Transgender and Transnationality in Sascha Marianna Salzmann’s “Außer Sich” | Re-imaging the re-imagined: Wes Anderson’s “The Grand Budapest Hotel” as a narrative tribute and subversion of Stefan Zweig’s exile works |
| | Hiroko Nishiguchi (Senshu University) | David Blencowe (Monash University) | Katie Sutton (Australian National University) | Maria Regina Sa Moreira Canova (Victoria University Wellington) |</p>
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<tr>
<th>Time</th>
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<tr>
<td>16:30-17:30</td>
<td>Travel time to Pipitea Campus</td>
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<td>17:30-18:45</td>
<td><strong>Keynote / Plenarvortrag</strong> (GB LT 1, Pipitea Campus)</td>
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<td></td>
<td>Prof. Lyndal Roper, History, Oriel College, University of Oxford</td>
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<td>“Why Luther is not a Hero: Reflections on the 500-year Anniversary”</td>
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<td>Chair: Alexander Maxwell</td>
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<td>18:45-19:15</td>
<td>Travel time to Wellington Rowing Club for Conference Dinner</td>
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<td>19:15-21:30</td>
<td><strong>Conference Dinner, Wellington Rowing Club</strong> (Taranaki Street Wharf)</td>
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<td>9.00-11.00</td>
<td><strong>F1: NEW PERSPECTIVES ON THE FIRST WORLD WAR</strong> (CO 119)</td>
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<td><strong>F2: LANGUAGE IN HISTORICAL CONTEXT</strong> (CO 118)</td>
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<td><strong>F3: PSYCHOLOGY, OPPRESSION &amp; RESISTANCE</strong> (AM 103)</td>
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<td><strong>F4: LITERARY VISIONS OF UTOPIA &amp; DYSTOPIA</strong> (AM 106)</td>
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Pre-conference Event

Tuesday 27 November 2018, 5.30 pm for a 6.00pm start
Goethe-Institut Wellington, 150 Cuba St (entrance on Garrett St, level 6)

RSVP to info.wellington@goethe.de

*With the kind support of the Austrian Embassy in Australia and the Goethe-Institut Neuseeland*

Linda Stift in conversation with Tim Corballis


A young woman is invited to tea and cake with a woman who dresses and acts like the legendary Empress Sisi in Linda Stift’s “The Empress and the Cake”. Is this the Empress incognito, a strange obsession, or history seeping into Viennese life?

Tim Corballis’s twin novellas “R.H.I” are built around the material traces of early Freud follower Joan Riviere and East German architect Hermann Henselmann – notebooks and letters in the archives of the British Psychoanalytic Society and buildings in Berlin. His most recent novel “The Future is in the Air” imagines an alternative past where travel to the future in the 1960s has changed New Zealand’s path.

Come along for short readings and literary conversation about history, fiction, memory, place and time.


Frauke Berndt, Universität Zürich

Zwischen Politik und Kunst: Zonen der Ambiguität

Art and politics meet at walls. Such walls have never only been built structures but also political symbols. Contemporary political art is about the sovereignty of interpreting symbols, and it produces dissent for that purpose. In my talk, I will show how walls become zones of ambiguity by analyzing two projects of political art: With the spectacular performance installation First Fall of the European Wall, which on November 7, 2014 took place between Berlin and the outer borders of the European community, the German artists of the Center for Political Beauty called attention to the fate of North African refugees on the twenty-fifth anniversary of the fall of the Wall. And with his performance installation Prototypes—which took place between December 21, 2017, and January 28, 2018—the Swiss artist Christoph Büchel and his non-profit organization MAGA (Make Art Great Again) reclaim the sovereignty of interpretation over the eight prototypes that were made for the Mexican wall by order of the US-American government.

Frauke Berndt has been Full Professor for German Literature at the University of Zurich (Switzerland) since 2015, after having held positions in Frankfurt am Main and Tübingen. She has been Visiting Professor at the University of Chicago, Indiana University Bloomington, University of Oregon, and Vanderbilt University. Her main research interests focus on German literary history of the 18th and 19th century, mainly rhetoric, aesthetics, and poetics as well as literary theory and gender studies. She is leading an international research group that investigates ethical practices in 18th century aesthetic theory. Currently, Berndt is working on a monograph titled Facing Poetry – A.G. Baumgarten, in which she reconstructs his literary theory, including his to-date undiscovered narratology and fiction theory.

Recent Books


Linda Stift knüpft eine Verbindung zwischen historischen Ereignissen der Epochenwende, autobiografischen Wegmarken und einer literarischen Spurensuche, auf die sie sich begeben hat. Zeitmarkierungen entspringen dem menschlichen Gestaltungswillen, sie sollen uns dem blinden Zufall entreißen und Boden unter den Füßen garantieren. Ob das gelingen kann?

Epochales Denken in Deutsch als Fremdsprache


Prof. Dr. em. Karin Kleppin promovierte und habilitierte sich im Fach der Sprachlehrforschung an der Ruhr-Universität Bochum. Anschließend war sie an den Universitäten Paris X, Université Mohamed V in Rabat, Tongji University in Shanghai und an der Universität Leipzig tätig, wo sie viele Jahre lehrte und forschte. Sie ist Flying-Faculty-Mitglied an der German Jordanian University in Amman im Rahmen des Masterstudiengangs Deutsch als Fremdsprache. Ihre Forschungsschwerpunkte umfassen Curriculumentwicklung, Prinzipien des Sprachenlehrens, Sprachtesten sowie Sprachlernberatung. Sie ist Mitglied verschiedener nationaler Kommissionen, Beiräte und Organisationen im Bereich der Sprachlehrforschung.
KEYNOTE 4

Thursday 29 November, 5.30pm
Lecture Theatre 1 (GB LT 1), Old Government Building, Pipitea Campus

*With the kind support of the Embassy of the Federal Republic of Germany in New Zealand*

Lyndal Roper, University of Oxford

**Why Luther is not a Hero: Reflections on the 500-year Anniversary**

In the run-up to 2017, Luther was front-page news. He made the cover of the *Spiegel*, he had a supplement in *Die Zeit*, and his picture looked out from newsstands all over Germany. Yet when the celebrations were finally over, they were generally held to have been a ‘failure’. Numbers visiting the many exhibitions were lower than expected, Luther had not established himself as the ‘first Goethe’, and the hoped-for renewal of the church especially in the former East had simply failed to happen.

Since its foundation in the sixteenth century, the Lutheran church has lamented the ignorance and indifference of its flock, so these complaints are nothing new. The phenomenal attention given to Luther suggests that something at least had happened -- but it is true that Luther did not become a German hero. The nineteenth century celebrated the monumental Luther, and installed him in the Berlin cathedral, but in 2017, we had Luther kitsch. Playmobil Luther sold over a million tiny figures, while the Wittenberg Panorama, produced by the artist Yadegar Assisi, offered the ‘Luther Experience’ in light and sound. This lecture will explore why it was not possible to sell Luther as the ‘inventor of the German language’, and what this tells us about Germany today, the legacy of the DDR, and the Brexit moment.

**Professor Lyndal Roper** is Regius Professor of History at Oriel College, the University of Oxford. Her latest book *Martin Luther: Renegade and Prophet* (2016) is the first historical biography of Luther in English for many decades. She previously worked on the history of witchcraft and she is now writing a history of the German Peasants’ War, the greatest uprising in western Europe before the French Revolution. Professor Roper is a Fellow of the British Academy, the Australian Academy of the Humanities, and the Brandenburg Akademie der Wissenschaften. She is also a member of the International Advisory Board of the Australian Research Council Centre of Excellence for the History of Emotions.
Barrett, Aimee (Monash University)

*Presenting the Human-Animal Relationship as a paradigm of inner conflict as seen in Martin Suter’s “Elefant”*

There has been a notable increase in animal-centred literary texts published within the last 20 or so years which explore human-animal relationships. In many ways, this boom is indicative of a crisis of Anthropocentrism which is reflected in many of these new animal-centred literary texts. This anthropocentric crisis is typified by the contemporary human facing inner tensions and conflicts, which are themselves products of a growing awareness of the dichotomies inherent in the self-determined position of humans in the centre of the world order. Contemporary humans are increasingly aware of the questionable ethicality of their self-determined position, particularly with regards to the consequential treatment of those animals that exist within the human world order. One such animal-centred text that exists within these tensions is Martin Suter’s 2017 novel *Elefant*, which tells the tale of a genetically-modified pink, glowing elephant and the humans that cross its path. Using post-humanist theory, I will be analysing the novel, which raises complex open-ended philosophical and ethical questions pertaining to metaphysics, anthropocentrism in the human world order, the anthropological machine and the human-determined hierarchy of beings on Earth. The novel achieves this by illuminating the often-overlooked categorisation of animal species into ordained roles within Western human cultures (ie. pet, laboratory animal, livestock), even while playing with these categories by applying them to the titular pink elephant. It is through this subversion that numerous open-ended questions are posed and the beforementioned inner conflicts of the crisis of anthropocentrism are revealed.

Barton, Peter (Otago University)

*The Fictions of Economic Crisis*

In September of this year it will be ten years since the collapse of Lehmann Brothers Holdings, an event that has come to stand in for the wider catastrophe of the Great Financial Crisis. Events of this global magnitude present a challenge for fictional representation for many reasons, not least because their histories often seem to anticipate narrative modes such as satire. When conveniently framed within a satirical format economic crisis is able to appear as a confirmation of all our prior (negative) expectations about the way advanced capitalist power operates. The idea of a convergence of literature and market behaviour is supported by the work of sociologist Jens Beckert. In *Imaginierte Zukunft: Fiktionale Erwartungen und die Dynamik des Kapitalismus* (2016) Beckert argues that the marketplace always relies on fictions (that money will hold its value, for example) which can only be determined at a point when the future has become the present. Since capitalism is constructed on fictions, it is the application of literary theory, according to Beckert, that can bring us to a closer understanding of how markets produce certain outcomes. We might then ask whether the best way to understand capitalism would be via a literary work that stages the events of the market through a representation of economic crisis. Would such a work have the power to reveal the fictions of capital as nothing more
than fictions and so deprive them of the capacity to sustain themselves? In this paper I will look at two recent German novels on economic crisis – Jonas Lüscher’s *Frühling der Barbaren* (2014) and Alexander Schimmelbusch’s *Hochdeutschland* (2018) – and ask whether such literature is able to reference and critique the fictions of the market.

Benbow, Heather (University of Melbourne); Weller, Christiane (Monash University); Cleverley, James (University of Melbourne); Dorrer, Andreas (Monash University)

**Staging German Experiences of WWI in the Centenary Year: Reflections on a Student Theatre Project**

This paper shares experiences of staging a theatre event exploring German experiences of World War One around the centenary of the armistice. University of Melbourne and Monash German studies undergraduate students, guided by postgraduates and program staff from both institutions, produced an evening of theatre and music inspired by German experiences of the Great War. The content was drawn from drama, memoir, poetry, prose autobiographical writing and song. Excerpts from well-known pieces such as Karl Kraus’ satire *The Last Days of Mankind* and Erich Maria Remarque’s, *All Quiet on the Western Front* were performed alongside carefully selected autobiographical accounts including soldiers’ letters and trench journals, letters from the German home front and letters and camp journals written by German and Austrian internees in Australian internment camps. University of Melbourne students participated in a unit called “German Theatre Workshop” in which they learned diverse skills relating to theatre production and performance and collaborated on script-writing with postgraduates and teaching staff.

Australia’s huge spend on the commemoration of WWI has become notorious, eclipsing all of the other nations involved in the conflagration, especially Germany. The enormous prominence the conflict has in the Australian imaginary provides an opportunity for Australian students of German language and culture to engage with the centenary from a German perspective. The inhabiting of personal perspectives of the “enemy” can produce learning from a linguistic, intercultural and comparative historical point of view. For audiences, the performance injects a new perspective into the commemoration of WWI.

Berg, Alexander (Technische Universität Dresden/ Karls-Universität Prag)

**Ernste Spiele – Wittgenstein und Schiller**

**Blencowe, David (Monash University)**

*Noch-Nicht Sein und Zeit: Ernst Blochs Vorschein als Antizipation der Gegenwart*


Ernst Bloch ist der selbsternannte Philosoph der utopischen Zukunft. Er wirft der bisherigen europäischen Philosophie vor, die Zukunft vernachlässigt zu haben. Für ihn liegt der Ursprungspunkt nicht in einem unsichtbaren Jenseits, welcher durch die Erinnerung verständlich gemacht wird, aber auch nicht in der Vergangenheit, die irgendwie die Gegenwart bestimmt als ihr Resultat. Für Bloch ist der sinnbestimmende Ursprungsmoment jedoch „noch nicht“, ein immer noch zu Verwirklichendes, das angeblich in dem Zeitbereich Zukunft beinhaltet ist.

Trotzdem vertrete ich die These, dass für Bloch es eigentlich die Gegenwart ist, in der das Utopische lauert. Nach seiner Auffassung des „Dunkels des gelebten Augenblicks“ könnte man sagen, dass es eigentlich die Jetztzeit ist, die wir noch nicht haben. Wir leben die Jetztzeit aber wir *erleben* sie erst später, nachdem sie in die Vergangenheit dahingegangen ist, und zwar als Bild. Diese Bilder sind nicht nur von persönlicher Art und sie beziehen sich nicht nur auf die Erinnerung, sondern sie werden auch kollektiv und imaginär durch die Ideologie mitgestaltet.

Dieser Vortrag rekonstruiert Blochs Auffassung der Gegenwart, die als Schlüsselbegriff in seiner Philosophie dargestellt wird. Dank dieser Auffassung bekommt Blochs utopische Hermeneutik ihre große Spannweite und sie ermöglicht ihm, das Problem des Utopischen als Problem der Nähe neu einzurahmen und nicht als eins der künftigen Entfernung. Sie weist auch darauf hin, wie die Erinnerung und die Einbildungskraft sich wechselseitig beeinflussen und nicht streng voneinander zu trennen sind.

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**Cho, Joanne Miyang (William Paterson University of New Jersey)**

*The Axial Age in Karl Jaspers*

The German philosopher, Karl Jaspers, was dismissed from his position at the University of Heidelberg in 1937 due to his marriage to a Jewish spouse, Gertrude. After World War II, as an antidote to Nazi anti-Semitism, Jaspers proposed the Axial Age, emphasizing the common origin of humankind. The Axial Age occurred around 800-200 BCE, when the spiritual foundations of humanity were laid simultaneously, but independently, in China, India, Persia, Palestine, and Greece. Yet he mostly focused on China, India and Greece. Their common characteristics were spiritualization, rationality, ethical elements in religion, speculative thought, the study of history, the rise of philosophy and philosophers as advisers and teachers. Despite the Axial Age being separated by more than two thousand years, Jaspers still saw it providing the spiritual foundations for the post-WW II era, as many people still practiced the world religions from the Axial Age. He
thought that recollections and reawakening of its potentialities give a spiritual impetus to humanity.

Jaspers' Axial Age, however, has a weakness. Although it points to the presence of similar traits in several world religions that existed at the time, it cannot explain their connection, especially in the light of Jaspers' admission that these Axial civilizations had historically independent origins. It is a problematic concept for academic historians who base their work on historical facts. But Jaspers, who came to universal history from existentialism to find an antidote to negative nationalism and Christian anti-Semitism, had more freedom to speculate about the Axial Age. He was readier to see history as construction than most academic historians. Despite its shortcoming, the Axial Age is a fruitful concept, given significant similarities shared by the Axial religions.

Clemens, Manuel (National University Australia)


Mein Vortrag untersucht das Konzepts des autoritären Charakters der Frankfurter Schule und versteht es als ein zentrales Theorem des 20. Jahrhunderts mit dem der wilhelminische Untertan (Heinrich Mann) und vor allem die Anhänger des Nationalsozialismus (Erich Fromm, Theodor W. Adorno) untersucht wurden. Meine Hauptthese ist, dass 1968 in Zukunft vielleicht nicht mehr nur für die Liberalisierung der westlichen Welt stehen könnte, sondern auch für eine Epoche, die wehrlos wurde, weil sie verlernt hat, auf ihre Feinde reagieren zu können.


Meine Antwort und zweite These ist, dass es 1968 zu einer eigentümlichen Verdrehung kam, die an der gegenwärtigen Lage nicht unschuldig ist. Hatte man sich in der Diskussion über den autoritären Charakter auf Subjekte konzentriert, die sich der Bildung und Aufräumung verweigerten, so konzentrierte man sich seit 1968 hauptsächlich auf Personen, die sich von sich aus bilden und emanzipieren wollten. Die sich im Zuge dieser Entwicklung herausgebildete liberale Gesellschaft hat ihren Ausgang demnach in einem liberalen und progressiven Konsens. Aufgrund dieses Konsens bereitet es ihr Schwierigkeiten, auf Entwicklungen zu reagieren, die
Cleverley, James (University of Melbourne)


Despite nearly three decades having passed since the Berlin Wall’s collapse, Germany’s divided past remains contested in the present. The nation’s future is continually folded into its history; cultural and personal memories are instrumental in shaping the ways in which the periods of division and reunification are considered. One space in which these negotiations play out is in cinema: the persistence of recent history within contemporary German filmmaking reflects a national preoccupation with the past’s ongoing influence on the present.

This paper examines *Der Preis* (2011), a film that resonates with recent enquiries into the relationship between time and modernity, which have questioned whether “time is out of joint” (Aleida Assmann; Mark Fisher). Elke Hauck, loosely associated with a second generation of “Berlin School” filmmakers, directs an atmospheric film that produces the feelings of both the late-1980s GDR and the post-unification present. *Der Preis* takes perhaps East Germany’s most “concrete” legacies, its *Plattenbauten* – those looming housing blocks – as the foundation of its non-linear narrative, telling a story of homecoming, and of re-encountering ghosts. The architecture of these terrains of memory, in conjuring the spectral ever-presence of the GDR, evokes Derrida’s hauntology: I argue that the temporalities of “not yet” and “no longer” are found in the unfulfilled future promises of not only the socialist past, but also the post-unification present.

This paper’s film-theoretical approach centres on the embodied nature of perception and the film-as-experience in order to interrogate how affect, felt across all the body’s senses, drives the productive mechanics of cultural memory in *Der Preis*. Laura Marks’s writings on “haptic visuality” and Vivian Sobchack’s phenomenology ground my claim that purely symbolic understandings fail to fully account for cinema’s memory work.

Contag, Johannes (Victoria University of Wellington)

*The language and style of Heinrich von Kleist’s prose from an epochal perspective*

Given Heinrich von Kleist’s seminal role in pre-modern German literature, much research has been published on the socio-cultural context of his work, and on how he invites and even more so defies categorisation from an epochal perspective. Situated at the cusp of Weimar Classicism and Romanticism, Kleist identified with neither and instead opted for themes that are today considered precursors to modernism in their questioning of identity and social responsibility. To a lesser degree, research has also focused on how Kleist’s style and language were influenced by his time; the various strands of this influence are to be brought together in this paper, which is based on my PhD research towards a scholarly retranslation of Kleist’s prose. An impoverished aristocrat who tried – and failed – to embrace the
vocational opportunities of the emerging Bürgertum, Kleist’s stylistic as well as syntactic and lexical choices were deeply informed by his life decisions. While his breathlessly nested sentences are today considered singular in their literary effect, they are undeniably also a product of their epoch.

Daubs, Michael (Victoria University of Wellington)

*Fake News from Misinformation to Modern Lügenpresse: Interrogating the link between Post-Truth and Postmodern*

As academic debates about a “post-truth era” and its impact on politics develop, one emerging refrain is that this era, and related concepts such as “fake news”, are the products of postmodernism theorised by Jacques Derrida, Michel Foucault, Bruno Latour and Gilles Deleuze (Koschorke, 2018; McIntyre, 2018). In the process, these arguments suggest that the post-truth era is an unparalleled historical development. This paper casts doubt on this argument through a discursive analysis of comments and online content from Donald Trump, his surrogates, and other global politicians. Through a comparative historical analysis, it illustrates how the term “fake news” has been appropriated and reconfigured into the modern “Lügenpresse”, the German propaganda term used by the Nazis to incite hatred against groups such as Jews and communists and discredit Hitler’s critics (Noack, 2016).

Similar to the word Lügenpresse (see Anton, 1916), the term “fake news” was previously used to describe the proliferation of misinformation and propaganda, particularly on social networking platforms such as Facebook (Isaac, 2016). Since his inauguration, however, both Trump and others, particularly on the political right, have frequently used “fake news” as a Kampfbegriff to attack critics and even entire news organisations such as CNN (Snider, 2017). This historical comparison of “fake news” to Lügenpresse demonstrates the flaw in arguments that see a causal link between postmodernism and a post-truth era. Instead, it argues that “fake news” represents the return of historical efforts by those in power to delegitimise the popular press, which represents a threat to press freedom and our ability to remain informed, engaged citizens.

Delbrück, Hansgerd (Victoria University of Wellington)

*“Ohne Geschichte läuft nichts” – Das Brandenburger Tor in Jörg Immendorffs monumental Skulptur und vier Gedichten von A. R. Penck*

die deutsch-deutsche Gegenwart der frühen Achtziger in einen universalgeschichtlichen Horizont.

Deringer, Ludwig (RWTH Aachen University)

“… wie eine unregelmäßige Wiederholung der Vergangenheit”: Marking Time in Theodora Bauer’s Chikago (2017)

In current Austrian literature, Chikago for one attests to the unbroken need for “marking time”: the importance of historical awareness and the significance of the “temporal turn” in literary studies. The second novel by Theodora Bauer (b. 1990) is a Zeitroman in a double sense, referencing historical time and reflecting on time as such.

Chikago addresses epochal shifts; their impact on Austria, Europe, and America, circa 1914–1938; and, implicitly, their meaning today. An impersonal narrator explores the disintegration of time, self, and community, focusing on the demise of the Austro-Hungarian Empire; the arbitrariness of borders; the protagonists' emigration to, and re-migration from, the U.S.; and discarding the stereotypes of the American Dream and the ‘good life’. Language is crucial: the mother tongue as a stabilizer of eroding identities (Croatian and Hungarian), command of the target language as a pre-condition for an immigrant future. Published on the eve of the 80th commemoration of the so-called “Anschluß” (1938), the novel ends as National Socialism is instated in Austria. Bauer contends that the recurrent personal and political catastrophes in Chikago could have been prevented by critical reflection, posing the question ‘why the opportunities were missed’ (ORF interview, Oct. 24, 2017) – an enlightened stance countervailing her protagonists’ sense of nihilism and ineluctable defeat.

Interpreting historical time through archaic and “absolute” time, Bauer blends leitmotifs, color symbolism, and imagery of annihilation, while – sparingly – intertextualizing Genesis, Poe’s Gothic, Emily Dickinson’s philosophical lyric, as well as Nietzsche and Kafka. By positioning the synecdochical Midwestern metropolis in ‘indeterminate’ time-space, Chikago inscribes a new concept in the history of literary images of America.

Dorrer, Andreas (Monash University)

Angriff auf „den großen Wortmisthaufen der Welt“. Die Propaganda der frühen Weltkriegsdramatik im Spiegel von Karl Kraus’ „Die letzten Tage der Menschheit“

Obwohl das gesamte Ausmaß des Ersten Weltkriegs wohl nur von Wenigen vorhergesehen wurde, war den Verantwortlichen schon früh klar, dass ein Krieg von der zu erwartenden Größe andere Anforderungen an die kriegsführenden Parteien stellen würde als die Nationen bildenden Kabinettskriege des vorhergehenden Jahrhunderts. Die neue Epoche der totalen Kriege, die 1914 begann, verlangte nach neuen Legitimationsmechanismen (Langewiesche), für deren Umsetzung schon früh ein enormer propagandistischer Aufwand betrieben wurde.

Einer der schärfsten Gegner dieser Propaganda war Karl Kraus. Nach anfänglichem Schweigen begann er einen wortreichen Feldzug „gegen den großen Wortmisthaufen der Welt“ (Kraus), als den er die von Wien und Berlin gesteuerten
Versuche der Kriegslegitimation erkannte. Teil dieses Feldzugs ist sein Antikriegs-
Meisterwerk *Die letzten Tage der Menschheit*, in dem er gnadenlos diejenigen
entlarvt, die sich durch Kriegstreiberei und Opportunismus am Niedergang der
Menschheit schuldig machten. Die Forschung zu Kraus’ Kriegsschriften konzentriert
sich folglich auf die Analyse der Strategien, mit denen die Inhaltsleere und
Verlogenheit der Propagandaspache, die Mechanismen zu deren
Instrumentalisierung und die beteiligten Akteure entlarvt werden. Ein Aspekt ist
bisher allerdings unbeachtet geblieben. Die Propaganda, die Kraus so meisterhaft
kontiert, ist nicht nur auf den Straßen, in den Zeitungen und von offiziellen
Regierungsstellen vernehmbar, sondern auch in der bisher noch fast unbekannten
frühen Weltkriegsdramatik.

Mein Vortrag wird – mit Verweisen auf andere Texte aus Kraus’ Kriegsproduktion –
darstellen, dass und wie *Die letzten Tage der Menschheit*, dieselben von der Bühne
herab gesprochenen Phrasen aufgreift, mit denen Bühnenautoren zwischen 1914
und 1918 einen Legitimationsdiskurs in der Weltkriegsdramatik etablierten; ich werde
argumentieren, dass das Stück mit diesem Textkorpus intertextuell in Verbindung tritt
und einen Gegendiskurs in der Weltkriegsdramatik generiert, den man als
Deligitimationsdiskurs bezeichnen kann.

**Dupont, Bruno (Universität Lüttich)**

*Von der Obsoleszenz der Literatur zur Literatur der Obsoleszenz (1990-2018)*

Der Begriff der geplanten beziehungsweise programmierten Obsoleszenz prägt
sowohl den Diskurs als auch die Erfahrung der Jahrtausendwende. Als
unumgängliche Charakteristik des Produktionskontexts dieser Zeit wirkt sie sich
ebenfalls auf die literarisch-künstlerische Produktionsphäre aus und wird zum
modischen Thema theoretischer Überlegungen. Wenig erforscht bleibt hingegen die
Produktivität dieses Diskurses der Obsoleszenz als metareflexives Moment in
literarischen Texten und Kunstwerken.

Deswegen zielt mein Vortrag darauf ab, die Entstehung und Verbreitung eines
Diskurses und einer Ästhetik der Obsoleszenz in literarischen Werken zu erforschen.
Zentral ist dabei die Erfahrung und Nutzung digitaler Medien. Obwohl diese als
Verwirklichung eines Ideals der Immaterialität fantasiiert werden, neigen digitale
Träger in Wirklichkeit dazu, immer schneller zu veralten. Gerade aufgrund des
idealen Technopositivismus, der bei ihrer Produktion und Vermarktung zum Tragen
kommt, sind digitale Produkte immer schon überholt, wenn sie veröffentlicht werden.

Daher ist es nicht erstaunlich, dass die Problematik der Erhaltung sich zuerst im
Bereich der elektronischen Hypertexte kundtut und zu einem Kernthema dieser
beziehungsweise „The Bubble Bath“ (2005) seit seiner technischen Obsoleszenz nur
noch als auktoriale Reflexion über seine eigene Unzugänglichkeit weiterbesteht,
hinterfragt Johannes Auer in „Kill the Poem“ das Konzept der Obsoleszenz der
Literatur im elektronischen Zeitalter, indem er die Leser dazu einlädt, ein Gedicht
Wort für Wort zu „töten“.

Die überschnelle Ablösung jeder Generation von Geräten und Softwares führt seit
den neunziger Jahren und vermehrt seit 2000 zu einer Welle der Nostalgie, die sich
im Retrogaming äußert und seinen literarischen Exponenten, den Gamer-Roman
(z.B. Constantin Gillies’ Extraleben), prägt. In Peter Glasers Geschichte von Nichts
(2003) geht diese Haltung über den Bereich des Gamings hinaus, indem die
East, Martin (University of Auckland)

*Developing intercultural communicative competence through encountering the ‘other’: Was bedeutet das für einen Deutschen in Neuseeland und umgekehrt?*

There is widespread consensus that a primary goal of language teaching and learning is to develop language learners’ communicative competence in the target language. The development of language learners’ *intercultural* communicative competence (ICC) is a current direction for language pedagogy in applied linguistics. However, the construct of ICC, although early articulated, for example, through Byram’s epochal work (see, e.g., Byram, 1991), remains under-explored and under-utilised in additional language classrooms. Taking as its context a dedicated first year course on intercultural communication, this paper explores how the theoretical framework of ICC was introduced to tertiary students. Students were enrolled in the course as part of a new Bachelor of Global Studies degree in which core components are to learn an additional language and spend time overseas. In class with my students, I drew on two contrasting examples of intercultural incidents from the animated video series *Lifeswap*. This series, accessible through the Goethe Institut Neuseeland, presents the experiences of two young exchange students, one from Germany (Jörg) who is now in New Zealand, and the other from New Zealand (Duncan), who is now in Germany. The examples emerging from these two students’ Skype interactions were used to raise Global Studies students’ consciousness about how to navigate uncomfortable intercultural incidents within an ICC framework. I present how I did this in the course. I go on to raise implications for the development of ICC in the context of German language teaching.

Eickenboom, Christine (Universität zu Köln)


Frage, ob hier nicht eine (besondere) Form von aktuellem Postkolonialismus vorliegt, in dem Australien auch heute noch als Kolonie, als unselbständiges Territorium, behandelt wird, das als Sehnsuchtsort der Traumerfüllung europäischer Aussteiger dient. Der Vortrag soll am Beispiel unterschiedlicher Formen gegenwärtiger Texte die sprachliche Ausgestaltung Australiens aufzeigen und deutlich machen, wie Postkoloniale Denkformen auch heute noch die europäische Wahrnehmung eines Kontinents lenken (können). Setzt man diese gegenwärtigen Texte in Beziehung zu solchen aus den Anfängen des ‚europäischen Australiens‘, werden Ähnlichkeiten in jeweiliger Methodik und Funktion epochenübergreifend deutlich.

Evans, Sandra (University of Western Australia)

Zur Frage der Austauschbarkeit von „halt“ gegen „eben“


Dieser Vortrag begründet die gelegentliche Nicht-Austauschbarkeit von *halt* gegen *eben* aus einer neuen Perspektive heraus. Dabei wird der Fokus auf einen Aspekt gelenkt, der in diesem Zusammenhang bisher meines Wissens nach noch keine Beachtung erhalten hat:

Die bedeutungsgeschichtlichen Vorgänger der Modalpartikel *halt* waren lange Zeit stark konventionalisiert in der Lage, ein konzessives Verhältnis zwischen zwei Sachverhalten zu versprachlichen. Wie ich zeigen werde, weist auch die gegenwartsdeutsche Modalpartikel *halt* in bestimmten Fällen diese Fähigkeit auf. Da Konzessivität jedoch nicht zum linguistischen „Repertoire“ von *eben* gehört, ist ein Austausch mit *eben* immer dann nicht möglich, wenn die Modalpartikel *halt* Konzessivität ausdrückt.

Feick, Diana (University of Auckland)

Ist das eine Gruppenentscheidung? Zur sozialen Autonomie bei DaF-Lernenden

Gruppendiskursarten und deren Einfluss auf die Freisetzung von Gruppenautonomie und/oder personaler Autonomie festgestellt werden. Das zentrale Ergebnis der Studie bildet ein empirisch fundiertes Modell sozialer Autonomie im Fremdsprachenunterricht, dessen Herleitung und Erörterung im Mittelpunkt des Vortrages stehen soll.

Fliethmann, Axel (Monash University)

*Epochen des Bildes. Renaissance und Moderne.*

In welchen Formen 'die' Geschichte zur Darstellung kommt, schuldet sich auch unterschiedlichen Medienkonstellationen. Orale Kulturen etwa favorisieren zirkuläre Narrative, literale Kulturen eher progressiv lineare Verlaufsmodelle. In beiden Fällen ist, was jeweils mit Geschichte gemeint ist, auf das engste mit der Funktion von Sprache in ihrer technischen Umwelt verknüpft. Was passiert nun, wenn sich die Bilder einmischen? Verändert sich der Status dessen, was man Geschichte nennt? Und verändern sich nicht auch die Texte selbst im Angesicht der Bilder? Und die Epochen?

Ich möchte diesen Fragen anhand einer 'Epochenkorrespondenz' von Renaissance und Moderne nachgehen, da in beiden 'historischen' Fällen emphatisch auf die engen Verbindungen von Technik, Kultur und Kunst hingewiesen worden ist. Und ich möchte in meinem Vortrag eine vergleichende Analyse der negativen wie auch positiven 'technischen Vorurteile' gegenüber den Bildern, die sich in Renaissance wie in der Moderne finden, zum Anlass nehmen, um die Frage nach der theoretischen Reichweite von Epochenbegriffen zu stellen.

Földes, Csaba (Universität Erfurt)

*Deutsch als Fremdsprache in Europas Mitte und Osten im 20. und 21. Jahrhundert: Zeitmarkierungen und Umbrüche*


Einen nächsten Meilenstein bedeutete die epochale politische Wende um 1990, also der Zusammenbruch des real existierenden Sozialismus, die für Deutsch (und für andere „westliche“ Sprachen) plötzlich neue Chancen eröffnete: Es entstand wahrhaft eine DaF-Euphorie: Deutsch stand über mehrere Jahre hinweg in verschiedenen Staaten (z.B. Tschechien, Ungarn und die Slowakei) auf Rangplatz 1 der Schulfremdsprachen – sogar vor Englisch.

Fonioková, Zuzana (Masaryk University)

**Memory, narrative, and truth in autobiography: Max Frisch’s prose writings**

The paper will discuss memory, narrative, and truth in autobiography. I will introduce two types of autobiographical memory that Aleida Assmann differentiates between: active memory, which finds expression in narrative and is coded in language, and passive memory, which is saved in the body and can only be activated by an external trigger. I will link Assmann’s distinction with Mark Freeman’s argument about the power of hindsight to discuss the question of what constitutes “the truth” about our experience: the unmediated experience of the present moment, or the memory of it, a reflection informed by additional knowledge. The second part of the paper will deal with Max Frisch’s writings that question the assumption that life precedes narrative (and not vice versa) and prefigure current constructivist theories of autobiography as a process of narrative self-construction. The main focus will be on *Montauk* (1975) and its intricate perspective structure. Flouting the intuition that autobiography is a reflection of a pre-existing self, the work stages self-invention by creating a character “Max Frisch” that represents the narrator’s own “I” in his memory. In addition, parallels will be drawn with Frisch’s essays such as “Unsere Gier nach Geschichten” (1960) and his novel *Mein Name sei Gantenbein* (1964).

Giblett, Kylie (University of Sydney)

**Geschichte ist machbar - Remembering 1968 and its terrorist aftermath in Uwe Timm’s „Rot“ and Bernhard Schlink’s „Das Wochenende“**

2018 marks the 50th anniversary of the “1968” student revolution. In (West) Germany, the intensive phase of the revolution lasted less than a year from the death of Benno Ohnesorg on 2 June 1967 to the assassination attempt on Rudi Dutschke on 11 April 1968, yet the significance of 1968 and its terrorist aftermath for German society has been a hotly contested topic throughout the ensuing decades. For the last 50 years, political adversaries and different generational cohorts have vied with each other for control of the historical narrative of 1968. Now that the 68ers are ageing and communicative memory of the student revolution has begun to reach its limits, which narrative of 1968 is becoming dominant? As an important medium of cultural memory, literature has played and continues to play an important part in the formation of the mythology surrounding 1968. If, as Hayden White polemically suggested, “the novel is a form of historical representation”, what is the role of literature in “making” the history of 1968? What (hi)story of this period have fiction authors chosen to tell? In my paper, I will explore these questions via an analysis of the novels *Rot* (2001) by Uwe Timm and *Das Wochenende* (2008) by Bernhard Schlink. Published in the new millennium, both of these novels feature 68er protagonists who are shaken out of their middle-aged complacency and forced into a belated confrontation with 1968 and its long tail of violence. Their contemplation and reassessment of the student movement illuminates the status of the cultural memory of 1968 in Germany during a period of increasing historicisation and illustrates the role of fiction as a player in the battle for control of history.
Glajar, Valentina (Texas State University)

**The 60th Anniversary of the Black Church Trial**

As part of the files in the custody of CNSAS (The National Council for the Study of the Securitate Archives) in Bucharest, Romania, accredited researchers now have access to 44 volumes that document the history of the German-Romanian minority since 1945, which contain many references to the early German colonists on Romanian territory. This particular CNSAS collection is archived under Fond Documentar (Documentary Fund) and titled “Problema Naționaliști Fasciști Germani” (The Problem of Nationalist Fascist Germans). As these documents elucidate, the secret service’s motivation for opening this file was to control and prevent any “hostile” action coming from this minority that in light of its Nazi past was perceived as an enemy to an emerging communist democracy. The relation of ethnic Germans with the Romanian communist regime came to a low point in the Stalinist years as exemplified in the political trials that involved ethnic Germans in 1958 and 1959 in the Transylvanian town of Brașov/Kronstadt (then Orașul Stalin).

In this paper, I will discuss the first trial, the so-called “Schwarze Kirche Prozess” (Black Church Trial), that involved mostly young Transylvanian Saxons who were charged with treason for attempting to undermine the communist regime (Pintilescu). The opening of the secret police files allows us to reassess the events that led to the arrest of these young people, and the roles various informers and other protagonists played in this process. The information documented in the files taken with a grain of salt complements the memories of the victims, that are often colored by hindsight and the memories of others. In my presentation, I will focus on the files of three protagonists that knowingly or unknowingly played significant roles: the reluctant informer “Fink Susanne,” Hans Hahn, her West German pen pal and later husband, and Horst Depner, the leader of the group.

Groeneveld, Sabina (University of Technology, Sydney)

**Ein Sündenpfuhl oder ganz wie zu Hause? - Alkohol und koloniale Alltagskultur**

Dieser Beitrag behandelt die Frage, welche Rolle Alkohol innerhalb deutscher Kolonien spielte und auf welche Weise sein Konsum das Alltagsleben deutscher Kolonisten sowie das der Kolonisierten prägte.

In deutschen Kolonien wurde Alkohol durch die Einfuhr wie auch über die Produktion vor Ort zu einem verfügbaren Genussmittel. Ob nun das Tsingtau Bier im kolonialen Qingdao (1897-1914), Sekt in Deutsch-Südwestafrika (1884-1915) oder Schnaps in Kamerun (1884-1916), häufige „feuchtfröhliche“ Zusammenkünfte und Feste bestimmten das Leben vieler deutscher Kolonisten. Gleichzeitig wurde die Alkoholkonsum ist eine kulturelle Praxis, die eng mit den Machtdynamiken innerhalb spezifischer Gruppierungen verbunden ist und der Blick auf die diesbezüglichen
Verhaltensweisen eröffnet einen aufschlussreichen Zugang in die jeweiligen Kultur-, Klassen- und Geschlechtskonstruktionen damaliger Kolonialakteure.


Heimrath, Ralf (University of Malta)

Die deutsche Sprache im kulturellen Gedächtnis der Siedler von Puhoi (Neuseeland)


Der Vortrag möchte mit einigen Beispielen aus dieser Sammlung den Dialekt der Siedler vorstellen. Sie sind Teil einer Erinnerungskultur, die mit der Geschichte der Siedlung Puhoi eng verbunden ist.

Henderson, Heike (Boise State University)

Dark Visions of a Dystopian Future: Tom Hillenbrand’s “Drohnenland”

Tom Hillenbrand’s immensely successful dystopia Drohnenland (Drone Land, 2014) invites readers to imagine a future marked by constant surveillance and predictive technology. In a post-national Europe severely affected by climate change, drones monitor and record everything and everyone. Police investigators can travel in the so-called mirror space, an alternate reality that exists parallel to current time and space. Convenience and surveillance are intimately connected, both on the institutional and the personal level. Everyone wears specs, special eyeglasses, to
permanently be online. Digital data trails inform decisions, trigger actions, and preclude any semblance of privacy – but of course these digital files can also be tampered with. Human beings have become pawns to corporate interests and uncontrolled institutional authority.

In my investigation of Hillenbrand’s dystopian crime narrative, I propose to examine the effects of surveillance and predictive policing in a world ruled by powerful institutions and global mega-companies. In Hillenbrand’s world, crime prevention and detection almost completely rely on computers instead of personal agency. I will analyze the effects of crime prevention taken to an extreme (for example, children whose simulation of their personal future shows a life of crime are preventatively executed) and the correlations of basing all decisions on digital data. I will also reflect on the possibilities for resistance, which despite and because of the global reach of digital surveillance, has to start at the local level.

Hillman, Roger (Australian National University)

*Time and History in the New German Cinema*

Postwar German art forms were damned if they did, and damned if they did not approach representations of the nadir of German history. Under the heading ‘The Holocaust in West German cinema: absence as presence’, Thomas Elsaesser addressed this phenomenon in a publication of 2002, focussing on the example of Alexander Kluge. This paper also looks at elisions and distensions of time in *Die Patriotin* and *Die Macht der Gefühle* in particular.

Temporality is at the core of the Faustian wager. Wenders’ *Himmel über Berlin* will be read as an anti-Faust, a retraction akin to that of Beethoven’s Ninth in Mann’s *Doktor Faustus*. From the examples of Kluge and Wenders, and extending too to Reitz’ *Heimat* series, a more general case will be made for the subversions of time available to the New German Cinema, as it approached a difficult national history, and in particular a far from linear progression throughout the 20th century.

Hirte, Ricarda (Universidad Nacional de Tucumán)

*Die symbiotische Vereinigung von Literatur und Geschichte am Beispiel von Robert Menasses Roman „Die Vertreibung aus der Hölle“*


Hoffmann, Kai-Uwe (University of Auckland)

**Schiller: Der Mensch in der Zeit und der Mensch in der Idee**


Hurley, Andrew (University of Technology Sydney)

**Son of Kraut and an old Herero? Marking time and quilting pop musical memory around 1990**

In the summer of 1988, the southern German volkstümliche group the Original Naabtal Duo had an unlikely hit with "Patrona Bavariae," their song dedicated to the solace provided by the local Bavarian Heimat and the Virgin Mary. Six months later and just before the erstwhile German colony Namibia gained its independence from South Africa, the SWAPO (South West African People’s Organization) Children’s Choir, then resident in East Germany, performed at that State’s headline Festival of Political Song. Finally, in 1990 Freiwillige Selbstkontrolle, the so-called “Band der deutschen Intelligenz” bridged it all with an album titled Son of Kraut. The record included a haunted version of the defunct GDR’s national anthem, as well as a striking song called “Patrona Namibiae,” which keyed Germany’s extraterritorial colonial history into the local German Heimat. My paper draws together these enactments of music and memory, localism, the expanded nation, and internationalism. Poised at two shifts, one in middle Europe and one in Southern Africa, I ask in particular how Freiwillige Selbstkontrolle’s music captured the sense of epochal change, but expanded it beyond German myopia. I employ this case to think about how transnational cultural history can use and worry categories like the epoch.
Hutter, Verena (independent scholar)

“So that they never forget” - Holocaust Remembrance and Embodied Memory

The 1990’s debates on Holocaust memory were mostly dominated by questions of representation or the comparison between survivors and the next generation, sometimes called “second-generation survivors”. While these debates were undoubtedly important/necessary, they were also influenced by the zeitgeist of the time. Memory, national identity, emotional responses, and questions power are inextricably linked, especially when it comes to Holocaust memory. Currently, a third generation of witnesses is looking for new and unique ways to respond to the Holocaust, integrating a trauma that happened to the generation of their grandparents into their lives. For some, one way is to use the tattooed prisoner number as embodied memory and/or performed trauma. My paper will complicate the question on how to remember the Holocaust by looking at Holocaust memorial tattoos and their representations, especially the tattooed number as embodied memory and/or performed trauma by analyzing the documentary Numbered (2012), and Pierre-Henri Salfati’s 2014 film Der letzte Mensch. Furthermore, the paper will highlight the tension between personal and collective memory, ultimately making a case for the identity-forming potential of memory in light of rising nationalistic forces world-wide.

Jenkins, Jennifer L. (Pacific Lutheran University)


In 1918, then-unknown Hermann Broch published a short literary text, »Ungedrucktes aus dem Duxer Casanova-Archiv«, under a pseudonym in the Viennese weekly Der Friede. This text, never previously attributed to Broch, is a work of historical fiction that presents itself as a newly rediscovered episode from Giacomo Girolamo Casanova’s (1725–1798) memoirs and in so doing joins the ranks of the extensive body of work dedicated to Casanova in the early 20th century—while simultaneously subverting the conventions characteristic of previous fictional treatments of the famous Venetian. The text is embedded in multiple fascinating ways in the discourses of literature, philosophy, and cultural criticism of its time, not least in its perceptive literary metacommentary on the contemporary “Kino-Debatte” (Kaes).

In Broch’s “Casanova”, the constraints of time are exploded in the figure of a mysterious viscount who, in Paris in the year 1757, makes Casanova the unwilling addressee of his pronouncements on the theory of relativity, on historical figures who wouldn’t be born until the 19th century, and even on the phenomenology of the body—a theory that wouldn’t be fully developed until the 1930s in the work of Merleau-Ponty. As I will show, the function of this exploding of temporal constraints by the viscount is the appropriation of the avant-garde outsider role by the same, and as a result, Casanova’s demotion from the norm-challenging rebel, as he was so often portrayed in the early decades of the 20th century, to a conservative defender of the status quo: Broch parodies the Casanova hype of this time by turning it on its head.
“Liebe Professor”: Address forms in tertiary-level teaching of German

The pragmatics of a second or further language (Ln) is notoriously difficult to teach in a classroom situation. In the particular situation with adult learners in a university setting, academic address conventions of the students’ background culture(s) might conflict with those of the target culture(s) and those of the specific academic culture in which the language teacher was brought up.

In a research project with advanced students as well as tutors of German and Italian at the University of Melbourne and of English and Italian at Ludwig-Maximilians-Universität Munich, qualitative and quantitative data from students were gathered through questionnaires and Discourse Completion Tests; tutors’ input was gained through individual and focus group interviews. The students were roughly at level C1 of the Common European Framework of Reference for Languages (CEFRL), the tutors L1 speakers (or equivalent) of the respective target languages.

This paper focuses on the analysis of data from students and tutors of German at the University of Melbourne. Among the results of the study is the confirmation of the hypothesis that due to a lack of emphasis in pragmatics in most available teaching material, teaching and learning of address forms in the target language is seen as a problem by many students and tutors, and a number of individual strategies are applied.

Lagiewka, Agata (National University of Ireland)

‘Postmemory’ - Kulturelles Gedächtnis und Erinnerungskultur der Folgegenerationen: Die nicht überwindbare Gegenwart vergangenener Geschehens


Durch ihre literarische Auseinandersetzung mit historischen Ereignissen engagieren sich die Autorinnen am Diskurs zu den Machtverhältnissen, die durch Sprache etabliert, gerechtfertigt und bekräftigt werden und erweisen sich als unüberhörbare „Testimonials“ des Erlebten, die aktiv das deutschsprachige kulturelle Gedächtnis und die Erinnerungskultur prägen.

Im Mittelpunkt dieser Analyse soll stehen, wie diese Erfahrungen von Assimilation, Trauma von Verfolgung und Migration und den Wunsch nach einer Verankerung in der jüngsten deutschsprachigen Literatur darstellt werden und welche narrativen Motive und Methoden gewählt werden, um historische und individuelle Zäsuren zu exponieren.

Lamb-Faffelberger, Margarete (Lafayette College)

_Elfriede Jelinek: Writing Against the Global Crisis_

In all of her writings, Elfriede Jelinek (2004 Nobel Laureate for Literature) addresses human rights violations and injustice, prejudice and racism, intolerance and chauvinism throughout history and seeks to establish a democratic language that challenges totalitarian structures. In the program booklet for the WUT premiere in Munich in 2016, she declared that, as long as she can remember, she has been filled with rage against the madness of the world. The German language is as much her tool as it is the target of her wrath. Therefore, she explained once about her writing: “I squeeze out of every word what could be inside it; before that, I give it no rest.”

While her texts are commentaries on themes and expressions of outrage against current and past happenings in world politics, they also always allow us insights into her own biography, for example her relationship to her parents. In fact, Jelinek’s texts are largely autobiographic, albeit encoded.

In my presentation, I will investigate Jelinek’s writings through the lens of current global crises and heightened neoliberalism and authoritarianism that endanger long standing democracies. As I consider “best practices” for encountering both Jelinek’s earlier as well as her recent texts, I will respond to the misperception of Jelinek as a writer with a strictly “Austrian” reach and bring to light the global and epochal dimensions of her writing that all too often remain unnoticed despite having received the Nobel prize.

Laux, Matthias (Universität Trier)

_Epochales Denken in moderner Revision bei Nietzsche und Musil_

Vor, zwischen und inmitten zweier Weltkriege entfalteten sich in der deutschsprachigen, klassischen Moderne diverse Strategien gegenüber überlieferten Konzepten von Erinnerung und Geschichte. Indem vergleichbare Entwicklungen in Friedrich Nietzsches und Robert Musils Auseinandersetzungen mit philosophischen Fragen zu Zeit und Historie mit der Denktradition konfrontiert werden, auf die sie selbst in ihren Nachlässen referieren, sollen diese Strategien in meiner Untersuchung exemplifiziert werden.

Zum Einen wird mit Nietzsche eine Historismuskritik geistesgeschichtlich manifest, die jede Vermittlungsebene zwischen Vernunft und Geschichte in Zweifel zieht. In wirkungsgeschichtlicher Konsequenz wird jeglicher Bezug auf Gewordenes und Gewesenes disqualifiziert, um dagegen die Priorität des unmittelbaren Augenblicks oder ein futuristisches Pathos zu setzen. Musil zeigt sich in einer Phase seines

Leier, Vera (University of Canterbury)

**Social media and social presence in the German language classroom**

It is common for learners to find text-based online environments impersonal. This is due to the lack of communication cues such as facial expressions and hearing a tone of voice. In asynchronous online environments the common delays between a contribution and a response can often be perceived as impersonal which can then affect levels of collaboration and interaction in educational environments thus prejudicing learning. The feeling of being ‘real’ in an online environment is conceptualized as social presence. Social presence was defined by researchers differently, the most commonly quoted definitions are Gunawardena (1995) who understand social presence as "the degree to which a person is perceived as a ‘real person’ in mediated communication", Tu and McIsaac’s (2002) who describe it “the degree of feeling, perception, and reaction of being connected by computer-mediated communication to another intellectual entity through a text-based encounter”; or for Picciano (2009) social presence “refers to a student’s sense of being in and belonging in a course and the ability to interact with other students and an instructor”.

Researchers agree that online environments are problematic for learners to develop a sense of ‘being real’. Kear, Chetwynd, and Jefferis (2014) note that impersonality of online communication leads to “a lack of social presence”.

In this presentation I will focus first on the concept of social presence, its components of social interaction, immediacy, intimacy, emotion, and/or connectedness. Second, I will present my study using Facebook in a German language classroom and will show how the affordances of the social media platform enabled my students to enhance the level of social presence. I will conclude my presentation by showing results of a recent research study using Instagram in my German language class, and I am looking forward to discuss the social media applications presented.

Lewis, Alison (University of Melbourne)

**Sticky Surveillance and Secret Policing Literature in the Honecker Era**

Cultural histories of the last two decades of the GDR, and the era of Erich Honecker, the regime’s last Secretary General, generally focus on charting the regime’s failure to introduce reforms and relax censorship. A little known aspect of this failure, which
evolved in response to détente and after the GDR signed up to the human rights clauses of the Helsinki Accords (1975), was the experimentation with new kinds of secret police surveillance of cultural spheres.

The policing of culture ostensibly took a softer, less overtly repressive approach while still endeavoursing to crush (zersetzen) alternative political movements and avant-garde or non-orthodox forms of art and literature. From the mid-seventies on, the Ministry for State Security (Stasi) relied increasingly on analogue forms of human contact surveillance to police culture. These forms of surveillance were carried out by a growing network of a special type of informant, the IMB, recruited to deal with the problem of “enemy contact and influence,” and internal unrest. Literature, an especially vulnerable area, was understood to be one of the main areas under attack from western influence. Since détente was perceived by the Stasi as deploying a pernicious “politics of human contacts,” IMB informants were called upon to perform what could be termed a kind of “sticky surveillance”.

For the Stasi, the advantage of sticky surveillance was that the source was able to make contact with its target naturalistically, and thereby achieve significant proximity, even intimacy—a relationship, far closer than any possible through official or technological forms of information harvesting. Because the source of surveillance was not easily identifiable as a Stasi officer, nor was it geographically fixed in one place (as occurs with a camera or bugging devices), sticky surveillance was able to “zoom in” on its object. Parasite-like, it could attach itself to the target, if not physically, then at least socially; potentially even emotionally. Sticky surveillance was thus an insidious type of state “tagging” service that simultaneously observed the world openly but secretly, and from close-up. Since sticky human surveillance worked on attachments to humans, and on connections of varying intensities and kinds, it had many benefits. The source of sticky surveillance could join in on social and professional activities, entering inconspicuously the target’s lifeworld, and potentially wreak chaos. However, it also brought many risks and presented a number of challenges for informants, and eventually for the Stasi. An informant had to play on, and with, the target’s attachments—attachments to friends, ideas, even to the country—but never in such a way as to arouse suspicion.

In this paper I will explore a number of cases from the Honecker era, in which the initial benefits of extreme close proximity generated between target and informer turned into incalculable risks. Such contact with the “enemy” could ultimately undermine the position of the informant and eventually derailed the Stasi’s mission to institute a panoptical all-encompassing system of surveillance.

Lim, Wesley (Australian National University)

From Text to Image: A Visual Epoch in Else Lasker-Schüler’s Work

While Else Lasker-Schüler is most known for her writing and particularly her poetry, she also was a talented artist. Not until recently though have her drawings and paintings received more scholarly attention by Germanists and art historians. After she moved to Berlin in 1894 with her then husband Herwarth Walden, she began publishing short, feuilleton pieces in the expressionist newspaper Der Sturm under his editorship. It was during her serial work in Briefe nach Norwegen in which she artistically separated herself from her husband—then divorcing him—and focused more intensely on her drawings.
In my previous work, I have demonstrated how Lasker-Schüler’s written texts involved representations of urban spaces in Berlin and Thebes—both imagined and influenced by experience—and in and around architectural structures and areas such as: a cabaret, a mosque, a bazaar, the Café Kurfürstendamm, and an Islam stage at the Luna Park. I would like to now concentrate on her visual depictions of the city Thebes as a cityspace and the emergence of the literary and visual figure Jussuf. In many ways when reading the author’s drawings chronologically, urbanity seems to create figures or bodies and, furthermore, bear or incite dance movement. Her fantastical and poetic spaces interpenetrate the dancer in different ways throughout her written work and drawings between 1910 and 1914.

Lorenz, Matthias N. (Universität Bern)

*Intertextualität und Machtverhältnisse in postkolonialen Kontexten: Eine richtungsoffene Typologie intertextueller Einflussnahmen (Conrads Heart of Darkness und Bärfuss’ Hundert Tage)*


Zur Veranschaulichung meiner intertextualitätstheoretischen Überlegungen werde ich deutschsprachige Posttexte heranziehen, die sich auf den Prätext Heart of Darkness beziehen.

Lucas, Karin (University of Tasmania)

*“Das Tal der Qual”: the notion of sustainability and the end of utopian visions in German speaking literature*

The line from Schiller’s *Die Braut von Messina* freely quoted in the title describes the destruction of nature wherever human beings live. It is my aim to explore the
depiction of the destruction of nature in select works of Schiller, Goethe, Seume, Keller and Thomas Mann to reveal a continuous line of the emergence of ideas of sustainability in literature. In this paper I analyse the depiction of the role of nature and its exploitation as the result of a focus on profit orientation and utility. The destruction of the natural environment can be read as a cipher that undermines utopian visions. Industrial progress from the late 18th century onwards was accompanied by a surge in scientific discoveries that not only contributed to rapid industrialisation but also established the link between nature and sustainability. Rapid economic development in the early second half of the nineteenth century and the ensuing destruction of the natural landscape is reflected for example in Goethe’s Faust II. As the natural landscape vanishes around them, writers evoke its beauty in their work and are at the forefront of early environmental activism. For example, Johann Gottfried Seume, who in his poetry, protests the destruction of trees in the Rosenthal Park in Leipzig in 1804. I propose that literature has been a realm where the consequences of the destruction of nature were discussed in terms of sustainability and climate change before they were used in wider society.

Mansky, Matthias (Universität Wien)

„Gnädiger Herr! Ich habe in meinen Feierstunden den großen Schiller gelesen.“ Zur politischen und ästhetischen Funktionalisierung Schillers im Kontext der Wiener Gedenkfeier 1859


Maxwell, Alexander (Victoria University of Wellington)

The era of German national costumes, 1770-1820: from the Monarch to the People

The late-enlightenment emergence of the “nation” as a legitimizing principle coincided with the decline of sumptuary laws, but the period of overlap witnessed several schemes for a national costume. If all members of the nation wore uniform dress, reformers assumed, the state would preserve its morals and finances. During the 1770s Justus Möser, Johann Ferdinand Opitz, and Heinrich Keller, in various contexts, imagined that the prince would impose a costume by fiat, but a 1786 proposal from Leipzig foreshadowed a slew of proposals at the end of the liberation war in which “the people” would decide the national costume independently of princes or monarchs. The shifting locus of what might be called “sartorial sovereignty” mirrors the impact of the French Revolution on German thinking about political legitimacy.

Menke, Timm (Portland State University)

Kulturelles Gedächtnis in Jenny Erpenbecks Romanen „Heimsuchung“ und „Aller Tage Abend“


Inhaltlich-narrativ schildert Heimsuchung das Schicksal mehrerer Familien (als Repräsentanten der Gesellschaftsgeschichte des Jahrhunderts) in einem Landhaus an einem mecklenburgischen See, während Aller Tage Abend das Leben einer in Galizien geborenen Frau erzählt, die später im Wien der 20er Jahre sich als Kommunistin politisch engagiert, dann vor den Nazis nach Moskau flieht, wo sie nur knapp dem Stalinistischen Terror entgeht, und nach 1945 in Ostberlin beim Aufbau der DDR eine wichtige kulturelle Funktion erfüllt. Strukturell-künstlerisch unterschiedlicher freilich könnten die Romane kaum sein.
Während in *Heimsuchung* die Geschichte des Hauses und seiner Bewohner weitgehend chronologisch-linear erzählt wird (und als heimlicher Protagonist das Haus selbst fungiert), entwickelt die Autorin in *Aller Tage Abend* ein Erzähl schema, mit dem sie eine Widerlegung sozialistischer Geschichtsphilosophie, eine Negation der idealistischen Ideen Hegels und Marx' vornimmt und den Begriff des Zufalls als bestimmende Größe menschlicher Existenz betont. Sie läßt die Protagonistin im Laufe ihres Lebens viermal sterben, nur um durch einen Zufall diesen Tod zurückzunehmen und die Frau bis in die 90er Jahre weiterleben läßt: philosophisch zu verstehen als Absage an ein dialektisch-teleologisches Geschichtsverständnis und gleichzeitig eine resignativ-ironische Konstati erung des Untergangs der sozialistischen Hoffnungen nicht nur des Staates ihrer Jugend, der DDR, sondern in Europa generell. Als Tertium handeln beide Romane von der Enttäuschung über nicht nur das Scheitern einer politischen Utopie zu Ende des 20. Jahrhunderts, sondern auch der Ideale der europäischen Aufklärung, was Erpenbeck in *Aller Tage Abend* literarisch überzeugender gelingt als in *Heimsuchung*.


**Michel, Andreas (Rose-Hulman Institute of Technology)**

*The End of the European Epoch?*

100 years after the Weimar constitution, 60 years after the founding of the Bundesrepublik Deutschland on liberal, democratic, and cosmopolitan grounds, the framework of Europe as a community based on these very ideas is under attack. In my presentation, I propose to investigate the claim concerning the end of cosmopolitan Europe as it was imagined and partially realized after WWII. In many European countries today, populist revolts target what I am calling the European epoch here. In 2017 and 2018, there appeared a whole spate of books registering dissatisfaction with "Europe," among them Ivan Krastev's *After Europe*, Edward Luce's *The Retreat of Western Liberalism*, James Kirchick's *The End of Europe*, Guy Verhofstad's *Europe's Last Chance*, and Michael Ignatieff's *The Ordinary Virtues*. While tackling different aspects of the contemporary populist revolt against the European epoch, they have one theme in common: they all question long-held post-WWII truths and beliefs about liberalism, democracy, and cosmopolitanism—diagnosing a populist desire to return to the nation state.

There is little doubt that the observations these authors make are correct. In the span of just two decades, we seem to have gone from the hopeful reflections about a Europe to come (Derrida, *L’autre cap*, 1991) to the threat of the end of the European epoch. The recent populist revolt is directed above all against global and cosmopolitan ideologies of both domestic and European elites. The issue I want to investigate is if—in the case of the populist revolt—we are dealing with a question of political pragmatics “only” or rather with a deeper problem inherent to liberalism, democracy, and cosmopolitanism. Can the populist revolt be addressed

1. by making elites reform their (European, or global) policies so as to include more segments of national (or international) society while holding on to a global and cosmopolitan framework?
2. Or are globalism and cosmopolitanism structurally doomed to fail because the workings of (national) democracy are at odds with it (as suggested, for example, by Ivan Krastev)?

3. Or does the end of the European epoch “merely” bring to the fore the tension between political and moral cosmopolitanism?

In other words, is the reason for the trend away from European cosmopolitanism the fact that European and global elites neglected to consider “the rest” of their societies? Does cosmopolitan elitism suffer from a structural, debilitating blindness? Or else does the populist revolt against political cosmopolitanism drag the ideals of moral cosmopolitanism with it? And, if so, can the latter be upheld if the former is jettisoned in order to counter the end of the European epoch?

Millington, Richard (Victoria University of Wellington)

*The Final Age of Civilisation: Epochal Thinking in the War Poetry of Georg Trakl*

Patrick Bridgwater, author of *German Poets of the First World War* (1985), finds it “hard to believe” that Georg Trakl (1887 – 1914) wrote his poem “Im Osten” before his departure for the eastern front in August 1914 because, he says, it “reads like a front-line poem”. Bridgwater’s surprise depends on a perspective that prioritises extrinsic factors over intrinsic ones in the development of Trakl’s poetics, yet closer consideration of the poems themselves and their chronology brings this perspective into question. Armed conflict in fact became an important motif in Trakl’s poetry months before the outbreak of the First World War and was integrated into the broader depiction of natural and cultural decline familiar from his earlier work. Its emergence coincided with a deeper shift in Trakl’s themes and methods deriving from a sharpened focus on the final stage of the historical scheme that had been the object of fuller, often quiet contemplation in the work of his previous phase. In poems written in the months preceding the outbreak of war, the historical process has advanced so far towards its endpoint that the speaker’s attention is entirely occupied by the awe-inspiring landscapes and dramatic events, including military conflict, visible around him, as well as his own, markedly more intense affective responses to them, typically instantiated as pain or fear. Trakl’s own involvement in the war did not itself bring about any fundamental change to his poetic methods or concerns: it confirmed, rather, the apocalyptic vision already put forward in poems written, like “Im Osten,” before his first experience of combat.

Mionskowski, Alexander (Universität Vilnius/DAAD)

*Die zwei Körper des Narren. Zur Verbindung von politischer Theologie und Sprachgeschichte in Daniel Kehlmanns Tyll*


Neumaier, Michael (Universität Tübingen)

**Vom Bibeltext zur Schauspielszene: Die Allegorie des „Streits der Töchter Gottes“ im vorreformatorischen deutschsprachigen Schauspiel**


Nienhaus, Sarah (Universität Münster)

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Nishiguchi, Hiroko (Senshu University)

*Woran „Hänsel und Gretel“ erinnerte…: Grimms Märchen in der Nachkriegszeit*


Aus heutiger Sicht scheinen solche ablehnenden Haltungen Überreaktionen nach dem entsetzlichen Weltkrieg gewesen zu sein, denn es ist in der Märchenforschung schon längst bekannt, dass Märchen aus aller Welt mehr oder weniger Grausames beinhalten.
Heute erfreut sich dieses Märchen weltweit großer Beliebtheit, die gleichnamige Oper von Humperdinck trägt am Jahresende dazu bei, eine frohe Weihnachtsstimmung zu schaffen.

Perry, Nicole (University of Auckland)

**Sex and Islam in Germany? Günther Senkel and Feridun Zaimoglu’s Schwarze Jungfrauen**

In their 2006 play *Schwarze Jungfrauen*, authors Günter Senkel and Feridun Zaimoglu explore the lives of ten Muslim women in Germany. Derived from interviews with ‘neo-Muslim’ women, the play creates artistic interventions as it deconstructs the notions of a politically correct version of Muslim women in Germany. The story of each woman challenges notions of sexuality, secularization, and migration. The law student raised and educated in Germany, who dreams of an Islamic revolution in Europe; the young woman who ran away from her village because of her affair with a neighbour, only to realise that in Berlin she is still constrained by traditional notions of female Islamic expectations; and the German Christian convert who strives to prevent her new found religious faith from being corrupted by foreigners- these women speak candidly of their experiences, hopes, pain, and radical views. This paper will examine selected stories of the ‘black virgins’ to explore the articulation of sexuality, gender, and (lack of) power of the characters. Intimated in the name of the play, the ‘black virgins’ of Germany occupy spaces of *Migrationshintergrund* und Islamic expectations, which make this play even more provocative and thought-provoking.

Resch, Stephan (University of Auckland)

**Re-imagining the re-imagined: Wes Anderson’s “The Grand Budapest Hotel” as a narrative tribute and subversion of Stefan Zweig’s exile works**

Wes Anderson admitted on several occasions, that his movie *The Grand Budapest Hotel* was based on seminal works of Stefan Zweig, such as the *World of Yesterday* and *Beware of Pity*. Zweig himself has repeatedly been accused of painting an overly rosy and nostalgic picture of the Habsburg Empire in these works. This poses a number of pertinent questions when watching Anderson’s film. How did Anderson re-imagine Zweig’s Austria, when the texts he was drawing on were already heavily re-imagined through the experience of Zweig’s exile? And how did Anderson capture the artistic idiosyncrasies of Zweig’s writing without taking any characters or plotlines from Zweig’s texts? I will argue that Anderson uses a carefully calibrated transposition of spatial, temporal and narrative settings to evoke Zweigian themes while maintaining an overall film aesthetic that viewers associate with Anderson’s films.

Ryan, Simon (University of Otago)

**Christoph Ransmayr’s “Morbus Kitahara” (1995): Are there alternatives to alternative history?**

Almost two decades ago Ian Foster noted that the synthetically constructed landscape of Christoph Ransmayr’s alternative history *Morbus Kitahara* (1995) is a space in which the author explores “the failure of education, of memory and
remembrance”. The recent rise in popularity of the Alt-right, the marked increase in levels of Holocaust denial and efforts by security states to legitimise the torture of those labelled as terrorists signal that Ransmayr and other creators of cautionary alternative histories of the world after 1945 have not conquered historical amnesia and its attendant threat to mutual tolerance and the prospect of peaceful coexistence in Europe and elsewhere. Although Ransmayr could identify to some considerable extent with his own father as a victim of National Socialism, he was nonetheless forced by the facts of his biography to approach as an outsider in this historically displaced narrative his own response to the suffering of the designated victims of the regime, the Jews, Communists and other targets of the extermination machine, which cast an enormous shadow over the post-war landscape he grew up in. In working out his narrative strategy for Morbus Kitahara, Ransmayr faced aesthetic and ethical dilemmas common to many German and Austrian writers of the post-war generation who have felt driven to write about the effects of a historical period which they did not experience first-hand. Against this background my paper will re-examine some of the unsettling questions about the relationship between language, style and the interpretation of history arising within the form of alternative history practised in Morbus Kitahara.

Sa Moreira Canova, Maria Regina (Victoria University Wellington)

Theatre translation: Elfriede Jelinek’s Clara S, musikalische Tragödie

The paper focus on drama translation and the different approaches developed over time to deal with difficulties encountered when translating for the stage, especially regarding the various aspects of the paralinguistic systems of a play that need to be taken into consideration during the translation. I will briefly present the concepts from the existing literature on theatre translation of some prominent voices in Translation Studies and I will use examples gathered during my ongoing translation of Elfriede Jelinek’s play Clara S musikalische Tragödie (1982) to illustrate how no single approach is perfect and which of these concepts are pertinent towards developing the best approach for drama translation.

Sandberg, Claudia (University of Melbourne)

Escaping in times of crisis: filmmaker Peter Lilienthal and his film “David” (1978)

This paper deals with the work of German-Jewish veteran director Peter Lilienthal, an often-neglected filmmaker whose works mediate antagonistic ideological concerns in Europe of the Cold War era. Born in 1929, Lilienthal was forced to flee persecution from the Nazis and grew up in exile in Uruguay before returning to Germany in the 1950s. Working predominantly for television, Lilienthal’s recognition coincided with the rise of the New German Cinema from the 1970s onwards. His political engagement and his radical artistic approach made him a contentious figure in the West German film scene. His experiences as an émigré informed his filmmaking as timely, visionary comment on worldwide social and political affairs that was not always popular with Western critics and audiences. The study of a young Jew in Nazi Berlin, David stands out as a landmark in German film history and is a significant contribution to the debate on victims and perpetrators in the Holocaust of the late 1970s. David was the first Jewish film made by a Jewish filmmaker post-WWII, a complex and subtle film that refuses to stereotype Jews as victims nor draws an image of the bad German. I explore David in the cultural and political context of West Germany in the late 1970s, as a film that provoked much public attention,
undermining directions of the public discourse of how to commemorate Jewish life in Nazi Germany.

Schön, Michael (Tamkang University Taipei)

Ziele und Probleme des deutschen Kolonialschulwesens in China, 1898-1914


Shafi, Monika (University of Delaware)

Und die Wahrheit ist, es hört niemals auf: Marking Time in Wolfgang Büscher’s Travelogues

Wolfgang Büscher (born 1951), prize-winning journalist and author has made a name for himself with first-person travelogues describing his long-distance walks. In addition to Berlin-Moskau: Eine Reise zu Fuß (2003), for which he received the Kurt Tucholsky prize, and Hartland: Zu Fuß durch Amerika (2011), he published several texts focused on Germany. In Drei Stunden Null: Deutsche Abenteuer (1998), Deutschland: Eine Reise (2005) and, most recently Acht deutsche Sommer (2016,
with Christine Kensche and Uwe Schmitt), Büscher presents engaging portraits of German landscapes and history that are centered on World War II.

I will focus on these latter three texts, particularly on *Deutschland: Eine Reise* in which Büscher describes his three-month long walk along the German borders using travel and memories to mark historical and personal time. Interestingly, he shuns cities and famous landmarks in favor of the provincial and rural. This emphasis on the offside is key to his interpretation of locations, events and people and serves, as I will argue, to demonstrate the continued specter of fascism and World War II and equally to assess its impact on personal and national identity. For Büscher, I contend, memory acts not only as agent of change, as Aleida Assmann and Linda Shortt (*Memory and Political Change*, 2012) asserted but also as its opposite, as an agent of stasis. His texts, subjective and fragmented, display a wide spectrum of memory forms—such as the local, normative, and ritual—but without explicitly advocating for a specific approach or narrative leaving the memory work open-ended.

Simmonds, Charlotte (Victoria University of Wellington)

*Period-Bound vs. Area-Bound Discoveries: G. E. Sukhareva and the Female Autism Phenotype*

Soviet psychiatrist and neurologist G. E. Sukhareva is achieving more recognition for her 1925 (Russian) and 1926 (German) papers describing the features of Asperger’s syndrome in six case studies of boys, 10 or 20 years before they were described by Hans Asperger (1938/1944). As similar features or overlapping syndromes were described independently around the same time period by people like Asperger, Kanner, Robinson & Vitale, Heller, de Sanctis, Schneersohn in places from the USA to Israel, this is a good example of a period-bound discovery. What is little known is that in 1927, Sukhareva described the features of the syndrome she was calling schizoid psychopathy in five case studies of girls and discussed the difference sex has on the syndrome’s presentation. The Cold War caused serious restrictions on scientific exchange between Soviet and Western researchers for 80 or so years, while Soviet abuse of the schizophrenia diagnosis and the 1951 Joint Session called the credibility of Russian psychiatric research into question. However, during the last 10 years Western medicine has come to recognise sex differences in Asperger’s-like autism spectrum disorders and begun to progress towards a female autism phenotype. The sex differences being redescribed now are the same differences Sukhareva described in 1927. This is a good example of an area-bound discovery.

Simon-López, Alexandra (University of Eastern Finland)

*Stilisierte Erinnerungskultur in „Ku’damm 56/59“*


Smith, Roger (Victoria University of Wellington)

*Silence: Women’s voices in Julius Bab’s 1914 „Der deutsche Krieg im deutschen Gedicht“*

Was ist zweier Völker Schlacht, was heißt eines Abends Sieg?  
Neu sank gebärende Nacht, und diese Nacht heißt uns Krieg.  
Die Erde wirbelt sich jung und Völker zerbrausen darin  
Und orgeln im schöpfenden Schwung und geben sich flammend dahin.

With these bleak lines from Ina Seidel’s poem “Schweigen,” Berlin writer and editor Julius Bab ends the final volume of his expansive anthology of war poetry. Published in twelve issues throughout course of the First World War, *1914 Der deutsche Krieg im deutschen Gedicht* is the most wide-ranging collection of German war poetry produced during the conflict itself. Fifty years after the war Patrick Bridgwater described it as “the best anthology” of German poetry of the First World War to date, a statement no less true today. The episodic, and to a degree thematic, nature of the twelve instalments holds a mirror to the changing complexion of the war from a German perspective, forming a rich narrative which accompanies real events almost as they are happening. Across the twelve volumes Bab collected 490 poems by 183 poets, 25 of whom were women. This paper examines Bab’s selection of poems by female poets in the twelve instalments of the anthology, the arrangement and polyphony of the voices heard, the ebb and flow of the narrative woven through the collection as it is built up over time, and the particular contribution made to the narrative by women’s voices.

Stone, Brangwen (Macquarie University)

*Crossing Borders: Transgender and Transnationality in Sascha Marianna Salzmann’s “Außer Sich”*

In *Außer Sich*, her 2017 debut novel nominated for the German Book Prize, Sascha Marianna Salzmann tells a story of fluid identities. The novel centres on the protagonist Ali/ssa’s journey to Istanbul in search of her missing twin brother Anton. Ali arrived in Germany from Russia as a *Kontingentflüchtling* in the early 90s with her Jewish family, exchanging the schoolyard insult “Jude” for the slur “Russian” in the process. While in Turkey, Ali delves into both her past and the past of her family reaching back for three generations, and exploring different periods of Soviet history and the harsh realities of migration in the process. When Ali was a child her parents responded to her doubts that she was female with a lack of comprehension asking, “Was bist du dann, ein Elefant?” In present day Istanbul, Ali begins a relationship.
with the dancer Katho, who is in the process of transitioning from female to male. Soon Ali also starts injecting herself with testosterone bought on the black market, turning more and more into her absent twin brother every day, and eventually exchanging the pronoun “she” for the pronoun “he”.

This paper will explore gender, migration and identity in Außer Sich, drawing on queer theory, Randall Halle’s notion of the interzone, and Michael Rothberg’s concept of multidirectional memory.

Sutton, Katie (Australian National University)

**Standing Outside Oneself: The Transgender Gaze in Antje Rávic Strubel’s „Kältere Schichten der Luft“ and „In den Wäldern des menschlichen Herzens“**


Expanding upon early feminist theorizations of the gendered representational politics of the cinematic gaze (Mulvey, “Visual Pleasure”; Doane, “Film and the Masquerade”), scholars have theorized the multiple modalities of a “transgender look” or “gaze” that considers transgenderism not just in terms of identity, but as a way of seeing and of being seen; a “refusal to privilege the literal over the figurative” that can enable characters to “see through the present to a future elsewhere” (Halberstam In a Queer Time and Place, 77, 87). This paper will draw on ideas of trans and queer embodiment and temporality (e.g. Freeman, Halberstam) to explore the transgender gaze as a simultaneous space of refuge and possibility for trans and genderqueer characters in Antje Rávic Strubel’s 2008 novel Kältere Schichten der Luft, set in a canoeing camp in Sweden, and the 2016 episodic novel In den Wäldern des menschlichen Herzens. Building on a long tradition of German literary negotiations of the queer gaze (Mann, “Death in Venice”), these novels invite readers to look with rather than at trans and genderqueer characters as they renegotiate understandings of pasts and futures, embodiments and desires.

Teltscher Taylor, Francesca (Monash University)

**The Narration of loss of control in Thomas Mann’s “Mario und der Zauberer”**

This paper will discuss the narration of loss of control in Thomas Mann’s Mario und der Zauberer. The narration of loss of control raises a performative contradiction insofar as narration is an act of gaining control over that which is being narrated. So, how can one narrate a loss of control? Mann’s novella serves as a case study to investigate this question, which – despite the many analyses of Mann’s novella – has not yet been considered. Numerous values that the autodiegetic narrator holds dear are challenged, confronting him with a loss of control over his beliefs and identity. For instance, he believes that rational, intellectual distance makes one an innocent bystander in a fascist context. These issues will be explored with a focus on two levels of narration that I identify. At the first level, the autodiegetic narrator is a character participating in the events of the story, set in 1929 in Italy, where signs of fascism are continually appearing. At this level, the narrator as a narrated character experiences a loss of control; in hindsight he does not understand his own behaviour and why he did not leave Italy. At this second level, we have a narrator who retrospectively narrates the events which he previously participated in.
At this level, the narrator attempts to regain control, during his act of narration – an act of shaping how the events are told. I will explore whether this attempt succeeds or rather, whether the reader remains unconvinced, the narrator’s values are thrown into question, and the narrative attempt to regain control fails.

**Tonkin, Kati; Page, Sara & Forsey, Martin (University of Western Australia)**

*“Easier to digest”: Student perceptions of flipped teaching in beginners German*

In the ‘flipped classroom’, content traditionally delivered in lectures is taken out of the classroom and placed online; students are required to work through this material prior to attending face-to-face classes, where the emphasis is on active and interactive learning based on the online ‘pre-work’. While language educators often claim they have been “flipping for decades” (Moranski & Kim, 2016) since L2 teaching eschews the traditional lecture-plus-tutorial model, delivery of explicit grammar instruction still tends to occur in the L2 classroom alongside interactive activities focusing on meaningful use and production of the L2.

Several years ago I flipped my beginners German unit by removing explicit grammar instruction from face-to-face classes and placing it online in short video modules accessible via the Learning Management System. Each week students are required to view 2-3 grammar modules and complete a set of practice exercises prior to attending a 2-hour language class, in which the structures are reviewed and applied interactively. Recently I joined with two colleagues from Anthropology to conduct a qualitative study of student perceptions of this teaching model. Our findings suggest that assigning explicit grammar instruction as ‘pre-work’ prior to face-to-face interactive classes reduces the cognitive load experienced by students both inside and outside the classroom and increases their confidence with the material. This supports recent quantitative findings that assigning explicit grammar instruction prior to face-to-face language classes promotes higher levels of learner agency both inside and outside the classroom, which in turn facilitates L2 development by deepening cognitive processing and fostering higher levels of retention.

**Unger, Kim (Eberhard Karls Universität Tübingen)**

*Der aus der Balance geratene Mensch: vergangene Gegenwart in Juli Zehs „Corpus Delicti“*

Indem Dystopien – wie auch Utopien – einen alternativen Entwurf der Realität veranschaulichen, wird eine Demarkationslinie zwischen dem Ausgangspunkt einer präsenten Realität und einer vorgestellten Alternative (Zukunft) sichtbar. Das gesellschaftskritische Potential ist dabei Inbegriff einer zeitlichen Markierung von Ängsten und Visionen einer Zukunft, die so keiner umgesetzt sehen will. Doch welchen Selektionsentscheidungen folgt dieser Aufbau einer alternativen Realität und welche Aspekte der bekannten und präsenten Realität werden extrapoliiert, um in einem zukünftigen Entwurf als heils- oder eben unheilsbringend zu erscheinen?

In meinem Beitrag werde ich am Beispiel von Juli Zehs *Corpus Delicti* zeigen können, dass die Zukunft hier Ausdruck in einer kritischen Dystopie (Layh) findet, in der zwar die politische Handlungsmacht zum Träger der Gesellschaftskritik wird, jedoch besonders ihr Umgang mit modernster hochentwickelter Technik in den
Väth, Isabell (Eberhard Karls Universität Tübingen)

Transformationen religiösen Wissens im mittelhochdeutschen Minnesang

Die Frage nach religiösen Aspekten im Minnesang beschäftigt die mediävistische Literaturwissenschaft seit ihren Anfängen. Der bisherige Fokus lag jedoch primär auf den Interferenzen von Marienverehrung und hohem Minnesang. Verloren geht bei dieser Limitierung die Vielfalt, welche den Umgang mit religiösem Wissen in der gesamten Minnelystik auszeichnet.

Dieses bisher beschränkte Untersuchungsfeld soll synchron und diachron erweitert werden, um die mannigfaltigen Transformationen religiösen Wissens aufzuzeigen. Untersucht werden diese mithilfe einer Strukturierung nach Liedtypen, die einen je unterschiedlichen Umgang mit religiösem Wissen aufweisen: (1) dem frühen Minnesang, (2) dem hohen Minnesang, (3) dem Tagelied, (4) der Kreuzzugslyrik und (5) den Parodien des späten Minnesangs.

Mittels dreier literarischer Zugänge sollen die lyrischen Transformationen gefasst werden:
(a) der religiösen Semantik, die auf spezifische Wissensbestände zurückgeht und dort bestimmte Funktionen einnimmt, (b) der Motivik, die religiöse Vorstellungen aufnimmt, tradiert und umdeutet und (c) dem Intertextualitätsbegriff, mithilfe dessen der Umgang mit Prätexten und deren Transformationen religiösen Wissens beschrieben werden kann.

Mittels dieser Kategorien werden die Dynamik, die sich durch die Spannungsverhältnisse der unterschiedlichen Wissenskomplexe ergibt sowie insbesondere die ästhetischen Verfahrensweisen beleuchtet. Religiöses Wissen wird auf engstem Raum mit unterschiedlichen ästhetischen Mitteln der Darstellung und Medialität immer wieder neu inszeniert, variiert und umgewertet.

Der Eingang religiösen Wissens in den Minnesang führt nicht nur zu dessen Mehrwert und zur Legitimierung bzw. Institutionalisierung der Form „Minnelied“. Die Korrelation von geistlichem und weltlichem Wissen hat auch Auswirkungen auf die im Minnesang diskutierten Wissensbestände und Konzeptionen: zum einen auf das religiöse Wissen selbst, zum anderen auch insbesondere auf Gender- und Minnekonzeptionen sowie Innerlichkeits- und Identitätskonzepte.
Walsh, Simon (University of Adelaide)

**Two Jewish-German Historians, or, Erich Auerbach and Siegfried Kracauer’s Modernist Conception of History**

This paper offers a comparative analysis of two of the twentieth-century’s most famous German-Jewish humanist scholars, the literary theorist Erich Auerbach and the film/cultural theorist Siegfried Kracauer, both of whom were forced to flee National Socialist Germany and live in permanent exile. Somewhat surprisingly, both scholars came to see their respective disciplinary projects as increasingly concerned with the practice of history. Hence, we find Auerbach, best known for *Mimesis: The Representation of Reality in Western Literature* (1946), claiming late in life that his purpose “has always been to write history”; whereas in his last book, *History: Last Things before the Last* (1969), Kracauer delivers an unconventional manual on ‘how to do’ history. This paper is animated by their shared and urgent concern with the dynamics of historical inquiry.

Concentrating on the above texts, I demonstrate that Auerbach and Kracauer evince a complimentary preoccupation with an aesthetics of historical realism, one premised on the task of redeeming the contradictory, quotidian and fragmentary past for the present. I then turn to a dilemma that Kracauer in *History* adumbrates but leaves unresolved, namely that for the historian chronological time appears to be “both the carrier and not the carrier of all significant forces and developments.” I argue that Auerbach’s famous concept of the “figura”, which allows the writer of history to posit genealogical influence while avoiding a naïve causality, suggested an elegant way out of this dilemma, which Kracauer nevertheless fails to take. At paper’s close I suggest that the modernist cast of their overlapping historical vision prefigures the “new” historicism that emerges at century’s close.

Weller, Christiane (Monash University)

**Zum Telos des Ersten Weltkriegs in der Dramatik des Nationalsozialismus**

White, Lydia J. (Goethe-Universität, Frankfurt am Main)

“Ozeanismus” and “Pazifikismus”: German Studies Attempts to Apply Post-Colonial Thought to the South Pacific

In her 2007 examination of German “Südseeliteratur”, Gabriele Dürbeck coins the term “Ozeanismus” to describe the ‘South Seas’ variant of that which Edward Said famously called “Orientalism” in his seminal post-colonial study of the same name. 2017 then saw the publication of “Pazifikismus: Poetiken des Stillen Ozeans.”

Although intercultural German studies predominantly examines German-Turkish relations and, increasingly, Germany’s relationship to other Middle Eastern states and Africa, these publications reveal that the South Pacific has been gaining importance in recent years. However, whereas some of the ‘subalterns’ previously silenced by Orientalism and colonial attitudes are now the authors writing the objects of German literary investigation or even the ones doing the investigating, these recent studies contain a conspicuous lack of literature or research by or really about South Pacific peoples and claim a link to Said and critical post-colonial studies without reflecting upon the position of power from which they speak. The South Pacific epitomises the aporiae of German post-colonial studies, as there is little to no literature written by South Pacific peoples in the language of their former German colonizers, which is accompanied by an absence of diasporic Pacific peoples in Germany. However, in the twenty-first century, there is no justification for extending the voicelessness imposed on Māori and Pasifika in the eighteenth and nineteenth centuries by ignoring their literary and scholarly contributions, especially in the twentieth and twenty-first centuries. This paper will examine the “cultural silencing” that takes place in German studies and enquire into possible solutions to these post-colonial aporiae.

Wilkes, Geoffrey (University of Queensland)

“Wie konntet ihr euren Kindern das antun?” Gegenwartsbewältigung in Hans Fallada’s Nazi-era Prison Diary

For three months in late 1944, Hans Fallada was imprisoned in the “Landesanstalt Neustrelitz-Strelitz.” Through an extraordinary combination of circumstances, he contrived firstly to write a manuscript which described (among other things) his experiences in Nazi Germany to that point, and secondly to smuggle the manuscript out of the institution; the autobiographical passages were not published until 2009, as *In meinem fremden Land: Gefängnistagebuch 1944*.

This paper analyses Fallada’s remarkable prison diary, which if discovered at the time would have led to his continuing imprisonment, or worse. The author combines portraits of political and literary figures (e.g. Joseph Goebbels, Ernst Rowohlt, Peter Suhrkamp) with accounts of daily life under Nazi governance in rural Mecklenburg, and with – often self-justifying – reflections on issues such as political/literary emigration, anti-Semitism and the prospect of post-war occupation. This paper pays particular attention to the lengthy dream sequence which concludes the diary, and in which Fallada’s half-acknowledged feelings of guilt and powerlessness prompt fantasies about removing his family to an underground refuge, before he is recalled to reality by a sense of his responsibilities to his children.
Worner, James (University of Technology Sydney)

*Masculinity on Trial: New insights into masculinity from German internees at Trial Bay during World War One*

Between 1915–18, 582 German men were interned at Trial Bay on the NSW mid-north coast. They were removed from the main internment camp at Liverpool based on assumptions of class and education. The internment experience was a different category to that experienced by their compatriot internees elsewhere in Australia and New Zealand.

This presentation draws on diaries, letters, photographs and biographies of the German internees to interrogate the performance of masculinities within the internment experience. In addition to their contributions to new public understandings of Australian masculinity at the time of the First World War, I believe these resources—through their digitisation and translation—also represent one of the successes of the modern history making process.

The project that this presentation supports seeks a ‘queering’ of enduring hegemonic narratives of masculinity to allow for greater complexity and honesty in the ways we tell the stories of our sexual past.

Yamakawa, Tomoko (Bunkyo-University, Japan)

*Ein besonderer Kulturaustausch in dem deutschen Kriegsgefangenenlager in Japan*

Am 1. Juni 1918 wurde Beethovens Neunte Symphonie im Kriegsgefangenenlager Bando (Tokushima, Japan) zum ersten Mal in kompletter Form in Asien von den deutschen Kriegsgefangenen uraufgeführt.


In dieser Präsentation wird dieses besondere Kapitel der deutsch-japanischen Beziehungen vorgestellt, wobei ein besonderes Augenmerk auf den kooperativen, freundschaftlichen Austausch zwischen den Gefangenen und der lokalen Bevölkerung gelegt wird. Die Erinnerung der Bevölkerung ist immer noch lebendig. So werden z. B. auch heute noch Gräber verstorbener Gefangener in der Nähe des
Dorfes Bando gepflegt. Zum Schluß werden die Elemente, die für das interkulturelle Verständnis notwendig sind, diskutiert.

Zulovic, Sabina (University of Sydney)

Verse vom Schlachfeld – War poetry of Franz Pfemfert’s Aktion (1914-1918)

The outbreak of World War I in August 1914 represented the beginning of the first modern war. In addition to unprecedented materialistic and economic demands by the war machinery intensive efforts by censorship offices and war enthusiasts were undertaken to influence public opinion through nationalistic representations of current historical events. In this context the literary arts played a crucial role in the interpretation and evaluation of the war efforts. Poetry became the most popular literary genre of both war enthusiasts and war opponents. Within the German avant-garde movement the journal Die Aktion (1911-1932) served as a mouthpiece of uncompromising antimilitarism. Under the strong influence and strict guidance of its sole owner, publisher and editor Franz Pfemfert (1879-1954) Aktion became one of the most influential journals of the German expressionist movement. Unlike other expressionist journalists of its time Aktion articulated a unique blend of modern art and oppositional left-wing revolutionary politics and was thus entirely preoccupied with a comprehensive, in-depth and above all critical examination of the Wilhelmine state and society within the socio-political and historical context of its time. Between 1914 and 1918 its ‘Zeitkritik’ found its expression through a variety of specifically created ‘war columns’ (Kriegsrubriken). War poetry (‘Verse vom Schlachfeld’) lay at the centre of its effort to articulate an alternative war reality, which - completely devoid of militaristic embellishments and jingoism – heavily criticised Wilhelmine state and society.