

INHALTSVERZEICHNIS

| | |
|---|----|
| GNEL/ASNEL: Protokoll der ordentlichen Mitgliederversammlung vom 19.5.2007 | 3 |
| GNEL-Förderpreis: Ein neues Instrument der Nachwuchsförderung | 10 |
| <i>Konferenz-Ankündigungen:</i> | |
| CALL FOR PAPERS: "Commodifying (Post-)Colonialism" - Annual Conference of the Association for the Study of the New Literatures of English (ASNEL)/Jahrestagung der Gesellschaft für die Neuen Englischsprachigen Literaturen (GNEL), Regensburg University, May 22-25, 2008 | 12 |
| "Under Construction": Research Projects in the New Literatures in English / Poster Forum at the ASNEL Annual Conference 2008 | 13 |
| "Arrivals and Departures - Stories of Motion": 8th Summer School on the New Literatures in English, J.W. Goethe University Frankfurt, Germany, September 3-7, 2007 / Last Minute Registration Still Possible | 14 |
| "On Whose Terms? Critical Negotiations in Black British Literature and the Arts" - Goldsmiths College, University of London, March 13-14, 2008 | 15 |
| <i>Konferenzberichte:</i> | |
| Greenish Pink or Pinkish Green? A Report on "Local Natures - Global Responsibilities": Annual Conference of the Association for the Study of the New Literatures in English, Friedrich-Schiller-University of Jena (May 17-20, 2007) / Peter O. Stummer | 17 |
| <i>Hatchling</i> : A Personal Report from the Annual Conference of the Association for the Study of the New Literatures in English (GNEL/ASNEL): "Local Natures, Global Responsibilities"; Friedrich-Schiller-University of Jena, 17-20 May, 2007 / Ivaylo Shmilev | 20 |
| "Hybrid Cultures - Nervous States. Insecurity & Anxiety in Britain and Germany in a (Post)Colonial World", Tagung an der Universität Münster/Englisches Seminar organisiert vom Network Postcolonial Germany and Britain, 10. - 12. Mai 2007 / Kirsten Prinz | 23 |

| | |
|---|----|
| Lehrveranstaltungen im Sommersemester 2007 | 26 |
| Publikationen: Jahresbibliographie 2006 | 35 |
| <i>Forschungsergebnisse</i> | |
| Sonia Altnöder, "Inhabiting the 'New' South Africa: Ethical Encounters at the Race-Gender Interface in Four Post-Apartheid Novels by Zoë Wicomb, Sindiwe Magona, Nadine Gordimer and Farida Karodia", Dissertation, Universität Konstanz (Prof. Silvia Mergenthal) und Graduiertenkolleg "Kulturhermeneutik im Zeichen von Differenz und Transdifferenz" an der Friedrich-Alexander Universität, Erlangen-Nürnberg (Prof. Doris Feldmann), 2007 | 60 |
| Anna Groß, "The Absent Mother in Literature - A Comparative Approach: <i>The Stone Angel</i> by Margaret Laurence, <i>Obasan</i> by Joy Kogawa and <i>Cousins</i> by Patricia Grace" (Magisterarbeit, Osnabrück 2007, Prof. Sigrid Markmann) | 63 |
| Verena Küttel, "The Stolen Generations: A Comparative Analysis of Life Stories" (Staatsexamensarbeit, Osnabrück 2007, Prof. Sigrid Markmann) | 63 |
| Kerstin Westphal, "Aspects of Contemporary Photography by Aboriginal Australians" (Magisterarbeit, Osnabrück 2007, Prof. Sigrid Markmann) | 65 |
| Julia Wilhelm, "Mothers, Saints or Whores - The Picara in Works by Aritha van Herk" (Staatsexamensarbeit, Osnabrück 2007, Prof. Sigrid Markmann) | 65 |

GNEL/ASNEL

Protokoll der ordentlichen Mitgliederversammlung vom 19. Mai 2007 an der Friedrich-Schiller-Universität Jena, Carl-Zeiss-Str. 3, 07743 Jena, Hörsaal 3

Die Tagesordnung vom 19.05.2007 lautete:

1. Festlegung der Beschlussfähigkeit
2. Festlegung der endgültigen Tagesordnung
3. Protokoll der ordentlichen Mitgliederversammlung vom 25. Mai 2006
4. Mitteilungen des Vorstands
5. Entgegennahme des Kassen- und Geschäftsberichts 2006/07
6. Bericht der Kassenprüfer/Innen
7. Entlastung des Vorstands
8. Satzungsänderung (§10, Absatz 2): Wahl der Kassenprüfer alle 2 Jahre
9. Wahl des neuen Vorstands
10. Wahl der Kassenprüfer(innen)
11. Jahrestagung 2008
12. Jahrestagungen 2009-2011
13. Summer School 2007 in Frankfurt
14. Website
15. GNEL-Förderpreis für den wissenschaftlichen Nachwuchs
16. Erhöhung der Attraktivität der GNEL für Lehrer(innen)
17. Verschiedenes

Um 16.30 eröffnet der 1. Vorsitzende, Prof. Dr. Frank Schulze-Engler, als Versammlungsleiter die Mitgliederversammlung und begrüßt alle Anwesenden.

TOP 1: FESTLEGUNG DER BESCHLUSSFÄHIGKEIT

Der 1. Vorsitzende stellt fest, dass 35 Mitglieder der GNEL anwesend sind und alle Mitglieder satzungsgemäß zur Mitgliederversammlung eingeladen wurden. Nach § 7.6 der Satzung besteht Beschlussfähigkeit, wenn mindestens ein Viertel der Mitglieder anwesend sind. Da dies nicht der Fall ist, erklären die Anwesenden satzungsgemäß einstimmig die Beschlussfähigkeit der Versammlung.

TOP 2: FESTLEGUNG DER ENDGÜLTIGEN TAGESORDNUNG

Von Seiten der Anwesenden bestehen keine Änderungswünsche zu der den Mitgliedern mit der Einladung zur Mitgliederversammlung zugegangenen Tagesordnung.

TOP 3: PROTOKOLL DER ORDENTLICHEN MITGLIEDERVERSAMMLUNG VOM 25. MAI 2006

Der 1. Vorsitzende verweist auf das in *ACOLIT* Nr. 58 (Juli 2006) veröffentlichte Protokoll der Mitgliederversammlung an der Universität Koblenz-Landau, Campus Koblenz, Universitätsstr. 1, 56070 Koblenz. Von Seiten der Anwesenden bestehen keine Korrekturwünsche, und das Protokoll wird einstimmig angenommen.

TOP 4: MITTEILUNGEN DES VORSTANDS

1. Der 1. Vorsitzende berichtet, dass der Vorstand im vergangenen Jahr dreimal getagt hat: im Juni 2006 und im Januar 2007 in Frankfurt a.M.; im Mai 2007 in Jena.

2. Über den Stand der GNEL-Jahrbücher wird folgendes berichtet:

Den Jahrbuch-Mitgliedern der GNEL wurde mittlerweile das Jahrbuch 10 (*Magdeburg-Proceedings*) zugesandt. Dank der Versendung durch den Vorstand konnten gegenüber dem ursprünglichen Ansatz von Rodopi für Versand und Porto insgesamt rund 1400 Euro eingespart werden. Zwei Jahrbücher werden voraussichtlich noch 2007 erscheinen. Zur Klärung der Frage, welche Jahrbücher welchen Jahrbuch-Mitgliedern "zustehen", wurde das Kassenbuch bis zum Jahr 1998 zurückverfolgt. Die Jahrbuch-Mitglieder wurden in persönlichen Schreiben darüber informiert, welche Jahrbücher ihnen zustehen und wie die GNEL ihre „Jahrbuch-Schulden“ bei ihnen in den nächsten zwei Jahren abbauen wird. Viele Jahrbuch-Mitglieder haben die 23 €, die ihnen von Seiten der GNEL als "Jahrbuch-Schulden" zustehen, an die GNEL gespendet. Der Vorstand bedankt sich hierfür. Aus den Reihen der Mitglieder ergeht ein Dank an den Vorstand für die Aufklärung der "Jahrbuch-Problematik".

3. Die GNEL hat fünf neue Mitglieder aufgenommen:

Kylie Crane (Erlangen); Prof. Dr. Sabine Doff (Frankfurt); Dr. Claudia Duppe (Freiburg, Wiederaufnahme); Bente Lucht (Münster); Carla Jana Müller-Schulzke (Frankfurt).

Der 1. Vorsitzende verliest die Namen der neuen Mitglieder und heißt sie willkommen.

4. Ein Email-Verteiler wurde eingerichtet. Mittlerweile sind über 90% der GNEL-Mitglieder über Email erreichbar, so dass ein Großteil der vereinsinternen Kommunikation auf Email umgestellt werden konnte.

5. Dr. Peter Marsden macht auf Einladung des Vorstands auf eine Konferenz aufmerksam, die Anfang Januar unter dem Titel "CHOTRO: Indigenous Peoples in the 'Post'-Colonial World – Language-Literature-Culture-History" am Indira Gandhi National Centre for Arts in Delhi stattfinden wird, und verteilt den *call for papers*.

TOP 5: ENTGEGENNAHME DES KASSEN- UND GESCHÄFTSBERICHTS 2006/07

Der Kassen- und Geschäftsbericht wird ausgeteilt und von der Schatzmeisterin, Dr. Vera Alexander, erläutert. Die Eröffnungsbilanz zum 1. Januar 2006 belief sich

auf 29.792,56 €. Der Jahresabschluss am 31.12.2006 weist ein Eigenkapital von 33.077,95 € auf. Damit schließt das Jahr 2006 mit einem Gewinnsaldo in Höhe von 3.285,39 € ab. Laut Zwischenbilanz zum 31.03.2007 beläuft sich das Eigenkapital der GNEL auf 31.954,38 €. Die Ausgaben setzen sich hauptsächlich aus Fahrtkosten und Druck- und Jahrbuchkosten zusammen. Die Bankgebühren konnten durch eine Änderung des Abbuchungsverfahrens erheblich gesenkt werden. Um Rückbuchungsgebühren zu vermeiden, appelliert die Schatzmeisterin an alle Mitglieder, etwaige Kontoänderungen umgehend mitzuteilen. Der 1. Vorsitzende dankt der Schatzmeisterin für den Kassen- und Geschäftsbericht und für die geleistete Arbeit.

TOP 6: BERICHT DER KASSENPRÜFER/INNEN

Die Kassenprüferin Dr. Ulrike Erichsen und der Kassenprüfer Dr. Jörg Heinke berichten, dass sie den Kassenbericht sorgfältig geprüft haben. Sie stellen fest, dass sie einen gut geführten Kassenbericht vorgefunden haben und dass die Angaben des Kassenberichts für den Jahresabschluss 2006 und für den Zwischenbericht zum 31.03.2007 mit den Angaben im Kassenbuch, dem Bestand der Handkasse und den Kontoauszügen übereinstimmen. Sie erheben keine Einsprüche und empfehlen die Entlastung des Vorstands.

TOP 7: ENTLASTUNG DES VORSTANDS

Der Antrag, den Vorstand zu entlasten, wird einstimmig angenommen.

TOP 8: SATZUNGSÄNDERUNG (§10, ABSATZ 2): WAHL DER KASSENPRÜFER ALLE 2 JAHRE

Der Vorstand beantragt, dass die Kassenprüfer(innen) nicht wie bisher jedes Jahr, sondern alle zwei Jahre für die Dauer von zwei Jahren gewählt werden. Zukünftig soll § 10, Absatz 2 der Satzung folgendermaßen lauten: „Die Kassenprüfer werden von der Mitgliederversammlung für die Dauer von zwei Jahren gewählt.“ Der Antrag wurde bereits auf der letzten Mitgliederversammlung in Koblenz einstimmig angenommen, bedurfte laut Satzung aber der Verabschiedung auf einer weiteren Mitgliederversammlung. Der Antrag wird einstimmig angenommen.

TOP 9: WAHL DES NEUEN VORSTANDS

Der Vorstand schlägt Dr. Peter Marsden als Wahlleiter vor. Dr. Peter Marsden wird einstimmig als Wahlleiter bestätigt.

Von den bisherigen Vorstandsmitgliedern kandidieren:

Prof. Dr. Frank Schulze-Engler (1. Vorsitzender)

Dr. Vera Alexander (Schatzmeisterin)

Dr. Susanne Reichl (Beirat, Gruppe wissenschaftliche Mitarbeiter(innen))

Claudia Perner (Beirat, Gruppe studentische Mitglieder).

Die folgenden Mitglieder des Vorstands stehen für eine Neuwahl laut Satzung nicht zur Verfügung:

Prof. Dr. Jana Gohrisch (2. Vorsitzende)
Henning Schäfer (Beirat, Gruppe studentische Mitglieder).

Auf Antrag wird geheime Wahl durchgeführt.

Wahl des 1. Vorsitzenden:

Vorgeschlagen wird Prof. Dr. Frank Schulze-Engler. Es gibt keine weiteren Vorschläge.

Prof. Dr. Frank Schulze-Engler wird mit 32 Ja-Stimmen und einer Enthaltung wiedergewählt und nimmt die Wahl an.

Wahl des 2. Vorsitzenden:

Prof. Dr. Jana Gohrisch schlägt Prof. Dr. Tobias Döring als Kandidat vor. Ein weiterer Vorschlag geht nicht ein.

Prof. Dr. Tobias Döring (LMU München) wird mit 31 Ja-Stimmen und 2 Enthaltungen gewählt und nimmt die Wahl an.

Wahl des Schatzmeisters/der Schatzmeisterin:

Dr. Vera Alexander kandidiert erneut. Es geht kein weiterer Vorschlag ein.

Dr. Vera Alexander wird mit 33 Ja-Stimmen und einer Enthaltung wiedergewählt und nimmt die Wahl an.

Wahl des Beirats:

Zu besetzen sind zwei Positionen für wissenschaftliche Mitarbeiter(innen) und eine Position für ein studentisches Mitglied.

Wahl des studentischen Beiratmitglieds:

Claudia Perner kandidiert erneut. Weitere Vorschläge gehen nicht ein.

Claudia Perner wird mit 34 Ja-Stimmen und einer Enthaltung wiedergewählt und nimmt die Wahl an.

Wahl der wissenschaftlichen Mitglieder:

Dr. Susanne Reichl kandidiert erneut. Weitere Vorschläge gehen nicht ein. Dr. Susanne Reichl wird mit 31 Ja-Stimmen und vier Enthaltungen wiedergewählt und nimmt die Wahl an.

Für die Wahl des weiteren Mitglieds aus der Gruppe der wissenschaftlichen Mitarbeiter(innen) wurden vorgeschlagen:

Dr. Ursula Kluwick; Anja Schwarz; Silke Stroh.

Dr. Ursula Kluwick erhält 19 Stimmen, Silke Stroh erhält 8 Stimmen, Anja Schwarz erhält 7 Stimmen; 1 Enthaltung.

Damit ist Dr. Ursula Kluwick gewählt; sie nimmt die Wahl an.

TOP 10: WAHL DER KASSENPRÜFER(INNEN)

Als Kassenprüfer(in) werden Dr. Jörg Heinke (Braunschweig) und Dr. Katrin Berndt (Bremen) vorgeschlagen. Die Vorgeschlagenen werden ohne Gegenstimmen bei zwei Enthaltungen gewählt und nehmen die Wahl an.

TOP 11: JAHRESTAGUNG 2008

Prof. Dr. Rainer Emig spricht die Einladung nach Regensburg zur GNEL-Jahrestagung 2008 aus und berichtet über den Stand der Planung. Die Jahrestagung wird vom 22. bis 25. Mai (Fronleichnam) 2008 an der Universität Regensburg stattfinden. Die Tagung zum Thema "Commodifying (Post-)Colonialism" soll sich mit historisch-kritischen Bewertungen von kolonialen und postkolonialen Texten und anderen Manifestationen befassen und eine selbstkritische Betrachtung der postkolonialen Studien bieten. Als *plenary speaker* hat bereits Carl Plasa (University of Cardiff) zugesagt, der über "The Literary Histories of Sugar" (Arbeitstitel) sprechen wird. Vorschläge und Anregungen erbittet Rainer Emig an:

rainer.emig@sprachlit.uni-regensburg.de

Der Vorstand bedankt sich in diesem Zusammenhang bei Prof. Dr. Rainer Emig für die Vorbereitungsarbeiten und bei Prof. Dr. Laurenz Volkmann für die Organisation der Jahrestagung in Jena 2007.

TOP 12: JAHRESTAGUNG 2009-2011

Zu den GNEL-Jahrestagungen 2009-2011 liegen Einladungen von folgenden Kolleginnen und Kollegen vor:

- 2009: Universität Münster (Organisation: Prof. Dr. Mark Stein)
- 2010: Universität Bayreuth (Organisation: Prof. Dr. Hillary Dannenberg und Prof. Dr. Susanne Mühleisen)
- 2011: Universität Hannover (Organisation: Prof. Dr. Jana Gohrisch)

TOP 13: SUMMER SCHOOL 2007 IN FRANKFURT

Claudia Perner berichtet über den Stand der Vorbereitungen:

Flyer und Poster wurden gedruckt und verbreitet; Programm und Finanzierung stehen, und durch Unterstützung von Stiftungen sind die Reisekosten der Vortragenden abgedeckt. Die Kosten für die fünftägige Tagung, inklusive Unterbringung und Tagungsbeitrag, belaufen sich für die Studierenden auf 90 €.

Claudia Perner appelliert an die Mitglieder, für die Summer School zu werben. Prof. Dr. Jana Gohrisch gibt zu bedenken, dass die Übergabe der Summer School für 2009 in Frankfurt stattfinden müsse und dass Studierende gefunden werden müssten, die bereit seien, die Organisation der Summer School 2009 zu übernehmen.

Der 1. Vorsitzende bedankt sich beim Organisationsteam der Frankfurter Summer School für die intensiven Vorarbeiten.

TOP 14: WEBSITE

Der 1. Vorsitzende stellt die neue Struktur der GNEL-Website vor. Als Neuerungen werden genannt:

- Studierendenseite mit *Download*-Broschüre als Werbematerial für studentische *Readers*.
- GNEL-Konferenzliste (bis zu den Anfängen in den 70er Jahren)
- Publikationen: *ACOLIT*-Jahresbibliographie der letzten sechs Jahre
- Seite für Lehrer(innen)
- Link zu Jahrbüchern mit Bestell-Link

Hierzu erläutert der 1. Vorsitzende, dass es mit einem an alle GNEL-Mitglieder ca. zweimal im Jahr versendeten Code möglich sein wird, für die Dauer von ca. einem Monat die Jahrbücher zu Sonderkonditionen (50%) zu bestellen. Der Code wird voraussichtlich noch im Mai an die Mitglieder per Email versendet, kann aber auch postalisch beim 1. Vorsitzenden angefragt werden. GNEL-Jahrbuchmitglieder, die nach 2004 eingetreten sind, können die 2007 und 2008 erscheinenden „Sonder-Jahrbücher“ zu einem Sonderpreis von 30 € beziehen, wenn sie dies rechtzeitig anmelden und zuvor bezahlen. Vor Erscheinen dieser Jahrbücher werden sie deshalb vom Vorstand angeschrieben.

- GNEL-Map: Der 1. Vorsitzende erläutert die Doppelfunktion der geplanten GNEL-Map: Zum einen zeigt die GNEL-Map, an welchen Universitäten (Deutschland, Österreich, Schweiz) die Neuen Englischsprachigen Literaturen/Postkolonialen Studien/Varieties of English in Forschung und Lehre vertreten sind, zum anderen bietet sie den GNEL-Mitgliedern die Möglichkeit, ihre Forschung und Lehre auf diesen Gebieten zu präsentieren. Zudem werden Lehrer(innen) aufgeführt, die Mitglieder der GNEL sind. Ein thematischer Zugriff wird über eine Schlagwortliste (Schlüsselbegriffe und Regionen) möglich sein.

Von Seiten der Anwesenden werden diese Neuerungen ausdrücklich begrüßt.

TOP 15: GNEL-FÖRDERPREIS FÜR DEN WISSENSCHAFTLICHEN NACHWUCHS

Die 2. Vorsitzende, Prof. Dr. Jana Gohrisch, stellt den GNEL-Förderpreis vor und verteilt einen Vorschlag für die Satzung dieses Preises. Der GNEL-Förderpreis für den wissenschaftlichen Nachwuchs soll alle zwei Jahre für herausragende Abschlussarbeiten (Magisterarbeiten, Staatsexamensarbeiten, *Master Theses*, Diplomarbeiten) im Bereich der neueren englischsprachigen Literaturen und Kulturen sowie der Varietäten des Englischen vergeben werden. Zusätzlich zu diesem Förderpreis sollen zwei Anerkennungspreise verliehen werden. Die von der 2. Vorsitzenden aufgeführte Option „Vorschlagsberechtigt sind alle Betreuerinnen und Betreuer“ wird von den Anwesenden befürwortet; zudem werden zusätzlich zu den Universitäten und Fachhochschulen, aus denen die Abschlussarbeiten hervorgehen können, die Pädagogischen Hochschulen aufgeführt. Die Satzung des GNEL-Förderpreises wird einstimmig angenommen.

Der Vorstand schlägt für die Förderpreis-Jury die GNEL-Mitglieder Prof. Dr. Susanne Mühleisen (Bayreuth), Prof. Dr. Norbert Platz (Trier) und Prof. Dr. Jens Gurr (Duisburg-Essen) vor, die bei einer Enthaltung und keiner Gegenstimme gewählt werden.

TOP 16: ERHÖHUNG DER ATTRAKTIVITÄT DER GNEL FÜR LEHRER(INNEN)

Der 1. Vorsitzende bittet um Rückmeldung über die Sektion für Lehrer(innen) während der Jahrestagung in Jena 2007. Es wird berichtet, dass ca. 40 Lehrer(innen) an der Sektion teilgenommen haben und dass das *feedback* im Ganzen positiv war. Den Organisatoren der Jahrestagung in Jena ist es somit zum ersten Mal seit vielen Jahren wieder gelungen, eine nennenswerte Zahl von Lehrer(inne)n für die Lehrerfortbildung im Rahmen der GNEL-Jahrestagung zu gewinnen. Es besteht allerdings der Wunsch, das Programm in Zukunft etwas zu entzerren und die Lehrerfortbildung stärker in das reguläre Tagungsprogramm zu integrieren.

TOP 17: VERSCHIEDENES

Prof. Dr. Tobias Döring macht auf die EACLAS-Tagung 2008 aufmerksam, die unter dem Titel "Rewriting Rights in/through Postcolonial Cultures: Try Freedom" vom 25. bis 29. März 2008 in Venedig stattfinden wird.

Der 1. Vorsitzende wird über Email auf weitere Konferenzen hinweisen.

Die Sitzung schließt gegen 19.00 Uhr.

Protokollantin: Dr. Annette Kern-Stähler (Münster)

Gezeichnet:

Prof. Dr. Frank Schulze-Engler, 1. Vorsitzender

Prof. Dr. Tobias Döring, 2. Vorsitzender

GNEL-Förderpreis: Ein neues Instrument der Nachwuchsförderung

Mit dem GNEL-Förderpreis, der laut Beschluss der Mitgliederversammlung der GNEL in Jena erstmalig 2008 vergeben wird, verfügt die GNEL ab sofort über ein neues attraktives Förderangebot für den wissenschaftlichen Nachwuchs.

Wer/was wird ausgezeichnet?

Die Gesellschaft für die Neuen Englischsprachigen Literaturen (GNEL) e.V. verleiht alle zwei Jahre den GNEL-Förderpreis für den wissenschaftlichen Nachwuchs. Ausgezeichnet werden herausragende Abschlussarbeiten (Magisterarbeiten, Staatsexamensarbeiten, Master Theses, Diplomarbeiten) im Bereich der neuen englischsprachigen Literaturen und Kulturen sowie der Varietäten des Englischen, die an Universitäten, Fachhochschulen und Pädagogischen Hochschulen in Deutschland, Österreich und der Schweiz eingereicht wurden. Abschlussarbeiten, die im Ausland eingereicht wurden, können berücksichtigt werden, wenn sie von studentischen Mitgliedern der GNEL verfasst wurden. Die Preisträger werden von einer dreiköpfigen Jury von Hochschullehrer(inne)n ausgewählt. Der GNEL-Förderpreis für den wissenschaftlichen Nachwuchs wird erstmalig im Jahr 2008 verliehen.

Wer kann vorschlagen?

Vorschlagsberechtigt sind alle Betreuerinnen und Betreuer von Abschlussarbeiten. Für den 2008 zu verleihenden GNEL-Förderpreis können Arbeiten vorgeschlagen werden, die zwischen dem 1.1. 2006 und dem 15.1.2008 fertiggestellt wurden. **Der Einsendeschluss ist der 15. Januar 2008 (Ausschlussfrist).**

Wie funktioniert das Vorschlagsverfahren?

Alle Vorschläge sind zunächst per Email an den GNEL-Vorstand zu richten und werden von dort aus an die Jury weitergeleitet. Bitte senden Sie Ihren Vorschlag zusammen mit der vorgeschlagenen Arbeit an:

schulze-engler@nelk.uni-frankfurt.de

Wie ist der Preis dotiert und wo wird er verliehen?

Der Förderpreis ist folgendermaßen dotiert:

- 500 € Preisgeld;
- Übernahme der Fahrtkosten (Bahnfahrt 2. Klasse) zur Preisverleihung auf der GNEL-Jahrestagung sowie der Konferenzgebühren für diese Tagung;
- kostenlose Mitgliedschaft in der GNEL für zwei Jahre;
- Übernahme der Konferenzgebühren durch die GNEL bei Teilnahme an GNEL-Jahrestagungen für weitere zwei Jahre;
- Möglichkeit der Online-Publikation der Abschlussarbeit auf der GNEL-Website

Neben dem Förderpreis werden zwei Anerkennungspreise vergeben. Diese sind folgendermaßen dotiert:

- Büchergutschein über € 50.-;
- kostenlose Mitgliedschaft in der GNEL für zwei Jahre;
- Übernahme der Konferenzgebühren durch die GNEL bei Teilnahme an GNEL-Jahrestagungen für zwei Jahre.

Der GNEL-Förderpreis und die beiden Anerkennungspreise werden 2008 im Rahmen der GNEL-Jahrestagung an der Universität Regensburg verliehen.

Der Erfolg des GNEL-Förderpreises wird ganz wesentlich davon abhängen, dass der Auswahl-Jury genügend exzellente Abschlussarbeiten vorgelegt werden. Der GNEL-Vorstand bittet daher alle Kolleginnen und Kollegen, die Abschlussarbeiten betreuen, besonders gute Abschlussarbeiten auch tatsächlich vorzuschlagen und auch Kolleginnen und Kollegen, die keine GNEL-Mitglieder sind, zur Einsendung einschlägiger Abschlussarbeiten zu animieren.

Für den GNEL-Vorstand:

Frank Schulze-Engler (Frankfurt a.M.)

Call for Papers and Panels

“Commodifying (Post-)Colonialism”

Annual GNEL/ASNEL Conference 2008

The 2008 conference of the Association for the Study of the New Literatures in English (GNEL/ASNEL) will take place in the beautiful medieval city of Regensburg in Eastern Bavaria from 22 to 25 May 2008 (around the German public holiday of Corpus Christi/*Fronleichnam*).

The conference theme “Commodifying (Post-)Colonialism” aims to combine a critical historical evaluation of colonial and postcolonial texts and media with a self-reflection on the institutional status of Postcolonial Studies today.

Possible topics include slavery and other forms of colonial exploitation and commodities; exoticism, eroticism, and tourism; the commodification of experience by postcolonial authors; the changing fashions for postcolonial cultures; commercially successful media formats such as Bollywood and Nollywood films in a supposedly globalised world; but also the market value of certain types of postcolonial scholarship and the institutionalisation of Postcolonial Studies worldwide – and the price to be paid for it.

One confirmed plenary speaker is Carl Plasa (Cardiff University) with a lecture on “The Literary Histories of Sugar”.

Already confirmed panels are “Life Writing” and “Postcolonial Media”.

Inquiries and further details from the conference organiser:

Prof. Dr. Rainer Emig
Institut für Anglistik und Amerikanistik
Universität Regensburg
D-93040 Regensburg
Germany
e-mail: rainer.emig@sprachlit.uni-regensburg.de

Proposals for papers and further panels should be sent to

rainer.emig@sprachlit.uni-regensburg.de

by **31 January 2008**.

Suggestions for further plenary speakers are also welcome.

A link to the conference website will be available at

www.uni-regensburg.de/Fakultaeten/phil_Fak_IV/Anglistik/institut/aktuelles.shtml

and on the GNEL/ASNEL website: **www.gnel.de**



"Under Construction": Research Projects in the New Literatures in English / Poster Forum at the ASNEL Annual Conference 2008

ASNEL is an association that believes in sharing ideas and promoting discussion at early stages of development, often long before the project is published.

To promote this kind of exchange, two new formats have recently been introduced at our annual conferences: a paper section called "Under Construction" and a poster-session. Both turned out to be successful and have now become an integral part of the ASNEL annual meetings.

These occasions are not the traditional graduate forums or "Nachwuchseminare", but are aimed at every level of academic activity, ranging from young colleagues working on their diploma papers to veteran ASNEL members struggling with their new projects. Both are in need of discussion and feedback, and those presenting as well as those watching and listening profit from the exchange.

Especially for projects in the early stages of development, creating and presenting a poster might help shape and focus a project. Above all, there is an opportunity of receiving a great deal of varied feedback from conference delegates. Those preferring a more traditional presentation can rely on a select attentive audience that is willing to share the experience they have.

If you are interested in participating in the "Under Construction" section or the Poster Session at the forthcoming ASNEL Annual Conference at Regensburg University, mail Dr. Susanne Reichl (susanne.reichl@univie.ac.at) for more information.

“Arrivals and Departures – Stories in Motion”
8th Summer School of the New Literatures in English
in Frankfurt, Germany, September 3-7, 2007

LAST-MINUTE REGISTRATION STILL POSSIBLE

The official deadline for student registration has expired but the Frankfurt Summer School Committee is still accepting last-minute registrations. So this is the last chance for students to get “on board” and participate in the Summer School taking place this upcoming September.

The Summer School line-up features seminars by

Gordon Collier • Ulrike Erichsen • Tabish Khair • Kerstin Knopf •
 Markus M. Müller • Arun Mukherjee • Mala Pandurang • Susanne Reichl,
 Mark Stein & Frank Schulze-Engler • Monika Reif-Hülser • Silke Stroh •
 Gilbert Yeoh • Uwe Zagratzki

and creative writing workshops by

David Arnason • Cathie Dunsford & Karin Meissenburg • Helon Habila

The lecture programme includes papers by

Susan Arndt • Sabrina Brancato • Gordon Collier • Tobias Döring • Lars Eckstein
 • Jana Gohrisch • Karin Meissenburg • Markus M. Müller • Dieter
 Riemenschneider • Kirsten Sandrock • Frank Schulze-Engler • Anke Uebel

On top of that the Summer School Committee offers students a variety of enjoyable evening events such as a literary “Canada Evening” featuring readings by Marlene Nourbese Philip, David Arnason and George Elliott Clarke. Other renowned authors such as Cathie Dunsford, Jan Kemp, Tabish Khair, Joan Barbara Simon and Helon Habila will present their work in further readings throughout the summer school week.

For those who feel that they might need a break from so much academic enlightenment and from all those literary treasures at some point, the “Midweek Party” on Wednesday provides an opportunity to relax and socialize. We all are looking forward to being entertained by Australian musician/comedian Kieran Butler and to shaking our hips to the sounds of “Bollywood” and the DJ Guggulu Bhैया Project afterwards.

If you still need more good reasons to join the Frankfurt Summer School, check out our homepage at www.arrivals-departures.de in order to find out more about our programme, the seminars and workshops and about the last-minute registration procedure. To contact the Summer School Committee, write to info@arrivals-departures.de.

We are looking forward to meeting you in September!

On Whose Terms? Critical Negotiations in Black British Literature and the Arts

Goldsmiths College, University of London, March 13-14 2008

This conference focuses upon local, international and transnational engagements with Black British literature and the arts – in relation to its production, reception and cultural position. Through the multiple disciplines of the arts, it creates a meeting point for prominent and emerging scholars, writers and practitioners in order to explore the impact of this field, both at home and abroad. The context is one of critical investigation and celebration; a journey along diasporic and aesthetic routes.

EVENTS

- **Andrea Levy interviewed by Blake Morrison**
- **Kwame Kwei-Armah** in conversation with Britain's key Black directors
- **Malorie Blackman** leading a forum on young people's writing and writing for young people with Deptford Secondary School pupils
- **Malika Booker** performing her acclaimed one-woman show *Unplanned*

EXHIBITIONS

- A History of Black Theatre in Britain (Victoria and Albert Museum)
- Black British Lesbians (photographs by Ajamu Fotografie)

KEYNOTE ADDRESSES

Hilary Carty, Simon Gikandi, Gabriele Griffin, Lyn Innes, Mark McWatt, Sukhdev Sandhu

INVITED SPECIALIST PANELLISTS

Joan Anim-Addo, R. Victoria Arana, Neil Astley, Les Back, Margaret Busby, Bénédicte Ledent, Valerie Mason-John, Susheila Nasta, Nii Parkes, Kadija Sesay

PARTICIPATING ORGANISATIONS

Apples 'n' Snakes, Black Arts Alliance, MakeBelieveArts, Peepal Tree Press

We invite papers across a broad spectrum of interests: drama, poetry, prose, performance, film, visual arts, curating, arts management and history. Areas of discussion might connect with the following ideas – for a more detailed description, please download the complete CFP:

- (i) At home and abroad – sights and sites of reception
- (ii) Securing credentials
- (iii) Historicising the field
- (iv) Publishing
- (v) Celebrate or segregate – the problematics of a Black British canon
- (vi) Arts bodies, cultural policy and education
- (vii) Sexual/textual practices
- (viii) Carnival and Spectacle

Please send your abstract (250 words) and a short bio to:

OnWhoseTerms@gold.ac.uk

DEADLINE: 15th September 2007

CONTACT:

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Greenish Pink or Pinkish Green?

A Report on "Local Natures - Global Responsibilities": Annual Conference of the Association for the Study of the New Literatures in English, Friedrich-Schiller-University of Jena (May 17-20, 2007)

It is a general assumption not quite universally acknowledged that the humanities regularly tend to seek outside inspiration for their intellectual activity or answers to uncertainties of their scholarly identity. This time, then, ecology and environmentalism were expected to lay the foundations for a new type of eco-criticism.

Over 130 participants had congregated in this more than pleasant venue, coming from more than a dozen countries, some as far away as India or Japan, as post-colonially reassuring as South Africa, or as nicely European as Italy or Cyprus. The convenor Laurenz Volkmann and his entire team were so disarmingly friendly and so charmingly hospitable that the smooth running of the conference seemed a natural given from the Conference Warming in the Café Einstein to the rather posh and classy Conference Dinner in the Steigenberger Esplanade.

'Nature', however, was one of the central concepts which needed examining. Should the traditional subject-object opposition be abandoned, and if a man-made nature was assumed, ought old ideas of the pastoral and the like be light-heartedly dismissed? Surprisingly, the so-called ethical turn, explicitly introduced a while ago in American Studies, appeared to be generally accepted by all and sundry without as much as a single questioning eye-brow being raised. Astounding in a crowd who used to embrace until quite recently in their majority almost all postmodernist tenets.

In that sense it was appropriate that Vernon Gras expanded on his article in *Anglistik* of September 2003, where he advocated ecology as a new paradigm for the Humanities, and drew a lengthy picture of the gradual disempowerment of Postmodernism and the concomitant dominance of standpoint epistemology in the United States. He gave a disheartening description of the negative impact of the Bush administration through its fostering of market fundamentalism and its insistence on Christian theocracy. Complexity theory for him provided a new outlook and he saw environmental criticism, with nature as an open-ended process, as an opportunity of cultural dialogism where literary criticism could join in "giving voice to this on-going process". One would have wished for a bit less on postmodernist disenfranchisement and a bit more on successful eco-criticism, however.

Similarly, Ursula Heise, in her blue planet presentation, lengthily dwelt on the increase in sensitivity of the global risk society with regard to the environmental imagination purely from an American perspective. In great detail she advocated a new eco-cosmopolitanism but spent only a relatively short time to illustrate the application to two examples taken from the field of the arts. It was left to Mark

McCutcheon, with his distinct media appeal, to impress on the audience his Frankensteinian reading of applied bio-technology in Canada, both in the filmmaker Cronenberg and the novelist Atwood. It was Atwood, too, who provided the material for the enthralling presentation by Greg Garrard, who compared her, in her way from eco-feminism, to Ian McEwan of all people, in what he pleased himself to call an increasingly Darwinian view of interaction between cultural factors and 'human nature'.

Serenella Iovino had set herself the difficult task to give reasons for a non-anthropocentric humanism in conjunction with ecological responsibility. Voices from the floor acknowledged the idealistic drift of her talk but took issue with the unintentional eurocentrism of its basic argument. It was finally Hubert Zapf who managed to give literature its due emphasis in the debate in that he not only established, on the basis of Lawrence Buell (1995), something like an environmental text prototype but, more important still, convincingly demonstrated its application in depth to three poems by Emily Dickinson and briefly sketched the working of a global conservationist ethics in the regional-universal interplay of American novels by Silko, DeLillo, and Estrin. He readily took up the suggestion from the floor, at a postcolonial conference, also to take into consideration a South African novel such as Nadine Gordimer's *Get a Life* (2005).

This generally raises the issue of the somewhat limited textual basis of the entire conference. It was remarkable how Ghosh's *The Hungry Tide* and Atwood's *Oryx and Crake* prevailed amongst the narrative texts referred to as examples. Another point is the question of genre exclusivity. Apart from novels, poetry was discussed, in welcome detail, ranging from New Zealand to Canada and Scotland. Nobody bothered, however, to thematise the impact of trivial texts, such as Michael Crichton's *State of Fear* (2004) with its pages of secondary literature, and its possible influence on ecological public discourse. Or more extraordinary still, nobody thought it worthwhile to refer back to dramatic texts such as *Savages* (1974) by Christopher Hampton as possible precursors of the present discussion. In that sense, there looms large the danger of the total disappearance of a historical awareness both as far as theory is concerned and with regard to existing aesthetic textual archives.

It is always difficult to report on particular sessions, since the selection necessarily tends to be highly subjective; suffice it therefore to take the one on poetry as somehow exemplary. First, the fact of self-chairing led to a rearrangement of the sequence of papers not within one and the same session but over two parts, one in the morning and one in the afternoon, thus making it difficult for participants to rearrange their attendance. Second, and much more serious, the chance which was missed in the context of a paper which mentioned Giorgio Agamben, with reference, it is true, to this influential theoretician's collapsing the human-animal distinction, but without broaching the problematic wider implications of his post-humanist bio-politics and the implications this approach might have for the human rights debate. In view of this theoretical abstinence, it was reassuring to hear critical reservations with regard to the use of technology, the machinations of individual oil companies, or, on a more theoretical level, the

observable tendency of sentimentalising the allegedly inferior human group, or the question whether an exported Western environmentalism would not represent the latest form of First-World (cultural) imperialism.

A day-long teachers' section sought to combine close readings of select texts with overview introductions to entire regions. And it is open to debate whether the authors of research projects under construction were satisfied by the response to their meticulously composed posters and hand-outs. Equally, it can be questioned whether the panel on catastrophe mongering in the media much advanced the implications of eco-criticism beyond the exposure of the hype and hysteria nexus. Moreover, the discussion of the 'global' of the conference title was surely underrepresented, as was a critical examination of patterns of consumption and waste (production and disposal). In that context, it is an alarming phenomenon that quite recently the existence of bin raiders and dumpster divers in Western societies has resignedly been taken for granted.

The appropriately named Großer Rosensaal provided a fine background for the readings of four writers, Anthony Joseph, Joan Clark, Sarah Quigley, and Drew Hayden Taylor. Perhaps it would have been better to start the first evening as well with the lady novelist from Newfoundland since it is always easier for a gifted performer to grip the flagging attention of a drowsy audience. In the case of Joseph (who, in the Caribbean tradition, has so far published two CDs with The Spasm Band), the experience of the spoken word artist clearly showed when he read impressively from his intriguing novel *The African Origins of UFOs* (2006). It was slightly more difficult for Clark to cast a Nordic spell over the audience in her reading from *Latitudes of Melt* (2000), where a baby girl is exposed to the elements on a drifting ice-floe and later develops magic qualities. Interestingly enough, the New Zealander Quigley also has an 'Alaskan' novel, *Shot* (2003), to her credit. Given to formal experiments, she read, however, from a fascinating short story, which was written entirely in the second person. Taylor surpassed himself again in his role of performing entertainer: he not only managed to impersonate the cast of various scenes taken from his plays, but, in his speedy delivery, also included a funny gibe at entrepreneurial Germans in an Ojibway Theme Park.

Peter O. Stummer (Munich)

Hatchling

A Personal Report from the Annual Conference of the Association for the Study of the New Literatures in English (GNEL/ASNEL): “Local Natures, Global Responsibilities”; Friedrich-Schiller-University of Jena, 17-20 May, 2007

Overwhelming.

Exhausting and exhaustive, very serious and very funny, intriguing, thought-provoking, instructive and informative, pleasant and even bitter-sweet to the point of being heart-breaking... I could continue to pile up these adjectives indefinitely, all of them correctly depicting the flux of experiences I went through during this year's GNEL/ASNEL Conference at the Friedrich-Schiller-University of Jena. Probably because this was my first full-length conference experience, I could not get rid of the feeling that I needed to break through something with difficulty, through something heavy and hard, to push with strength and determination - to hatch. Being a hatchling surely means having to confront an entirely new world with all its shocking strangeness and innumerable challenges. In my case it also meant to be *das kleine Küken*, the one who always asks the questions and often feels out-of-place (if not out-of-space). But these are all afterthoughts: let me start from the beginning.

The road to Jena was short and pleasant. I was in a group of nine students and Ph.D. candidates from Frankfurt who travelled together by car; we found our sunny *Ferienwohnung* easily and had a gulp of non-highway air. Afterwards, we went straight to the Conference Office to register, where we took the friendly organizers by surprise, probably because of our number and age. After a first encounter with Jena we headed for the Conference Warming. I had been told that that evening is a perfect opportunity to talk to old acquaintances and maybe gain some new ones. Having practically only a handful of academic acquaintances, I settled for a calm conversation with the people from Frankfurt. I remained with the impression that the conference would be a serene, even a bit boring event that would not require great exertion. I was in for a huge surprise.

In fact, the surprises were numerous and started early the very next morning, with the first keynote lecture by Ursula Heise (Stanford University) who delivered a fast-paced talk on the links between ecocriticism and environmentalist movements/ theories on the one hand and globalization and its models on the other. This time it was my turn to be taken by surprise (and I believe I was not the only one): Ursula Heise's paper introduced an enormous amount of ecocritical and ecocritically useful concepts, e.g. Beck's risk society, the concept of place (vs. space), eco-cosmopolitanism and so forth, while simultaneously discussing real-world examples such as science fiction novels and the Google Earth software. For me, this opening keynote lecture set the atmosphere and the pace of the conference.

The second day's programme included three keynote lectures, including a lengthy address by Vernon Gras (George Mason University) which focused ex-

clusively on developments in the USA and (consciously or unconsciously) ignored many other interesting areas. Immediately after him, the podium was given to Hubert Zapf (Augsburg University), who proceeded to give a detailed and deeply analytical talk on ethics and ecology in US-American literature based on examples from well-known authors such as the poet Emily Dickinson and the Native American writer Leslie Marmon Silko. Since I am a student of both English and American studies (majoring in the first one and... minoring?... in the second), I was pleased to have new horizons opened up in both fields. Certainly, this is also what the next keynote speaker, Greg Garrard (Bath University), did: his highly informative analysis of novels by Margaret Atwood and Ian McEwan pointed us to the challenges of a new reading and a possible re-appropriation of Darwinism. The final day of the conference began with an intriguing (albeit somewhat controversial) lecture on "Ecocriticism and a Non-Anthropocentric Humanism" by Serenella Iovino (University of Turin), which was followed by the deliciously titled "The Medium Is... the Monster? Global Aftermathematics in Canadian Articulations of Frankenstein" by Mark McCutcheon (University of Bonn). In a very entertaining talk, Mark McCutcheon concentrated, within the discourse of environmentalism/ecocriticism, upon Frankenstein adaptations, Marshall McLuhan's media theory, David Cronenberg's *Videodrome*, Atwood's *Oryx and Crake* and (environmentalist) human responsibility - a dense and thought-provoking experience.

All keynote lectures reflected the really intense nature of the conference programme. The organizers managed to follow their schedule very well and (regardless of the unavoidable tiny delays) delivered a very tight conference. Even the freshly-hatched like myself, who felt disoriented at times, could not lose much time on account of confusion because we were never left without anything to do. The organizers managed to present us with a very compressed three-day event and a smoothly executed programme. A good example for this was the short guided tour to the historical town of Weimar, which allowed me to talk to some of the scholars who presented papers at the symposium as well as gather interesting historical and contemporary information about Thuringia.

Another interesting feature of the Jena conference was the "Under Construction" section and the "Poster Session". While I did not participate in the former (I had decided in advance to focus as much as possible on questions of ecocriticism), I took part in the Poster Session as a member of the "Arrivals and Departures" Summer School team from Frankfurt. I must admit that I am always delighted to observe the variety of topics and their contexts in such gatherings of analytical work. In this case, the research presented was also in a state of construction, so that the mental movements and the various tracks for the researchers' train of thought were still to be discovered and/or chosen. Although we did not present analytical work, the Poster Session was nevertheless also productive for our Summer School team.

Unfortunately, poster-session participation meant that we had to miss a paper in one of the sections we attended immediately before that. This brings me back to the bitter-sweet feeling I was talking about in the beginning: the idea that although

I listened carefully, with my eyes wide open, with my mind turned blank side outwards to be written upon, although I learned so much, there was still more to be learned, more to be listened to, more to be done. A similar feeling haunted me during the excellent Conference Dinner. In a gathering of minds of such proportions, it is unthinkable to be introduced to everyone, let alone to *speak* to all of the people one would like to speak to. The end of the conference revealed yet another bitter-sweet nuance. The final section I attended included four presenters – Abioseh Porter, Silke Stroh, Derek Barker and Anke Uebel – and their very strong papers: for me, this was a conference ending on a very high note in the best sense of the phrase. But in spite of the mental fatigue and the extended effort, I was somehow unsatisfied, not full, as it were, and wished for a bit more.

I would like to end my report with a few impressions that for me had a revelatory or even an epiphany-like quality. Some of the most pleasant periods during this year's GNEL/ASNEL conference were the literary readings. Literary Readings have always left the footprint of a revelation in passing in my mind, and the readings by Anthony Joseph, Joan Clark, Sarah Quigley and Drew Hayden Taylor all resonated on their own specific wavelengths with this notion within me. They were both very amusing and rather engrossing. For instance, I remember trying to empty my mind of analyses and focus it on the pictures Joan Clark conjured up in her writing/reading, closing my eyes the way I do when I want to concentrate on some complex piece of music I am listening to. Later on, while we were sitting at a table in the warmly-wooden Café Einstein, Clark told me she had done her best to keep me awake, and I tried to convince her that sleep had not been on my agenda at that very moment.

The *crème de la crème* for me was a piece of information I acquired from Drew Hayden Taylor during our conversation at the Conference Dinner. He was talking to me about the copyright debate on Traditional Knowledge (TK), that is the body of stories, symbols, specific cultural items, etc., of First Nations people, which is often raided by various companies and individuals for various purposes, often commercial ones. Then he mentioned a wine producer who used the image of a human-like Inuit stone figure (whose Inuit name my overloaded mind conveniently forgot) on the labels of wine bottles – the original stone figures being actually built, as far as I can remember, as way-points, or indicators of well-prepared stashes, caches or other useful resources. The proverbial lightning out of the blue struck me when I realized that the same image is used several times in Hugh Syme's artwork for the album *Test for Echo* (Atlantic Records, 1996) by the Canadian trio Rush – in a completely different manner, however, and with a rather dissimilar aim in mind.

It is really one thing to discuss cultural theory and abstract ideas of interlinked cultures, and quite another to look at the actual examples of (hopefully successful) attempts at bridging cultural space. Moments like this summon up a song by King Crimson; Adrian Belew's multi-vocal harmonies soar through my brain: "Eyes wide open/Eyes wide open all the time/I've got my eyes wide open/Eyes wide open all the time/Because you never know what you might see..."

Ivaylo Shmilev (Frankfurt a. M.)

Hybrid Cultures – Nervous States. Insecurity & Anxiety in Britain and Germany in a (Post)Colonial World

Tagung an der Universität Münster/Englisches Seminar
organisiert vom Network Postcolonial Germany and Britain,
10. – 12. Mai 2007

Zeichnet sich bereits im Tagungstitel selbst ein Spannungsverhältnis von Hybridität und einer von staatlicher Seite eher auf Homogenität setzenden Identitätspolitik ab, so wurden auch ansonsten eher disparat behandelte Themenkomplexe in Bezug gesetzt. Zentral bei der vom „Network Postcolonial Germany and Britain“ veranstalteten und unter der Leitung von Ulrike Lindner (München) sowie Mark Stein (Münster) stattfindenden Tagung war hierbei die Zusammenführung von (post)kolonialen Fragestellungen und Forschungen zu den aktuellen multikulturellen Gesellschaften in Deutschland und Großbritannien.

Als besonders interessant erwiesen sich im ersten Panel die Wechselwirkungen und Austauschprozesse bei Identitätsbildungen im kolonialen Kontext. Dabei untersuchten Ulrike Lindner (München) und Michael Pesek (Berlin) die Beziehungen zwischen den deutschen Kolonien und den benachbarten Kolonialmächten. Ulrike Lindner stellte dabei die enge Zusammenarbeit zwischen den britischen Kolonien und Deutsch-Südwestafrika vor dem ersten Weltkrieg heraus, deren Kooperation das Verständnis als weiße Kolonisatoren stärkte. Michael Pesek hingegen untersuchte das Verhältnis der Kolonialmächte während des 1. Weltkriegs und seine Auswirkungen auf die Situation in den deutschen Kolonien. Am Beispiel der Versorgung mit (europäischen) Nahrungsmitteln und deutschen Kolonialuniformen unterstrich Pesek die Bedeutung des Körpers des Kolonisators sowohl für die Interaktion mit anderen Kolonisatoren als auch mit der indigenen Bevölkerung.

Stand hier die ansonsten immer noch in den Geschichts- wie Kulturwissenschaften eher unterrepräsentierte deutsche Kolonialgeschichte im Zentrum, thematisierte der Vortrag von Elisabeth Buettner (York) die Bedeutung aktueller britischer kolonialer Geschichtsschreibung zur Stärkung einer kollektiven Identität, die sich auf die ‚Leistungen‘ des Empires beruft. Angefacht wird dieser Boom an aktuellen Veröffentlichungen (z. B. von Tim Jeal und Niall Ferguson) unter anderem von dem Bestreben, die Öffentlichkeit von den positiven Effekten des Empires überzeugen zu wollen. Zeitzeugenschaft, aus der Oral History kommend und dort als ‚Writing from below‘ verstanden, erfährt nun eine Umfunktionalisierung im Rahmen einer affirmativen Geschichtsschreibung.

In den zwei folgenden Vorträgen erfolgte ein Perspektivenwechsel: Hier wurden nun die Rückwirkungen deutscher Kolonialpolitik ins Blickfeld genommen. Joachim Zellner (Berlin), der leider nicht persönlich anwesend sein konnte und dessen Paper daher verlesen wurde, zeigte exemplarisch anhand einzelner Kolo-

nialdenkmäler ein sich wandelndes Geschichtsbewusstsein. Ging es zunächst um die Darstellung deutscher Überlegenheit, so kam es im Zuge der 68er-Bewegung und ihrer Solidaritätspolitik mit der ‚3. Welt‘ zur Umdeutung der Kolonialdenkmäler, die nun in einzelnen Aktionen zu ‚Anti-Kolonial-Denkmalern‘ wurden, wobei hier Überschneidungen mit dem Gedenken an die Opfer des Nationalsozialismus stattfanden.

In thematischer und methodischer Hinsicht überraschte der Vortrag von Eva Bischoff (Bonn). Er beschäftigte sich mit Serienmördern in der Weimarer Republik, denen Kannibalismus vorgeworfen wurde. Methodisch neu ist, diese Form der Serienmorde sowie die zeitgenössischen psychiatrischen Gutachten mit einem postkolonialen genderorientierten Ansatz zu verbinden. Bischoff rekonstruierte einen zeitgenössischen Diskurs, der die auf einer vermeintlich mangelnden Selbstkontrolle beruhenden „Lustmorde“, Fleischkonsum und die Gefahr der Verwilderung des Mannes mit Krankheitsbildern in den Kolonien assoziierte.

Im zweiten Panel „Multiculturalism failed? Cultural difference and the debates of national belonging“ wurde das Verhältnis von Multikulturalität und Gegenkonzepten (u. a. ‚Leitkultur‘, ‚Parallelgesellschaften‘) untersucht.

Sukhdev Sandhu (New York) eröffnete mit seinem Vortrag den zweiten Konferenztag. Im Zentrum seines Vortrags stand sein ethnografisches Projekt mit Londoner ‚mini cab drivers‘. Das mini cab als kulturelle Drehscheibe, die Taxifahrer als „London’s basement brigade“, das mini cab als „Confession box“ oder auch als „moving coffin“ sind Metaphern, die diese topographische und (sub)kulturelle Übergangssituation beschreiben.

Wurde bei Sukhdev Sandhu die Situation von Migrantinnen vernachlässigt, stand sie im Vortrag von Maisha Eggers (Berlin) im Mittelpunkt. Anhand der 20-jährigen Geschichte von ADEFRA – Schwarze deutsche Frauen und schwarze Frauen in Deutschland zeigte Eggers Entwicklungslinien des ‚black women activism‘ in Deutschland auf. Dabei zeichnete sie den Prozess von einer Findung einer politischen Selbstdefinition in den 80ern zu einem Wandel im Selbstverständnis nach: Stand früher die „Überlebensarbeit“ /survival movement im Mittelpunkt, so wurde diese zugunsten einer Strategie überwunden, die Stärke in einem ansonsten Existenz negierenden Kontext entgegengesetzt („give positive values to a context that negates your existence“).

In den zwei weiteren Vorträgen dieser Sektion wurden Film- und Theaterproduktionen im Hinblick auf die Konstruktion und Darstellung von Unterscheidungsmerkmalen analysiert. Deirdre Osborne (London) konzentrierte sich auf ‚Blackness‘ im zeitgenössischen englischen Theater und ging auf die Bedeutung des Castings als Ort (ausbleibender) multikultureller Handlungen ein.

Silke Stroh (Münster) zeigte exemplarisch anhand einer britischen Filmproduktion (Yasmin / Kenneth Glenaan, 2004) filmische Stereotype bei der Darstellung des Islam. Filmisch äußert sich dieses unter anderem durch Innen-Außen-Abgrenzungen, die die Vorstellung von Parallelgesellschaften aktiviert, wobei der weibliche Körper hier zum Austragungsort kultureller Konflikte wird.

Christoph Ramm (Bochum) analysierte in seinem Vortrag die öffentlichen Debatten der letzten Jahre, die zu einer zunehmenden Islamisierung türkischer

MigrantInnen geführt haben. Ausgehend von Artikeln des *Spiegel* zeigte Ramm auf, dass seit den 90er-Jahren Multikulturalismus zunehmend negiert oder gar als Gefahr (Schäuble) wahrgenommen wurde und stattdessen der Vorwurf mangelnder Integration erhoben wurde. Tendenziell, so zeichnete es sich in der Diskussion ab, werden derzeit in der Öffentlichkeit Schlagworte verwendet, die die Vorstellung einer gescheiterten Integration stärken und hegemoniale Diskurse stützen.

Im dritten Panel („(Trans)national consumer cultures: From Kolonialwaren to ethnic cuisine“) erfolgte im besonderen Maße eine Zusammenschau von (post)kolonialen und multikulturellen Fragestellungen. Hierbei ergänzten sich der (vorgelesene) Vortrag von Laura Rischbieter (Göttingen) über Kaffee und das Paper von Christine Vogt-Williams (Frankfurt/Main) über den Tee als koloniale Produkte. Beide führten zunächst die Erfolgsgeschichte von einem Getränk für gesellschaftliche Eliten hin zum Massenkonsum aus. In diesem Zusammenhang verwies Rischbieter auf die Bedeutung des Kaffees zur Werbung für die koloniale Idee. Dabei kam es zu einer Dichotomisierung von Produktionsbereich und Konsumsphäre, die durch Stereotypbildungen reproduziert wurde: Die Produktionssphäre wurde mit Exotik und mit schwarzen Kaffeeklaven identifiziert, der Kaffeekonsum mit den Kolonisatoren in den Kolonien und der Metropole.

Auch Christine Vogt-Williams ging zunächst auf klassenspezifisches Konsumverhalten ein. Sehr interessant waren Vogt-Williams genderspezifische Ausführungen zur Produktions- wie Konsumsphäre: Der ‚Tea Table‘ galt als weiblicher Raum, ebenso das Teedekor und -service. Die weibliche Geste des Teetrinkens mit leicht gespreiztem Finger stand im Kontrast zu der (auf Bildern repräsentierten) Disziplinierung des weiblichen Körpers der Teepflückerinnen in den Plantagen.

Im letzten Vortrag ging Maren Möhring (Köln) auf Döner Kebap als translokale Speise ein. Die Hybridität des Döner zeigt sich bereits in seiner Zusammensetzung (mit Pide und „scharfer Soße“). Döner Kebap wurde von Möhring als Knotenpunkt verschiedener Diskurse aufgezeigt, so z. B. die Döner-Zubereitung als eine männlich gegenderte Praktik oder die Unterwanderung globaler ‚Junkfood‘-Kultur durch ironische Namensgebungen wie „Mc Kebap“.

Entwicklungslinien in der postkolonialen Theoriebildung innerhalb der German Studies zog Sara Lennox (Massachusetts) in ihrem abschließenden Vortrag nach. Von germanistischer Seite sei ein verstärktes Interesse an postkolonialen Fragestellungen seit Mitte der 90er-Jahre zu beobachten, was auch als Indiz für eine Aufweichung des fachlich ausgeprägten Eurozentrismus zu deuten sei. Darüber hinaus wurden in der abschließenden Diskussion auch eigene methodische Grenzen in den Blick genommen. So wurde gefragt, inwiefern Begriffe wie „postkolonial“ oder „transnational“ nicht immer noch das Koloniale bzw. das Nationale implizierten und auf diese Konzepte angewiesen blieben – und wie diese Kategorienbildung umgangen werden könnte.

Unterrepräsentiert waren auf der Tagung explizit literaturwissenschaftliche Themen, wobei dieses Vakuum jedoch, zumindest im Falle der Germanistik, teilweise ‚selbst verursacht‘ ist, jedoch auch Raum für zukünftige Tagungen eröffnet.

Kirsten Prinz (Gießen)

LEHRVERANSTALTUNGEN IM SOMMERSEMESTER 2007

[zusammengestellt aus *AREAS - Annual Report on English and American Studies*,
Band 32 (2007) sowie aus Zusendungen von Mitgliedern der GNEL]

Deutschland

Aachen

| | |
|----------|---|
| Griffig | World Englishes |
| Davis | Theatre and Change in South Africa |
| --- | The Commonwealth |
| Deringer | Classic Nonfiction: American and Canadian |
| --- | Poetry Analysis (American and Canadian Poetry) |
| --- | Recent Scholarship in American and Canadian Studies |
| Sander | Voices of South Africa |

Augsburg

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| Craig | Canadian Cultural Studies |
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Bamberg

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| Ramisch | Australian and New Zealand English |
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Bayreuth

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| Feldbrügge/ Harprecht | "We are here because you were there": An Overview of Postcolonial Theory |
| Grabs | The Development of Ugandan Literature since Independence |
| Mühleisen | Language and Culture in the Caribbean |
| Schmidt | Imagining India: Literature and Culture of the Indian Diaspora |
| Wumi | Introduction to Anglophone African Postcolonial Literature and Culture |

BERLIN, FU

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|-------------|---|
| Fluck | Kulturtheorie der Race-, Gender-, und Postcolonial Studies |
| Johnston | Modernity and Alterity II: The Postcolonial Middle Ages |
| Leitner | Sociolinguistics and Varieties of English |
| Schülting | Literary Periods II: Empire and Victorian Fiction |
| West-Pavlov | Colonial and Postcolonial Literatures I: Postcolonialism, A Historical Introduction |
| --- | Colonial and Postcolonial Literatures II: Postcolonial Intertextuality |

BERLIN, HU

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| Lucko | English-Related Pidgins and Creoles |
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--- Introduction to the History and Variation of English
 Seifried Postcolonial Translations
 Veit-Wild Afrika Schreiben – Afrikanisch Schreiben: Alte und Neue
 Literatursprachen in Afrika

Bielefeld

Gramley Varieties of English: Pidgins and Creoles
 Kunze African English Fiction
 Skorge Introduction to South Africa

Bochum

Rickert Didaktik III/IV: Die Vermittlung Postkolonialer Englischer
 Literatur im Unterricht der Sek. II

Bonn

Barron Varieties of English
 McCutcheon Canadian Multicultural Literature
 --- Black Atlantic Literature
 Meyer Salman Rushdie: Ausgewählte Romane und Kurzgeschichten
 Schmidt-Haber- East, West: Anglo-Indian Short Prose
 kamp
 --- Orientalism Reconsidered
 Schmidt-Haber Contemporary Canadian Drama and Performance. Part Two
 kamp/Sielke

BREMEN

Barrow The British and Immigration, ca. 1600-2000
 --- The British and the Middle East from c. 1750
 Bories-Sawala/ Kanadischer Sommer, Canadian Summer, Eté Canadien
 Schaffeld
 Nduka Post-Modernism in Diasporic African Literature
 Rommel/Ozmen Literary History in Inter- and Transcultural Contexts
 Sandten James Joyce and Amit Chaudhuri: Comparing Modern Irish
 and Indian-English Literature
 Schaffeld Nobel Prize Laureates in Literature: Patrick White
 Stefanowitsch English as a World Language

Chemnitz

Heller Integrated Area Studies Australia/New Zealand
 Rempel Australia – a Sporting Nation?
 Schreiber Bollywood and Hollywood
 Schmied English in Africa

DARMSTADT

Griem White

DORTMUND

- Bell Australian Literature and Culture
 --- Project Design and Evaluation: Australia/New Zealand/USA
 Kramer Black British Culture and Society

DRESDEN

- Meinig Migration in Australian Literature

ERLANGEN

- Feldmann/Krug/ Postkoloniale Übersetzungen
 Nehring
 Kley Caribbean Drama and Performance Art

ESSEN

- Davis Black and South Asian British Theater Practice
 Drawe The Drum Decade
 --- Films in New South Africa
 Hickey English in the Caribbean
 Lehrende Studying and Teaching Anglophone Cultures at Duisburg-
 Essen
 des Faches University (Ringvorlesung)

FRANKFURT/M

- Brancato Afro Europe: Texts and Contexts
 Hatch Native North American Authors
 Helff 19th Century Travel Literature
 --- Troubled Masculinities: Tim Winton and Ian McEwan
 McCann India 1857
 Sarkowsky "This is my own" Changing Notions of 'Citizenship' and
 'Culture' in Canada and the United States
 Schulze-Engler Introduction to Caribbean Literature
 --- Multiculturalism in Australia: Texts and Contexts
 --- After Nature: Ecology and Modernity in Anglophone Literature
 --- The Contemporary Indian Novel

FREIBURG

- Bismark "I's the b'y that builds the boat" - English in Newfoundland
 Hochbruck/ Postmodern Canadian Masters
 Irimia
 Pirker Multiethnic London Novels

FREIBURG, PH

- Hesse India in Literature

GIEßEN

- Collier Crossing the Mangrove: English, French and Spanish Caribbean
 Fiction in Comparative Perspective

| | |
|-------------------------|---|
| --- | Native Canadian Drama |
| --- | The African Diaspora Experience in American and British Film |
| Freitag | Teaching Literature and Culture: Australia |
| Grau | Teaching Culture: Focus on Atlantic Canada |
| Tripp | Australian Poetry |
| GÖTTINGEN | |
| Glaser | Caribbean Literature |
| Traxel | Die Entwicklung Weltweiter Varietäten des Englischen |
| N.N | North of 49 th Parallel: Canadian Literature and Culture |
| --- | Introduction to Canadian Literature and Culture |
| --- | Orientalism |
| GREIFSWALD | |
| Anctil | Introduction to Canadian Studies |
| --- | Jewish Canadian Literature |
| --- | Mainstream French Canadian Literature in English Translation |
| Fanning | Multiculturalism in Recent British Novels |
| Koll-Stobbe | English as a World Language |
| Halle-Wittenberg | |
| Meyer | International English Novels |
| --- | Contemporary Australian Plays |
| Hamburg | |
| Moss | Contemporary Canadian Literature |
| Hannover | |
| Blell | Transnational Identities: Approaches to Teaching |
| Gohrisch | Transnational Identities: Literary Approaches |
| --- | Caribbean Literature and Culture |
| Grünkemeier | The Body and Illness: Representations in South-African Literature and Culture |
| Sand | Transnational Identities: Linguistic Approaches |
| --- | English in the Southern Hemisphere |
| HEIDELBERG | |
| Hertel | Aspects of Migration in Hanif Kureishi: Autobiography, Biography, Drama and Film |
| Fischer-Hornung | Migration Fictions: Bharati Mukherjee's <i>Holder of the World</i> as a Postcolonial Rewriting of Nathaniel Hawthorne's <i>The Scarlet Letter</i> |
| --- | Race, Ethnicity and Immigration |
| Selle | 'Made in Britain': The Multicultural Society |

JENA

- Hampe Local and Global Varieties of English
 Orth Multiculturalism in Britain
 Sander Post/Imperial British Fiction: Two Passages to India: E. M. Forster's *A Passage to India* (1924) and Salman Rushdie's *Midnight's Children* (1981)
 Sneesby The British Empire in the 20th Century
 Volkmann Teaching in the New English Cultures (Australia, India, Canada, South Africa)

KASSEL

- Wallmannsberger A Continent Made of Words: The Languages of India
 --- Writers in the East India Company: Grammatological Exercises

Kiel

- Groß Ecocriticism in North-America

KOBLENZ-LANDAU

- Gohrbandt Introduction to British and Postcolonial Cultural Studies
 Kanitzer Cultural Studies and Landeskunde: English Around the World
 Meyer Cross-Cultural Encounters in Short Fiction
 Schmitt World Englishes
 Uebel Nature and Culture

KÖLN

- Antor Canadian Culture and Canadian Poetry in English
 --- New Developments in Postcolonial, Inter- and Transcultural Studies
 Herzogenrath MediAmerica: From Landscape Painting to Rhizomatic Text
 Neumeier Gendering and Race-ing the Gothic

KONSTANZ

- Nischik Margaret Atwood's Later Fiction
 Pape Varieties of English
 Reif-Hülser Re-writing the Canon: Intercultural, Intermedial, Intertextual Negotiations of History
 Rosenthal Canadian Literary Theory

LEIPZIG

- Lindner "Confronting the Other": The British Empire 1600-1900
 Welz Australian Literature: from H.H. Richardson to P. Carey

LUDWIGSBURG

- Strauch Linguistisches Hauptseminar: English as National and Global Language

LÜNEBURG

Moss An Introduction to Canadian Literature

MAGDEBURG

Bartels The Postcolonial Detective

Bartels / Krause Mosambik Projekt

Lange The British Empire

--- Urban Spaces: Mumbai

MAINZ

Brown Culture Studies III (Neuseeland)

Frew Culture Studies III (Canada)

Gernalzick Canadian Literature/Theory

--- Transculturality

Hornung The Global South

Matter-Seibel The Role of Nature in American and Canadian Writing

Riedel Canadian Fictions

Rieuwerts Slavery and the Slave Trade in British Literature

Stein Contemporary British Global Fictions

Stoll Chinua Achebe, *Things Fall Apart*

--- Europa und Afrika in der Literatur

N.N. Vorlesung zur Anglophonie

--- Vorlesung zur Anglophonen Sprach-/Übers.Wiss.

MANNHEIM

Heinz A Different Look at the Classics: Intertextuality and Rewriting in the Postcolonial Context

Winkgens Postcolonial Fiction Autobiographies: Kureishi, Rushdie, Carey

MARBURG

Kuester Introduction to the Study of Anglophone Literatures

Radu Introduction to the Study of Anglophone Literatures

--- Life Writing: Biography, Autobiography, Memoir

Stevens The Land of the Long White Cloud: New Zealand Culture and History

MÜNCHEN

Clemm The Commonwealth - a Political, Historical and Cultural Survey

Döring/Balme Derek Walcott and Caribbean Theatre

Grundmann Postcolonial African Literature

Gurr Reading Course: 21st-Century Anglophone Novels

Janney Varieties of English

--- Transcultural Film

Nowak Literature, Politics and Culture in Southern Africa

--- Postcolonial Theory and Fiction

--- The Middle Passage and the Black Atlantic

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| Weik-Price | Multicultural Britain |
| Zwingenberger | Melting Pot and Mosaic: The U.S. and Canada as Nations of Immigrants |
| MÜNSTER | |
| Meierkord | The English Lexicon – a World Englishes Perspective |
| --- | Research on World Englishes: A Practical Course |
| Munkelt | Doris Lessing, Selected Stories |
| Spieckermann | Oriental Tales of the Proto-Colonial Period |
| Stein | African Literatures: An Introduction |
| --- | Multiculture in an Age of Terror |
| --- | African Poetry |
| --- | After Empire: Multiculturalism and Cultural Theory |
| --- | Postcolonial Studies |
| Stroh | What does it take to (un)make a nation? Readings in Theory and Literature |
| --- | Canadian Women's Writing: Margaret Laurence's <i>Manawaka Cycle</i> |
| Oldenburg | |
| Geluykens | World Englishes |
| McLaughlin | English in the World |
| Zagratzki | Modern North American Short Stories |
| --- | Acadians and Cajuns in Canada and the United States |
| OSNABRÜCK | |
| Bergs | Varieties of English |
| Husemann | Africa in Fact and Fiction (1) |
| Kullmann | Survey Course: Literary and Cultural History of English Speaking Countries |
| PADERBORN | |
| Roos | English as a Global Language |
| Tönnies | The Black British Bildungsroman |
| POTSDAM | |
| Enkemann | Problems of a Multi-Ethnic Society in British Feature Films |
| Kinsky-Ehritt/ Kunow | The Ambiguities of (Early) Modernist Voices: Cross-Cultural Perspectives on Joseph Conrad's Notions of the Colonial Other and William Faulkner's Ideas of the Cultural Other |
| Kunow | Theories of Diaspora |
| Müller | Introduction to Postcolonial Studies |
| --- | Multiethnic Urban Life in Contemporary British and American Fiction |

REGENSBURG

Schneider Postcolonial Englishes
 --- English-Oriented Pidgins and Creoles

ROSTOCK

Adler Englishes Around the Globe
 Mackenthun Michael Ondaatje, *The English Patient*: A Case Study in Literary Criticism

SAARBRÜCKEN

Alexander Canadian Narratives of Exploration
 Berndt Nigerian Writing – Poetry and Prose
 Ghosh-Schellhorn Transcultural Worlds: Britain and India
 --- Historical Imaginings: The 1857 Sepoy Rebellion and its Representation(s)
 --- Imperial Gothic
 --- Travelling to Shangri-La
 Martens A History of Canadian Literature in English II
 Zehle The 'Real' South Africa

SCHWÄBISCH GMÜND

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STUTTGART

Göbel Postcolonial and Diaspora Studies
 Michel Landeskunde Südafrika

TRIER

Krampe Collective Memory in Canadian Literature
 --- Kanadische Landeskunde
 Müller Robert Kroetsch: Novels, Bio-Texts, and the Canadian West

TÜBINGEN

Reinfandt Recent Indian Fiction in English

VECHTA

Thomalla Advanced Cultural Studies: Great Britain. Multicultural Britain

WÜRZBURG

Ahrens Kolonialismus und Postkolonialismus
 Pordzik English Literature, Colonial to Postcolonial

WUPPERTAL

Sommer Fictions of Empire: Englishness in the 19th Century

Österreich

GRAZ

Löschnigg, Mart. Historische Dimensionen der Anglo-Kanadischen Gegenwartsliteratur

INNSBRUCK

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Ramsey-Kurz Childhood and Child Characters in Australian and New Zealand Literatures

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--- Specialisation in Literature Studies II: "Black Texts" and "White" Readers. Why Bother about "Race"?

SALZBURG

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Steiner Jewish Immigrant Writing in America and South Africa

--- Forschungsseminar Anglistik und Amerikanistik - Literaturwissenschaft: Writing the Postcolonial

Wien

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Seidlhofer English as Lingua Franca

Zacharasiewicz Literature Course Interactive: Fiction of the Pacific Rim

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Forschungsergebnisse



Sonia Altnöder, "Inhabiting the 'New' South Africa: Ethical Encounters at the Race-Gender Interface in Four Post-Apartheid Novels by Zoë Wicomb, Sindiwe Magona, Nadine Gordimer and Farida Karodia", Dissertation, 2007, Universität Konstanz (Prof. Silvia Mergenthal) und Graduiertenkolleg "Kulturhermeneutik im Zeichen von Differenz und Transdifferenz" an der Friedrich-Alexander Universität, Erlangen-Nürnberg (Prof. Doris Feldmann).

Located at the interface of literature and cultural studies, this dissertation is concerned with the multi-layered processes of transformation in post-apartheid South Africa and juxtaposes them with their narrative (re)productions and (re)presentations in four novels by South African women writers Zoë Wicomb, Sindiwe Magona, Nadine Gordimer and Farida Karodia. Based on a threefold theoretical framework, this thesis (1) regards the "new" South Africa as a perpetually unfolding, transdifferent time-space, in which (2) cultural identities must be negotiated at the interface of multiply intersecting affiliations and argues (3) that as the boundary lines of apartheid's categories of difference become increasingly blurred, the ensuing experience of uncertainty demands an ethical encounter with the (cultural) Other.

As a heuristic category, the notion of transdifference¹ facilitates the description of these intricately interwoven aspects of post-apartheid South Africa's phase of transition. It acknowledges both the necessity of thinking in categories of difference *and* the urge to transcend the boundary lines of these same categories. In other words: the epistemological boundary lines of racial and, to a lesser extent, gendered categories of difference may be transcended, while they are simultaneously retained as indispensable points of reference for the post-apartheid fashioning of cultural identities and their intrinsic perceptions of otherness. Therefore, the transdifferent time-space of the "new" South Africa is characterised by an omnipresent experience of ever more frequent moments of uncertainty, indecidability and contradiction. In addition to this heuristic dimension, transdifference is employed as an evaluative category of the epistemological and ontological model of the "new" South Africa in the narrative (re)production and (re)presentation of the aforesaid post-apartheid phenomena.

Chapter 2 provides a detailed outline of the three pillars of this thesis' theoretical framework. The first section depicts the transdifferent time-space through

1 See Helmbrecht Breinig and Klaus Lösch, "Introduction: Difference and Transdifference", in: Helmbrecht Breinig, Jürgen Gebhardt and Klaus Lösch (eds.), *Multiculturalism in Contemporary Society*, Erlangener Forschungen: Reihe A, Geisteswissenschaften (Erlangen: Universitätsbibliothek, 2002); Doris Feldmann, "Beyond Difference? Recent Developments in Postcolonial and Gender Studies", in: Ansgar Nünning and Jürgen Schlaeger (eds.), *English Studies Today* (Trier: WVT, 2006).

South Africa's contemporary cultural narrative of "self-proclamation" and its popularly used metaphor of the Rainbow Nation. As apartheid's categories of difference become increasingly unstable and unreliable, the ongoing revaluation of apartheid's epistemological boundary lines is intricately interwoven with a corresponding subversion of apartheid's mechanics of spatial segregation. The development of post-apartheid practices of inhabiting the "new" South Africa (re)produces and (re)presents post-apartheid (life-)places. What is more, these practices are intimately intertwined with the fashioning of post-apartheid cultural identities: it is through the – potentially subversive – practices of habitation that space may be transformed into subjectively inhabited life-place(s); these life-places and their inherent practices of habitation then yield the capacity for cultural identities to unfold.

Accordingly, the second pillar conceives of the transdifferent time-space as a performance context, in which post-apartheid cultural identities are fashioned through performative acts. Furthermore, they emerge as positionings within the framework of the contemporary cultural narrative, firmly located at the interface(s) of history, culture and power. At the Race-Gender interface, the intersections of gendered and racial hierarchies are exhibited most pertinently in Frankenberg's model of the "trope-ical family"². On a different, though related, note, group identities, too, cannot be established any longer on the basis of essentialist notions of sameness, but depend, instead, on the tense and unstable overlaps between these individual – post-apartheid – cultural identities.

In the transdifferent time-space of the "new" South Africa, the intricate co-existence of affirmative and subversive performances of post-apartheid practices of habitation has decentred and destabilised formerly rigid notions of identity and alterity. As each subject fashions his or her cultural identity at the interface of multiple, often conflicting, "positions, loyalties, affiliations and participations"³, the encounter with the Other is marked by the experience of ambiguity and the post-apartheid phenomena of uncertainty, indecidability and contradiction. In fact, the subject is compelled to face the ambiguity of his or her own self-fashionings, to acknowledge the indecidability of the Other's respective fashioning of his or her cultural identity, and to endure the possible contradiction inherent in the Other's perception of the subject's self-fashioned cultural identity. The perception of the Other oscillates between its intrinsic threat to the subject's own self-fashioning and the subject's fascination with the strange and unfamiliar. Hence, this study conceives of selfhood and otherness as dialogically constructed entities, whose mutual (descriptive and interpretative) view of the (cultural) Other is deeply influenced by their respective positionings. Accordingly, this study emphasises ethical aspects of the encounter with the Other, such as the challenge of how to approach and how to engage with the Other without appropriating his or her

2 See: Ruth Frankenberg (ed), *Displacing Whiteness: Essays in Social and Cultural Criticism* (Durham and London: Duke University Press, 1997) and *The Social Construction of Whiteness: White Women, Race Matters* (Minneapolis: University of Minnesota Press, 1993).

3 Helmbrecht Breinig and Klaus Lösch, "Introduction: Difference and Transdifference", 21.

alterity in an act of epistemic violence. As a theoretical framework to describe the literary (re)production and (re)presentation of the ethical moment inherent in the subject's relationship with the Other, the Lévinasian notion of the Other's face and Waldenfels' ethics of responsivity are juxtaposed with Benjamin's and Butler's writings on the concept of intersubjective recognition. The accomplishment of intersubjective recognition leaves the Other's difference intact by facilitating a reciprocal act of giving oneself over to the Other's power, into an intersubjective – and transdifferent – space. Throughout this study, canonical “Western” approaches are appropriated in their juxtaposition to local theories of “space”, “cultural identity” and “ethics”.

This theoretical framework provides the backdrop for the subsequent analyses of the narrative (re)production and (re)presentation of the aforementioned, post-apartheid phenomena in the four novels chosen for this study. Chapter 3 briefly introduces post-apartheid writing and delineates the criteria applied in the act choosing the four South African women writers and their novels.

Chapter 4 reads these four literary texts in the chronological order of their respective plots. As products of the social, political and cultural circumstances of their making, these literary texts are shown to bear the potential to contribute to the discursive initiation of the non-racial Rainbow Nation, to tentatively inscribe “new” subject positionings into this unfolding post-apartheid time-space and, eventually, to encourage the subject's ethical encounter with the Other's difference. Even though these literary analyses chiefly follow the theoretical strands introduced in Chapter 2, they also leave room for discussing the texts' individual concerns: the post-modernist play with the politics of representation in Wicomb's novel *David's Story* foregrounds issues of truth, and highlights the contested processes of identity formation in the “new” South Africa; Magona's adaptation of a real-life instance of anti-White violence in her novel *Mother to Mother* describes the lives of black South Africans under apartheid as well as in the early phase of transition and is read against the backdrop of historical “facts” and the proceedings of the Truth and Reconciliation Commission (TRC); Gordimer's third post-apartheid novel *The Pickup* not only underlines the subtle persistence of racial hierarchies and their intricate overlaps with the paradigm CLASS, but foregrounds the ethical encounter with the Other's face in the “new” South Africa; finally, in a fast-forward version of South Africa's recent history, Karodia's novel *Boundaries* describes the processes of transformation and the advent of the “new” South Africa in a remote town.

The comparison of the findings of these detailed readings and the texts' respective renditions of the Rainbow Nation, their juxtaposition in a final, critical reflection on their narrative (re)productions and (re)presentations of post-apartheid South Africa (Chapter 5) reveals striking similarities, but also pertinent divergences and, above all, engenders a heterogeneous chorus of South African voices.

Anna Groß, "The Absent Mother in Literature - A Comparative Approach: *The Stone Angel* by Margaret Laurence, *Obasan* by Joy Kogawa and *Cousins* by Patricia Grace" (Magisterarbeit, Osnabrück 2007, Prof. Sigrid Markmann).

The theme of the absent mother in literature is often regarded as a specific one for feminist literary criticism. Structures of patriarchal power affirm and stabilize through cutting off women from their matrilineal inheritance. This leads to a fragmentation of a woman's self.

An intercultural comparison of the three novels shows that the fate of the motherless female protagonists cannot be reduced to an individual private sphere but must be considered as deeply political. It shows that the structures of power in patriarchal societies make fascist outcomes possible. The tragic fate of the Japanese Canadians during WWII, as Joy Kogawa describes it in *Obasan*, shows how these structures of domination which are bases of fundamentalist religious groupings as well as of racist and nationalist groupings still meander on a subcutaneous level in a country that formally declared itself a modern democracy.

It becomes obvious that a system of patriarchal power, based on the construction of typecast gender identities, is what takes ahead the scenario of a "Clash of Cultures": The connection of the idea of homogenous gender / cultural identities and the logic of "rational violence" can be illustrated by a comparative close text analysis that reveals striking similarities between the novels.

The absent mother is the prime touchstone of the novels. How is she characterized, what is transmitted of her and by whom? This literally leads to the image of the absent mother: the prose picture. There is a discrepancy between the daughter's perception of photographs of her absent mother and family and the image of motherhood transmitted to her.

The three novels do not stick to the victim's perspective. In retelling a culture's underlying myths and stories they establish a vision of a cultural future, thus deconstructing patriarchal ideology and its inherent hegemonic power relations. In this they offer answers for important questions of our time: How can there be an intercultural dialogue? And how can rites of passage be shaped individually outside the patriarchal oedipal plot structure?

By way of transcending results of the comparison ideas for further investigations are gained. Thus wholeness is restored as it takes literary criticism beyond any limitation of its *objects*.

Verena Küttel, "The Stolen Generations: A Comparative Analysis of Life Stories" (Staatsexamensarbeit, Osnabrück 2007, Prof. Sigrid Markmann).

Tracing the past laws and practices that had an impact on the lives of Indigenous peoples appears to be crucial to Australia's understanding of its history. Indigenous people have been particularly affected by a policy which led to the forcible removal of Indigenous children of mixed ancestry from their families and com-

munities. These native Australians, commonly referred to as the Stolen Generations, were either raised in institutions or fostered out to white families. Aiming at the elimination of their Aboriginality, the policy of 'assimilation' was established to force the children to be (in most cases) completely cut off from any family contact and connection with their Indigenous culture. Many removed Indigenous children suffered from mental, physical and/or sexual abuse to some extent. Furthermore, they were exploited as cheap labour by white Australian families or were subject to strict Christian indoctrination and emotional coldness by the staff of the institution in charge of their well-being.

The forcible removal of Indigenous children happened in every state throughout Australia starting in the mid 1800s. In the period between the 1910s and early 1970s the practice was at its peak and caused enormous damage and sorrow. As between 10 and 30 per cent of Indigenous children were taken away, every Indigenous family was affected to some extent. Unfortunately, non-Indigenous Australians have been largely ignorant of this history and the trauma it caused.

The major medium that is used by Indigenous people in order to communicate, share and release the pain they experienced, is the life story, which constitutes a central issue of this thesis. In order to introduce and underline the contrast between the way of life of European Settlers and Aboriginal cultures, which formed the basis for the forcible removal of children, chapter 2 offers an overlook on the first contact situation and touches on the diversity of Aboriginal cultures. Moreover this chapter provides an historical overview of policy, legislation and administration that were connected with the removal of Indigenous children from their families. Chapter 3 highlights and explains the importance of Aboriginal literature and its important and essential contribution to Australian history, present and future. Furthermore, this thesis gives an overview on the developments within the genre of the Stolen Generation life story. By using a comparative approach, chapter 4 offers an analysis of particular aspects that are mostly shared by the authors of the following Stolen Generation life stories: *If Everyone Cared* by Margaret Tucker (1977), *Born a Half-Caste* by Marnie Kennedy (1985), *Unna You Fullas* (1994) and *Wandering Girl* (1988) by Glenyse Ward, *Caprice: A Stockman's Daughter* (1991), *Follow the Rabbit-Proof Fence* (1996) and *Under the Wintamarra Tree* (2002) by Doris Pilkington (Nugi Garimara) and *Kick the Tin* (2000) by Doris Kartinyeri. In order to gain a deeper understanding of the experiences of members of the Stolen Generations, the author of this thesis conducted an interview with the Aborigine Timothy Holtze (of the Gurindji people in the Northern Territory) who was adopted by a white family in Tasmania. This interview is also included in the comparative analysis which is split up in three parts. Part one emphasises the role of the family, part two represents the system which implemented the assimilation policy and part three reflects the effects of this government legislation on individual Indigenous people, their families and the Indigenous society as a whole.

Kerstin Westphal, „Aspects of Contemporary Photography by Aboriginal Australians“ (Magisterarbeit, Osnabrück 2007, Prof. Sigrid Markmann).

This thesis explores the nature of contemporary photography by Aboriginal Australians from a historical perspective. It argues that many of the works are still informed by the medium's long history of oppression. For more than one and a half centuries photography was – and sometimes still is – used by the colonizers to establish a colonial hegemony.

After a short glimpse at the theory of photography and the relationship between photography and political power, chapter 1 explores how photography reflects and often reinforces white Australia's policies and discourses regarding Aboriginal Australians. A rather extensive chronological overview is necessary as it provides the background for many of the works by Aboriginal photographers that are examined in the second part of the thesis.

In this part the author provides a comparative analysis of a range of works by Aboriginal artists since they turned to photography in the 1980s until today. The thesis covers works by 11 internationally established and emerging artists, among them Brook Andrew, Destiny Deacon and Tracey Moffatt. Every image referred to is represented in small scale within the text. In order to make reading easier, larger reproductions of the works are published in an additional volume.

Julia Wilhelm, “Mothers, Saints or Whores - The Picara in Works by Aritha van Herk” (Staatsexamensarbeit, Osnabrück 2007, Prof. Sigrid Markmann).

The *pícaro*, a literary figure emerging in 15th century Spain, is aptly characterized by Anne K. Kaler as “[t]hief, courtesan, deceiver, outcast, outsider”. She is “always at war with her society which is forever outside of her, her enemy, her scapegoat, her opposite, her gull, her field of action; she never seeks to reconcile with society.” In giving this precise characterisation, Kaler provides both the early and the contemporary picara as shown in texts by Western Canadian writer Aritha van Herk with a precise outline. To exemplify different versions of the picara with regard to the female protagonists of three novels by this author is the goal of this analysis. The novels *The Tent Peg* (1981), *No Fixed Address – An Amorous Journey* (1986), and *Restlessness* (1998) serve as the basis for the investigation which is, ultimately, extended into a different direction by adding van Herk's geografiction *Places far from Ellesmere*, published in 1992, to the analysis.

After briefly introducing the classical picaresque novel and its protagonist, the *pícaro*, it became obvious that the picaras presented in the works chosen are not simply a female version of this picaro, but rather a means of the author to express feminist social criticism directed at patriarchal society dominating the Western world. Just like the picaro, the picara is an outsider of society – either by her own choice or by being pressed to society's margins – and just like the picaro, the picara's life style is often dominated by extensive travelling. Yet, where the picaro

shows repentance for his occasionally criminal actions, the picara does not. In contrast to the picaro, the picara does not desire reintegration into society. Thus, while the early picaro mirrors the mores of the patriarchal society of his time and his pseudo-autobiography was intended to issue a warning to society's members, van Herk's contemporary picaras represent a critical reflection of the male and an illustration of the female side of this conflict, from a feminist point of view.

However, it is impossible to define *the* picara; there are rather differing versions of *a* picara. Generally, a picara is characterized by challenging the sphere traditionally reserved for men in different ways: she may work in jobs formerly reserved for men, she rejects the traditionally female role of mother and wife, and she lives up her female sexuality by engaging with numerous men. While the picaras illustrated in the works chosen share certain characteristics, both with the figure of the picara in general and with each other, they can also be set apart quite distinctly, proving the assumption that there are many versions of rather than one clear-cut picara. Among the women's common traits are travelling, both in a literal and in a spiritual sense, their massive engagement in tricksterdom, and their rejection of social relations with only few exceptions.

In portraying strong women who are able to live their lives independently, Aritha van Herk challenges the constraints patriarchal society puts on women. Her work *Places far from Ellesmere* takes this endeavour one step further: in resurrecting the female protagonist of Tolstoy's novel *Anna Karenina* and relocating her to the largely unscripted territory of the vast Canadian North, van Herk aspires to free Anna from the inhibiting mores of male-dominated society – and, thus, ultimately, all women. This is further supported by van Herk's habit of modelling her protagonists on mythological and biblical namesakes, always weaving feminist social criticism into her works. In constructing her picaras this way, Aritha van Herk aims to provide women with a voice in the still constricting rules of patriarchal society – and thus allowing them to move from society's margin to its center.