

BOOK OF ABSTRACTS

AGS CONFERENCE

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1. DR HELEN FINCH, Associate Professor, University of Leeds

German-Jewish Literary Life Writing after the Holocaust as Archive of Emotions

This paper examines literary life writings in the aftermath of the Holocaust written by German-Jewish Holocaust survivors, to argue for their value over and above historical documents as particular and troubling archives of feelings, to borrow a term from Ann Cvetkovich.¹ They archive not only the feelings of suffering, shame and grief occasioned by the direct effects of Nazi persecution, but also negative affects felt by the survivor as they attempt to integrate into post-war German society. These affects also reflect how, over the course of the second half of the twentieth century, German-Jewish survivor-writers witnessed how the events of the Holocaust were denied, misrepresented, and exploited in the German and international public sphere, what Lawrence Langer refers to as a 'mist of misconceptions.'²

The recent turn to affect in critical theory provides a useful frame through which to understand the political potential of such feelings. Histories of emotions in Germany, such as those pioneered by Ute Frevert, and other researchers at the Centre for the History of Emotions in Berlin, have developed a cultural approach to feelings that acknowledges emotion as an important register of cultural and historical phenomena, rather than a troubling, baffling literary excess.³ Further, the work of Sara Ahmed allows us to understand the political potential of negative affects. They are not just a reaction to painful events, but a force for critique in their own right. Ahmed makes a claim for the power of "unhappy archives", build around the "negativity of a political figure", to make room for possibility and change.⁴

I suggest that life writings by Ralph Giordano, Edgar Hilsenrath and Ruth Klüger, even though written by writers who had found some measure of literary success after being persecuted in the Holocaust, can be seen as such "unhappiness archives". They make uncomfortable reading, containing as they do inappropriate affects such as *ressentiment*,

¹ Ann Cvetkovich, *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*, Series Q (Durham, NC: Duke University Press, 2003).

² Anthony C. Wexler, "Primo Levi's Last Lesson: A Reading of The Drowned and the Saved," in *The Palgrave Handbook of Holocaust Literature and Culture* (Cham: Springer International Publishing, 2020), 26, https://doi.org/10.1007/978-3-030-33428-4_3.

³ Ute Frevert, "Historicizing Emotions in Berlin," *PMLA: Publications of the Modern Language Association of America* 130, no. 5 (2015): 1498, <https://doi.org/10.1632/pmla.2015.130.5.1497>.

⁴ Sara Ahmed, *The Cultural Politics of Emotion, Second Edition* (Edinburgh University Press, 2014), 17.

vengefulness, depression, feminist rage and sexual humiliation. If, as Gross and Hoffmann argue, part of the authenticity of Holocaust testimony has been grounded in its *affective* power to lead the reader to identify with the sufferings of the victim and become a second-hand witness, the affective power of these life writings goes beyond the therapeutic and reconciliatory.⁵ They contain a powerful political critique of the German-speaking world after 1945 through their archiving of emotion. More explicitly than testimonials to the camps, life writings demonstrate the refusal of the survivor – or of survivor testimony – to assimilate to any form of redemptive or reconciliatory understanding of mass murder. In this way, they prove a useful counter-current to any attempt to write normative histories of emotions of the post-war Federal Republic of Germany. Life writings, then, become a reservoir of resistance.

2. SAMANTHA GRAYCK, PhD Candidate, Georgetown University, and Research Fellow, Institute for Exile Literature, University of Hamburg

The Political is Personal: Trial Reportage as Autobiography and Public Witnessing

Since the rise in life writing scholarship in the 1980s, attempts at defining the parameters of it as a genre have been complicated at best. I bring together two trial reports – a genre not often folded into life writing – Hannah Arendt’s *Eichmann in Jerusalem* and Eva Menasse’s *Der Holocaust vor Gericht*. Each author covers a sensationalized trial, Arendt the 1961 trial of Adolf Eichmann, and Menasse the 1996-2000 trial of Holocaust-denier David Irving. Arendt accuses Eichmann of unthinkable “banality,” while 35 years later Menasse levels “farcicality” at her antagonist. Both figures, on trial for intractably abstract crimes against both the global Jewish community and a supposed collective sense of morality, evoke the sense that “es wurde ihm bloß nicht Recht gegeben” in the condemning eyes of their biographers. Menasse’s reportage – like Arendt’s – is a kind of biography of both the individual on trial as well as the trial process in the context of the subject’s life and political environment. In addition to producing something of a biographical snapshot of the trial subject, the reportage subtly forms the basis for the autobiographical record of the author herself. I focus in particular on authorial development of subjectivity through rhetorical and tonal nuance, and quite specifically on Menasse’s intentional positioning of her text as a mimetic analog to Arendt’s earlier work. The very fact that Menasse self-consciously situates herself vis-à-vis Arendt provides insight into her conceptualization of her own subjectivity and her relation to the subsequent generational step in mediating public discourse around the legacy of the Holocaust.

3. PROFESSOR ELIZABETH BOA, Emeritus, University of Nottingham

⁵ Gross and Hoffmann, ‘Memory, Authenticity, and Identity’, *Biography* 37.

Emine Sevgi Özdamar: *Das Leben ist eine Karavanserei* (1992), *Die Brücke vom Goldenen Horn* (1998), *Seltsame Sterne starren zur Erde* (2004), *Ein von Schatten begrenzter Raum* (2021): An Autofictional Tetralogy?

Ein von Schatten begrenzter Raum, published just last year, is Emine Sevgi Özdamar's long-awaited fourth novel, following on after *Das Leben ist eine Karavanserei* (1992), *Die Brücke vom Goldenen Horn* (1998) and *Seltsame Sterne starren zur Erde* (2004). All four texts are a hybrid mix of autobiography and fiction. All four are thematically, modally and linguistically hybrid: they deal with cross- or trans-national identity; they mix socio-political realism with heightened magical or poetic realism and surrealism; they blend personal memory, cultural reflection and political engagement in novels shaped as journeying through places, times, and different languages and cultural spaces. All work with the two-headed monster of the narrator/protagonist peculiar to first-person narration; they display the forked tongue of bi- or multi-lingualism. The titular motifs of the *Karavanserei* and life on the road, of bridges across difference, of starry skies and of expansive space but delimited by shadow, will serve as hooks to sketch a sequence. Focusing especially on the last novel, I hope to explore how the interplay in the hybrid genre of fictional autobiography between literary invention and biographical and historical truth serves to emphasise the interaction of the personal and the political in the now canonical work of Emine Sevgi Özdamar.

4. JOSEPHINE SPELSBERG, PhD Student in the Departments of English and German, King's College London

Chivalric Compassion versus Race: Inclusion and Exclusion of Diverse Characters in Wolfram von Eschenbach's *Parzival*

Race in the medieval period is a subject of increasing popularity. Wolfram von Eschenbach's early thirteenth-century epic, *Parzival*, is a text which performs encounters with the "other", specifically the Moorish "other". Feasts of chivalry and knighthood lead to these encounters in multiple ways, and Wolfram not only portrays hesitance towards diverse characters, he also presents close connections between the "other" and members of the Arthurian court, particularly through Parzival's father, Gahmuret, who takes the Queen of Moors as his first wife. Because of this marriage, the hero of the text, Parzival, has a half-brother with black and white skin. Thus, Wolfram von Eschenbach shows an interest in the crossing of culture and blood lines in his epic divided into sixteen books, and yet he does not entirely get rid of the categorisation of human beings by place of birth or colour of skin. This talk will address how the chivalric code of masculine brotherhood fits into this equation of inclusion and exclusion. What *Parzival* portrays explicitly is that a knight's ability to empathise is essential for true chivalric conduct, meaning compassion for one's opponent or fellow knight is presented as indispensable in this text. The way in which masculine, chivalric compassion works in a text that specifically deals with the clashing of cultures, skin colour and race, will be the focus of this talk.

5. CAMERON CROSS, PhD Student in French and German Medieval Studies, University of Edinburgh

Blame it on the Devil: A Dehumanisation Studies Reading of Violence, Possession and Morality in Der Stricker's *Die eingemauerte Frau*

This paper is among the first Dehumanisation Studies readings of MHG literature and focuses on constructing the wife's dehumanised experience as a possessed woman in the Stricker's *Die eingemauerte Frau* (DEF). I use recent studies on demonic possession in the Late Middle Ages to analyse possession as an embodied and societal experience: it was deeply concerning for both the individual and the wider community. In the first half of the text, I contextualise the wife's embodied experience as a demoniac and then as a vessel for the Holy Spirit in the second. Further contextual information is provided by the Stricker's *Von bösen Frauen*, a text which discusses women, morality and their role in society. These sources allow me to analyse the dehumanisation of demonic possession and violence against demoniacs. According to medieval sources, I unpick how the act of being possessed is a violation of the body and how that violation can lead to the suppression or removal of base human traits. I also look at the extreme violence the wife endures as a form of dehumanisation. Considered in equal detail will be immurement in the form of two traditions, the hagiographic and the "unruly wife" traditions, and how these traditions link to demonic possession, violence and dehumanisation. I demonstrate how the wife comes to terms with her possession in the text, how she rehumanises by becoming a vessel for the Holy Spirit, and how the Stricker deems the violence and torture the husband implements to be morally justified.

6. DETLEV WEBER, Max Kade Graduate Fellow and Predoctoral Instructor, University of Washington

Wolfdietrich: A Wolf Standing Up for His Rights

The following paper focuses on the motif wolf in the medieval epic of *Wolfdietrich* with a special focus on the protagonist's legendary heritage story. While the nativity story functions as a legitimization of Wolfdietrich's hereditary right to rule after his father, the interplay with his wolf-mother, his godfather (Wulfing), and the successive journey of Wolfdietrich to prove his right by strength and merit, signify social constructions where the wolf plays a liminal role between insider and outsider of society. I want to argue that Wolfdietrich's decision to pursue a social standing as a king (or leader of a pack) rather than accept his status as an outcast unlawful child (or abandoned lone wolf) encourages a psychoanalytical reading which expresses how the wolfish individual can withstand the antagonistic social conceptions he is born into and establish himself as part of his own pack (in other words, form his own state). In order to establish a clear theoretical basis for this social construction, Deleuze's & Guattari's interpretation of the wolf man in *A Thousand Plateaus* will serve as a relevant point of departure. In this comparison lies a nuanced

conception where the epic genre and Wolfdietrich's state construction demonstrate the requirements for social change.

7. TOM SMITH, Senior Lecturer, University of St Andrews

In the Moment: The Present as Work in Progress in Queer Streaming Media

As streaming media have overtaken conventional broadcasting, German queer programming has flourished. Picking up on earlier independent productions like *Kuntergrau* (2015–), even public broadcasters ARD and ZDF released streaming-only queer miniseries in 2021: *All You Need and Loving Her*.

These series foreground the importance of the present for contemporary queer life in Germany, and especially for their queer of colour protagonists. Characters and aesthetics explore the difficulties negotiating relationships and identity when straightness exerts such power over how past and future are imagined. Living in the moment instead holds utopian potential. Yet the series remain open to the present moment as imperfect: characters, episodes and whole series make queer mistakes, fail in attempts at care and openness, and have to remake themselves and recommit to their communities again and again.

I explore this presentation of contemporary queer selfhood as 'work in progress', negotiated interpersonally and across media. This process is not confined to the series' diegesis and aesthetic. As in other pandemic-era streaming media, their creators draw on established queer techniques for community building and content creation. They collaborate, use so-called 'instant' production methods and build online reception communities. In doing so, they present the works as both products of a specific moment and part of an ongoing process, by participating in critique and discussion that generate future seasons and new projects. As in their characters' stories, series' imperfections exist alongside hope and possibility, creating a defiant statement of queer presence in the here and now.

8. HARRY LOUIS RODDY, Associate Professor of German, University of South Alabama

Ecce Homo: Rainer Werner Fassbinder's Portrayal of Wounded Masculinity

One of the most powerful pieces of filmmaking of Rainer Werner Fassbinder's oeuvre is the short segment on his personal reaction to the upheavals wrought by the Rote Armee Faktion in the autumn of 1977, which is included in *Deutschland im Herbst* (1978). In this segment, Fassbinder presents himself stripped bare, both psychologically and physically: the viewer encounters Fassbinder in the vulnerability of physical weakness resulting from his various addictions, and in the emotional vulnerability of his romantic relationship. At the same time, Fassbinder's physical nakedness both captivates and scandalizes: ecce homo, the whole of him.

Fassbinder as *Darsteller* gives the impression of direct cinema, in that the audience is invited into the confidentiality of Fassbinder's private life. However, at the same time, Fassbinder the director of this section regulates the portrayal of the life of Fassbinder the actor: despite this piece's resemblance to direct cinema, Fassbinder nevertheless performs his life for the viewer.

With recourse to R. W. Connell's ideas of "body-reflexive practices," I will argue that Fassbinder employs his own body in the performance of a wounded masculinity, and that this masculine wound intensifies the viewer's perception of the political and national wounding caused by the Baader-Meinhoff group. Fassbinder's body becomes the terrain on which personal and political wounds are represented. In doing so, Fassbinder's wounded masculinity, embodied on screen, itself becomes an agent in the social processes unleashed by the RAF.

9. ELEANOR HALSALL, Research Associate, University of Southampton

Unsung heroines - the forgotten contribution of the *Ateliersekretärin*

"The scriptgirl is essential to every film shoot. She is at least as important as the cameraman - perhaps even more so." (*Das kleine Frauenblatt*, 30 October 1938)

Working as part of STUDIOTEC, examining film studios in Germany, Britain, France and Italy from 1930 to 1960, one of my focuses is collating the names of women who worked behind the scenes in German film studios. The majority worked in roles that were not credited on film titles, but their names were rescued from obscurity by bureaucracy; and their contributions were vital to the smooth running of film production in the studios and on location.

One of the most significant roles on a film shoot, was that of the *Ateliersekretärin*. also referred to as the script girl, both names marking a gendered division of labour. Determinedly viewed as women's work and promoted in magazines such as *Das kleine Frauenblatt* as a new *Frauenberuf*, this was a task that was both valued for its indispensability and the vital skills it demanded, yet was often disregarded for the gender of its incumbent.

This paper examines the development of the role from its origins in the silent film era, through to its recognition by DEFA director, Fritz Wysbar, who called for more recognition and clarity in the role, encouraging his colleagues to acknowledge that "The studio secretary [...] cannot be just any typist or the director's secretary. She is the second assistant director."

10. ŽELJKO UVANOVIĆ, Independent Scholar, Southampton

Alain Gsponer's *Heidi* (2015) and *Jugend ohne Gott* (2017): A Comparison of Utopian and Dystopian Adaptation Techniques

It took Alain Gsponer two years only to switch from the utopian mood of his filmic reading of the Swiss author Johanna Spyri and her world bestseller of children's literature *Heidi* (1880/1881 in two parts) to the dystopian mood of adapting Ödön von Horváth's novel *Jugend ohne Gott* (1937, where "being without god" means more to be without ethical principles and values than lacking faith). While Gsponer remained close to the previous *Heidi* adaptations and deepened the optimistic tendencies and humorous elements found there, in the second film he put some copy/paste quotes from von Horváth's text into a future dystopian society fragmented by exclusive, elitist policies and brutal stratification and allocation to zones without escape for the underprivileged. The aim of the paper is to compare filmic narration techniques on all levels (including the soundtrack) of both Gsponer's adaptations with reflection on their literary models.

11. CHRISTIANE SCHÖNFELD, Associate Professor and Chair of the Department of German Studies, Mary Immaculate College (University of Limerick)

The Impact of Adaptation: German-Language Literature on Film

This paper will introduce my new book -- *The History of German Literature on Film* (Bloomsbury) -- and give an overview of the significance of German-language literature in the context of the history of cinema on the one hand and of Germany's public sphere on the other. The story begins little over a year after the so-called 'birth of cinema' in 1895, when Goethe's *Faust* was adapted to film in France by both the Société Lumière and Georges Méliès. German-language literature was integral to the establishment of cinema as mass entertainment but also as an art and cultural form. Specific examples will illustrate how, throughout the 20th century and beyond, the integration of the literary canon and of contemporary literature reflect political developments and contemporary social concerns, revealing multi-faceted cultural but also sociopolitical dimensions of adaptive practices within the film industry. The role of German-language literature in Germany's neo-liberal, post-capitalist film industry will conclude this overview.

12. JULIAN PREECE, Professor of German, Swansea University

From French Vienna to Barcelona via New York: Marriage Scenes in International Adaptations of Arthur Schnitzler's *Reigen*

Published privately in 1900, first staged in German in 1920 before being withdrawn for public performance until 1981, Arthur Schnitzler's *Reigen* has enjoyed a most remarkable career in the cinema with at least twenty mainly updated adaptations, only five of which were made in German. Common to nearly all in addition to a location in a large city is a negative depiction of marriage, which enlarges on the dialogue between husband and wife in scene 5 of Schnitzler's play. In *La Ronde* (1950), which translates fin de siècle Vienna into French, Max Ophüls draws out the comedy at the expense of the deceived husband

through intertextual references to Flaubert and Stendhal. Meanwhile through a minimalist *mise-en-scène* he quietly mocks the Hays Code restricting the depiction of filmed bedroom scenes. In the AIDS-inspired *Chain of Desire* (1992) set in contemporary New York, Temístocles López develops the original critique of sexual hypocrisy. The husband here is secretly gay but guiltily makes his living as a television presenter who 'exposes' the sex lives of the famous for profit. Ventura Pons' *Carícies* [*Caresses*] (1998) transposes the action of Sergi Belbel's eponymous 1992 play about inter-generational and relationship dysfunction to Barcelona. Play and film begin with a scene of marital domestic violence, in which the wife disfigures her abusive husband. Each filmic re-imagining of *Reigen* presents a panoramic snapshot of its respective social, sexual or political moment, thus adapting Schnitzler's original critique of Viennese sexual mores across time, culture and language.

13. CLAUS EHRHARDT AND SABRINA LINK, Università degli Studi di Urbino Carlo Bo

The Usage of Routine Formulae in Bundestag Speeches

Routine formulae such as *bon appétit* at the beginning of a meal, *I now pronounce you husband and wife* or *that's how it is* are an integral part of written and spoken communication. Such expressions are either speech acts or parts of an action that can be described and analysed as communicative routines. For linguistic, routine formulae are interesting on several levels: they are fixed expressions that can be investigated from a phraseological point of view. At the same time, since they are means to realise an action, they are interesting from a pragmatic point of view, where methodology and terminology of speech act theory, text linguistics and conversation analysis can be utilised. During the proposed talk, we analyse routine formulae in Bundestag speeches according to the previously mentioned aspects. Based on an inventory of used formulae in selected speeches, we examine which types of routine formulae are used particularly often, which actions do they execute and to which contextual, discursive and extralinguistic situation are they connected. On the one hand, a discursive profile of the contributions during Bundestag debates should be drawn up. On the other hand, it will be investigated whether differences can be found within this genre, depending on which party the speaker belongs to, the topic, the intensity of the debate, the position of the formulae in the overall text, the connection to other actions or other communicative circumstances. Thus, the data is meant to draw a clearer picture on the contexts of usage of routine formulae.

14. LOUIS COTGROVE, Leibniz-Institut für Deutsche Sprache

***als ob jetzt kann man dich ernst nehmen*: Emergent Grammaticalization of Subordinating Conjunctions in German Digital Youth Language**

This paper presents the results of an investigation examining syntactical innovations in contemporary German online youth language, specifically focussing on the emergent

grammaticalization of several subordinating conjunctions to additionally function as coordinating conjunctions and discourse markers. The paper uses the *NottDeuYTSch* corpus as the basis for the investigation, a corpus of over 32m words collected from 3m YouTube comments under videos from 2008-2018 aimed at young people (Cotgrove 2021).

Previous research has primarily focused on paratactic constructions following subordinating conjunctions, i.e. the occurrence of verb-second, rather than verb-final word order in the subordinating clause, and is often discussed as a feature of colloquial spoken language (e.g. Günthner 2000; Freywald 2009; Frey and Masiero 2018). There is, however, significant disagreement as to why parataxis occurs, most notably between Antomo and Steinbach (2010), Reis (2013), and Freywald (2016).

The findings of the study are divided into two parts. First, the paper demonstrates that not only has there been an increase in the range of subordinating conjunctions used as coordinating conjunctions, but the frequency of usage of such syntactic constructions has doubled over the relatively short period of time covered by the *NottDeuYTSch* corpus. Second, the paper compares the competing theories on the occurrence of parataxis following subordinating conjunctions with the corpus data, concluding that we are observing multi-directional grammaticalization of certain subordinating conjunctions. To explain these emergent syntactic developments, the paper presents a model of the grammaticalization observed in the data, building on previous work by Gohl and Günthner (1999).

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15. PROF. DR. TORSTEN LEUSCHNER, Ghent University

The rise of V1-Conditionals in German(ic): Traditions and a Constructionalisation-Based Scenario

In the second of two papers marking the birth of comparative syntax, Georg von der Gabelentz (1875: 147-152) addresses the likely origin of V1-conditionals in Germanic, as represented by the following present-day examples from German and English: (1) Scheitert der Euro, dann scheitert Europa. (Angela Merkel) (2) Should the Euro fail, Europe will fail. (Google) Like many others before and after him, von der Gabelentz noted that the protasis in such conditionals resembles a V1-polar interrogative (cf. "Scheitert der Euro?", "Should the Euro fail?"). He was the first, however, to suggest how conditionals with a V1-protasis could have arisen from paratactical combinations of sentences in discourse. He thus became a pioneer of the 'interrogative hypothesis' which has since been the mainstream view in the literature. In my paper, I will first introduce the tradition in German grammar-writing that von der Gabelentz drew on and then follow the interrogative hypothesis from him through classics like Paul (1880), Behaghel (1928) and Jespersen (1940) to modern authors like Haspelmath (2002). I will then compare it with its counterpart, the 'declarative' hypothesis, a minority position which suggests that the protasis was originally a V1-declarative (de Boor 1922, Hopper 1975). In the absence of any genuine dialogue between these approaches, I will highlight the theoretical and empirical challenges that affect either position or both. Next, I will draw on an early alternative approach by Erdmann (1874) and on more recent views by Fleischmann (1973) and Harris/Campbell (1995) in order to introduce a third, 'emergentist' hypothesis. This continues to assume that V1-conditionals arose from parataxis, yet it breaks the deadlock by focusing on the gradual emergence of pragmatically determined V1 in ancient Germanic as a marker in conditionals and interrogatives. From here, I will draw on insights from diachronic parameter typology (Biberauer/Roberts 2016), grammaticalisation theory (Hopper/Traugott 2003) and diachronic construction grammar (Traugott/Trousdale 2013) to propose a constructionalisation-based scenario for the rise of V1-conditionals on three levels: the V1

order itself as a clause-typing marker, the V1-marked protasis as a subordinate clause, and the V1-conditional as hypotaxis.

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16. FLAVIO AUER, PhD Student, Institut für Deutsche Philologie, Ludwig-Maximilians-Universität München

Tieck's *Kaiser Octavianus* as Capstone of Early Romanticism

When Ludwig Tieck, the most prolific and versatile Early Romantic writer, started to publish his *Schriften* in 1828, he opened the edition with *Kaiser Octavianus* (1804), thereby marking the drama as the capstone of Early Romanticism. However, this monumental drama has not drawn as much scholarly attention as might be expected from its historical significance (indeed, almost none). In my paper, I intend to explore what might have motivated Tieck's decision and to what extent it is justified to view *Kaiser Octavianus* as indeed the crowning achievement of Early Romantic literature by investigating three aspects of the drama. Firstly, I will argue that *Kaiser Octavianus* fulfils a requirement for good poetry formulated in the early essay *Über Shakespeares Behandlung des Wunderbaren* (1792) that the poet should

take subjects from folklore and sublimate them, thus creating a combination of simplicity and artificiality: the matter is taken from a chapbook, but presented in highly refined verses. Secondly, the drama can also be considered a contribution to the creation of a New Mythology as proposed by Tieck's associate Friedrich Schlegel in his famous *Rede über die Mythologie*. Thirdly, Kaiser Octavianus constitutes an example of Schlegel's *Universalpoesie*, mixing genres and styles to a large extent in a drama of epic proportions and incorporating a miniature poetics summarising Tieck's views on literature at that time, especially in the prologue (*Aufzug der Romanze*).

17. ELYSTAN GRIFFITHS, Reader in Modern Languages, University of Birmingham

Obedience in the Age of Enlightenment

To what extent does obedience remain a relevant concept in the Age of Enlightenment? The self-directed, autonomous subject imagined by many thinkers would seem to have overcome the need for external direction – and yet the political and social realities of the era were heavily predicated on ensuring compliance with external norms. Kant famously overcame this tension by differentiating the realms and functions of public and private reason in his essay *Was ist Aufklärung?* (1784). Contemporary encyclopaedias increasingly discussed and attempted to establish limits on what obedience could reasonably be required or even permitted, drawing on both political and religious conceptions. Contemporary sources demonstrate how thinkers of the late eighteenth century were increasingly recognising the obsolescence of the model provided by Robert Filmer's *Patriarcha* (1680), which advocated for divine right by way of an analogy with power of the paterfamilias. Even so, the power of the father-monarch remained strong. My paper will investigate how these problems were discussed in literary texts of the period, focusing chiefly on Schiller's *Don Karlos* (1787/1805).

18. JEROME CARROLL, Associate Professor in German Studies at the Faculty of Arts, University of Nottingham

Johann Gottfried Sulzer's Adherence to and Departure from Rationalist Principles: Perfectibility, Indeterminacy, Relationality, Anti-Essentialism

Johann Gottfried Sulzer's contributions to mid-c18th philosophy are viewed by some (Stiening 2011) as consistent with Leibniz and Wolff's rationalism, and by others as experiential (Riedel 2004). Some view this tension in his work as contradictory (Decultot 2011, Thiel 2011, Klemme 2018), whereas others see his work as inherently hybrid (Stiening 2011, Stöckmann 2009, Carboncini 2021). In this paper I will fundamentally agree with the assessment of Sulzer's formulations as hybrid but think that this characterisation does not answer the question of whether his experiential ideas serve as an addition to rationalist principles or whether they challenge them in some way. This is what this essay seeks to

explore in detail, tracing Sulzer's adherence to and divergence from rationalist principles and tropes. The key areas I will discuss are: firstly, his remarks as to the pre-eminence of the intellectual or cognitive dimension of experience as distinct from the affective, but also his frequently repeated characterisation of feelings and ideas as interwoven, and of ideas as limited even to the point of scepticism regarding the possibility of grounding experience in ideas; secondly, the repeated use of the trope of perfection in his formulations, and his reflections on human autonomy or freedom, both of which I will contrast with his characterisations of the self as incomplete, contextual, and relational. In closing remarks, I will reflect on the anti-essentialist quality in Sulzer's formulations, particularly as it relates to his remarks on human autonomy, which I view as a thorough-going challenge to rationalist principles.

19. ALEXANDRA LLOYD, Fellow by Special Election in German, St Edmund Hall, University of Oxford

"Die Linie ist wie eine Stimme": Adapting Acoustic Worlds in Ulli Lust and Marcel Beyer's Graphic Novel *Flughunde* (2013)

In this paper, I examine the graphic novel adaptation of Marcel Beyer's *Flughunde* (1995) by award-winning Austrian comics artist Ulli Lust. Set in the Third Reich, Beyer's novel foregrounds the aggressive soundscape of the period, interweaving sound and trauma in challenging and disturbing ways. Both formally and thematically, sound pervades the text: its central character, a sound technician working for the Nazis, dreams of creating an auditory archive, recording soldiers' dying utterances on the battlefield and conducting voice experiments on concentration camp prisoners. Lust's adaptation places this acoustic aspect front and centre, utilizing the very visual conception of sound in Beyer's novel, and the potential of the drawn and hybrid form of the graphic novel. Like literary texts, graphic narratives depict sound despite its fundamental absence, relying on the reader's imagination to hear what is described but remains inaudible. Yet in graphic literature, sound can be not only described, but also drawn. In the case of Lust's adaptation of *Flughunde*, this creates an interesting shift in the reader's engagement with the text's depiction of sound and violence. Here, I explore the way in which Lust's graphic text visualises sound, taking into account recent work on adaptation and graphic literature (Schmitz-Emans; Tabachnick and Saltzman; Blin-Rolland, Lecomte, Ripley), the role of sound in graphic narratives (Khordoc; Pellitteri), and the broader role of sound within contemporary cultural memories of the Third Reich.

20. DEBBIE PINFOLD, Senior Lecturer, University of Bristol

***Effi Briest* and her Afterlives: Teaching a Canonical Text through Film Adaptations**

'Studying adaptations can draw the eyes back to a literary work, not to peddle the tedious assumption that "the book is better", but to take a yet closer look at that book's cognitive and affective qualities.' (B. Stephens)

In this paper I will discuss a second-year module on Fontane's *Effi Briest* (1895) and its five film adaptations, which include versions made in the Third Reich (*Der Schritt vom Wege*, dir. Gründgens, 1938/9) and the GDR (dir. Luderer, 1968/9), the Heimatfilm *Rosen im Herbst* (dir. Jugert, 1955), Fassbinder's New German Cinema version (1974), and Huntgeburth's 2009 feminist reimagining of Effi's story. The module includes close analysis of both the literary text and the film material in order to explore questions of media transfer and adaptation, the representation of women figures in both nineteenth-century and more recent cultural artefacts, and the exploitation of a canonical text for ideological purposes. It was devised to allow students to engage with over a century of German cultural history via a single focus, and to enable students (and their lecturer!) to ask new questions of a canonical text. The module has proved very popular, including with the post-ab initio cohort, and I have been particularly pleased to see how studying the films has increased the students' confidence in approaching the novel and enhanced their enjoyment and critical appreciation of Fontane's work.

21. Dr. REY CONQUER, Stipendiary Lecturer in German and Film Aesthetics, University of Oxford (Pembroke, Merton and Queen's)

Reading *Transit* with Christian Petzold

Transit (2018) is Christian Petzold's first explicit adaptation, of Anna Seghers's novel of 1944, although many of his previous films were based on books (or other films). Much of the film's reception has dwelt on Petzold's use of anachronism, the uneasy sense of different points in time coexisting, and less on the question of adaptation, and how the film addresses this tradition in German cinema. My paper will focus on the idea of adaptation in *Transit*, what Petzold understands as its nature and its affordances. In the fluidity of its temporal setting Petzold makes obvious the tendency of all adaptation to speak of and to the present rather than recreate the past. But more than in his other films, he is here interested in reading (or hearing stories told), and how stories change on being read and re-read, and how stories change the reader. Adaptation becomes a particularly imaginative kind of reading - and of misreading, misremembering, elaborating (Petzold allegedly wrote the screenplay without the book to hand). The paper will draw on the film's 'readings' of Seghers, as well as the context of Petzold's initial reading of Seghers, with Harun Farocki.

22. ŽELJKO UVANOVIĆ, Independent Scholar, Southampton

Climbing Jacob's Ladder Post Mortem as Old and Young: The Ascension of Goethe's *Faust* (1832/1833) and Hauptmann's *Hannele* (1893) in Comparison

The research object of the paper is the comparison of the post mortem phenomena leading to the personally experienced visions, hardly transmissible to others, but here artistically expressed in the genre of drama. Goethe's romanticism and Hauptmann's neo-romanticism open the doors of heaven after the collapse of the materially limited bodies of their characters, the old Faust and the young Hannele. Besides comparative close readings of the literary works in the social etc. context of their publication date and our reading reception nowadays, the paper also offers a short analysis of Peter Stein's theatrical realisation (The Expo Hannover 2000, July 22-23) of the Act 5 (scenes Grablegung and Bergschluchten) in comparison e.g. with the Act 2 of the radio play *Hannelino uznesenje* (*Hanneles Himmelfahrt* in the Croatian translation).

23. HANS HAHN, Emeritus Professor of German at Oxford Brookes University

The Accommodation of Art in Old Age as seen in Thomas Mann's *Lotte in Weimar*

Introductory remarks on Mann's reflections (self-reflections) on the age of Goethe. Two concepts of memorising: An attempt of ‚Wiederholung‘ of youth (Lotte) and reflections on youth as ‚Erinnerung‘, reconciliation of art and life (Goethe). The artist's sacrifice of life for art or a compendium of all life in art? The peril of a lifeless, intellectualised art, leading to atrophic sensuality versus the struggle of a ‚real‘ person against the encroachments of art. An attempted synthesis of the positions of Lotte and Goethe in a series of ‚Spiegelungen‘, The Wetzlar experience viewed as two types of fragments. Goethe's ‚day dream‘, reflecting on the conscious and the unconscious: „Im Bewußten kann der Mensch nicht lange verharren; er muß sich zweilen wieder ind Unbewußte flüchten, den darin lebt seine Wurzel“. Old age and greatness, achieving the synthesis of ‚Macht‘ und ‚Geist‘, at the expense of the personal sacrifice of ‚real‘ life. Goethe's attempted reconciliation of life and art in the final chapter, his platonic concept of the union of ‚Sinn‘ und ‚Geist‘, the sensuous and the spiritual. The fragmentary, open ending, Goethe's/Mann's concept of metamorphoses.

24. CHARLOTTE WOODFORD, Lecturer in German, Selwyn College, Cambridge

„Wir hätten keine Zukunft mehr? Unsinn!“: Future-Orientated Ideas of Aging in Women's Writings around 1900

How do writers at the end of the long nineteenth century engage with the question of women's embodied aging? Susan Sontag's (1979) idea of the ‚double standard‘ of aging certainly had currency among feminists around 1900. One might think of the widowed protagonist of Hedwig Dohm's *„Werde, die Du bist“* (1894) where such a double standard is mobilised as a feminist strategy, along with the observation that Goethe pursued love affairs with young women into old age. However, feminist engagement with the intersection of gender and age was more complex than Dohm's protest suggests. This paper will

engage, via Simone de Beauvoir's philosophy of aging, with how writing on age can lead to a "transformation of general attitudes towards a human body, an individual" (Penelope Deutscher, in Stoller (ed.) *SdB's Philosophy of Time*, p.40). In *La Vieillesse* (1970), Simone de Beauvoir praises the joyful aging of Lou Andreas-Salomé (1861-1937), who took psychoanalysis aged 50, embraced her own life-long sensuality and was active as an intellectual into her 70s. In a short dialogue by Dohm, "Mutter und Großmutter", a grandmother figure (aged 60) admonishes a well-meaning daughter advising her to slow down, stating firmly "Die Vorstellung der Großmutter bedarf entschieden einer Revision." Analysing how a gendered experience of time informs women's writings around 1900, this paper seeks to investigate how future-orientated ideas about the possibilities of the new century also informed visions of women's aging, for as the determined grandmother in Dohm's dialogue quips, "Wir hätten keine Zukunft mehr? Unsinn!"

25. ALICE CHRISTENSEN, Lecturer, Department of Languages and Cultures, University of Reading

Das Verfahren der Impfung: Protective Strategies in Works by Walter Benjamin and Anna Seghers

This paper compares two autofictions of childhood: Walter Benjamin's *Berliner Kindheit um Neunzehnhundert* and Anna Seghers's *Der Ausflug der toten Mädchen*. Both texts were written from the perspective of alienation and exile; both involve feverish narrators. In the introduction to *Berliner Kindheit*, the narrator suggests that recalling one's childhood terrain could have a salutary effect. "Ich hatte das Verfahren der Impfung mehrmals in meinem inneren Leben als heilsam erfahren," Benjamin writes; this collection of images of bygone Berlin might inoculate against overwhelming homesickness. In another passage intended for this collection of images, the narrator describes himself as a child in his sick-bed; the scene plays on the long literary tradition that links the sick-bed with fantasy. This feverish fantasy is also the condition in which we find the narrator at the start of Seghers's novella. As she stumbles forward through an alien landscape, unsure if she is still feverish from her long illness, she finds herself suddenly transported back to her childhood in Germany. This paper examines how these acts of self-presentation function as protective strategies and how illness is connected with writing in each case.

26. DR. MARIE KOLKENBROCK, King's College London

Immunitary Democracy and Social Quarantine: On the Cultural History of Distance Metaphors

Although Covid-19 has given the injunctions of 'social distancing' an omnipresent urgency, the concept of distance - in its spatial meaning and in its metaphorical use for emotional detachment, interpersonal boundaries, and socially constructed difference - has been

central to theories, practices, and ethics of modern sociability for much longer. The focus of my paper will lie on the German philosopher Helmuth Plessner. His political anthropology of distance has provided more than the programmatic foundation for Helmut Lethen's analysis of the 'codes of cool conduct' in interwar Germany for which it is perhaps best known: as Roberto Esposito (2013:39) has pointed out, Plessner's understanding of social distance also offers the first essential insights on the 'immunitary paradigm' as the central 'interpretative key for modern political systems'. I will discuss how a Plessnerian ethos of distance has re-emerged in the writings of several political-philosophical thinkers over the last hundred years, in particular within the metaphorical context of contagion and immunity: for example, in Hannah Arendt's (1955) and Richard Sennett's (1974, 2011) respective concerns about emotional contagion in the public sphere, or in Frank Furedi's (2021) recent and problematic dismissal of safe spaces as a form of 'social quarantine'. The paper will therefore explore the complex and often ideologically charged role of the cultivation of social distance as a specific element within the wider 'biopolitics of immunity' that have gained considerable scholarly attention over the last few decades (e.g., Haraway 1980, Cohen 2011, Brown 2018).

27. ANNJA NEUMANN, Affiliated Lecturer in Modern German Studies and Isaac Newton Trust Post-Doctoral Research Fellow in Digital Humanities, Cambridge

Infectious Images: Dr Tulp's Afterlife in German Literature, Visual Culture and Performance

Rembrandt van Rijn's *The Anatomy Lesson of Dr Nicolaes Tulp* (1632), one of Rembrandt's best-known group portraits, has been frequently explored in German culture and beyond. It continues to pose epistemological, ontological, political and aesthetic questions, closely intertwined with practices of reading, interpretation and care taking. The iconography and scenography of *The Anatomy* continues to haunt visual and digital cultures, medicine and literature across time and geography; reading Tulp's afterlife we can begin to shape a new narrative of the relationship between medical science, literature and visual and digital cultures, asking when do images and the performances they set up become infectious? Tulp's contagious story unfolds in different medical spaces, through a complex '*Beziehungsgeschehen*' (Kolesch 2021) and intermedial practices. I will read contagion as a form of 'theatricalisation' (Brandstetter 2016), not least because processes of theatricalisation in Rembrandt's *The Anatomy* reveal inter-medial shifts and paradigmatic shifts in culture, politics, medicine and society that provoke acts of re-performance, self-dissection and moments of self-knowledge.

W. G. Sebald's text *Die Ringe des Saturns* (1995) and Christian Petzold's film *Barbara* (2012) are probably the most well-known examples of Tulp's intermedial afterlife. In my paper, I explore Tulp's communities of reading as they interact through re-workings of Rembrandt's visual drama. This includes lesser-known re-mediations of the focal figure and the competing looks of the surgeon-Anatomists, such as Arthur Schnitzler's hospital drama

Professor Bernhardt (1912), David Wagner's narrative *Für neue Leben* (2009) and novel *Leben* (2014), *Reparer les Vivant* by Maylis de Kerangal (2014), Thomas Ostermeier's production of Schnitzler's *Professor Bernhardt* (2016) and Raven Leilani's novel *Lustre* (2021). Drawing on the ways in which the historical discipline of medical topography would survey a region to uncover features influencing health and disease, I investigate how bodies and anatomical spaces are created performatively and uncover recurrent practices within a temporal community of reader-practitioners.

28. SEBASTIAN KLINGER, Matthews Junior Research Fellow in Modern Languages, New College, University of Oxford

Learning from an Epidemic: Sleeping Sickness and Sleep Science

What and how does one learn from an epidemic? This talk suggests that this question matters not only to present-day experts in clinical medicine and public health policy, but also to historical epistemology and German Studies. "Learning from an Epidemic: Sleeping Sickness and Sleep Science" brings to bear methods from literary studies onto the history of science in order to analyse one of the key learning outcomes from what has been called the "greatest medical mystery of the twentieth century" (Vilensky 2011: 7): the enigmatic sleeping sickness *Encephalitis lethargica*, an epidemic disease that afflicted Europe from c. 1915 to 1927. This disease received its name from the "sleeping beauty" type of slumber to which many patients succumbed - it could last for days, weeks or months. The talk focuses on the medical and scientific work of the Viennese neurologist Constantin von Economo who first diagnosed *Encephalitis lethargica* and became the leading authority for the interpretation of this epidemic disease. This case study shows that *Encephalitis lethargica* played a pivotal role in establishing the analytical framework of the emerging sciences of sleep which defined themselves in contradistinction to psychoanalysis.

29. BASTIAN HEINSOHN, Associate Professor of German, Bucknell University (USA)

Revolutionizing German Cinema in the 1960s: The films of Will Tremper

1966 marks the turning point in German cinema and a significant number of German films released that year broke new artistic ground. Among the new generation of filmmakers was journalist and screenwriter Will Tremper, who was not one of the signees of the infamous Oberhausen Manifesto in 1962. Tremper introduced a new film language in German cinema and a visual aesthetic focused on modern urban life that had been mostly absent in West German cinema. The visual narrative is influenced by contemporary cinematic movements in Europe, particularly in France and in Italy. Despite his significant contributions to German cinema in the 1960s and his notorious legacy as unconventional film pioneer working outside the established studio system, Tremper is one of the most over-looked German filmmakers. Tremper's work as scriptwriter and director spans a

relative short period from 1956 to 1970. Tremper wrote the screenplay for *Teenage Wolfpack* (1956) and made critically acclaimed films such as *The Endless Night* (1963) and the Berlin street film *Playgirl* (1966). The paper examines how *Playgirl* elevates a female leading character and the city of Berlin to the film's memorable protagonists in unprecedented ways. *Playgirl* celebrates a new lightness of being in a European metropolis and marks a new beginning in German cinema by sending a cinematic wake-up call to a divided Berlin in transition. This essay is a reconsideration of Tremper's films and an assessment of his oeuvre as a pioneering achievement in postwar German cinema.

30. PAUL LEWORTHY, Visiting Fellow, Frankfurt Memory Studies Platform; Co-Founder and Co-Organizer, Connecting Memories Interdisciplinary Research Initiative

Memory, Family and a Post-Migrant Perspective: Migration Reframed in *Almanya - Willkommen in Deutschland*

In this paper I will explore the engagement with the theme of (collective) memory in *Almanya - Willkommen in Deutschland* (dir. by Yasemin Şamdereli, 2011), arguing that the film displays and communicates a sophisticated understanding of cultural memory processes. First, by means of an extended close reading of the film's opening sequence, I show that the film alludes to different kinds of narratives relating to Gastarbeiter migration from Turkey to Germany in cultural circulation. I then suggest that the allusions to such forms of cultural memory provide the ground against which the workings of family memory are made visible in the film. Identifying and interpreting the role of visual and structural frames in the film, I expose how the film presents the family as the foremost 'social frame of memory', while also showing that the narrative structure of the film stresses the extent to which retrospective narratives reconstruct the past in situated acts of retrospection, storytelling and community. In the remainder of the talk, I think about what the film's focus on the family makes possible: the evasion of negative stereotypes and narratives relating to migration and the assertion of the self-evidence of the 'post-migrant' status of contemporary German society - yet crucially without devolving into the counter-factual or unhistorical.

31. PHILIP DECKER, Doctoral Student in History, Princeton University

Searching for the Nazi *Potemkin*: Karl Anton's *Panzerkreuzer Sebastopol* as Tribute and Rebuttal to Bolshevism

Sergei Eisenstein's propaganda epic *Battleship Potemkin* (1925), one of cinema's most renowned and widely discussed titles, has long attracted notice for how effectively it delivers its message and emotionally manipulates the viewer. One of the film's admirers was Joseph Goebbels, who famously commented that *Potemkin* is "a marvellous film without equal in the cinema" and that "anyone who had no firm political conviction could

become a Bolshevik after seeing the film." Goebbels' captivation with *Potemkin* moved him, in 1936, to commission a National Socialist reply to it: an imitation film, directed by Karl Anton and under the title *Panzerkreuzer Sebastopol*, presenting a rebuttal to Eisenstein's grandiose vision that loosely reproduces the plot of the Bolshevik original from a White Russian perspective. Although scholarship has long been aware of Goebbels' fascination with Eisenstein's work, no systematic comparison of the two films, their production histories or sociopolitical contexts has yet been attempted. Such a comparison promises to reveal much about Nazi-Soviet dialogue prior to the Molotov-Ribbentrop détente. Even when it was well-established in the seat of power, Nazism not only owed but indeed openly paid debts to Bolshevism, engaging with and imitating socialist culture even as the Third Reich comprehensively repressed the German communist movement.

32. DANIELA FLINT, Senior Lecturer in German, University of Central Lancashire

Too Large, Too Small? The Importance of Group Size for Effective *Ab Initio* German Language Teaching

Group size affects the learning and teaching experience in any subject (Blatchford & Russell, 2020) including fast-paced, intensive *ab initio* courses. This paper draws on experience of teaching *ab initio* German in large groups of over 20 students and very small groups of 3-5 students in different universities, using a variety of teaching approaches to help students progress quickly and in a self-motivated manner. Qualitative data from 4 focus groups with students and lecturers involved in small and large groups of German and Korean were collected, compared, and analysed. The hypothesis that groups size does affect teaching and learning was confirmed, but more importantly the participants' opinions and experiences revealed that group size has a wider effect on social- pedagogical areas such as teacher/student relationship, emotions, motivation, and student autonomy. The challenge for the *ab initio* teacher is therefore to find appropriate and flexible methods to maximise the positive effect in these areas in order to provide an effective and encouraging teaching and learning environment. This paper recommends some of these methods and encourages to explore further ideas.

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33. DRs. SOPHIE PAYNE AND WENDY HILLIER, Lecturers in German, University of Reading

Effective Assessment in LfA Modules

We have taught German on the Institution-Wide Language Programme (IWLP) at the University of Reading for a combined total of 12 years. The IWLP is open to all students and staff across the university and teaches 700 to 1000 students a year, with around 50 of those

taking a module in German at one of three levels, from absolute beginners up to lower-intermediate.

In our paper we will firstly give an overview of our students, their backgrounds and motivations: who chooses to study German as an additional module and why? Secondly, we will discuss the positives and challenges of IWLP modules, from the point of view of both student and teacher. This includes issues of motivation, meta-linguistic competence and developing effective language learning strategies and habits. Finally, we will finish with a presentation of our newest form of assessment, a language portfolio, the design of which is intended to address some of the challenges that IWLP students face, but also helps to support the positives. We will present and discuss concrete examples of the assessment from the last two years, including our own reflections as well as student feedback. We will consider what has worked and where there is room for improvement, and we will be keen to hear about the experiences of other teachers on similar programmes in creating effective assessment for lower-level non-degree language learners.

34. DR. SABINA BARCZYK-WOZNAK, Cardiff University

German Courses in Institution-Wide Language Provision at Cardiff University: Programme Design and Student Profiles

According to the AULC-UCML survey of Institution-Wide Language Provision in universities in the UK (2019/2020), there is a growing trend in UK universities to offer language programmes for non-specialist language learners.

The School of Modern Languages at Cardiff University has been offering institution-wide language provision in the Languages for All Programme (LfA) since 2014. The unique design of the LfA programme guarantees the academic integrity and standards by corresponding to the CEFR benchmarks and offering students externally approved certificates for the completion of CEFR levels (UniLang). At the same time, the programme is tailored to the specific needs of LfA students and gives them flexibility in choosing the most adequate form of study.

This paper presents the German language offer in one such LfA programme, which successfully attracts students from across the university. The programme has a diverse mix of language learners from different schools, departments, and degree programmes who come to learn German. Consequently, the LfA German students have varied language learning biographies and cultural backgrounds, they come with different motivations and follow their specific learning goals. This paper discusses the outcomes of an investigation into those students' variables in relation to course design, selection of topics, methods of presentation, development of communicative language skills, and forms of assessment. Also, the challenge of the last years to offer online and blended learning is considered, since the LfA programme was the pioneer of blended learning at Cardiff University, and German LfA courses were redesigned for blended delivery already in June 2020.

35. DR. TRACEY REIMANN-DAWE, Assistant Professor (Teaching) of German and Deputy Head of School (Teaching), School of Modern Languages and Cultures, Durham University

Integrating Post A-level and Ab Initio Learners of German in Language and Cultural Modules: Challenges and Successes

The question of when to integrate ab initio learners into classes with post A-level students is approached in different ways across institutions and remains a topic of debate. In Durham, students from both ab initio and post- A-level strands are co-taught on content modules from the beginning of their degree programme but remain in separate language strands until final year. Taking final year as a case-study, this paper will analyse continuing ab initio students' performance on both language and content modules in comparison to post A-level students. This will take into consideration students' ability to engage with materials in the target language, to contribute to in-class discussions and will analyse students' performance in assessments at final year. Taking a reflective approach, this paper will then identify effective teaching strategies from the German studies programme that enable ab initio students to achieve programme learning outcomes, as well as ongoing challenges facing learners and teachers. These findings will further contribute to discussions of when and how to integrate ab initio and post A-level learners in German degree programmes.

36. JOANNA NEILLY, Associate Professor in German and Tutorial Fellow of St Peter's College, Oxford

Rethinking Romanticism through *Die Winterreise*

Franz Schubert's song cycle *Winterreise* (1827) is lauded worldwide as the pinnacle of the German song tradition and a lynchpin of the Lieder repertoire. Its acknowledged status in the musical canon obscures its radical roots: an 1824 poem cycle by Wilhelm Müller who, as this paper will argue, inaugurated a critical mode of Romanticism just as the Romantic movement was seemingly on the wane. Müller's cycle presents an aesthetics of disruption that, far from reifying established traditions, radically employs Romantic tropes in order to subvert their received meanings. Müller uses Romanticism itself, not affirmatively, but to critically rejuvenate the movement's literary and cultural imaginary, drawn from post-horns, linden trees, and melancholic travellers in the woods. This critical mode makes *Die Winterreise* an attractive source text for later reworkings by authors who challenge narrative or other aesthetic norms - prominent examples include Elfriede Jelinek (*Winterreise*, 2011) and Georges Perec and the Oulipo (*Winter Journeys*, 2013). In this paper I will consider German literary re-workings of / responses to *Die Winterreise* to reveal how Romanticism's (self-) critical mode transcends temporal boundaries, to suggest that a form of "contemporary Romanticism" is with us today.

37. ALYSON LAI, PhD candidate in the History of Art Department at the University of York

Staging the Apocalypse: Juxtaposition in *die Brücke* Studios and *der Blaue Reiter* Almanac

Die Brücke members, who worked communally in studios in Dresden and Berlin, are known for decorating their studios with self-made furnishings influenced by non-European art; this included carvings, furniture, embroidery, and paintings. In 1912 Munich, after leaving *Neue Künstlervereinigung München* following internal tensions, two of *der Blaue Reiter's* founding members, Wassily Kandinsky and Franz Marc, edited and compiled an almanac. The selection of essays and images included within it united artists of different genres, epochs, and nationalities. Both phenomena share one common feature: the juxtaposition of disparate fragments. My paper suggests that this is one of a small number of strategies utilised by the German Expressionists to lay claim to an apocalyptic temporality, that is to say, time governed by discontinuities, through which glimpses of the absolute occur. I will show how these artists manipulate their surrounding environment to create the most conducive possibility for rupture and discontinuities. Through this case study, my paper will uncover a hitherto understudied connection between German Expressionism, time, and self-determination. I suggest that the process of art-making, for these artists, is a form of intervening in time, and the emotion arrived at through the creation of the artwork itself is a desired temporal experience. By reflecting on these modernist strategies as a means to protest the malaise of modern society in early twentieth-century Germany, this paper seeks to explore the role of temporal agency in the becoming of art, and what this can tell us about the validity of private, quiet resistance.

38. ANCHIT SATHI, PhD Student, Queen Mary London

Thomas Mann and the Queerness of Parenthood

Ever since the publication of Thomas Mann's diaries brought his queer sexuality into the public eye in 1955, academic scholarship has frequently regarded the author's work 'as a tale of profound erotic disappointment, and its diversion into and projection onto the widest range of disparate subjects' (Heilbut, 1996). However, despite this heightened awareness of queer themes in Mann's work—and despite Mann's own famously problematic relationship with his six children—scant attention has been afforded to queer characters navigating the institution of parenthood in his texts. In my paper, I will address this lacuna by exploring Mann's *Unordnung und frühes Leid* (Mann, 1925) for insight on how its protagonist, Professor Cornelius—a queer bourgeois paterfamilias much like Thomas Mann himself—comes to terms with the queer contours of his parenthood. Using the lens of contemporary queer theory, I will situate Cornelius' reflections and tergiversations in this text as being bounded by what Eve Kosofsky Sedgwick called "queer moments"—to wit,

interludes of time that are “recurrent, eddying, troublant” (Sedgwick, 1993), and through which the forward march of heteronormative time is halted. Building upon Sedgwick’s theoretical apparatus, I will suggest that the temporal framework of Cornelius’s queer moments allows him to question the givenness of the ‘reproductive futurism’ (Edelman, 2004)– the central role given to the figure of the child in political-cultural discourse–that is an integral part of his heteronormative lifestyle.

39. STEPHANIE M. HILGER, Professor of German, Comparative and World Literature, and Gender and Women’s Studies, Department of Biomedical and Translational Sciences, Carle Illinois College of Medicine

Intersections: Health Humanities and German Studies

This paper reflects on the practice of Health Humanities in the field of German Studies, in particular the question of how Anglo-American Health Humanities have been translated into the European, particularly Germanophone, context. By exploring the intersections with related and contiguous fields such as Narrative Medicine, Disability Studies, Critical Race Studies, Gender Studies, Trauma Studies, Graphic/Visual Medicine, and Environmental Humanities, this paper engages broader questions of disciplinarity that shape the practice of Health Humanities in German Studies.

40. Rebecca Kammerlander-Wismeg

A Missing Limb and a Broken Heart: A Glimpse Into the Narrative Value of Prosthetics

Advances in medical technology have made the design, production, and use of prosthetics more efficient than ever before. Used on ill or maimed bodies with the aim of repair or even improvement, objects like artificial heart valves or artificial limbs play a crucial role in their wearers lives and enter into a connection with them that no other object can achieve. As researchers on material culture and branding argue, objects are charged with meaning through processes of design, advertising, branding, or usage (Baßler, McCracken) and as I have shown in my own research, consumer goods in particular can thus become vehicles for narratives which are employed by authors. They subsequently take on important functions in literature, where they not only import stories but also help to construct identities. How then are prosthetics - visible and invisible ones - employed in literature? Approaching this question from the angle of contemporary Austrian writing, I will look at the ways in which those objects function in Monika Helfer’s 2021 novel *Vati and Valerie* Fritsch’s 2020 novel *Herzklappen von Johnson & Johnson*. In both texts the prostheses are not only used to tell the stories of individual and national trauma, they also give rise to questions about their wearers’ identities, their physical and mental health which my paper will explore.

41. KATHERINE CALVERT, Associate Tutor, University of Sheffield; Lecturer, Nottingham Trent University

Happiness and Despair in Erika Runge's *Frauen: Versuche zur Emanzipation*

This paper bridges literary studies and health humanities to analyse the depiction of the relationship between political engagement and psychological well-being in Erika Runge's *Frauen: Versuche zur Emanzipation* (1970). Runge's documentary text is based on seventeen German women's autobiographical accounts of their lives and sheds light on changing attitudes towards gender and politics across generations. Runge's text explicitly connects an individual's psychological well-being with their social circumstances and experiences of gender expectations. I argue that Runge presents political awareness and participation as both a cause of despair and route to happiness. Employing a phenomenological approach that recentres individual affective experiences within collective movements, I examine the portrayal of psychological well-being through close reading of the presentation of sexuality and political engagement. This paper emerges from my new research project that explores the depiction of the relationship between political activism and psychological well-being in German-language feminist writing from 1970 - present. Despite the wide-reaching influence both in the development of psychiatry and in cultural studies of early psychological theories arising in the German-speaking world, post-World War II feminist engagement with psychological ideas is more prominently associated with Anglophone and Francophone writers. My research illuminates the contribution of German-speaking feminists to shaping our understanding of the relationship between gender, politics, and psychological well-being and to the ongoing destigmatisation of public discussion of mental health. Through the example of Erika Runge's *Frauen*, this paper sheds light on the ways in which literary political writing can offer insights into and shape discourses of affective states.

42. ALEXIS RADISOGLU, Assistant Professor and Director of German Studies at Durham University

Anthropocene Realism

Drawing on a number of works in contemporary literature and film from the German-speaking world, my presentation examines the aesthetic parameters and political valences of what I call 'Anthropocene Realism'. I use this term in two divergent ways: It describes, firstly, a historically contingent mode of representation that would do justice to the conceptual, epistemological and aesthetic challenges this new epoch entails. Secondly, however, and in close analogy with Mark Fisher's resonant concept of a 'Capitalist Realism', it also points to a form of engagement with this historical juncture which is predicated on a mere re-iteration or confirmation of that which ostensibly is and which thus bespeaks a form of post-political resignation or even 'reflexive impotence' (Fisher). The tension between these two modalities, I argue, runs through a series of contemporary works of art and is symptomatic not simply of the challenges of developing an 'Anthropocene poetics' in the

proper sense of the term, but also of the uses and limitations of the burgeoning Anthropocene discourse itself.

43. KAREN LEEDER, Professor of Modern German Literature, New College, Oxford

An Anthropocene Aesthetics? Thoughts based on two Contemporary Poets

This paper asks whether one can identify an aesthetics of the Anthropocene, drawing both on theoretical approaches but also on contemporary examples. It compares responses by two contemporary German poets to the ecological crisis which engage experimental aesthetics both on and off the page. Ulrike Draesner in her recent book length *doggerland* (2021), but also in many recent poems responding to ecological degradation (here as a single example, 'exit erdbeer-klée', 2022) and Ulrike Almut Sandig, in *ich bin ein feld voller Raps, verstecke die Rehe und leuchte wie dreizehn Ölgemälde übereinandergelegt* and new poems from her *Leuchtende Schafe* (here perhaps again one example, 'in die natur' 2022). The paper concludes by exploring how the temporalities, poetics and (intermedial) formal experiments in their work speak to current discussions about tracing a more than individual aesthetics to answer the global crisis.

44. DR. NICOLA THOMAS, Lecturer in German, University of Lancaster

Doom and Bloom: Friederike Mayröcker's Anthropocene Lateness

Noting the importance of lateness and temporal disorder to critical engagements with the Anthropocene, this paper examines how the 'late style' of the Austrian poet Friederike Mayröcker can help us think through the lateness or latency which, as Eva Horn describes, is an acknowledged challenge to Anthropocene aesthetics. Via a close reading of Mayröcker's poem "tropisches Knabenkraut, wild, im Schnabel", which engages with the dynamics of multi-layered temporality and the perceptual acuity brought about by stillness and 'lateness', I link the poet's interest these questions to issues of temporality more widely, including in relation to language, subjectivity and the human lifespan. Extending existing ideas about lateness and late style in contemporary German-language culture, and bringing that research into dialogue with eco-theory, the paper concludes that Mayröcker's work registers, and renders productive, the distinctive belatedness of the Anthropocene and the temporal disorder which pervades our current predicament.

45. DR. IAN ELLISON, DAAD PRIME Postdoctoral Fellow, Centre for Modern European Literature and Culture & the Paris School of Arts and Culture, University of Kent, and the Goethe-Universität Frankfurt

Über-, Fort-, Nach-, Weiterleben? Benjamin and Afterlife

In Anglophone literary studies, 'afterlife' is a hazily defined term often used to encompass the influence and adaptation of texts. From critical reception histories, to examinations of popular culture and reinterpretations of canonical literature, the 'afterlife' of a writer and their works stands as a convenient shorthand for posterity. The term seems regularly to have been employed in this way following the translation of Walter Benjamin's seminal essay "Die Aufgabe des Übersetzers". Ironically, however, Benjamin does not use a German equivalent to the English term 'afterlife' – a life beyond this vale of tears – at all.

It is likely that this essay containing no hint of mortality is read under a more morbid aspect given Harry Zohn's choice to render Benjamin's term 'Fortleben' as 'afterlife' in his now canonized first English rendition. Another consequence of this has been the backtranslation of 'afterlife' as 'Nachleben', a word which also does not appear in 'Die Aufgabe'. 'Nachleben' may be a direct morphological equivalent of 'after-life' (nach-leben), but 'Nachleben' and 'Fortleben' are far from synonymous. While Carol Jacobs has rightly noted that 'it is an error to search Benjamin's work for stability in terminology', this is precisely why Benjamin's consistent use of the more obscure term 'Fortleben' (instead of 'Nachleben', 'Weiterleben', or 'Überleben') is so significant.

This paper interrogates the precise usage and avoidance of these terms in Benjamin's original essay to consider what implications they might still have for thinking about the posterity of authors and their texts, particularly in the present age of global literary circulation and translation.

46. PROFESSOR PETER DAVIES, University of Edinburgh

Archive or Memorial? Working with the Archive of the First Frankfurt Auschwitz Trial

The archive of the first Frankfurt Auschwitz Trial (1963-65) was entered on the UNESCO International Memory of the World register in 2017, raising it from the status of a working archive used by historians to a location of more universal significance: an embodiment of 'memory'. In a nutshell, an archive has become a memorial. The fortunate survival of the recordings of much of the testimony of the survivor-witnesses and perpetrators is what gives this archive its particular status and value: the presence of the recordings, which were intended for destruction, not only allows us to hear the testimonies, arguments and negotiations over truth and authenticity, but also to reflect critically on the processes by which these testimonies were mediated, transcribed, translated, abridged and archived during the proceedings.

Defining this specific archive as a memorial presents it as part of a process of public working through of the past, as a structure with meaning beyond historical research methodologies: but can a trial archive, with its standard structuring principles and intricate and repetitive detail, really stand scrutiny in these terms? Instead of discussing it as a 'post-Holocaust Archive' (Dora Osborne), structured by violence and silences, this talk will develop an alternative argument, taking into account the archive's specific structuring principles and

the research questions they permit us to ask. I will argue that far from being characterised by silences or absences, this archive instead documents the survivors' active speech, agency and political positioning, and the emergence of the witness as 'Zeitzeuge' at a specific historical moment.

47. MERISA SAHIN, Doctoral Candidate, University of Michigan

Ottoman Vulgärmaterialismus: Beşir Fuad and His Theory of a Materialist Citizenship

An influential number of intellectuals adopted a new and imported form of materialism in Istanbul towards the end of the nineteenth century: Vulgärmaterialismus. In this version, a 'materialist theory of life' would aid in creating a civic identity independent of religion, and had the potential to form a political community based on science. Materialism became an important intellectual current, and lent itself to nation-building projects, which the Ottoman intelligentsia felt the empire desperately needed. Debating science came to debating political questions such as "What does it mean to be a good citizen?" Participants understood science as a means to produce a specific type of individual: it was generally agreed that being associated with science had correlation with what kind of a citizen a person is. One of the most important participants of these debates was Beşir Fuad who became the "poster child" for the pro-science intellectuals. Fuad aimed to prove the superiority of science to most significantly literature, taking cue from the leading vulgärmaterialist of the time, Ludwig Büchner. Fuad proposed a 'reformed philosophy,' which would exclude 'poetic' assumptions, based on science. In this paper, I analyze the ideas of Fuad and what materialism meant specifically for late Ottoman society. Fuad is usually not presented as a political thinker in the literature, but I think a close reading proves this wrong. He formulated a "materialist citizenship" which he thought would salvage the empire from its deteriorating condition.

48. DR. TOBIAS HEINRICH, Lecturer, University of Kent

Undines Briefe: Sprachen der Grenzüberschreibung in der Korrespondenz Ingeborg Bachmanns und Hans Werner Henzes

Der Briefwechsel zwischen Ingeborg Bachmann und Hans Werner Henze ist ein Dokument der kontinuierlichen Auslotung und Überschreitung von Grenzen: in sprachlicher und kultureller, aber auch in emotionaler und ästhetischer Hinsicht. Die Briefe bezeugen das Projekt einer Freundschaft, die stets auch Liebe ist, einer Lebensgemeinschaft, die sich in der künstlerischen Zusammenarbeit verwirklicht, und der Suche nach einer gemeinsamen Sprache, die ihre Identität in der Fremde findet. Über einen Zeitraum von zwanzig Jahren schreiben sich Bachmann und Henze regelmäßig Briefe, leben für einige Zeit auch zusammen, nähern sich in ihrem Dialog an und entfernen sich voneinander. Die Korrespondenz changiert zwischen den Sprachen: Deutsch, Italienisch, Englisch,

Französisch. Das gemeinsame Werk vereint Lyrik und Musik. Symbolisch steht für dieses Nebeneinander der Gegensätze die Figur der Undine, die für beide Künstler eine zentrale Rolle spielt und auch im Briefwechsel wiederholt auftaucht. Mit Blick auf die sprachliche und metaphorische Ausgestaltung der Grenzüberschreitungen in den Briefgesprächen Bachmanns und Henzes möchte der Beitrag die Möglichkeiten des Briefs als künstlerisches Medium und Kommunikationsmittel ausloten. Dabei steht mit Georg Jäger, Albrecht Koschorke und Katja Mellmann die These im Hintergrund, dass seit dem 18. Jahrhundert der epistolare Freundschaftsdialog (im Gegensatz zur monologischen und romanhaften Autobiographie) die Urszene literarischen Schreibens bildet. Die soziale und kommunikative Grenzüberschreitung, nicht die narzisstische Selbstbehauptung, sei damit konstitutiv für den literarischen Text. Der Beitrag wird zeigen, wie Bachmann und Henzes Briefe diesen Zusammenhang im Wechsel von öffentlichen und privaten Bezügen und in der Suche um künstlerischen Ausdruck, der immer auch Ansprache des Anderen ist, exemplarisch vorführen.

49. JOSEPH PRESTWICH, Lecturer in German at King's College London

Constructing Germanness through Anglo-German Collaboration in Joe Hill-Gibbins' *A Midsummer Nights Dream* (2017)

This paper considers a specific type of 'crossing' in the context of German-speaking cultures: Anglo-German theatrical exchange. In particular, it aims to look at how ideas of German culture are constructed in the contemporary British context through theatre and performance. There are a variety of different ways in which international theatrical exchange can take place. For this paper, I am interested in looking at the physical 'crossings' of German practitioners between nation states to assess how their collaborative work practitioners working in the UK comes to affect the image of German culture, or Germanness, in the British cultural imagination.

To do this, I will take Joe Hill-Gibbins' collaborative work with the German designers Johannes Schütz and Michaela Barth on their production of *A Midsummer Nights Dream* at the Young Vic Theatre in London (2017) as a case study. I pay particular attention to the scenography of this production, reflecting on how the stage mud used in this production is "haunted" (Carlson 2001) by past performances, and thereby given new meaning. My aim here is to explore how these artists query a conception of radical, innovative, 'German' stage design as being in opposition to 'British' scenographic work: an idea prevalent in the British imagination of German theatrical culture. I will ask: in what sense can Germanness be manifested in stage design? To what extent do these practitioners embody, or redefine, British conceptions of German theatrical culture, and German-speaking culture more broadly?

50. SOPHIA BUCK, Doctoral Candidate in German Studies, Oxford.

A 'Baedeker durch das geistige Paris': Walter Benjamin's (National) Literary Histories as Travel Guides for Foreigners

After turning his back on German academia, the Weimar intellectual Walter Benjamin lived in and travelled to different cultural and political centres in Europe: among the most prominent ones are Berlin, Moscow and Paris. These stays went along with an exploration and the reviewing activity of primarily German, French and Russian books.

Benjamin's reflection on the use, audience, and medium of (national) literary histories beyond the traditional academic monograph or anthology is one recurring feature. While claiming their primary value for 'foreigners', he experimented with different journalistic publication forms to mediate and map out other cultural, literary scenes for German Eyes, e.g. for a 'Russischer Bäderführer' or a 'Baedeker durch das geistige Paris'. In doing so, the (geo-cultural) outsider perspective served not only the purpose to inform about literature outside the Weimar republic but also as epistemological merit to re-work German self-perceptions about literary culture and its canonisation.

This contribution aims at unpacking how Benjamin's intercultural situatedness in the 1920s shaped his approach to literary criticism in a transnational and comparative fashion. Therefore, I will discuss the interplay of his movement between different cultures, the methodological paradigm of the landscape/map, and the journalistic medium/network for renegotiating practices of writing literary histories. More generally, Benjamin presents a case study to reflect on the tension between the local and a transnational perspective for literary criticism and historiography (in the interwar period).

51. DR CLAIRE A. ROSS, Lecturer in German Studies, University of Reading

Yadé Kara's *Cafe Cyprus* and the Imperial Property Ladder

Scholars in Turkish German Studies have long explored the ways in which writing by Turkish German authors engages with and challenges norms in German-speaking cultures (Adelson, Cheesman). More recent Turkish German cultural production inverts this binary, casting light on Turkish Germans' alienation during gauche trips to Turkey (Benbow). However, little attention has been given to Turkish German interventions in cultures beyond this binary, e.g. via travel literature set elsewhere. The novel *Cafe Cyprus* (2008), a light-hearted first-person 'explorer's journal' set in London by Turkish German writer Yadé Kara, is one such example. In it she uses the "doubly diasporized" (Hall) position of her naïve Turkish German narrator to engage instead in a critique of British cultural norms: namely the role of imperial symbolism in perpetuating the concentration of property wealth in London. Unlike the Windrush-generation protagonists of what I read to be its unspoken postcolonial intertext, Sam Selvon's *The Lonely Londoners*, Kara's Turkish German narrator lacks the preparatory British colonial education that might guide his body and gaze around the city. His navigation of the city is instead funnelled by an imperial 'spatial history' (Carter) that he himself cannot read. It is the unwitting gaze of the person who is "doubly

deterritorialized" (Schwarz) from two *non*-British territories that allows the novel to bring to light the Norman-Victorian spatial-imperial propaganda, in the form of Eleanor's Cross, that goes unnoticed by his literary predecessors. As yet, this novel has not been translated into English. This paper seeks to highlight the underexamined interventions made by this novel of Turkish German translocation into a pervasive aspect of British culture.

52. NICOLA MCLELLAND, Professor of German and History of Linguistics, University of Nottingham

German at Universities in the UK and Ireland: A Preliminary History

This paper offers a tentative history of German Studies at Universities in the UK and Ireland since Martin Aedler – a struggling teacher at Cambridge – first published his dismally unsuccessful *High Dutch Minerva*, the very first textbook of German for English-speaking learners, in 1680. The paper follows three key themes. First, who did the teaching? What role, for example, did expatriate Germans – including, at different times, political exiles and Jewish refugees – play in the establishment of German at universities? How has the participation of women in German Studies at Universities – an initially all-male preserve – grown and changed? Second, what has been taught at universities, and how has it compared with the establishment and growth of the subject of Germanistik in Germany and other German-speaking countries, for example in the initial emphasis on literature and philology? Third, I consider the (still continuing) expansion and diversification of German studies – intellectually into new disciplines beyond philological studies, and institutionally into a wider range of higher education institutions and courses, including, for example, "applied language" courses. Finally, I consider the contribution of university teachers of German to languages advocacy, education and policy more widely, for example their role in producing textbooks and other teaching materials, in setting and marking examinations for school learners of German, and the contribution of figures such as Karl Breul and Walter Rippmann to teacher training and to the promulgation new teaching methods in schools.

53. CATHERINE MASON, PhD Candidate, Queen Mary, University of London

The Ebbing of Poetry and Prose in the Language-Learning Classroom, 1900 - the Present

This paper outlines the general patterns of adoption and decline in German works selected for teaching in English secondary schools during the twentieth century. I offer some examination of the critical, ideological, and creeping pedagogical restraints adopted by (or imposed upon) the modern language syllabus designers and examiners with regard to the study of German poetry and prose, particularly after the expansion of comprehensive schools from the 1970s onwards. For example, the initial saturation of the syllabus by the works of Goethe, Schiller, Heine, Eichendorff and Droste-Hülshoff before 1914 survived

through the following decades, including the Second World War, only to decline after the 1960s and fade away completely after 2000. Interesting anomalies are also revealed, such as the glacially slow introduction into the English classroom of certain writers who had long enjoyed critical success in Europe and America, such as Fallada, Hesse, Remarque, Brecht and Kafka. Ironically, the last two are now almost the sole survivors of the literary clear-out. Also highlighted is the belated and meagre acknowledgement of GDR literature (a category represented on the reading lists mainly by sociological non-fiction), and which emerged only in the 1980s, and generally in a context of sparse or hostile references by the exam boards to the country's cultural profile. These tentative and summary conclusions are based on some 2500 citations of literary works by c. 170 authors collected from the reading lists and question papers (mainly Higher School Certificate and later, A level) of six English and Welsh examination boards between 1900 to 2020.

54. Dr. Christophe Fricker, University of Bristol

What Language Learning Means to Tabloid Readers

For many years, UK-based scholars have made claims about the relevance of language learning, including in regard to German, seeking to influence policy makers, parents and the wider public alike. The decline in numbers of language learners in secondary schools may suggest that these efforts have not had the expected success. We propose that effectiveness could increase if more was known about the specific connotations of language learning and associated terms in the target groups.

In order to model the semantics of language-learning-related terms we are conducting a mixed-method quantitative research project comprising a pointwise mutual information analysis to track frequency of semantic association and a topic analysis, i.e. a structuralist-inspired method of tracking the presence of certain ideas over time and in different contexts, based on a taxonomy that is derived from the earlier step. Research will be focused on a specially-created corpus of online media sources, including both 'broadsheets' and tabloids, parliamentary records and, for comparative purposes, sector-specific publications such as THES and TES.

Both the types of computational analysis brought to bear on the corpus and the corpus itself are new; we anticipate that results will significantly improve our understanding of educational discourse over the past two decades and improve our capability, as a subject, to offer targeted advice to policy-makers and influence public debates.

55. NICK JONES, PhD Candidate, Carolina-Duke Graduate Program in German Studies, University of North Carolina at Chapel Hill and Duke University

Building Utopia: On Cathedrals and Revolutions in Arnold Zweig's *Pont und Anna*

Much has changed in Arnold Zweig scholarship since Hans-Albert Walter wrote of the "Elend der Zweig-Rezeption" in 1987, underlining the enduring accuracy of Marcel Reich-Ranicki's assessment that "Für die Germanistik in Westdeutschland existiert [Zweig] nicht. Seine Bücher sind hier in Vergessenheit geraten." Nonetheless, major gaps in Zweig research persist. My paper addresses one such lacuna by examining Zweig's 1925 novella *Pont und Anna*, which remains almost entirely overlooked in existing scholarship. My paper builds upon Heidrun Loeper's 1995 observation that the novella laid the groundwork for Zweig's breakthrough novel, *Der Streit um Sergeanten Grischa* (1927), by contending that the novella in fact constitutes a crucial work in Zweig's oeuvre: It reveals critical components of Zweig's revolutionary political vision that create new interpretative possibilities for his later works. I consider the experience of the protagonist, the architect Laurenz Pont, in Gothic cathedrals in Strasbourg and Como to show how Zweig's novella intervenes into a socialist discourse spearheaded by Gustav Landauer, Bruno Taut, and Ernst Bloch. For such thinkers, the Gothic cathedral embodies secularized ideals of collaborative labour practices, community-creating architecture, and human perfectibility. It thereby points to an alternative and utopian social organization. I argue that Zweig invokes these cathedrals theories in his novella to develop his own concept of revolution as building, as a creative and collective process that elevates humankind by transforming its environment. I ultimately demonstrate that Zweig situates his literary works within this creative process, forging for himself an artistic identity inexorably bound to his revolutionary commitment.

56. Margit Dirscherl, Wissenschaftliche Mitarbeiterin, Institut für deutsche Philologie, Ludwig-Maximilians-Universität München

Alexander Lernet-Holenia's and Stefan Zweig's ,kleine Komödie' *Qui pro quo* (1928)

Alexander Lernet-Holenia and Stefan Zweig were not only neighbours and friends, but also co-authored a play, *Qui pro quo*, which was published and staged (under the title *Gelegenheit macht Liebe*) in 1928 - two years after censorship of the Austrian theatre was abolished. The light-hearted comedy of errors centres on the middle-aged Stefanie and her younger friend Bettina, "knapp zwanzig, Sportgirl, Sachlichkeitsgirl, Weekend-Girl" (*Neue Freie Presse*, 11/12/1928). Not knowing that Tono and Stefanie are having a romantic affair, Bettina confesses to Stefanie that she is seeking a dalliance, and that she picked Tono as her candidate. Trying to hide her secret, Stefanie arranges a dinner party at which she makes every effort to set up Bettina with another man.

Qui pro quo is an amusing comedy, yet its sociological dimensions lend the play a certain depth. While the two women's competition for the same man forms the basis of comical situations, it also stands for a competition of different concepts of love, and value systems, if not models of society. In my paper, I would like to address both of these aspects: the comicality of the play, which derives from slapstick and especially dramatic irony, given that the audience has an insight into both value systems; and, secondly, the light the play sheds, satirically, on the society of the time, especially the transformation of values within a generation.

Drawing parallels to Hugo von Hofmannsthal and Arthur Schnitzler, I will assess in what ways *Qui pro quo* reflects the 'widespread sociocultural and psychological disturbance' (Beniston 2006) that followed the collapse of the Habsburg Empire; and, contextualising the play with other works by Lernet-Holenia and Zweig, I will outline to what extent their respective styles of writing and ways of treating certain topics (e. g. the transience of love and passion) can be traced in the play.

57. Ute Wölfel, Associate Professor in German Studies, University of Reading

Failing Humanism in the Face of National Socialism: Friedrich Wolf's *Professor Mamlock* (1933)

While fleeing Nazi Germany in the immediate aftermath of the Reichstag Fire on 27/ 28 February 1933, Friedrich Wolf (1888-1853), the doctor, writer and communist from a German Jewish family in the Rhineland, wrote the drama *Professor Mamlock* as a first analysis of the unfolding catastrophe of Nazi rule in Germany. Unlike the vast majority of plays by German exiles, *Professor Mamlock* instantly became an international success.

Following the fate of the Jewish German surgeon Hans Mamlock, the play presents the political and moral failure of the German intelligentsia in the face of rising National Socialism; this failure includes Mamlock himself despite the fact that he is also the victim of the historical development and the figure of identification for the audience.

In accordance with his communist conviction and the party line, Wolf understood National Socialism as a phenomenon of class struggle; a key reason for the bankruptcy of what he called the "Zwischenschichten" [middling milieus] ("deutsche Kleinbürger, Angestellte, Intellektuelle"), was consequently located in these milieus' aversion for the left, particularly for the communists and their revolutionary aims.

However, rather than offering a coherent interpretation of 1933 as a class-political disaster, the play's interest, I want to argue, lies in its exploration of meanings of 'humanism' and, in the face of barbarism, its central question 'what is human'? If many Weimar intellectuals saw the rise of National Socialism not just as a political-social crisis but as an underlying crisis of culture to be answered by a 'new humanism' (Streim/ Löwe 2017), then Wolf's drama threw a range of aspects into the debate and tested them. More than any party-political resolutions, it is this commitment which has maintained the play's relevance until today.
