



Call for Papers: Recurring and Special Panels

AGS Conference at Trinity College Dublin, 29-31 August 2023

Conference Committee: Dr. Rachel MagShamhráin (rmgs@ucc.ie) conference secretary; Prof. Mary Cosgrove (cosgroma@tcd.ie) and Prof. Jürgen Barkhoff (jbrkhoff@tcd.ie)

Deadline for Abstracts: **Friday, 28 April 2023, 5:00 GMT**

We invite abstracts for 20-minute papers to be presented at the 91st Conference of the Association for German Studies which will take place in Trinity College Dublin, 29-31 August 2023. Papers are welcome under any of the panels listed below. If you are interested in contributing a paper to one, please send your abstract directly to the email address of the relevant convenors associated with the relevant panel. All submissions should be in the form of a 250-word abstract, and be accompanied by a short bio with current affiliation and any academic title you wish to appear in the book of abstracts. Indicative formats can be found in last year's book of abstracts at <http://www.ags.ac.uk/ags-conference-2022> Abstracts should reach the relevant convenors no later than **Friday, 28 April 2023**.

Note: This conference will take place in person. We will, however, accommodate colleagues who wish to present at the conference and who are unable to travel for compelling reasons. **If you are only able to present remotely, please indicate this when you submit your abstract.** Please note that while presentation online is possible, we cannot accommodate general online auditing of the conference.

As our **President's Guest**, and reflecting the lead panel theme of the grotesque, we are delighted to welcome the German-Swiss author, playwright and columnist Sibylle Berg, whose dystopian satire about Brexit Britain, *GRM Brainfuck*, was awarded the Swiss Book Prize in 2019.

The following panels invite contributions:

- **GENERAL PANEL (FOCUSING ON GERMAN LINGUISTICS, ANY AREA)**

Convenors: Sascha Stollhans (s.stollhans@leeds.ac.uk) and Rachel MagShamhráin (rmgs@ucc.ie)

The general panel this year focuses on linguistics, and while welcoming general contributions, will give priority to papers on any aspect of German and Germanic linguistics, including comparative studies and translation studies. Papers may deal with diachronic linguistics or trends in current usage, second language acquisition, language policy, sociolinguistics and (critical) discourse analysis.

This panel will also give particular priority to contributions from scholars representing minority or traditionally marginalized groups within German Studies. It will also prioritise topics which reflect the EDI commitment of the AGS.

- **MEDIEVAL STUDIES**

Convenor: Sarah Bowden (sarah.bowden@kcl.ac.uk)

This panel invites papers on all aspects of medieval culture in the German lands: literature, material culture, history and thought. Comparative perspectives are warmly welcomed, as are papers from early career scholars.

- **EIGHTEENTH-CENTURY LITERATURE AND CULTURE: "IN HER OWN HAND: MEDIA OF FEMALE AGENCY IN THE LONG 18TH CENTURY"**

Convenors: Joanna Raisbeck (joanna.raisbeck@st-hildas.ox.ac.uk) Helga Müllneritsch (helga.muellneritsch@ucd.ie) and Dennis Schäfer (dennis.schaefer@princeton.edu)

In the long 18th century, women found new ways to engage with a male-dominated public sphere and to express their agency in textual media. One famous example would be Sophia de La Roche's *Geschichte des Fräuleins von Sternheim* (1771) or her *Frauenzeitschrift Pomona* (1783/84). Due to many digitisation efforts, manuscripts, letters and other paraphernalia from that time period have become available for analysis for the first time. Particularly writing in the margins, deleted parts, and drafts deemed unfit for publication can form the basis of a re-examination of the polyvalent agency of female authors such as Bettina von Arnim, Caroline von Günderode or Caroline Pichler. This panel therefore asks how women put their hard-won textual agency into practice: what were the media of female agency in the long 18th century and how did women writers understand their own writing?

- **NINETEENTH AND EARLY TWENTIETH CENTURY STUDIES**

Convenor: Margit Dirscherl (margit.dirscherl@germanistik.uni-muenchen.de)

Papers are invited on any aspect of the culture of German-speaking countries in the nineteenth century and earlier decades of the twentieth century (up to about 1930), including literature, theatre, visual and musical culture and thought.

- **GENDER / QUEER THEORY PANEL**

Convenor: Anchit Sathi (anchit.sathi@gmail.com)

This panel invites papers exploring gender and sexuality in all aspects of German literature—all periods, all genres. Presenters are very welcome to apply queer theory as an analytical framework (but, at the same time, should not feel obliged to do so).

- **SCHOOLS PANEL**

Convenor: Alexandra Lloyd (alexandra.lloyd@seh.ox.ac.uk)

The schools panel invites papers on outreach, schools networking, and widening participation. Topics might include (but are not limited to) examples of projects and best practice, policymaking, or new directions in schools networking.

- **POST- AND TRANS-HUMANISM IN GERMAN LANGUAGE AND CULTURE: From the Grotesque to the Realist, Horror to Comedy in Literature, Film, and Alternative Media**

Convenors: Annie Ring (annie.ring@ucl.ac.uk) and Anne Fuchs (anne.fuchs@ucd.ie)

We invite contributions which will analyse examples of post-human and transhuman relationships, their aesthetic depiction in the widest possible range of media and genres in German, and their significance for the politics of post/identity. While posthuman theories consider the potential for solidarity in human and non-human entanglements, transhumanism permits more fascistic fantasies, wherein technologies are put at the service of an everlasting sovereignty for immortal superhumans. Papers may include depictions of relationships between humans and machines, (other) animals, ecosystems and/or matter, in German-language literature, film and other media. They may consider different figurations of post- and transhuman relationality beyond humanoid robots; the implications of post- and transhuman encounters for questions of temporality – what kind of future, utopian or dystopian, such relationality implies; and what are the narrative modes or images for depicting it, from the grotesque to the realist, horror to comedy, in new and alternative media as well as conventional narrative formats from the German-speaking context.

- **SPECIAL PANEL, LINGUISTICS: GENDER-INCLUSIVE GERMAN LANGUAGE**

Convenor: Falco Pfalzgraf (f.pfalzgraf@qmul.ac.uk)

Abstracts are invited that approach the subject of gender-inclusive language in a wider rather than in a narrow, limiting sense. Nevertheless, proposals for papers must be grounded in Linguistics rather than in Gender Theory or Queer Theory. Contributions to the “Gender-inclusive German Language” Special Linguistics Panel should address areas such as (but do not have to be restricted to):

- Morphosyntactic and/or Phonetic Challenges
- Language Change / Historical Perspectives
- Usage / Occurrence / Distribution / Frequency
- Dialects & Varieties
- Varieties of Gender-Inclusive German Language
- Perception & Attitudes / Sprachpflege & Sprachkritik
- Gender, Politics, and Language

Comparative approaches are most welcome.

- **ENGLISH GOETHE SOCIETY PANEL: WAR IN THE EIGHTEENTH AND NINETEENTH CENTURIES**

Convenors: Honorary Secretaries of the English Goethe Society: Astrid Köhler (a.koehler@qmul.ac.uk), Charlotte Lee (cll38@cam.ac.uk) and Charlie Louth

This panel, sponsored by the English Goethe Society, will consider the theme of war in the literature of the eighteenth and nineteenth centuries. War shapes many of the major works of this period: some, such as Lessing’s *Minna von Barnhelm* or Goethe’s *Hermann und Dorothea*, explore contemporary conflicts and their aftermath, whilst others extend the imagination into history (for example, Grillparzer’s *König Ottokars Glück und Ende*), or even mythology (Kleist’s *Penthesilea*). The theme is particularly prominent in drama, but we are interested in all genres. Directions for papers could include, but are not limited to: political, social or theological questions raised by conflict; the resources offered by different literary genres for exploring war, or the evolution of the topic within a genre; the psychology of belligerence; depictions (or the avoidance) of war-related trauma.

Papers may be considered for a themed issue of Publications of the English Goethe Society.

The EGS will award one travel stipend of £350 to a graduate student. Please indicate in your application if you are eligible and would like to be considered for this. All panellists, at any career stage, may apply to the EGS for a travel subsidy of £75 for this conference.

- **ADAPTATION AND CONTEMPORANEITY**

Convenors: Christiane Schönfeld (christiane.schonfeld@mic.ul.ie) and Julian Preece (j.e.preece@swansea.ac.uk)

Debates on the recent film adaptation of *Im Westen nichts Neues* (2022, dir. Edward Berger) have refocused attention on literary adaptations both as vectors of memory which speak to the current moment and vehicles of intermedial cultural appropriation. This AGS panel will focus on and debate adaptations of German-language literature as practices in contemporaneity, that is as cinematic responses to political and social challenges of the day. Comparative analyses of different adaptations of the same literary source over time are particularly welcome.

- **THE POETICS AND POLITICS OF EMOTION IN THE GERMAN-SPEAKING WORLD**

Convenors: Gillian Pye (gillian.pye@ucd.ie) and Katherine Calvert (katherine.calvert@ucd.ie)

This panel contributes to a growing body of work (cf. Boddice; Barclay and Stearns; Reddy; Ahmed; Frevert) that explores the ways in which emotional regimes and narratives are shaped by cultural, political and historical processes. Within this context, we ask how expectations and articulations of emotion are embedded in, and revealed by, the cultural imaginary in the German-speaking world. We invite papers that address questions such as: What role do emotions play in constructions and performances of gender? How do expectations and expressions of emotion develop within and across generations? To what extent do emotions prompt - or inhibit - political and social critique?

- **SIEGFRIED KRACAUER AS NOVELIST**

Convenor: Hans Lind (hans.lind@yale.edu)

Siegfried Kracauer is well-known for his seminal works in film psychology and sociology. Less well-known are Kracauer's contributions to German literature. Apart from several short stories, two novels were written by Kracauer. *Ginster* (1928) has been called "an obstinate anti-war novel" which pairs a "stubborn pacifism" with Kracauer's own "gift of careful observation." *Georg* (1934), Kracauer's second autobiographical novel, posthumously published in 1973, features a protagonist "compelled to write" since the war "did not end the persecution of the Jews," but instead "made things worse," with "the death toll doubling every day" (Kracauer).

The panel aims at making Kracauer's literary oeuvre more visible within German Studies. We welcome a broad variety of perspectives and topics on Kracauer as a novelist and as a writer of short stories (e.g., autofictionality, otherness, trauma theory, pacifism, queer theory, etc.). Also welcome are investigations that analyze Kracauer's literary work as a prefiguration of his later observations in his long-thought-lost book *Die totalitäre Propaganda*, which was published only recently following the rediscovery of a barely legible shorthand manuscript.

- **ARTISTIC RESEARCH AND CREATIVE ASSESSMENT IN GERMAN STUDIES**

Convenors: Sarah Pogoda (s.pogoda@bangor.ac.uk) and Alex Mangold (arm@aber.ac.uk)

The proposed panel invites colleagues in German Studies who pursue artistic research or practice-based research as well as papers on creative assessment in German Studies. The panel aims to provide a forum for discussing disciplinary and pedagogical shifts in German Studies. The panel emerges from a BA Global talent Award on Artistic Research and Creative Assessment in Modern Languages, that is currently generating a comprehensive catalogue of best practice examples which are made publicly available via an open access hub: <https://creativemodernlanguages.uk/>