

VERZEICHNIS DER ENGLISCHEN ABSTRACTS

ARVI SEPP: Grenzübergänge. Transkulturalität und belgische Identität in der aktuellen deutschsprachigen Literatur in Belgien

This contribution will focus on the aesthetics of difference in contemporary German-language literature from East Belgium. We will analyze how the tension between region and nation-state in the geo-cultural space between Eupen and Malmedy is reflected in selected literary texts. The border region the German-language authors write from plays an important role in their conception of post-national Europe as a multicentered space of democratic values. In this contribution, I will investigate how aesthetic forms and cultural expressions engage with and shape the ongoing redefinition of collective identity represented in German-Belgian minority literature. The transculturality and multilinguality in German-speaking minority literature are no sign of marginality, they are, on the contrary, the main characteristic of 'belgitude'. The transcultural interaction between 'self' and 'other' is constitutive of East Belgian literature.

HANS-JOACHIM SCHOTT: „Mein Heute passt nie zum Gestern.“ Der Genuss der Souveränität in Hebbels *Judith*

*According to the current state of research, Hebbel's first drama *Judith* demonstrates philosophical influences of both Hegel and Schopenhauer. Thus it lies in between an idealistic discourse, which in the social context gives preference to the spirit, and a modern perspective, in which the will prevails over rationality. In contrast to the dominant school of thought in research, we would like to make a case for *Holofernes'* state of mind not being irrational or in need of sublimation, but having an intrinsic logic of its own. Based on a deconstruction of Hegel's dialectic of 'master and servant' and against the background of Nietzsche's logic of the 'will to power', we want to point out the modern rationality of *Holofernes'* philosophy. Thereby, the reading is going to be geared to the idea of a difference between sovereignty and dominance, which has been introduced to the scholarly discourse by Bataille and Derrida.*

TABEA DÖRFELT-MATHEY: Spiel nicht mit den Schmuddelmädchen! – Über literarische Grenzgänger und ihre Ausgrenzung am Beispiel von Else Buschheuers *Ruf! Mich! An!* und Charlotte Roches *Feuchtgebiete*

*Both Else Buschheuer (*Ruf! Mich! An!*, 2000) and Charlotte Roche (*Feuchtgebiete*, 2008) published novels that the general public regarded as provoking. Critics mostly dealt with them superficially, literary scholars do not seem to have any interest in the novels at all; a serious debate has not yet emerged. The essay is exploring the question, why the readings of literary critics turn out to be so facile. Thereby, it shows how the novels transgress conventional literary structures and shift expectations of what is generally acknowledged as sophisticated*

literature. The fact, that both authoresses are seen as exponents of TV-culture, thus avoiding the imagination of (male) authorship, seems to arouse additional person-related prejudices. Because of these, critics and scholars are refraining from appropriate readings and are abetting exclusion processes.

CONSTANTIN SONKWÉ TAYIM: Kulturelle Identität und Differenz: Das Jüdische und das Christliche in Heinrich Heines *Rabbi von Bacherach*

*The following text wants to formulate the problem of cultural hybridity in Heinrich Heine's *Der Rabbi von Bacherach* of 1840. The analyse focuses mainly on two characters, namely Rabbi Abraham and Don Isaak Abarbanel. I wish to point out that Heinrich Heine's representation of the relation between the Jewish and the Christian undermines every attempt of a binary separation or even opposition of both cultural spheres. Bringing the converted Jew Abarbanel and the apparently orthodox Jew Abraham in *Dialog* Heine shows that the contact with the cultural other or rather with an alien culture always generates changes inside the self and vice versa. He also shows that Identity though it is not of transhistorical nature, its complete 'erasure' is always an illusion.*

GOTTFRIED SCHNÖDL: Zur Abkehr von Souverän und Natur in Alfred Döblins *Berge, Meere und Giganten*

*The target of the following text is to make clear, that Alfred Döblins *Berge, Meere und Giganten* from 1924 can be read in the context of new political ecology, a movement which is more and more defining itself not over certain connections 'with nature', but claiming that there is no such thing like 'nature'. After a brief introduction in the political ecology of Bruno Latour (1), it will be shown that the ideas of nature as antithesis of society and nature as the lost paradise are not just concepts of nature but have political implications (2). Then, I want to show Döblins own concept of nature in his theoretical texts (3) and in his novel (4), claiming, that the concepts of Döblin go far beyond a pattern of a world split into a sphere of nature and one of society. In the last section, transformation will be presented as the fundamental dynamic of Döblins text and the deconstruction of nature will be correlated with the deconstruction of the subject (5).*

ANGELIKA BAIER: Beyond the Either/Or?! – Literatur über Hermaphroditismus am Beispiel von Ulrike Draesners Roman *Mitgift* (2002)

Hermaphroditism has been, and continues to be, a controversial topic in several different academic fields. The medical industry, on the one hand, considers hermaphroditism to be a sex development disorder that must be addressed by operative intervention in order to assign a single, unambiguous sex to the affected person. Poststructuralist theory, on the other hand, depicts hermaphrodites as tangible symbols of transgression. Accordingly,

hermaphrodites embody the notion of a dissolution of fixed (gender-)dichotomies. Literature as inter-discourse now integrates elements of specialized discourses in order to reflect on them critically. Through a reading of Ulrike Draesner's novel Mitgift from the year 2002, it is the aim of this paper to demonstrate the ways in which literature from the 21st century treats the topic of hermaphroditism. In fulfilling this goal, special attention is paid to the narrative configurations of the hermaphroditic body in the novel.

NICOLE BISCHOFF: „Die blödsinnige Großmutter war die erste gewesen, die ihn erkannt hatte.“ – Die alte Frau als Grenzgängerin in Adalbert Stifters Erzählungen

The Essay applies itself to the literary character of the old woman in Stifter's novellas Das Haidedorf (1844) and Kazensilber (1853). The analytical focus lies on the old woman being a border crosser between narratologically and topographically developed dichotomies. The borderline of these contrasts, especially culture and nature are frequently analyzed, gets instable upon closer looks on the novels. According to the thesis of this essay the grandmother acts in between both areas and creates a sphere on her own between the dichotomies. The thesis is verified by the interior stories within the novels and the topographical circumstances in Kazensilber and Haidedorf.

JANA HRDLIČKOVÁ : „[E]in Ort der Lebendigen und der Toten“. Konstituierung und Aufhebung der Grenze zwischen Leben und Tod in Marie Luise Kaschnitz' Selbstfindungsbuch *Wohin denn ich* (1963)

*One can seldom find a more deficient Ego at the starting point of a narrative action than in the case of Kaschnitz's 'notes' Wohin denn ich (Whither Then Myself); both in mental and physical aspects. This Ego tries hard to follow ist beloved 'you' into death for three years – living dully in the shadows. When the symbolical Mr "Worldy or Worlder" intervenes considering the Ego to be a writer and sending it for lecture tours, the terrain of 'this world' has to be mastered first: everything is strange, everything is threatened, particularly the "Orphanage Earth". – The paper shows how Kaschnitz erects the border between life and death firstly to contain the Ego in the former area. To enable the 'you' to participate in this realm, a kind of 'inbetween' space is then established. Finally, however, the world as a whole is declared "A place of the living **and** the dead", which annuls the border between life and death anew. Such an extended world holds out only a prospect of survival.*

KATHARINA MANOJLOVIC/HARALD SCHMIDERER: Das Leben von den Zwischenräumen. Zu Peter Handkes *Die Wiederholung*

Peter Handke's narrative Die Wiederholung (engl. Repetition) starts with a border-crossing: its young protagonist Filip Kobal crosses the Austrian borders to Yugoslavia in 1960, tracing the path of his missing brother Gregor. A journey begins which not only points

Filip to his calling as a writer but enfolds right at the beginning the ambiguous meaning of 'border': entering another world and a new life, crossing national borders, switching between languages and searching for the unknown and new. Descending from the Austrian minority of the Carinthian Slovenes Filip himself exists in the in-between of different nations. In our paper we will examine the function and the potential of these in-between spaces in Handke's novel and analyse the cultural as well as the poetological implications of a text the author of which himself once said that he only lived from in-between spaces. Basing our analysis on the terminology of the French philosopher Gilles Deleuze we will show how these interstitial spaces in Die Wiederholung contribute to a poetic strategy which can be described as a 'littérature mineure'.

CARME BESCANSA LEIRÓS: „Das, wo wir herkommen, wird es nicht mehr geben, und das, was wir kriegen, wird uns fremd sein.“ Eine literarische Betrachtung der Wende als Problematisierung von Grenzen

Thomas Brussig's novel Wie es leuchtet (2004) describes the Turn 1989/1990 through the changes in the lives of innumerable figures, particularly the tension between the openness of the first moment which promoted the creation of hybrid identities, and the power of the order authorities which took care of the reinstallation of a normative canon. The sections Language and Body deal by some forms of the hybridism which are shown in the novel. The next section The West comes focuses the description of the restorative, new-colonial process which already started with the elections in 1990, and searches in Brussig's text the chances of an all-German identity.