

## ENGLISCHE ABSTRACTS

### **HANNES SCHWEIGER: Transnational life stories. The discourse on biography on literature by immigrant authors**

*Exploring book reviews, essays, interviews as well as biographical information, this paper examines the importance that is being attached to the migration background of authors who write in German although it is not their mother tongue. I refer both to the self-positioning of these authors in essays or interviews and to the biographical information in the discourse about these authors and their literary works. How is the relation between their individual biographies and the texts perceived and presented? What role does their migration biography play in their position in the German literary field? In addition to this, the question arises whether it is possible to create a transcultural or transnational literary space which would be constituted by multiple identities and in which the migration background of an author would not play a crucial role.*

### **VERONICA BUCIUMAN: Manifestations of transculturality in the writings of German speaking authors of Romanian origin**

*The aim of this paper is to explore the literary materializations of transculturality in the prose of German speaking writers of Romanian origin. The preliminary hypothesis is that Homi Bhabha's concept of the "third space" could also be seen as a result of literary alienation (*Verfremdung*). The concrete manifestations of these space concepts are analysed in the novels of Aglaja Veteranyi, Cătălin Dorian Florescu and Carmen Francesca Banciu. In all of these works, the transcultural dynamics are triggered by the suffering caused by the memory of or experiences linked to the characters' place of birth. The emotional suffering is metamorphosed through the literary writing into physical pain. This metamorphosis is shown through phenomena such as illness and abuse.*

### **VESNA KONDRIČ HORVAT: Transcultural views of homeland in Erica Pedretti's and Ilma Rakusa's works**

*The word "Heimat" is multifaceted, full of connotations, often „abused“ or, as Fontane says: „too wide a field“. Nonetheless it is a particularly frequent theme in literature. In today's increasingly globalized but at the same time fragmented world, "Heimat" is gaining importance again, though it is understood and interpreted differently. Authors who had to leave their "closest" or original homeland, handle the topic in a particularly sensitive way and they often show a conception that can be referred to by the term "transculturality". Based on the most recent works by Erica Pedretti and Ilma Rakusa, the paper attempts to show paradigmatically how they try to capture the shimmering concept of "Heimat" without trying to fix it. Both authors have a very fine sense of the plurality of the past as well as of the modern world and their works are strongly related to the present day.*

**BETTINA SPOERRI: A mnemographic landscape in the middle of Europe – a close reading of Melinda Nadj Abonji *Tauben fliegen auf***

*The Swiss author Melinda Nadj Abonji (born in the Vojvodina, grown up in the canton of Zurich) is the first author to have been awarded both the Swiss national literary prize and the German national literary prize. The paradigmatic change, a turning point in the traditional Swiss national-cultural “master narratives”, indications of which have been noticeable for some time, has thus been clearly confirmed. This is a significant event, considering the isolation Switzerland has been driving itself into during the last decade as well as the backward-oriented cultural identification of the Swiss. This paper analyses the narrative dramaturgy and the significance of the motif of memory in the award winning novel “Tauben fliegen auf” by Melinda Nadj Abonji and describes the mnemographic field of hybrid cultural patterns, a kind of “third space” in Homi K. Bhabha’s terms. The focus lies on the (re)construction of memory, the development of juxtapositions and borders that are created to identify or relativise “the self” or “the other”, as well as on constructing new cultural spaces in-between in “Tauben fliegen auf”.*

**SUSANNE DÜWELL: Hybridity, Diaspora, Rupture. Poetological concepts of contemporary German-Jewish literature – Vertlib, Biller and Rabinovici**

*The paper deals with the question to what extent the categories of postcolonial theory and the approach of a universalization of Holocaust memories can be transferred to contemporary German-Jewish literature. It also examines the problems related to this theory transfer and to the loss of historical specification against the background of German-Jewish history. Secondly, it focuses on the self-positioning of German-Jewish writers in relation to the concept of “transculturalism”. It outlines Vladimir Vertlib’s position as developed in his Chamisso lectures as well as the literary approaches of Maxim Biller and Doron Rabinovici.*

**JOANNA DRYNDA: “The Eternal Jew in the rat race”. On Vladimir Vertlib’s texts and his understanding of literature**

*The topos of the Eternal Jew, put literally into action by Vladimir Vertlib in his latest novel “Schimons Schweigen” (2012), has been tangible as a permanently recurring motif since the author’s debut. Against the background of the topos tradition, the paper focuses, on the one hand, on the main issue of Vertlib’s prose – the search for a hardship-resistant identity of restless roamers, a search that always ends in a cul-de-sac somewhere in the middle of nowhere. On the other hand, I will analyse how the topos serves as a kind of foil for the depiction of Vertlib’s aesthetic self-definition marked also by the search for a secure refuge.*

**JERZY KALAŻNY: Authors doing the splits. On contemporary literature in German by authors of Polish origin**

*The paper focuses on the works of three authors of Polish origin – Artur Becker, Dariusz Muszer and Leszek Oświecimski – who emigrated to Germany in the late 1980s. The themes of their novels and short stories are the impossibility of return (Becker), the experience of total alienation (Muszer) and the deconstruction of national stereotypes (Oświecimski). The subject of this paper is the view of the self and the other from the perspective of the migrants in the (mental, cultural, artistic) splits between Poland and Germany as well as their narrative strategies.*

**ŚLAWOMIR PIONTEK: Between B. and B. Spaces of identity in Artur Becker's works**

*The aim of the paper is to explore the concept of identity suggested by Artur Becker in his novels "Das Herz von Chopin" and "Wodka und Messer" in connection with existence as a migrant. The traditional model (growing weary of the adopted country, longing for the old one) is rejected by Becker. Instead, he develops the concept of parallelism of intensity, the concept of the simultaneous impact of experiences from different time levels, that allows neither a full integration nor a return. This division is expressed poetologically as a duplication, space playing a crucial role. The protagonists are in the state of crisis, which in the paper is called a pre-hybrid state. Becker is doubtful about the possibility of achieving a hybrid identity. It is rather an interference crisis and Becker raises hope that it will be overcome. At the same time however, he exposes it as a suspicious idyll.*

**RENATA CORNEJO: Ota Filip's "Biography" between Autobiography and Autofiction**

*The paper explores to what extent the "dual languageship" (a phenomenon analogous to dual citizenship) of the German-Czech author Ota Filip is reflected in his works. Based on the analysis of the novel "Der siebente Lebenslauf" (2000, 2001), which was published in a German and a Czech version, the paper examines the shifts that took place and the impact these shifts have had on the reception of the novel in the respective countries. The focus lies especially on the concept of the "memoir novel" (Kohout) and the concept of the "transnational biography" (Herren).*

**NORBERT WICHARD: Central European views. The depiction of history in works by Saša Stanišić and Jan Faktor**

*This papers examines the narrative representation of recent history in "Central Europe" (Mitteleuropa) based on the novels "Wie der Soldat das Grammophon repariert" (2006) by Saša Stanišić and "Georgs Sorgen um die Vergangenheit oder Im Reich des heiligen Hodensack-Bimbams von Prag" (2010) by Jan Faktor. Both novels document important stages before and after the opening of the Iron Curtain: critical years and phases in socialist Czechoslovakia as well as the bloody disintegration of Yugoslavia.*

*Apart from considering the narrative techniques used – especially since the authors are writing in German rather than in their native tongues – the significant role of literary narration for a functioning “Central Europe” is emphasized.*

**INGA PROBST: ‘Rodina’/‘family’/‘mischpoke’ or Georg’s worries about the multicultural family memory**

*In this paper, Jan Faktor’s second novel “Georgs Sorgen um die Vergangenheit oder Im Reich des heiligen Hodensack-Bimbams von Prag” (2010) is considered as the result of the author’s continuous progress. Therefore, the paper firstly considers Faktor’s novel against the background of the current popularity of family narratives with special regard to their cross-cultural content. Secondly, it elucidates how the physically exaggerated and grotesque adolescence of the novel’s protagonist Georg is merged with the multicultural character of his matriarchal family in order to subvert nationally-based patterns of memory. These aspects serve as a basis for the general discussion of first research results and are also meant to develop further questions and hypotheses.*

**DANA PFEIFEROVÁ: The search for the (mother) tongue as an attempt to stop the doom: Michael Stvarič’s novel Brenntage**

*Most reviews emphasize the Czech origin of the author of “Brenntage”. This paper proposes to reconsider whether the author’s biography can be the sole criterion for categorizing a novel as migrant literature. The paper suggests other approaches which embed the novel into the context of the history of Austrian literature. The thesis of a “backward utopia” of Austrian literature, its affinity to death and categorizing the novel as “anti-heimat” literature functions as the theoretical framework of this study.*

**MAREK NEKULA: The third reader in Maxim Biller’s prose**

*This paper analyses Maxim Biller’s stories from the perspective of an ideal reader familiar with both the Czech and the German language and culture. Such a reading is inspired by the hybrid nature of names and protagonists in Biller’s ‘Czech stories’ written in German. Referring to Homi Bhabha, the paper shows how a third space outside of Czech and/or German referential time and space is constructed. This hybrid space also includes a Jewish reading of Biller’s characters. Reflecting Umberto Eco’s distinction between the naïve and the critical reader, the paper considers the “third reader” to be capable of this complex hybridity and to be implicated by the text’s linguistically and culturally hybrid “third space” as the model reader.*

**CLAUDIA TATASCIORE: Language as exit, language as stigma. A reflection on multilingualism in Terézia Mora’s texts**

*A common feature of “transcultural literature” is reflection on language. This implies the issue of identity as well as the problem of individual and collective responsibility*

*in society, and also questions the relationship between the speaker and the outside world and his understanding of the self and the other.*

*Language is, for Terézia Mora, subject, means and allegory of this reflection. Her works can consequently be analysed on different levels: from the multilingualism of the author and the way this relationship stylistically influences her choices as a writer in German with Hungarian substrate language, to the consideration of the language itself and its problematic nature.*

**SANDRA VLASTA: Arrived and acknowledged? – Dimitré Dinev’s reception in the German speaking area**

*Although Dimitré Dinev has been writing texts in German since the early 1990s, only with his novel “Engelszungen” (2003) did he become known to the wider public. Drawing on Pierre Bourdieu’s concept of the literary field, this paper looks more closely at the reasons for this delayed success and documents how Dimitré Dinev eventually entered the literary field and how he was and still is received by critics, readers, academics and other protagonists in the field. Changes in this reception and thus also changes of his position/positioning in the field will be addressed. In addition to this, possible effects of Dinev’s (Eastern European) origin on the reception of his texts will be discussed. The paper deals both with Dinev’s prose texts, in particular with his texts published in anthologies, and his reception as a playwright. Eventually, it looks at his position as a mediator for Bulgarian literature.*