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GNEL/ASNEL

Protokoll der ordentlichen Mitgliederversammlung vom 23. Mai 2008 an der Universität Regensburg, Philosophie-Theologie-Gebäude, 93940 Regensburg, Raum PT 3.0.79

Die Tagesordnung vom 28.04.2008 lautete:

1. Feststellung der Beschlussfähigkeit
2. Festlegung der endgültigen Tagesordnung
3. Protokoll der ordentlichen Mitgliederversammlung vom 19. Mai 2007 an der Universität Jena, veröffentlicht in ACOLIT Nr. 60 (Juli 2007), S. 3-9
4. Mitteilungen des Vorstandes
5. Entgegennahme und Genehmigung des Geschäfts- und Kassenberichts 2007/2008
6. Bericht der Kassenprüfer
7. Entlastung des Vorstandes
8. Satzungsänderung (§10, Absatz 2): Wahl der Kassenprüfer alle 2 Jahre
9. Wahl der Kassenprüfer
10. Jahrestagung 2009
11. Jahrestagungen 2010 und 2011
12. Summer School 2009 in Hannover
13. Förderpreise
14. Wiederbelebung der Reihe „Grundlagen zur Literatur in englischer Sprache“ / „Postcolonial Literatures in English: Sources and Resources“
15. Amtszeiten von Vorstandsmitgliedern
16. Verschiedenes

Der 1. Vorsitzende Prof. Dr. Frank Schulze-Engler eröffnet die Mitgliederversammlung um 17.45.

TOP 1: FESTSTELLUNG DER BESCHLUSSFÄHIGKEIT

Der 1. Vorsitzende stellt fest, dass alle Mitglieder satzungsgemäß zur Mitgliederversammlung eingeladen wurden und 42 Mitglieder anwesend sind. Nach § 7.6 der Satzung ist die Beschlussfähigkeit der Gesellschaft gegeben, wenn ein Viertel aller Mitglieder bei der Versammlung anwesend ist. Da dies nicht der Fall ist, beschließt die Versammlung einstimmig und satzungsgemäß ihre Beschlussfähigkeit.

TOP 2: FESTLEGUNG DER ENDGÜLTIGEN TAGESORDNUNG

Es bestehen keine Änderungswünsche; die am 28. April 2008 an alle Mitglieder verschickte Tagesordnung wird einstimmig angenommen.

TOP 3: PROTOKOLL DER ORDENTLICHEN MITGLIEDERVERSAMMLUNG VOM 19. MAI 2007 AN DER UNIVERSITÄT JENA, VERÖFFENTLICHT IN ACOLIT NR. 60 (JULI 2007), S. 3-9

Das Protokoll wird von den Mitgliedern wie in ACOLIT 60 (Juli 2007) veröffentlicht angenommen.

TOP 4: MITTEILUNGEN DES VORSTANDS

4.1 Der 1. Vorsitzende berichtet, dass der Vorstand im vergangenen Jahr dreimal getagt hat: im September 2007 in Frankfurt a.M.; im Januar 2008 in Wien; im Mai 2008 in Regensburg.

4.2 Der 1. Vorsitzende begrüßt und verliest die Namen der im letzten Jahr neu eingetretenen Mitglieder: Georgiana Banita (Konstanz); Dr. Eleonore Biber (Wien); Annie Cottier (Bern); Nora Anna Escherle (Bern); Sorina Ford (Hameln); Carolyn Gilbaya (Trier); Birte Heidemann (Bremen); Prof. Dr. Stefan Horlacher (Dresden); Günter Leypoldt (Mainz); Melanie Mettler (Bern); Sara Duana Meyer (München); Dr. Dunja Mohr (Erfurt); Dr. Markus Müller (Trier); Max Oestersötebier (Gütersloh); Katharina Rennhak (München); Miriam Richter (Kleinenbroich); Hanna Straß (Bayreuth); Alexandra Dimitrova Zafirova (Würzburg). 8 Mitglieder sind im vergangenen Jahr ausgetreten; die GNEL hat zur Zeit 220 Mitglieder.

4.2 Der 1. Vorsitzende teilt zum Stand der Jahrbücher mit: ASNEL Papers 11 (Erfurt) ist im Mai 2008 erschienen. Die Bde 12 (Frankfurt) und 13 (Kiel) werden noch in diesem Jahr erwartet. Bd 14 (Koblenz) erscheint 2009 gemeinsam mit Bd 15 (Jena).

4.3 Der Verein hat seine Kontakte mit der Schweiz intensiviert. Dank der Bemühungen von Dr. Ursula Kluwick werden nun erstmals seit langem auch wieder einschlägige Schweizer Lehrveranstaltungen und Publikationen im ACOLIT erscheinen.

4.4 In Sachen GNEL-MAP (vgl. TOP 14 Protokoll Jena 2007) wurde noch kein Fortschritt erzielt, hier soll aber in den kommenden Monaten gehandelt werden.

4.5 Der 1. Vorsitzende bedankt sich bei den zahlreichen langjährigen Jahrbuch-Mitgliedern, die ihre vereinbarte Rückerstattung der Kosten für ein Jahrbuch in eine Spende für die GNEL umgewandelt haben.

TOP 5: ENTGEGENNAHME UND GENEHMIGUNG DES GESCHÄFTS- UND KASSENBERICHTS 2007/2008

Der Geschäfts- und Kassenbericht 2007/2008 wird von der Schatzmeisterin Dr. Vera Alexander vorgestellt. Prof. Dr. Helge Nowak bemerkt, dass der Ausgabenpunkt ‚Mitgliedsbeiträge‘ (der u.a. Mahnungen, Fehlbuchungen und Rückbuchungsgebühren umfasst) mit € 479 ungemäß hoch ausfiel. Die Schatzmeisterin erklärt, dass sich die Kosten vor allem aus Fehlbuchungen ergeben, und bittet ausdrücklich, etwaige Kontoänderungen umgehend mitzuteilen. Das Jahr 2007 wurde mit einem Gewinnsaldo in Höhe von € 2.805,32 abgeschlossen.

TOP 6: BERICHT DER KASSENPRÜFER

Die Kassenprüfer Dr. Jörg Heinke und Dr. Katrin Berndt erheben nach sorgfältiger Kassenprüfung keinerlei Einwände und beantragen die Entlastung des Vorstands.

TOP 7: ENTLASTUNG DES VORSTANDS

Der Vorstand wird einstimmig ohne Enthaltungen entlastet.

TOP 8: SATZUNGSÄNDERUNG (§10.2): WAHL DER KASSENPRÜFER ALLE 2 JAHRE

Der 1. Vorsitzende erläutert, dass das Amtsgericht Frankfurt bei der Einladung zur Mitgliederversammlung 2006 einen Formfehler moniert und deshalb die erste Abstimmung auf der Mitgliederversammlung 2006 nicht anerkannt hat. Der bereits in Koblenz 2006 gestellte und einstimmig beschlossene, sowie 2007 in Jena bestätigte Antrag, §10, Absatz 2 der GNEL-Satzung zu ändern und die Kassenprüfer zukünftig alle zwei Jahre für jeweils zwei Jahre zu wählen, wird ein weiteres mal einstimmig ohne Enthaltungen angenommen.

TOP 9: WAHL DER KASSENPRÜFER

Als Kassenprüfer für das Jahr 2008/2009 werden Dr. Jörg Heinke und Dr. Katrin Berndt einstimmig ohne Enthaltungen gewählt. Der 1. Vorsitzende dankt den beiden für die Bereitschaft, das Amt für ein weiteres Jahr zu übernehmen.

TOP 10: JAHRESTAGUNG 2009

Prof. Dr. Mark Stein lädt zur 20. ASNEL/GNEL Jahrestagung 2009 nach Münster ein. Das Thema der Tagung lautet „Postcolonial Translocations“. Termin der Tagung ist der 20.-23. Mai; der ‚erste‘ Call for Papers liegt bereits vor und ist insbesondere für internationale Gäste auf den 30. September terminiert; ein weiterer Call mit einer späteren Deadline wird folgen. Eine Website wurde unter www.gnel2009.de eingerichtet. Auf Dr. Peter Marsdens Nachfrage, ob 2009 wie in Regensburg schwerpunktmäßig der Sonntag, oder aber alternative der Donnerstag (Feiertag, 2009 Christi Himmelfahrt) mit Programm belegt werden soll, kann noch keine definitive Auskunft gegeben werden. Der Vorstand dankt Prof. Dr. Mark Stein, Dr. Silke Stroh und dem Münsteraner Team für ihr Engagement.

TOP 11: JAHRESTAGUNGEN 2010 UND 2011

Prof. Dr. Susanne Mühleisen lädt zur 21. Jahrestagung nach Bayreuth ein. Das prospektive Thema der Tagung soll lauten: „Contested Communities: Communication - Narration - Imagination“, und es wird insbesondere eine enge Vernetzung von linguistischen, literaturwissenschaftlichen und kulturwissenschaftlichen Perspektiven angestrebt. Ein genauer Termin steht noch nicht fest und muss zusätzlich mit dem Termin der 2010 in Europa stattfindenden ACLALS-Tagung abgestimmt werden. Als Veranstaltungsorte für 2011 und 2012 sind Hannover und Bern anvisiert. Der 1. Vorsitzende dankt allen OrganisatorInnen im Namen der GNEL für ihr Engagement.

TOP 12: SUMMER SCHOOL 2009 IN HANNOVER

Anne Barkmann und Marie-Luise Puppe stellen den Stand der Planungen für die Summer School 2009 in Hannover vor. Das Thema lautet „Connecting Cultures“, und es ist eine enge Kooperation mit dem Historischen Institut geplant. Eine Website wurde bereits eingerichtet (www.connecting-cultures2009.de), ein Call for Papers ist für Juni 2008 anvisiert. Der Vorstand dankt den OrganisatorInnen für ihr Engagement.

TOP 13: FÖRDERPREISE

Der Vorstand dankt nochmals ausdrücklich der Auswahl-Jury (Prof. Dr. Liselotte Glage, Prof. Dr. Jens Gurr, Prof. Dr. Susanne Mühleisen und Prof. Dr. Norbert Platz) für ihren Einsatz bei der Vergabe des ersten GNEL-Förderpreises für den wissenschaftlichen Nachwuchs. Der Vorstand wird sich weiter um einen Sponsor für einen Dissertationspreis bemühen und bittet Mitglieder, die über Kontakte zu möglichen Spendern verfügen, sich mit dem 1. Vorsitzenden in Verbindung zu setzen.

TOP 14: WIEDERBELEBUNG DER REIHE „GRUNDLAGEN ZUR LITERATUR IN ENGLISCHER SPRACHE“ / „POSTCOLONIAL LITERTURES IN ENGLISH: SOURCES AND RESOURCES“

Der 2. Vorsitzende Prof. Dr. Tobias Döring gibt der Versammlung bekannt, dass die in den frühen 1980 Jahren von GNEL-Mitgliedern betreute und verlagsseitig nach drei Bänden eingestellte Materialienreihe „Grundlagen zur Literatur in englischer Sprache“ wiederbelebt werden soll. Dies soll unter Berücksichtigung des bereits vorhanden exzellenten Materials aus den 80ern, aber ebenfalls im Rahmen einer Neukonzeption – insb. die (nunmehr englische) Sprache der Kommentierung betreffend – geschehen. Der Wissenschaftliche Verlag Trier hat ausdrückliches Interesse bekundet. Die Herausgabe der neu konzipierten Reihe ist für die GNEL mit keinerlei Kosten verbunden; allerdings hofft der Vorstand auf rege Unterstützung von Seiten der Mitglieder (z.B. durch Bestellung der voraussichtlich ab 2009 erscheinenden Bände für Bibliotheken).

TOP 15: AMTSZEITEN VON VORSTANDSMITGLIEDERN

Der 2. Vorsitzende Prof. Dr. Tobias Döring bittet im Hinblick auf die Regelung der Amtszeiten von Vorstandsmitgliedern um ein Meinungsbild. Ihm erscheint eine Satzungsänderung sinnvoll, die die bisherige Regelung, dass Vorstandsmitglieder nur einmal wieder gewählt werden können, dahingehend ändert, dass zwei Wiederwahlen möglich sind. Als Argumente werden in erster Linie die Schwierigkeit der Kandidatensuche sowie der Vorteil von Kontinuität, insbesondere etwa beim Amt des Schatzmeisters, genannt. Prof. Dr. Mark Stein bemerkt, dass eine solche Regelung begrüßenswert wäre, aber kein Automatismus entstehen dürfe, der eine Amtszeit von 6 Jahren zur Norm macht. Er könne sich eine Formulierung vorstellen, die 4 Jahre weiterhin grundlegend vorsieht und eine Verlängerungsoption zusätzlich anbietet. Prof. Dr. Virginia Richter plädiert für eine neutrale Formulie-

rung, die es den Kandidaten erlaubt, nicht machtversessen zu erscheinen, wenn sie sich für eine weitere Amtszeit nach 4 Jahren entscheiden. Henning Schäfer betont die pragmatischen Gründe, insbesondere beim Amt des Schatzmeisters längere Amtszeiten zu ermöglichen. Prof. Dr. Frank Schulze-Engler plädiert für eine möglichst einfache Standardformulierung ohne Sonderklauseln. Dr. Peter Marsden fragt, ob man nicht erwägen sollte, das Wiederwahlverbot ganz abzuschaffen. Prof. Dr. Frank Schulze-Engler hält dies für gefährlich, da dies das Ende von Amtszeiten für Amtsinhaber wie für die Mitglieder zu einem unnötigen Politikum machen könnte. Die zweimalige Verlängerungsmöglichkeit sei völlig ausreichend.

Das Meinungsbild über eine Satzungsänderung, mit der die Möglichkeit geschaffen wird, dass Vorstandsmitglieder prinzipiell ein zweites Mal wiedergewählt werden können, fällt mehrheitlich positiv aus. Ein entsprechender Antrag auf Satzungsänderung soll erstmalig auf der Mitgliederversammlung 2009 in Münster gestellt werden.

TOP 16: VERSCHIEDENES

16.1 Der Vorstand hat folgende Beschlüsse in Sachen Beitragreduktion gefasst: StudentInnen sowie wissenschaftliche Hilfskräfte erhalten die Reduktion automatisch. Mitarbeiter mit halber Stelle, RentnerInnen und Arbeitslose erhalten die Reduktion auf Antrag. Arbeitslosen kann der Beitrag auf Antrag gegebenenfalls auch ganz erlassen werden.

16.2. Der Vorstand fordert dazu auf, auch für die Jahrestagung 2009 in Münster wieder Beiträge für die Sektion „Work in Progress“ vorzuschlagen. Dabei wird ausdrücklich darauf hingewiesen, dass hier nicht nur der sog. ‚akademische Nachwuchs‘, sondern alle Mitglieder angesprochen sind, die aus laufenden Projekten berichten wollen.

16.3 Prof. Dr. Graham Huggan berichtet, dass in Großbritannien die „Postcolonial Studies Association“ gegründet wurde, die sich insbesondere an Postgraduierte richtet. Des weiteren berichtet er, dass im Jahr 2014 der 50. Jahrestag der Gründung des Commonwealth Studies Centre (nunmehr Postcolonial Studies Centre) in Leeds feierlich begangen werden soll. Schließlich teilt er mit, dass der AHRC vorläufig auf 24 Monate befristet die Förderung eines Netzwerks zwischen den Universitäten von Leeds, München und Utrecht genehmigt hat. Ein erster aus diesen Geldern finanzierter Workshop wird 2009 in Leeds stattfinden.

Die Sitzung schließt gegen 18.50.

Protokollant: Dr. Lars Eckstein (Tübingen)

Gezeichnet:

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

Prof. Dr. Tobias Döring, 2. Vorsitzender

Call for Papers: "Postcolonial Translocations"
20th Annual GNEL / ASNEL Conference
University of Münster, Germany
21 - 24 May 2009

Cultural products emerge from ever more shifting grounds, and translocation is becoming increasingly significant: narrative fiction, poetry, drama, and film are created with a view to being marketed in several languages and markets; authors and producers move from one country to another; global audiences consume cultural products in different locales, creating demands in several marketplaces; national borders are fought over and redrawn, materially as well as textually, further undermining any sense of a stable location.

Translocation denotes more than a simple 'change of location' or 'dislocation' (which often implies a privileging of 'origins' over 'new' locations), because this concept can leave open points of departure and destination. Translocation is not only a process (the transfer of people, cultural products, borders), but can also mean a new kind of location, a *trans*-location consisting of fractured and variously connected spaces.

Postcolonialists read contemporary and historical texts across disparate geographic and temporal spaces. In the context of globalisation and neo-imperialisms, not only unequal development and political instability but also violence and gender inequality continue to shape complex postcolonial realities; nation and narration, place and displacement, location and migration remain major paradigms of postcolonial critique. The postcolonial lexicon clearly indicates our concern with placement, movement and interconnection. But arguably our understanding of what constitutes a *specific* location has dramatically changed over the last few decades and requires reading practices which reflect the communicative, political and aesthetic concerns of translocal representation. The growing body of texts which – linguistically, aesthetically, and thematically – draw on and combine distinct cultural repertoires is an indication of the increasing relevance of postcolonial translocations today.

Under the sign of translocation, this conference promotes a critical evaluation of postcolonial texts and media whilst also investigating their institutional academic contexts. Possible topics for papers and panels include

- Border regimes and border-crossings
- Imagining translocal space
- Representations of forced and voluntary relocations (incl. slavery, indentureship, transportation, migration)
- Postcolonial cultural transformations
- Authority and authenticity in postcolonial texts
- Transmigration

- Translation and translocation
- Translocal food and its representations
- Moving species: Biological transfers
- Online writing, online reading
- Cyber diasporas
- Diaspora literature
- Travel writing
- Academic locations and reallocations of Postcolonial Studies
- 20 years on: GNEL/ASNEL and its institutional locations

You can email abstracts of papers (20 minutes) or proposals for panels comprising three papers (90 minutes) to the following address:

gnel2009@gmail.com

The first call for papers will close on 30 September 2008.

Website: **www.gnel2009.de**
Contact: Professor Mark Stein
Chair of English, Postcolonial and Media Studies
English Department, WWU Münster
Johannisstr. 12-20
48143 Münster, Germany



"Under Construction": Research Projects in the New Literatures in English / Poster Forum at the ASNEL Annual Conference 2009

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

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

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

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

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

“Connecting Cultures”
9th Summer School on the New Literatures in English
in Hanover, Germany, September 14-18, 2009

What is going on?

One of our main aims is to connect English-speaking cultures of the world. We are also planning to include the history department from the University of Hanover. This is the first time that the Summer School will benefit from the involvement of other departments. Hanover’s history department focuses on non-European histories, so we and all participants will undoubtedly gain from this connection.

We have made some progress since we announced the Summer School 2009 at the ASNEL/GNEL conference in Regensburg. We have created a basic schedule of the week with a set timetable and ideas for the evening events. Soon we will ask you for contributions to the programme (lectures and seminars). We have set up a financial plan and are now in search of sponsors. In order to make the Summer School known to the public, we shall soon be sending a press release to the university’s press office.

Right now, we are busy recruiting other students with a talent for and interest in organisation and we hope to find more helpers. As for synchronizing the organisation of the Summer School with the schedules of the new Bachelor’s and Master’s degree programmes, our team contains some students who will work in the project from the beginning to the end, while others will take part actively in the organisation for a shorter period. There will be a group of students, the hard core, who will give stability and continuity to the project, but the turnover of the other team members will allow for new ideas and new spirits.

We plan to connect cultures not only in lectures and seminars but also outside the classroom. It is important for us to have a group of students who are interested in postcolonial literatures and studies, and who want to combine this interest with building up a network of new friends. We plan to send the first information material to students and others who are interested in the Summer School at the beginning of 2009.

We want to thank all of you for having contributed to the successful start of our project. All the ideas, advice, and shared knowledge have been of great help – and will continue to help us – in organizing the Summer School in Hanover.

The Hanover Summer School team is excited about hosting the Summer School 2009 and we look forward to welcoming a diversity of students, writers, and academics.

For further information on our project or our team check our homepage at

www.connecting-cultures2009.de

We are grateful for further comments.

“Commodifying (Post-)Colonialism”

A Report on the GNEL/ASNEL annual conference, University of Regensburg , May 22 – 25, 2008

Of all the GNEL conferences I have (intermittently, I should admit) attended since my ‘initiation’ into the field as a graduate student in 1999, I found Regensburg one of the most engaging, and, indeed, topical. This has to do with a feeling of unease with the institutionalised discourse of postcolonial studies, an unease which may perhaps be illustrated by an anecdotal reference to an earlier event. Let me briefly turn back, therefore, to the last but one EACLALS conference in Malta, 2005, which opened with a keynote lecture by Robert Young. I do not in fact remember too much about the actual lecture except that it revolved around refugees and Europe’s strategies of fortifying herself against ever increasing flows of ‘illegals’. What stuck, however, and harrows me to this day is a photo that Young showed: The photo depicted a drowned African who obviously died during an illegal crossing, washed upon the beach of a Mediterranean shore probably not very far from the very Malta where we were all gathered. The most irritating bit in the photo, however, was not the dead body of the African itself, but the sight of two Northern European tourists comfortably camping under a gaudy umbrella some 100 meters further down the beach, obviously steadfastly refusing to have their expensively paid-for vacation spoiled by the unpleasant affair.

There was much food for thought in this image, and I found some of the questions it begged addressed in another keynote by South African veteran poet and political activist Dennis Brutus who spoke about his grassroots activities in the anti-globalisation struggle. It was the final night of the conference, however, which really put me off again. The night hosted the conference dinner which also promised the official pronouncement of the venerable winner of the 2005 Commonwealth Writer’s Prize, a prize that in the previous year went to Caryl Phillips for *A Distant Shore*, a narrative about a refugee who, unlike the one in Young’s photo, narrowly made it into Britain (only to be murdered by a gang of skinheads). I missed out on the event staged at the flashy five star deluxe Radisson Bay Point Resort as I considered € 40 for dinner (drinks not included) slightly beyond my regular budget. But from hearsay it must have been a fine party which saw splendid evening dresses; the food was apparently reasonably good, and Andrea Levi a worthy winner in Caryl Phillips’s footsteps.

Whatever I am trying to say with all this, I was very much looking forward to a conference that promised “a critical self-reflection on the institutional status of Postcolonial Studies today” in the larger framework of “(Post-)Colonial Commodification”, and I was not disappointed. Rainer Emig managed to draw a wide range of contributors to Regensburg, most of whom really had valuable ideas about the socio-economical implications of transcultural practices in the (post)colonial world, be they artistic or academic. I was altogether slightly less impressed by the

invited keynote speakers (even though I must admit I only heard three out of four) than by some of the younger presenters (doubtlessly profiting from the important work of some of the keynoters). I by and large found the papers very astute and critical, offering great historical depth ranging from 17th century English drama (Betsy van Schlun) via 18th century travel literature (Oliver Lindner) and 19th century American trade cards (Nicole Schröder) to the present day; geographical diversity (with papers covering Canadian, Caribbean, North, West, South, and Central African, Australian, New Zealand, South Asian, Middle-Eastern and Irish contexts, even though papers on multi-ethnic Britain were by far the most frequent); and an interest in a wide range of media, including film (in papers by Ellen Dengel-Janic, Stephan Laqué, Birte Heidemann) and, as I found most invigorating, popular music (Carla Müller-Schulzke, Sabine Nunius, Johannes Salim Ismaiel-Wendt). Many papers had revealing things to say about the relationship between cultural practices and the marketplace, indicating, perhaps, that the future of postcolonial studies is less easily fooled into the utopian promises of what Paul Gilroy has called “corporate multiculturalism”. Some papers (most notably that of Frank Schulze-Engler among the ones I attended) indeed also triggered discussions about the kind of theoretical and political engagement institutionalised postcolonial academic discourse wants to, or is indeed able to, pull off. And even though the answers given were neither new, fully conclusive nor optimistic, I thought it reassuring – and this extends to the entire conference – that there is a level of critical debate and self-reflexivity at work in our field.

Big up for Rainer Emig and his team for making this possible, for unobtrusively and effectively organising a great conference in a city I found quite stunning, and for finding a spot on a university campus that must rank among the, let us say, least attractive in Germany which was really quite charming. It was good to see that this GNEL conference for the first time gave away a prize for best MA/Staatsexamen thesis (rather than host Commonwealth Writers’ Prize ceremonies). Just as the chief organiser’s outfits progressively changed from suit-and-tie on the first day to trainers and Hawaii shirt on the last, I felt increasingly comfortable at this conference. I believe it was a valuable experience for all who attended, and I am looking forward to the proceedings to be able to catch up with the papers I missed.

Lars Eckstein (Tübingen)

Instruction + Innovation = Inspiration
A Personal Report on “Commodifying (Post-)colonialism”:
Annual Conference of the Association for the Study of the
New Literatures in English, University of Regensburg,
May 22–25, 2008

In stark contrast to the charming liveliness in the ancient history of Regensburg lies the deserted university building on this religious holiday in an expanse of flatness. For the many-headed delegation from Bern, the newly expanded outpost of GNEL in Switzerland, the lack of mountains, or at the very least of a few hills, at the horizon is an almost physically painful experience. However, we quickly realized that none of these external factors would be relevant during those four days, where we would need all our attention focused on the papers and discussions in order to be able to carry away as much scholarly loot as possible from this raid into academic Germany. The choice of the equation as the form of the title is influenced by the bleak de-historicized atmosphere of the 1970s concrete labyrinths of the University of Regensburg, bringing to mind cutting edge natural science, physicists pondering mathematical puzzles and micro-biologists dissecting the innermost secrets of life. The content of the title, however, mirrors the warmth of the welcome, the richness of personal exchange, and the academic enthusiasm we experienced at our first GNEL conference. Rainer Emig’s true and poised hospitality pervaded the mood of the demanding, crammed and perfectly programmed four days in Regensburg.

On the first morning of the conference, after the challenging task of finding one’s way amongst the amazingly uniform-looking corridors of the various buildings on campus, it was quickly established which hotel provided the tastiest breakfast buffet, before we were being ushered into the authentically decorated period piece of a lecture room. Cushioned chairs in lusciously dark red velvet! Graham Huggan (Leeds University, UK) and his book *The Postcolonial Exotic – Marketing the Margins* of 2001 seemed to provide a thread for the four days, likely to win the price for Most Quoted of this year’s conference. In his keynote on “Celebrity Conservationism, (Post)Colonialism and the Commodity Form”, he stressed the interaction between global capitalism and colonialism concerning the effects of commodification. The importance of studying empirically the contexts of literary production, specifically the markets and consumption on a global, regional and local level, was a suggestion referred to by various subsequent speakers. Immediately after the lecture, a lively discussion was initiated by Sarah Brouillette (MIT, Boston, MA), quickly joined by various scholars, leaving us inexperienced PhD students to wonder at and admire the marvels of academic debate. What a spectacular start into our first conference experience! We inwardly congratulated ourselves to our choice of career path.

The following first panel session, chaired by Tobias Döring (Munich), which was fittingly entitled "Theorising and Historicising (Post-)Colonial Commodification," plunged right into the intricacies of the theoretical debate. Jens Gurr (Essen) pointed out the need of academia to reflect the entanglement of diverse phenomena in the postcolonial marketplace with certain trends in scholarly research. The paper was based on the thesis that Bourdieu's notion of the different forms of capital as representing the structure of the social world might be able to account for these trends as well as the commercialization of (sub)cultural products. Gurr maintained that Bourdieu's autonomy/heteronomy dichotomy falls short here, where simplification and conceptualization is necessary for the analysis, suggesting that the commodification of subversion can supplement or even replace the Bourdieuan opposition. The paper went on to claim that more recent transnational developments were undertheorized by Bourdieu, and asked for a theoretical model which can be used to treat global interactions and cultural self-positioning. This tied in with the reflections of Frank Schulze-Englers (Frankfurt a.M.), who at the end of his paper proposed methodological cosmopolitanism as opposed to methodological nationalism as a means of coming to terms with a globalised modernity. Being at the very start of our own PhD theses, and in the middle of the process of coming to terms with the theories and methods useful for our work, this panel immediately inspired us to brush up on some of the older theories discussed in the papers – still more work for us!

The next day's keynote of Carl Plasa's "Black Sugar" disappointed expectations of a sweet Saturday morning treat by confronting us with ideas of cannibalism, linking the art and consumption of confectionary with slavery. Plasa represented the history of sugar in the Caribbean as a horror story. Even at the time, sugar planters were considered epitomes of capital exploitation and cultural degeneration. In abolitionist texts of the late 18th century, the cannibal consumer becomes a figure of speech linking the cruelty in the production of sugar with its blissful consumption. George Eliot in her short story "Brother Jacob" mirrored the art of confectionary with the confection of art. Plasa linked the relationship between white and black saccharographies historically with the analysis of texts, paralleling "Brother Jacob" with the novel *The Polished Hoe* (2002) by Austin Clarke where the labour in the field relates directly to the labours of storytelling. What a start into a sunny weekend!

Cecile Sandten's (Chemnitz) keynote "Phantasmagorical Representations of Postcolonial Cityscapes in Salman Rushdie's *Fury* and Suketu Mehta's *Maximum City: Bombay Lost and Found*" further illustrated the topical variety of the conference papers. Sandten was one of several presenters establishing a close link between postcolonial and urban studies. The texts represent the metropolis as a multicultural meeting place, multilayered and multifaceted, as "a collection of transients" (Mehta). The subsequent plenary discussion questioned the status of the city as character writing itself into existence, underlining the necessity of a narrator. The discussion after the paper was linked to a question regularly reappearing in our minds and in the discussions and papers during the con-

ference: Is cosmopolitanism imaginable without urbanity? Is cosmopolitanism conflated with the metropolitan?

Another salient feature permeating the conference was that of transcultural sound and film, especially in the context of British South Asian artists, which proved to be sort of a leitmotif for the conference title with regard to postcolonial cultural production. Aspects of cultural politics, exoticism, representations of national history and postcolonial cityscapes were investigated within various media. Johannes Salim Ismaiel-Wendts (Bremen) contributed a music studies presentation on postcolonial cityscapes in popular music under the enigmatic heading of "Kpafucality". His quote of the song by Transglobal Underground called the "Sikh Man and the Rasta" put in a nutshell the performative nature of identity in the urban underbelly: "The Sikh Man and the Rasta have no fear / The Sikh Man and the Rasta cut no hair".

The discussion of the artist's role as a marketable personality was developed in more detail and specificity within the literary market in Sarah Brouillette's Sunday keynote "Booking Daljit Nagra: Author as Meta-Brand in the Postcolonial UK". This British poet's conscious positioning between saleable Asian British minority poet and the marketing of his productions tends to shift the focus onto the author's commodification rather than his work. Brouillette argued that while evaluating a work of art, its status as commodity in a market of consumers is inseparable from the scholarly investigation of its artistic merits. At the same time, however, she stressed the necessity of being wary of mistaking the clownish marketing performance of an author for the content or wider significance of his work.

The toils of the demanding days were recompensed, however, not only by the great company during the social parts of the programme, but especially by the literary evening, which provided us with the delightful reading of the Welsh poet Tiffany Atkinson from Aberystwyth. To be given the opportunity to listen to her poems – which make a life-like invocation of the tumbling colour of everyday existence – definitely was one of the highlights of the conference. There are certain images Atkinson managed to put in the audience's mind we are sure are there to stay for a long while yet – combining the comic and the tragic in an exquisite manner.

Apart from the great topical variety and degree of input, we were immensely encouraged by the fact that even as students at the very start of our first large research project, we were at all times taken seriously by the experienced scholars at the conference, who took time to discuss our work and input, to give advice, encouragement and stimulation. This interest was reflected by the abundance of suggestions we were able to take back home as a result of the poster session as well as the informal conversations in breaks and during meals. The uncomplicated and spontaneous mix of students, post-graduates and professors at the various tables led to many fascinating exchanges, sometimes hilariously funny storytelling of life in academia, and the occasional clumsy blunder on the part of the new members – us.

The Under Construction session chaired by Susanne Reichl (University of Vienna, Austria) was enlightening in at least two ways. Firstly, the surprise that it was not the session that was under construction but the work presented by young scholars. Secondly, the degree of inspiration and input we were able to take with us from these presentations of work in progress, and especially the discussion thereof in a room full of established and experienced scholars, was one of the main factors enabling us to profit immensely from this conference.

We embarked on the seven hour train ride back home to Bern full of ideas and motivation, tired and exhausted, happy and relieved that most potential disasters concerning one's initiation at an academic conference did not come to pass. Conferences are fun, how good is that! Regrets only stem from the impossibility of hearing all papers and interesting ideas presented in the abstracts we read on the (this time conveniently long) train ride to Regensburg. Unfortunately, one was also being haunted by the many clever answers one *should* have given to some of the questions asked after the presentation - answers, which occurred to the speaker hours too late.

From the charming welcome at the *Fürstliches Brauhaus* next to the Thurn und Taxis castle (where our first impression was that we were barging into a dinner party among old friends) to the fantastically sensuous Indian food at the impromptu restaurant in room PT 3.0.81, and the Bavarian conference dinner at the *Spitalgarten* - a Biergarten elegantly combining the folkloric and the luxurious in a distinctly Bavarian manner - we sensed that our sympathy and interest were returned in equal manner. Even before becoming official members at the GNEL members' conference, we felt accepted into the informal community of the GNEListi.

Nora Escherle and Melanie Mettler (Bern)

**"On Whose Terms? Critical Negotiations in Black
British Literature and the Arts"
Goldsmiths College, University of London,
March 13 - 14, 2008**

This conference, which was jointly organised by Deirdre Osborne, a lecturer in drama at Goldsmiths College, London and Mark Stein, a professor of English at the University of Münster in Germany, attracted a great number of participants from such diverse places as Spain and Poland, Hong Kong and Taiwan, the UK and the US, that fact alone being some indication of the groundswell of interest this relatively new field of scholarly enquiry is currently arousing.

The meeting, which took place in a constituent college of the University of London located in the south-eastern part of the city, brought together a great variety of academics, writers, theatre practitioners, librarians, and even pupils from a local school. Its mixed bill of fare comprised lectures, readings, panel discussions and performances.

The event was opened by Britain's first black Member of Parliament, Diane Abbott, who has been representing the inner-London suburb of Hackney since 1987 and has been particularly active on such issues as civil liberties and gun crime. Never having had the opportunity to study work by black writers while at school or university, she has since, she told us, become an avid reader of such writing and has come to regard Black British literature not only as having exercised a key role in forming her identity as a black woman and in shaping her politics but also as "the key to her community's identity."

The opening plenary address on "Allegories of Ruins: Black Writers and the Remaking of Englishness" was given by Simon Gikandi (Princeton) and he conceived it very much within the context of the current national debate on British values initiated by the government of Gordon Brown, a debate which, it must be said, many feel to be quite superfluous (as Diane Abbott had put it: "If there's anything intrinsic about Britishness, it's that you don't try to define it"). Recalling how he had himself left Britain when "Thatcher got too much for him", Gikandi asked why the question of Britishness seemed to be generating so much anxiety now and he explored the complex relationship of the Black writer to the idea of England, emphasising how the work of black writers was challenging the idea of Englishness and transforming what we mean by English literature. He cast black writing as a "counter-narrative to Enoch Powell", that erstwhile Conservative politician who had famously excluded the migrant from English culture, and he demonstrated how black writers were defining a space of the imagination for themselves in England and thereby transforming the social imaginary. This was a keynote lecture full of acute observation about the nature of contemporary British society and aware of the dilemmas and challenges of all those migrants and

refugees who have come to Britain only to find that their images of the place did not match the reality.

One of the merits of this conference was its firm commitment to an interdisciplinary approach. Thus we heard not only about literature, but also about developments in the other arts: the impact of government-funded arts programmes on disadvantaged black youths aspiring to a career in the music industry; the depiction of Black British identity in a film such as *Bride and Prejudice*; or the question as to whether crime fiction by black authors should be regarded as a means of airing issues of national and social identity or purely as an example of a literary genre. Two contributions underlined the fact that Black British culture is now being promoted abroad: Ingrid von Rosenberg (Dresden) explored the impact of exhibitions of Black British art in Germany, while Dorota Gołuch (Cracow) described some of the difficulties of translating the work of Monica Ali, Andrea Levy, Zadie Smith and Sam Selvon into Polish.

Theatre and drama loomed especially large in the conference deliberations. Of particular interest was a roundtable discussion between a group of directors from those theatres which had been instrumental in getting plays by black writers onto the stage, such as the Royal Court, the Theatre Royal Stratford East, and Talawa. In spite of the wit with which Paulette Randall of Talawa viewed her own early career ("I went to drama school because I didn't want to work"), the mood was fairly sombre, the picture pretty bleak. It was felt that there were now no more black cultural leaders than there had been fifteen years ago; theatrical structures were not being transformed quickly enough; the diversity of talent available was still not being reflected in theatre employment practices; there were lots of one-off projects and little continuity; there was not enough serious reviewing of black productions in the press nor was there enough critical debate generally. And yet there were some high spots: Michael Buffong speaking for Stratford East lauded the energy which emanates from an audience as diverse as that in his borough where in primary schools no fewer than one hundred and sixty languages are spoken and enthusiastically outlined the kind of challenges that poses for theatre.

Some of the academic papers addressed aspects of black theatre too. Florian Stadler (Kent) gave an interesting account of how the National Theatre under Nicholas Hytner had – successfully in his opinion – set out to broaden its remit to reflect the cultural diversity of modern British society and had, for instance, commissioned work from Kwame Kwei-Armah. It was apparent from some papers that there is a real concern to document the history of black performance in Britain. Helen Thomas (Falmouth) unearthed little known black performances from the 18th and 19th centuries; Hazel Walters (of the journal *Race and Class*) gave an enlightening account of the English career of the nineteenth-century African-American actor Ira Aldridge, focussing particularly on the racist hostility to which he was subjected; while Susan Scafe (London South Bank) analysed three plays produced in 2007 which had addressed the topic of slavery from the perspective of contemporary British identity questions: Roy Williams's *Jeff Guy*, Caryl Phillips' *Rough Crossing* and Kwame Kwei-Armah's *Statement of Regret*.

It was to be expected that so soon after the 200th anniversary of the Abolition of Slavery in the British Empire the issue of slavery would be uppermost in the minds, not only of the above-mentioned playwrights, but also of a number of the contributors. Among them Lyn Innes devoted her keynote address to British slave narratives, while Alan Rice looked at three exhibitions which had been mounted in the UK to commemorate the Abolition. Overall there was concern to uncover little known aspects of black history in Britain. Thus David Killingray's paper investigated how black writers in earlier times got into print: what were the obstacles they encountered and how were they overcome?

With the degree of interest evinced in the topic at this conference it is hardly surprising that some attention was paid to the question of where and how it is being taught. In her paper Susanne Reichl (Vienna) offered powerful advocacy for teaching the subject at university level and offered some practical advice as to how to engage students' interest. In a roundtable discussion on the topic it emerged that a number of institutions had already taken up the teaching of black British literature. It was clear, however, that there had been considerable opposition to this from suspicious colleagues and that universities were only rarely reflecting the cultural diversity of the social environment within which they operate. Nevertheless, there were some notable exceptions: Lyn Innes referred us to Cardiff, Kent, Portsmouth, Leeds, Sussex and Stirling where courses are already being offered and dissertations written.

One reason why this conference was so remarkably rich was the presence of writers. Three sessions in particular have stayed in the mind: the interview with Andrea Levy; Malorie Blackman's encounter with a class of local Deptford school children; and the Commonwealth Writers Prize Presentation. Levy, who proved an inspired and amusing reader of her novel *Small Island*, reflected on how long it took her actually to become a writer: she never read anything till she was 23, always considered reading a form of torture and then, when she left college, "somebody bought me a book..." Lest any of her listeners had concluded that because her family came from the Caribbean she had been brought up in a "story-telling tradition", she disillusioned us: the story-telling tradition in her house was *Coronation St.* on television; "the most important storyteller in my house was a little box". Levy's entertaining account of how she came late to writing, of the research into the lives and times of the first generation of West Indian immigrants she carried out in order to be able to write *Small Island* and of what she described as the need she feels to explore her own heritage and to bring it into the mainstream was certainly one of the high points of the conference.

So too, of course, was Malorie Blackman's session on "Writing for Young People and Young People's Writing" with pupils from Deptford Green School. Blackman, by now the celebrated author of some fifty books for young people – the Royal Shakespeare Company is currently touring a production of her *Noughts and Crosses* – and translated into twenty languages had a lot to tell the budding writers in her young audience about how she became a writer, not least the story of how her careers master at school had told her she'd never pass A-Level English,

so why didn't she train to be a secretary? As a child she had read "thousands of books" at the local library, but not one of them had ever been about black people, so she resolved once she started writing herself to "write all the books I missed as a child." In her search for black writers she was helped by discovering a black bookshop in Islington. Of course she got one rejection slip after another – 82 in all! – and even when her first book was finally accepted she had to wait two years to get published. So the moral, she told the children, was: "If someone says you can't do something, just go round them. Don't give up. Go for it!" And after such a convincing and enthusiastic performance I'm sure that some of those children will go out and do just that.

I should not end this brief report without mentioning a third writers session, that provided through the generosity of the Commonwealth Foundation in the shape of the Commonwealth Writers Prize Presentation, where the Best Book award for Europe and South Asia went to Indra Sinha (India) for *Animal's People* and the Best First Book award to Tahmima Anam (Bangladesh) for *A Golden Age*. The actual award ceremony was preceded by a stimulating panel discussion on "Reading in Crisis: do people read books in the Internet era?", the optimistic outcome of which seemed to be that people do and people will, for after all, as the South African writer Marion Molteno put it: "You can't go to bed with your screen."

This then was a conference which threw up many interesting questions, some of them contentious – what from a black perspective has been the effect of government programmes of grants to the arts? How can a common culture survive in a multicultural society? How far is Black British culture relevant to a Caribbean audience? It was a conference, too, with a very packed programme. There were, as usual, too many parallel sessions, particularly regrettable in this case because one so rarely has the opportunity to hear papers on this subject. Any report therefore has to confine itself to only a cross-section of what was on offer. But it was, too, a conference which memorably brought together a stimulating mix of people, who were able to address a wealth of personal experience and engage with many important issues affecting the black community in Britain today.

Geoffrey V. Davis (Aachen)

**“On Whose Terms? Critical Negotiations in Black
British Literature and the Arts”
Goldsmiths College, University of London,
March 13 - 14, 2008**

On Whose Terms? was the leading question of the two-day conference at Goldsmiths College in the south of London. The conference convenors Godfrey Brandt (Birbeck, University of London), Deirdre Osborne (Goldsmiths, University of London), and Mark Stein (University of Muenster) invited delegates with multidisciplinary backgrounds to examine the subject of Black British literature and the arts. Topics ranging from the establishment of a Black British canon to the problems and challenges of small presses were discussed during the two days alternating between keynotes and parallel panels. Over 70 papers and talks were presented in seven to eight sessions per day from which delegates had to choose. Generally, the panels covered a diverse field of subjects, from Black British drama to the theorisation of Black British literature. Due to this heterogeneity, I will only cover a few of the central subjects of the conference.

One of the key issues was the problem of institutionalising Black British literature. Literary agent Susan Yearwood discussed in one of the first panel sessions the ambiguous issue of establishing a Black British canon, claiming that such a canon could be a facilitator for Black British literature with regard to public recognition. In the following discussion it became clear that precisely the question ‘on whose terms’ such a canon could be established is of great significance, regarding the difficulty of who should be included and who rather not. Closely connected to this subject is also the issue of publishing. In session five of the first conference day, publishers Kadija George (SABLE), Margaret Busby OBE (Allison and Busby), Nii Parkers (Flipped Eye), and James Oberon discussed the experience of publishing Black British literature with Susheila Nasta. Not only in the context of funding, problems and advantages of small presses were highlighted, but also the question of readership and audience was discussed. This aspect gained also attention in the session on Black British theatre and drama. Indhu Rubasingham discussed with fellow directors questions of staging, directing, and casting of Black British drama and what kind of problems they face, focusing on audience response and audience expectation.

A different aspect of institutionalising Black British literature was covered by considering the teaching of Black British literature and art. The topic was not only broached by Susanne Reichl’s talk on teaching Black British literature at university in a foreign language setting. With examples taken from Patience Agbabi’s “Ufo woman” and Malorie Blackmann’s *Noughts and Crosses*, she emphasized the *other* experience of Black British writing and its significance for the teaching of culture by attempting to overcome simplistic black-and-white patterns. Also Osita Okagbue (Goldsmiths, University of London) introduced the subject of teaching

Black British literature and the arts at home and abroad. Joan Anim-Addo (Goldsmiths, University of London) discussed with Les Back (Goldsmiths, University of London), Victoria Arana (Howard University), and Bénédicte Ledent (Liege University) the issue of Black British literature in the curriculum.

Apart from the institutionalisation of Black British literature, the focus was also put on its theorisation. Simon Gikandi (University of Princeton) was the first keynote speaker who gave a thought provoking talk on Black writers and the remaking of Englishness. Pointing to the change in the conception of being British, he claimed that Black British writers had to move to new spaces and thereby transformed places that belong to the English cultural heritage. With the demand for 'English breakfast without bacon', he exemplified his thesis and underlined the contrast between the book-acquired image of England that immigrants gained in their home country, in contrast to the reality they faced when actually coming to England.

As the final speaker of the first conference day, Gabriele Griffin (University of York) in her talk 'Giving an Account of Oneself: On not Owning a Story' pointed to the issue of representing oneself when a story is not one's own. When asked to explain oneself, the leading question that always remains is in how far one signifies. She claimed that the subject decides only to a certain extent how it represents itself; thus it remains indispensable to refer to its cultural environment and to claim that one has a story within the normative discourse.

Lyn Innes (University of Kent) opened the second conference day with her talk on 'Authorship and Authenticity in British Slave Narratives'. She questioned the issue of authenticity in slave narratives and the connected tension with regard to the experience of conversion. In conclusion, she demonstrated the impact of texts such as *Uncle Tom's Cabin* on further slave narratives. Apart from the keynotes, the panel on *Britain and America* also considered different theorisations of Black British writing and art. Key aspects lay on the notion of tradition in African-American and Black British canons (Leila Kamali, University of Warwick), on the claiming of public spaces by immigrant groups (Pamela McCallums, University of Calgary), and on the absence of Black British writers in Britain, despite of the governmental and institutional efforts to acknowledge the contributions of Black British literature and arts (Tracey Walters). The panel was closed by a consideration of the historicising of African diaspora art in connection to the question of political and cultural ownership (Leon Wainwright, Manchester Metropolitan University).

In connection to these theoretical aspects, several papers referred to various writings of Black British authors, ranging from poetry to novels and drama. Zadie Smith, being a well-known and very successful Black British writer, was one of the authors who were very often analysed in the panels, focussing mainly on her novels *On Beauty* and *White Teeth*. In the context of tradition and identity, the focus was put on the concept of cosmopolitanism, hybridity, and the identification of a new form of aesthetics. Edith Frampton (San Diego State University), for instance, identified three goddesses Maîtresse Erzulie, Carlene, and Kiki in the novel. Their inherent beauty stands in contrast to the Rembrandt discussion between art histo-

rians Monty Kipps and Howard Belsey, i.e. she traced a Haitian vs. European art discussion. Ryan S. Trimm, in contrast, outlined the restaging of Salman Rushdie's celebration of migrant hybridity in Smith's novel *White Teeth*.

In addition to novels, Black British poetry was a key focus of the conference. 'On his own terms?' asked Jessica Allen (University of Delaware) in her talk on Benjamin Zephaniah and his dedication to his political messages that were accused of aligning to a system that he actually speaks out against. In the panel on "Shaping Perceptions", the emphasis lay on Black British poetry and the need for its re-classification with regard to cultural affiliations and an acknowledgement of the poet's complex position (Blake Brandes, University of Kent), as well as the introduction of 'PoBo', Poetics of Black origin. Godfrey Brandt (Birbeck, University of London) explored the origins of Afro-Caribbean poetry especially in relation to contemporary poetry and the influence of rapping and rhythmic speech.

Apart from the presentation of academic papers, one of the highlights of the conference was the interview with Andrea Levy. She not only spoke about her experience of being a Black British author, but also about her writing and the development of stories that often, but not solely, refer to her own life. Blake Morrison interviewed her predominantly on her latest novel *Small Island*. The conference closed with several readings and performances by Black British authors and artists.

During the two days, the question 'On Whose Terms?' was discussed thoroughly from various angles. It became clear that it is especially significant in the context of the institutionalisation and theorising of Black British studies. There is surely a need for further conferences and acknowledgment, within as well as outside of academia, to explore the scope that the question 'on whose terms' has opened.

Jessica Voges (Berlin)

**„Beyond ‘Murder by Magic’:
Investigating African Crime Fiction
A Report on the 9th International Janheinz Jahn
Symposium, Mainz University, January 9 - 12, 2008**

The worldwide first conference on crime fiction in Africa took place in Mainz in January 2008. *Beyond ‚Murder by Magic’: Investigating African Crime Fiction* was the motto of the 9th International Janheinz Jahn Symposium at Johannes Gutenberg University, organised by Anja Oed (Mainz) and Christine Matzke (Humboldt University Berlin).

The spectrum of the conference papers represented the African continent not only under geographical aspects but also under the aspect of languages. Geoffrey V. Davis (Aachen) and Ranka Primorac (London) spoke about South African crime fiction, Francis Moto (London) and Alina Rinkanya (Nairobi) dedicated their speeches to the crime novels in Malawi and Kenya. Matthew Christensen (Edinburgh), Susanne Gehrman (Berlin), James Gibbs (Bristol), Manfred Loimeier (Mannheim) and Katja Meintel (Freiburg) concentrated on West African authors of crime fiction in English as well as in French. Doris Wieser (Munich) focussed on crime fiction in Portuguese, while Meshack Masondo (Johannesburg) presented Zulu crime fiction, Annekie Joubert (Berlin) spoke about Northern Sotho detective stories, and Mikhail Gromov (Nairobi), Said Khamis (Bayreuth), Ute Reuster-Jahn (Brussels) analysed Swahili crime novels. Anja Oed took account of Yoruba literature. Françoise Naudillon explained the relevant literature of the diaspora in the Caribbean, and Karola Hoffmann (Mainz) regarded the genre itself as a means of political propaganda and ideologisation.

With Meshack Masondo (South Africa/Zulu), Angela Makholwa (South Africa/English), Deon Meyer (South Africa/Afrikaans) und Ben Mtobwa (Tanzania/Swahili) four authors of crime fiction were present, and thus this conference took into consideration not only geographical aspects and the language question, but also the perspectives of readers such as producers of crime fiction.

Nearly all presentations worked out two essential trends. First: African authors are domesticating the genre of crime fiction for their interests and purposes, and therefore they are not necessarily following the western standards of crime fiction. On the contrary they are developing their own catalogue of elements of action and style. Second: because of this development, the criteria of western criticism of literature do not always correspond to the phenomenon of crime fiction in Africa.

A number of contributions engaged with the development of crime fiction in historical terms. This was the focus of Joubert’s presentation on Northern Sotho crime fiction, Loimeier’s on the development of crime fiction in Nigeria, Masondo’s on Zulu crime fiction and, partly, also of Gibbs’ on crime fiction in Ghana. The historical view became especially interesting when breaks or changes

in the chronology of the development of the genre became visible. Thus Rinkanya detected changes in Kenyan crime fiction since 1990: there has been a change in the representation of women, and one can find more female detectives in Kenyan crime novels, a fact that is probably due to progress in emancipation in society in general. Gromov showed that the year 1990 might be regarded as a turning point for Swahili crime fiction in Tanzania, too. Whereas the boom of crime novels in Tanzania during the 1980s brought out only a lot of novels following the US-model of crime fiction, one can find much more precise comments on social life in Tanzania since 1990.

In general it can be stated that the genre of crime fiction is often used as a means of political criticism. Thus Reuster-Jahn highlighted the fight against corruption as one aim of Swahili literature, whereas Moto showed that in crime novels in Malawi it is the condemnation of hunger, violence, rape, theft and robbery as a crime rather than the arrest of a delinquent that is important. The most important issue in Malawian crime novels, according to Moto, is the communication of the idea of justice. Thus it can be considered a crime when a society is not giving its children perspectives for a better future. Taking some Zimbabwean crime novels as examples, Primorac also underlined that crime fiction in southern Africa carries out social functions. But, as Hoffmann explained, such an adaptation of the genre is running the risk of a legitimization of the present state system, of a (re-)affirmation of a national self-understanding. Hoffmann exemplified this with the help of crime novels from Zimbabwe. In this case crime fiction does not communicate the idea of justice, but that of political propaganda.

Concerning the historical view, in the sense of a view on history, Gehrman showed that the genre has been used by the Senegalese author Boubacar Boris Diop to create a literature of remembrance. In this case, too, the borders between the genres become blurred, because a political thriller may at the same time contain elements which mark it as a crime novel. Meintel analysed such formal aspects with her focus on West African crime fiction in French. Davis highlighted the political elements in crime fiction, taking the novels of Deon Meyer as examples, which reflect the process of social transformation in the Republic of South Africa. Using the *Jaime Bunda* novels by the Angolan Pepetela as an example, Wieser illustrated how one can take a copy of the James Bond character to draft a parody of one's own society, but also of the United States. Christensen showed how the Nigerian Tony Marinho condemned the global capital structures as immoral. Joubert concentrated on stylistic questions and explained in her paper on Northern Sotho crime fiction how simple belief is replaced by logic. And Oed also showed that in Yoruba crime fiction, intelligence instead of force and brutality can count as quality of a good investigator. By linking literature and film in their presentations, Oed and Christensen opened up perspectives on a much wider impact of crime fiction on literary culture in African countries. Oed analysed the film adaptation of Kólá Akinládé's novel *Owó Èjè*.

In conclusion, it can be said that the genre of crime fiction in Africa is becoming more and more popular, because it allows for realistic representations of social

transformation, but also of every day life, for example in cities. Crime fiction also fulfills the purposes of entertainment, which shouldn't be underestimated in their effect on the reception of crime fiction, as Masondo, Makholwa, Meyer and Mtobwa pointed out in their readings accompanying the conference.

Thus this first conference on African crime fiction illustrated the broad variety of this genre in African writing, but also how differentiated this genre has become. This underlines the importance and the necessity of further academic work on the genre of crime fiction in African writing.

Manfred Loimeier (Mannheim)

**“Try Freedom: Rewriting Rights in/through
Postcolonial Cultures”
EACLALS Triennial Conference
Venice, March 25 - 29, 2008**

What a place to host a conference, what a place to host a conference on post-colonialism: Venice! This year's triennial European Association for Commonwealth Literature and Language Studies (EACLALS) conference was placed in the competent (and, according to the accounts of some of the speakers, quite persuasive) hands of Annalisa Oboe and Shaul Bassi, whose efforts ensured a memorable occasion. The conference, entitled “Try Freedom: Rewriting Rights in/through Postcolonial Cultures”, was monumental, both in setting, theme, and in the numbers of participants. The inclusion of some eighteen guest writers and plenary speakers, together with over sixty panels, each with an average of three to four papers, resulted in well over two hundred active participants, all packed into five days (25th-29th March). Accordingly, my report can only reflect a portion of the input provided by these intense and interesting days.

The conference setting on the small island of San Servolo, previously a Benedictine monastery and lunatic asylum (no joke!) and now the site of the Venice International University, meant a number of trips with a bus (read: boat) between town and conference venue. These ten-minute trips provided not only the time occasionally needed for a mental adjustment from the ‘real world’ to academia, but also a fitting metaphor for the travel of ideas and literary worlds and goods that a conference on postcolonial cultures entails.

Participants, too, travelled from all over the world to attend, representing not only an abundance of cultural heritages, but also from all levels of the academic world. I will not only remember Bill Ashcroft, Gareth Griffiths and Helen Tiffin all seated at one table during a coffee break, but also conversations with fellow PhD students from countries such as Israel, the USA, Australia, Italy and Germany, to name but a few. Of course, interaction between the different levels was also facilitated by coffee breaks, lunches, and the occasional bout of sunshine. The Conference Dinner, a stand-up affair with a variety of small portions of food and larger portions of wine, also facilitated interaction, but it also tested our abilities at juggling plates and glasses with conversation. This event was followed by the ‘Dance Party’, which I admit I was initially a little skeptical about, only to be surprised by an energetic and captivating Venetian ska band which had even Robert Young doing his moves on the dance floor.

On the academic side of things: Achille Mbembe gave the opening plenary of the conference, entitled “Reflections on Death and Freedom in Black Thought”, addressing a number of themes which proved to be central to the discussions in the ensuing sessions. He addressed issues of freedom – such as the freedom to move and restrictions on movement – and rights – particularly the right to own

one's own body - exploring them in conjunction with a number of theorists ranging from Arendt and Marx to Fanon and Glissant. Caryl Phillips' closing plenary, at the other end of the conference, engaged in personal experience and the literary imagination, particularly with respect to Venice. The reading, entitled "Rude Am I in My Speech", juxtaposed emigrant experience with Shakespeare's *Othello*, foregrounding feelings of isolation and attempts at conformity through the lens of race. His reading proved quite popular, and many of the participants held out (or returned) for this event on Saturday evening.

"Rights", as the conference title suggests, was one of the foremost issues in a number of panels, ranging from land rights, women's rights, sacred rights, to writing rights. "Freedom" also figured strongly, and was addressed in conjunction with sexuality, the freedom to move (but also the freedom to stay, as one of Mbembe's audience pointed out: think land rights), media and globalization, and fundamentalism and terrorism. Of course, a number of panels reflected the academic interests of the conference attendees, specifically addressing particular authors (Caryl Phillips, Salmon Rushdie, J.M. Coetzee, Michael Ondaatje) and regions (New Zealand, the Caribbean, Australia, South Africa, and, with several panels, Europe/Italy/Venice, a fitting and welcome thematic focus). The Black Atlantic and slavery, questions regarding literary forms and issues of language rights were also addressed by a number of participants. Of particular interest to my own research was the roundtable chaired by Graham Huggan on "Globalization, Ecology and Rights" where issues of eco-tourism, environmental disasters and the problems of anthropocentric thought were raised and discussed: The interaction between environmental and postcolonial issues was picked up again in a number of panels throughout the conference. Slightly less successful was the promising panel "The Transformations of Postcolonial Paradigms", unfortunately placed toward the end of the conference, where a more open dialogue may have led to some more encouraging developments of the ideas presented.

The relative uniformity of three papers per panel with discussions at the end made the occasional panel-hopping a little easier. However, this came at the cost of the discussion at the end: Given the thematic closeness of most papers within a panel, the discussions tended to address over-arching issues, the pertinency of which was most revealing after having heard all papers. This is, of course, a positive development, reflecting good organisation and a high level of participation by the audiences of the respective panels.

My personal highlights were undoubtedly the opportunity to listen to and meet a number of writers. Writers present included Anita Desai, Kiran Desai, Chris Abani and Linton Kwesi Johnson, in addition to the aforementioned Caryl Phillips. Further, Alexis Wright, who gave the Anna Rutherford memorial lecture, drew strongly on her recently published *Carpentaria* to address Aboriginal land rights in Australia - a topic which was also addressed in connection with this novel in a number of papers in various panels. Her speech was also concerned with artists' responsibilities and freedoms and the fictional/non-fictional interface. Aritha Van Herk was also in attendance and gave a highly entertaining and engaging reading of a piece of ficto-criticism which engaged in postcolonial and

gender issues of western Canada with interspersed episodes of travelling Venice in the panel Postcolonial Venice.

Yes, back to Venice. I will confess taking half a day 'off' the conference to see something of the city. I imagine I am not the only one to have done so: One of the advantages of such a location (lots of people want to go there, and so boosting attendance) can also be one of its disadvantages (lots of people want to go there, and do, instead of attending all the panels, thus reducing attendance). The financial costs may have been high (e.g., the 10€ fee for lunch was a little over the top, particularly for those on a student budget), but at the end of the week, the gains in academic exchange and inspiration were well worth it.

Kylie Crane (Erlangen-Nürnberg)

A Huge Yellow Chotro-Poster at Delhi Airport, Rama in the Sky, a Polyphony of Voices and “Time Immemorial”

A Report on “Chotro - International Conference on Indigenous People in the Post-Colonial World: Language - Literature - Culture - History”, January 2 -5, 2008, Indira Gandhi National Centre for the Arts, Delhi, India

Arriving at Delhi Airport on 31st of December at 11 p.m. is one thing. Being picked up at exactly that time and in this place, seems – considering the fact that the “Chotro-2008” conference was attended by a huge number of people from Canada, the US, Europe, Africa, Australia, Russia, China, South-East Asia, and many parts of India – to be nearly impossible. The huge yellow Chotro-poster which was put up in the entrance hall warmly transmitted to us, “here we are and you belong to us now”. We were collected by the most wonderful and absolutely helpful Bhasha team of Ganesh Devy. This whole airport-business was totally amazing, a real New Year’s treat. And this was just the beginning of a most intense, well organised and all-embracing three-day conference in Delhi.

In the opening words of the programme for the Chotro-2008 Conference which took place at the very beginning of the year 2008 and which was organised and carried out by K.K. Chakravarty, Indira Gandhi National Centre for the Arts, Ganesh Devy, Bhasha Research and Publication Centre, Geoffrey Davis, European Association for Commonwealth Literature and Language Studies (EACLALS) and Harish Trivedi, Indian Association for Commonwealth Literature and Language Studies, “Chotro” is defined as follows: “In many varieties of the Bhili language family ‘Chotro’ means ‘a place where villagers gather’, ‘a public platform’, ‘a centre for dispute resolution’ and ‘a place for announcing news’.” The organisers further explain why they chose the term “Chotro” for the title of their conference:

In 1996, we established Bhasha Research and Publication Centre in Baroda, and started work with migratory labourers moving to metropolitan centres in search of wages. They would work without any holidays throughout the month, except for one day on the new moon day. We started bringing them together on that day every month. We asked them how they would like the meeting to be named; and they promptly answered, ‘Chotro’. In these meetings many stories surfaced. These were narratives drawn from cultural memory and allegories based on contemporary social reality and conflict. There was quite a polyphony of literary tones, some in music and song, some in prose and even just gossip. ‘Chotro’ slowly came to mean a literary form for tribals, a form such as their tradition did not know but one that their lives in the context of modernity had created. Therefore, when we were looking for a suitable title for a Global Conference on Literature of Indian tribal people or the Janajatis, Australian aborigines, Canadian first nations and American

indigenous people, we were thinking not of a discipline but of a rich polyphony. Hence 'Chotro'.

"Chotro" was the first conference on a global scale devoted to indigenous peoples around the world, their histories, languages, literatures, music and traditions. As the programme was filled to the brim with a host of interesting and original papers on various subjects, ranging from socio-linguistics to cultural and literary topics concerning indigenous peoples around the world, I can only briefly outline a few of the events, presentations and papers in order to give the reader a small glimpse of what was held in stock. But the reader can also see for himself, as "Chotro-2008" has gone on the web channel: www.chinh.in (click on Chotro on the right hand side and you will see a very impressive video clip).

Thus, it is useful to start with the film *Children of Nomads*, about a five-day creative workshop with nomadic children (see www.chinh.in). In this film, a small girl interviews nomadic children; she starts talking to them on the camera. Then one of the nomadic boys asks her in return the question whether she had seen an eagle-cart (= aeroplane), how clouds look like and if she had seen the God Rama up in the sky. The girl answers that she hadn't seen Rama but that she might see him next time when flying and asks the boy what she should tell Rama when she meets him: "Tell him I need food, home, bananas". This film as well as the very impressive film *Mahua Memoirs: A Film on Adivasi Struggles Against Mining* (2007), directed by Vinod Raja who was also participating in the conference, shows that we cannot speak of postcolonialism, yet, especially not when looking at the indigenous peoples around the world in 2008 as there are still numerous internal colonial forces at work: Just recently, on Wednesday, 13th February 2008, Australian Prime Minister, Kevin Rudd, opened a new chapter in Australia's tortured relations with its indigenous peoples when he presented a moving apology for past wrongs and a call for bipartisan action to improve the lives of Australia's Aborigines and Torres Strait Islanders. Thus, the idea that we are already past the "post" and that we have already arrived at the new "'trans'-paradigm" as has so often been proposed in Western academic circles, is - as it pertains to indigenous peoples around the world - most inadequate. Indigenous peoples are frequently without land rights, thus forced to migrate to the metropolises to earn a living and they have, in many cases, been robbed of their languages, cultures and literatures.

Thus, in her paper "Writing People-centric Histories of Indigenous Literature: Theory and Practice", Nilanjana Deb, who used not a single theoretical approach coming from European/Western academic traditions, rightly explores the decolonising methodologies in literary studies and opts for "nation-centric or people-centric models for histories of Aboriginal literature/oratures". She asks: "[...] what are the ways in which such histories can be written without over-subscribing to Western notions of genre, style or literary 'standards'?" Deb argues for a move of indigenous literary studies beyond homogenising constructs. Indigenous literary studies need to focus on micropractices, local discourses, and

negotiations with modernity rooted in alternative epistemologies. She ended her paper with the notion that “hope is in the power of the pen”.

Ojaide Tanure from Nigeria, a writer and critic who is currently based in the US, focused in his paper “The Udje Dance Songs of the Urhobo People of Nigeria” on the most poetic and dramatic indigenous dance song performances, the *udje*, of Africa. In his lively and illuminating paper he introduced this particular dance song performance to the audience by explaining the history of this specific poetic genre. He further gave an overview of its development, the content and form of the songs, the art and performance and eventually, the factors that are currently working against this poetic art form, thus also pointing out that *udje* is endangered in its existence because of the long haul of colonisation.

In her paper “Contemporary Indigenous Literatures in Canada: Healing from Historical Trauma”, Jo-Ann Episknew concentrated on the term “healing” which is central also to the above-mentioned situation of the Aborigines in Australia. Accordingly, Episknew, herself a native Canadian, asks “what happens to the people of oral cultures if invaders wrest control of the education of their children, what happens if these invaders systematically de-educate the children so that they lose their ability to communicate in their native languages and, therefore, lose access to those foundational narratives of their people? And, what happens if these invading powers supplant the collective narratives of the people with narratives in which the people are either maligned or ignored?” Thus, the indigenous literatures in Canada provide a literature of healing, of group and individual identity after having been disempowered and after the colonialists supplanted them with narratives of the Empire. Episknew calls this “psychological terrorism” and sees the indigenous as victims who came to loath themselves, at a personal and collective level. In order to protect their self-esteem, these people have to find out about the truth and find a mode of reconciliation. Without a collective narrative of the past, Episknew puts forward, there can be no truth. She coins the term “post-traumatic stress response” which needs to be effected by means of self-medication. In this mode, stories are powerful methods of healing and for forming a collective self. Yet, healing does not imply that these people are sick, but that they are wounded - what/who is sick, according to Episknew, is the colonialist. Eventually, she mentions a central aspect to the conference, namely the “healing power of stories since time immemorial”.

In his paper “Friends, Indigenes and Others: A German Interjection”, Gerhard Stilz eloquently and wittily explored the term “indigene” and raised the question “who is an indigene?”, which he answered by exploring German migratory history, whereas Stephen Inglis, Director General of Research and Collections at the Canadian Museum of Civilization (CMC), reported on the role of museums, especially national museums and the portrayal of indigenous cultures. He himself developed field collections in several museums, including the Museum of Anthropology at the University of British Columbia. He also directed programmes as varied as the Aboriginal Training Programme, permanent exhibits for the First Peoples Hall and the award-winning Bronfman video series. In his presentation,

he argued for a participation of indigenous peoples in museum work instead of white people only, as museum work has always been confronted also with the question of interpretation, "voice", access and ownership.

A highlight of the conference was the reading, *Kavyasandhya* (kavya = poetry) on Friday night with indigenous and also internationally well-known writers and poets such as K. Satchidanandan, who brilliantly chaired the reading and provided some of his own work right at the very end, Bishnu Mohapatra, Robert Sullivan, Nirmala Putul, Sudeep Sen, Vineet Tiwari, Tanure Ojaide, and others who were called in by Ganesh Devy from the audience floor. The lively performances and stimulating and thought-provoking poetry of the poets were a real treat and experience. The question whether you have ever seen a bird dying in one of the poems by Bishnu Mohapatra, who presented one of the strongest poetic voices that evening, just stuck in our minds and made us think about nature and the relationship of people to nature. The poets were so different from each other, that it is difficult to give a full account of everyone involved in the reading: Maori poet Robert Sullivan, who is a member of the Nga Puhū iwi of Northland in New Zealand and of the South Island iwi Kai Tahu and who is also of Galway Irish descent, spoke to us in Maori, as well as in English, and evoked an acute awareness of the racial and social issues of his own people, whereas Tanure Ojaide warmed us up with an African invocation. The whole reading night was very intense and yet it was like a revelation.

Yet, there were also some critical voices at the end of the conference: some said that they found the conference very undemocratic. However, we would like to put forward some simple, personal ideas on the conference: Firstly, we made friends (our special thanks here to Chakraverty Mahajan and many others) and, secondly, India and Indian hospitality are all-embracing: you just can't get out as soon as you are in and, thirdly, you have to appreciate what is offered to you, most warmly, in this simple, friendly and respectful and inspiring manner. We would like to thank Ganesh Devy, Geoffrey Davis and K.K. Chakravarty for their hospitality, kindness and generosity, for their energy and for their new ideas: The most important aspect is that indigenous peoples around the world often lack what we have, namely dignity.

We are looking forward to "Chotro-2009", titled "Migratory People, Nomadic Communities and Pastoral Traditions - Literature, Law and Life in Post Colonial Societies", which will be held at the Adivasi Academy, Tejgadh, situated in a tribal village on the borders of Rajasthan, Madhya Pradesh, Maharashtra and Gujarat in Western India from 4th - 6th January 2009. Let's meet again, dear friends. "Time immemorial"!

Cecile Sandten (Chemnitz)

Totgeglaubte leben länger

Die CERPAC Konferenz der Paul Valéry Universität in Montpellier: „Postcolonial Ghosts / Fantômes Post- Coloniaux“

Vom achten bis zum zehnten November 2007 findet in Montpellier eine wissenschaftliche Heimsuchung statt. Es soll im Dienste der *United States Association for Commonwealth Literature and Languages Studies (USACLALS)* über die Gegenwärtigkeit des Vergangenen und die Anwesenheit des Abwesenden gesprochen werden. Ort der Zusammenkunft ist die *Maison des Relations Internationales*, eine Villa am Rande der historischen Altstadt, mit einer Seite an einem Abhang stehend. Unter diesem beginnt der moderne Stadtteil, in dem ich in einem günstigen Hotel untergekommen bin, welches jeden gut auf eine Auseinandersetzung mit Aspekten der Besessenheit vorbereiten würde. Als Studentin erstmals bei einem solchen Kongress, fühle ich mich wie ein Spion und bestaune die Villa, bevor ich mich hinein wage. Niemand sonst scheint besessen zu sein. Auch das kann beunruhigen. Wie sich auf der eröffnenden Plenarsitzung herausstellt, ist die Thematik postkolonialer Geister ein weites Feld: Der Topos des Spuks bringt immer Aspekte der Vergangenheit, der Erinnerung und Schuld oder des *unfinished business* mit sich. Wichtig ist, die Begriffe *Geist* und *Gespent* zu unterscheiden, da ihre Relationen untersucht werden. Die Bezeichnungen *Ghost* und *Fantôm* entsprechen eher dem deutschen *Gespent*. Den Begriff *Geist* dagegen kann man eher mit *Spirit* beziehungsweise mit *Esprit* übersetzen, er spielt als immaterielle Existenz neben Gespenstern eine wichtige Rolle in diesem Zusammenhang.

In Mélanie Torrents (Universität Paris, 7-Denis Diderot, Frankreich) Vortrag „Commonwealth Diplomacy Today: Transcending Colonial and Post-colonial Ghosts?“ wird unter anderem die Frage gestellt, inwieweit dem Commonwealth noch der Geist des alten Empire innewohnt und welche Formen der Ablösung es geben kann. Das Herumgeistern von Vergangenen konkretisiert sich bei diesem Thema, dessen politische wie kulturelle Relevanz nicht zu übersehen ist. Ahsraf Rushdy (Wesleyan Universität, USA) spricht über repräsentative Schuldbekennnisse, wie sie beispielsweise Präsidenten oder der Papst aussprechen – oder dies eben nicht tun. Wie wirken solche Entschuldigungen, wenn sich Repräsentanten eines Staates für die vergangene Kolonisierung eines anderen Staates entschuldigen – erleichtert sich eine Gemeinschaft damit ihres schlechten Gewissens; kann eine Entschuldigung die Adressaten erleichtern? Inwieweit kann sie die vergangene Schuld aber auch wiederholt aufrufen und vertiefen? Alan Rice (Universität Central Lancashire, GB) schließt die Plenarsitzung mit einem Vortrag über Denkmale ab: Er berichtet von einer Ausstellung in Lancaster über den Sklavenhandel, welche Besucher und Passanten quasi verfolgen und damit etwas Unsichtbares sichtbar machen soll. Ein spezifisches Gespenst aus der Kolonialzeit ist für Rice

das im bürgerlichen Großbritannien obligatorische *China Set*, welches mitunter grausame Praktiken des Sklavenhandels auf Porzellantassen abbildet.

Am Nachmittag beginnen die auf regionale Literaturen bezogenen Workshops, und ich besuche den über Kanada. Teresa Gibert (Nationale Fernuniversität Spanien) beschäftigt sich mit den Texten Thomas Kings: Hier sind literarische Gespenster nicht bedrohlich, sondern stehen für Klarheit und Herausforderung. Sie stellen Grenzen in Frage und wirken subversiv in einem Land, das durch seine Siedler- und Einwanderervergangenheit Geister der im mehrfachen Sinne verdrängten Vergangenheit hervorrief. Das Unbewusste ist hier eine Kollektivschuld und damit ortsgebunden.

In der *Keynote Speech* stellt John McLeod (Universität Leeds, GB) seine Forschung über Jackie Kays und Pauline Melvilles Texte vor. Bei Kay geht es vorrangig um die Themen Adoption und Genealogie, bei Melvilles Texten eher um An- oder Abwesenheit eines Bewusstseins für Geister und der Wahrnehmung und Anerkennung derselben. Da die in Guyana aufgewachsene und unter anderem in London lebende Pauline Melville physisch und ohne feststellbare Verschränkungen von Zeit und Raum in Erscheinung tritt, besteht praktischerweise die Möglichkeit, sie über ihre Arbeit an dem Kurzgeschichtenband *The Migration of Ghosts* zu befragen: "Do you believe in ghosts?" - "Yes. No. I'm not too sure. On the whole I would say I don't. But I'm not sure."

Am Morgen des neunten November teilt sich die Veranstaltung erneut in regionale Workshops auf, wobei die Karibik mit insgesamt vier Workshops sehr präsent ist, wogegen Sitzungen über Afrika, Indien, Kanada und Australien jeweils parallel zu denen der Karibik laufen. Ich möchte mehr über Spuk in australischer Literatur erfahren. Hier verhält sich aufgrund der Siedlerkultur einiges ähnlich wie in der kanadischen Literatur: die gewaltsame Aneignung des Landes, Genozid an und Verschleppung von Aborigines und die darauf folgenden Selbstverteidigungs- und Rechtfertigungsversuche der Siedler riefen sozusagen einige Geister hervor. Daneben sei die Pazifikregion, wie Simon Hay (Connecticut College, USA) erklärt, aus der Sicht Großbritanniens *geo - temporal different*, weil Briten dort nicht von ihren eigenen vormodernen Geistern gejagt werden. Es spukt hier eher aufgrund von relativer junger Schuld und einer daran erinnernden leeren Fläche, anstatt dass, wie es in *imperial ghost stories* der Fall ist, immer wieder Spektren der Vormoderne gespenstisch in der Moderne auftauchen. Ein Schwerpunkt wird bei Hay auf die Erzählerfiguren gelegt (in diesem Zusammenhang wird der Begriff *Spectatorship* verwendet), welche sich dem Gespenstischen auf die eine oder andere Weise nähern. John Potts (Macquarie Universität, Australien) unterstützt diese Feststellung, indem er sich auf die Folgen der ehemaligen Strafkolonie bezieht und Parallelen zwischen europäischen Spukschlössern und australischen Gefängnisinseln zieht. Abschließend für diesen Vormittag folgt die *Keynote Speech* durch Gerry Turcotte (Universität Notre-Dame, Australien) unter dem Titel: "Talking With Ghosts: Whiteness, Spectrality and the Postcolonial in Canadian & Australian Fiction". Spuk ist, gemäß Turcotte, immer eine Konsequenz hegemonialer Strukturen. Die Beschäftigung damit löst, in Anlehnung an Derrida, einen *Spectral Turn* aus. Mit diesem werden Grenzen und Konsequenzen

so sichtbar wie eben ein Gespenst, wenn man es in (s)einer Erscheinung wahrnimmt.

Nachmittags beginnt der Workshop über afrikanische Literatur. Esther Peeren (Universität Amsterdam, Holland) spricht zunächst über Ben Okri's *The Famished Road*. Der permanente Kontakt zwischen zwei Welten ist hier nicht Teil animistischer Weltanschauung, sondern eine Annäherung an postkoloniale Realität, so Peeren. Transformationen sind bei Okri vielfältig, sowie Geister hier nie eins mit sich selbst sind. Sie wirken weniger befreiend als bedrohlich, und können eine Form des Widerstands sein. Michaela Vanon Alliata (Universität Venedig, Italien) stellt reziproken Spuk in ihrem Vortrag über J.M. Coetzee's "The Master of Petersburg" zur Debatte. Der Text handelt von Dostojewskijs Lebensphase, bevor er *Böse Geister* (bzw. *Die Dämonen* in früheren Übersetzungen) verfasste; der fiktive Dostojewskij ist hier einer Besessenheit ausgeliefert, von der man nicht weiß, ob sie von seinem verstorbenen Sohn ausgeht oder eigentlich diesen verfolgt. Merkwürdige Parallelen dazu finden sich in Coetzees eigener Biographie vor der Arbeit an dieser Erzählung.

Eindrucksvoll wird der Tag mit einer Lesung und Performance von Karen King-Aribisala beschlossen: Etwa eineinhalb Stunden trägt die gebürtige Guyanerin ihre Lyrik und Gesangseinlagen frei vor. Besonders begeistert ein Gedicht, in dem sie die Perspektive des Zuckers im Tee einer englischen Dame einnimmt. Zwischen dem Zucker aus der Karibik und der alten Engländerin kommt es zu einem Streit über Begrifflichkeiten und kolonialistische Perspektiven – der Appell „*stir me!*“ geht danach vielen nicht mehr aus dem Kopf. Soviel man an diesem Abend noch in geisthaltigen Getränken rührt und sich um ein Begreifen bemüht, Geist und Gespenster lassen sich schwer fassen.

Swantje Krug (Berlin)

How the History of Nazism in Germany Fits with the Studies of New Literatures in English

In Response to "A Passage Back to Frankfurt: A Short Report on the 8th Summer School of the New Literatures in English" (ACOLIT, Nr. 61, Dec 2007, 11-12) by Anna Auguscik and Sara Duana Meyer.

I have nothing but praise for the excellent organisers of the Frankfurt Summer School 2007 and the wonderful students who graced our workshops and lectures with terrific dedication, questions and feedback. Dr. Karin Meissenburg and I had one of the largest workshops and according to the organisers we received fantastic feedback. We also received positive feedback on a beautiful poster where each student signed a note honouring our hard work during the week and what it meant to them personally as writers. For us authors, attending an ASNEL conference is a substantial effort and a year of email organisation, arts council and other funding applications and many weeks of preparation of lectures and workshops, none of which is paid. For those of us who are freelance writers, editors or translators, already working on low wages, it is a huge dedication of energy and time away from professional work to attend such a conference, all the way from Aotearoa-New Zealand. I felt our time and effort was well worthwhile because of the positive feedback we received over the entire week of work which included two lectures and a daily workshop. We lunched with the organisers after the conference, who again stressed that our contributions had been "one of the conference highlights".

So imagine my shock when reading a skewed, ill researched and highly judgmental response to the conference which singled out our contributions [without having the courage to name us] and made ill-informed comments which should have been researched before being committed to paper. While constructive critical feedback is welcome, this does not reflect the feedback from students or organisers. Anna Auguscik and Sara Duana Meyer criticise the organisers for including reading performances into the lecture programme and also criticise the performers for "self-promotion". Jan Kemp, Karin Meissenburg and I performed in the lecture programme at the conference and all of us mentioned where students could buy the books [since this is not usually known of performers from New Zealand in the northern hemisphere]. Indeed, had the authors of the report read the posters around campus, they would have realised that our performance was billed as an indigenous lecture-performance, including waiata, haka, karanga, so that students could experience this first hand. It was also billed as the launching of two books, *Return of the Selkies*, featuring post-colonial issues and stories, and *Talkstory*, highlighting Pacific Talkstory in a global context and featuring the masters thesis of a student at the last Berlin Summer School. What Anna Auguscik and Sara Duana Meyer took for self promotion, was actually a non-profit book launch where the post-colonial work of Canadian and German university students were

published. Is not this the essence of work that should be supported by ASNEL? Indeed, the conference organisers carefully planned this to occur before the lunch break books could be signed then. We spent an hour with students afterwards, missing our lunch break before our afternoon workshop.

Far from impeding on the programme, the feedback we received from students and organisers was that it was a relief to have such a vibrant performance within a serious lecture context. The report authors failed to realise that this style of presenting work is a traditional indigenous Pacific way of working, which often challenges mainstream ways of presenting academic work. Had they read either of the books being launched, they might have learned this.

And this brings me to their sadly ignorant criticism of Dr. Karin Meissenburg's departure from the planned programme by including challenging and exciting readings and debate from two Indian scholars. Dr. Meissenburg is highly respected for her post-colonial work as a scholar and in her challenging of traditional German translations by her inclusion of indigenous authors whose work is being translated in the publishing process. She has been invited to talk about these processes at the internationally renowned Frankfurt Bookfair several times. Similarly, she [with permission from the conference organisers] chose to ask two Indian scholars of high repute, to take part in her lecture as an open discussion. That this challenged protocol and some established academic notions should be a plus for such a conference. Is this not the aim of ASNEL? Or is open debate to be silenced? Sounds like colonisation to me.

Perhaps the "dogmatic" element Anna Auguscik and Sara Duana Meyer complain about is my challenge to the audience to consider context when examining the New Literatures in English. I spoke to the student I challenged afterwards and invited her to lunch with the tutors and we had a very constructive discussion with mutual respect which remained throughout the rest of the conference. I also challenged Frank Schulze-Engler on missing out a vital phrase in Robert Sullivan's work where he talks about the "fiscal envelope" where politicians hoped to bypass the vital Treaty of Waitangi negotiations by offering a "full and final monetary settlement" which would exclude any further claims and not document the history of land settlement as the process currently does. Maori unanimously voted out the "fiscal envelope". The issue remains at the heart of Tino Rangatiratanga as land is more important to most of us than money. Not understanding this movement against the fiscal envelope means we remain ignorant of the very basis of Maori identity, including our literature and language. Frank, to his credit, admitted he had not realized the significance of this term in the text he referred to, and again we had a positive discussion later. Is this not the very heart and essence of ASNEL? These conferences provide a place for learning on all sides. Indeed, we learned a great deal from the students which we carry forward with us today in our work.

Instead of embracing this, Anna Auguscik and Sara Duana Meyer seem to feel deeply threatened by what they describe as "a definite thread of Maori culture throughout the week". It seemed to worry them and urge their brains to consider

“which far off bridges of thought some of the lecturers had to overcome” to understand this seemingly distant [and, implied, irrelevant] culture. ASNEL should be honoured that indigenous authors are willing to give of their time and energy and commitment for free to attend, teach, perform, take workshops and participate in such conferences. We are happy to do this in the knowledge that our contributions are appreciated by the organisers, fellow performers, students and workshop participants, as both organisers and students will confirm. But to have this work misunderstood, taken out of context and then denigrated by two people who apparently did not read the brief for the events, is unprofessional.

Then there is an attack on the very font used by Dieter Riemenscheider in his lecture. Surely Anna Auguscik and Sara Duana Meyer could have simply asked the technician present to change the font to a larger size in the entire presentation if this was such an issue rather than insulting the lecturer afterwards in print? What a terrible way to dishonour Professor Dieter Riemenschneider, whose intelligent lecture on Maori literature showed what sensitive German critics can aspire to once they make the effort to walk some of those “far-off bridges”. Without his work, these conferences may never have been possible. In Maori culture, we honour our elders and tipuna. We do not denigrate them in public like this.

One of the most alarming and revealing statements made by Anna Auguscik and Sara Duana Meyer reads: “the question remains where the history of Nazism in Germany fits in with the study of the new literatures in English”. This probably refers to Carolyn Gammon’s powerful performance reading from her book *Twice Persecuted* about Jewish death camp survivor Johanna Krause, which created constructive debate at the conference. Let me tell you, as a First Nations survivor, when you strip back the basic elements behind the Nazi mind, you get the same kind of thinking and tactics used in the genocide and colonisation of First Nations people globally. Even worse, this is still continuing in many countries while a few Germans sit back and make ignorant comments like this.

In my own country, Maori were 100% of the population before the British invasion. Within only a few decades, 80% of our entire population had been wiped out in a programme of brutal extermination and genocide. That any of us are left to come and share our culture at ASNEL conferences is a miracle indeed. The link between Nazism and Colonial Genocide globally reveals the same mindset of those who colonise by ethnic cleansing. If educated Germans are incapable of recognising this, then there is little hope for further debate on these issues, which should be a part of ASNEL. You cannot study our literature and make us “exotic beings” [a la Karl May] and not learn about the genocide that all but wiped us out. That is tantamount to those ignorant people who deny there ever was a Nazi Holocaust. Where the history of Nazism fits in with the study of new literatures in English is a vital topic that should be discussed and one which would help to prevent the level of ignorance which serves to silence us. Indeed, this question raised by Anna Auguscik and Sara Duana Meyer would make an excellent topic for a future ASNEL conference.

ASNEL really needs to ask what this organisation stands for when it can insult indigenous authors and invited guests in print, without considering the context or organisational intent of the conference or allowing for a rebuttal by those insulted, alongside the printed article. I send this response to urge debate within ASNEL on this report and the issues it raises.

For Anna Auguscik and Sara Duana Meyer and any others who continue to inflict their colonising ways onto our cultures, I let my ancestor Te Tahī-o-te-Rangi speak for our people: Waiho ma te whakama e patu – let them be subdued by shame.

Dr. Cathie Koa Dunsford

Director, Dunsford Publishing Consultants



Response to the Report: “A Passage Back to Frankfurt: A Short Report on the 8th Summer School of the New Literatures in English” by Anna Auguscik and Sara Duana Meyer

I would like to respond to the ‘question’ raised in Anna Auguscik’s and Sara Duana Meyer’s report: “A Passage Back to Frankfurt: A Short Report on the 8th Summer School of the New Literatures in English” (ACOLIT, Nr. 61, Dec 2007, 11-12). The question the authors formulate is as follows: „the question remains where the history of Nazism in Germany fits in with the study of the new literatures in English“.

Given that, to my knowledge, my reading was the only one about ‘the history of Nazism in Germany’, I can only assume the authors of this report are referring to the Tuesday evening readings at the Mousonturm where I appeared with my book: *Twice Persecuted*. To inform those who were not present, this book is the story of Johanna Krause from Dresden who suffered persecution as a Jew both under the Nazis and again in East Germany at the hands of SED functionaries. The book was published by a Canadian press in July 2007, so to say ‘hot off the press’ at the time of the Frankfurt Summer School. Now to the question raised by Anna Auguscik and Sara Duana Meyer, where does the history of Nazism in Germany fit in with the study of new literatures in English? The most obvious answer is that Nazism in Germany, the murder of people based on their ethnicity, has very severe lessons we must learn from for today’s world where ‘ethnic cleansing’ is

happening in many countries where 'new literatures in English' are being produced. On the same evening that I read, Drew Hayden Taylor, an Ojibway from the Curve Lake First Nation in Ontario read a humorous and ironic piece about a powerful German company wanting to create an 'Indian Disneyworld' in a small Ontario reserve. The authors of this report clearly could not put two and two together and see that the type of colonization implied in Drew Hayden Taylor's work-in-progress is a stone's throw from classic Nazi ideology of assuming one's own culture is superior and can be imposed upon others. Drew even mentioned Karl May's work and the phenomena of German's 'playing' cowboys and Indians to this day. Isn't one aim of such a summer school exactly to make such connections? Did they not stop to wonder why Drew's European protagonists were German?

Anna Auguscik and Sara Duana Meyers near 'throw-away' comment shows they either did not attend my reading or did not listen while they were there. The story of Johanna Krause is indeed a story about Nazi Germany. But it is also more. It is a story of resistance, the story of a woman who struggled courageously and survived against dictatorship (also not a 'new literatures in English' topic?) and injustice life-long. The title of the book alone points to this: *Twice Persecuted*. After surviving numerous concentration camps, Johanna was jailed under the SED in post-war East Germany. She was rehabilitated only in the late 1990s. The forced abortion of her 7 ½ month old baby was recognized as murder in the year 2000. In 2001 when she died at age 93, her case as a slave laborer was just being considered before the Jewish Claims Court in the United States—so to say, her story is not one of the distant past but ended (for Johanna) but a few years ago. I wonder what is the problem here. Was the story of Johanna Krause not 'new' enough for these critics? Or was it not English enough, being after all about a German? Or was it not 'literature' enough, being oral history written down. All these points might legitimately be discussed but not commented on in a disrespectful side remark.

Does it embarrass Anna Auguscik and Sara Duana Meyers that it took a Canadian author to come to Germany to write down this story? Should I have read my poetry or prose that night instead? Well, I might disappoint them because some of my creative writing takes on these same themes. The fact is, I am a Canadian author who has lived in this country for the past 16 years and I consider it my responsibility to deal with the people and the issues I experience around me. There are 100,000s of Holocaust survivors still alive and Nazi perpetrators too. Surely over the next century authors of all genres will be trying to find ways to deal with this horrendous chapter of human history. I have just been asked to write the life story of a Polish survivor who, like Anna Frank, hid with his nuclear family in an attic for two years. This man lives in my hometown in Eastern Canada and has for over 50 years. If I write this man's story will this be 'new English literature'?

I am pressing this point to show the danger implied in such easy dismissals. What aggravated these critics is perhaps not any of these things. What bothered them is the same thing that annoyed the first man who stood up and asked a question after I finished the reading. The question was: "How long are you going

to rub this in the face of the Germans?" And my answer was and is: Forever. Any country that has committed vast crimes against humanity, against its own citizens, ends up with the imperative, the challenge, to do memory work so that these crimes will not be repeated. Germany has taken this work on, from Willy Brandt going down on his knees at the site of the Warsaw ghetto uprising to the new Holocaust memorial by the Brandenburg Gate in Berlin. Individuals must (and do) take it on as well, teachers, students, everyday citizens. If I lived in Canada, as the descendant of white European colonialists, I would have different memory work to do. But I live here and so I take on the work where I live. After leaving Frankfurt I went on a book tour across Canada with *Twice Persecuted*. From Vancouver to Halifax Canadian audiences heard Johanna's story. Universities are already using the book in 'Literature of the Holocaust' classes. There was keen discussion of the book wherever I went especially since a Polish visitor to Canada had just been killed by a stun-gun in Vancouver airport shortly before. Audiences discussed the brutality of this killing in relation to Nazi brutalities that were also justified by the system of the time.

If I disturbed the 'new English literatures' conference with the Nazi theme for Anna Auguscik and Sara Duana Meyers then I was glad I was there to do so because THEY have work to do. This type of response is an insult to your conference and to my life's work.

Carolyn Gammon

LEHRVERANSTALTUNGEN IM SOMMERSEMESTER 2008: DEUTSCHLAND, ÖSTERREICH, SCHWEIZ

[zusammengestellt aus *AREAS - Annual Report on English and American Studies*,
Band 34 (2008) sowie aus Zusendungen von Mitgliedern der GNEL]

Deutschland

AACHEN

Beier/Griffig	Global English
Davis	An Introduction to the Literature of East Africa
---	New Post-colonial Drama
---	South Africa in the Age of Apartheid
Deringer	Canadian Literature and Culture from the Beginnings to the Present: A Survey
---	Various Narratives, Various Identities: A Comparatist Approach to American and Canadian Fiction

AUGSBURG

Böhm	Landeskunde: Australien & Neuseeland
N.N.	Canadian Cultural Studies I-II

BAMBERG

Brähler	Diasporic Novels and Migration
Houswitschka	Representations of the Orient in British Literature
Mayer	Novels of the Harlem Renaissance: Claude McKay, <i>Home to Harlem</i> and Nella Larsen, <i>Quicksand</i>

BAYREUTH

Anchimbe/ Mühleisen	English in Africa
Dannenberg	The African Diaspora in Britain: History, Fiction, Film
Grabs	Female Identity in Contemporary Fiction by Ugandan Women Writers (Aufbaustudium Afrikanologie)
Mforbe	Postcolonial Anglophone African Drama: Focus on Cameroon (Aufbaustudium Afrikanologie)

BERLIN, FU

Ackermann	Colonial and Postcolonial Literatures II: Cross-Cultural Literary Representations of India
Krahé	Colonial and Postcolonial Literatures II: The White Man's Burden: Empire to Decolonialization
West-Pavlov	Colonial and Postcolonial Literatures I: Caribbean Tempests
---	Research Forum Postcolonial Studies

BERLIN, HU

- Haschemi Yekani Post/Colonial Intertextuality
 Matzke Einführung in das Studium afrikanischer Literaturen
 Poiane-Dumke Africa in African American and Afro-German Writings
 Seifried Postcolonial Translations
 --- Translation and Globalization
 Veit-Wild Literatur und Politik im südlichen Afrika
 --- Afrikanische Literatur er-lesen und er-schreiben
 Veit-Wild/Eckert Stadt in Afrika

BIELEFELD

- Kunze India in 20th Century Anglophone Fiction

BOCHUM

- Guldimann In Darkest Hollywood: Cinema in South Africa
 --- Postcolonial Investigations: Detectives in South Africa
 Keuneke Margaret Laurence
 Kuttig Englishes of the Commonwealth/Former British Colonies

BONN

- Meyer Englische Literaturen und Kulturen
 --- Zadie Smith
 Rummel Englische Literaturen und Kulturen
 Schmidt- Empire Writing, 1870-1918
 Haberkamp Anglophone Indian Literature
 --- Postcolonial Translation

BRAUNSCHWEIG

- Franke Pidgin and Creole Languages
 Gnutzmann English as a Lingua Franca: Conceptualisations, Domains, Applications

BREMEN

- Breidbach Transcultural Societies or Clash of Civilizations? Teaching World Politics in the English/Bilingual Classroom
 Broeck Texts of the Transatlantic II: Black Diaspora and Writing
 Cetin Canadian Drama
 Schaffeld Canadian Writers: Margaret Laurence
 --- Canadian Summer
 Ueckmann Postkoloniale Theorie
 Watson/Esders/ Cetin Reading English-Speaking Literatures and Cultures

DARMSTADT

- Griem The International Novel

DORTMUND

Bell	Project and Evaluation: Australia/New Zealand/USA
---	Australian Literature and Culture
Kramer	Imperial Romances
Paasche	The 20 th Century Road to Freedom: Mahatma Gandhi, Martin Luther King, Nelson Mandela
---	The Enemy within: From Apartheid to AIDS to Crime

DRESDEN

Horlacher	An Introduction to Post-Colonial Theory and Literature
---	Black British Literature
Lange	Introduction to Pidgins and Creoles
Meinig	The Ills of Colonialism
Stear	The Plot Against: Literary Responses to Terrorism from Conrad to Rushdie

DÜSSELDORF

Gomille	Traditions of Storytelling and Genre in Contemporary Anglophone Fiction (Part II)
---	Language(s) in the Novel (Anglophone Fiction in the World)
N.N.	Introduction to Postcolonialism

DUISBURG-ESSEN

Davis	An Introduction to the Literature of East Africa
Hickey	Varieties of English
Raith	International Englishes
Reckwitz	Cross-Cultural Encounters in Literature
N.N.	The Canadian Postmodern

ERFURT

Intemann	Transkulturelle Kommunikation in Englisch als Lingua Franca
Harding	Introductory Course: Canada
Neumann	Hanif Kureishi: Migration and Identity

ERLANGEN

Bayer	J. M. Coetzee
Böhm/Gruß	Post-Colonial Shakespeares
Feldmann	Postkoloniale Übersetzung
Nunius	Multiethnic Britain

FLENSBURG

Parker	International English Short Fiction
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FRANKFURT/M

Schulze-Engler	Indigenous Literature in Canada, Australia and New Zealand
---	The Rise and Demise of the British Empire

- Literary Hoaxes and Mistaken Identities in the English-Speaking World
 ---/Spiller Négritude and After: Afrikanische Literatur im transkulturellen Raum
 Vogt-William Literary Representations of Violence in South Asian Diasporic Women's Writing

FREIBURG

- Leung The English Language in the Caribbean
 Petzold Constructing Conga

FREIBURG PH

- Alecu Australia Today

GIEßEN

- Freitag Teaching Postcolonial Identities: Britain
 Grau Teaching Culture: Focus on Atlantic Canada
 Horstmann Schreiben in Südafrika: Kurzgeschichten
 Mukherjee English in South Asia
 Neumann, B. Fictions of Empire

GÖTTINGEN

- Glaser Global Culture – Global Literature
 Dreyer Maori Literature and Film
 --- Nigerian Fiction: Achebe, Emechta, Soyinka
 --- Postmodernism and Postcolonialism
 Schuller Margaret Atwood
 N.N. 1807: Abolition of the Slave Trade

GREIFSWALD

- Calder Western Canadian Literature
 Enter From Canada to Germany: Métis in the English Classroom
 Mills Introduction to Postcolonialism
 Koll-Stobbe Local and Global Identities of English as a World Language
 Lutz Aboriginal Literature(s) in Canada 1967-2007

HALLE-WITTENBERG

- Bergmann Das britische Weltreich, der Aufstieg der USA und die Entwicklung Indiens
 Hartwig The Experiences of Colonisation, Decolonisation and Globalisation
 Martin Black Britons: The Windrush Generation

HAMBURG

- Berkmann Post 1960s Canadian Drama
 Radden Exploring Tok Pisin

HANNOVER

Gohrisch	Politics in Indian Fiction
Grünkemeier	The British Empire: Literature, Culture, Politics and History
Mayer	The Literature and Culture of Slavery
Pishwa	Varieties of English

HEIDELBERG

Bhattacharyya	Literatures and Empire: An Introduction to the Study of Fictions
Hundt	English in the Southern Hemisphere
---	Indian English
Polzenhagen	English in Africa
Selle	Britain After Empire: Old and New Cultures

PH HEIDELBERG

Seletzky	Teaching Literature in the Foreign Language Classroom (Britain/Commonwealth)
N.N.	Teaching India

JENA

Orth	Empire and After
Vanderbeke	Black British Literature
Zimmermann	Slave Narratives and Fictional Representations of Slavery in the Nineteenth Century

PH KARLSRUHE

Altendof	Workshop National Varieties of English
Hermes	All About Australia: History, Facts and Fiction

KIEL

Gross	Multiculturalism in Canada
Meyer	Recent Research on Canadian English
Rosenberg	The Invention of India
---	Gender, Class, Ethnicity: Rewriting the Pursuit of Beauty E. M. Forster's <i>Howard's End</i> and Zadie Smith's <i>On Beauty</i>
---	Devastating Privilege: The South African Farm Novel

KOBLENZ-LANDAU

Gohrbandt	The Visual Representation of Africa
Meyer	Intercultural Understanding
Pütz	Black Linguistics
Smieja	Cultural Studies and Landeskunde: English Around the World

KÖLN

Antor	The Australian Novel in English
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Bischoff	A Post-Colonial Power? US Foreign Policy in the Age of Decolonization
---	Postcolonial Studies: Neue Perspektiven für die amerikanische und britische Geschichte?
Boge	Monsters, Fakes, Colonials
Bölling	The Canadian Short Story
Fritsch	Writing from the Caribbean
Laversuch	World Varieties of English
Rau	Canadian Drama in English: Themes and Forms
Recker	Can the Subaltern Speak? Postcolonial Women's Writing

KONSTANZ

Altmann	English Based Pidgins and Creoles
Frank/Huber	London, Imperial City
Hochstädter/ Grijzenhout	Phonetics and Phonology of Australian English
Knellwolf	Australian Identity in Literature and Film
---	Research Colloquium: Postcolonial Theory - The Narrative Strategies of Empire Building and Decolonisation
Mergenthal	Doris Lessing's Africa
Nischik	Comparative North American Studies
---	Writing Canada: The Literary and Cultural Criticism of Margaret Atwood
Payne	Area Studies Canada
Reif-Hülser	Literary Representations of India: Perspectives from 1900-1950
---	Views on China: Novels of Exile Written in English

LEIPZIG

Pollner	English in Australia
Schwend	Emigrants and Exiles - The Irish Diaspora
Tosic	Presentations and Discussion: Cultures in the English-Speaking World
Welz	Australian Novelists

LÜNEBURG

Reisener	Landeskunde: Down Under
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MAGDEBURG

Bartels	African Women Writing War
---	Topographies of Culture
Maassen	Imperial Fiction - Kipling, Conrad, Doris Lessing
Wandel	Postcolonial Cultures and Literatures in the EFL-Classroom

MAINZ

Birkle	Exploring the Region: British Columbia in History, Literature and Culture
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Müller-Wood	Anglophone Short Stories
Lampert	The World in English: Introduction to Varieties of English
Riedel	The British Empire
Scheiding	Colonial Literature
---	Black Historical Novels
Stoll	Weltsprache Englisch II
---	Wole Soyinka, Plays 2
Waller	Caribbean Literature and Culture
1x	Culture Studies III (Canada)
1x	Culture Studies III (Neuseeland)
MANNHEIM	
Krah	Slave Narratives
Krug	Introduction to Canada
Reichardt	Poetics of the Global
---	Globalisierung
Trips	Varieties of English
MARBURG	
Handke	Varieties of English
---/Kuester	North American Language and Culture
Heuser	Black Britain
Kuester	The Novel in English: From Modernism to Post-Colonialism
Merschhemke	Introduction to the Study of Anglophone Literatures
Woyth-Gutberlet	Literaturdidaktik: Teaching Postcolonialism
MÜNCHEN	
Clemm	The Commonwealth - a Cultural, Historical and Political Survey
Benesch	Writings of the Black Atlantic
Döring/Heidemann	Literatur und Ethnographie: Essen und Identität aus transkultureller Sicht
Janney	Film Discourse Across Cultures
---	Postcolonial Pragmatics
Nowak	India and South East Asia in Anglophone Fiction
---	Reading Course: 'India: From Midnight to Millennium'. Essays by Salman Rushdie, Shashi Tharoor and Arundhati Roy
---	Postcolonial Crime Fiction
Rennhak	Victorian Fictions of the British Empire
Schmidt	Passages from India: Literature and Culture of the Indian Diaspora
MÜNSTER	
Diedrich	New World Beginnings: American Literature and Culture in the Colonial Era II

- Dropping out of History? Historiography in the North American Colonies
- Meierkord English in the Americas and the Caribbean
- Munkelt Doris Lessing: Selected Stories
- Schmitz Literary Re-Visions of Empire: Joseph Conrad, Chinua Achebe, and Tayeb Salih
- Stein Australian Literature: An Introduction
- Writing Australia: Colonial, Postcolonial and Indigenous Short Stories
- Between Worlds: Edward Said's Cultural and Literary Theory
- Postcolonial, Transnational and Transcultural Studies
- Betreuungsseminar Literatur- und Kulturwissenschaft (für Examenskandidaten)
- Stroh Writing Colonial Australia
- Travel Writing
- OSNABRÜCK**
- Asu English-Speaking Africa
- Große Beilage/ India, Pakistan, Bangladesh: The Birth of Three Nations
Husemann
- Meyer A Multitude of Different Worlds - the Global Fiction of Salman Rushdie, Zadie Smith and David Mitchell
- Schneck Survey Course: Literature and Culture of English-Speaking Countries
- Sexson Global English
- POTSDAM**
- Kinsky-Ehritt Postcolonial Studies and Intercultural Learning: Fachwissenschaftliche und Didaktische Perspektiven in der gymnasialen Stufe
- Notions of the Cultural other: Perspectives on Anglophone Writers since Aphra Behn
- Röder Colonial Utopias in English Literature
- REGENSBURG**
- Schmid Colonial and Postcolonial Writing
- Spergel Canadian Women's Writing
- ROSTOCK**
- Klaus *Jane Eyre* and *Wide Sargasso Sea*: A Nineteenth-Century Classic and Its Twentieth-Century Rewrite
- Rossow There Ain't No Black in the Union Jack
- Cultural Studies and the Discourse of Globalisation
- SAARBRÜCKEN**
- Djahazi Mordecai Richler

Ghosh-Schellhorn	A Transcultural Look at Diaspora
---	Mediating Migration
---	Current Diaspora and Migration Theories
Zehle	The Diaspora/Migration
SIEGEN	
Hope-Fisher	Cultural Project: Caribbean Communities & Culture
STUTT GART	
Holtkamp	Novel Reflexions on India
---	Globalization, Americanization and India
Michel	Landeskunde South Africa
TRIER	
Fischer-Starcke	Varieties in English
Sand	The Spread of English: From Britain to the New World
---	The Politics of English as a World Languages
---	English in the Caribbean
N.N.	Kanadische Landeskunde
TÜBINGEN	
Reinfandt	Indian Literature in English: An Introduction
---	Great Expectations and Beyond: Dickens, Carey, Jones (GB, AU, NZ)
Wiemann	Intro British Studies: Britishness and Empire
---	Cultures of Cricket around the Globe
---	Postcolonial Drama
WEINGARTEN	
Burmeister	Sociolinguistics and Pragmatic Variation of English: Postcolonial English
WÜRZBURG	
Ahrens	Kolonialismus und Postkolonialismus in der englischen Literatur
Kohl	Tea for the British
Neetz-Schäfer	Feminism and Postcolonialism in Southern Africa: Doris Lessing and Nadine Gordimer
1x	Landeskunde (USA/Canda)
WUPPERTAL	
Foskett	Varieties of English
Heinen/Sommer	Black & Asian Fiction in Britain and the US
Hofmann	Slavery
Spies	Notorious Australian and American Fakes

Österreich

GRAZ

Rieser	Seminar in Anglophone Cultures: Film and History
4x	Varieties of Spoken English
4x	Varieties of Written English

INNSBRUCK

Onysko	Varieties of English
Pichler	Scottish Literature from Robert Burns to Jackie Kay
Ramsey-Kurz	Canadian Childhoods
Zach	White vs. Black. (Anti)Racist Discourse in Britain

KLAGENFURT

Devine	Survey of Anglophone Cultures
Wildburger	Topics in Australian Studies/Studies in New Anglophone Cultures: Stories from Aboriginal Australia
---	Special Topics in Culture Studies: Yarrtij. Women's Stories from the Great Sandy Desert
Wimmer	Topics in Australian Studies/Studies in New Anglophone Cultures: 400 Years of Poetry in English

SALZBURG

Grosser	English - from Dialect to Global Language
Gundy	North American Civilization
Steiner	Life Writing in South Africa and the United States

WIEN

Mengel	Literary Seminar: Trauma, Memory and Narrative in the Contemporary South African Novel
Ozvalda	World Englishes: Economy, Linguistic and Cultural Observations
Zacharasiewicz	Social and Cultural Interaction and Literary Landscapes in the Canadian West

Schweiz

BASEL

Steffen The Image of the White in Southern Africa

BERN

Cottier Narratives of the Nation: Nation and Identity in Selected Contemporary Indian Novels in English and Indian Films

Rippl The North American Short Story

Schlote Bradford, Brick Lane and Brixton: Britain and the Discourse of Multiculturalism

--- Food for Thought: Cultural Representations of Hunger and Food

--- Literatures of India, Pakistan and the South Asian Diaspora

GENÈVE

Leer Literatures of the Contemporary English Speaking World II

--- Orientalism

LAUSANNE

Schwyter From Colonial English to the New Englishes

ST. GALLEN

Robinson Englischsprachige Kulturen: Globalising Fiction

--- Aspects of Multicultural Britain

ZÜRICH

Abbas Under the Western Eye: Orientalism and Empire: 1780-1880

Schreier The Rise and Fall of Standard English

Steffen Slave Narratives: Text and Context

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