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## 25 Jahre ACOLIT: In eigener Sache

50 Nummern *ACOLIT* – das bedeutete in den letzten 25 Jahren zweimal im Jahr einige Wochen „ganz normalen Wahnsinn“ zu Semesterbeginn: Informationen sammeln, Manuskripte redigieren, die *Augsburger Informationen* bzw. später *AREAS* (Annual Report on English and American Studies) auswerten, verspätete Beiträger(innen) mahnen, Drucktermine organisieren, sich (immer mal wieder) über Tippfehler und Layout-Pannen ärgern, und (gelegentlich) über Lob aus Kollegenkreisen freuen...

50 Nummern *ACOLIT* – das bedeutet auch 25 Jahre Zusammenarbeit von engagierten Kolleginnen und Kollegen in Deutschland, Österreich und der Schweiz, die im Bereich der neuen englischsprachigen Literaturen und Kulturen sowie der Varietäten des Englischen forschen und lehren. Aus diesem Anlass ist ein *ACOLIT*-Sonderheft erschienen, das auf der diesjährigen GNEL-Jahrestagung in Erfurt vorgestellt wurde:

### **ACOLIT Special Issue No. 4**

**Frank Schulze-Engler (ed.), *New Literatures in English: Prospects and Retrospects – 25 Years of Study, Teaching and Research in German-Speaking Countries* (Frankfurt a.M.: Institut für England- und Amerikastudien, 2002).**

Dieses *ACOLIT*-Sonderheft ist für GNEL-Mitglieder kostenlos erhältlich und wird zusammen mit *ACOLIT* 50 an alle Mitglieder, die ihr Exemplar nicht bereits in Erfurt in Empfang genommen haben, verschickt. GNEL-Mitglieder, die über die Möglichkeit verfügen, Buchbestellungen bei ihren Bibliotheken aufzugeben, werden dringend gebeten, das *ACOLIT*-Sonderheft zu bestellen (Preis: € 6.- plus Porto; Bezug und Rechnung über die *ACOLIT*-Redaktionsadresse).

Dieter Riemenschneider, der Gründungsherausgeber von *ACOLIT*, scheidet mit dieser Nummer aus der regulären Redaktionsarbeit aus, steht der Redaktion aber auch zukünftig mit Rat und Tat zur Seite. Nach einigen „Übergangs-Jahren“ wird *ACOLIT* im Zuge der Wiederbesetzung der Professur für Neue Englischsprachige Literaturen und Kulturen (NELK) an der J.W. Goethe-Universität auch weiterhin in Frankfurt erscheinen.

### **Die *ACOLIT*-Redaktion**

# GNEL/ASNEL

## Protokoll der ordentlichen Mitgliederversammlung

an der Universität Erfurt, Lehrgebäude 1, HS 32, in Erfurt,  
am 09. Mai 2002 um 16.30 Uhr

### Die Tagesordnung vom 08.04.02 lautete:

1. Feststellung der Beschlussfähigkeit
2. Festlegung der endgültigen Tagesordnung
3. Protokoll der ordentlichen Mitgliederversammlung vom 07.06.01 Albert-Ludwigs-Universität, Haus zur Lieben Hand, in Freiburg i. Br.; veröffentlicht in *ACOLIT* Nr. 49 (Dezember 2001), S. 4-9.
4. Mitgliederstand
5. Bericht des Vorstandes und des Beirates
6. Finanzbericht und Bericht der Kassenprüfer
7. Entlastung des Vorstandes
8. Jahrestagungen
9. ASS Berlin 2002
10. Publikationen
  - 10.1 Jahrbuch
  - 10.2 *ACOLIT*
11. Verschiedenes

Um 16.35 eröffnet der 1. Vorsitzende, Prof. Dr. Heinz Antor, die Mitgliederversammlung und begrüßt alle Anwesenden.

### **Punkt 1: Feststellung der Beschlussfähigkeit**

Der 1. Vorsitzende stellt fest, dass laut Anwesenheitsliste 42 Mitglieder an der Versammlung teilnehmen. Laut § 7.6 der Satzung besteht Beschlussfähigkeit, wenn mindestens  $\frac{1}{4}$  der Mitglieder anwesend sind. Da dies nicht der Fall ist, befindet die einfache Mehrheit der Anwesenden über die Beschlussfähigkeit der Versammlung, die einstimmig angenommen wird.

### **Punkt 2: Festlegung der endgültigen Tagesordnung**

Der 1. Vorsitzende verweist auf die vorliegende Tagesordnung vom 08.04.02. Als Punkt 11 wird der Punkt „Gründung von lokalen Netzwerken“ auf Vorschlag von Dr. Frank Schulze-Engler aufgenommen. „Verschiedenes“ wird zu Punkt 12. Die Änderung der Tagesordnung wird einstimmig angenommen.

### **Punkt 3: Protokoll der ordentlichen Mitgliederversammlung vom 07.06.01**

Der 1. Vorsitzende verweist auf das Protokoll der letzten Mitgliederversammlung, das allen Mitgliedern in *ACOLIT* Nr. 49 zugegangen ist. Es gibt keine Änderungsvorschläge zum Protokoll.

#### **Punkt 4: Mitgliederstand**

Der 1. Vorsitzende erklärt, dass der Vorstand seit der letzten Mitgliederversammlung 17 neue Mitglieder aufgenommen hat. Die neuen Mitglieder werden vom 1. Vorsitzenden begrüßt: Vera Alexander, Erfstadt; Hanne Birk, Mannheim; Kerstin Bolzt, Bayreuth; Dagmar Deuber, Linkenheim; Annika Diederich, Düsseldorf; Claudia Duppé, Freiburg; Martin Genetsch, Lieser; Karita Ghone, Magdeburg; Sissy Helff, Bad Homburg; Karin Ikas, Bad Mergentheim; David La Breche, Trier; Prof. Dr. Christian Mair, Freiburg; Reihanah Mohd Mydin, Bangi, Selangor, Malaysia; Solveig Naundorf, Erlangen; Patrick Oloko, Lagos, Nigeria; Patel Sandhya, Clermont-Ferrand, Frankreich; Prof. Dr. Wolfgang Zach, Innsbruck, Österreich.

#### **Punkt 5: Bericht des Vorstandes und des Beirates**

##### **5.1 GNEL Website**

Die alte Website steht unverändert im Internet. Vorstand und Beirat beschlossen, eine Website-Domain zu mieten, d.h. die GNEL-Website wird unabhängig von der Universität der/des Vorsitzenden im Internet stehen. Voraussichtlich werden wir zwei Internetadressen bekommen, die ‚gnel.de‘ und ‚asnel.org‘ lauten können. Jochen Petzold stellt den Entwurf für die Website vor. Es gibt den Vorschlag, eine/n Website-Beauftragte/n aus der Mitgliedschaft zu benennen, der/die für die Website und deren Erstellung/bzw. Aktualisierung zuständig ist. Weiterhin wird der Entwurf für das neue Logo vorgestellt, zu welchem mehrfache Kritik geäußert und mögliche Änderungen diskutiert wurden.

#### **Punkt 6: Finanzbericht und Bericht der Kassenprüfer**

Der Finanzbericht wird von Jochen Petzold präsentiert. Der Jahresabschluss zum 31.12.01 weist ein Eigenkapital von 26.962,39 DM (13.785,65 €) aus; das Jahr 2001 schließt mit einem Gewinnsaldo von 6.616,01 DM ab (3.382,71 €). Die Zwischenbilanz zum 31.03.02 weist ein Eigenkapital von 18.661,97 € aus. Dem stehen die für das Jahr 2002 zu erwartenden Ausgaben von 13.080,00 € gegenüber. Werden die ausstehenden Aufwendungen mit dem Eigenkapital der GNEL verrechnet, verbleibt ein Eigenkapital von 5.581,97 €. Es stehen noch 4.182,40 € Mitgliedsbeiträge und 1.288,00 € Beiträge für das Jahrbuch 2002 aus.

Herr Petzold verweist nochmals auf den schleppenden Eingang der Mitgliedsbeiträge von den Mitgliedern, die nicht die Erlaubnis zum Bankeinzug gaben.

Die Frage der Mitgliedsbeiträge wird vom 1. Vorsitzenden aufgeworfen. Im Zuge der Umstellung von DM auf € wären keine runden Summen als Mitgliedsbeiträge zu verbuchen. Weiterhin könnte durch eine leichte Erhöhung der Beiträge die finanzielle Lage der GNEL verbessert werden. Darum schlägt der 1. Vorsitzende vor, die Mitgliedsbeiträge wie folgt zu erhöhen:

• studentische Mitglieder ohne Jahrbuch:	von 15,34 € auf	<b>20,00 €</b>
• ordentliche Mitglieder ohne Jahrbuch :	von 40,90 € auf	<b>50,00 €</b>
• studentische Mitglieder mit Jahrbuch :		<b>43,00 €</b>
• ordentliche Mitglieder mit Jahrbuch :		<b>73,00 €.</b>

Dafür soll es beim zukünftigen Konferenzbeitrag eine Ermäßigung für Mitglieder geben:

- studentische Mitglieder:           **5 €**
- ordentliche Mitglieder:           **10 €.**

Die Änderung der Mitgliedsbeiträge wird mit 2 Enthaltungen und keiner Gegenstimme angenommen.

Für die geänderten Mitgliedsbeiträge müssen neue Einzugsermächtigungen von den Mitgliedern eingeholt werden, da auf den gültigen der feste DM-Betrag eingetragen ist.

Die Kassenprüfer Haike Frank und Jörg Heinke berichten, dass sie den Kassenbericht am 08.05.02 sorgfältig geprüft haben und dass alle Angaben korrekt sind. Sie erheben keine Einsprüche und empfehlen eine Entlastung von Vorstand und Beirat. Ihnen wird für ihre geleistete Arbeit gedankt.

### **Punkt 7: Entlastung des Vorstandes**

Die Entlastung wird beantragt. Vorstand und Beirat werden mit 6 Enthaltungen und keiner Gegenstimme entlastet.

### **Punkt 8: Jahrestagungen**

Prof. Dr. Bernd-Peter Lange wird die Jahrestagung 2003 an der Otto-von-Guericke Universität in Magdeburg ausrichten. Der Termin ist der 28. – 31.05.03. Als Thema schlägt Prof. Lange das Thema „Global Fragments“ vor. Es wird 5 Sektionen geben: Diasporic Literatures, Media, Postcolonial Literature for Children and Young People, Local Colour in Global English, und Teaching New English Literatures and Cultures. Der call for papers ist unter

**<http://www.uni-magdeburg.de/ifph/gnelkonferenz/>**

im Internet zu finden.

### **Punkt 9: ASS Berlin 2002**

Antje Kroschewski berichtet über die Vorbereitungen der sechsten Autumn Summer School 2002 an der Humboldt Universität in Berlin, die vom 25. – 31.08.02 unter dem Thema „Breaking Down Walls“ stattfinden wird. Das Programm mit 13 Vorlesungen, 12 Seminaren, mehreren Autorenlesungen, einer Movie Session und einer Performance Session liegt vor. Der Beitrag beträgt 80 € für Studierende, 105 € für Nicht-Studierende und 60 € für Studierende aus Berlin, die jemanden unterbringen.

Die Studentinnen aus Berlin verteilen Poster, Werbezettel und Programme unter den KonferenzteilnehmerInnen. GNEL-Mitglieder sind aufgerufen, diese zu Werbezwecken an ihren Heimatuniversitäten zu nutzen.

## **Punkt 10: Publikationen**

### **10.1 Jahrbuch**

Das Jahrbuch der GNEL/EACLAS Tagung in Tübingen liegt in zwei Wochen als Hardcover und Paperback vor.

Für den Band der GNEL/MAVEN Tagung in Freiburg ist eine Auswahl getroffen, und die Druckfahnen sind an die BeiträgerInnen verschickt. Der Band wird voraussichtlich Ende 2002 oder Anfang 2003 erscheinen.

Die Beiträge der GNEL Tagung in Aachen werden voraussichtlich in drei Bänden veröffentlicht: die Beiträge mit Karibik-Fokus in Liège und die restlichen Beiträge als *Proceedings* in der Reihe der *ASNEL Papers* im Rahmen der *Cross/Cultures Series* bei Rodopi.

Die Publikation der Beiträge der GNEL Tagung in Osnabrück ist nicht klar, da Prof. Dr. Sigrid Markmann nicht anwesend sein und somit nicht darüber Bericht erstatten konnte.

### **10.2 ACOLIT**

Der Sonderband *25 Jahre ACOLIT* ist in Frankfurt/Main erschienen und enthält Beiträge, die auf die Geschichte der GNEL zurückblicken und die Forschung innerhalb der NELs beleuchten. Er ist für Mitglieder kostenlos.

## **Punkt 11: Gründung von lokalen Netzwerken**

Dr. Frank Schulze-Engler schlägt die Gründung von lokalen Netzwerken und die Einrichtung von Mailing-Listen zum regionalen Informationsaustausch vor.

Vorstand und Beirat der GNEL werden beauftragt, über die Struktur solcher regionaler Netzwerke zu beraten und geeignete lokale Koordinatoren anzusprechen.

## **Punkt 12: Verschiedenes**

Vom 1. Vorsitzenden wird die Einrichtung von Sektionen innerhalb der GNEL vorgeschlagen. Diese Sektionen könnten sein: Sprache, Kulturwissenschaft, Literatur, Medien, EFL-Teaching.

Der 1. Vorsitzende schließt die Sitzung um 18.25 Uhr.

**Protokollantin: Kerstin Knopf (Greifswald)**

**gez.: Prof. Dr. Heinz Antor, 1. Vorsitzender**

**Prof. Dr. Konrad Groß, 2. Vorsitzender**

## 6<sup>th</sup> Autumn Summer School on the New Literatures in English

Humboldt-University Berlin, 25-31 August 2002

The organising committee is happy to present the final program of this year's Autumn Summer School:

### Morning Lectures (excerpt):

**Michael Sharkey:** Global as Hell: Mud-mapping Contemporary Australian Poetry

**Tabish Khair:** From Dean to Desai: Representation and Language in Indian Literature in English

**Sissy Helff:** The Experience of Culture, Migrancy and Identity in Contemporary Indian South African Literature

**Nils Aulike:** Maori Drama

**Jana Gohrisch:** "Listen Mr Oxford Don": Writing the Black British Experience

**Claudia Sternberg:** From *Pressure* to *Rage*: 25 Years of Black Filmmaking in Britain

**Irene Gammel:** Canadian Youth Literature: L. M. Montgomery and W. O. Mitchell

**Susan Arndt:** The Dynamics of Feminism. Perspectives and Versions of African Feminism in Literature and Society

**Frank Schulze-Engler:** Cultural Syncretism in Caribbean Literature

### Afternoon Seminars:

**S 1: David Arnason / Dennis Cooley:** Under the Influence of: Reading and Writing the Postmodern Poem and Short Story

**S 2: Bernard Cohen:** Creative Writing: Writing with Found Material

**S 3: Gordon Collier:** Up From Under: Poetry by Women from the Caribbean and the Diaspora

**S 4: Andrea Viala / Rosemary Drescher:** Literary Translation

**S 5: Joachim Fiebach / Jürgen Martini:** African Drama and Theatre

**S 6: Beryl Fletcher:** Truth and Lies: Writing Fiction from Real Life

**S 7: Irene Gammel:** Canadian Youth Literature

**S 8: Markus Müller:** Questions of Trace: Canadian Prairie Writing and the Poetics of Transgression

**S 9: Ian Ross:** Theatre Workshop

**S 10: Cecile Sandten:** Shakespeare in India: Deglamourised, Transformed, Greatly Shrunk?

**S 11: Sudeep Sen:** Creative Writing: "From Inspiration to Publication"

**S 12: Michael Sharkey:** Pomo, Poco, Loco: The Contradictions of Contemporary Australian Poetry

**S 13: Brigitta Olubas:** Australian Differences: Questions of Home, Community and Belonging in Recent Australian Texts

<b>Evening and Additional Activities:</b>
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**Sunday:** *Official Opening and Welcome Party*

**Monday:** *Panel Discussion:* Lawrence Scott, Gordon Collier, Susan Arndt:  
Postcolonial Literature and Sexuality

*Lunchtime Reading:* Rosemary Drescher – Interfaces

*1<sup>st</sup> Reading Night:*

The first of our reading nights will start off with Lawrence Scott, a writer from Trinidad & Tobago. He is the author of *Witchbroom* and *Aelred's Sin*, which was awarded the 1999 Commonwealth Writers' Prize Best Book in the Caribbean & Canada. He will be followed by Michael Sharkey, our Summer School old hand from Australia. Bernhard Cohen will conclude this night's program. The winner of the Australian/Vogel Award 1996 for *Blindman's Hat* has also published books like *Snowdome* and *Tourism*.

**Tuesday:** *2<sup>nd</sup> Reading Night*

We are very glad to welcome Beryl Fletcher from New Zealand, the successful author of four novels, for example, *The Bloodwood Clan*. She will be followed by another woman from New Zealand – Sarah Quigley, who is not only the author of short fiction (*having words with you*) and novels (*After Robert*) but also of poetry. Tabish Khair, of Indian descent, has published several collections of poetry. As usual he will be giving a charming performance by reading from his latest work. His Indian fellow, Sudeep Sen, has read from his poetry worldwide at numerous international arts & literature festivals, conferences, and universities.

**Wednesday:** *Movie Session*

Post-colonial short films: *Skin Deep* (Patrick Miller, GB), *If only I were a German* (Neal McLeod, CDN) in the presence of the director and other films.

*Mid-week Party*

**Thursday:** *3<sup>rd</sup> Reading Night (Canada Day)*

The evening will start off with David Arnason, who will perform his short fiction. *The Circus Performers' Bar* is just one example of his immense work. Dennis Cooley, his fellow poet from Winnipeg, is an editor of several collections and the writer of a dozen books of poems, the latest being *Irene*. Last but not least, Ian Ross, playwright of dramas like *fareWel*, which won the 1997 Governor-General's Award for Drama, is joining our reading night.

**Friday:** *Final Performances*

**Saturday:** *Farewell Breakfast*

*Tour of Berlin*

**For additional information on program or registration procedure, please contact us via email: [ass2002@web.de](mailto:ass2002@web.de) or have a look at our website: [www2.hu-berlin.de/ASS2002](http://www2.hu-berlin.de/ASS2002).**

**We are looking forward to seeing you in Berlin!**



## GNEL-Jahrestagung 2003 Magdeburg “GLOBAL FRAGMENTS”

### CALL FOR PAPERS

While the world seems to be getting ever smaller and globalisation has become a ubiquitous buzz word, regionalism and fragmentation also abound. This might be due to the fact that far from the alleged production of cultural homogeneity, the global is constantly re-defined and altered through the local. This tension, pervading much of contemporary culture, has an obvious special relevance for the new varieties of English and the literatures published in English world-wide. Postcolonial literatures exist at the interface of English as a hegemonic medium and its many national, regional and local competitors that transform it in the New English Literatures. Thus any exploration of a globalisation of cultures has to take into account that culture is a complex field characterised by hybridisation, plurality and difference. But while global or transnational cultures may allow for a new cosmopolitanism that produces ever changing, fluid identities, they do not give rise to an egalitarian “global village” as the asymmetry between centre and peripheries remains largely intact, albeit along new parameters.

These problems have repeatedly been focussed on in previous meetings of the Association for the Study of New English Literatures at its various national and international levels. The 2003 GNEL meeting scheduled for 28<sup>th</sup> to 31<sup>st</sup> May, 2003 at the Otto-von-Guericke Universität Magdeburg will address some issues across the range from the global to the fragmented. These will include the following panels or sessions:

#### **I.) *Diasporic Literatures (Graduate Forum)***

Convenors: Anke Bartels (Magdeburg), Rüdiger Kunow (Potsdam), Mala Pandurang (Mumbai).

The panel on diasporic literatures will try to situate the tension between the forces of homogenisation and fragmentation and analyze their impact on cultural (re)production within a global framework conducive to hybrid cultural forms and transcultural writing. Possible topics will include, but not be limited to, themes like transculturation, hybridity, migrancy, identity formation, gender, inscriptions of home and exile, space and mobility, the global imaginary, re-assessing history, memory, representations of (trans)nationalism and the role of the publishing industry. We hope to include themes such as the diasporic novel in Britain and North America, the politics of gender in diasporic literatures, diasporic theatre and poetry.

#### **II.) *Media***

Convenors: Dirk Wiemann (Magdeburg); Satish Poduval (Hyderabad).

The intensification of global flows of exchange and interaction has resulted in constantly shifting mediascapes that more often than not combine aspects of homogenisation, “glocalisation”, and increasing local productivity. In the field of broadcast mass media, the unbounded dissemination of information and its packaging

seems to push into the direction of global cultural homogenisation. At the same time even global players such as MTV have been forced to fine-tune their offerings to their diverse local constituencies. Can the media – and here especially film and the rhizomatic internet – function as an arena for the emergence of new affiliations “from below”, partly “local”, partly disembedded? In addressing these problems, we would particularly appreciate contributions from practitioners in various media.

### **III.) *Postcolonial Literature for Children and Young People***

Convenors: Jürgen Martini (Magdeburg), Cecile Sandten (Bremen).

What this session wants to look at is how the global economy has been influencing traditional values and ways of thinking in the past and how the concept of the global village has changed the outlook of societies. In particular, contributions are welcome that consider the ambivalent role of a literature addressing itself to younger readers through the voice and the eyes of adult writers. Key questions to be discussed should include reference to such terms as colonialism, postcolonialism, neo-colonialism, diasporic writing, and the literature of post-independence. Papers should bring to bear these terms by focussing on concepts of childhood and youth in a globalized society. Whose values are being advocated, whose culture is hegemonic, whose culture is marginalized? Are the concepts of culture transmitted through children’s literature able to fight the loss of regional identity and culture?

### **IV.) *Local Colour in Global English***

Convenors: Karin Ebeling (Magdeburg), Josef Schmied (Chemnitz).

The session on “Local Colour in Global English” will analyse how the international language English gains local colour when it is adapted to the cultural needs of multilingual societies throughout the world. Multilingualism, multiple identities and multiple layers of hybridisation in various cultural forms of writing will be analysed. Possible topics include, but are not limited to the following: language change/transfer, creolisation, acculturation, transculturation, nativisation, identity formation, intercultural communication, loan words/translations, etc.

### **V.) *Teaching New English Literatures and Cultures***

Convenors: Helene Decke-Cornill (Hamburg), Reinhold Wandel (Magdeburg).

At the level of secondary schools, teachers of English have started to realise that, outside the USA and Britain, there are other socio-geographical and cultural domains in English-speaking cultures and literatures, and this has made an impact on syllabi and curricula and will soon turn into an essential part of the work done in EFL-classrooms. We ask for contributions in this field. Since this session of the GNEL meeting will also be offered as a regular teacher training course, we should like to ask contributors to opt for workshop-like, interactive presentations.

All communications about possible contributions to these, or other relevant, topics should be forwarded to the convenors based in Magdeburg, or to:  
 Bernd-Peter Lange, Institut für fremdsprachliche Philologien, Otto-von-Guericke-Universität Magdeburg, Zschokkestr. 32, D-39104 Magdeburg; Phone: 0391/6716669; Fax: 0391/6716668; e-mail: bernd-peter.lange@gse-w.uni-magdeburg.de

## Konferenzberichte



### “Embracing the Other: Addressing Xenophobia in the New Literatures in English”

Annual Conference of the Association for the Study of the New Literatures in English (ASNEL)

Erfurt University, 8 – 11 May 2002

A Report by Dipli Saikia (Bristol)

#### IN THE BEGINNING ...

It began and ended with a measure of silence. A moment of reckoning. Twelve days after the tragic massacre at the Johann Gutenberg High School in Erfurt, the Fourteenth Annual ASNEL Conference opened – the address delivered by the incumbent president Professor Heinz Antor – with a minute’s silence. A mark of respect for the fallen. We who had gathered there to discuss the socio-political implications of the world of letters were reminded in that calm, that before the letter becomes life, there is life itself. And on day four, after we had all had our say, debated our thoughts, discussed our plans, exchanged addresses, we came back to an absence of all of this once more, as we stood alongside the Jewish Memorial at Buchenwald, each silently placing a stone on the edge. On both occasions, we stood in perfect silence. Between the two silences, a few things happened.

#### ... WAS THE WORD

Professor Edwin Thumboo (National University of Singapore) – in his Keynote Address, “Conditions of Cross-Perception: The Other Looks Back” – gave us a lucid and novel perspective on the Self/Other debate. Reminding us that the concept of “Embracing the Other” is a development driven by globalisation and underpinned by free trade, he said we need a typology of Self as much as one of the Other, for Self-knowledge is imperative in the context of any quest. Engaging with Conrad, Kipling, Forster, Couperus, Ngugi and Bessie Head, amongst others, Professor Thumboo delineated one of the seminal reasons for the existence of grey areas in any debate of this nature: in the pure sciences, he said, methodology and content are the same. Thus, there is *one* Calculus. In the Social Sciences, methodology might be the same, but the content differs. Thus, in theory, “death rites” denote one particular

social act; in content/practice, however, the varieties this one concept could involve are endless.

Dr. Ademola Omobewaji Dasylva (University of Ibadan, Nigeria) followed on with the second plenary lecture. Examining what he called the “observable hybridity” of cross-cultural correspondences and influences between contemporary Nigerian literature and western literatures, Dr. Dasylva attributed the overwhelming local and international audience reception accorded to modern Nigerian drama today to two factors: the Nigerian playwright’s social and critical vision, and his/her ability to accommodate and effectively integrate other traditions.

The debates that the two plenaries started moved on to the “Klause,” the pub on campus, where they continued over a welcome buffet. And grew over the next three days.

Day Two began with Barry Asker (Lingnan University) engaging in a “trialogue” with Memory, History and Intellect, terming History “an assemblage of memories caught in the web of documents.” Asker argued that it is the empirical view of memory, stemming from Aristotle rather than from Plato, that prevails in the modern age. And Ginny Ratsoy (British Columbia), jetlagged though she might have been, spoke to us of the Sons of Freedom, the rebellious wing that emerged out of the Russian community in Saskatchewan, reading to us the most spirited passages from two plays: *NO’ XYA’ (Our Footprints)* and *The Hope Slide*. Addressing the cultural redress underway in a postcolonial society and evident in the two plays, she explored “the responses of each play to the historic racialism it dramatises.”

#### INDIVIDUAL READINGS

The plenaries were followed by parallel sessions on “Xenophobic Memories,” each comprising three or more papers. Papers that spoke of different literary worlds to different people coming from different backgrounds with different socio-political leanings, different agendas, different modes of reception. “Xenophobia,” the perfect meeting ground by far.

While some examined the very process of “Othering” in a search for its point of origin – does it sometimes begin, as in the case of immigrants, even *before* they leave the homeland? – others looked at the impossibility of a return home once one has been “Othered” by one’s kith and kin and by the ravages of time. A study of the cohesive potential of the hybrid, as evident in the works of Bessie Head, was complemented by one that introduced the possibility of transcending all stereotypical depictions of Self and Other through an engagement with the “particular,” the “human” – as seen in Jhumpa Lahiri’s *Interpreter of Maladies*.

The thoughts held by these 20-minute presentations were manifold. There were lessons of national self-awareness drawn from New Zealand children’s fiction writer Maurice Gee; a celebration of the challenge thrown to xenophobia by the Maori poet Roma Potiki; a recognition of Julia Kristeva’s psychoanalytic concept of the “productive permanent relationship” between the Self and the Other; a study of the multiple Others apartheid resulted in, as represented in South African drama; and an engagement with the complexities of the Canadian immigrant experience, as

delineated by M.G. Vassanji. There was also: a recognition of the double-edged nature of the embrace – as much recognition and acceptance as a patronising act that robs the Other of the ability to move freely; a marking of the challenge raised by Nigerian women writers who recognise the Self as Other; a reminder of the limitations of the colonial/postcolonial energy in the context of Mauritius which, in the first place, does not have a pre-colonial history; and a weighing of the Filipino-American dynamic in a study of Bulosan and Santos that explored America's inhospitable reception of its colonial subjects.

These talks were punctuated by two panel discussions. The first looked at the position of the New Literatures in English within German academia, the second, at the Function of Humour in Postcolonial Discourse.

The former identified a need for radical awareness-raising programmes, raised the notion of inter-disciplinarity being a way forward, highlighted the utilitarian nature of the field, resolved to have postcolonialists be less self-apologetic and more self-assertive, and called for the democratisation of the field. Professor Liselotte Glage, one of the panelists, summed it up best when she said:

Our attitude must change. No mechanical engineer is apologetic about what he does. We must propagate what we do. We must develop strategies to get into the right panels – and there are panels out there with huge sums of money.

#### PROSE & POETRY READINGS

Susan Kiguli, Nicole Markotic, Edwin Thumboo, Ashraf Jamal, Roopali Sircar, Judith Dell Panny ... voices, words, eyes, smiles, grace, a poem.

Kiguli's clap, Jamal's scream, Markotic's Graham Bell, Thumboo's loves, Sircar's Song for Erfurt, Judith's quietest memories ... poetry.

Took us into confidence. Made us think. Broke pacts of silence. Brought us rest.

#### THE TEAM

They were there to receive us, to energise us with cups of tea and coffee every day, patience in the face of countless inane enquiries, our guides through Buchenwald and Weimar, and much more. It was possible for each of us to take out our 20-minute papers and hold forth because they, and a few others who were not quite so visible, had made it possible. To each one of you, our thanks. And to Professor Neumann ... who moves in silent ways.

## **“Embracing the Other: Addressing Xenophobia in the New Literatures in English”**

**A Report by Anja Richter (Munich)**

Xenophobic tendencies and behaviour patterns of majorities as well as minorities – their genesis, development and effects – were looked at in almost every paper at the Erfurt conference, often from a comparative perspective. While the Other was almost exclusively understood as the “abject,” the negation of one or more parts of one self, the function of memory was detected to play a crucial role in the (re)construction of the self rather than the Other and for the ability to embrace the Self as the Other. The role of memory, cultural memories, history and xenophobic identities in addressing xenophobia and getting ready to embrace the Other were considered to be crucial, yet not perforce insurmountable.

Individual papers dealt with the local peculiarities of xenophobic – literary – encounters in the traditional colonizer-colonized binary in the colonies as well as in the diasporas. D.V.S. Manarpaac’s work on Filipinos in the USA highlighted not only the difficulties in finding one’s identity. The “Filipino” and “California” in the quotation “it is a crime to be a Filipino in California” can be replaced by “Indian in England,” “Indian in East Africa,” “Black in South Africa,” etc. A viable solution outside academia and “academic encounters” (such as a conference like this) unfortunately is yet to be found.

While particular political conditions or circumstances, such as apartheid or the Northern Irish Troubles, openly legitimized xenophobic or racist public rhetorics and actions, the official political end (rather than “solution”) of these conditions was by no means the end of the prejudices and the antagonisms. Those, it seems, can only be overcome in the course of time, by education and by an increase of the standard of living. Again, it is the cultural and collective memory that is to be transformed.

The dangers of xenophobia and alterity were examined and found to appear in varying degrees – from “benign xenophobia” (as laid open by Judith Dell Panny in the case of New Zealand), dislike and suspicion to overt hatred and racist violence. That the Other does not necessarily have to be a foreigner or stranger, but can also be the one living in the adjoining community, as in Mauritius (Sheila Wong), was the theme of various contributions.

The joint panel (Virginia Richter / Julika Griem / Graham Huggan) on literary representations of animals explored the “theoretical implications of the figure of the beast as the stranger/the stranger as beast.” The workshop by Norbert Platz, Simone Krafft, Kerstin Schmitt and Christine Chorus on “Embracing the Otherness of Nature in Australian and Canadian Poetry” might tie in with this, as they took as a starting point the construction of nature as the “Other” as subordinated to man, though again subverted in the mentioned nature poetry.

Not only the kind of Otherness constructed along sex and gender, race and ethnicity was critically dealt with. Also the role religion and economic situations can play was taken into consideration. Antje Schuhmann's "The Uprise of the Decent" looked at the intersection of gender, racism and newer imaginations of a national collective in Germany today and its "leading culture," and offered a different, but very interesting, aspect usually not dealt with at postcolonial conferences.

Language, language acquisition and the constitutive power of rhetorics play a crucial role in fiction. The importance of this role also for the EFL classroom was highlighted as were other aspects of teaching and working with postcolonial texts in schools.

The panel discussion on "The New Literatures in English in German (and Austrian) Academia" started with the fact that Postcolonial Studies in their subversiveness are not governments' favourite child and that some "postcolonial professorships" are unlikely to be renewed. Suggestions to address this situation included the following points: first of all, we should not be apologetic about the work we do (the comparison made to a carpenter being apologetic for the work he has completed triggered off affirmative laughter), but concentrate on selling it. Secondly, we may need to develop what was called "strategic schizophrenia" in order to be successful in-betweeners, between academia and the business world, a point that is especially important for graduates but also for the departments. It has to be successfully made clear to more companies (luckily some of the big ones are already aware of this) that students of English literature not only speak fluent English, but have also acquired crucial soft skills, skills that business students often lack.

The panel discussion on "The Function of Humour in Postcolonial Discourse," chaired by Susanne Reichl and Mark Stein, showed that it was rather the way events were represented than what was actually told that triggered laughter. Freud's claim that "shared laughter forms coalitions" proved right once again.

Readings and assemblies concluded every day and prepared participants for lovely evenings in the charming city of Erfurt. The open and cheerful "interaction" of the participants (from over 30 countries!) – first indications of strategic schizophrenia being detectable here – fortunately made xenophobia look like a theoretical construct.

**“Versions and Subversions”**  
**International Conference on African Literatures**  
**Humboldt University of Berlin, 1-4 May 2002**  
**A Report by Katrin Berndt (Leipzig)**

The first international conference on African literatures to be held in Berlin after the German reunification was a major event and an even bigger success. Over 300 participants from 30 countries in Africa, Europe, North America and Australia lent an international atmosphere to the conference. The programme listed renowned scholars – Obioma Nnaemeka, Simon Gikandi, and Eileen Julien – and well-known writers such as Yvonne Vera, Calixthe Beyala, and Elleke Boehmer. A large number of scholars from Africa offered the participants the chance to listen to (sub)versions both from ‘outside’ and ‘inside’ the field of research. Due to the many interesting contributions, a dense schedule of panels and sessions was obviously necessary. Unfortunately, the presentations one would like to listen to often took place concurrently. The conference was structured along thematically related panels held in the morning. The round table discussions took place in the afternoon, while readings were held in the evening.

Major foci of discussion were feminism and gender studies, the (re)presentation of the body, postcolonial identity, popular literature, film and media, and African modernity. These different fields of research were often explored not only with regard to literary examples, but also used as a more general way of understanding Africa’s past and present. Especially in the papers dealing with African feminist literature and during the round table discussion on ‘African Discourses on Feminism’, the interrelation of literary agendas and societal effects was stressed. Akachi Adimora-Ezeigbo, writer and scholar from Nigeria, emphasized the importance of feminist literature for the sensitisation of both women and men for women’s rights and concerns. Mary Kolawole, a Grande Dame of African feminist discourse, related women’s empowerment to problems such as female genital mutilation and AIDS prevention. A new term was introduced by Obioma Nnaemeka, another Nigerian scholar now teaching in the USA: Negofeminism. Nnaemeka stressed the importance of exchange and negotiation which, in her view, distinguishes African feminism from Western discourse: in contrast to an individualistic Western ‘ego-feminism’, African ‘negofeminism’ (also standing for ‘no-ego feminism’) seeks to promote female interests by depending on negotiation within established social (and gender) structures. The discussion revealed quite different opinions among the participants, including the fear that the emancipation of African women might destabilise African societies.

The presence and meaning of the body in African texts was examined from several perspectives, as was the representation of homosexuality in anglophone and francophone African literatures and in film. Here, differences between europhone texts and oral narratives and literatures in languages of African origin became ob-



vious. Generally speaking, europhone texts seem to focus on the role of an individual dealing with his or her society, oral narratives as well as African-language texts illustrate the change of society itself. Thus, different literary genres still reflect their social roots.

Of course, this notion is not without exception. Especially oral narratives have quickly embraced influences like new media or magic realism, as the panel on 'Interfaces between the Oral and the Written' demonstrated. In general, orature or narratives in African languages played a smaller role in the papers presented which clearly concentrated on europhone African literatures.

Due to the title of the conference, Africa's literary modernity was presented as a manifold complex consisting of different versions and subversions. Here, post-Apartheid South African literature received special attention. Separated into three panels which were structured chronologically, beginning from the Apartheid period via the transformations of the 1990s to the present, the speakers discussed the impact of Apartheid on post-Apartheid novels, the role of Afrikaans, present transformations and efforts towards a new understanding of being South African, and, finally, the interpretation of South African post-Apartheid writers.

On Thursday, the evening programme offered a reading with two ascending voices: Yvonne Vera from Zimbabwe and Calixthe Beyala from Cameroon, who proved that contemporary African literature at its best is courageous and sensitive, angry and seductive – and very female.

The schedule on Friday evening listed a round table discussion with members of African Writers' Organisations at the Heinrich Böll Foundation, followed by a dinner at the Hackesche Höfe. On Saturday, the closing evening took place including a buffet dinner, dance with the African DJ Moïse, and performances. The band 'Max Wild and the Green Baboons' presented a reading from a Dambudzo Marechera text accompanied by jazz music which turned out to be a highly successful synthesis.

Compared to other conferences focusing on 'new' English literatures, a remarkable feature of the Berlin conference was the high proportion of participants from various anglophone countries whose literatures were discussed at the conference, particularly the large number of African women scholars and writers. During the discussions, literature left the elitist position it sometimes holds in present Western thinking and became a vivid part of – African and Western – cultures. Furthermore, the papers presented showed that there is no homogeneous approach towards African literatures. Beside the fact that one has to acknowledge several different African literatures such as anglophone and francophone texts, oral narratives, and literatures in languages of African origin (not to mention regional diversities), the scholars were not afraid of combining diverse theoretical approaches. Thus, the conference reflected a broad variety of analytical concepts: comparatist approaches, intertextuality, postcolonialism and postmodernism, as well as the already mentioned feminist concepts.

The wealth of interesting contributions, the lively discussions during and after the panels, and the flair of the city of Berlin made this conference an impressive event.

## “I am from here and also from there”

### Atima Srivastava interviewed by Cecile Sandten

Atima Srivastava was born in Mumbai in 1961, moved to Britain when she was eight, and has since been living in North London. She has written two novels, *Transmission* (1992) and *Looking for Maya* (1999), both of which are set texts in the syllabi of several Universities in Britain and other European countries ranging from Poland to Spain. She is working on a third novel, tentatively titled *The Non-Resident Indian*. Several of her short stories have been commissioned and published in anthologies, *New Writing 2001*, *Well Sorted* and *Trans-Lit*. Further, Atima Srivastava has worked in television for over 13 years as a film editor and, more recently, as a director. She has three screenplays to her credit: *Dancing in the Dark* and *The Legendary Vindaloo* commissioned for Channel 4; and *Camden Story* for the BBC. A play, *Why not Love?* has been commissioned by The National Theatre and she has written the libretto for a new opera, *Cross Currents*, commissioned by BroomHill Opera, performed in June 2001. She has been Writer in Residence at the University of Singapore and the University of Sophia (Bulgaria). The following interview with Atima Srivastava was conducted by Cecile Sandten (University of Bremen) on 12 January 2001.

**Cecile Sandten:** Felicity Hand wrote an article about the question of “How British are the Asians.”<sup>1</sup> How “British” are you? Would you consent to the notion that “the Asians are showing themselves to be more British than the British”?<sup>2</sup>

**Atima Srivastava:** Yes, definitely... But do not all immigrants in the process of assimilation do this? Of course it has much to do with the historical relationship, but I’m not sure if it is really so true of middle class Asians. It might be more true of the aspirational/shopkeeper class (I do not mean this in a derogatory way).

**C.S.:** *The Non Resident Indian* is the working title of your next book. What will this novel be about? Would you like to reveal anything about this book before it will be published? Who will this “Non Resident Indian” be?

**A.S.:** I don’t much want to talk about it yet, but it concerns a group of Asians/Indians in their 30’s who were born and grew up in London, but who, for various reasons, have “returned” to prosperous Bombay for work, for meeting their past etc.

**C.S.:** In his essay-collection *Imaginary Homelands* Salman Rushdie notes the following: “It may be that when the Indian writer who writes from outside India tries to reflect that world, he is obliged to deal in broken mirrors, some of whose fragments have been irretrievably lost.” He further writes: “The broken pots of antiquity, from which the past can sometimes, but always provisionally, be reconstructed, are exciting to discover, even if they are pieces of the most quotidian

1 Felicity Hand, “How British are the Asians?” *Wasafiri*, 21 (Spring 1995), 9-13.

2 See “How British are the Asians?”, 13.

objects.”<sup>3</sup> Would you like to comment on this? How would you describe your own situation as an Indian writer who has lived in England since the age of eight? Do some of the ideas Rushdie puts forward fit with your own situation?

**A.S.:** My situation is different, although I came to England at the age of eight. My “India,” if you like, came from my parents’ very present idea of India, which involved speaking Hindi, having visitors from India over etc. – very little assimilation – and also from my very frequent trips back. So yes, although the “broken mirrors” is a concept I understand, an India, even if it is not a real or authentic India (whatever that is!), has, does and continues to exist certainly for my sense of self. I have always felt myself to be Indian and a Londoner, never British, never English... My most potent image of myself is that I always have the feeling that I am from here and also from there. When I am here, I feel Indian constantly and when I am there, I feel ... English, or western, or ... I suppose I feel like an NRI [Non-Resident Indian], which has become a relevant identity. And yet, even this is problematic, because I do not feel like a tourist in India, although I am, of course...

**C.S.:** How would you describe your situation as a female writer with regard to publishing, acceptance in England and India, and a readership?

**A.S.:** I am not sure how to answer this as I have never thought about it, and now I do, I am still at a loss. Because I have never been anything else, and because I have never encountered any problems vis a vis this identity, I cannot answer. I do not feel marginalized etc. if that is what you mean.

**C.S.:** Would you describe yourself as a “postcolonial” or a “British Asian” writer?

**A.S.:** I do not like either of these terms, especially the latter. I would like to say I am a writer who lives in London and writes about contemporary issues. However, I know that my books have been used in courses of just such titles, and I do not at all mind this. You asked how I see myself as a writer. How others see one is their opinion, and interesting to me.

**C.S.:** Would you describe yourself as an “assimilated Indian”? How important, would you say, is an “ethnic” background to your work? Do you feel as someone who belongs to an “ethnic minority group”? Or have you, as Felicity Hand put it, entered the centre position?<sup>4</sup>

**A.S.:** I am not sure what Felicity Hand has said, but yes, I think I am in a centrist position – in that I am not limited by ethnic issues, and although I am interested in investigating ideas of identity etc., I do not feel this is my only area of interest. Also, I think ideas of identity are very universal. As to being assimilated: This is a more problematic question, because in many ways I am very assimilated – into London living etc – which also means being able to dip into the multiracial aspects of the society I live in, while not having to toe the line as a particular group member. I think many people in London live like this – passing between many different cultures, living a kind of real diverse existence, being many people at one time.

3 Rushdie, Salman. *Imaginary Homelands. Essays and Criticism 1981-1990* (London: Granta, 1991), 12.

4 Cf. Hand 1995, 13.

**C.S.:** Would you say of yourself that you have “taken over” traditional British values as Felicity Hand argues<sup>5</sup> – also regarding your writing (style) and the characters you invent and depict?

**A.S.:** This sounds a little grand! I do not know what this means. I have always tried to write as simply as I can, and I have no concept of a style that I consciously use. If anything, I try to write as I talk, tell the story and try to make it as clear as possible. For me the whole idea behind writing is to tell a story about characters who interest me, and who I recognise around me, in the society I live in. This is all.

**C.S.:** How much is your writing based on your own experiences? Are the protagonists Angie (*Transmission*) and Mira (*Looking for Maya*) based on something that is part of yourself? Are the two novels semi-autobiographical?

**A.S.:** Everything I have written has been semi-autobiographical, in the sense that all my characters are people I might know, or see or know part of, and in this sense I too am a partial character in my own fiction. The fact of writing is very much about recording a reality and a historical moment of which I am part. It is also a very personal way of trying to examine the world I live in.

**C.S.:** You once talked to me about your father and how he started to work (was it with the radio?) in England. Could you recount this once again for me? To what extent had this any effect on your work as a writer?

**A.S.:** Yes, my father was a poet in India, and he worked for the railways translating the rules from English to Hindi. He was offered a job as a broadcaster on the BBC World Service – the job involved translating the news and broadcasting it to the Asian subcontinent in Hindi (this is called the World Service now, but is used to be called External Services – the BBC transmits news in over fifty languages, I think). So we came to England.

The fact that my grandmother was a very famous Hindi poet, as was my mother, and my father, uncle and aunt are also acclaimed Hindi poets, must have in some way affected me as a writer – although I cannot write poetry and none of my cousins are into “arts”! The most important way I was affected was that I never thought it was anything big or amazing to be a published writers, in fact, nothing as important as being a doctor, or a lawyer.

**C.S.:** What are your experiences with racism? And how would you describe the current situation in England concerning racism?

**A.S.:** Living the kind of middle class existence that I do, as a freelance writer, and previously as a freelance editor in television, I have a particularly comfortable life regarding racism. I am rather protected from it ... but for the moment. However, if you ask me about racism at large, I think the situation is bad – there are items in the news almost every month of racist attacks, on Asians, Blacks, asylum seekers etc. – and the attacks seem to be more blatant, less covert. So yes, I think as a black person you have to be aware you are living in a racist society, even if you are not the butt of it, at the moment.

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5 Cf. Hand 1995, 9.

**C.S.:** In an interview, Hanif Kureishi states his disapproval of being seen in terms of categories and fashionable labels such as “hybridity”, “hybrid, fusion”, “cultural mixture”:

[...] we are seen as presenting the so-called ethnic point of view and that’s what we do. When the BBC or Channel 4 need an Asian they get us in and we do whatever we do. I’m sure people like us or the next generation to us, further down, is going to become rather impatient with those kind of categories because, [...] we are all such mixtures and there are so many possibilities within us, and I hope there will come a time when we are seen beyond the fact that we have some kind of cultural background that the owners of the media wish to use, sometimes for the best of reasons, sometimes for the worst, and sometimes for a mixture, but often we’re confined by what’s special about us as artists, and that limitation can be rather tiresome.<sup>6</sup>

Would you like to comment on this, also regarding your own situation as an Indian writer in England?

**A.S.:** I think I totally agree with Kureishi and empathise with his feelings of frustration, and yet, as I mentioned earlier, my sense of identity is not neat – I do feel from here and also from there ... so perhaps I am one of many different voices of the British Asian / British Indian / multicultural writer. I find it difficult to place myself, but again, as I said previously, I am quite interested to see how I am seen by readers/critics. I think the job of the writer is to write books, that’s enough!

**C.S.:** Could you imagine to write a novel about India (setting and characters), only? Or would you rather stick with this “urban-scene kind of psychodrama”?

**A.S.:** My next novel is about Indians/British Indians in India, Bombay, now – but it is a setting, not a travel brochure. I do not know if this qualifies as a novel about India ... or does a novel about India always entail descriptions of nature/elaborate language/historical sweep? I’ve always written for pleasure, I got published by luck and my inspiration is always from my family, my friends, my society, my leisure, pursuits, languages.

**C.S.:** What does the title of your novel *Looking for Maya* mean, since “Maya” is a Hindi word for illusion? Does the title stand for the need for the creation of illusions, the suffering they cause, and the way such experiences are necessary for you as a writer? Or is it metaphorically about Indianness?

**A.S.:** All of the above really, but I chose the title mainly because it spoke to me of how we look for a kind of love which we will never be able to contain. And yes, in some way this was also to do with trying to capture a notion of “Indianness,” of authenticity, trying to move towards authenticity from a position of hybridity, which is also a kind of Maya, like looking for a perfect idea of love, knowing that love is illusion, yet looking anyway, because this is what humans do.

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<sup>6</sup> Hanif Kureishi in Adnan Ashraf, “Into the Unknown: An Interview with Hanif Kureishi ,” *A Gathering of the Tribes*, 7 (1996), 3.

## LEHRVERANSTALTUNGEN IM SOMMERSEMESTER 2002

[zusammengestellt aus *AREAS - Annual Report on English and American Studies*,  
Band 22 (2002) sowie aus Zusendungen von Mitgliedern der GNEL]

### *Deutschland*

#### **AACHEN**

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|---------------|--|
| Davis         | Discovery of Strangers. Literature and Exploration |
| ---           | Indian Fiction                                     |
| Davis/Marsden | Postcolonial Literatures and Cultures: A Survey    |
| Marsden       | Landeskunde Neuseeland                             |

#### **AUGSBURG**

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|----------|---|
| Beck, G. | Contemporary Native American Drama in the USA and Canada                    |
| Legner   | Zwischen Affirmation und Protest: die zeitgenössische indianische Literatur |

#### **BAYREUTH**

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| Breitinger | The Legacy of Empires: A Comparative Reading of Multicultural Writing in English and German |
| ---        | Postcolonial Drama and Theatre (West Africa, South Africa, the Caribbean)                   |
| N.N.       | English in Africa   |

#### **BERLIN, FU**

- |                |   |
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| Hoenisch       | Postcolonialism: Literature and Cultural Politics in the Anglophone Caribbean   |
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#### **BIELEFELD**

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|-------------|--|
| Fleischmann | Kenya under British Rule   |
| Gramley     | Varieties: Dialects and Diatyps                                  |
| Kummer      | Interkulturelle Literaturen: Englischsprachige Literatur Indiens |
| Kunze       | Der afrikanische Roman   |
| Pätzold     | Introduction to Canadian Studies                                 |
| Sprengel    | Varieties of English   |

#### **BOCHUM**

- |       |   |
|-------|---|
| Röhr  | Varieties of English: A Result of the Linguistic Imperialism of the English Language? |
| ---   | Coming-of-age: The idea of growing up across the ages and different cultures          |
| Weber | Autobiographie und Politik: The Slave Narrative                                       |

## **BONN**

- Kreutzer Salman Rushdie, *The Satanic Verses*: Text - Kontext- Rezeption  
 --- Postkoloniales Kolloquium  
 Mukherjee Varieties of English: Focus on English as a Second Language  
 Sielke Stationen anglo-amerikanischer Literatur- und Kulturtheorie vom  
 Formalismus zur postkolonialen Kritik

## **BRAUNSCHWEIG**

- Nünning Literature and Imperialism: From Shakespeare to Rushdie

## **BREMEN**

- Barrow The Anglo-British Empire, ca. 1600-1858  
 N.N. Reading Canada: Reading, Speaking, Writing  
*Projekt:* „Aspekte einer multikulturellen Nation: Kanada“  
 Grant Reading Canada  
 Schaffeld/Harzig Aspekte einer multikulturellen Nation: Kanada  
 Schulenburg The Controversies Around Multiculturalism  
 Wilke Native Canadian Fiction

## **CHEMNITZ**

- Berg Ethnic Diversity & Multiculturalism in Britain and the USA  
 Kastendiek Australien  
 Schmied Newspapers and Radio Around the World

## **DARMSTADT, TU**

- Erichsen Fictions of Migration. Identity and Alterity in Contemporary  
 Black British Fiction  
 N.N. Varieties of English

## **DORTMUND**

- Klein Postcolonial Novels  
 --- Cultural Studies of the English-Speaking World (apart from the  
 US)  
 Kramer Cultural Studies of the English-Speaking World (apart from the  
 US)  
 Steinmann Amor Vincit Omnia: Answers from Shakespeare to Rushdie

## **DRESDEN**

- Hewlett Race and Ethnicity  
 Hinz Introduction to North American Cultural Studies  
 Jaaware India since the 19<sup>th</sup> Century: Politics, Economy, Society, Culture  
 --- Indian Film at Home and Abroad  
 --- Postcolonial Theory and Literary Practice with Special Reference  
 to India  
 Mohr Canadian Short Stories

**DÜSSELDORF**

Stierstorfer Margaret Atwood's Canada

**DUISBURG**

Börner Indian Poetry in English  
Steinig Arundhati Roy, *God of Small Things*; Amit Chaudhuri, *A New World*

**EICHSTÄTT**

Blaicher The Orient in English Literature  
Kalt Britische Landeskunde: Ethnic Minorities

**ERLANGEN**

Barnickel English world-wide  
Binder Das Eigene und das Fremde in karibischen Kurzgeschichten  
--- Toronto and Montreal in Canadian Literature  
Meindl *Narrationes de morte*: Willa Cather, *Death comes for the Archbishop*; Malcolm Lowry, *Under the Volcano*  
Ruppert Images of the North  
--- Native American Cultures and Literatures  
Späth V.S. Naipaul

**ESSEN**

Hickey Varieties of English  
Lehmann/Reckwitz Utopian Delights – Dystopian Horrors: The South African Farm Novels  
--- Kolloquium South Africa

**FRANKFURT/M**

Matzke Theatre in Nigeria: Texts and Contexts  
Schulze-Engler Black British Literature  
--- Introduction to Australian Literature  
--- The Other Face of Modernity: Explorations of Fundamentalism in the New Literatures in English  
--- Transnational India: The Novels of Amitav Ghosh

**FREIBURG**

Petzold Tales of Adventure and Empire: British Adventure Fiction of the Late 19<sup>th</sup> Century

**GIEßEN**

Bredella Cultural Studies and Intercultural Understanding in the EFL Classroom  
--- Multicultural Literary Texts in the Foreign Language Classroom  
Colavincenzo Canadian Poetry since 1960  
Collier A Way in the World: The Fiction and Reportage of V.S. Naipaul



- Nünning Fictions of Migrations: Zeitgenössische interkulturelle Romane in den englischsprachigen Literaturen  
 Williams The Importance of Not Being English

### **GÖTTINGEN**

- Buchenau Family, History, and Narration in Contemporary American and Canadian Literature  
 Küsgen Einführung in die englischsprachige Literatur der Karibik  
 Plümer Postcolonial Literatures in the EFL-Classroom

### **GREIFSWALD**

- Knopf Indigenous Filmmaking in North America  
 Koll-Stobbe English and Englishes in Africa  
 Lutz Approaches to First Nations Cultures  
 Mills Canadian Short Fiction  
 Müller-Muth Introduction to Post-Colonial Studies  
 Vanderbeke Faces of Africa – From Mungo Park to Corraghessan Boyle

### **HALLE-WITTENBERG**

- Busse Varieties of English around the World  
 Metzger Kulturen und Kulturtransfer: Die britischen Sklavenhaltergesellschaften in der Karibik  
 Plehn Varieties: Vernacular Black English

### **HAMBURG**

- Schwerin Reading: Australian Identities  
 Störtenbecker Reading: New Australians – The Migrant Experience in Fact and Fiction

### **HANNOVER**

- Bennett Two Anglo-Indian Novels: Kipling's *Kim* and Foster's *A Passage to India*  
 Seth Australian Films

### **HEIDELBERG, PH**

- Liedtke Britain's Multi-Racial Society: Achievements and Problems  
 Müller-Hartmann Intercultural Learning in EFL Teaching

### **JENA**

- N.N. Short Stories by Canadian Women Writers  
 N.N. Survey of Canadian Literature  
 N.N. The Contemporary Canadian Novel

### **KARLSRUHE, PH**

- Altendorf How to Speak and Spot *Real* English: An Introduction to National and Regional Varieties of English around the World

**KASSEL**

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## Forschungsergebnisse

**David S. La Breche, *Australian Reflections in a Mirror Clouded by Dust: The Search for Self, Soul and the ‘Other’ in the Asian Novels of Blanche d’Alpuget and Christopher J. Koch*, Dissertation, Trier 2002 (Prof. Norbert Platz), Online-Publikation unter <http://ub-dok.uni-trier.de/diss/diss25/20010711/20010711.htm>.**

Ever since the end of the British Empire, which had provided white Australians with viewpoints, attitudes and stereotypes of the world (including perceptions of their own role in it), rediscovering an international identity has been an Australian quest. Many turned back to European roots; others found these too desiccated or archaic, and looked toward the fabulously rich but terribly alien Aboriginal landscape. Blanche d’Alpuget and Christopher J. Koch are two of a third type, who have ventured into Asia for the culturally and spiritually regenerative materials necessary to redefine Australia in the post-colonial world. They have taken Eastern concepts of ‘self’ and ‘soul’ and forged them with the Australian obsession of fear and desire of contact with the ‘other’ in a looking-glass of hybrid, Austral-Asian myth to reveal the true soul of Australian identity.

Along with a brief historical and literary background to the triangular relationship between white Australia, Asia, and the West, this study’s goal is to identify some of the Southeast Asian symbols, myths and literary structures which Koch and d’Alpuget integrate into the Western tradition. Central elements include: dichotomies, as of personality, righteousness, and virtue; the ‘Otherworld’, where one may approach enlightenment, but at the risk of falling into self-delusion; archetypes of the Hindu divine feminine; Eastern roots of Koch’s themes of the ‘double man’; concepts of the forces of ‘light’ and ‘dark’; the semiotics of time and meaning; and the central Eastern metaphor of the mirror by which Australia creates interdependent images of itself and of Asia.

Intertextual relationships include: Carroll’s *Alice in Wonderland* and *Through the Looking-Glass*; Orwell’s *1984*; Irving’s ‘Rip Van Winkle’; significant sacred works as *The Gospels*, the *Mahabharata*, the *Ramayana*, and the *Bhagavad Gita*; the Javanese Shadow Theatre, the *Wayang Kulit*; and the Hindu hagiographic tradition.

The conventional view of the Asian novels of d’Alpuget – *Monkeys in the Dark* and *Turtle Beach* – and Koch – *Across the Sea Wall*, *The Year of Living Dangerously*, and *Highways to a War* – finds them to be neo-colonialist reworkings of orientalist themes. Their protagonists are frustrated and disillusioned figures in post-modern, absurdist fabrications, set in an Asia which is a continent of ignorance and maleficent paganism, of corruption and greed born of unbridled capitalism, and of tyranny which supports itself with the horrors of poverty, hatred and revenge, and, most importantly, reflecting a retrogressive image of Australia.

Applying the Eastern traditions, attitudes and perspectives, this study attempts to show the error of any strictly Western critical approach to d'Alpuget's and Koch's novels, and to demonstrate how they in fact manage to identify Australia through the Asian mirror in ways which neither the return to European traditions nor the commitment to Aboriginal ways alone can probably offer.

**Simone Krafft, „Ökologische Perspektiven im Werk Judith Wrights“, Magisterarbeit, Trier 2001 (Prof. Norbert Platz).**

Das Werk der zeitgenössischen australischen Autorin und Umweltaktivistin Judith Wright (geb. 31. Mai 1915 auf Thalgarrah bei Armidale, gest. 25.06.2000) ist auf eindrucksvolle Weise dazu geeignet, ökologische Aspekte und Perspektiven in der Literatur zu beleuchten. Zu ihrem Hauptwerk zählt eine beeindruckende Serie von Lyrikbänden sowie eine Reihe von Essays, die sich mit der Umweltproblematik und der Situation der Aborigines in Australien beschäftigen. Obwohl sich eine Vielzahl von Arbeiten mit Judith Wrights Werk auseinandersetzen und viele Arbeiten auch die Bedeutung der Natur in ihrem Werk berücksichtigen, wurden ökologische Dimensionen und Perspektiven in der Forschung bisher weitgehend vernachlässigt. Insbesondere wurde es bisher versäumt, ökokritische bzw. ökophilosophische Ansätze in den Essays Judith Wrights und deren Reflexion in ihrer Lyrik in einen Zusammenhang zu stellen.

Grundlage für die Analyse der Essays und Lyrik Judith Wrights sollte die sogenannte Ökokritik (*ecocriticism*) sein, eine relativ neue Strömung in der Literaturwissenschaft. Bei näherer Betrachtung erwies sich diese jedoch als unfruchtbar und es kristallisierte sich heraus, daß es von Nutzen sein würde, Ideen der Ökophilosophie mit einzubeziehen, um zu zeigen, daß die Ökokritik hauptsächlich auf Ideen der „Ökophilosophie“ (*ecophilosophy*) und ihrer radikalen Ausrichtung der „Tiefenökologie“ (*deep ecology*) beruht. Auch Einflüsse des „Ökofeminismus“ (*ecofeminism*) wurden dabei erkennbar. Schließlich wurden in die Analyse ausgewählter Gedichte Judith Wrights Konzepte der postmodernen Literaturtheorie und der Bakhtinischen Schule einbezogen, da diese im Bestreben, zu einer fruchtbaren literarischen Ökokritik beizutragen, teilweise Konzepte der *deep ecology* und des *ecofeminism* verarbeiten.

Judith Wrights Essays eröffnen ein weit gefächertes Spektrum ökologischer Perspektiven, die sich jedoch nicht eindeutig einer ökophilosophischen Richtung zuweisen lassen, aber insgesamt eine starke Tendenz zur *deep ecology* aufweisen. So sieht Judith Wright beispielsweise die Ursachen der ökologischen Krise in der herrschenden Weltanschauung, die auf einer in jüdisch-christlichen Traditionen verankerten anthropozentrisch-utilitaristischen Einstellung zur Natur beruht. Auch fehlgeleitetes materielles und technisches Fortschrittsdenken und die mit der technischen und naturwissenschaftlichen Revolution einhergehenden fragmentierten, dualistischen

und machinistischen Denkstrukturen seien für die ökologische Krise verantwortlich. Zur Bewältigung der ökologischen Krise müsse man daher die herrschende Welt-sicht auf ökonomischer, technischer und pädagogischer Ebene überdenken und ändern. Daneben zeigen sich auch teilweise ökofeministische Tendenzen: Neben einer anthropozentrischen Haltung zur Natur seien androzentrische Strukturen Ursache der ökologischen Krise. Schließlich geht Judith Wright über Analysen der Ökophilosophie hinaus, indem sie speziell auf die australische Situation verweist und im Hinblick auf die Ursachen der ökologischen Krise in Australien die euro-zentrische Haltung der europäischen „Siedler“ kritisiert. Auch bezüglich der Bewäl-tigung der Umweltproblematik reicht ihre Einschätzung über die der *deep ecology* hinaus, da sie zum einen ökosoziale Aspekte berücksichtigt und zum anderen auf die wichtige Rolle der Lyrik bei der Bewältigung der ökologischen Krise verweist.

In ihren Gedichten schließlich (von denen leider nur eine Auswahl berücksich-tigt werden konnte) verarbeitet Judith Wright die Ideen der Ökophilosophie und er-öffnet ein kreatives Spektrum ökologischer Perspektiven. In „Eroded Hills“ bei-spielsweise beschäftigt sie sich mit historisch bedingten Ursachen der ökologischen Krise in Australien und führt insbesondere vor Augen, wie eurozentrische bzw. anthropozentrische Haltungen zur Natur zu deren Zerstörung beitragen. In „Eve to Her Daughters“ wiederum werden die Folgen eines fehlgeleiteten technischen Fort-schrittsdenkens in Zusammenhang mit androzentrischen Tendenzen als Ursache der ökologischen Krise kritisiert. In „A Document“ wird gezeigt, wie fehlgeleitetes materielles Fortschrittsdenken zur Umweltzerstörung beiträgt. Auch wird hier auf den Zusammenhang zwischen ökosozialer Ungerechtigkeit und Naturzerstörung hingewiesen. In „Swamp Plant“ wird schließlich versucht, mit Hilfe der poetischen Imaginationskraft und der lyrischen Sprache die Nüchternheit und Fragmentiertheit der naturwissenschaftlichen Sichtweise der Natur zu überwinden und so eine ganz-heitliche, spirituelle Erfahrung der Natur zu ermöglichen.

Abschließend läßt sich sagen, daß die auf ökophilosophischen Grundlagen beruhende ökokritische Analyse der Essays und Lyrik Judith Wrights das Defizit, das in der Forschung bezüglich ökologischer Perspektiven in Judith Wrights Werk besteht, behebt und damit diesbezüglich eine neue Betrachtungsweise eröffnet.