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## GNEL/ASNEL

### Protokoll der ordentlichen Mitgliederversammlung

vom 25. Mai 2006 (Beginn 16.30 Uhr)  
an der Universität Koblenz-Landau, Campus Koblenz,  
Universitätsstraße 1, 56070 Koblenz

#### Die Tagesordnung vom 6.4.2006 lautete:

1. Festlegung der Beschlussfähigkeit
2. Festlegung der endgültigen Tagesordnung
3. Protokoll der ordentlichen Mitgliederversammlung vom 6. Mai 2005 an der Christian-Albrechts-Universität zu Kiel, Olshausenstr. 40, 24098 Kiel, veröffentlicht in *ACOLIT* Nr. 56 (Juli 2005), S. 3–7.
4. Mitteilungen des Vorstands
5. Entgegennahme und Genehmigung des Kassenberichts
6. Bericht der Kassenprüfer
7. Entlastung des Vorstandes
8. Jahrestagung 2007
9. Jahrestagungen 2008 und 2009
10. Summer School 2007 in Frankfurt/M.
11. GNEL/ASNEL-Jahrbuch
12. Erhöhung der Mitgliedsbeiträge für die Jahrbuch-Mitgliedschaft
13. Umstellung der vereinsinternen Kommunikation auf E-Mail
14. Erhöhung der Attraktivität der GNEL/ASNEL für Studierende
15. Verschiedenes

Um 16.45 Uhr eröffnet der 1. Vorsitzende, Prof. Dr. Frank Schulze-Engler, die Mitgliederversammlung und begrüßt alle Anwesenden.

#### TOP 1: FESTLEGUNG DER BESCHLUSSFÄHIGKEIT

Der 1. Vorsitzende stellt fest, dass laut Anwesenheitsliste 40 Mitglieder an der Versammlung teilnehmen. Laut § 7.6 der Satzung besteht Beschlussfähigkeit, wenn mindestens ein Viertel der Mitglieder anwesend sind. Da dies nicht der Fall ist, erklären die Anwesenden satzungsgemäß einstimmig die Beschlussfähigkeit der Versammlung.

#### TOP 2: FESTLEGUNG DER ENDGÜLTIGEN TAGESORDNUNG

Der 1. Vorsitzende verweist auf die vorliegende Tagesordnung vom 6.4.2006 und schlägt vor, nach Punkt 7 zwei weitere Punkte einzufügen, nämlich:

(neuer TOP 8:) Wahl der Kassenprüfer

(neuer TOP 9:) Änderung der Satzung §10, Absatz 2: Wahl der Kassenprüfer alle 2 Jahre

Der Vorschlag wird einstimmig angenommen.

### **TOP 3: PROTOKOLL DER ORDENTLICHEN MITGLIEDERVERSAMMLUNG VOM 6. MAI 2005 (UNIVERSITÄT KIEL)**

Der 1. Vorsitzende verweist auf das Protokoll der letzten Mitgliederversammlung, das allen Mitgliedern in *ACOLIT* Nr. 56 zugegangen ist. Es gibt keine Änderungsvorschläge zum Protokoll, und das Protokoll wird einstimmig angenommen.

### **TOP 4: MITEILUNGEN DES VORSTANDS**

Im Namen der Mitglieder bedankt sich der 1. Vorsitzende bei Herrn Prof. Dr. Michael Meyer für die Organisation der diesjährigen Jahreskonferenz.

Anschließend verliest der 1. Vorsitzende die Namen der neuen Mitglieder und heißt sie willkommen. Die neuen Mitglieder sind:

Katrin Althans (Münster)  
Sonja Altnöder (Konstanz)  
Dr. Stephanie Bachorz (Belfast)  
Silke Binias (Duisburg)  
Dewi Candraningrum (Indonesien, z.Zt. Münster)  
Dr. Lars Eckstein (Tübingen)  
Britta Freitag (Gießen)  
Prof. Dr. Julika Griem (Darmstadt)  
Ellen Grünkemeier (Dortmund)  
PD Dr. Jens Martin Gurr (Duisburg)  
Stephane Serge Ibinga (Kapstadt, z.Zt. Frankfurt/M)  
Dr. Antje Kley (Kiel)  
Michaela Moura-Kocoglu (Frankfurt/M)  
Prof. Dr. Michael Prusse (Zürich)  
Alexander Shishin (Tokio)  
Sawako Taniyama (Tokio)  
Isabelle Vogt (Tübingen)

Zur Entwicklung der Mitgliederstatistik wird weiterhin berichtet, dass nun etwas über 40 Hochschullehrer(innen) unter den Mitgliedern sind. Dies zeigt, dass in letzter Zeit gelegentlich geäußerte Bedenken, dass die GNEL/ASNEL sich zu einem reinen Nachwuchsverein wandle, unbegründet sind; bei der Zusammensetzung der Mitglieder handelt es sich nun um eine ausgewogene Mischung.

Zur Arbeit des Vorstands im letzten Jahr wird berichtet, dass der Vorstand sich viermal getroffen hat: im Mai 2005 in Kiel, im Juli 2005 und Februar 2006 in Frankfurt am Main, sowie am 25. Mai 2006 in Koblenz. Wichtige Aspekte der Vorstandsarbeit waren die Jahrbücher (siehe TOP 13) sowie die Mitarbeit an der Vorbereitung der Koblenzer Konferenz 2006 und der Konferenzen der Folgejahre.

Ein weiterer Aspekt ist die Neuordnung der GNEL-Website. Der 1. Vorsitzende dankt Dr. Jochen Petzold für seine Arbeit an der alten Website und seine Hilfe bei der Umstellung. Zunächst wurden die grafischen Elemente geändert und die Texte leicht modernisiert. In der zweiten Phase (bis spätestens Mai 2007) sollen lokale Aktivitäten der GNEL grafisch dargestellt werden (Landkarte zum Anklicken);

ferner soll ein thematischer Zugang ermöglicht werden ('Wer arbeitet zu was?'). Der Vorstand wird im Laufe des Jahres an die Mitglieder herantreten, um diesbezügliche Informationen zu erbitten.

Es wird darauf hingewiesen, dass die Koblenzer Jahrestagung zwei neue Strukturelemente erprobt. Diese werden von Dr. Susanne Reichl vorgestellt. Beide Elemente dienen der Vorstellung und Diskussion neuer Forschungsprojekte (und zwar dezidiert nicht als ‚reines Nachwuchsforum‘, sondern auf allen Hierarchieebenen). Die „Poster Session“ im Foyer bietet einen eher informellen Rahmen, während die Sitzung „Under Construction“ den Teilnehmern Gelegenheit zu Kurzpräsentationen und anschließender Diskussion bietet. Ggf. sollen diese Formate auch für künftige Konferenzen beibehalten werden; um Feedback und Anregungen wird gebeten. Der 1. Vorsitzende dankt Dr. Susanne Reichl für die Organisation dieser Elemente.

Der Vorstand hat sich des weiteren mit der Erhöhung der Attraktivität der GNEL befasst. Über die Zielgruppe 'Studierende' soll unter TOP 16 diskutiert werden; über die Zielgruppe 'Lehrer' soll auf der Mitgliederversammlung 2007 gesprochen werden. Der Vorstand will sich außerdem bemühen, einen Förderpreis für Dissertationen einzurichten und wird bis 2007 dazu berichten.

Aus dem Plenum wird angeregt, diesen Preis im Zweijahres-Turnus abwechselnd für Abschlussarbeiten und Dissertationen zu vergeben. Der 1. Vorsitzende verspricht, dass der Vorstand dies überdenken wird.

#### **TOP 5: ENTGEGENNAHME UND GENEHMIGUNG DES KASSENBERICHTS**

Der Kassenbericht wird ausgeteilt und von Schatzmeisterin Dr. Vera Alexander präsentiert. Das Jahr 2005 begann mit einem GNEL-Eigenkapital von 27.461,23 €. Der Jahresabschluss zum 31.12. 2005 weist ein Eigenkapital von 29.792,56 € auf; das Jahr 2005 schließt mit einem Gewinnsaldo von 2.331,33 € ab. Die Zwischenbilanz zum 31.03.2006 weist ein Eigenkapital von 30.006,78 € aus. Dem stehen die für das Jahr 2006 zu erwartenden Ausgaben von rund 10.200 € gegenüber. Für das Jahr 2007 werden Ausgaben von rund 9.600 € prognostiziert.

Fahrtkosten 2005/2006 ergaben sich vor allem. wegen der Vorstandstreffen. Die Höhe der Bankgebühren ergibt sich u.a. aus Bearbeitungsgebühren für das bisherige aufwändige Dateneingabeverfahren. Seit April 2006 wird jedoch ein neues Abbuchungsverfahren getestet; falls auch dies nicht wesentlich zur Minderung der Bankgebühren beiträgt, soll über einen Bankwechsel nachgedacht werden. Der Posten „Druck & Papier“ beinhaltet die Kosten für *ACOLIT* sowie (2006) Poster zur Ankündigung der Koblenzer Konferenz.

Ausgaben für 2005 und 2006 enthalten die Zahlungen für die Jahrbücher 8 und 9.1 (beide von der Aachener Tagung). Der letzte Band, der versandt wurde, war 9.1. Mitglieder, die diesen Band noch nicht erhalten haben, werden gebeten, sich später zwecks Klärung der Adressdaten zu melden.

Für die Jahrestagung in Koblenz hat die GNEL einen Zuschuss vom British Council für die Einladung von AutorInnen erhalten.

Mitglieder werden nochmals gebeten, der GNEL eine Einzugsberechtigung für Mitgliedsbeiträge zu erteilen. Ferner werden sie gebeten, die GNEL über Adress-,

Konto- und Namensänderungen zu informieren, da sonst zusätzliche Bankkosten entstehen.

Der 1. Vorsitzende dankt der Schatzmeisterin für den Kassenbericht und die geleistete Arbeit.

#### **TOP 6: BERICHT DER KASSENPRÜFER**

KassenprüferInnen waren Dr. Ulrike Erichsen (nicht bei der Mitgliederversammlung anwesend) und Dr. Jörg Heinke. Herr Dr. Heinke berichtet, dass beide KassenprüferInnen den Kassenbericht am 25.05.2006 sorgfältig geprüft haben und dass die Angaben des Kassenberichts für den Jahresabschluss 2005 und den Zwischenbericht zum 31.03.2006 mit den Angaben im Kassenbuch, den Kontoauszügen und dem Bestand der Handkasse übereinstimmen. Sie erheben keine Einsprüche und empfehlen eine Entlastung des Vorstands.

#### **TOP 7: ENTLASTUNG DES VORSTANDES**

Die Entlastung wird vom anwesenden Kassenprüfer beantragt. Der Vorstand wird einstimmig entlastet; es gibt weder Enthaltungen noch Gegenstimmen.

#### **TOP 8: WAHL DER KASSENPRÜFER**

Frau Dr. Erichsen und Herr Dr. Heinke stehen auch im nächsten Jahr wieder als KassenprüferInnen zu Verfügung. Sie werden mit 39 Ja-Stimmen und einer Enthaltung wieder gewählt.

#### **TOP 9: SATZUNGSÄNDERUNG (§10, ABSATZ 2): WAHL DER KASSENPRÜFER ALLE 2 JAHRE**

Der Vorstand schlägt vor, die Satzung dahingehend zu ändern, dass die Kassenprüfer künftig alle zwei Jahre neu gewählt werden sollen. Eine Satzungsänderung ist aber erst gültig, wenn 50 Prozent der Mitglieder zugestimmt haben. Das ist an diesem Tag aufgrund der geringen Anwesenheitszahl nicht möglich. Jedoch kann bereits jetzt der Änderungsvorschlag als Grundlage für die nächste Mitgliederversammlung auf den Weg gebracht werden; diese kann die Änderung dann mit einfacher Mehrheit beschließen. Die anwesenden Mitglieder stimmen der Satzungsänderung einstimmig zu und nehmen den Vorschlag, dieses Vorhaben so auf den Weg zu bringen, einstimmig an.

#### **TOP 10: JAHRESTAGUNG 2007**

Die Jahrestagung 2007 wird in Jena stattfinden. Der Organisator, Prof. Dr. Laurenz Volkmann, berichtet über den Stand der Planung. Zu den geplanten Themen gehören das Verhältnis von Natur, Mensch und Kultur; Natur als Thema literarischer/kultureller Produkte; Natur als kulturelles Konstrukt; *Eco-criticism*; sowie Naturkatastrophen und globale Verantwortung. Verschiedene Titelvorschläge für die

Konferenz werden unter den Mitgliedern diskutiert, darunter „Man and Nature“, „The Return of Nature“, „Global Environment(s)“, „Global Nature(s)“ und „Local Natures – Global Responsibilities“. Man einigt sich jedoch darauf, die endgültige Auswahl den Veranstaltern vor Ort in Absprache mit dem Vorstand zu überlassen.

Prof. Volkmann bittet um weitere Themenvorschläge; daraufhin nennen die Mitglieder die Rolle der Medien, Tourismus, „Gendered natures“ sowie Debatten um Technologie und das „Posthumane.“ Es wird angeregt, dass Interessierte an Prof. Volkmann herantreten und ‚Subsektionen‘ vorschlagen können; auch in *ACOLIT* soll ggf. nochmals auf diese Möglichkeit hingewiesen werden.

Als Termin ist wieder das lange Himmelfahrtswochenende vorgesehen. Aus der Mitgliedschaft wird auf das Risiko der Überschneidung mit anderen Tagungsterminen hingewiesen, etwa der Society for Contemporary Drama in English (CDE). Der Vorstand berichtet jedoch, dass er bereits mit der CDE kommuniziert hat, wobei sich herausgestellt hat, dass die CDE keinen festen alljährlichen Tagungstermin hat. Hiermit steht der Beibehaltung des Himmelfahrtswochenendes als festem GNEL-Termin nichts im Wege.

Der 1. Vorsitzende bedankt sich im Namen der Gesellschaft beim Jenaer Organisationsteam für die engagierten Vorbereitungsarbeiten.

#### **TOP 11: JAHRESTAGUNGEN 2008 UND 2009**

Die Jahrestagung 2008 findet in Regensburg statt. Der Organisator, Prof. Dr. Rainer Emig, berichtet kurz über den Stand der Planung. Arbeitstitel der Konferenz ist „Commodifying (Post)Colonialism“. Geplante Themen sind u.a. die Vermarktung postkolonialer Literatur sowie der (Post)Colonial Studies als Disziplin, sowie ein selbstkritischer Blick auf diese Disziplin.

Die Jahrestagung 2009 findet in Münster statt und wird von Prof. Dr. Mark Stein organisiert.

#### **TOP 12: SUMMER SCHOOL 2007 IN FRANKFURT/M.**

Der 1. Vorsitzende erinnert daran, dass es in der Vergangenheit bisweilen Probleme mit der ‚Übergabe‘ von einem Summer-School-Team zum nächsten gab. Um dies in Zukunft zu vermeiden, regt er an, das Thema ‚Nachfolge-Summer-School‘ künftig zeitiger anzusprechen; dies soll im Sommersemester 2007 geschehen.

Claudia Perner berichtet über den Stand der Planung für die Summer School 2007 in Frankfurt. Es liegen bereits zahlreiche Zusagen für Seminare und Vorlesungen vor. Die Mitglieder werden gebeten, nach Erscheinen der Informationsmaterialien ihre Studierenden anzusprechen und die Informationen zu verteilen. Weitere Informationen zur Summer School 2007 finden sich auf der Website: [www.arrivals-departures.de](http://www.arrivals-departures.de).

Der erste Vorsitzende bedankt sich bei den Organisator(inn)en der Summer School für die geleistete Arbeit und das großartige Engagement.

### TOP 13: GNEL/ASNEL-JAHRBUCH

Der Vorstand hat mit dem Rodopi-Verlag über Konditionen für den Verbleib der ASNEL-Jahrbücher in der Cross/Cultures-Reihe sowie über ein komplettes Neuarrangement der Jahrbuch-Abonnements verhandelt. Als Ergebnis wird folgender Vorschlag vorgestellt: In Zukunft erhalten GNEL-Mitglieder mit Abonnement nicht mehr das Jahrbuch der Konferenz des Jahres, für den der Beitrag gezahlt wurde (was ja bisher dazu führte, dass teilweise mehrere Jahre zwischen Bezahlung und Lieferung lagen), sondern sie erhalten ein Jahrbuch, das im Jahr der jeweiligen Beitragszahlung erscheint. Der Verlag garantiert regelmäßiges Erscheinen der Bände. Zur ‚Tilgung‘ der Jahrbuch-‚Schulden‘ der GNEL bei ihren Mitgliedern ist nun folgender Zeitplan vorgesehen:

- 2006 Ist-Zustand: 5 JB Schulden  
Auslieferung: 9.2 (Aachen 3), 10 (Magdeburg)  
Zum Jahresende 2006: 3 JB Schulden
- 2007 4 JB Schulden  
Auslieferung: 11 (Erfurt), 12 (Frankfurt), plus 1 JB Rückzahlung  
Zum Jahresende 2007: 1 JB Schulden
- 2008 2 JB Schulden  
Auslieferung: 13 (Kiel), 14 (Koblenz)  
Schulden damit getilgt
- 2009 JB Jena

Diese Neuorganisation erleichtert die Finanzplanung, da so überschaubar ist, was von unserem Guthaben tatsächlich disponibel ist und nicht für Jahrbücher mit unkalkulierbarem Erscheinungsdatum zurückgelegt werden muss.

Zu den Kosten: Der reine Buchpreis beträgt 22,50 €. Zuvor waren die Kosten für Handling und Porto bereits im Preis von 23 € enthalten, nun jedoch nicht mehr. Bei Rodopi entstünden hierfür Zusatzkosten von je 13 €; das relativ hohe Porto erklärt sich durch Auslandsversand (Versendung aus den Niederlanden an Empfänger, die meist in Deutschland leben). Zwecks Kostensenkung wird der Versand vom Vorstand übernommen; dieser macht das *Handling* gratis und rechnet mit Portokosten von 7 €–7,50 €. Der Jahrbuch-Anteil des Mitgliedsbeitrags erhöht sich dann von 23 € auf 30 € (siehe TOP 14).

Die Gebühren für den Technical Editor wurden neu festgesetzt und betragen statt 900 € nun 1000 €. Dies liegt aber immer noch deutlich unter seinen üblichen Gebühren von 2000 €; ferner wird garantiert, dass sich die Gebühren für den Technical Editor nicht mehr erhöhen, so lange Gordon Collier diese Aufgabe innehat. In Anerkennung seiner Verdienste um das ASNEL Yearbook erhält Dr. Gordon Collier eine Gratis-Mitgliedschaft auf Lebenszeit.

Aus dem Publikum wird angeregt, alle Mitglieder über Stand und Planung der Jahrbuch-‚Schulden‘ und ihrer Tilgung zu informieren. Der 1. Vorsitzende antwortet, dass dies bereits geplant ist: demnächst erhält jedes Mitglied eine diesbezügliche Mitteilung und eine individuelle Aufstellung seines ‚GNEL-Kontostands‘.



Ferner wird angefragt, ob es realistisch sei, dass jeder Konferenzband innerhalb von zwei Jahren erscheint. Der 1. Vorsitzende antwortet, man müsse mit diesem kalkulierten Risiko arbeiten und versuchen, die Planung einzuhalten, was zumindest von Verlagsseite nun auch ermöglicht wird. Daraufhin wird von den Mitgliedern angeregt, dass der Vorstand ggf. auch Druck auf die Herausgeber ausüben solle, um Verzug zu vermeiden, u.a. auch im Interesse der Aktualität und der Nachwuchsmotivation.

Eine weitere Anfrage betrifft die Portokosten: Könne man die Bände nicht von Mitgliedern verschicken lassen, deren Universitäten Portokosten noch übernehmen? Der 1. Vorsitzende gibt jedoch zu bedenken, dass dies als Dauerlösung nicht wahrscheinlich ist, höchstens als Einzellösung, aber im letzteren Fall müsse darauf geachtet werden, dass nicht in unterschiedlichen Jahren unterschiedliche Abbuchungspreise entstehen. Eine Möglichkeit wäre es, gelegentliche ‚Porto-Überschüsse‘ zurückzulegen für den Versand von evtl. späteren, ausnahmsweise dickeren Publikationen. Bei längerfristiger Verbilligung könnten Gebühren wieder gesenkt werden.

Außerdem wird vorgeschlagen, dass der Vorstand für alle Konferenz-Jahrbücher einen festen Zeitplan erarbeiten soll, in dem für alle Beteiligten (z.B. Autoren, Gutachter, Layouter) Etappen und Deadlines festgelegt werden, um Verzögerungen zu vermeiden. Der 1. Vorsitzende hält diesen Vorschlag für sinnvoll.

Es wird auch vorgeschlagen, dass die Gebühr für den *Technical Editor* zu 50 % von der GNEL und zu 50% vom jeweiligen *Conference Organiser* übernommen werden sollen.

Über die obengenannten Vorschläge des Vorstands wird abgestimmt; sie werden einstimmig angenommen.

#### **TOP 14: ERHÖHUNG DER MITGLIEDSBEITRÄGE FÜR DIE JAHRBUCH-MITGLIEDSCHAFT**

Da die Kosten für den Versand der Bücher nun nicht mehr im Buchpreis enthalten sind (siehe TOP 13), schlägt der Vorstand vor, zur Deckung der Portokosten den Jahrbuch-Anteil des Mitgliedsbeitrags von 23 € auf 30 € zu erhöhen. Hiermit ergäben sich Mitgliedsbeiträge in folgender Gesamthöhe:

	Alt	Neu
OMERYB (ordentliche Mitgliedschaft, ermäßigt, mit <i>Yearbook</i> )	43 €	50 €
OMYB (ordentliche Mitgliedschaft mit <i>Yearbook</i> )	73 €	80 €

Über diesen Vorschlag wird abgestimmt; er wird mit 35 Ja-Stimmen und 1 Enthaltung angenommen.

#### **TOP 15: UMSTELLUNG DER VEREINSINTERNEN KOMMUNIKATION AUF E-MAIL**

Der Vorstand schlägt vor, nur noch vereinsrechtlich relevante Kommunikation weiterhin auf dem Postweg zu verschicken und die restliche vereinsinterne Kommuni-

kation auf E-Mail umzustellen. Die Datenbasis kann ab Sommer 2006 bereitstehen. Der Vorstand fragt die Mitglieder, wie mit diesem Mail-Verteiler umgegangen werden soll, z.B. um unerwünschte Postfach-Überfüllung zu vermeiden. Unter den Mitgliedern wird erörtert, ob jedes Mitglied individuell (etwa per Formular) nach seinen Präferenzen gefragt werden solle, was der 1. Vorsitzende jedoch vermeiden möchte. Man einigt sich stattdessen auf eine Ausschlussfrist, in der Mitglieder Widerspruch gegen ihre Aufnahme in den Verteiler einlegen können; tun sie dies nicht, gilt die Zustimmung bis auf Widerruf als erteilt. Die Frist hierfür soll vor Beginn des Wintersemesters enden. Außer den eigenen *Calls for Papers/Essays* der GNEL sollen auch ausgewählte ins GNEL-Themengebiet passende *Calls* von außen über den Verteiler verschickt werden; diese Auswahl obliegt dem Vorstand.

Diese Vorschläge werden einstimmig angenommen.

#### **TOP 16: ERHÖHUNG DER ATTRAKTIVITÄT DER GNEL/ASNEL FÜR STUDIERENDE**

Frank Schulze-Engler und Claudia Perner berichten, dass bereits ein Flyer zur Verteilung an Studierende (z.B. durch Einbinden in Reader) erarbeitet wurde; dieser enthält Informationen aus der allgemeinen GNEL-Webseite sowie zusätzliche Aspekte, die speziell aus studentischer Sicht relevant sind. Der Flyer kann ab Anfang Juli von der GNEL-Website heruntergeladen werden.

Die Mitglieder unterbreiten und diskutieren weitere Vorschläge zur Attraktivitätserhöhung: das Einstellen persönlicher studentischer Erfahrungsberichte zur GNEL (z.B. zu Konferenzen) auf der GNEL-Website, evtl. auch mit Fotos; die bereits besprochene (siehe TOP 4) Einführung eines Preises für Abschlussarbeiten/Dissertationen; die Nennung studentischer Ansprechpartner auf der Website (evtl. die studentischen Beiratsmitglieder); das Erstellen eines Plakats zur Außenwerbung; sowie die Erstellung von Teilnahmebescheinigungen, z.B. zur Vorlage bei Stipendiengebern. Für die Summer Schools bemüht man sich bereits um ECDS-Credits, und für die Frankfurter Summer School klappt dies auch.

#### **TOP 17: VERSCHIEDENES**

Der Wunsch nach Initiativen zur Erhöhung der Attraktivität der GNEL für Lehrer wird nochmals angesprochen; und es wird nochmals darauf hingewiesen, dass dieser Punkt aus Zeitgründen auf die Jenaer Tagung 2007 vertagt wird.

Die Sitzung schließt gegen 19 Uhr.

Protokollantin: Silke Stroh, Münster

gez.

Prof. Dr. Frank Schulze-Engler  
(1. Vorsitzender)

Prof. Dr. Jana Gohrisch  
(2. Vorsitzende)

**CALL FOR PAPERS**  
**“LOCAL NATURES, GLOBAL  
 RESPONSIBILITIES“**

**Annual Conference of the Association for the Study of the New  
 Literatures of English (ASNEL) /  
 Jahrestagung der Gesellschaft für die Neuen  
 Englischsprachigen Literaturen (GNEL)  
 Friedrich-Schiller-University of Jena,  
 May 17-20, 2007**

In many New Literatures in English nature has long been an issue of paramount importance: the environmental devastation brought about by colonial regimes has often continued or even intensified in postcolonial times, and global ecological hazards often have particularly disastrous consequences for the most vulnerable parts of the world's population. At the same time, far-reaching social and cultural transformations have also led to changed perceptions and representations of nature in postcolonial cultures and literatures.

Not long ago postmodern and deconstructionist sages announced the end of nature: they envisioned post-human forms and ways of life “after nature”; or they speculated about the end of history as culminating in postmodernism as the “expurgation of nature”, that is the surpassing of nature by art and technology (Fredric Jameson). More recently, nature seems to have returned with a vengeance, however. Disasters such as the devastating tsunami that struck South Asia and East Africa and hurricane Katrina wreaking havoc in the Caribbean and the southern USA have not only led to tens of thousands deaths and destroyed whole areas of coastline. In addition, they have profoundly affected our outlook on nature, making us painfully aware of nature's global forces and simultaneously challenging us to face the responsibilities arising in an increasingly globalized world.

It thus seems timely to place the topic of the environment at the centre of literary and cultural studies. The 2007 ASNEL conference aims at contributing to the global debate on nature and the environment by highlighting how local natures are culturally constructed and how insights into different forms or concepts of nature in literary texts and other (“old” or “new”) media can contribute to a greater sense of global responsibility. We therefore invite contributions examining the multifarious implications of the connection of “local natures and global responsibilities” in postcolonial cultures and the New Literatures in English. The following list of issues is meant as a first hint at the comprehensiveness of the conference's overall theme:

- The new role of eco-criticism in the New Literatures in English; in its most abstract form approaching literature as a “living organism” or in its more concrete manifestations establishing “nature” as a new interpretative category
- Various forms of eco-literature in the postcolonial world; ranging from texts that present nature as their main topic and/or protagonist to texts with a “nature agenda” (eco-poetry, eco-films, etc); dystopias and post-human environments
- Nature as a cultural construct
- Gendered natures, gendered responsibilities
- The city vs. the country; urban vs. “natural” environments as culture-specific dichotomies
- Representations of global catastrophes, of human agency and responsibility, and of nature as an “Other”
- Global media, global tourism and local natures

You are most welcome to make additional suggestions for issues, approaches, genres and thematic sections for the conference.

We invite contributions to a teacher’s workshop that will consider classroom implications of the topic.

If you are currently working on a project that focuses on any aspect of the New literature in English, you will have the opportunity of presenting your ideas either as a paper in the “Under Construction”-section or in a poster forum. For details of these please refer to the conference website.

We will provide slots of 20 minutes for papers and 10 minutes for discussions. The deadline for abstracts is 31 January 2007.

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**Conference website:**

**<http://www.uni-jena.de/fsu/anglistik/gnel>**



## "Under Construction": Research Projects in the New Literatures in English

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 were introduced at the 2006 Conference in Koblenz: 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 Jena University, visit the conference website at <http://www.uni-jena.de/fsu/anglistik/gnel> or mail Dr. Susanne Reichl ([susanne.reichl@univie.ac.at](mailto:susanne.reichl@univie.ac.at)) for more information.

**“Arrivals and Departures – Stories in Motion”  
8<sup>th</sup> Summer School on the New Literatures in English  
in Frankfurt, Germany, September 3-7, 2007**

**REPORT ON WORK IN PROGRESS**

Things have been moving since our first Call for Papers in the December issue of *Acolit*. Our Call was immediately met with vivid feedback, and a number of late affirmative responses followed. There was some initial confusion about the actual dates of the Summer School (It is indeed September 2007, not 2006!) which may have been due to the fact that at the time the event was still almost two years away. Nevertheless we have been able to assemble a list of confirmed speakers which features both cherished “summer school oldtimers” and scholars who are new to the project. Of course, we would like to thank you for having contributed to this successful start of our project.

We are currently busy sorting out details such as seminar titles and seminar outlines with our future instructors and have also started to plan our lecture schedule and our evening program. Much is in the making, and we are very much looking forward to it. Unfortunately (for us – not for them) a few members of our team are planning to spend the upcoming term abroad, and we are therefore once more in the process of “recruiting” new helpers. However, your contact persons will be in place to answer questions throughout the next year.

Our other main task at the moment is to attract sponsors, and Frankfurt’s mayor Petra Roth has kindly agreed to support us in our attempts to secure funding. Much remains to be done. We are planning to send out a first wave of information material to prospective student participants early next year and hope that those of you who have the opportunity to reach students who might be interested will assist us in this. Formal student subscription will start at the beginning of summer term 2007, and we will make sure to close subscriptions early enough to give students sufficient time to prepare the set text for their seminars. As a consequence we should be able to provide ideal seminar conditions for our scholars and students when they arrive in Frankfurt in September 2007. The Frankfurt Summer School Committee is looking forward to welcoming you on our beautiful Westend campus!

**For further information on our project, our team or for a list of  
confirmed speakers and authors check our homepage at**

**[www.arrivals-departures.de](http://www.arrivals-departures.de)**

**or contact <[checkin@arrivals-departures.de](mailto:checkin@arrivals-departures.de)>**

## Conference Reports



### “Just Des(s)erts? The Conference at the Confluence”

#### A Personal Report on:

“Word and image in colonial and postcolonial cultures”,  
GNEL/ASNEL Annual Conference, University of Koblenz–  
Landau, Koblenz; May 24-27, 2006

We met where Rhine and Moselle meet. Ah, yes, of course, it’s obvious when you realise it – that’s where the name of the place comes from: The con-fluence of the two rivers at Ko-blenz, Co-blence. A confluence of conferees. Going with the flowing, their names almost – but not quite – writ in water. Not their papers, of course. The conference was characterized by a well-planned menu of gastronomic delights. Congenial, convivial. And the wine was flowing too. From apero to digesto, a feast to remember.

Incredibly, for one who has lived just “up the road” for thirty-five years (even in my youth, that was already a catch-phrase denoting ancient-ness), your humble conference-chronicler was not only ignorant of the etymology of the place-name but scarcely knew the referent itself. OK, been past it on the motorway, passed through it on the train numerous times, but never actually *been* there, in the full sense of the word. Almost unimaginable. Approaching the known-yet-unknown site (that Wednesday I had been late getting away), I consciously decided to mark this conspicuous occasion by for once not just driving on Hunsrück-wards over the spectacularly high motorway bridge but actually pulling off at the look-out point to drink in the view. To savour just how high it soars above the Moselle. Look down. That’s where we’re heading. Yes, the view confirmed, this place is distinctly riparian, almost over-riparian. Waterfront galore. In Aachen (despite the equally watery derivation of *that* place’s name), it is often bemoaned that the only thing that keeps the city from being a perfect location is that we have to make do without a river. And these folks here have two of ’em...

Another name for the confluence is “*das deutsche Eck*” – the pointy (and, when you consider the sculpture and the semantics and the historical background, pointed) meeting-place of waterfronts. We had already received our multicultural directions in advance – we were supposed to head for the Italian [*sic!*] restaurant called “*Die Wacht am Rhein*” (well, *somebody* has to keep an eye on it, I suppose), cheek-by-jowl with “*Das Schnitzelhaus*” (O, for a draught of *Liebfraumilch!*) Just round the corner, as it were, from the “*Deutsche Eck*” – just across the Rhine from

the forbidding fortress of *Ehrenbreitstein*. (OK, that wasn't actually mentioned in the instructions – but you can hardly miss it anyway). At this unlikely cultural conjunction, steeped in German history, the first of many delectable – real, not virtual – menus was awaiting the conference-warmers. This was not going to be the last time we would be reminded of the etymology of the word *symposium*. We were wine and dine – literally and metaphorically. Well, all right, we did have to pay. The – admittedly not at first sight automatically attractive – innovation of charging [*sic!*] participants for the conference warming did in fact make eminently good sense, i.e. we had a really good feed. (*Nix Nudelsalat*.) Since we have it on good authority that your lunch (or supper) is never going to be free anyway, why not make sure it's a good one?

We continued as we had started. Next on the bill of fare (Thursday lunch) were local specialities (*sehr gut bürgerlich*) charmingly served by local lads and lasses at the *Fährhaus* – more watery imagery – located a mere several stones' throw from the Coblenz Campus, on the banks of River Number Two, where else? It took rather more time to pay the ferryman at the end of the meal than to actually consume it, but what the hell: It's Father's Day, and everyone is wounded. Thursday evening was a bit of a hiatus. After the ASNEL business that afternoon, where next year's conference host Laurenz Volkmann literally distributed sweeteners (in the form of Jena's answer to *Mozartkugeln*) in a pretty transparent attempt to secure the bid for his home institution, we were then just summarily dismissed and left to our own culinary devices. Now that took some getting used to. The following evening, I'm glad to say, was the occasion of (carping critics might say, the excuse for) the official Conference Dinner. Here the ambiance was just as *gemütlich* as that in the *Fährhaus*, if perhaps a touch more intimate. This venue was a *Ratskeller*-style hostelry known as "Alt Coblenz". Bags of atmosphere, starting with the antique orthography of the name itself, not to mention some puny punning on the toilet doors about the "Old Coblenzers" of both sexes who were thereby irresistibly invited to avail themselves of these facilities.

A fitting bookend to all this enjoyable feasting was provided by the unofficial final pub-crawl, staged by a gallant hard-core band of conference (and Rhine cruise) survivors, who in the small hours of the Sunday morning could be seen staggering their way through the *Altstadt* after a night on the tiles in the almost too aptly named "Elsa's Kitchen". This Irish–South African culinary establishment (more gastro-nomic interculturality: indeed, mine host and mine hostess had actually first met in Namibia) had been accurately thumbnailed in the official conference guide to the local fleshpots and watering-holes (a sort of meta-menu) as: "Delicious French and exotic food, upscale". Too true – though actually my favourite item in that really useful guide was the laconic comment on the "Irish pub", Burgstraße: "Nomen est omen." The surreality of this concluding (unofficial) conference session was underlined by the fact that the restaurant was located on a street named Paradeis (shades of Tennessee Williams).

A notable feature of the Coblenz conference was its size – or the lack of it, depending on your point of view. It does matter, doesn't it? Awareness of the com-



pactness first struck home in the Italian restaurant – we all fitted quite comfortably into one room. This feat was accomplished on all the other gastronomic occasions – not only on the last-night stand, when those who were still left were being careful not to make over-explicit and non-PC Agatha Christie-based references to the diminishing size of the group. When transferred to the actual conference business of paper-giving and -receiving, the advantages became even more palpable. *Klein aber fein*. Yes, Schumacher was right (E.F., not Michael – though Kerpen is as a matter of fact even less far up the road than Aachen). Small really *can* be beautiful. The benefits were that there was very intensive interaction on an informal level, that the overall group was indeed a group, cohesive, of manageable size, that there were never more than four parallel sessions and never more than two papers per session – hence as a presenter you got 30 minutes instead of 20 minutes, which made for a much more relaxed mood than is often the case and which meant there was less “need” for those tired protestations that the time available simply wasn’t sufficient to do justice to the topic of the paper, or for that dire practice of hectic and audience-unfriendly, ‘inabsorbable’ reading-off against the clock (not to mention the stopwatch). What’s more, it also left more time for more leisurely, more naturally developing discussion. In a word, it was just as it ought to be but so rarely is.

A new form of quality time, perhaps.

Menus – metaphors we live by. The first keynote, sounded aptly enough by Peter Wagner, was consciously constructed as a menu. Wagner’s leitmotif (to mix the metaphors somewhat) was “the iconotext”, a term “intended to catch the allusive and connotative dimensions of representational signs”, thereby “illustrating the supplementarity of verbal/visual representations”. He illuminatingly juxtaposed different versions of painter–poet / poet–painter Wiliam Blake’s “Tyger” – tellingly demonstrating how utterly “naked” the bare text looks without the author’s integrating illustration. Hamlet without the prince.

All three keynotes – at the beginning, in the middle and at the end – were signally attuned to the conference theme. (Odd that one feels obliged to state that.) The middle keynote-speaker, none less than the Curator of Canadian Art at the Art Gallery of Ontario (known acronymically – and, I suspect, misleadingly – as “AGO”) proved in his exciting address on word and image in Native art (as well as in many session interventions and in genuinely normal personal contact) to be refreshingly unaffected and unfazed by the grandiloquence of his title. His talk took us on a McMasterly verbal–visual tour of the Smithsonian’s National Museum of the American Indian. In the final panel of the triptych Gareth Griffiths’ modern magic lantern threw “Pictures on the Wall”, mainly of men with a mission, and provided graphic testimony not only of their doings but also of the very fact that those doings had been so assiduously recorded – in photographic images. There we had it, the conference theme once again, rearing its unignorable head. Large as life. Visual and visible.

As for individual sessions, I am of course fully cognisant of the arbitrary, random nature of my own pickings but would nevertheless like to point out that even in a “*klein aber fein*” conference and even with some agile session-hopping it is

simply impossible for your average conference-goer to be in two sessions at the same time and thus to have seen and heard everything. Inevitably, there always has to be a selection. Apart from that, the request to write this report was once again sprung on me *after* the event. No chance to work out some carefully considered, balanced plan beforehand – let alone take copious and accurate notes. But I do seem to have struck particularly lucky in the choices I made, and the pairings were so productive and complementary that they certainly *felt* as if they had been planned that way. I'm just going to single out two "couples". First, I was privileged to be privy to the presentations of Heike Grundmann and Patricia Plummer on different aspects of Orientalism – in Byron and Delacroix on the one hand, and in representations of the harem on the other. Contrary to my pre-conference scepticism, the lavish use of images – in the "real", physical sense projected onto the overhead screen – did not degenerate into mere decoration but here, as overall at the conference, convinced as an integral component on a par with the verbal sophistication of the analysis. Another highlight was Christine Vogt-William and Silke Stroh upholding the standards of the "Frankfurt School" and displaying considerable finesse and technical literacy in their analytic manipulation of *moving* pictures. Their joint "Black British" film session was pitched fruitfully between recent Cannes laureate – or should that perhaps be: "*palmeate*"? – Ken Loach's take on Glasgow and Gurinda Chadha's box-office blockbuster *Bride and Prejudice*.

The conference even managed to get started without the customary aid of any university officials. Just imagine! In the conspicuous absence of any Vice-Chancellor's or Dean's allocution (and in total ignorance of the actual personalities that would have been involved in the normal case), subversive thoughts as to the dispensability of such pomp and circumstance (not necessarily in respective order) did start to infiltrate the resounding silence, not to mention the listener's (or non-listener's) brain.

The one disappointment, I felt, was that there was only one writer there (partly owing to various funding problems), though the one we did have, Joan Barbara Simon certainly sang for her (Italian) supper – where she served up her "Intellectual Erotica", a spicy appetizer explicitly sandwiched between main and sweet –, not to mention her lunch (performing in the university canteen) and her coffee and biscuits (in the foyer). The latter, by the way, were in very good supply for the entire duration of the conference – another positive spin-off of those low numbers?

The tiramisu was tasty too....

*Danke, Michael – es hat geschmeckt! und zwar köstlich!*

**Peter H. Marsden (Aachen)**

## Word and Image

### Annual Conference of the Association for the Study of the New Literatures in English (ASNEL/GNEL) University Koblenz-Landau, Koblenz, May 24-27, 2006

I am afraid I have to begin this text with a reservation: This was my first ANSEL conference, and, moreover, my first academic conference altogether. So all the following impressions are filtered through the perception of a conference-rookie, and if you expect a substantial commentary on the scholarly developments at Koblenz, this article might disappoint you. But maybe it is suitable that a first-timer writes this report, given the large emphasis that this year's conference laid on the promotion of young academics and their work in progress. Moreover, ASNEL had specifically invited students to join the conference and indeed a small but not insignificant part of the participants were students. (I should add that the group I came with consisted mostly of ASNEL conference veterans, which of course helped a lot to find my way through the weekend.)

I must admit that I didn't really know what to expect from an academic conference – somehow one is tempted to think of huge masses of established scholars rushing from lecture to lecture, discussing complicated questions way beyond the comprehension of an ordinary student. In short: stressful, anonymous, intimidating and, worst of all, potentially boring. Fortunately, the Koblenz conference turned out to be the complete opposite of all this. Although the number of participants seemed to grow in the course of the weekend, the conference was a rather small one (so I was told), the atmosphere was familiar and I was quite surprised to find that the overwhelming majority of participants were young academics.

Suitably this 'young' conference took place in brand-new buildings of the University of Koblenz-Landau which provided a stimulating atmosphere for the weekend's intellectual efforts. The electronic equipment worked perfectly and apart from some of the pictures in Gareth Griffiths' presentation that refused to show up on the beamer the conference was largely spared of time consuming technical defects. Likewise, organisational lapses were limited to a few cancelled or rescheduled talks and the management by Michael Meyer and his team worked flawlessly efficient.

We arrived on Wednesday evening, well in time for the cosy conference warming which gave newcomers like me the chance to acclimatise while the more experienced conference-goers among us used the opportunity to meet old friends. ('Old friends' is to say friends from former conferences, naturally.) The tasty dinner was followed by an even more delicious literary dessert when Joan Barbara Simon presented 'Intellectual Erotica' from her recently published collection of prose and poetry *The Red Room*. It was a pleasant evening, so pleasant indeed that we found ourselves the last people to leave.

Despite coming home rather late the night before we managed to arrive just in time for the academic kick-off on Thursday morning when Peter Wagner presented his plenary speech. Although not speaking about the New Literatures as such,

Wagner's talk that referred to William Hogarth, William Blake and Cormac McCarthy introduced the key term iconotext, which proved central for the rest of the conference. (Like Ekphrasis iconotext was one of the term that kept coming up repeatedly during the conference.)

As far as I can judge, this year's focus of word and image relations spawned a wide variety of interesting ideas. The major tendencies I could make out were the study of film from post-colonial and diaspora contexts, inquiries into the use of imagery and painting motifs in the new literatures and 'readings' of illustrations in or alluding to classics of colonial literature like Haggard's *She* and Shakespeare's *Tempest*, to pick out only two at random. The theme also provided a framework for the inclusion of other media such as photography, comics and (I admit, I was exhilarated) video games.

Probably the only flaw of this year's conference was the shortage of literary guests, but Joan Barbara Simon, the only author to present literary writing did a great job compensating for the shortage. Apart from her reading at the conference warming she also gave a lunchtime reading on Friday (which regrettably did not get the attention it deserved) and another one on Saturday morning. I suppose it was due to this shortfall that we had Thursday evening off – which is, veterans told me, rather uncommon. However, I wasn't too disappointed by the evening off, as it gave me the chance to relax my feet which were still aching from the afternoon's interesting but exhausting guided tour through Koblenz.

Friday, which started with the plenary speech by Gerald McMaster on his work with American Indian Art as museum curator, was among other things also the day of 'work-in-progress'. Susanne Reichl introduced two ASNEL projects designed to help ongoing academic projects: the poster session and the 'Under construction' panel. The poster session, a concept borrowed from social and natural sciences, provided a platform for the visual presentation of current projects – coming to think about it, it is quite suitable to introduce such a format during a conference dedicated to visuality... Three very different posters about three very different projects were presented and although it is a pity that not more posters were put forward my impression was that the poster session turned out to be a good stage for feedback, networking and the exchange of opinions. The 'under construction' panel that took place Friday afternoon provided the frame for three PhD candidates to present their projects and discuss them with established academics. The panel was very well attended and the presenters received a lot of (hopefully) helpful feedback.

Friday evening was reserved for the traditional conference dinner. Beforehand my more experienced companions had praised the dinner as the apogee of the weekend and I was not disappointed. In the pleasantly rustic atmosphere of a vine-vault in the historic city centre of Koblenz we enjoyed excellent food and local wine along with loads of interesting conversations. And when we went home in the early morning hours we left behind a merry group of fellow conference participants who were then singing Rhenish folk songs, if I am not mistaken...

Just a few hours later another highlight awaited us when Saturday morning Gareth Griffiths presented his plenary speech. (It was not before our second day in

Koblenz that I took notice of who was holding Saturday's plenary speech. "Gareth Giffiths?" I wondered, "*the* Gareth Giffiths?! The *The-Empire-Writes-Back*-Gareth Giffiths?!" Indeed, the very same!) Griffiths' suggestive speech on images in mission publication in the late 19th century drew upon a plenitude of image material on colonial missionary activity and indicated this as a whole new area in the study of imperialism. After the last coffee break (and a last chocolate cookie) we proceeded to the last panel which seemed to be marked by a general cheerful and relaxed mood, perhaps due to the overall atmosphere of departure. One by one the participants tinkled down the stairs of the Koblenz university building and said their farewells.

So, after all – as a conference novice – did I like it? Let's put it that way: it was definitely an inspiring way to spend the Ascension Day weekend. I met interesting people, I heard thought-provoking talks, I had amusing conversations – an experience to repeat.

**Karsten Levihn (Frankfurt/M)**



## **‘Transcultural Modernities: Narrating Africa in Europe’**

**International Conference, J.W. Goethe University, Frankfurt,  
Germany, 1-3 June 2006**

There is something very positive to be said about conferences where delegates are not given the choice (and resulting pain) of choosing among various lectures, locations and panels, but where the focus is on a single theme, the meetings are in a single room, and the panels successive rather than concurrent. Which is of course not to imply that participants will then share a single perspective or similar points of view. On the contrary, what made ‘Narrating Africa in Europe’ such a stimulating event were the multi-disciplinary approaches represented by the participants from different academic and linguistic backgrounds, and the wide range of ‘Euro-African’ experiences under discussion. The projected ‘European Network for Euro-African Studies’ – embodied by the three conference convenors, Elisabeth Bekers (University of Antwerp, Belgium), Sissy Helff (Goethe University, Frankfurt, Germany), and Daniela Merolla (University of Leiden, The Netherlands) – had invited delegates to discuss the transcultural realities and creative works of Africans living in Europe, and how they express, and help constitute, multiple modernities. Topics projected for the panels were, if you allow me to say, the usual suspects:

‘home’, ‘migration’, and ‘diaspora’, ‘authenticity’, ‘hybridity’ and ‘globalization’, to name but a few. That this conference nonetheless developed into an ‘extra’-ordinary event, and not just another ‘postcolonial’ convention under the new buzz prefix ‘trans-’, had not only to do with its workshop format (which fostered, rather than inhibited, a continuation of discussion), but also with the unique opportunity to learn about the multiplicity of Euro-African creative expressions, and about works in European languages other than those most commonly associated with the African diaspora, English and French.

The conference started with a cinematic warm-up on Wednesday night, the screening of Jean-Marie Teno’s latest production, *Le malentendu colonial/The Colonial Misunderstanding* (2004). Using the format of a talking head documentary, the film illustrates the central role of protestant missions in German colonialism by presenting multiple African and European perspectives – often conflicting and contradictory, and not only across the North-South divide. It certainly challenged the audience’s expectations of how Africa is narrated in Europe, given the heated discussion that followed. Moderated by Marie-Hélène Gutberlet (Frankfurt), with expert Nwachukwu Frank Ukadike (Tulane/Gaborone) as discussant, some of the issues raised would continue to be debated for the next three days: What makes this film ‘African’ (or ‘Euro-African’, for that matter)? Which limits or opportunities does genre entail? What role do violence, trauma and cruelty play in cultural productions? How are the histories of colonialism narrated? And how do we renegotiate geographical and social spaces in an age of increasing transnational connections and globalization?

It probably goes without saying that none of the issues were entirely clarified during the conference, but that more questions were raised. From Thursday to Saturday, five sessions were scheduled, each consisting of a keynote lecture followed by a Round Table discussion in which delegates were asked to present a ten-minute synopsis of their papers circulated beforehand. I will limit myself to a brief survey of the opening talks, fully aware that I will not do justice to the wide range of presentations on literature, film, language, migrant and refugee experiences, and the position of African Studies in Europe.

Session 1 was devoted to ‘Words, Sounds and Images: Constructing Trans-cultural Experiences across Genres and Media’, introduced by the well-known cultural critic and artist, Mieke Bal (Amsterdam). In her keynote lecture ‘Inter-facing’ Bal discussed her three-channel video installation *Nothing is Missing* – on display in the students’ common room – which presents a series of interviews with mothers left behind by their migrant children. Bal used the notion of ‘facing’ and ‘inter-facing’ to explore her concept of ‘migratory aesthetics’ in its literal, indirect and figurative meanings. By focusing on the loss in the communities of origin, and by concentrating on a group most affected by the departures, Bal combined creative and critical means to make us face some of the neglected consequences of migration.

Session 2, ‘Politics of Representing Euro-African Identity’, was introduced by Frank Ukadike who took a very different approach by delivering a scathing attack

on contemporary plundering and imperialism under the new name of globalization. Ukadike continued the debate from the opening night by reading *Le malentendu colonial* as a challenge to the colonial (and neo-colonial) binaries of ‘Euro-Western hegemony’. These power hierarchies still form part of the living legacy in many African societies today and cannot be easily erased by ‘ebullient’ discourses on ‘transcultural modernities’.

Graham Huggan (Leeds) ventured for a middle ground by arguing that trans-cultural approaches to African modernities should not eliminate, but rather complement ‘postcolonial analyses of African histories and identities both within and beyond the cultural context of the nation and the political context of the state’. In his keynote to Session 3, ‘Cultures in Crisis? Postcolonialism in Transition’, Huggan looked at understandings of ‘disaster’/‘disaster writing’, ‘postcolonial’/‘postcolony’ and the ‘transcultural’ to discuss how disaster is imagined in the African postcolony, with Phillip Gourevitch’s disturbing account of the Rwandan genocide, *We wish to inform you that tomorrow we will be killed with our families* (1998) as example. Having come to Frankfurt as a mere ‘conference tourist’ curious about concepts currently dominating the debate, Huggan’s model of ‘disaster writing’ certainly struck me as rewarding; as did his treatment of Achille Mbembe’s ‘intimacy of tyranny’ in which the ruler and the ruled are ‘convivially’ bound together in the African postcolony.

In Session 4, ‘Diaspora and/or Transcultural Modernities?’, Frank Schulze-Engler (Frankfurt) went on to clarify some of the terms in relation to African literature. Patiently taking us through the debates on ‘multiple modernities’ and the ‘transcultural’ as a counter-theory to nostalgic concepts of the nation-state, Schulze-Engler explained that culture(s) should no longer be understood as territorialized, self-contained entities, but must take into account the differing social and geographical spaces in which people move, live and narrate. He then argued against a ‘territorialist’ understanding of ‘Afro-African’ and ‘Euro-African’ literatures by proposing a ‘transcultural continuum’ as a fruitful critical paradigm for the reading of African narratives.

Ultimately, the ‘theorists’ paled against those creatively inhabiting the ‘Euro-African experience’. Thursday night was devoted to ‘African Creative Writing in Flanders and the Netherlands’, with Chika Unigwe and Fouad Laroui reading from their works. That is, Chika Unigwe read (in both English and Flemish), while Laroui surprised us with an impromptu recitation of French and Arabic verses, having forgotten to bring his own collection of Dutch-language poetry. As a man of many mental means, however, Laroui was not easily flustered by such a minor mishap. Of Moroccan descent, with an international career in mathematics and engineering, and as a writer in both Dutch and French, he has straddled continents, languages and seemingly opposing disciplines to develop a tongue-in-cheek attitude towards compartmentalisation, labelling and other sources of potential misunderstandings. ‘Misunderstandings’, then, was also his keynote lecture delivered to mark the final session, ‘Modes of Narrating Euro-African Life’, in which he relayed some of the absurdities of a ‘transcultural’ existence through misguided projections

and other such fallacies. Playful and witty with a serious undertone, Laroui held up a mirror to all of us to 're-view' our solemn theories and earnest terminological discussions.

In conclusion, the need to set up an informal network of 'Euro-African Studies' was agreed upon, to help link scholars from different disciplines based in various European (and neighbouring) contexts. A follow-up is planned at the AEGIS conference in Leiden next year. It is to be hoped that those delegates from Nigeria and China prohibited from attending by visa problems and other such difficulties will be able to share their insights with us at a future point. If you carry the wrong passport, the idea of increasing mobility in a transnational world can quickly come to its limits. But we also need the perspectives of our colleagues abroad to understand how Africa is narrated in Europe.

**Christine Matzke (Berlin)**



## **Bollywood and Beyond: Contemporary Indian Cinemas and Globalisation.**

**TU Dresden 22 – 24 June 2006**

Being an Indian diasporic woman, I have been more than aware of the increasing interest in Indian cinema, more specifically in Bollywood film here in Germany. This interest, as I saw it, was more in the line of popular entertainment that appealed to the imagination through its exotic flair. This current attraction to a far-off place like India, so different to the European landscape, brightly coloured clothing, song-and-dance, melodrama, and affairs of the heart all packaged in a film language entirely foreign to European sensibilities was quite bewildering to me. I grew up with Indian cinema, during my childhood years in Singapore. Since I could not speak Hindi or Tamil and could just about understand Malayalam, I had always needed a translator (my mother) to gain access to these films, shown on weekends. Thus it is most disconcerting that I suddenly have a new point of access to these cultural productions which were so much a part of my previous lived Indianness; I am watching Hindi Bollywood films today on RTL2 and Kabel1 in German (since the autumn of 2004); my current mediator is a European language.

Aware of the irony of my situation, I was more than charmed by the idea of participating in the 'Bollywood and Beyond' conference, organized by Profs. Thomas Kuehn and Satish Poduval at the Technical University of Dresden. The objective of the 2-day conference was to address the historicization of the world's largest film industry with other discourses of modernity in India as well as the



current positioning of Bollywood alongside Hollywood and British mainstream cinemas. The conference was conceived of as a workshop, in order to facilitate a more intimate exchange between academics of all gradations: professors, graduate students (Masters' and PhD students). The conference was also open to students of the English Faculty, who evinced a most genuine and enthusiastic interest in Indian cinema. I must say the format which encompassed eight presentations, covered a broad spectrum of contemporary cinematic aspects, focussing on the new visibility of Indian cinema and new approaches to its study.

The Conference began with Prof Thomas Kuehn's opening address laying out a blueprint of the conference schedule. Prof. Satish Poduval launched into a little more detail about the conference agenda – i.e. investigating the nature of the beast that is Bollywood. After providing a brief historical overview, he homed in on its popular and populist presence in Germany as well as the growing interest and precision evident in charting Bollywood in the overall discipline of cultural studies. As an Indian academic, Prof. Poduval was hoping to find explanations to elucidate the context in which Bollywood films are popular.

The first presentation was held by Prof. Ingrid von Rosenberg, who spoke on 'Sport as a Symbolic Postcolonial Battlefield in Film'. She addressed the significance of cricket in *Lagaan* (2002) by Ashutosh Gowariker and the Black British film *Playing Away* (1986) by Horace Ové. Cricket was read as a class marker holding the essence of Englishness; this notion was turned on its head through the appropriation of the game by those (formerly) colonized to implement their own agendas against colonial rule in India and to address racism in 1970s Britain.

Madhumeeta Sinha of CIEFL, Hyderabad addressed the issue of feminist documentary in India in 'Stories of Resistance'. After providing a history of this film genre from the 1960s onwards, she focussed on the post-feminist phase of feminist documentary making which is still as activist as in the 1970s. She addressed the involvement of the NGOs which use such films to educate Indian women in rural areas. Although not part of everyday popular cinema, these films also enjoy good viewership among film studies university students.

Kasturi Dadhe, a graduate student from Pune attached to the TU Dresden, gave her presentation on 'Hidden Communalism in Hindi films'. After providing an in-depth survey of the history of popular cinema in Bombay, with concomitant socio-political developments in India, Dadhe uneasily noted a tendency of Hindutva being implicitly promoted along with the worrying symptom of rampant anti-Pakistani sentiments, in current Hindi films.

During the lunch break Sandra Heinen (Wuppertal), Susanne Gruss (Erlangen) and yours truly (the Bride and Prejudice ladies as we came to be known) prepared for our Roundtable Discussion. The three of us were asked to set up a multiple presentation panel 'Beyond Pride and Prejudice – Bride and Prejudice', since the object of our investigation was South Asian British film maker Gurinder Chadha's transcultural take on Jane Austen's *Pride and Prejudice*. Sandra Heinen started us off on the cultural hybrid aesthetics of the film, issues of translation and filmmakers' strategies with respect to audience expectations, while Susanne Gruss

explored this blend of Bollywood and Hollywood romance, detailing the different norms and similarities of the world's two most influential film industries. I then rounded up with my own intertextual readings of *Bride and Prejudice* (2004) against Austen's original, framed by *Bridget Jones' Diary* (2001) and *Pride and Prejudice* (2005), elucidating on the gaze and the female bodies in all three films and the novel, while contextualizing them in diasporic and gender discourses.

After this hybrid panel-cum-roundtable discussion, we settled down to a film screening of Aparna Sen's *Mr. and Mrs. Iyer* (2002). We wound down at the conference dinner in Jaipur a lovely little Indian restaurant in a studenty district of Dresden Neustadt.

On Saturday morning, Prof. Harmut Möller of the University of Rostock addressed the construction of Non-Resident Indians (NRIs) in Great Britain and the USA, with regard to musical identities in his paper 'English and American Desi'. He provided us with an overview as to the growing popularity of the phenomenon of Asian fusion music in Great Britain and the USA, while addressing the different uses of forms of Indian music in films by Indian diasporic film makers. The construction of Desi identity in diasporic spaces through music was elucidated upon as well as the increased activity of Indian composers and musicians in the international music scene through the means of diasporic agency.

Prof. Madhava Prasad, also of CIEFL in Hyderabad focussed on Indian cinemas today, providing three approaches to film studies. He addressed the history of the term 'Bollywood' and contextualised Bollywood cinema in relation to other Indian cinemas, especially South Indian subaltern cinema. He used *Annamalai* as an example of a subaltern film narrative (starring Renjini Khand), which he read as hybrid because of its ability to collapse political and film systems of representation.

Prof. Gerd Stratmann of the universities of Bochum and Berlin, investigated Indian American diasporic film maker Mira Nair's film version of Thackeray's *Vanity Fair* in his 'Currying the Victorian Novel'. Stratmann read Nair's own commentary and involvement in the film alongside Thackeray's original text. He pointed out Nair's own tendency to engage in an Orientalist retelling, while constantly explaining herself in the meta-narrative. Thus Nair was read as capitalising on her Indian connection by trying to occupy the dubious position of being a native Bollywood informant.

Dirk Wiemann's speculations on the German appetite for masala movies in his 'Bollywood makes You Happy', opened up questions of a certain kind of catharsis with regard to Germans' own perception of their national pride, while viewing Bollywood films which apparently evince a more innocent national pride. The nostalgia often depicted in Bollywood films is read as being reminiscent of Germany's 'Heimatfilme' of the 1950s and 1960s. Thus the target audience in Germany was read as identifying and projecting desires on Bollywood.

Professors Kuehn and Poduval closed the conference with the caveat that a lot more had to be done before the field of Indian film studies approaches any form of precision. They observed that the groundwork indeed was being done as was

evident in the range of the papers as well as the abundance of new insights which came to light in the course of the discussions.

My little summaries here of the diverse presentations I was party to on that most Bollywood of weekends of course do not do justice to the depth of the speakers' actual work. In the interest of brevity, however I hope to have provided a taste of this particularly Dresdenian jar of chutney that I had the privilege of dipping my finger into. Most satisfied and gratified that I could contribute to preserving this particular bit of Dresden university history, I am tempted to say, in the style of Oliver Twist in that memorable musical 'Oliver!': 'Please, sir, can I have some more?'

**Christine Vogt-William (Frankfurt/M)**

## LEHRVERANSTALTUNGEN IM SOMMERSEMESTER 2006

[zusammengestellt aus *AREAS - Annual Report on English and American Studies*,  
Band 30 (2006) sowie aus Zusendungen von Mitgliedern der GNEL]

### *Deutschland*

#### **AACHEN**

Griffig	World Englishes
Davis	Introduction to African Literature
---	South Africa
---	West African Novels
Davis / Marsden	Introductory Course Tutorial, Part II
Marsden	New Zealand

#### **BAYREUTH**

Dannenberg	Intercultural Anglophone Narratives
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#### **BERLIN, FU**

Richter	Surveying English Literatures II: English Orientalisms – Fantasies of the Orient in 18 <sup>th</sup> and 19 <sup>th</sup> Century English Writing
Schwarz	Surveying English Literatures II: Colonial Encounters – Travel Writing and the Empire
West-Pavlov	Beyond Postcolonialism (Reading Group / Colloquium)
---	Colonial and Postcolonial Literatures I: Postcolonial Theories
---	Colonial and Postcolonial Literatures II: Postcolonial Historiography
---	Surveying English Literature II: Contemporary Australian Poetry
Wishart	Introduction to Cultural Studies II: “Rule Britannia” – Echoes of Empire in Modern Constructions of Britishness

#### **BERLIN, HU**

Isensee	Representing of Adolescence in Late 20 <sup>th</sup> Century American and Canadian Young Adult Fiction and Culture
Lucko	English-Related Pidgins and Creoles
---	The Politics of English as a Global Language
Matzke	Einführung in das Studium der afrikanischen Literaturen
Seifried	Postcolonial Translation Studies
Veit-Wild	„Versions and Subversions“: Neue Themen und Ansätze in den afrikanischen Literaturen

**BERLIN, TU**

Maroldt Kreolistik

**BIELEFELD**

Gibbon English as a Global Lingua Franca  
 Kunze Postcolonial Studies: South African Fiction  
 Schneider Black British Literature and Culture

**BOCHUM**

Rickert Postcolonial African Literature

**BONN**

Meyer Postkoloniale „Rewritings“ englischer Literatur des 17.-19. Jahrhunderts  
 Rae Inventing Canadas: an introduction through poetry  
 --- Canada and the culture of innovation: media, medicine, and the arts  
 Schäfer-Wünsche Northern Stories?: contemporary fiction from Canada  
 Schmidt-Haber- Post Colonial Transformations: Stories of Africa  
 kamp  
 --- Re-siting Australian identities: aspects of multiculturalism in Australia  
 --- Examenskolloquium “Postcolonialism and Globalisation”  
 Sielke Novelties: 21<sup>st</sup> Century American and Canadian Literature II  
 Sielke / Thaler Blood, lust, and (un)death: vampires in Anglophone cultures

**BREMEN**

Barrow Anglo-British Slavery  
 Nduka Africanity in Hip-Hop Literature  
 Schaffeld Aboriginal Theatre in Australia and Canada  
 Stefanowitsch Broken Englishes – English as a Global(ized) Language  
 Watson Reading English-Language Literatures and Cultures

**CHEMNITZ**

Rempel Issues in Australian Studies

**DORTMUND**

Arich-Gerz Going PoCo down in... Lüderitzbucht. Literatur und Theorie von Deutsch-Südwest nach Namibia  
 Bell Australian Literature and Culture  
 --- Project Design and Evaluation: Australia / New Zealand / USA  
 Cortiel North-American Literary Transposition: The United States and Canada Now  
 Erichsen Caryl Phillips: Reconstruction of History  
 Grünkemeier Introduction to South-African Literature and Culture

**DRESDEN**

Mohr Canadian Short Stories

**DÜSSELDORF**

Peters Salman Rushdie: From Post-Colonial Author to Global Player?

**EICHSTÄTT**

Kalt Reading Class: Australian Fiction  
Van Schlun Colonial and Postcolonial Literatures

**ERLANGEN**

Binder Konstruktionen von Weiblichkeit und Männlichkeit in der  
anglophonen karibischen Literatur  
Paul Margaret Atwood

**ESSEN**

Davis Contemporary Black and Asian British Drama  
Gurr Postmodernism and Anglophone Short Fiction  
Drawe Truth and Reconciliation in South African Literature  
Hickey English in the United States and Canada  
Rathofer The South African Farm Novel  
Rüschhoff Cultural Studies in Language Learning: Focus on Australia and  
Canada

**FRANKFURT/M**

Arndt Challenges and Changes: Re-reading Anglophone Women's  
Writing from Africa  
Brancato African Migration Narratives in Europe  
Heyl Konstruktion schottischer Identität in der schottischen und schot-  
tisch-kanadischen Literatur  
Sarkowsky Introduction into Canadian Studies  
Schulze-Engler Car Cultures: Automobility and Modernity in Comparative  
Perspective  
--- Contemporary Aboriginal Writing  
--- Introduction to Canadian Literature  
--- Karibische Afrikas: Kulturelles Gedächtnis und Zeitgenössische  
Kultur in transatlantischer Perspektive  
Vogt-William Creative Works by South Asian British Women

**FREIBURG**

Mair The Spread of English II: Africa, Asia & the Pacific

**GIEßEN**

Collier The Poetry of Slave Colonies and Settler Colonies: The Carib-  
bean and Australia, a Comparative Survey  
Horstmann Doris Lessing: von Rhodesien nach Argos  
--- Südafrika: eine Literaturgeschichte in / mit groben Zügen

Huber Pidgin and Creole Englishes, past and present  
 Legutke Exploring the Pacific Northwest (Sprach- und Landeskunde-  
 didaktik)

### **GÖTTINGEN**

Dreyer Anglo-Indian Literature  
 --- Tutorial to the Lecture Course: "A Survey of British Literature  
 and Cultural History I: Renaissance"  
 Glaser Australia & Canada: Two Histories, Cultures, and Literatures  
 Compared  
 --- New English Literatures  
 Lauterbach The Films and Fictions of Hanif Kureishi

### **GREIFSWALD**

Blanding Immigration and Multiculturalism in Canada  
 Enter US American & Canadian Literature in ELT  
 Koll-Stobbe English as a World Language  
 Kulyk-Keefer Ukrainian Canadian Literature  
 --- The First World War in Canadian Literature and Art  
 Lutz New Nations: Chicano and Métis Cultures in North America

### **HALLE-WITTENBERG**

Bergmann Entwicklung des britischen Weltreichs von den Anfängen zum  
 Commonwealth und der Aufstieg Indiens  
 Schröder English in Africa

### **HAMBURG**

Schöpp Slavery: Facts and Fiction

### **HANNOVER**

Gohrisch Black and Asian British Cultures Today  
 --- Race and Gender in Recent South African Fiction  
 Sand English in the Caribbean  
 --- Pidgins and Creoles

### **HEIDELBERG**

Hertel Hanif Kureishi  
 Kuhfuß Colonial and Post-Colonial Short Stories  
 Selle Britain after Empire: Old and New Cultures

### **JENA**

Zimmermann Postmodern Canadian Novels

### **KASSEL**

N.N. Margaret Atwood

### **KIEL**

Kunze Varieties of English

- Meyer Canadian English: Phonological, lexicographical, and grammatical issues  
 --- Usage problems in Canadian and American English

### **KOBLENZ-LANDAU**

- Gohrbandt Introduction to British and Postcolonial Cultural Studies  
 Kanitzer/Schäfer/ Smiejla Cultural Studies and Landeskunde: English around the World  
 Pretzsch Contemporary Women Authors: Morrison, Atwood, Winterson  
 Schmitt World Englishes

### **KÖLN**

- Antor Canadian Fiction in English  
 --- Introduction in Australian Literary and Cultural Studies  
 Bölling 20<sup>th</sup> Century Canadian Prose Fiction – Part I: 1900-1950  
 Bosenius Introduction to African Fiction in English  
 Lehmensickel- Mitchell Advanced Essay-Writing / Cultural Studies: Afro-American Culture in comparison to Anglophone Cultures in Africa and the Caribbean  
 Trefzer Colonial Discourse and Postcolonial Theory  
 --- Gender Studies and Postcolonial Theory  
 --- Women Writers in the Global South  
 --- Ü begleitend zur V: Women Writers in the Global South

### **KONSTANZ**

- Frank / Huber Colonial Spaces: The Conceptualization of Space in 19<sup>th</sup> Century History and Literature  
 Grijzenhout Varieties of English  
 Reif-Hülser South Africa: Past and Present, Politics, Culture, Literature  
 Rosenthal Canadian Cultural Criticism: Margaret Atwood as a Case in Point

### **LEIPZIG**

- Lembert The British and Canadian Animal Story around 1900  
 Lörchner English Around the World  
 Nittel Visiting the Harem: Women travel writing & the Orient  
 Reuter Pidgin and Creole Englishes  
 Totic Interactive Oral Discourse (New English Cultures)  
 N.N. Canadian Literature  
 N.N. J.M. Coetzee

### **LUDWIGSBURG**

- Brynn Landeskundliches Hauptseminar: A History of Slavery in Africa

### **LÜNEBURG**

- Fetzer Varieties of English



## MAGDEBURG

Bartels	New Zealand Drama
Bartels / Martini	South Africa Project
Ebeling/Schultze	South Africa Project
Martini/Sturrock	Black Women's US and UK Poetry
---	Education in the UK, India, and Germany
Lange	Rushdie: Shalimar the Clown

## MAINZ

Birkle	Caribbeans in the US and Canada
Matter-Seibel	Border Fictions: The Mexican-American and the American-Canadian Border in US Fiction and Film
Plummer	Bollywood / Hollywood
---	'London Crossings': Postethnic Fictions of London
Riedel	Caribbean Literature
Rüttgers	Amitav Ghosh: The Calcutta chromosome
Stoll	Globalisierung, Anglophonie und Translation
---	Ngugi wa Thiong'o: 'A Grain of Wheat'
Übung	Cultural Studies III (Canada)

## MANNHEIM

Horlacher	Postcolonial Theory
Krug	Varieties of English

## MARBURG

Heuser	Canadian Mysteries
Radu	20 <sup>th</sup> Century Poetry in the UK and Canada

## MÜNCHEN

Cook	Canadian Studies
Döring	Ringvorlesung: A History of Postcolonial Literature in 12½ Books
Ehrenreich	Intercultural Encounters: English as an International Language
Hahn	ELT and issues of Postcolonialism
Zwingenberger	The Pacific Northwest

## MÜNSTER

Legenhausen	Awareness-raising in the Classroom: Non-standard forms and varieties
Meierkord	Englishes on Screen
---	Indian English
---	Variation in the English Language
Mersmann	Teaching Australian Literature
Stein	Caribbean Literature in English
---	Four Caribbean Novels
---	Hanif Kureishi: Novels, Short Stories, Essays, Films

- Writing, Identity, Agency: Olaudah Equiano's *Interesting Narrative*
- Stroh Introduction to Postcolonial Theory
- (Post)colonial and transcultural moments in Scottish literature
- OLDENBURG**
- Geluykens English as a Global Language
- Zagratzki Canadian Novels of the Depression
- OSNABRÜCK**
- Asu English-Speaking Africa
- Husemann India in Fact, Fiction, and Film
- Kullmann Survey Course Literature and Culture History of English-Speaking Countries
- POTSDAM**
- Kunow From Bombay to New York: Salman Rushdie
- Kunow / Krück "Global Cities"
- Laurien Deutsch-Südafrikanisches Email-Tandem. Eine Landeskundliche Kooperation
- REGENSBURG**
- Depkat Major Problems of Canadian History
- Kautzsch Major Varieties in English
- Nowak Fiction from Southern Africa
- Schneider English in Africa and the Caribbean
- Siegen / Eades Contact Varieties of English in the Pacific Region
- ROSTOCK**
- Ramin Englishes around the Globe
- SAARBRÜCKEN**
- Berndt Transcultural London
- Blodgett Canadian Poetry
- Canadian Literature Theory and Criticism
- Ghosh-Schellhorn Imagining Bombay
- Intertextuality and Intermediality in a Transcultural Context: Pride and Prejudice
- Studying TAS, Colloquium
- TAS Literary Beginnings I
- von Lutz Culture Studies: British Imperialism and After
- SIEGEN**
- Banerjee Beyond Bollywood: Indian Diasporic Films
- The Empire Writes Back II: New Postcolonial Fiction
- Pfeiffer Britishness, Englishness, Otherness

**STUTTGART**

Alexiadou	African American English
Holtkamp	Australian Literature: A Survey
Michel	Landeskunde Südafrika
---	Landeskunde: The Maritim Provinces of Canada

**TRIER**

Starcke	Varieties in English
Platz	New Zealand Poetry
Sprachpraxis	Kanadische Landeskunde

**TÜBINGEN**

Dengel-Janic / Eckstein	Indian Women's Fiction
Reinfandt	The Satanic Verses-Affair

**VECHTA**

Zander	Nadine Gordimer in the Context of South African Writing
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**WÜRZBURG**

Ahrens	Kanada, Literatur und Kultur
Meyer	Einführung in die Didaktik der englischen Länder und Kultur
---	Focus on Canada and Australia

**WUPPERTAL**

Foskett	Varieties of English
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*Österreich*

**GRAZ**

Löschnigg, M.	Multiculturalism and Transculturalism in Canadian Literature
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**INNSBRUCK**

Ganner	20 <sup>th</sup> Century Anglo-Indian, Indo-English Literature and Trans-cultural Indian Writing
Klein	Contemporary Native Canadian Literature
Markus	English Varieties
Pisek	Varieties of English
Zach	Literature, Colonialism, and Slavery: Key Texts of the 18 <sup>th</sup> Century
---	Literature, Colonialism, and Slavery: Key Texts of the Romantic Period

**KLAGENFURT**

Devine	Survey of Anglophone Cultures
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Wildburger Topics in Australian Studies / Studies in New Anglophone Cultures: Message Stick/s. Contemporary Indigenous Australian Writing

### **SALZBURG**

Flothow Aspects of Anglophone Civilizations: Children's Literature and Imperialism

--- Concepts of Identity – Postcolonial British Literature

Steiner J.M. Coetzee, South African Nobel Prize Winner

### **WIEN**

Mengel Lecture Course 321: Contemporary South African Fiction

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[zusammengestellt aus *AREAS - Annual Report on English and American Studies*, Band 30 (2006) sowie aus Zusendungen von Mitgliedern der GNEL]

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## Forschungsergebnisse



**Claudia Duppé, Poetic (Re)Negotiations of Home in New Zealand Women's Poetry of the 20th Century. PhD Thesis. Trier, 2005. (Prof. Norbert Platz)**

Poetry always played a significant role in New Zealand's literary debate and was generally considered to be an indicator of the country's cultural advancement. Throughout the 20th century, the question of home, of where it is and what it entails, became a crucial issue in discussing a distinct New Zealand sense of identity and in strengthening its independent cultural status. In this politically motivated cultural debate, poetry was considered one of its literary markers. However, women's poetry was mostly marginalised, largely because their writing was perceived as being too intimately tied to domestic life, as to be able to contribute to a larger cultural statement. Such criticism was built on gender role stereotypes, for instance women's roles as mothers and housewives. The strong alignment of women with the home environment is not coincidental but a construct that was, and still is, predominantly shaped by white patriarchal ideology. However, this thesis reveals that it is particularly women's (both Pakeha and Maori), thorough investigation into the concept of home from within Pakeha New Zealand's society that bears the potential for revealing a more profound relationship between actual social realities and the poetic imagination. The close reading of selected poems by Ursula Bethell, Mary Stanley, Lauris Edmond and J.C. Sturm shows how New Zealand women of different backgrounds subvert, transcend and deconstruct such paradigms through their poetic imagination over the course of the 20th century.

Bethell, Stanley, Edmond and Sturm position their concepts of home at the crossroads of the public and the private realm. The complexity of such socio-cultural interdependence had not been given sufficient attention in literary criticism, largely because a suitable methodology was lacking. With *Spaces of Overlap* and *Spaces of Mediation*, this thesis presents two critical models that seek to break the tight critical frames in the assessment of poetic concepts of home. Both notions are based on a contextualised approach to the poetic imagination in relation to social reality and carve out the concept of home in such interconnected patterns. Thus, they help to illuminate the ways in which women's intimate negotiations of home transcend the boundaries of the individual poets' works and how they eventually translate into moments of cultural insight.

This focus on women's (re)negotiations of home counteracts the traditionally male perspective on New Zealand poetry and provides a more comprehensive picture of New Zealand's cultural fabric. In this way, the thesis raises the claim for women's poetry to be given a more prominent place in New Zealand's literary history.

Recent publication of PhD thesis online:

**URL: <http://ubt.opus.hbz-nrw.de/volltexte/2006/354/>**

**Sissy Helff, “Unreliable Truths: Indian Homeworlds in Transcultural Women’s Writing”, Dissertation, Frankfurt 2005 (Prof. Frank Schulze-Engler)**

As consumers of fiction, we have become skilled at recognising unreliable narratives; as theoreticians, we are less able to say what constitutes unreliability and how it is detected.

(Gregory Currie 1995)

Uncertainty, doubt and unreliable narration mark prevalent thematic and stylistic devices in contemporary writing and point to important social dimensions in modern society. This study attempts to explore notions of uncertainty, doubt and unreliable narration by analysing the concept of home in recent women's writing from South Africa, the Caribbean, Canada and India.

Certainly, unreliable narration as an aesthetic pattern is not at all a new invention but rather a well-researched literary practice. Yet the narrative mode of transcultural narrative unreliability as introduced in my study must be read as a fresh narrative aesthetics within contemporary literature because it combines narrative-cum-cultural performances of transculturality with the well-established literary mode of narrative unreliability. It is this amalgamation of literary techniques and cultural performances that aptly presents the changing living realities in which uncertainty and doubt have become assessable dramatising powers. Another very significant feature of this narrative mode can be seen in its insistent self-reflexivity, a self-reflexivity that can either surface on the plot level or even in the structure of texts. In this respect, it seems only consistent that such texts challenge their own reliability, especially when the creative act of storytelling becomes a motif within the novels themselves and hence point to their own constructedness. Therefore, my presented readings clearly distance themselves from an assumption of literature as solely a reflection of the social world. And, to add further complexity to this already convoluted issue, the readings of these texts demonstrate that the novels’ overall literary compositions add new shades to the make-up of the modern extratextual world. Seen in this light, it seems problematic to read transcultural texts with their embedded modes of narrative unreliability through a narrative theory that does not consider the extratextual modern homeworlds and transcultural practices as main sources of information.

The readings offered in this study focus on modern homeworlds and transcultural lifestyles and the representation of both on the plot level as well as in the fabric of each novel. All texts chosen directly address the creation of individual stories and unreliable truths. The rich and variegated stories are torn between the acknowledgement of compulsions and obligations on the one hand and the construction of alternative worlds on the other. The voicing of unreliable truths can be read as condensed transcultural practices in which fact and fiction, reality and imagination conflate. Accordingly, the emerging narrative friction is perceived as an ongoing negotiation within the text that is both intimately related to conflicts and

problems experienced in the social world, but nevertheless has its place exclusively between the two covers of a book.

Farida Karodia's *Other Secrets* represents a small volume of stories dealing with Indian homeworlds of women in South Africa. While the novel is intensely concerned with transcultural processes, the text suggests that in apartheid South Africa, modern homeworlds and transcultural lifestyles can only emerge in the realm of the imaginary, as that of the narrator-protagonist Meena. Meena, who becomes an author of many romance stories, invents and reinvents herself throughout the novel through her own unreliable life narrative. By incorporating such a strong metatextual level, *Other Secrets* seeks to demonstrate how homeworlds are negotiated within literature and to what extent individual experiences are engaged in weaving narrative webs that reach beyond the pages of a book. In this respect Meena's homeworld is created through narration and the rewriting of an unreliable version of South Africa's history. This narrative twist not only challenges boundaries between imaginary texts and historical sources and urges the readers to look more carefully at historiography, but also highlights the importance of fiction-making within the project of recording and making history. The storytelling and dramatising strategy in Shani Mootoo's *Cereus Blooms at Night* portrays the longing for a queer transcultural homeworld. The novel reveals the desire to invent an alternative world in which homeworlds are no longer dominated by attributes such as social class, ethnicity and gender. This radical utopian construct transcends space and time by highlighting the concept of a portable home and a lifestyle that is marked by the state of migrancy. By combining queerness with the lifestyles of transmigrants, the novel transcends the idea of the nation state as a main source for self-identification in a globalised world. The narrative mode of transcultural narrative unreliability in the novel questions the power of ultimate knowledge and truth through the construction of Tyler as an intrusive narrator. It is through Tyler, with his naive storytelling, that the text questions the idea of an ultimate truth and stages the social world in terms of a web of multiple unreliable truths. Tyler's unreliable storytelling thus presents a fantasy of a queer homeworld that consciously dismisses ideas of collective communities within national contexts.

Oonya Kempadoo's novel *Tide Running* presents narrative unreliability by using the literary technique of polyphony. The fragmented and multi-voiced narrative shifts back and forth between the essentialist dreams and the transcultural reality of its two narrator-protagonists, Bella and Cliff. While Bella's perspective presents the transcultural lifestyle of a global middle class, Cliff's voice portrays a transcultural homeworld that is caught up in infantile ideas of masculinity. In the confrontation of these perspectives, the unreliable potential of each character's point of view starts to emerge. The idea of an authentic communal Trinbagonian identity is therefore dismantled at the end of the novel. Consequently, the text underlines the great need for negotiating individual modern homeworlds and transcultural subject positions on individual levels.

Shoba Dé's *Strange Obsession* presents a counter point within this study of transcultural narrative unreliability. Whereas *Strange Obsession* invests a great deal

in describing transcultural homeworlds on the plot level, the structure of the text suggests that this alleged interest is unreliable because, in contrast to the other novels, Dé's text at no point manages to handle the heavy overload of intertextual devices in order to achieve a fresh interpretation of the 'copied' ideas. Accordingly, *Strange Obsession* ultimately deprives the ideas of transcultural lifestyles and modern homeworlds of their transcultural content. Shoba Dé's text projects the tensions between increasingly modern globalised homeworlds and essentialist and patriarchal ideologies onto the narrative level of the two women protagonists. The modern transcultural homeworlds in the text are thus nothing more than scenic details in her presentation of decisively traditional and patriarchal ideologies. The thematic tensions only materialise when the novel fails to successfully create a transcultural coherency in its content and its narrative techniques.

The novels dealt with in this study represent the time in which they were written as well as the particular socio-cultural background from which they derive. All of these texts stage modern homeworlds and transcultural lifestyles not as readily available spaces but rather as spheres of constant negotiation. As the readings in this study show, the literary engagement with transcultural dynamics contributes to the heterogeneity of modern Indian homeworlds told by women authors whose life stories were and still are to some extent connected to India. It becomes clear that these imaginary homes can only be grasped by approaches that reflect the multi-layered structure of globally connected modern homeworlds. These approaches have to address predominant self/other relations within transforming societies, as these are often based on power structures that cannot be easily distinguished by region, gender, ethnicity or social class.

No doubt, all novels and readings presented here contribute to the project of communication between cultures in which the various protagonists tell their authorised versions of truth. Thus it seems most promising to take these highly individualised subject positions into consideration in order to analyse the novels' crucial interest in portraying the characters in transforming homeworlds while dismantling the misleading perception that transculturality is a new emblem of a 'brave new world' where critical questioning and political agendas have lost their crucial potential. Instead, reading transcultural narrative unreliability as an aesthetic expression of an increasingly globalised middle-class lifestyle points to a more differentiated perception and understanding of the already vast corpus of transcultural texts.

**Silke Stroh, "(Post)Colonial Scotland? Literature, Gaelicness and the Nation,"  
Dissertation, Frankfurt am Main 2005 (Prof. Dieter Riemenschneider)**

This thesis attempts to contribute to an extension of scope in current debates about 'Celtic fringe postcolonialism', not only by focusing on the Scottish rather than the more widely discussed Irish case, but also by using both anglophone (resp. Scots)

and Gaelic sources, as well as a few Latin and Old Welsh ones. By situating these in a wider historical and cultural context, it hopes to make the relatively new field of 'Scottish postcolonialism' more accessible to readers from a 'postcolonial mainstream' (i.e. mainly overseas- or 'Black British'-based) background and provide a more solid basis for discussions about the advantages and pitfalls of incorporating this particular intra-British 'fringe' into the postcolonial field. The thesis thus aims at a 'contrapuntal' analysis of both 'colonial' and 'anticolonial' resp. 'postcolonial' discourses about (and mainly also from) Scotland, highlighting selected aspects where international postcolonial comparisons seem valid and illuminating, while also discussing the limits of such comparisons and the particular ambiguities and specificities of the Scottish case. The complexities of the Scottish (post)colonial are explored both with regard to the marginality of Scotland as a whole (i.e. including its Lowland and anglophone population) in relation to English hegemony, and the intra-Scottish 'double' marginality of the Highlands with respect to the Gaelic-speaking minority. Pertinent theoretical issues include concepts of 'internal colonialism' within the borders of a given state, questions of discursive authority, various strategies of othering, civilisational hierarchies and 'civilising missions', cultural cringes, 'writing back', minority discourse, essentialist constructs of cultural or national authenticity, as well as contrary manifestations of ambivalence and hybridity.

Chapter 1 demonstrates that postcolonial approaches have already been used and debated within Scottish Studies for some time, although this has almost been completely unnoticed by the international mainstream of Postcolonial Studies. The chapter provides an overview of the major authors, texts and arguments in the field of Scottish postcolonial scholarship, positions these within the wider context of 'Celtic fringe' (and especially Irish) postcolonialism, and discusses paradigms for the present study. Chapters 2 to 8 provide a historical survey of (post)colonial themes in discourses from and about Scotland (and partly also 'Celtic fringes' in general) from Classical Antiquity to the present, with each of these chapters combining an overview of general historical and discursive frameworks with a more detailed study of exemplary primary texts, including poems, songs, novels, short stories, travel writing, historiography, anthropology and journalism. The unusually wide historical scope of this thesis proves eminently fruitful: while many discourse patterns commonly identified as typically 'colonial' are often regarded as products of European modernity, European overseas colonialism and Enlightenment philosophy, the present study argues that this perspective is considerably reductive, since the roots of those discourses can often already be identified in texts about the intra-European 'barbarian Others' of Classical Antiquity, while further interesting pre-modern examples can be found in the medieval period. Thus, another major aim of this study is to provide an alternative perspective on the relation between colonialism (or colonial discourse) and modernity, and to promote the establishment of pre-modern colonial discourses and their impact on later textualisations of the subject as yet another promising 'new' field of Postcolonial Studies. In this context especially, 'Celtic' and Scottish themes provide highly interesting additions to (Post)Colonial/

Transcultural Studies, not just as a mere marginal note to a discipline whose ‘proper’ and ‘main’ concerns lie elsewhere (i.e. in contacts between European and *overseas* cultures), but as a highly *central* part of the colonial project and of the discursive universe concerned with inter- and transculturality, civilisational hierarchies, ideological colonisation and de-colonisation. ‘Celtic barbarians’ played a vital role in European discourses on those subjects ever since these discourses began in Classical Antiquity, and in the course of the Middle Ages speakers of Celtic languages again began to be othered and marginalised as ‘barbarians’ by an increasingly English-dominated British mainstream. This role of Celtic-speaking populations as intra-European ‘barbarian Others’ also continued into the modern period, when colonial discourses from Classical Antiquity were adapted to the ideological needs of emerging modern nation states aiming for internal homogenisation and external colonial expansion overseas. In this context, discourses on ‘Celticity’ served as a fundamental precedent and model for the textualisation of encounters with ‘new’ kinds of ‘barbarians’ overseas. Thus, Europe’s internal ‘Celtic’ margins form a transcultural meeting point where several kinds of colonialism, and several kinds of colonial discourse, intersect: ancient and modern, intra-European and overseas. This gave rise to various transperipheral connections between ancient and modern ‘Celtic fringes’ on the one hand and modern overseas margins on the other, connections which can be traced in colonial, anticolonial and postcolonial discourses.

To demonstrate this centrality of ‘Celticity’ to the history of (post)colonial discourses, and to sketch the various transperipheral connections arising from this, is another central aim of this thesis. Chapter 2 thus delineates significant aspects of the textualisation of civilisational hierarchies, intercultural encounters, colonialism and ‘Celticity’ in Classical Antiquity, focusing especially on Caesar’s *Bellum Gallicum* and Tacitus’s *Agricola* – texts which later became highly influential on modern discourses about ‘Celtic’ and Scottish identity, as well as about modern overseas colonialism. Chapter 3 charts the collapse of ‘colonial’ discourse structures in post-colonial (post-Roman) northern Britain during the Dark Age and early medieval period, focusing on historiography and poetry in Latin, Cumbric, Gaelic and Old English.

Subsequent chapters explore the relationship between Gaelic and Scottish (and later also British) identity, as well as Scottish–English relations. Moreover, there are references to the Scottish involvement in modern overseas colonial projects and the discursive/ideological patterns which this entailed. Chapter 4 illustrates the re-emergence of clearer and more stable political and ethnic entities and hegemonies in the high and later Middle Ages, when Gaeldom gradually moved from Scotland’s national mainstream via the position of an alternative centre to the status of a margin. The complex negotiations of the duality of otherness and sameness, and the textualisation of Scottish/English relations, are charted through works by Geoffrey of Monmouth, Richard Holland, William Dunbar and Walter Kennedie, as well as Gaelic poetry from the Book of the Dean of Lismore. Chapter 5 delineates the development of Scottish and Gaelic identity constructs in the wake of the emer-

gence of the modern nation state and overseas colonialism between the late 16<sup>th</sup> and the late 18<sup>th</sup> century. As the nation state (first Scotland, then the newly United Kingdom) developed an increasing drive for internal homogenisation, the Gaelic ‘Other within’ was subjected to further marginalisation and othering, as well as various assimilative policies. The Enlightenment’s optimistic belief in progress and the modern nation state’s acquisition of overseas colonies also entailed a rediscovery of Classical colonial discourses, which provided an important model for textualisations of modern ‘Celtic’ and overseas ‘barbarian’ populations. Gaelic reactions ranged from pan-Scottish or pan-British patriotism and hybridisation, to a highly critical ‘writing back’. Major authors include Martin Martin, An Clàrsair Dall, Màiri Nighean Alasdair Ruaidh, Iain Lom, Maighstir Seathan, Alasdair Mac Mhaighstir Alasdair, Donnchadh Bàn Mac an t-Saoir and Iain MacCodrum.

Chapter 6 focuses on idealisations of ‘noble savagery’ in the Romantic Age (late 18<sup>th</sup> / early 19<sup>th</sup> century), after the colonising/‘civilising’ mission in Scotland seemed almost completed, i.e. when the Other no longer appeared threatening. Major literary sources include the Ossianic poems of James Macpherson, Walter Scott’s novel *Waverley*, and further Gaelic poems by Donnchadh Bàn Mac an t-Saoir and Iain MacCodrum. While romantic images of Scotland and its Highlands survived throughout the 19<sup>th</sup> and 20<sup>th</sup> century (and beyond), chapter 7 shows that the 19<sup>th</sup> century also saw the emergence of a much more derogatory strain of ‘colonial’ perspectives on the so-called ‘Celts’ which culminated in biologicistic concepts of race. Previously, Celticist discourses had often served as a model for the textualisation of overseas colonial encounters. Now it was the other way round: racialist theories were originally mainly developed with regard to overseas colonised subjects, whose physical and cultural otherness appeared more striking; but biologicistic racism soon also came to be applied to the white European mainstream’s internal Others on the ‘Celtic fringe’, at a time when the ‘civilising missions’ there seemed to have failed, e.g. due to economic crises. Racial categories even permeated pro-‘Celtic’ discourses. The range of Gaelic reactions included internalisation of racial stereotypes, mass emigration overseas, resignation, and ‘anticolonial’ protest. Modern Scottish nationalism also began to emerge in this period. Major authors include Robert Knox, John Beddoe, Matthew Arnold, William Sharp, and several Gaelic poets of the Clearance and land agitation phases as well as from the overseas diaspora.

Chapter 8 deals with the radicalisation of Scottish ‘anticolonial’ discourses and with the Scottish and Gaelic cultural renaissances that have been discernible since the 20<sup>th</sup> century. Important concerns include local language revival and its relation to ethnic/national identity, cultural cringes and their cure, the reaffirmation of native discursive authority, the re-writing of history, the recovery or re-creation of ‘indigenous’ aesthetic and scholarly norms, the revision of canons, the link between literature and political nationalism, as well as the transcendence of inherited binarisms through transculturalism, globalisation, the de-territorialisation of cultural communities, and the trend towards multiple and ‘virtual’ identities. Important authors include Hugh MacDiarmid, Edwin Muir, Neil M. Gunn, Maurice Lindsay, Robert

Crawford, Alan Riach, Somhairle MacGill-Eain, Ruairaidh MacThòmais, Iain Mac a' Ghobhainn, Aonghas MacNeacail, Maoilios Caimbeul and Anna Frater. A final theoretical chapter reviews the most central findings of the previous chapters and discusses their implications on more general conceptual, methodological and disciplinary issues.

It is hoped that this study, with its relatively broad historical, generic and linguistic scope, will give an introduction to the 'Scottish postcolonial question' which will help to promote interdisciplinary rapprochement and dialogue between the 'New Literatures in English' and the 'Old Literatures in English', as well as Celtic/Gaelic Studies and other relevant philologies or 'regional studies' disciplines.

**Rainer Kosok, "Things are as they were, ever changing, The Co-Existence of Continuity and Change in Indigenous Australian Drama and Theatre", Magisterarbeit, Frankfurt am Main 2005 (Prof. Frank Schulze-Engler)**

Most indigenous Australian artists are not limited to one medium alone in their creativity. Writers are also painters (Sally Morgan), authors have performed (Jack Davis), actors write and produce their own plays and films (David Gulpilil), and the school teacher and former 'Australian of the Year', Mandawuy Yunupingu is at the same time musician and founder of the internationally renown rock-band 'Yothu Yindi', elder of his clan and a politician.

In the multiplicity of their work alone Aboriginal artists demonstrate the underlying central notion of Aboriginal culture: the interconnectedness of everything that makes up the human world. Within this notion, reflecting the human condition in works of art becomes part of the human condition and inseparable from life itself. This becomes particularly evident in the case of the media performance, which as a means of communicating thoughts between people found its continuation in the production of theatre in the form which was introduced by the European invaders. Today, as Aboriginal Australians regain confidence in their culture which has been transmitted over the centuries by their ancestors, this culture's application for, and interwovenness with non-indigenous Australian culture becomes increasingly part of the Australian theatre scene.

This thesis on Aboriginal drama and theatre, which was produced under the ideal conditions of an IDP Australia Europe Scholarship in Perth at the Western Australian Academy for Performing Arts, researches contemporary indigenous Australian performance under the premise of the continuation of Aboriginal culture rather than its conservation or re-invention. By addressing an assumed European audience with an average knowledge of the original Australians, a central point of this thesis is to relate the author's own initial steps towards the beginning of an understanding of Australian Aboriginality. Recognition of the immense diversity of Aboriginal Australia and basic concepts of interconnectedness, time and country,



therefore, precede the application of these insights to an analysis of a number of contemporary Aboriginal theatre productions.

The trigger for many of these has been the continuous injustice experienced by Aboriginal people from the non-indigenous majority. To argue that the production of indigenous theatre in Australia has been dependent on this sentiment alone, however, disregards the long existing character of Aboriginal culture to perform issues that provoke disagreement. In a critical examination of Gillian Cowlshaw's term 'oppositional culture', therefore, the author points out the shortcomings of this term regarding contemporary Aboriginal culture and suggests replacing it with the term 'transitional culture'. While 'transitional' includes the oppositional character of Aboriginal drama and theatre, the author argues, it also recognizes the co-existence of change and continuity. In an analysis of Bob Maza's *The Keepers* (1989), Jane Harrison's *Stolen* (1996), and Wesley Enoch and Deborah Mailman's *The 7 Stages of Grieving* (2000) the significance political opposition nevertheless has for Aboriginal drama, is registered and put into context with the framework of indigenous Australian performance in general.

A casebook of the 2005 end-of-year production of the Aboriginal Theatre Course of the Western Australian Academy for Performing Arts concludes this thesis and puts the results of the theoretical considerations to a test under practical conditions.

**Carla Jana Müller-Schulzke, "Transcultural Soundscapes: 'Asian British Music' between acoustic experience and representation of culture", Magisterarbeit, Frankfurt/M, 2006 (Prof. Frank Schulze-Engler)**

This thesis is concerned, on the one hand, with the question whether musical articulations of "post-migrant" generations should be signified as transcultural; on the other hand, it investigates how the concept of transculturality as a way of thinking about culture opens up spaces for new understandings and controversial discussions of ethnicity and cultural identity. The analysis of concrete musical pieces focuses on productions by descendants of migrants of the Indian subcontinent who settled in England.

It is argued that a revision of migrancy discourses which still seem to focus merely on questions of either successful or failed integration politics is long overdue. Reducing the "post-migrant" generations to the struggle of feeling "in-between cultures" fails to recognize the multiple cultural references that are made, both by relating to and crossing national borders and its ideological confinements. Transcultural practices form both conflicting and creative potentials, articulated through literature, arts, or, as is shown here, music.

*Deep Listening*

Coined by Bull and Back (2003), the term *deep listening* suggests a useful methodological approach for the analysis of Asian british popular music. According to the

authors *deep listening* refers to an openness to and interest in multi-layered acoustic experiences as well as complex cultural connections and social contexts of meaning formation. Regarding the aim of this thesis to develop an academic perspective on listening, a link is drawn to Feld's notion of an "acoustemology" (Feld 2003), i.e. the confrontation of specific acoustic experiences with academic concepts of culture and cultural identity.

#### *Asian British Music*

"Asian British music" outlines a musical category which is to be questioned and debated. Looking at the cultural dynamics and mixed musical styles of London's Asian British music scene and focusing on the musicians *Apache Indian*, *Asian Dub Foundation* and *M.I.A.*, oppositional constructs of "world music" versus Asian underground, subculture versus mainstream, ethnicity versus hybridity do not seem to make sense. The central question, therefore, is not how cultural identity is represented in a given piece of music, but how, in the process of musical experience and production, cultural subjectivities and collectivities are created and rendered meaningful in the specific contexts of social (power) relations (Frith 1996).

#### *Transcultural Soundscapes*

Schafer (1994), in his soundscape studies highlights musicological terms such as *keynote sound* or *soundmark*, which are used in this thesis for an analysis of the chosen musical pieces. Moreover, the terms *sampling* and *remix* are relevant tools of analysis as well, being creative methods of musical composition and transcultural meaning production. These terms are used not solely in a musical sense, but help to develop a socio-musicological approach on listening and the creation of music. Specific questions posed to the pieces of music are: What are the influences generating the musical potentials of the musicians? Which musical technologies are used by the musicians in order to create their specific sounds? How do they deal with external evaluations and "ethnic" classifications by music journalists and academic discourses? Do they feel part of a musical or cultural community? Can their musical articulations be called transcultural?

As far as this thesis is concerned, the investigation of transcultural soundscapes and ideoscapes is not limited by unambiguously determinable ethnic communities, single isolated nation states, or particular musical genres. On the contrary, the focus lies on the relational aspects of complex and conflicting musical (dis-)junctures which qualify music both as a subjective cultural practice and a means of reflecting and challenging social power relations.