

# **„Dialog und Dialogizität – interdisziplinär, interkulturell, international“**

**“Dialogues and concepts of Dialogics –  
interdisciplinary, intercultural and  
international approaches”**

**IPIW-Winter School**

**7.-11. November 2016  
Bergische Universität Wuppertal  
Senatssaal K.11.07**

„Dialog und Dialogizität –  
interdisziplinär, interkulturell, international“

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7. - 11. November 2016  
Bergische Universität Wuppertal

## Willkommen / Welcome

Willkommen zur IPIW-Winter School 2016 an der Bergischen Universität Wuppertal.

Dieser Leitfaden führt Sie durch das Programm unserer Tagung. Bei Fragen stehen wir gerne zur Verfügung und freuen uns Ihnen helfen zu können. Viel Spaß und eine tolle Zeit!

Welcome to the IPIW-Winter School 2016 at the Bergische Universität Wuppertal.

This agenda will guide you through the program of our IPIW-Winter School. If you have any questions, please do not hesitate to contact us. We are glad to assist you. Enjoy this school and have a great time!



### **IPIW**

International promovieren in Wuppertal

Projektleitung: Prof. Dr. Ursula Kocher

Projektkoordination: PD Dr. Carmen Ulrich

Bergische Universität Wuppertal

Faculty of Humanities

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Monday, 7<sup>th</sup> November 2016

Senatssaal K.11.07

**8.30** Registration

**9.00** Official opening of IPIW-Winter School  
Prof. Dr. Ursula Kocher, PD Dr. Carmen Ulrich

**Section I Moderation: Carmen Ulrich**

**9.10** Hannah Tischmann (Wien): Zur gesellschaftlich engagierten Literatur als dialogisches Genre

**9.50** Valeria Fernández Blanco (Buenos Aires): Der ununterbrochene Dialog zwischen Jorge Luis Borges und Michel Foucault

**10.30** Ricardo Márquez García (Dschang): Dialogizität und Intertextualität in historischer Forschung – Der interdisziplinäre Dialog in der Historiographie des transatlantischen Sklavenhandels

**11.10** Coffee/Tea break

**Section II Moderation: Dr. Bruno Arich-Gerz**

**11.30** Bonni Raymond Orou Yerima (Abomey-Calavi): Soziales Milieu als Rechtfertigung für die Involvierung der Kinder in die postkoloniale Gewalt. Zur Frage der Verantwortlichkeit im Roman *Allah n'est pas obligé* (2001) von Ahmadou Kourouma

**12.10** Neha Tyagi (Delhi): Queering the queer: The Urban chronicles of Pedro Lemebel

**12.50** Organization: Theresa Kremers

**13.00** Lunch

**Section III Moderation: Dr. Johanna Stahnke**

**14.20** Myriam Dätwyler (Lausanne): Dialog und Dialogizität im *Taugenichts* von Robert Walser

**15.00** Sanju Kumari (Delhi): Function of dialogue in literary work

**15.40** Coffee/Tea break

**Section IV Moderation: Dr. Johanna Stahnke**

**16.00** Benjamin Richarz (Wuppertal): Die dialogische Funktion des Höflichkeitskonjunktivs

**16.40** Janina Beutler (Wuppertal): Topik Drop und Kohärenz im Dialog

**18.00** Dinner

# PROGRAMM / PROGRAM

Tuesday, 8<sup>th</sup> November 2016

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## **Section V Moderation: Prof. Dr. Stefan Freund**

- 9.00** Vera Dürrschnabel (Bern/Tel Aviv): Die Dialogizität des Fluches
- 9.40** Martin Schmidt (Wuppertal): Dialog der Philosophien in Laktanz' *Divinae Institutiones*
- 10.20** Islème Sassi (Zürich): Kongruenz und Konkurrenz in den Briefen des Paulinus von Nola an Sulpicius Severus
- 11.00** Coffee/Tea break

## **Section VI Moderation: Prof. Dr. Jochen Johrendt**

- 11.20** Valerio Petrucci (Rom): Hellenization and Romanization: The Dialogue between Greek and Roman Cultures in the 1<sup>st</sup> and 2<sup>nd</sup> century C.E.
- 12.00** Angela Zielinski Kinney (Wien): Speaking with Power: Rumor as Dialogue in the Ancient World
- 12.40** Lunch

## **Section VII Moderation: Prof. Dr. Smail Rapic**

- 14.00** Martina Di Stefano (Pavia/Grenoble): The Risk of Homogenization in The Dialogue between Disciplines. The Case of Foucault's Reuse of Ancient Philosophy
- 14.40** Andrew Smith (Glasgow): Pope Leo IX (1049-1054): Dialogues and Decisions
- 15.20** Coffee/Tea break

## **Section VIII Moderation: Prof. Dr. Jochen Johrendt**

- 15.40** Caterina Cappuccio (Mailand): Die päpstlichen Subdiakone als Mittel der Kommunikation zwischen Rom und der Lombardei (1198-1216)
- 16.20** Georges Tilly (Rouen/Neapel): An Early Modern Conception of Dialogism? Giovanni Pontano and the Napolitan Academy (1476-1503)
- 18.00** Dinner

# PROGRAMM / PROGRAM

Wednesday, 9<sup>th</sup> November 2016

Senatssaal K.11.07

## Section IX Moderation: Prof. Dr. Stefan Weise

**9.00** Daria Otto (Wien): Die alttestamentlichen Gestalten von David, Joseph und Hiob als theologische Symbole und exegetische Methode bei Ambrosius von Mailand

**9.40** Johanna-Helene Linnemann (Wuppertal): Die Rede ist von Blumen – die Dialoge in Rists Jahreszeitengesprächen

**10.20** Coffee/Tea break

## Section X Moderation: Prof. Dr. Sandra Heinen

**10.40** Adineh Khojastehpour (Wuppertal): Hamlet in the Middle of Shahnameh: A Study of *Tardid*, an Iranian Adaptation of Shakespeare's *Hamlet*

**11.20** Lisa-Marie Teubler (Malmö): Literature and Democracy: Dialogue and Persuasion in Charles Dickens's Novels

**12.00** Pia Martin (Wuppertal): Adaptionen der Dramen von August von Kotzebue in der englischen Romantik

**12.40** Lunch

## Section XI Moderation: Dr. Bruno Arich-Gerz

**14.00** Karolina Majkowska (Lublin): Junot Díaz in Dialogue with the United States

**14.40** Sarita Anand (Delhi): Dialogism and Intersectionality. A comparative analysis of the intersection of gender with other categories in different contexts

**15.20** Coffee/Tea break

## Section XII Moderation: Dr. Antonius Weixler

**15.40** Robert Moscaliuc (Turin): Belligerent Dialogues? A Dialogical Approach to Fictional and Non-fictional Representations of the American „War on Terror“

**16.20** Anupam Siddharth (Delhi): Utopia – Genre – Dialogism

**18.00** **Evening presentation:** Prof. Dr. Sven Hanuschek (München): „Die Undine kennt Jeder von uns erementaschen hier“ Dialogizität in Arno Schmidts Erzählung „Brand's Haide“ (1951)

**19.00** Dinner

# PROGRAMM / PROGRAM

Thursday, 10<sup>th</sup> November 2016

Senatssaal K.11.07

**Section XIII Moderation: Prof. Dr. Rüdiger Zymner**

**9.00** Basil Obiora Agu (Nsukka): ‚Ostalgie‘ as a postcolonial Discourse struggle: Problems of managing the past in the selected works of some Eastern-Nigerian and Eastern-German Authors

**9.40** ‚Mercy Vungthianmuang Guite (Delhi): The role of Dialogue in Anna Seghers *Das Licht auf dem Galgen* und Heiner Müllers *Der Auftrag*: An Intertextual and Intercultural Analysis

**10.20** Drishti Magoo (Wuppertal): Dialogics in the diaries of Kafka

**11.00** Coffee/Tea break

**11.20** Discussion & perspectives  
Prof. Dr. Ursula Kocher,  
PD Dr. Carmen Ulrich

**12.30** Lunch

**14.00** Workshop: PD Dr. Carmen Ulrich  
Networking, Publishing, Mentoring, Research in Germany

**18.00** Dinner

Friday, 11<sup>th</sup> November 2016

Senatssaal K.11.07

**9.00** Workshop: Dr. Julia Afifi (Köln)  
schärfen, spitzen, schleifen, leuchten –  
Wissenschaftliches Schreiben

**13.00** Lunch

**14.00** Conclusion



Prof. Dr. Sven Hanuschek



Geb. 1964 in Essen; unterrichtet Neuere deutsche Literaturwissenschaft an der LMU München, Geschäftsführer des Departments für Germanistik, Komparatistik, Nordistik und Deutsch als Fremdsprache (seit 2004). Germanist und Publizist, Mitglied des PEN, Vors. der Int. Kipphardt-Gesellschaft.

Arbeitsgebiete: Verhältnis von Literatur und Sozialpsychologie, Ethnologie, Film; Biographie; deutsche Literatur der frühen Moderne, Nachkriegsliteratur, Neo-Avantgarden, Gegenwartsliteratur.

Publikationen (Auswahl): Mithg. von *treibhaus. Jahrbuch für die Literatur der fünfziger Jahre* (edition text + kritik), *neoAvantgarden* (edition text + kritik), *Johnson-Studien* (VR unipress), Hg. von *Chironeia* (Aisthesis) und *InTERventionen. Künste und Wirklichkeiten* (Wehrhahn). Bücher u.a. über Elias Canetti, Heinrich Heine, Uwe Johnson, Erich Kästner, Heinar Kipphardt, Laurel & Hardy; eine Institutionengeschichte des westdeutschen PEN. Schriften:

[http://www.germanistik.uni-muenchen.de/pdf/pdf\\_publicationslist/publikation\\_hanuschek.pdf](http://www.germanistik.uni-muenchen.de/pdf/pdf_publicationslist/publikation_hanuschek.pdf)

## ABENDPRÄSENTATION / EVENING PRESENTATION

Prof. Dr. Sven Hanuschek (München)  
„Die Undine kennt Jeder von uns erementaschen hier“  
Dialogizität in Arno Schmidts Erzählung  
*Brand's Haide*  
Gaußstraße  
er-Straße  
9.11.16  
18.00 Uhr  
Senatssaal K.11.07  
Fakultät für Geistes- und Kulturwissenschaften  
BERGISCHE UNIVERSITÄT WUPPERTAL  
DAAD  
PIW  
INTERNATIONALE PROGRAMME DER UNIVERSITÄT WUPPERTAL  
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Wednesday, 9<sup>th</sup> November 2016

„Die Undine kennt Jeder von uns erementaschen hier“. Dialogizität in Arno Schmidts Erzählung „Brand's Haide“ (1951)

Arno Schmidts Texte sind für ihren Grad intertextueller Komplexität berühmt und berüchtigt, nicht zuletzt aber ihrer Komik halber gehören sie auch zu den wenigen Überlebenden der deutschen Literatur der fünfziger Jahre. Der Vortrag soll an einer frühen Erzählung vorführen, wie groß das Repertoire von Texten ist, die hier miteinander in Verhandlung treten. Es handelt sich keineswegs nur um literarische Texte, bekannte wie entlegene, sondern auch Traum und Mythos tragen dazu bei, die „Nessel Wirklichkeit“ zu packen. In den Feuerwerken, die Schmidts Texte abbrennen, geht es nie nur um die Dialogizität von Texten allein, sondern um Weltverstehen und Wirklichkeitskonstitution, um das große Ganze.

# ABSTRACTS

Sarita Anand, University of Delhi, German Studies

**Dialogism and Intersectionality. A comparative analysis of the intersection of gender with other categories in different contexts.**

According to Bakhtin, everything in society is in dialogue. All things are inter-related and this is reflected through literature, specifically in the genre of the novel which is typically characterized by polyphony, or the articulation of multiple voices, heteroglossia, or the coexistence of different speech forms, chronotope, or the inherent connectedness of time and space. Intersectionality is a feminist approach in which gender is seen as integrally overlapping and complicated by other categories like race, class, the condition of being a migrant, ethnicity etc.

This paper will analyse two contemporary novels, *Americanah* (2014) by a Nigerian writer Chimamanda Ngozi Adichie and *The Gypsy Goddess* (2014) by an Indian writer Meena Kandasamy – emerging from two different social and cultural contexts with two different histories – through the combined lenses of dialogism and intersectionality. Whereas the first novel

engages with how gender is integrally connected to race and class, the second is concerned with how the issues of caste and class impact on questions of gender and vice versa. This dialogical analysis and intersectional interpretation would be considered as the processes for decoding the complexities of power structure in the narrative and their interdependence on each other in the examined texts.

The outcome would be, in the first place, an enhanced theoretical knowledge of the impact of the concept of intersectionality on that of dialogism. Secondly, the analysis allows a comparison of two works and an outline of the genre of intersectional narrative. Finally, the subject has a sociopolitical relevance. Analysis of the fictional texts can then be related to the non-fictional perception of the experienced reality, thus further reflecting the different social structures in Indian and American context.

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Agu Basil Oviara, University of Nigeria Nsukka, Literary Studies

**'Ostalgie' as a post colonial discourse struggle: Problems of managing the past in the selected works of eastern-German and eastern-Nigerian authors**

The Nigerian-Biafran War has been won and lost. Likewise, the German Reunification is achieved and being regretted. Since the forced triumph of the 'centres' and the continued sidelining of the 'margins' who keep struggling for equality, the same relational conflict that marked the initial divisions rages on unresolved. This time, it has shifted to and been domesticated in the world of literature where language is now the arsenal. Therefore, the failure of the desired 'Reunifications' is explicitly the failure in language-use. This is because linguists are unanimous that language is the groundwork upon which the real world is built. For most literary critics, language, in its broadest and narrowest senses, is the fundamental of literature and literariness. It is this un-

derstanding that informs my reading of 'Ostalgie'-literatures, beyond the prevalent historical and sociological studies, from the perspective 'discourse struggle' to ascertain how meaning is generated in and from the texts. As 'symbol-using and symbol-misusing animals', humans always use the symbols of language to create exclusive and complex meanings that always frustrate communication. And since our realities obey our divergent ideological dispositions, pinning down the 'floating signifiers', especially in fiction, is nigh on impossible, hence the oftentimes interpretational impasse. A critical enquiry into such ambiguity in the Biafran and the GDR literatures is further complicated by metaphorical tropes of 'Centre/Periphery', 'East/West',

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or 'Victor/Vanquished' binary oppositions with its attendant 'single stories' or monologic narratives. Under the searchlight of Postcolonial theory and (Critical) Discourse Analysis,

the linguistic permutations in the selected texts will be raised for reexamination with a view to situating the discursive processes in the closest objective perspective possible.

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Janina Beutler, University of Wuppertal, Linguistik

### Topic Drop and Coherence in Dialogue

Considered from a linguistic perspective, a dialogue is a structure – construed by at least two speakers – which is built through the sequence of grammatically well-formed sentences of a natural language. There are various mechanisms which constitute a successful dialogue. Aside from the fundamental maxims which Paul Grice declares to be compelling to adhere to, speakers have to silently agree on what they think to be true or false and thus assuring that the contents that is included in a discourse is mutually and consciously shared by the participants of a dialogue. This shared knowledge between two speakers is called the common ground. In order to establish an efficient common ground, certain communicational rules have to be abided by; that is, amongst others, that a constituent can only be a topic throughout a dialogue if it is already known to the hearer:

- (1) A: Ich würde gerne mal Joyces Ulysses lesen.  
B: Joyces Ulysses hab' ich schon längst gelesen.  
B: \*Jane Eyre hab' ich schon längst gelesen.

Moreover, only the topic can be omitted in a sentence without endangering the grammaticality of a sentence:

- (2) A: Ich würde gerne mal Joyces Ulysses lesen.  
B: (Das/Joyces Ulysses) hab' ich schon längst gelesen.  
B: \*Das/Joyces Ulysses hab'schon längst gelesen.

It immediately strikes the eye that not only the semantic status of the deleted constituent sets barriers concerning omission; it also is the syntactic position which influences the allowance on topic drop. In my talk, I will spell out which rules have to be followed in order to realise maximum economy without the violation of the grammaticality of a sentence.

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Caterina Cappuccio, Università Cattolica del Sacro Cuore Milano /  
University of Wuppertal, Medieval History

### Papal subdeacons as means of communication between Rome and Lombardy (1198-1216)

When speaking about the 'papal chapel' one should begin with the fact that this institution played a remarkable role in the Roman Church, especially in the 12<sup>th</sup> and 13<sup>th</sup> Century. The clergymen of the chapel were closely linked to the Pope due to his exceptional authority to consecrate subdeacons. As a consequence, it was only the Apostolic See who was authorised to administer them further degrees of ordination. However, many of these clergymen were canons at the local diocesan chapters too. Therefore, by means of prosopo-

graphic studies, I tried to answer the following research questions in my Master-Thesis: Was their presence at the local curia an imposition of the Roman Church or was the presence of papal subdeacons advantageous for the local diocesan chapters? Which part did the subdeacons play in this dialogue?

During the papacy of Innocence III a huge number of papal subdeacons were present in the ecclesiastical province of Milan. About 25 clergymen in the province of Milan were

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subdeacons in papal service. The analysis of their careers as subdeacons in papal service shows that they were predominantly responsible for the exchange between Rome and Lombardy. In this respect, the presentation of two papal subdeacons and their careers are of special interest, i.e. the careers of Aliprando Visconti (in service 1197-1213) and

Guglielmo Balbo (in service 1198-1213). Their activity as simple canons in the main chapter of Milan, and then, their activity as papal judges, allows making some remarks that concern the whole institution of the papal chapel.

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### Myriam Dätwyler, University of Lausanne, Literary Studies

#### Dialogues and concepts of dialogics in Robert Walser's *Taugenichts*

In my presentation, I shall examine the function of the dialogue among the characters of Robert Walser's shorter drama *Der Taugenichts* (1922). Can it be considered a dialogue in the first place? Which importance is given to the two monologues of the play and what is their composition compared to the dialogue? Based on these questions, on the one hand, the conditions of a (literary) dialogue will be discussed, and on the other hand, a system for the analysis will be suggested, that can be extracted from (text) linguistic practices. The examination of the structure of the dialogue will illustrate, how Walser operates by translating the narrative story of Eichendorff into a dramatic mode and how

dialogue functions within the drama. In the second part, I will adapt Bakhtin's concept of dialogicality (Dialogizität) regarding *Der Taugenichts*. Due to its metaphorical use, it cannot be easily defined or applied without difficulty. Several aspects of the concept of dialogicality have to be considered, amongst others the concept of voices and its metaphor so as intertextuality. The issues of genre in both Bakhtin's writings and Walser's text (the chosen drama incorporates narrative elements) along with the position of the reader as well as that of the spectator, has to be part of these observations.

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### Martina Di Stefano, Università Di Trento & Grenoble, Philosophy

#### The Risk of Homogenization in The Dialogue Between Disciplines. The Case of Foucault's Reuse of Ancient Philosophy

Over the past decades, many contemporary philosophers have focused their attention on ancient thought and have borrowed concepts from Ancient Philosophy. This dialogue has produced an extraordinary transformation, especially in the field of ethics, and both philosophy and classics have benefited from this interaction. However, one might note that the reuse of ancient concepts sometimes risks to be confined to authorized and homogeneous versions of the past and fails to engage in a true dialogue between the disciplines. This paper aims at discussing the risk of homogenization associated

with the reuse of the past in other disciplines: in particular, I will address at last, Foucault's works on Antiquity.

Firstly, I will focus on Foucault's growing interest in ancient thought and I will briefly sum up his reading of Antiquity, underlying the importance of his contacts with scholars of Classics, for instance with Pierre Hadot and Paul Veyne. On account of some objections, I will secondly underline how Foucault, as other philosophers do, sometimes neglect to put Ancient Philosophy into its context, underestimating its links with and oppositions to other forms of

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discourse. Following this approach, one might risk to project a homogeneous image of Antiquity, shrinking the synchronic plurality of practices and forms of knowledge. As an example of this attitude, I will take Foucault's reading of Plato, and his notion of "pastoral power" as a case-study. Finally, I will briefly discuss Bakhtin's notion of "re-accentuation" as a useful tool to conceive the recep-

tion of Antiquity, and to provide a dialogical representation of the past.

More generally, this talk will be an opportunity to explore some issues useful for a dialogical approach to knowledge, such as "regime of truth" (Foucault) or "regime of historicity" (Hartog).

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### Vera Dürrschnabel, University Bern & University Tel Aviv, Jewish Studies

#### The dialogism of curses

This paper deals with the concept of dialogism in the cultural context of Late Antique Jewish curses. Curses are not only the linguistic medium of communication between the cursing and the cursed person, but they themselves have a totally dialogical existence. Starting with rabbinic statements from the Babylonian Talmud, this conference contribution places the linguistic artefacts of Black Magic within the theological and cultural environment of Late Antique Judaism. Initially, we will consider the linguistic and especially the stylistic nature of the curses themselves. On the one hand, using several specific Hebrew formulae, the

curses relate to the language of traditional Jewish liturgy, on the other hand the predominant language of the curses is Aramaic. Further, the inner-Jewish area of conflict between the normative religiousness of the Rabbinic elites and the everyday religious or magic activities of the ordinary people, will be examined. The third part of this paper will treat the intercultural and interreligious aspects of Late Antique Jewish curse culture. In this regard, we also enquire the relation of Late Antique Jewish curses with pagan Greco-Roman and early Christian artefacts.

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### Valeria Fernández Blanco, University La Plata, Buenos Aires, Literary Studies

#### The uninterrupted dialogue between Jorge Luis Borges and Michel Foucault

In a text of Derrida (2004), he speaks of an *uninterrupted dialogue* which should be continued between him and Hans Georg Gadamer. A dialogue that even refers Gadamer's death, while Derrida brings up Gadamer's reading, by Paul Celan, so to speak: "If I bring here his voice, if I hear them now in myself, thus first because I share Gadamer's admiration for this other Friend who was Paul Celan to us. Like Gadamer, I have also often tried to read Paul Celan at night to think with him, [...] to speak with him." Reading equates therefore speaking and thinking. It further allows at the same time an infinite dialogue (with Gadamer). Through the reading, Derrida

discovers a new form to speak incessantly with his friend. Another philosopher, Michel Foucault, is also a reader, in the same sense as Derrida. One could put up the thesis, that Foucault reads Borges in the same manner as described above; if this was in such a way, one could also speak of a dialogue between both authors. A proof of this dialogue would be followed in two readings from Foucault to Borges: in the „Preface" of *The order of things* and into "Le langage a l'infini" (Die Sprache unendlich). In the first one, Foucault's foundation is based on *an archeology of knowledge*, and on the second one, the draft on a literary ontology.

# ABSTRACTS

Adineh Khojastehpour, University of Wuppertal, Cultural Studies / Media Studies

## Hamlet in the Middle of Shahnameh: A Study of *Tardid*, an Iranian Adaptation of Shakespeare's *Hamlet*

The Iranian film *Tardid* (Doubt, 2009) is an adaptation of Shakespeare's *Hamlet* by Varouzh Karim-Massih (1952 -). The present paper focuses on this film as an intercultural adaptation. The paper argues that by choosing a canonical text and reworking it, Karim-Massih starts a dialogue between Shakespeare's *Hamlet* and the contemporary Iranian society, a society in rapid transition from traditionalism to modernity. With changing the plot structure of *Hamlet*, especially the ending, that is, Hamlet's fate, and doing this through

depicting the role of the Ophelia figure as a woman given agency, Karim-Massih highlights the redefinition of the role of women as a pivotal factor in the Iranian society's coping with modernity. As the paper also argues, Karim-Massih's being well-versed in Persian literature and mythology, his theatrical affiliation, and his ethno-religious background are significant factors in his peculiar way of dealing with Shakespeare's *Hamlet*.

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Sanju Kumari, University of Delhi, Germanic and Romance Studies

## Function of dialogue in literary work

In the year 1999, there were a series of literary works written mostly by young German authors, who were later called 'Fräuleinwunder Autorinnen' (as Volker Hage suggests in one of the *Spiegel* articles). In this article, Hage mainly talks about the works written by Judith Hermann, Zoe Jenny, Jenny Erpenbeck, Julia Frank, Tanja Dueckers and a few more. Through his remarks, Volker Hage tried to convey that these works written by these authors are easy to read 'ohne theoretischer Aufbau'. As Volker Hage mentioned in this article, if one reads the texts written by these authors, mainly their debut texts, they seem to be easily read, but what strikes the reader after reading, is that these texts leave you with the feeling of slowness or passivity. This whole effect of slowness been worked out by the author through his narratological strategies, which is further supported by language, sentence structure and characters. This all is hidden behind the simple looking structure of the text. The tone of slow-

ness is mainly dominant in all the works written by Judith Hermann and the initial works of Tanja Dueckers and Jenny Erpenbeck. My paper will present the "Narratologische Mittel" or tools used by authors to create the feeling of slowness in their work. Mainly there are three 'narratologische Mittel' or tools used by authors to create this effect: 1. Pausen/Breaks; 2. Szenen/Dialogues, 3. heterodiegetisch-extradiegetischer Erzähler/Author.

In my presentation, I will mainly deal with the question how 'Break' and 'Dialogue' have been used to create the slow effect and how this tone has been further intensified by the language and sentence structure. Also, a comparison will be drawn with a fast text. Examples for this have been taken from the novel written by Judith Hermann, namely, *Aller liebe Anfang* and from *Gehen, Ging, Gegangen* by Jenny Erpenbeck.

# ABSTRACTS

## Johanna-Helene Linnemann, University of Wuppertal, Comparative Studies

### Let's talk about flowers – dialogues in Johann Rist's *Jahreszeitengesprächen*

„Es werden auch alle und jedwede Blumen- Gewächse- Kräuter- und GahrtenFreunde ihr guhtes Vergnügen / in einem jeglichen dieser Gespräche haben“, promises the poet and preacher Johann Rist (1607-1667) at the beginning of his „Jänners-Unterredung“, the first part of his altogether six „Jahreszeitengespräche“. And he continues, that friends of crops will find „viele / zimlich frembde / auch grössern theils unbekante / ja Verwunderungswürdige Anmerkunge“ in his writings. Rist keeps his promise insofar he and his dialogue partners partake eagerly in the botanical discourse, while promenading through the gardens: They marvel at and describe the local flora, exchange about origin and transportation of plants and discuss classification systems, breeding possibilities and tending problems. Moreover, they expound the problem of adoption of botanical knowledge from an-

tique writings, plead for their own studies, and debate on the diverse contemporary botanical studies of whole Europe. Finally, they link their wide botanical knowledge not only with religious, economic and medical, but also with aesthetical discourses. Therefore, the analysis of Rist's „Monatsgespräche“ is an eminently rich field for my thesis about the aesthetics of plants, whereat my presentation will especially deal with mode, structure and function of the dialogues in Rist's oeuvre, concerning the embedment of botanical knowledge. In fact, the conversation in the „Monatsgespräche“ marks not only the affiliation to a canonical frame, in which the scientific explanations find their place. Moreover, the dialogues report, refresh, dispute and generate new knowledge, which immediately gets applied.

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## Drishti Magoo, University of Wuppertal, Comparative Studies

### Dialogics in the *Diaries* of Franz Kafka

The *Diaries* of Franz Kafka (1909-1923) are not just the diaries as owned by Kafka, but rather these diaries offer a viscous space which includes multifarious voices and the interaction of these voices leads to the formation and recognition of new literary texts in the Diaries. The Writing Self/ the author Self/ The other Self and many other simultaneously evolving and dissolving selves mark the phenomenon of Dialogism in the diaries. Every word encounters new meaning based on the one who is speaking and thus, naturally opens plural doors for the entry of new perspectives.

While taking up the semiotic approach for understanding the metaphors and motifs of writing in the *diaries* of Kafka, an attempt would be made to analyse the ever forming new

literary texts. Keeping in mind the semiotic approach of Roland Barthes and Umberto Eco, the diaries would be treated as such texts which are plural in nature. The meaning generated through these texts can be dealt at various levels but we shall be concentrating on the writing motifs and how the change of voice leads to the change of the meaning of the text as well. The units of signifiers when once put in the labyrinth frame, shall lead to the creation of more space for dialogic texts. The only voice that shall not be considered is that of Kafka-Self. The focus lies not on the biographical first person narrative but rather the diaries would be analysed with respect to the writing self and the further interaction of the writing Self with the other voices in the diaries.

# ABSTRACTS

Karolina Majkowska, Maria Curie-Skłodowska University in Lublin, Linguistics

## Junot Díaz in Dialogue with the United States

Ethnic minorities in the United States have oftentimes experienced the sense of dislocation, unbelonging and the exclusion from dialogue with the American majority. Sometimes, however, minority writers manage to enter the dialogue with the United States through their works. One of them is a Dominican-American writer Junot Díaz, the author of the Pulitzer Prize-winning novel *The Brief Wondrous Life of Oscar Wao*, and two collections of stories – *Drown* and *This is How You Lose Her*. This presentation's focus is on *The Brief*

*Wondrous Life of Oscar Wao* and the paper seeks to explore the means Junot Díaz has employed to enter the dialogue with the United States in order to present the history and culture of the Dominican Republic, to discuss the immigrant experience, and to deal with the issue of race and color. The paper discusses the use of science fiction and intertextualities, whose aim is to bring the experience of migration closer to the American readers and consequently, enter the dialogue with the United States.

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Ricardo Márquez García, University of Cologne / Dschang, History

## Dialogism and Intertextuality in the historical research - The interdisciplinary dialogue in the historiography of the transatlantic slave trade

This speech refers to an ongoing doctoral research project about the history of slave trade between the Cameroonian region of the Grassfields and the Bight of Biafra in the 18<sup>th</sup> and 19<sup>th</sup> century. This history is examined from a trans-regional perspective and linked to global events in order to highlight the reciprocal effects of global and local dynamics. Few topics require such an extent of interdisciplinarity and multiperspectiveness as this one.

The presentation will offer two kinds of reflections on the subject. On the one hand, there will be a focus on the historical context to discuss the polyphony of the involved subjects. This is actually the challenge and simultaneously the attractive point of this issue. The different actors (enslaved/ enslavers, seller/ buyer and so on) that participated in this historical phenomenon were numerous and should be

considered as agents and not only as victims to avoid constructing eurocentric narratives, who predominate in most investigations.

On the other hand, the present thesis will be analysed with regard to the pursued intertextuality. In doing so, an insight into ongoing research will be provided to highlight the productivity in linking different texts. Ethnographical descriptions will be linked with the awareness of history of art and linguistics to generate a better understanding of the dynamics of the slave trade. Interdisciplinarity is a requisite in this case. Possibilities and risks of this interdisciplinary methodology will be highlighted in specific examples. Furthermore, existing and future boundaries of this research project will be discussed.

# ABSTRACTS

Pia Martin, University of Wuppertal, English Studies & American Studies

## Dramatic Adaptations in Romanticism: August von Kotzebue on the British Stage

Although the scope of research on Romantic literature has gradually broadened, yet the drama of the period is – despite its immense appeal for its contemporaries – still under-researched. This applies in particular to dramatic adaptations which suffered and still suffer from a dual neglect: as popular literature and as mere copies of the original source text.

In the context of the IPIW conference adaptations of foreign sources are especially interesting as they have to be understood as a form of intercultural dialogue. Therefore, the three famous British adaptations of August von Kotzebue's dramatic works – *The Stranger* (1798), *Lovers' Vows* (1798) and *Pizarro* (1799) – will be analysed as case studies.

The tools for a profitable investigation of Romantic adaptations have been provided by recent developments in adaptation studies. In line with methods used by theorists like

Thomas Leitch, Linda Hutcheon and Patrick Cattrysse the adaptations will not be approached in terms of value judgments and normative fidelity discussions. The analysis of selected adaptations of August von Kotzebue's works shows how elements of the original are re-functionalized in the British context. Strategies like addition, deletion or altering of the original appear to be defined by the cultural, social and political context of Great Britain around 1800. Furthermore, in adaptations of foreign material deficiencies in British society can be indirectly criticized under the disguise of the foreign setting, plot and characters taken from the original source text. The analysis of the selected adaptations of Kotzebue's plays has to be understood as a case study here because extensive research on dramatic adaptations of the Romantic period still needs to be done.

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Robert Moscaliuc, University of Turin, American Studies

## Belligerent Dialogues? A Dialogical Approach to Fictional and Non-Fictional Representations of the American "War on Terror"

By advancing the dichotomy between proximal and ancillary coverage, my paper looks at how culturally resonant occurrences such as the terrorist attacks of September 11 and the ensuing "war on terror" tend to become "selfish events" by opening belligerent dialogues with cultural artifacts pertaining to a wide range of domains, and in particular with those artifacts that have "floating" signifiers or whose cultural frames could be exported so as to fit new contexts. To this

purpose, by looking at Elliot Ackerman's novel *Green on Blue* (2015) as well as at other texts, both fictional and non-fictional, pertaining to the discourse(s) of the "war on terror", the paper tries to argue that such dialogues result in interpretative intrusions not only at the level of succeeding cultural discourses but also at the level of preceding discourses, intrusions that ultimately posit the existence of a triangular space of interpretation.

# ABSTRACTS

Daria Otto, University of Vienna, Theology

Dialog in the tractate “On the prayer of Job and David” by St.Ambrose of Milan in the example of the Job’s image

Dialog is one of the Charakteristik, that is given to men as a part of the God’s image in human. The book of Job in the Bible is an interesting example of dialog between men and God. St.Ambrose of Milan has interpreted in his tractate only the speech of Job, which caused the answer of God. Ambrose names this speech as a discovery of the secret of salvation (mysteria redemptionis). Although there are many wounds on his body and soul, he speaks only about the spiritual things. Ambrose uses in his tractates a special form of exegesis - through the personages of the Old Testament. Each of these persons in different tractates has a main symbolical meaning, sometimes it is a virtue or some particular aspect of christian behavior. Job and David in this tractate are such personages. They are the examples of human life (magisterium vivendi). Why was it

important to show the human life’s samples through the examples of the oldtestament persons? It is possible, that the tractates of Ambrose were said as sermons for the catechumenical auditorium. This stories of the biblical persons were like the images, which the auditorium should see and apply to their future baptised life. Ambrose was making his Auditorium to answer to his speeches with the practical deeds of the christian behavior. So, this method of exegesis as itself could be named as a dialog. To conclude I want make a sum up. In my small report I will show two dimensions of dialog. First, the features of dialog of Job with God, which were emphasized by Ambrose. Second, the features of the method of exegesis, used by Ambrose, which also could be interpreted as a dialog.

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Valerio Petrucci, University of Rome, Classical Studies & Philosophy

Hellenization and Romanization: The Dialogue between Greek and Roman Cultures in the 1<sup>st</sup> and 2<sup>nd</sup> century CE

The presentation will revolve around the concepts of Hellenization and Romanization in order to investigate the close relationship between the conquered Greeks and the Roman conquerors in the earlier centuries of the Roman Empire. Many attempts have been done in the last forty years to determine how these cultures interacted with each other, often retrieving and questioning the old concepts of colonization and trying to explain the relationship between Romans and Greeks within these paradigms. While the concept of Hellenization has remained during the years unbothered and generally accepted as the influence of the Greek culture on the Romans, the idea of Romanization of the Greeks has raised several problems. Within the frame of the speech, these problems will be discussed and will be given an account of the most recent theories about what we can intend nowadays with the word

Romanization and which are the limits of this concept. Certainly, we will see how the Greek and the Roman cultures were, during the first two centuries of the empire, in a constant dialectic relationship with a continuous interchange of cultural and political features. We shall discuss the influence wielded by the Greek culture and institutions on the Romans and how, in turn, the Romans exported their political frameworks in Greece. We will analyze several voices of Latin and Greek authors discussing the theme of this relationship and we will treat the problem of the difficult construction of a cultural identity for the people subject to the Roman dominance. We shall analyze, in the end, how the social and political structure of the Greek World has been influenced by the interference of certain Roman emperors (particularly Augustus, Nero and Hadrian) that are generally considered as philhellenes.

# ABSTRACTS

## Benjamin Richarz, University of Wuppertal, Linguistics

### The dialogic functionality of politeness subjunctives

The politeness subjunctive is identified as a subclass of the *irrealis*-field of Konjunktiv II, as noted by Fabricius-Hansen (2006):

- a. Function 1: irrealis/potentiality: Konjunktiv II
- b. Function 2: report, indirect speech: Konjunktiv I and Konjunktiv II
- c. Function 3: wishes/imperatives : Konjunktiv I

Politeness subjunctives are morphosyntactically represented as Konjunktiv II and thus, are related to the *irrealis/potentialis* subjunctive. There are noteworthy differences, though: irrealis subjunctives (or, in a similar meaning: Konditionale Konjunktive (cf. Sode: 2014)) cannot be represented as an indicative sentence, or the indicative is blocked:

- (1) a. Peter äße Kuchen(, wenn er jetzt hier wäre.)  
b. Peter isst Kuchen\*(, wenn er jetzt hier wäre.)
- (2) a. Wenn ich doch nur fliegen könnte!  
b. \*Wenn ich doch nur fliegen kann!

As (3) shows, indicative is as acceptable as the polite subjunctive.

- (3) a. Ich bräuchte ein Zimmer.  
b. Ich brauche ein Zimmer.

Although the factuality of the need for a room is doubted by neither speaker, a polite dialogue could look like:

- (4) A: Ich bräuchte ein Zimmer.  
B: Wir hätten nur noch die Hochzeitssuite.  
A: In Ordnung, auch die würde ich nehmen.

This talk is intended to shed light on the question, whether this phenomenon is just conversational and therefore should only be dealt with through pragmatic means or if arguments can be found for the subjunctive, being able to fill polite functionalities through its inherent semantic properties. While a (declarative) sentence uttered in indicative mood is mostly understood as: “p is true”, a polite subjunctive declarative would have an interpretation such as “I suggest p is true, but the evaluation of the truth value is transferred to the listener”.

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## Islème Sassi, University of Zurich, Classical Studies

### Frater unanime meliorque in Christo nostri portio. Concurrence and Competition in the letters of Paulinus of Nola to Sulpicius Severus

At the end of the 4<sup>th</sup> century, Paulinus, a super-rich and well-educated Aquitanian, decides to turn his life upside down: He moves to Nola and settles at the tomb of Saint Felix, where he leads the life of an ascetic. Even though he seemingly withdraws from society he succeeds in establishing a widely known reputation in the minds of the global Christian community of his time by means of epistolary correspondence. While some 50 of his letters are extant, the most frequent exchange took place between Paulinus and Sulpicius Severus, famed author of the *vita Martini*. The lives

of the two penfriends developed in an astonishingly similar fashion: After converting to Christian asceticism, they sold their landed property and withdrew from the public while still keeping in touch with like-minded persons. These parallels lie at the root of their friendship, but also elicit competition, which can be grasped easily in the extant letters.

In the presentation we will look at specific passages, where the two friends not only encourage, but also challenge and criticise each other. Since the letters soon became available to a wider public, this perspective, too, has to be examined:

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How do Paulinus and Sulpicius present themselves to the aristocratic-ascetic community? Both men pursued ambitious goals – Paulinus with his centre for pilgrimage at Nola, Sulpicius with the monastic community at Primuliacum – and they soon realised, that they could benefit from each

other while implementing their projects. In this respect the dialogue allows us not only to gain an insight into the phenomenon of aristocratic asceticism and euergesia, but also into transformation and continuity of classic amicitia.

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### Martin Schmidt, University of Wuppertal, Classical Studies

#### Dialog der Philosophien in Laktanz' *Divinae Institutiones*

In writing the *Divinae Institutiones*, his apologetic work against the persecution of Christians in the first decade of the fourth century, Lactantius considers a variety of philosophical sources which he combines with sharp rhetorical ability to support his cause. The amount of sources leads to some kind of dialogue situations of the used philosophical doctrines in which they agree or disprove each other; occasionally Lactantius also emphasizes on what conclusion could have been drawn, had there been a dialogue between notable doctrines. He finds arguments for his cause in the consensus of philosophical schools while their disagreements are welcome proof for the fact

that one can find truth solely in God.

Especially in the third book Lactantius, like a presenter, puts together a dialogue between the great philosophers and their respective schools about the highest good. This artificially created debate, full of disagreements and disapprovals, is supposed to show by its inconsistency, that the one and divine truth can not be found through pagan philosophy but through gnosis. In the seventh book, however, he finds faulty that a dialogue between the philosophical schools failed to appear which could have led to recognition of the divine truth.

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### Anupam Siddharth, University of Delhi, Germanic and Romance Studies

#### Utopia – Genre – Dialogism

The concept of utopia and genre function on the logic of potentiality as opposed to actuality. They are in constant flux and carry out dialogue with the social reality. The generic bracket of utopia is far from being closed, as it functions on a dialectical model of progress. Each contingent future is simultaneously coming in dialogue with the society in which it emerges as well with the other antecedent models, where the limitations of previous models become the point of departure for the future design. Moreover, as Paul Kincaid has shown that the speculative genre of science fiction and utopia operate on Wittgenstein's concept of 'Familienähnlichkeit' i.e. family-resemblance, where generic affiliation is

gained through constant negotiation and dialogue with the existing corpus.

Within this context, the paper will analyse Arno Schmidt's *Kaff auch Mare Crisium* (1960) and Reinhard Jirgl's *Nichts von euch auf Erden* (2013). Schmidt's novel was written as a response to the cold war, whereas Jirgl problematizes emigration. By adapting Schmidt's writing style as well as taking up the narrative from where Schmidt left it in *Kaff auch Mare Crisium*, Jirgl creates an intertextual dialogue between the two works. The paper will examine how this dialogue functions at intertextual and generic level and what insights could be gained from it.

# ABSTRACTS

Adam Smith, University of Glasgow, History

## Pope Leo IX (1049-1054): Dialogues and Decisions

This paper will analyse, for the first time, three of Pope Leo's letters which contain accounts of dialogues that took place in Synods between Pope Leo and his archbishops and bishops in 1049 and 1050. These dialogues are, on the face of it, about dispute resolution and the consecration of a saint. However, although the dialogues are located within an ecclesiastical framework, they can also be seen as political discourses and negotiations of power. These discourses en-

compass an interdisciplinary conceptual approach straddling political structures, social constructs and ecclesiastical power and tradition. The paper will dissect these dialogues and put forward a new analysis of their meaning and importance. The paper will also analyse and interpret these dialogical events to throw new light on the pontificate of Pope Leo and will introduce new perspectives to challenge the prevailing historiography.

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Lisa-Marie Teubler, University of Malmö, English Studies

## Literature and Democracy: Dialogue and Persuasion in Charles Dickens's Novels

For over a century, Charles Dickens's works have been widely read and discussed. As they have inspired many communities of readers to engage with them, these works have been understood as sustaining a dialogue with their readers as well as a wider dialogue within the public sphere. The term dialogue has many definitions, but this paper relies on the Sophists' understanding of dialogue as a means of facilitating public deliberation. This definition assumes a conversation in which all participants have the same ability to participate, one in which more than one side is heard. This particular quality of dialogue is a vital aspect of sustaining a democratic community, and literary works, as cultural texts, have been understood as one kind of rhetorical situation that upholds dialogues within communities.

Roger D. Sell argues that the main reason for Dickens's sustained popularity is the genuine mode of communication of his novels, the fact that everyone gets a fair hearing. This paper will argue against this position and suggest that what is understood as dialogue in Dickens's novels is very often not dialogue, but persuasion. And persuasion—as opposed to dialogue—is one-sided and hierarchical. Therefore, Dickens's 'genuine communication' must be viewed skeptically. This paper broaches ways of seeing a dialogue between literature and its readers and problematizes definitions of dialogue and persuasion. Offering ways of understanding fictional representations as knowledge producing, it thus highlights the research of literary dialogue and persuasion as a means of understanding democratic processes or a lack thereof.

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Georges Tilly, University of Neapel & de Rouen, Classical Studies

## AN EARLY MODERN CONCEPTION OF DIALOGISM ? GIOVANNI PONTANO AND THE NAPOLITAN ACADEMY (1476-1503)

The humanists renewed the literary dialogue from its medieval form in several different ways: the dialogue became inserted in a precise historical context; it gained a diversity of speech and characters and in-

creasingly inclined towards self-representation. During the Renaissance, dialogue became an imitation of reality as some of its early theorists have said. But in the meantime, at the beginning of the sixteenth

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century, the Italian civilization started to be an example for European courts and culture and intellectuals, courtesans or any people from upper classes began to experience a certain tropism for sophisticated conversation. Thus it might be equally true to pretend that the literary dialogue has been deeply influent on social relations at that time.

In opposition to the medieval didactic dialogue, one can call academic dialogue the type of dialogue that aims to be a model for society conversation, and whose main purpose seems to be more to portray a social

milieu than to seek the truth on a precise subject. I will describe this type of dialogue through a poorly known example of its tradition: the works of Giovanni Pontano, himself one of the inventors of the academically paradigm. I will conduct this survey considering four axes: 1. The type of argumentation ; 2. the type of knowledge delivered ; 3. the type of relations between the attendees ; 4. The way in which the milieu is represented.

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Hannah Tischmann, University of Uppsala & Vienna, Scandinavien Studies

### On Socially Engaged Literature as a Dialogic Genre

Literature and society influence each other. On the one hand, social circumstances can affect the production, the form, and the content as well as the publication and the reception of a literary work. On the other hand, the literary work itself has a potential to challenge society, for instance by focusing on social inequalities and/or by showing alternative realities. This socially engaged literature deals with subjects such as class differences or exclusions and pursues the idea of a society based on equal rights and freedom.

Solely describing the content, however, is not sufficient when defining the addition “socially engaged” which contains an active component and suggests an extratextual connection. Research on engaged literature stresses that at least author, reader or literary public, and text have to be included in this definition. Consequently, this paper proposes to understand socially engaged literature by emphasizing its dialogic character. Considering the author, the reader, and the text clarifies

that that several actors are involved in the process of the production of meaning. Therefore, a dialogic character can be ascribed to every form of literary engagement. The literary text becomes the medium of a communicative situation that negotiates social inequality and questions relevant to society.

In this respect, the dialogic character of a socially engaged literary work has to be further differentiated in order to make statements on its connection to and its influence on an extraliterary world. Mutual relations in socially engaged literature cannot only be traced on the extratextual level, meaning the dialogue between author, text, and reader, but also on the intratextual level relating to the composition of the content. Therefore, this paper pays closer attention to the connections between reality, fiction, author, text, reader, and literary industry from a dialogical perspective in order to approach a definition of socially engaged literature.

# ABSTRACTS

Neha Tyagi, University of Delhi, German Studies

## Queering the queer: The Urban chronicles of Pedro Lemebel

In the recent years LGBTQ liberation through most part of the world has moved from the margins to the mainstream with the legalization of homosexuality and the attainment of legal status for same sex couples in Global North and with debates on gender, specifically gender identity gaining recognition in other parts of the world. Although, at the same time along with the ongoing debates on the rights of LGBT individuals shows a persistence for a rather monolithic configuration of queer subjects 'identity and culture, which is most notably middle-class and homonormative (Duggan 2002). This in turn has led to the marginalization of alternative expressions of LGBT identity from the public view in recent years. It is within this context that we situate the chronicles by the Chilean writer Pedro Lemebel(1952-2015), a narrative form which until recently has been marginalized by Chilean literary scholars and considered as a 'minor' and a hybrid genre that incorporates literature, history and journal-

ism. However, it is precisely through creating a dialogue between fact and fiction and the ability to navigate through various mediums such as radio, theatre, performance and web pages that brings it a massive audience and allows these chronicles to show the 'other' sides to quotidian urban life in Chile.

In the paper, examining the chronicles of Lemebel, I shall argue that through its narrative character these chronicles not only renounce the monopoly of single voice by incorporating through its form and focus the multiple marginalized and silenced voices of the *Loca travesti* but also through the representation this queer subject creates a space for dialogue with a homogenous and monologic mainstream queer discourse, that challenges the simplistic and totalizing visions of the gender identity politics and resists its overarching imposition.

Mercy Vungthianmuang Guite, Jawarharlal Nehru University of Delhi, Literary Studies

## The role of Dialogue in Anna Seghers *Das Licht auf dem Galgen* and Heiner Müllers *Der Auftrag*: An Intertextual and Intercultural Analysis

In his 1979 published Drama, *Der Auftrag*, Heiner Müller reinstates the essence of revolution through the motifs used by Anna Seghers in her narrative *Das Licht auf dem Galgen*, wherein Müller's approach on the theme of revolution sees a very significant change in understanding the idea of a revolution from that of Seghers.

The paper aims at studying and analysing the various political and cultural complexities which are embedded in the dialogic of the two texts. It shall examine and evaluate the two texts particularly on the various dialogues between the protagonists and try to analyse the inter-textual relationship existing between the texts. This, however, will be the initial inquiry which will lead us to a more concrete and pertinent analysis of Bakhtin's theory of

Dialogism, which will help us to measure the role of dialogues in the literary interpretation of the texts and beyond.

It shall also try to evaluate and analyse the various factors which influenced each individual author's usage of different or similar motifs in their texts and how such influences are portrayed through the dialogues of each text, and, furthermore, to analyse how such literary texts and the interpretations of the dialogues on the Haitian-Theme, become representational texts of colonialism/post-colonialism. In the two literary works, the portrayal of the main characters and the exchange of dialogues are, in many ways, a contention of 'representation' which culminates into a 'representation/substitution' for the oppressed.

# ABSTRACTS

## Bonni Raymond Yerima, Benin, Literary Studies

Soziales Milieu als Rechtfertigung für die Involvierung der Kinder in die postkoloniale Gewalt. Zur Frage der Verantwortlichkeit im Roman *Allah n'est pas obligé* (2001) von Ahmadou Kourouma.

It has been tried to show that how children take to postcolonial violence. Through the novel *Allah n'est pas obligé* (2006) I shall try to explain that there is a relation between the children's social environment and their involvement in postcolonial civil wars. Corruption in the new republics, the violence in the school system, the ill-treatment given to

children, the family violence and wars are characteristics of postcolonial countries, which are leading children to violence and war. Hence, they become children-soldiers. Their social environment is a proof of bad management of the independence. Republic systems und institutions are not able to protect children from violence.

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## Angela Zielinski Kinney, University of Vienna, Classical Studies

Speaking with Power: Rumor as Dialogue in the Ancient World

My dissertation comprises a diachronic study of divine rumor with a special focus on its appearance in late antique Latin prose. Rumor was so powerful and terrifying that already in Homer it appears personified and explicitly called divine. After Homer, gossip or rumor is most commonly called φήμη, a concept which Hesiod both condemns and acknowledges as divine in his *Works and Days*, establishing her as "a kind of god" (θεός ... τις); this is the first negative portrayal of rumor. Yet it is Virgil's elaborate personification – the monstrous goddess Fama – that left a lasting impression on Latin literature, coloring subsequent depictions of rumor.

In ancient and late antique texts, orality is a key feature of Fama (both personified and unpersonified). The goddess Fama ceaselessly observes, listens, and speaks. She com-

pels people to talk to each other and share information. One of Fama's key characteristics is speed: she is capable of delivering messages quickly because the information need not be written down – the news passes orally through human mouths without mediation.

In my contribution to this workshop, I would like to explore the role of rumor in creating dialogue between groups of people, between individuals and groups, and between deities and humankind. To what extent are rumors a form of dialogue? What importance can rumors have as a method of "grassroots communication" – a way for a group of people to talk to a ruler or deity without actually seeing him/her? Did ancient and late antique authors recognize this capacity of rumor? I will use several case studies from ancient and late antique texts to discuss these questions.

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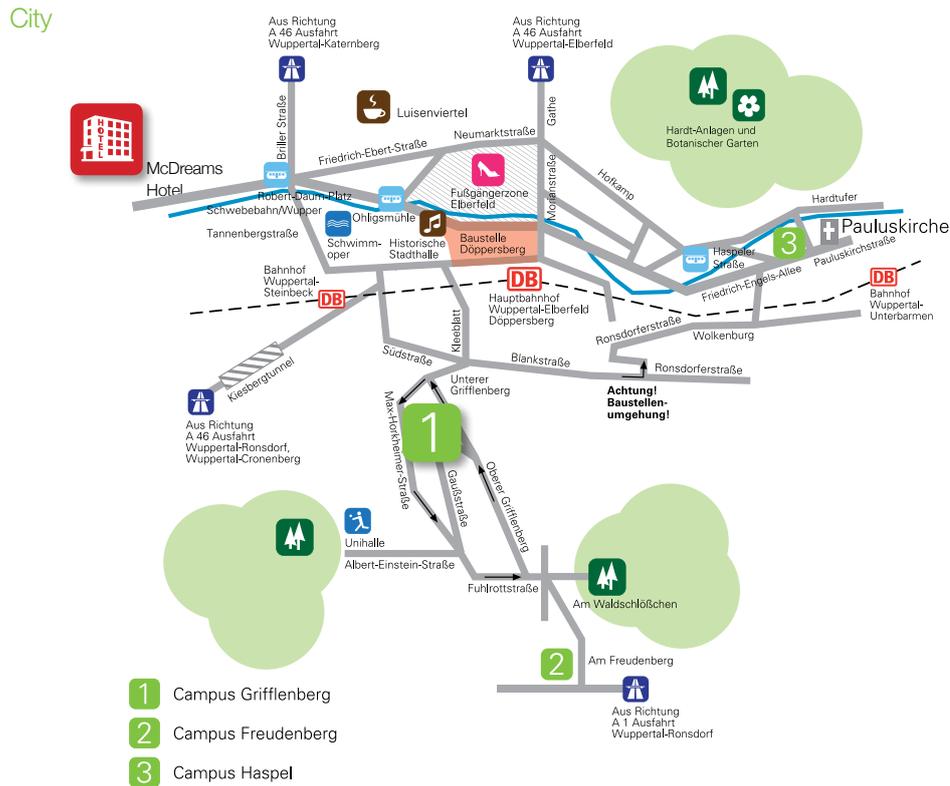
Drishti Magoo, Dominik Skowronski (design), Helene Stock (hospitality)

# WEGBESCHREIBUNG / DIRECTIONS

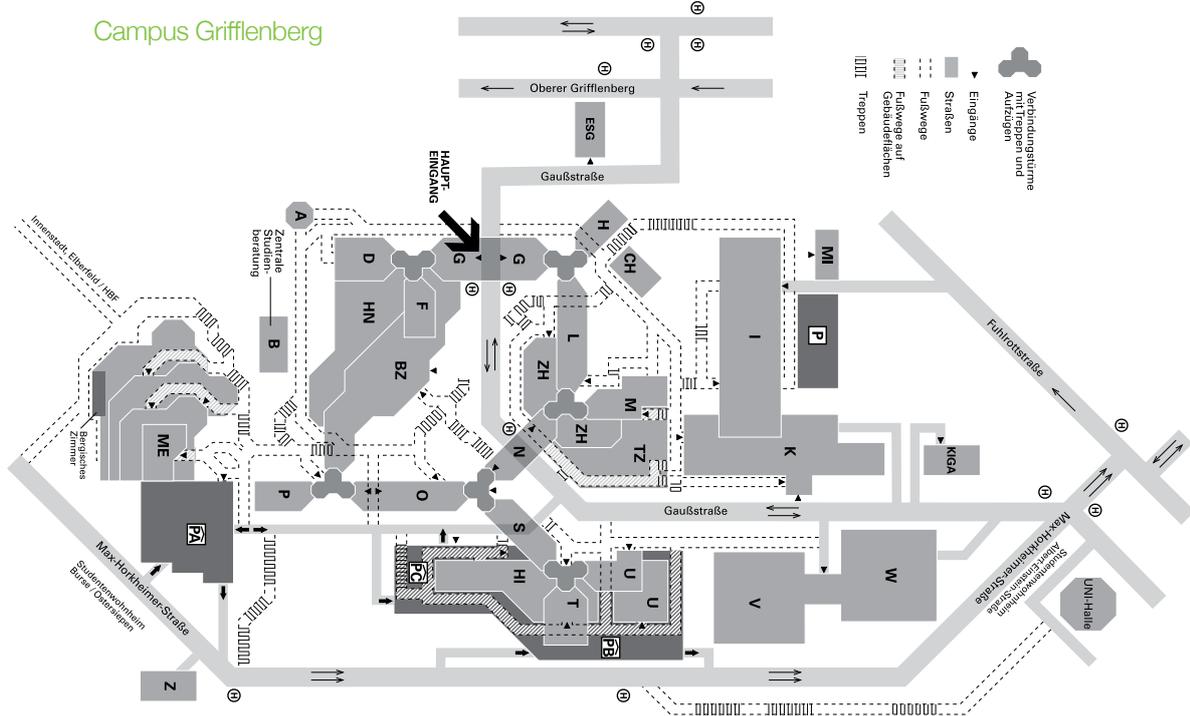
## Find your way to our IPIW-Winter School

The Campus GRIFFLENBERG can be reached by bus 645 and 615 and by E-Bus direction: Universität. Get off at the station UNIVERSITÄT.

Please note: You can take bus no. 615 and the E-Bus at the stations Historische Stadthalle (Hauptbahnhof) and Ohligsmühle. Only bus no. 645 can additionally be entered at the station Wall/Museum.



## Campus Griffenberg



# FORMATVORLAGE / STYLE SHEET

Wir möchten die Vorträge gerne in einem Tagungsband veröffentlichen.

Beiträge, die inhaltlich und formal den wissenschaftlichen Standards entsprechen, schicken Sie bitte bis zum 8. Januar 2017 an: [ulrich@uni-wuppertal.de](mailto:ulrich@uni-wuppertal.de)

Beiträge können auf Deutsch oder Englisch eingereicht werden, das Manuskript sollte nicht länger als 15 Seiten (1,5zeilig) sein. Bitte erleichtern Sie uns das Setzen der Texte, indem Sie folgende Hinweise beachten:

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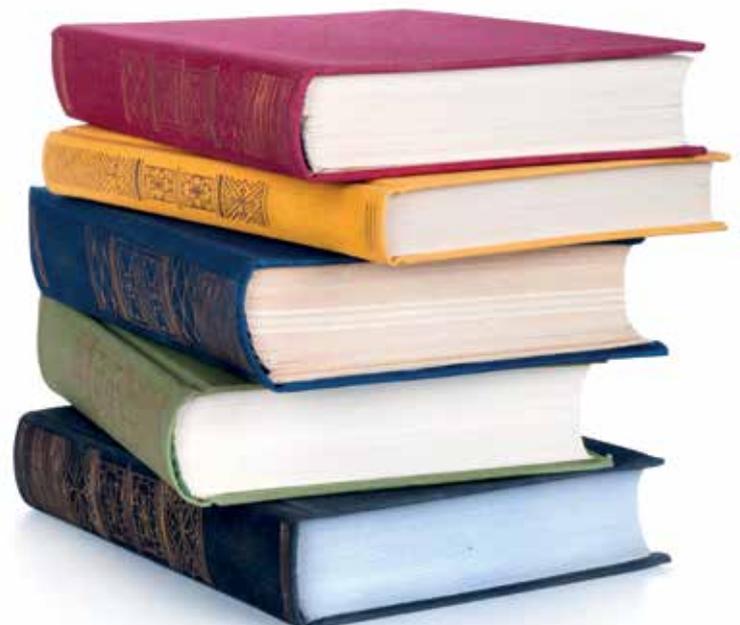
When citing primary texts, always use a scholarly und reliable edition – the latest standard edition, if possible.

Please insert the footnotes consecutively numbered at the end of the page.

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Please consider the following examples:

**Monographien und literarische Quellentexte / Monographs and literary texts:**

Michael Mann: Geschichte Indiens. Vom 18. bis zum 21. Jahrhundert. Paderborn: Schöningh 2005, S. 20.

Julia Kristeva: Fremde sind wir uns selbst (1988). Übersetzt von Xenia Rajewsky. Frankfurt/Main: Suhrkamp 1990, S. 39f.

Dan, Daniel: Madness. A history. London: Routledge 2001.

**Aufsätze in Zeitschriften & Zeitungen / Articles in journals and periodicals:**

Katharina Grätz: Traditionsschwund und Rekonstruktion von Vergangenheit im Zeichen des Historismus. Zu Adalbert Stifters ‚Narrenburg‘. In: Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte 71 (1997), S. 607–634, hier S. 633.

Martin R. Dean: Der Autor als Misanthrop. V.S. Naipauls Roman ‚Magische Saat‘ versinkt leider im Ressentiment. In: DIE ZEIT, Nr. 37 vom 8.9.2005, S. 53.

Gaudilly, Gideon: Classical Studies. In: Studies in Classical Literature and Arts 36 (2011), pp. 2-24.

**Aufsätze in Sammelbänden / Articles in anthologies:**

Christoph Siegrist: Der Guayana-Knoten. In: Wolfram Groddeck / Urs Allemann (Hg.): Schnittpunkte, Parallelen. Literatur und Literaturwissenschaft im ‚Schreibraum Basel‘. Basel: Bruckner & Thunker 1995, S. 51–86, hier S. 83.

Virag, Tim: Andropause. Is the Emperor wearing any Clothes? In: Reviews 6 (2009), pp. 7-16.

**Titel Konferenzberichte / Titles conference articles:**

Kulturwissenschaftliche Germanistik in Asien. Asiatische Germanistentagung. 28.-31.8.2006, Seoul National University, Südkorea.

Auf neuen Wegen. Deutsch als Fremdsprache in Forschung und Praxis. 35. Jahrestagung des Fachverbandes Deutsch als Fremdsprache (FaDaF). 31.5.–2.6.2007, Freie Universität Berlin.

**Online Publikationen / Online publications:**

James Matt: Text Center. In: <http://etext.lib.virginia.edu> (01.01.2017).

