

Monash-Melbourne German Research Seminar Series

Semester 2, 2008

Presenter	Title and outline	Time/Location
<p>Dale Adams</p> <p>The University of Melbourne</p>	<p><i>The Confrontation of Thought and Reality: The Role and Significance of Mathematics in the work of Robert Musil, Hermann Broch and Friedrich Dürrenmatt</i> – PhD Completion Talk (will be given in German)</p> <p>Abstract: In this talk I present the results of my thesis on the role which mathematics, viewed as a paradigm of the confrontation of thought and reality, plays in the work of three German-speaking writers in the 20th century. These are Robert Musil (1880-1942), Hermann Broch (1886-1951) and Friedrich Dürrenmatt (1921-1990). The writings of all three examine the possibilities, conditions and limits of human knowledge, and I propose that they regarded mathematics as a sphere of intellectual endeavour which shares many of its essential questions and structures with literature.</p>	<p>Friday, 1 August</p> <p>3:30 to 5 pm Melbourne Uni, Arts Centre, R. 223</p>
<p>Erik Beyersdorf</p> <p>Monash University</p>	<p><i>Normalising the Abnormal-Jonathan Littell's 'Die Wohlgesinnten' and Arno Surminski's 'Die Vogelwelt von Auschwitz'</i></p> <p>Abstract: This paper will explore the manner in which the post-1989 novel is coming to utilise the techniques of Normalisation and Historicisation as a means of communicating Germany's National Socialist past into the German cultural imagination. Drawing on works by Arno Surminski and Jonathan Littell this paper will investigate whether Normalisation as a literary technique is effectively able to expose in the most comprehensive detail not only war-time suffering, however also the 'structures, mechanisms and motivations' (Grahame Jackman) which underly the horrific realities of Germany's troublesome past.</p>	<p>Friday, 15 August</p> <p>3:30 to 5 pm Melbourne Uni, Arts Centre, R. 223</p>
<p>Dr Andrea Bandhauer</p> <p>The University of Sydney</p>	<p><i>Text und Körper in Performanz: Elfriede Jelineks "Die Klavierspielerin" in Michael Hanekes Film</i></p> <p>Abstract: In einem Interview zur Verfilmung ihres Romans <i>Die Klavierspielerin</i> (1983) meint Elfriede Jelinek im Hinblick auf die Rolle der Erika Kohut, dass „dieser Film auch eine Rettung meiner Person ist.“ (Jelinek, 2001) Das bekannte Spiel, das die Autorin mit autobiographischen Zuschreibungen treibt, beinhaltet hier auch eine Aussage zur Performativität ihres Textes und dessen Aufführung als Film. Durch Hanekes filmische Perspektive und die Besetzung der Rolle der Protagonistin mit dem Filmstar Isabelle Huppert wird</p>	<p>Friday, 22 August</p> <p>3:30 to 5 pm Melbourne Uni, Arts Centre, R. 223</p>

	<p><i>Die Klavierspielerin</i> zum Werk dreier Autoren, einer Schriftstellerin, eines Regie-auteurs und einer Schauspielerin. (Grissemann, 2001)</p> <p>Dieser Vortrag möchte im Rahmen der literarischen und medialen Performativität einen Blick auf die Inszenierung des Körpers im Roman und im Film werfen. Es soll herausgearbeitet werden, wie die Destruktion des weiblichen Körpers in Jelineks Text über die Schaltstelle ‚Kamera‘ in die Verkörperung durch die Filmdiva Huppert übersetzt wird. Dabei werden die Inszenierungen des Blicks auf den weiblichen Körper im Text Jelineks und in der Cinematographie Hanekes verglichen und zur Performance Hupperts in Beziehung gesetzt. Huppert, so wird hier argumentiert, setzt sich dem voyeuristischen Blick der Kamera zwar aus, leistet diesem aber auch Widerstand. Durch ihr Spiel, aber auch durch ihre Aura als Star gelingt es Huppert, der Romanfigur Erika Kohut ihre „Würde“ zurückzugeben.</p>	
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<p>Margaret Dahlström</p> <p>The University of Melbourne</p>	<p><i>Swedish Bicultural Fiction: exploring cultural anxieties and expressing cultural resistance</i></p> <p>Abstract: Current writers of Swedish bicultural fiction often use non-standard forms of language, as the language of narrative or a/the language of dialogue. This is one of several techniques they use to express a resistance on the part of their character(s) to an adoption of and identification with “Swedishness”. My project examines changes and developments in these techniques and their effects.</p>	<p>Friday, 29 August</p> <p>3:30 to 5 pm Melbourne Uni, Arts Centre, R. 223</p>
<p>Prof Horst Dippel</p>	<p><i>TBA</i></p>	<p>Freitag, 5 September</p> <p>3:30 to 5 pm Melbourne Uni, Arts Centre, R. 223</p>
<p>A/Prof Kate Rigby</p> <p>Monash University</p>	<p><i>Confronting Catastrophe: Heinrich von Kleist and the Hermeneutics of Disaster.</i></p> <p>Abstract: This paper proceeds from two key premises. Firstly, I assume that eco-catastrophe is no longer before us: rather, we are in the midst of it. Secondly, I argue that the way in which individuals, communities and societies respond to 'natural' and/or environmental disaster, whether in the event or as a potentiality, is crucially informed by the culturally mediated interpretative frameworks within which such disasters are perceived. In this regard, the challenge of confronting catastrophe is as much hermeneutic and discursive as it is scientific and social, practical and political. Literary and cultural studies have much to contribute towards meeting this challenge through the examination of those interpretative frameworks—variously mythical, religious, philosophical or political in genesis—which could either hinder or enable our preparedness to act effectively and ethically in the face of immanent or unfolding disaster. The hermeneutics of disaster will be explored here through a reading of Heinrich von Kleist’s characteristically quirky short story, “The Earthquake in Chile” (1807).</p>	<p>Friday, 19 September</p> <p>3:30 to 5 pm Melbourne Uni, Arts Centre, R. 223</p>
<p>A/Prof Gerhard Fischer</p> <p>The University of New South Wales</p>	<p><i>Schreiben ex patria: W.G. Sebald und die Konstruktion einer literarischen Identität</i></p>	<p>Friday, 10 October</p> <p>3:30 to 5 pm Melbourne Uni, Arts Centre, R. 223</p>
<p>Dr Robert Savage</p> <p>Monash University</p>	<p><i>Ape-Theater. Primal Scenes in the Classical German Bildungsroman</i></p> <p>Abstract: In this paper I develop a concept of "ape-theater" from the moral, anthropological and aesthetic discourse of the late eighteenth century and apply it to the history of the Bildungsroman. Ape-theater epitomizes a tendency which, although inimical to the project of /Bildung/, increasingly comes to the fore within the Bildungsroman, leading to a crisis in its representation</p>	<p>Friday, 17 October</p> <p>3:30 to 5 pm Melbourne Uni, Arts Centre, R. 223</p>

	<p>of how the free development of the individual's natural aptitudes and inclinations may be reconciled with the demands of a modern, functionally differentiated society. Authors discussed include Moritz, Jean Paul, Keller, Kafka and Goebbels.</p>	
<p>Rhiannyn Geeson Monash University</p>	<p><i>Peeling the Onion: Analysing Hyperculturality in the German translations of Terry Pratchett's Discworld series</i></p> <p>Abstract: This paper will examine a variety of examples of hypercultural (textual, cultural and historical) references and allusions drawn from the works of the British comic fantasist, Terry Pratchett, and their translation into German by Andreas Brandhorst. Attention will be paid to the translation strategies adopted by the translator, and the relative success of these strategies in relation to the different types of hypercultural references present in the source texts.</p>	<p>Friday, 24 October</p> <p>3:30 to 5 pm Melbourne Uni, Arts Centre, R. 223</p>