

Groups and Students' Abstracts for Presentations at the EUCOR Students Conference 2005

GROUP A , CHAIRED BY FREIBURG

Mariann Buehler (Basel)

,Murder Ballads': Crime in Victorian Street Ballads

In the 19th century, broadside or street ballads experienced their heyday as one of the first mass media. They provided packaged news and affordable entertainment for the growing working class. Not unlike today's tabloid press they were also a tool to form public opinions. On the example of last lamentations, street ballads telling the story, crime and punishment of murderers, this paper shows how the depiction of murderers in street ballads had an influence on the public image of criminals. By establishing criminal identity and depicting murderers not as essentially evil but as human beings, capital punishment was called into question.

Christian Gebhard (Basel)

Hamlet and Its Cultural History: An Internet Project

The internet project «HyperHamlet» is a collection of quotations from and allusions to Shakespeare's Hamlet, one of the most frequently cited landmarks of the English literary canon. Designed as a hypertext, «HyperHamlet» offers material to visualise and reconstruct the cultural history of the play both in terms of literature and everyday culture. My presentation would briefly introduce the project and its aims. The main part would focus on the project's «practical» aspects, mainly by introducing the website (online presentation) and showing its potentials for both users and contributors. The theoretical background of such an approach (intertextuality) is reduced to a minimum.

«HyperHamlet» is based on work done in the seminar «Hamlet's Presence», taught by Prof. Balz Engler at the English Seminar, University of Basel in 2003. (www.hyperhamlet.unibas.ch)

Andreas Haegler (Basel)

Language versus Epiphany – Epiphany through Language: The Poems of N. Scott Momaday

The tension/relationship of ,the word' and ,the thing' – the word gives the thing its name. In that, it fails: through the absence of the word; through the absence of the thing; through misrepresentation: the word doesn't belong to the thing.

The (frozen) moment of an (poetic) epiphany is the reconcillation of the word and the thing. It is the solution to the problems posed by language, but only

achievable through language – a moment that escapes language but is also constructed by it.

This is based on my second year course thesis paper N. Scott Momaday's poetry collection „In the presence of the sun“. Momaday's poems served as an inspiration for/illustration of this thesis.

Marie-Thérèse Rudolf von Rohr (Basel)

Wordsworth's 'We are Seven' vs. Baez's 'Barbara Allan': The Romantic Period and the Folk Revival in Comparison

This paper looks at two periods during which 'the ballad' played an important role (the end of the 18th cent. (Publication of Wordsworth's Lyrical ballads), and the 1960s (Folk revival)). Through the comparison of two typical ballads, of theoretical ideas of two key representatives and of the historical contexts of both periods, the paper shows that 'the ballad' served similar purposes and had similar functions. It was used both as a political tool and as a mark of identity in an unfriendly reality.

Thorsten Leiendecker (Freiburg)

"That can sing both high and low": Jasper Fforde's Popular Appropriation of High Culture.

Peter Swirski's aphorism about the "two kinds of literature: that which is read and that which is studied by critics and literary scholars" exposes the traditional divide of fiction into popular and high culture. Since *cultural studies* have/has become established as an integral part of literary studies, however, contemporary literary criticism increasingly engages in the analysis of that literature which is actually consumed by a mass audience and not only in classrooms. In an interdisciplinary approach, this movement has led to constant re-evaluations of terms such as high and low. At the same time, there appeared a number of cultural productions that contributed to the crisis of that traditional dichotomy (e.g. Eco's *Il Nome della Rosa* or Süskind's *Das Parfum*) because they could no longer be classified without breaking the categories in question. During the last decade the British literary market has produced some most interesting products that continue to move along this twilight zone of cultural classification. One of the most prominent examples is Jasper Fforde, who stormed the bestseller lists with his debut *The Eyre Affair* (2001) and the three subsequent novels. The series follows many literary threads and is set in several different genres; e.g. the general *chronotopos* is realized in a utopian 1985 in which Britain and Russia are still at war over the Crimea and high culture as we know it is part of the general knowledge. The different spaces of the narratives require decoding abilities that range from O-level history to profound specific expertise in canonical literature. What is striking, however, is that the numerous allusions are drawn from both high *and* popular culture backgrounds, so that deciphering becomes a meticulous process that can never be fully achieved. Moreover, the readership is made aware of this. Thus, the novels are part of a new *intermediary* category that has hardly been explored by literary studies. The presentation focuses on this latter classification, taking into account several theoretical perspectives such as the ones of Bourdieu, Hall, and Fiske.

Birgit Hofmann (Freiburg)

Distinguishing Forms of Historical Presentation at Civil War Re-enactments

Over the past fifty years, re-enactments and Living History have emerged as novel forms of appropriating history. Private individuals, organizations, and museum programs devote a lot of time and effort to these and other forms of "entertainment historiography", but there is a serious lack of research into the field. Starting from a typology, I shall address the question of overlapping occurrences of re-enactment and Living History homolocally, i.e. at the same event. How can audiences distinguish one from the other? Which criteria set re-enactment apart from Living History?

My hypothesis at this time is that there are various counts on which reenactment and Living History elements are distinguishable: a) relation to, and use of, spectators / audiences; b) relation to historic "authenticity", and c) adequate scholarship. Whereas the first difference criterion, audience relation, is established by asking for the actual educational aim of performances, and the use and degree of interaction, the second is more difficult to assess. From a constructivist point of view, full-scale historical authenticity is ultimately impossible, yet exactly this point can be used for differentiation: Whereas museologically sound Living History aims at the 'presentation' of at least objectifiable data and material, reenactment as well as inadequate Living History are likely to be 'wrong' in a variety of ways. Both may already fail on the level of historical accuracy of grooming, costume, accoutrements etc. and be termed "farby." Mock battle reenactments usually do not come close to their historical ancestors already in terms of numbers, duration, and location, but even if they did, they of necessity rule out the aspect of bloodshed and misery. Also, an objectifiable (to avoid the term "realistic") presentation should be free from *present-day* mythologies and ideologies (as opposed to the presentation of a historical attitude) – there is, I would content, such a thing as "mythological farbyism".

The criterion of scholarly professionalism as a pre-condition for adequate interpretation, however, cannot be maintained: This is a *citizen scholar* phenomenon: reenactors as well as Living Historians may well have done adequate research, and be extremely well read in their fields.

Arne Bleckmann (Freiburg)

Bertolt Brecht's *Lehrstück* theory in Living History

Living History and reenactments are costumed forms of historical 'presentation' which use theatrical formats and devices for educational purposes. At present, there is no coherent or comprehensive theory of Living History as a dramatic genre. Since the dramatic situation of Living History and reenactments is characterized by the ironic meeting of past and present, and because Bertolt Brecht's theory of the "*Lehrstück*" developed out of his epic theatre and aims at education through role-play, an application of Brecht's "*Lehrstück*" seems possible.

An important premise of the "*Lehrstück*" is that it is acted by amateurs. Spectators are supposed to be simultaneously actors. The "*Lehrstück*" adapts the concept of "*Verfremdung*" – to make strange, remote - from the epic theatre. The actors are supposed to act out "attitudes" of the characters they are presenting, thus foreclosing against an identification with these characters. Brecht had the idea of a sociological experiment being realized in the "*Lehrstück*", where people learn about

every-day social relationships through reflected inter-action of various attitudes. This use of experimental dialectics is the key concept of the "Lehrstück".

The application of experimental dialectics in Living History is therefore of immediate importance when trying to apply "Lehrstück" theory. So far, the presentation of an "attitude" is more clearly visible in so-called "Third-Person" interpretation, while "first person" interpretation in Living History as well as (over-)identification with a researched historical person and the the so-called period rush (mostly experienced by reenactors) show the limits of the concept. Although some reenactors "galvanize" and Living Historians change between figures they use in interpretations, this is not a systematic part of the theatrical program. The limitations of the current practice become apparent when school-classes or other groups of amateurs participate in a Living History presentation in the context of educational programs of the kind used already in many museums. The resulting problems are possibly alleviated, but not adequately solved through group discussions and other possibilities of self-reflection in the aftermath of interpretations.

The application of experimental dialectics in such a context actually demands an adaptation of the Lehrstück theory since situation as well as techniques in use there were not thought of by Bertolt Brecht himself. A development of such techniques for the use of the "Lehrstück" theory as a pedagogical concept in Living History will create educational possibilities that are so far not being tapped into, or achieved only more or less accidentally.

GROUP B , CHAIRED BY BASEL

Rebekka Edlund (Basel)

"History is a book of dreams": Caribbean Identity and 'Polyhistory' in Wilson Harris's *The Carnival Trilogy*

Wilson Harris's surreal representation of identity, space and time are reflections on the complex cross-cultural Caribbean history. Harris's narrative technique is striking - rather than through plot, he conveys meaning by juxtaposing surreal visual images with dialogues, and links these sequences through a multitude of not entirely coherent, non-linear story-strands, which disappear and resurface at random. While Harris's theoretical work is quoted by leading critics such as Homi K. Bhabha, I will argue that it is time we start reading his novels.

Kathrin Pavic (Basel)

"What ish my Nation?" Shakespeare and Ireland's Struggle for an Identity of Her Own

In this paper I deal with Shakespeare and Ireland in terms of colonization, conquest, nationalism and national identity. I look at the topic from two different perspectives: from the English as well as the Irish perspective. Firstly I concentrate on the depiction of Ireland and its inhabitants in Shakespeare's works, mainly in *Henry V* and *The Tempest*. In other words how Ireland was perceived out of an English perspective in the Elizabethan time. Secondly I focus on the Irish reception of Shakespeare in regard to nationalism and identity at the turn of the 20th century. I examine how W. B.

Yeats and the IRA perceive Shakespeare and I try to work out how the scorn against all English things influenced the Irish perception of Shakespeare.

Helen Flury (Basel)

Bilingualism in Wales: A Successful Model of Language Revitalization

The aim of my presentation is to give insight into the development of Welsh and English alongside each other and how it led to the bilingual community we find in Wales today. It will be discussed how the Welsh language became obsolete and what measures were, and still are, taken to save the language from dying. In addition to that, this presentation will concentrate on the establishment of a standardized Welsh language and the emergence of a bilingual society in Wales. It will be shown how an obsolete language was effectively revitalized with the help of politics and the social and public institutions such as the education system and the media.

Lei STARCK (Mulhouse)

The Semantic Structures of *away* in Phrasal Verbs in Contemporary English, with a Comparison to Chinese

Since the seventies, English grammar has undergone a complete revolution. Descriptive grammar has been succeeded by a more ambitious type of grammar which aims at explaining the grammatical data, not only at describing them, as one has realized that it was impossible to describe the grammatical phenomena unless one was able to explain them. Most of the major grammatical problems have been re-interpreted in ways that have made them intelligible, therefore learnable. However, a certain number of grammatical questions have not been solved and still need adequate explanation. A case in point is the problem of phrasal verbs. Phrasal verbs play an important role in the English language. Their importance lies in the fact that they are so numerous: they not only appear frequently in spoken and informal English, but they are commonly used in written and even formal English. It is both difficult to understand and to remember phrasal verbs. To learn how to use phrasal verbs often raises problems, especially for non-native speakers, as for a great number of phrasal verbs, particles seem superficial and therefore redundant, while they sound natural to native speakers.

The aim of my work is to discover the operations of utterance-building and to decipher their surface tracers. Mainly devoted to the particle "away," my essay reveals several reasons for its semantic polysemy in phrasal verbs. Likewise, the correlation between "away" and the verbs to which it is attached and "away"'s discourse functions in phrasal verbs are explored. Far from introducing a meaning which would simply add up to the meaning of the verb, the role of this particle is to situate and to achieve the contextual cohesion of the whole utterance.

Finally some comparisons are made between "away" and its equivalent particles in the Chinese language. Chinese is regarded rather as a language of tonality than a language of grammar. However, modal particles constitute a major part of Chinese grammar. They can be used to indicate tenses.

Salima BOUYARDEN (Mulhouse)

The Social Integration of the Muslim Community in the United Kingdom

The events of September 11 2001 in New York had a worldwide impact on both Muslims' and non-Muslims' lives. As a consequence, Britain as many other countries in Europe, has known a revival in its fear of the 'other'. This raises the question of the integration of British Muslim immigrants. What makes the integration of immigrants possible? What makes it difficult? Is 'Multiculturalism' an effective system?

In order to try to answer those questions, I first had to work on the history of the Muslim Community in Britain. The next step in my research was more focused on sociology and politics. I had to find theories dealing with British Multiculturalism. The concept of "multiculturalism" as we know it today has been first used by Roy Jenkins in the late 1960's. Since it was put into practice, many critics have expressed their opinion about multiculturalism, among them Samuel Huntington and Dr. Marancci. The analysis of their theories will allow me to discuss the success or failure of 'British Multiculturalism'.

My work will also deal with the emergence of a British-born Asian generation. This will lead me to concentrate on the question of identity in a multiculturalist system and to the question whether it is possible to be both Muslim and British.

Ann-Katrin Gauerke Freiburg)

"Intercultural Exchange in Selected Novels by Amitav Ghosh and Salman Rushdie"

The main topics of my MA are intercultural exchange and identity formation in the novels *The Satanic Verses* (1989) by Salman Rushdie and *The Hungry Tide* (2003) by Amitav Ghosh. Both novels deal with the subject of identity formation under the influence of different cultural concepts. Therefore, I first want to provide a theoretical framework outlining the most important issues in postcolonial studies and the development of this academic field. Most eminently, this means the outline of major works such as Edward Said's *Orientalism* and the critical evaluation of concepts such as hybridity and mimicry as developed by Homi K. Bhabha and the representation of subaltern agency as discussed by Gayatri Spivak. Moreover, the issues of language and cultural translation in respect to the individual identity are obviously important in both works.

With these concepts in mind, I have concentrated on the depiction of relationships in both novels as they are the place where identity is challenged and (de-)constructed, where the acceptance of new borders is formed. Also, I have focussed on the location both authors chose for their plot. Interestingly, Rushdie is very much limited to the representation within the metropolis whereas Ghosh deliberately chooses a spot on this planet which is still mostly under nature's control and where man has to struggle constantly to survive.

GROUP C , CHAIRED BY MULHOUSE

Sabina Horber (Basel)

A 'Thread to the Future': Will Ladislav in *Middlemarch*

One of the most ambivalently received characters George Eliot created is Will Ladislaw in *Middlemarch*. In this paper I would like to take up Raymond Williams' claim that Ladislaw is the novel's 'thread to the future', and not, as Henry James suggests, George Eliot's only 'eminent failure'.

Not limited by claims birth and wealth could impose on him, Ladislaw is a free agent, representing the fusion of individual aspirations on the one hand and requirements of the community on the other hand. By juxtaposing him to Lydgate and Dorothea Eliot shows that there is a way between individualism and self-abnegation and, by letting him succeed, she establishes him as a possible solution to the problems caused by profound changes in society, i.e. the right of individual happiness and fulfilment on the one hand and the growing awareness of social responsibility on the other hand.

Stéphanie JAROSZ (Mulhouse)

“Merging East and West: Identity, Duality and Memory in Kazuo Ishiguro’s *A Pale View of Hills* and *An Artist of the Floating World*”

In these two novels, there is a duality between the characters who want to keep loyal to traditions and the other characters who have accepted the socio-cultural metamorphosis that occurred in Japan after the Second World War. Likewise, through the depiction of the different characters of these novels, I will show the duality of Japan through its implication in World War II. This duality is presented through the effects and the trauma of the atomic bombs but also through the weight of a painful past and the burden of guilt as far as the involvement of Japan in World War II is concerned. The weight of the past (strongly present in these two novels) is conveyed through a series of complex flashbacks that can somewhat confuse the reader, because of the superposition of past and present.

The most important part of my thesis will deal with memory and the reliability of the narrator. What is characteristic with Ishiguro's works of fiction is that he always uses the filter of memory through his narrators. Actually, Ishiguro's novels consist of recollections of narrators, memories. Thus the reader is constantly compelled to question the relevancy of the discourse of these characters and to read behind the lines in order to fathom out their inner thoughts and to decode their silences. What is left unsaid is as important as what one can learn from their discourse. Silence is part of the process of Ishiguro's writing and can be considered as a language.

Anne SZABO (Mulhouse)

Narration in Jane Austen's Novels

When I decided to work on Jane Austen for my « maîtrise » thesis, it was because of the way she wrote and not because of the subject of her stories which is clearly the least interesting aspect of her works. I chose to concentrate on three novels only: *Pride and Prejudice*, *Emma* and *Persuasion*. Using Shlomith Rimmon-Kenan's *Narrative Fiction* as an introduction, I then turned to Gérard Genette's *Figures III* and Umberto Eco's *Lector in Fabula*. I focussed on the characters of her novels, the analogies between them, the way in which such a character as Mr. Darcy in *Pride and Prejudice* is defined and understood through his property (Pemberley), and the means used by the author to characterize different personalities. I also examined Jane Austen's narrator, trying to find clues about the identity of this impersonal

narrator and about whether the distinction between the author and the narrator could be maintained. But there are still many aspects of her narration which can be analysed in order to show why she is such a fascinating writer. For my new project I have decided to concentrate on *Mansfield Park* because it offers new narratological elements that go beyond the novels I have already studied. What I want to investigate is how Austen's narration works with one of the least likeable of Jane Austen's heroines. I intend to focus on what the reader is able to understand in between the lines of this less naive story....

Anne-lise BILDSTEIN (Mulhouse)

Characterisation in Ian McEwan's *Atonement*, *Amsterdam* and *Enduring Love*

My thesis will focus on understanding how this author creates his main and secondary characters. The idea is to explain how a character comes to life and what the particularities of this process are. Kiernan Ryan claims that Ian McEwan depicts his characters scientifically as if they were dissected with the clinical precision of a pathologist. I have noticed that many characters in Ian McEwan's novels have similarities in their way of thinking. The author uses the reflection and inner thoughts of his characters to create a psychologically uneasy atmosphere. Thus I intend to do work on narration, starting from *Narrative Fiction: Contemporary Poetics* by Shlomith Rimmon-Kenan (1989). How does Ian McEwan's style create our notion of his characters? What aspects are developed more than others and why?

In a second part I will analyse the main characters of the three novels. Several similarities can be observed, such as their mental problems, their uneasy love relationships, their difficulties to communicate ... The main characters in these novels face different traumatic experiences and this ultimately changes their lives and behaviours. Most of the time the characters are constructed in pairs. Some move along together whereas others slowly separate until a final break between them occurs.

Finally I intend to discuss the violence engendered by the characters and the sickness depicted by Ian McEwan. His novels offer a range of aggressive human impulses, of sexual violence, of dementia leading to loss of memory or even loss of identity ... Ian McEwan is said to be a modern gothic writer. Several bloody scenes are described. Tragic or even planned accidents occur throughout his novels. In this respect Ian McEwan seems to follow the thriller genre where suspense is introduced very quickly. My goal will be to outline the specificities of this British author who has created his own genre in which psychology and morality prevail.

Momar MBAYE <momar.mbaye@uha.fr>

Abortion and the Courts: The Current Debate in the United States

The United States Supreme Court ruled in favour of abortion rights on January 22nd, 1973 in the *Roe v. Wade* case. This landmark decision gave a favorable answer to those committed to defend women's right such as feminist and certain medical lobbies. For the 1st time in history, the Supreme Court recognized the right of a woman to terminate her pregnancy. This decision overruled laws in Texas as well as in other states, which had made it a crime to procure abortion, except on medical advice. It also offered an opportunity to pro-choice groups such as NARAL (National Abortion and Reproductive Rights Action League) to claim victory over pro-life

Justices, whom they accused of violating women's right to privacy granted by the Due Process Clause of the Constitution: "Nor State shall make or enforce any which shall abridge the privileges and the immunities of citizens of the United States without due process of law."

Today, with the nomination of Chief Justice John Roberts on the Supreme Court, who is often referred to as a conservative and an ideologue, many liberals are afraid that the Roe v. Wade decision will be overturned. Hence, there are many interest groups fighting in favour or against this attempt of the Executive, i.e., the President, to control and influence the Judiciary, i.e., the Supreme Court. In this respect, President Bush's latest nomination of Justice Samuel Alito on the Supreme Court is likely to add oil to the fire when Alito claims that "the Constitution does not protect a right to an abortion." This debate points to a difficulty of the Supreme Court to provide neutral justice, exempt of political influence. Starting from these concerns, I will focus on the perspectives on Abortion in the American courts that lie ahead.

Jennifer Moos (Freiburg) **„On Bodies and Behaviour”**

“When your girlfriend’s got a penis,
Something’s wrong ...” (K’s Choice, 1995)

In my paper I will address questions of sex, gender and desire and their connection to the body as posed by feminist, gender, queer and trans* theorists. Judith Butler’s idea that sex is always already gendered and therefore should be read as a social construction – as it is done with gender – and Judith Halberstam’s concept of ‘female masculinity’ here serve as a starting point to expound what I will refer to as a queer-feminist deconstructionist approach.

This approach will be applied to non-normative and non-conformist bodies in two contemporary novels: One being the huge, almost ‘monstrous’ but motherly caring 17th century Dog Woman in Jeanette Winterson’s *Sexing the Cherry* (1989) whose bodily strength gives her enough physical power to kill all the people acting against her moral standards. The other person connected to bodily transformation and behavioural transgression is Carol, the protagonist of Will Self’s “Cock: A Novelette” which is the first part of his 1992 novel *Cock and Bull*. Carol, after years of unsatisfactory married life spent with a husband who regularly visits group meetings of Alcoholics Anonymous and after experimenting with homo- and heterosexuality – neither of which can give her satisfaction –, starts exploring her own sexuality and miraculously grows a penis. Is there something wrong with her? Is she man, woman or ‘monster’? And is there a connection between her bodily alteration and her growing aggressiveness?

Interestingly, both texts end in destruction: In Winterson’s historiographic novel the Dog Woman and her son Jordan have to leave a devastated city of London that is threatened by the Great Fire of 1666. When Carol leaves the scene all that is left behind are violated bodies.

Anne Witzke (Freiburg) **Reality Games. The Fictions of Reality in Martin McDonagh’s Dramatic Oeuvre**

In my paper called *Reality Games. The Fictions of Reality in Martin McDonagh's Dramatic Oeuvre* I analysed and interpreted four plays by the Irish playwright Martin McDonagh (born 1971), namely *The Beauty Queen of Leenane*, *A Skull in Connemara*, *The Cripple of Inishmaan* and *The Pillowman*. I have tried to show how these plays juggle with the interplay of fiction and 'reality' and how they examine the influence of fiction over reality. In the theoretical part of my paper I introduced several contemporary theoretical concepts of reality, fiction and their interplay (Jean Baudrillard's theory of simulation, Frederic Jameson's concept of pastiche and Linda Hutcheon's concept of parody) and then, in the main part of the paper, discussed whether these concepts can be retraced in McDonagh's plays. To describe and analyse the techniques with the help of which the plays focus on the interplay of 'reality' and fiction I used the categories Werner Wolf introduces in his study *Ästhetische Illusion und Illusionsdurchbrechung*, in which he analyses how literary texts create and dismantle aesthetic illusions. I found that the plays employ various techniques to question the aesthetic illusions they create; above all they are characterised by a heavy use of intertextuality, which demonstrates how the 'reality' of the plays is deeply permeated by (other) fictions. However, McDonagh's plays do not radically deconstruct any notions of reality, but rather explore the power of fiction over reality in a very playful way.