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Westöstliche Metamorphosen: (De)Konstruktionen des ‚Orients‘ in europäischen Russland-Diskursen

Martina S t e m b e r g e r

This article, based on a corpus including travelogues, fiction, philosophical essays, political and journalistic reports, analyzes various (de)constructions of the ‘Orient’ in Western European – mainly French – discourses about Russia. As ‘European Orient’, as ‘Other Europe’, Russia played the role of one of Western Europe’s privileged ‘others’, essential for the contrastive conceptualization of an ‘occidental’ identity. But Russia always was a rebellious object of othering. The ‘oriental’ imagery these texts often recur to seemingly allows framing Russia’s disturbing yet inconceivable alterity in paradoxically familiar categories of picturesque strangeness. After the October Revolution, Western ‘Euro-Orientalism’, confronted with the ‘Orient marxiste’, the ‘Orient communiste’, acquires a new political dimension. This essay reflects on the complex interplay of auto- and heterostereotypes in the discursive ‘orientalization’ of Russia; but it also shows how the stereotypical Orient/Occident-dichotomy is deconstructed by literary visions of “third spaces”, cultural and political spaces in-between, between East and West, Orient and Occident.

„Die Welt ist rund“. Transnationale Schreibweisen in der zeitgenössischen Migrationsliteratur (Marija Rybakova, Julya Rabinowich)

Eva H a u s b a c h e r

Based on theoretical models adopted from Postcolonial Studies, this study outlines a poetics of migration literature that sets it apart from the tradition of Russian emigration literature. Taking into account recent prose narratives by contemporary writers born in Russia but with a migration background (Marija RYBAKOVA, Julya RABINOWICH), it demonstrates that intercultural constellations are not only a central theme of these texts but an aesthetic principle that dominates all levels of the writing. The newly created marginal and transitional spaces become the very centres of creative innovation, where a cultural hybridization of the opposite poles East and West can be reached. Migrant experiences and transcultural existences open up new literary spaces for cultural and political self-reflection that transcend the narrow horizon of a self-enclosed national literature and create a new “world literature”.

Die Darstellung Bulgariens in dem Roman *Apostoloff* Sibylle Lewitscharoffs

Marie F r o l í k o v á

The study concentrates on the description of Bulgaria and on the depiction of the Bulgarian national character in Sibylle LEWITSCHAROFF's last novel *Apostoloff* (2009). Bulgaria is presented there as a land of many negative sides, e.g. corruption, deficiencies in the legal system, dirtiness, poverty, horrible housing conditions, lack of cultural milieu and almost no evidence of civic society. The same applies to the way in which the novel presents the character of the Bulgarians. It shows them as the people who are strongly influenced by the subconscious processes and who tend to very emotional conduct, which reveals their lack of reason and potential of future development. The most telling example is the figure of the narrator and main character's father, who comes from Bulgaria. There are obvious analogies between the father, the country and its inhabitants. But on the other hand the novel has its own poetic dimension which does not allow to take it all for something fully corresponding to the reality. LEWITSCHAROFF is one of the contemporary German writing novelists gifted to create her novels in a very artistic way and, moreover, she uses the word wit and a lot of wordplays. It makes the novel very multidimensional. The reader has to concentrate not only on what the novel says about Bulgaria and its people but also how it is said and how the perceived segments of the Bulgarian reality are combined with the memories and the mental processes of the narrator.

Die ästhetische Revolte gegen den Humanismus: Die zeitgenössischen russischen Schriftsteller Limonov, Mamleev, der „neoeurasische“ Ideologe Dugin und deutsch-russische Missverständnisse unter dem Vorzeichen einer „repressiven Toleranz“

Alexander H ö l l w e r t h

This item goes into the texts of Eduard LIMONOV and Yuri MAMLEEV. It relates them to the ideology of “neo-urasian” Alexander DUGIN and comes to the conclusion that these texts show a lot of convergences with DUGIN's anti-humanist ideology. Besides it the bounds between “reality” and fiction in the Russian literature will be made the subject of discussion.

Die Poetik der Stadt und des Raumes: Parallelen in den Werken von Rilke und Pasternak

Mária G y ö n g y ö s i

The aim of the article is to show some parallels and differences between the poetics of town and – in a broader context – space in the literary works by RILKE and PASTERNAK. It is important to point out the “Ding” both in their lyrics and prose, the roots and/or analogies of what is to be found in RODIN's and CÉZANNE's art and HUSSERL's phenomenology. Out of very similar poetic means used by the two poets metaphor and especially com-

parison have to be mentioned. Personification of “me” can be observed in its relation to the “Ding”, direct self-expression of “me” becomes vague or even disappears. The article presents the analysis of RILKE’s early lyrics and important pieces of his middle period (*Venezianischer Morgen* [Venetian Morning], *Der Platz* (Furnes), *Die Aufzeichnungen des Malte Laurids Brigge* [The Notebooks of Malte Laurids Brigge]) and its parallels in PASTERNAK’s works (*Veneciya* [Venice], *Marburg*, *Okhrannaya gramota* [Safe Conduct], *Detstvo Lyuvers* [Adolescence of Zhenya Luvers]).

Raum, Ding, Projekt. Ilya Kabakov und die Installation

Der Palast der Projekte

Ulrike G o l d s c h w e e r

The paper examines Ilya KABAKOV’s statements about thing, space, and project in the light of the grand installation *The palace of projects*. For KABAKOV, the meanings of these three terms differ fundamentally due to their context: in the West (in Europe and the US), space is determined by things; in the East (in Russia, i.e. the Soviet Union), things are dominated by space; in the West, to promote a project means to bring it forward to a successful ending, in the East a project simply means a deviation from normality that has to be eliminated. The installation *The Palace of projects* combines features both of the museum (which is associated with death and immortality) and of the socialist palace (which may serve as exposition hall, theatre, cinema and creative space alike). The *Palace of projects* serves – on the one hand – as a means for the reification of the utopian ideas of a number of people representing a cross-section of Soviet society (ideas become things from a Western point of view); on the other hand it provides them with a spatial frame to make them visible at all (from an Eastern perspective). The projects are exhibited in the protected space of the Museum – and may yet be reproduced outside the museum, for each is accompanied by detailed instructions. The *Palace* thus provides an ambivalent space where Eastern utopias turn into Western projects, that are bound to be successful – at least as a museum exhibit.

Das Café als literarischer Ort

Elke M e h n e r t

The coffeehouse as a meeting-point of generations and genders is first of all present in the central European culture. It is a literary place in a double meaning: on the one hand it is a popular where about of artists, who find there a place for folksiness as well as for writing. On the other hand coffeehouses are often the setting in literary texts respectively text passages. In the first part examples for both are mentioned. In the second part Anna SEGHERS’s anecdote *Die Reisebegegnung* is contemplated under an imagologic aspect. GOGOL, E. T. A HOFFMANN and KAFKA meet in a coffeehouse in Prague. In this context similarities (in aesthetic) and differences (in way of life, reflection of reality and solving problems) become clear, which constitute imagotypical elements of literary pictures of countries/peoples.

Zu imagologischen Interpretationsverfahren – eine methodenkritische Anmerkung

Michaela V o l t r o v á

The presented text consists of four parts. The first part gives the history of the discipline and its information sources. The second part called ‘The comparatistic imagology and its terminology – an introduction’ describes the most important and often used imagological terminology. In the third part the author of the text describes the situation and the future chances of imagology. The text expresses a critical attitude towards the missing methodological tradition of imagology, but it also gives the reasons why this discipline should be supported in future.

Der Schriftsteller als Geograph und Gastarbeiter: Die literarische Kartographie Andrzej Stasiuks

Magdalena M a r s z a ł e k

The Polish writer Andrzej STASIUK is one of the most successful literary cartographers of the ‘eastward shifted’ Central Europe. His literary essay-writing reacts to the ‘spatial revolution’ in Europe and presents the spatial-performative potential of geographically inspired writing (‘geopoetics’) in an incisive manner. STASIUK’s geopoetic project is based on his travel programme throughout East-Central European provinces that are designed as the quintessence of an *other* Europe. This area is clearly outlined in his writing. Significantly, the geographical boundary between German and Slavic territories, including the Polish-German border, thus becomes an insurmountable mental borderline. STASIUK’s project culminates in a confrontation of German and Slavic space. On the one hand STASIUK falls back on long existing *topoi* of the Central European literary discourse, on the other hand he projects an *other* (Slavic) Europe as the contrary to the West. The ambiguous relationship of this new literary topography of the *other* Europe to the political shows that this kind of writing has much to do with the art of transforming, and desire to transform, the political into the poetic and the poetic into a tool of the political.

Jiří Gruša als Sprach- und Kulturvermittler zwischen der ‚alten‘ und ‚neuen‘ Heimat am Beispiel seiner Gedichte

Renata C o r n e j o

The author Jiří GRUŠA was expelled from Czechoslovakia in 1980 and found a new home in the Federal Republic of Germany. The paper explores the question in what way he can – in his role as an author oscillating between two languages and cultures – be considered a cultural intermediary. A number of poems from the collections *Der Babylonwald* (1991) and *Wandersteine* (1994) have been chosen to illustrate which images are being transposed within the culture change as a home imagined in literature. Particular attention is being paid to the aesthetic dimension of the texts as well as to the poetic language potential of the texts.

Grenz-Erfahrungen im Werk der Lenka Reinerová

Frank Thomas G r u b

Lenka REINEROVÁ (1916-2008) is considered to be the last representative of the so-called “Prague German Literature”. The Jewish journalist and writer was born in Prague, where she grew up bilingual. From 1936 onwards she worked for the *Arbeiter Illustrierte Zeitung*. After the occupation of Czechoslovakia she fled to France. At the beginning of the Second World War she was arrested, then interned. In 1941 she emigrated to Mexico with the help of F. C. WEISKOPF. There, she wrote among others for the antifascist newspapers *Freies Deutschland* and *Demokratische Post* and met Anna SEGHERS, Egon Erwin KISCH and other exiles. After the end of the War, she returned to her home-town via Belgrade with her husband, the Yugoslavian doctor and writer Theodor BALK. In 1952 she was imprisoned for 15 months in the course of STALIN’S purge; at the beginning of the 1960s she was rehabilitated. She became editor-in-chief of the monthly journal *Im Herzen Europas*. After the quelling of the Prague Spring, she was prevented from publishing. Her books in German were published by *Neues Leben* and *Aufbau*. In these writings ‘border’ and ‘borderlines’ play an important role in three respects: ‘linguistically-cultural’ ‘historically-political’ and psychically: The narratives *Der Ausflug zum Schwanensee* (1965) and *Das Traumcafé einer Pragerin* (1996) clearly show that REINEROVÁ reappraises the traumatizations she underwent through her writing. Whereas in her earlier works the individual traumatizations are more likely to appear separately, the connecting elements are to the fore in her last two books, *Närrisches Prag. Ein Bekenntnis* (2005) and *Das Geheimnis der nächsten Minuten* (2007). In the process of writing the narrator organizes her memories and thus her view of the world.

Autobiographischer Rückblick und/oder autobiographische Vorausschau? Zum Verschwinden des Ich in Ilse Aichingers autobiographischem ,Projekt‘ *Film und Verhängnis. Blitzlichter auf ein Leben*

Edgar P l a t e n

The works of the late Ilse AICHINGER, i.e. the texts published after the edition of her collected works, clearly express an autobiographical desire which, however, can never manifest itself in the form of an autobiography. This “failure” seems to be inevitable and consistent within the poetological way of seeing herself. This article analyzes the texts of the volume *Film und Verhängnis. Blitzlichter auf ein Leben* (2001) in order to place them within modern “Autobiographical Writing”. Not only the inevitable failure of an autobiography is clearly expressed but also the explosive nature of her project in regard to autobiographical attempts which only want to look back as AICHINGER’S project tries to include the future as well.

Zwei Gedichte von Karel Hynek Mácha – *Der Eremit* und *Svatý Ivan*

Viktor V i k t o r a

K. H. MÁCHA (1810-1836) was celebrated as a unique romantic poet in reflections as well as in description. He was also known as a master of the Czech language and rhyming in it. These abilities were revealed at the beginning of his poetic career. Two important poems of this period *Der Eremit* [The Hermit] written in German and *Svatý Ivan* [Saint Ivan] rhymed in Czech – are the proof of MÁCHA's skill of euphemistic usage of both German and Czech languages. In comparison with the works of F. BRIDEL, F. A. ROKOS, K. S. ŠNAJDR and Ch. SCHMID MÁCHA's creative originality is clearly evident.

...ich bin einigermaßen „angeböhmt“ Paul Celans Beziehung zu Böhmen und Mähren und die Reflexion seines Werkes in Tschechien

Radek M a l ý

The article deals with the attitude of Paul CELAN, an Austrian poet, to Czech lands. Even though CELAN never visited Bohemia or Moravia, he was closely related to the region through the lives of his parents: his mother spent several years there in exile and his grandmother (agnatic) was buried in Kyjov (Moravia). Celan reflects the fact for example in his poems *Es ist alles anders* [Everything is Otherwise] or *Wolfsbohne* [Blue Pea]. The way CELAN is related to KAFKA, and through KAFKA to Prague, is complex – the fact is demonstrated for example in the poem titled *In Prag* [In Prague]. Prague is a frequent topic in CELAN's correspondence with Franz WURM, a Prague-resided poet writing in German, from the end of 1960s and the occupation of Czech lands by the armies of the Warsaw Pact on August 21, 1968 appears as a topic in three CELAN's poems. The study is concluded with the reception of CELAN's work in Czech lands through numerous translations published in journals and mainly through the anthology titled *Sněžný part*, arranged by a Czech translator, Ludvík KUNDERA, and published in 1986.

Deutsch-russischer Sprachkontakt in Vertragsurkunden Nordwestrusslands

Igors K o š k i n s

The contacts of the Old Russian language and Middle Low German as official written languages are reflected in contract documents which fix relations between the North-West of Ancient Russia (Novgorod, Pskov, Smolensk, Polotsk, Vitebsk), and the Livonian Order and Hansa. In this article historical linguistic contacts between the two languages are discussed, as exemplified by a Germanic loan meaning in Old Russian *орудие* [orud'ije] ('judicial dispute', 'action of proceeding', 'legal matter') and by the traditional legal formula *доконьчати орудие* [dokon'č'at'i orud'ije] ('to consider case in a judicial order, to take out the adjudication') related to it.

In the parallel passages of the German-Russian contract documents the Middle Low German correspondence seems to be the word *sake* and the formula *sake endigen*. In the article the relations between the Old Russian word *оповѣ* and other legal terms – Old Russian *мѣжа* [t'a'ʒa] 'action of proceeding, court, quarrel, dispute', Middle Low German *twist* 'tiff'- are considered. In the article the facts are analyzed proving that the word meaning *оповѣ* 'judicial dispute, action of proceeding, legal matter' is borrowed, despite the fact that the word *оповѣ* is not a loan.