

INTERNATIONAL IPIW-CONFERENCE

Lügen, Täuschen und Verstellen / Lying, cheating and pretending

FACULTIES OF HUMANITIES, HUMAN AND SOCIAL SCIENCES

6.-9.11.2018

Dear IPIW-Community,

it is a great pleasure to welcome you to the 5th IPIW PhD Conference at the Bergische Universität Wuppertal. For the first time this event includes two Faculties: In addition to the Faculty of Humanities and Cultural Studies, the Faculty of Human and Social sciences takes part and we look forward to exciting interdisciplinary talks and discussions on the topic of *Lying, cheating and pretending*.

About the Topic

Augustinus called the lie an untrue statement made with the will to deceive – a speech against knowledge and conscience. But does this moral value concept always apply? Does the lie have an exclusively damaging effect? Or are there situations in which it can be appropriate and be allowed to lie? This clearly defined phenomenon remains in many cases inscrutable, and perhaps it is the idiosyncrasy of a lie not to adhere to its own definition. Precisely, its universal role works for the inconspicuousness of the lie. How it is determined and evaluated in the concrete situation depends on the context – think of wrong history versions, lying out of courtesy, lifelong delusions, white lies, propaganda lies or self-deception. Moreover, related terms can be considered, such as cheating, dissimulation, simulation, concealment, camouflage, disguise or deceitfulness, whose use in the case of cunning Odysseus is highly appreciated.

„We all play theatre“, Erving Goffman claims in his relevant work *The Presentation of Self in Everyday Day Life*, which is less about *how* someone lies but more about *why* someone lies. Not how the person presents himself, but how he *wants* to present himself reveals something about him. Only a person, who owns the concept of truth and carries a certain amount of imagination, possesses the ability to lie. Thus, the demand for transparency, sincerity and truthfulness as basic principles of public behavior is confronted with the perception of the world as a stage as well as acting in social roles and with masks as protective skin.

Contrary to the popular belief that there has never been so much lied as today in the “post-fact” or “Post-Truth Era“ (Ralph Keyes), it could as well assert: The most mendacious age was always. (Bettina Stangneth: *Lügen lesen*) Our will to knowledge and truth is likely as strong as our desire not to know it exactly, and thus to be lied to. Therefore, lying is not only an anthropological constant, but also a philosophically interesting, a specific human ability that poses not only moral but also epistemological, psychological, gender-theoretical and cultural questions. According to the theory of coherence, a system of propositions is only true if the propositions of this system are all compatible and free from contradictions – but who determines the nature and limitations of the system?

Taking into account their cultural dynamic and function, the lie not only has subversive potential but also community-stabilizing functions. But how far can a lie claim such qualities for itself? Finally, the language and culture of the lie also include the discomfort on the part of the liar as well as the one who has been lied to, whereby it becomes the antithesis of sincere communication.

Obviously, we are dealing less with a border phenomenon than with a sliding phenomenon that requires interdisciplinary and polyperspective approaches. In addition to various theories of lies, their production processes, their communication structures and their medializations are to be discussed. Of special interest are the political cultures of a lie and states that enforce their 'realities' with violence and with the help of historical faking or fake news. Materialized lies but also social norms based on hidden rules, taboos and postulates of 'political correctness' get into focus. In addition, intercultural comparisons, conceptual histories and changes in meaning are of interest. In the field of fictions and literatures, it raises the question of the possibilities of dissimulation, deception, fraud and an aesthetic theory of falsehood.

About IPIW – International promovieren in Wuppertal

The event takes place as part of the International Doctoral Program in Wuppertal IPIW (International promovieren in Wuppertal), funded by the German Academic Exchange Service (DAAD) and the Federal Ministry of Education and Research (BMBF). The goal of IPIW is to connect doctoral candidates from Germany and abroad and to promote interdisciplinary research projects.

IPIW offers researchers a broad range of possibilities:

- International network
- Scientific exchange
- Conferences
- Stipends
- Professional training

Please have a look at our website www.ipiw.de
or contact us per Email: ipiw@uni-wuppertal.de

This agenda will guide you through the program of our international conference for young researchers of Humanities, Human and Social Sciences. If you have any questions, please do not hesitate to contact us. We are glad to assist you. Enjoy this conference and have a great time!

Herzlich willkommen in Wuppertal!

Ursula Kocher & Carmen Ulrich



"In a time of universal deceit,
telling the truth is a revolutionary act."
George Orwell

PROGRAM

Tuesday, 6th November 2018

- 16.30 Registration and reception of IPIW-attendees**
Tea & Coffee
- 17.00 Official opening of IPIW-Conference
PD Dr. Carmen Ulrich
- 17.15 **Prof. Dr. Ursula Kocher** (Wuppertal):
Lügen, täuschen und verstellen
- 18.00 **Evening presentation** Moderation: PD Dr. Carmen Ulrich
Prof. Dr. Peter Imbusch (Wuppertal):
Soziologie der Hinterhältigkeit
- 19.00 Dinner**

PROGRAM

Wednesday, 7th November 2018

Section I Moderation: N. N.

- 9.00 **Abhimanyu Kumar** (New Delhi):
Cheating ‚Self‘: Lying in Buddhist Philosophy
- 9.40 **Francesca Romana Lerz** (Rom):
The Imitation of reality in the Nō Theatre. The description of the concept of interpretation in the *Fūshikaden*, the major treaty of Zeami Motokijo
- 10.20 **Ajibola Fabusuyi** (Ile-Ife):
Metaphorische Sprachen und verfälschte Übersetzungen: Möglichkeiten und Grenzen der Übersetzung anglofonen westafrikanischer Literatur
- 11.00 Coffee & Tea break

Section II Moderation: PD Dr. Carmen Ulrich

- 11.20 **Svenja Hirsch** (Wuppertal):
Die Lüge als Korrektur? – Dürrenmatts *Das Sterben der Pythia*
- 12.00 **Solange Sebeh Domgo** (Dschang):
Von der Identitätskonstruktion junger Türken in Deutschland zur Legitimation der Lüge. Eine kritische Lektüre des Romans *Einmal Hans mit scharfer Soße* von Hatice Akyün
- 12.40 Lunch break

Section III Moderation: Prof. Dr. Svetlana Petrova

- 14.00 **Niels R. Klenner** (Bern):
Lüge, Unfug und Unklarheit – Zur Relevanz der Analyse von Unklarheit
- 14.40 **Chiara De Bastiani** (Wuppertal):
Die Untersuchung von älteren Texten: Wahrheit oder Lüge?
- 15.20 Coffee & Tea break

Section IV Moderation:

- 15.40 **Pia Martin** (Wuppertal):
Cross-Dressing and Identity Construction in Romantic Drama
- 16.20 **Eva Kerski** (Wuppertal):
Lying as an Economic Strategy in Selected Plays by Mid-20th-Century Irish Women Playwrights
- 17.00 Break
- 18.00 **Evening presentation Moderation: Dr. Bruno Arich-Gerz**
Prof. Dr. Florian Krobb (Maynooth):
Täuschung und Verstellung im Mordfall Wallenstein: Glapthorne (*The Tragedy of Albertus Wallenstein*, 1639), Schiller (*Wallenstein-Trilogie*, 1799), Fontane (*Cécile*, 1886)
- 19.00 **Dinner**

PROGRAM

Thursday, 8th November 2018

Section V Moderation: Prof. Dr. Alexander Schnell

- 9.00 **Mehdi Parsa** (Paris):
Simulacrum or Pure Pretention: Deleuze's Reverse Platonic Realism
- 9.40 **Fernando Scherer** (Juazeiro):
Lügen bei Wittgenstein
- 10.20 Coffee & Tea break

Section VI Moderation: Prof. Dr. Jochen Johrendt

- 10.40 **Alberto Cotza** (Pisa):
Inszenierte Lügen. Zur Rolle der Lügen in christlich-muslimischer Kommunikation im Mittelmeerraum im 12. Jahrhundert anhand der Pisaner Geschichtsschreibung
- 11.20 **Hideya Hayashi** (Münster):
Erinnerung als Verstellung? Friedrich Hölderlins Roman *Hyperion oder der Eremit in Griechenland*
- 12.00 **Ana Rocío Jouli** (La Plata):
Forgotten Metaphors, Creative Lies: The Poet's Guide to Telling the Truth
- 12.40 Lunch break

Section VII Moderation: Prof. Dr. Sandra Heinen

- 14.00 **Alok Singh** (Hyderabad):
Cultural Lies and Fake News
- 14.40 **Daniel Becker** (Wuppertal):
'Du bist doch voll fake' – *YouTube* und die Suche nach Authentizität
- 15.20 **Destin Feutseu Dassi** (Dschang):
Cameroon and the Era of Fake News: The Motivations behind the Proliferation of Fake News on Social Medias in Cameroon
- 16.00 Coffee & Tea break
- 17.00 **Evening presentation** Moderation: PD Dr. Carmen Ulrich
Prof. Dr. Frank Heidemann (München):
Können Dinge lügen?
- 19.00 **Dinner im Alaturka, Luisenviertel** (bitte mit Anmeldung)

PROGRAM

Friday, 9th November 2018

Section VIII Moderation: Prof. Dr. Stefan Freund

- 9.00 **Peggy Leiverkus** (Wuppertal):
Cheating for love - the transformation of Polyphemus from monster to lover in Ovid's *Metamorphoses*.
- 9.40 **Chandrika Kumar** (Dehradun):
Dialogische Anthropologie der Lüge: Eine Untersuchung am Beispiel von Briefen
- 10.20 **Dorothea Sotgiu** (Wuppertal):
Das universitäre Etikett zwischen Heuchelei und Verstellung
- 11.00 Coffee & Tea break
- 11.20 Concluding discussion & future aspects
Prof. Dr. Ursula Kocher, PD Dr. Carmen Ulrich
- 12.30 Lunch break
- 14.00 Workshops:** *I. Academic writing or Promotion - und dann?!
II. Wissenschaft als Beruf? Perspektiven entwickeln, Chancen erkennen*
- 17.00 End**

I. Workshop: Academic writing

In this workshop the basic principles and techniques of academic research and writing skills will be provided in order to enable young researchers and scholars to set up, sharpen and proceed a research project / research proposal. It will advise the participants how to improve their writing skills according to post-graduate standards. Topics will include: writing a research proposal | how to find a topic and focus on a gap within your research field | clarification of your method, key concepts, hypothesis and questions | how to structure concisely | how to quote correctly | avoiding plagiarism | time management | the writing process at various stages | finding a title.

Instructor: **Dr. Julia Afifi** (Cologne)

II. Workshop: II. Workshop: "Wissenschaft als Beruf? Perspektiven entwickeln, Chancen erkennen"

Welche Möglichkeiten habe ich, bereits während oder nach der Promotion an einer Universität zu arbeiten? Welche Alternativen gibt es? Was muss ich beachten, wenn ich nach Abschluss meiner Promotion weiter in Deutschland tätig sein möchte? Der Workshop hilft DoktorandInnen bei der Berufsfindung und rechtzeitigen Weichenstellung, die eigenen Kompetenzen zu erkennen und zu nutzen. Fragen sind sehr erwünscht!

Leitung: Prof. Dr. Gabriele Sander, PD Dr. Anne-Rose Meyer (Germanistik, BUW), Dr. Tina Hummel (Zentrale Studienberatung, BUW), Dr. Andreas Gallas, Sarah-Laureen Just (Agentur für Arbeit)

Anmeldung unter: ameyer@uni-wuppertal.de
oder sander@uni-wuppertal.de

Please let us know in advance (till 31.10.18) in which workshop you would like to participate.

Evening presentations

Tuesday, 6th November 2018, 18.00

Prof. Dr. Peter Imbusch (Wuppertal): Soziologie der Hinterhältigkeit

Peter Imbusch ist Professor für Politische Soziologie an der Bergischen Universität Wuppertal; nach dem Studium der Soziologie, Politikwissenschaft, Volkswirtschaftslehre und Sozial- und Wirtschaftsgeschichte an der Universität Marburg arbeitete er u.a. an den Universitäten Mainz, Marburg, Berlin, Basel und Bielefeld; Promotion über vergleichende ‚Sozialstrukturentwicklung Lateinamerikas‘, Habilitation über ‚Moderne und Gewalt‘; Arbeits- und Forschungsschwerpunkte: Politische Soziologie (Macht und Herrschaft, soziale Konflikte), Sozialstrukturanalyse (soziale Ungleichheit, Eliten), Gewalt- und Konfliktforschung (Makrogewalt, Terrorismus), Lateinamerika (Populismus); Buchpublikationen (u.a.): „Desintegrationsdynamiken“ (2012), „Macht und Herrschaft“ (2012), „Moderne und Gewalt“ (2005), „Legitimationen politischer Gewalt“ (im Erscheinen).

Wednesday, 7th November 2018, 18.00

Prof. Dr. Florian Krobb (Maynooth): Täuschung und Verstellung im Mordfall Wallenstein: Glapthorne (*The Tragedy of Albertus Wallenstein*, 1639), Schiller (*Wallenstein-Trilogie*, 1799), Fontane (*Cécile*, 1886)

Florian Krobb ist Professor of German an der National University of Ireland Maynooth und Extraordinary Professor an der Universität Stellenbosch / Südafrika. Buchveröffentlichungen (u.a.): *Die Wallenstein-Trilogie von Friedrich Schiller: Walter Buttler in Geschichte und Drama* (2005), *Erkundungen im Überseeischen. Wilhelm Raabe und die Füllung der Welt* (2009), *Phantastik – Völkischer Aufbruch – Jugendliteratur. Wilhelm Matthießen (1891-1965): Werke und Kontexte* (2013), *Vorkoloniale Afrika-Penetrationen. Diskursive Vorstöße ins „Herz des großen Continents“ in der deutschen Reiseliteratur ca. 1850-1890* (2017), *Streiflichter zur deutsch-jüdischen Literaturgeschichte: Selbstbild – Fremdbild – Dialog* (2018). Mitherausgeber des Jahrbuchs *Germanistik in Ireland* (2005-2009), des Jahrbuchs *Austrian Studies* (2010-2017), des Jahrbuchs der *Raabe-Gesellschaft* (2011-2015), des *Raabe-Handbuchs* (2016) und verschiedener Sammelbände und Texteditionen.

Thursday, 8th November 2018,

Prof. Dr. Frank Heidemann (München): Können Dinge lügen?

Frank Heidemann, Professor für Ethnologie an der Ludwig-Maximilians-Universität München, forscht mit einem regionalen Schwerpunkt auf Südasien zu den Themen Indigenität, Migration, Religion, Politik und soziale Dynamik. Zu seinen thematischen Interessen zählen Visuelle Ethnologie, Ästhetik, Atmosphäre, Affekt und die Ethnologie der Emotionen. Buchveröffentlichungen (Auswahl): "Akka Bakka - Religion, Politik und duale Souveränität der Badaga in den Nilgiri Süd-Indiens" Berlin (Lit) 2006; "Ethnologie" (utb - basic) 2011; "The Modern Anthropology of India. Ethnography, Themes and Theory", hg. mit P. Berger, London/New York (Routledge) 2013. "Manifestations of History: Time, Space and Community in the Andaman Islands", hg. mit Philipp Zehmisch, New Delhi (Primus) 2016.

Abstracts

Section I, Wednesday, 9.00 – 11.00

Abhimanyu Kumar: Cheating 'Self': Lying in Buddhist Philosophy

The present study proposes to explore the elements of cheating and lying and their relationship with 'Ātman (self)' embedded in the popular narrative and normative literature in Buddhist philosophy. Śīla is most closely identified with the widely known five moral precepts (*pañcaśīla*) of lay Buddhists: not to kill, not to steal, not to lie, not to have inappropriate sex, and not to use intoxicants. The objective of this paper is to understand the concept of 'Ātman (self)' in the Buddhist way of life and its association with Śīla (moral discipline). This work is a result of the analysis of two important Buddhist texts: the *Vinaya Piṭaka* and the *Jātaka*. The analysis of these popular narrative and normative texts will be used to see ethics as part of the path, and the relationship of ethics to alleviate humans from suffering in Buddhist philosophy. In this regard, studying these texts gives an insight regarding 'false speech' and 'right speech'. According to Buddhism, right speech is "abstinence from false speech, abstinence from malicious speech, abstinence from harsh speech, abstinence from idle chatter." 'False speech' is the will to deceive others by words or deeds. One can also explain: 'False' means something which is not real, not true. 'Speech' is the intimation of what is real or true. 'False speech' is then the volition which leads to the deliberate intimation to someone else that something is true when it is actually wrong. But when, exactly, is speech false – false to what, or to whom, and by what measurement of falsehood? When does the truth become harsh or malicious? Can a lie be right speech? These are some basic questions which this paper will try to answer from a Buddhist point of view. With this curiosity in my mind, this paper is trying to look into the concept of deliberate/accidental lie, consequences of telling a lie. Further this study will give me an opportunity to discuss liars' paradox from a religious point of view.

Francesca Romana Lerz: The imitation of reality in the Nō Theatre. The description of the concept of interpretation in the Fūshikaden, the major treaty of Zeami Motokiyo.

Acting is the sublimation of a lie and its most inspired manifestation is the human prerogative to mystify. The art of interpretation, monomane, is described by Zeami Motokiyo (1363-1443), founder of the Japanese Nō Theatre, both from a practical point of view, how an actor has to run a performance in order to satisfy the audience, and from a spiritual-philosophical point of view, referring to the care of those inner psychological aspects of the artist which allow an aware and aesthetically perfect performance. In the *Fūshikaden*, the first of Zeami's treaties, those main views of the precept of the interpretation of reality are shown. They were completely new in the sphere of Japanese theatrical treatises. Imitation of truth assumes a relative value. Being the profession of an actor subjected to the taste of the public, the performer had to observe very carefully characters' behaviors, whether nobles or commoners, and discern what could be taken to the stage and what should be rejected. After a series of practical considerations over good imitation, the psychological status of the actor during the performance will be regarded: is it necessary that the actor himself has experiences what his character narrates, to create emotional engagement in the audience? According to Zeami, the answer is no. He refers to the emotional sphere and in relation to the answer of the public to scenic effects which the actor creates through his performance. The main objective of the actor is not representing the emotion of the character, who he is interpreting, in the best possible way but rather maintaining a high interest of the audience, regardless of its social origin or education. By means of self-control the performer will guide its audience who won't be just trapped in an emotional tangle without any specific aim, but will enter an illuminated condition of reality awareness. At last, the vision of monomane changes again, the process of imitation is sublimated by the total illusory coincidence between who is representing and what is represented. The satisfaction is so rich that there is no need for any criticism, and this is what the author calls "the blooming of the flower" – another important element of Zeami's poetics.

Ajibola Fabusuyi: Metaphoric Languages and Distorted Translations: Possibilities and Limits in Translating Anglophone West-African Literature

Many written West-African literary texts are, in many instances characterized by metaphoric dialogue, imagery, indirect speech as well as inter-semiotic features such as gesture and mimicry. This stems essentially from orality, which remains the oldest and possibly most important aspect of African Literature (Agossavi 2014; Zabus 2007). Moreover, most Anglophone West-African literary texts are written in several linguistic codes, with dialogue appearing not only in the colonial language i.e. English, and the numerous indigenous languages, reflecting the multilinguality of West-Africa (Linfors 2015). Furthermore, dialogue in some of these texts is encoded in a consciously indigenized English language, a form of direct translation of the indigenous languages, which strongly mirrors the cultural and linguistic realities and experience. The West-African writer mostly writes from the background of his indigenous language and not from the background of the colonial language (Fall 2006), hence, a lot is already lost, in many cases, in the original English text.

The agency of translation, an essential means through which written African literature reach a larger audience and get wider reviews, is therefore very relevant. However, the translator, who serves to bridge the gap between the source and target texts is seen as a traitor, particularly when he/she does not take the peculiarities mentioned above into consideration, and his translation therefore reads somewhat inadequate in the target language. Considering that he/she works under numerous constraints – cultural, linguistic and extra-linguistic, and in many cases, under economic considerations: What evaluation theories address the inherent peculiarities of the Anglophone West-African literature including code mixing and code switching, direct translation, indirect speech and metaphors, as well as extra-linguistic properties in the texts? Using the German translations of Chinua Achebe's *Arrow of God* (*Der Pfeil Gottes* by Maria von Schweinitz) and Lola Soneyin's *The Secret Lives of Baba Segi's Wives* (*Die geheimen Leben der Frauen des Baba Segi* by Susann Urban), this paper investigates the challenges highlighted above. The aim is to identify the adequate strategies of translating Anglophone West-African literature as text type into other European languages e.g. German, so as to reduce the feeling of „deception“ or „betrayal“ on the part of the target text reader. This paper distances itself from purely Western-philological and target text-oriented perspectives, and evinces a source culture-oriented perspective in translation and translation evaluation.

Abhimanyu Kumar

Research scholar at the Centre for Historical Studies, Jawaharlal Nehru University, New Delhi (India), working on “Buddhist Institutions and traditions in the Kathmandu Valley, c. 4th -15th centuries C.E.” M.Phil on “Health and Disease, Sickness and Well Being: Depictions in the Vinaya Piṭaka and Jātaka Narratives.” Research interests: Historical and Philosophical understanding of Buddhism, Evolution and spread of Buddhism, Health and the Idea of Well-being and healing in Buddhist narrative and normative texts, Buddhism and its relation with Śaivism and Vaiṣṇavism in the Kathmandu valley, Representation of Body and Mind in Buddhism, Jainism, and Brahmanism; Prakrit, Pāli and Sanskrit languages.
kumar.abhimanyu62101@gmail.com

Francesca Romana Lerz

studied at La Sapienza University of Rome. Undergraduate course of Asian Studies, completed with the thesis in Japanese Philology about the different usage of the same rhetorical feature in the various collections of poetry during the period Nara and Heian: “The rhetorical feature in the classical Japanese poetry, the case of Enko, Jokotoba and Utamakura” (2014). Master-Thesis in Japanese Philology and Literature: “The monomane in Zeami Motokiyo: the art of imitation as a foundation of the performative process” (2017). It purposes to outline a satisfying analysis of the concept of imitation throughout the artistic life of Zeami Motokiyo, the founder of Nō Theatre.
flerz90@gmail.com

Ajibola Fabusuyi

Lecturer at the Department of Foreign Languages, Obafemi Awolowo University, Ile-Ife (Nigeria). Conferences in Germany, Kenya, and South Africa; ACLS Research Fellowship. Research interests: German as a Foreign Language, Translation Studies and Comparative Literature. Publications: Goethes Strategien der Übersetzung und ihre Relevanz für die Übertragung von Wole Soyinkas Drama *The Trials of Brother Jero*, in: Übersetzung aus einer afrikanischen Perspektive. Göttingen 2011; Integrating Folktales into the Teaching of German – A Practical Approach. In: International Journal of Humanities and Social Sciences 2014; Notes on Translating the Anglophone African Text. In: Emerging Perspectives on the Twenty-First Century Nigerian Novel. Göttingen 2017 etc.
jibolafabusuyi@gmail.com

Section II, Wednesday, 11.20 - 12.40

Svenja Hirsch: The Lie as Rectification? – Dürrenmatt's *The Dying of the Pythia*

Societally standardised systems and structures (of thinking) are central issues in the works of Friedrich Dürrenmatt. In his plays, radio plays and stories, he often portrays them in a heavily overexaggerated way that verges on the grotesque (e.g. *The Tunnel*). In *The Dying of the Pythia* (1976), he selects the motifs of lying and pretending. With his adaptation of the Oedipus myth, Dürrenmatt questions the reception of myths, and therefore the way that the society of his day understands history. Dürrenmatt's portrayal of the Oedipus myth, which is very different to most adaptations, shows to which extent the version of the myth depends on the perspective from which it is being told. So, how much truth can there be in any one version and which accidents and events reveal that, behind the representations of a myth, there is a completely different story than the one that readers think they know? The monologues and dialogues that the Pythia carries out with the characters from the myth (e.g. Oedipus, Jocasta, the Sphinx) that appear to her as shadows, uncover strategies such as lies and false oracles that influence power relations. But with each additional conversation that takes place between the Pythia and one of the shadows, the reader's doubts increase, aroused by the contradicting versions of the story. Whereas, for example, the reader of Christa Wolf's mythological adaptations *Medea* and *Kassandra* is supposed to believe that he/she is reading a 'true' story, the reader of *Pythia* no longer knows at the end how the story 'actually' might have been. Even the prophecy that the Pythia delivers to Oedipus at the beginning of the short story is described as something arbitrary, something subject to the Pythia's intentions. The work of an oracle in general is portrayed as a business enterprise dictated by money, where seers like Tiresias are in positions of considerable power due to the lucrative orders they receive. The lies here are revealed to be those of the individual characters/shadows, and they vary depending on their different interests and their respective appetites for lies. Lies also help them to pull off large-scale deceptive manoeuvres in order to strengthen certain power interests. The dialogues show the dramatic impact that these lies have on individual destinies as well as an entire political system. In *Pythia*, lies create an overlapping of different versions of the characters/shadows, until the 'true' course of events and the myth become unrecognisable. How much falsehood is there in myths in general? Here, even the Greek myth – whose story the reader thinks they know, believing it to be 'true' and 'immutable' – is steeped in different power interests and arbitrariness. However, if not even the myth can be considered 'true', we are left with the question of to which extent our historic knowledge is not actually knowledge at all, but a representation shaped by certain interests, in the contemporary sense of "fake news". It is only fitting that, back in 1981, Peter Spycher wrote that *Pythia* could not be considered contemporary, as its subject matter lay far ahead in the future.

Solange Sebeh Domgo: Von der Identitätskonstruktion junger Türken in Deutschland zur Legitimation der Lüge. Eine kritische Lektüre des Romans *Einmal Hans mit scharfer Soße* von Hatice Akyün

Nowadays, people tell lies without blushing, whether the lie is religiously or ethically wrong. Young Turks of the second and third generation in Germany live in a parallel world, confused between two different socio-cultural realities. They consequently encounter a number of difficulties while constructing their identity and feel open to lying. The life situations connected with identity, introduced to literature through the book „Einmal Hans mit scharfer Soße“, are to be found frequently with these young Turks. Culturally, they try to find the right balance between the two worlds in which they live. This can sometimes create a series of lies. Then you might think that lying should be legitimized because it depends on the context. The question asked here is whether such a delicate context can be used to justify or legitimize the lie. This contribution looks at the problem of the critical correlation between the realities of immigration and Turkish identity, which can lead to lies. The theory of comparative literature through imagology examines these cultural contacts and the alterity in relation to the concept of lie.

Svenja Hirsch

studied literature at the University of Hamburg (M.A.) with a focus on modern German literature. During her studies, she worked as a tutor and student assistant, was able to publish her first articles in literary studies and give lectures. After her graduation she started working as a freelance author and since January 2018 also as a writer in a company. She writes in the journalistic print and online area and translates her own ideas for short stories and individual, illustrated book concepts in her publishing company. She is currently working on her debut novel and her dissertation on the short works of Friedrich Dürrenmatt. She is a member of the BUND for Environment and Conservation Germany and the writers room e. V. in Hamburg.

svenjahirsch5@gmail.com

Solange Sebeh Domgo

PhD student at the university of Dschang, in the department of foreign applied languages. I have a Master of Arts with a specialization in German literature and culture. My research interest engages postcolonial studies and intercultural literature in the context of migration with a straight relation to the migration of Turkish and African women.

I have attended many research programs (Karlsruhe in October 2016, Humboldt colloquium in Yaoundé in Mars 2017, where I presented a theme on African migrating women and their contribution to the personal development, the one of Wuppertal in February 2018, etc.). I have one published book entitled *Libres élan d'un coeur aimant* and many others are in preparation.

fannysebeh@yahoo.fr

Section III, Wednesday, 14.00 - 15.20

Niels R. Klenner: Lies, Bullshit and Unclarity

Do literary interpretations contain bullshit? This talk argues that some do and aims to show in which sense they do. The first part of the talk is conceptual in nature. Drawing on Harry Frankfurt (1986) and Gerald Cohen (2002) I introduce the concept of bullshit relevant for my project: Roughly, it says that the speaker is unconcerned with truth. The conceptual part ends with a comparison between bullshit and lies which shall further clarify the concept on the one hand and link it to the central concept of the conference on the other hand.

The second part of the talk asks for bullshit in interpretive texts. Based on expert interpretations of E.T.A. Hoffmann's *Der Sandmann* published within the academic community my aim is to show that some of them do contain bullshit. Although I won't say anything detailed about the amount of bullshit in literary interpretations, I reply to the objection that my results are just 'lucky hits' without any significance. This is the quantitative answer to the question stated above, the systematic clarifies in which sense a speaker can be unconcerned with the truth. Here an important distinction will be made between semantic and epistemic bullshit. I conclude my talk with a plea for 'bullshit' as an evaluative criterion of interpretive texts.

Chiara De Bastiani: The investigation of older texts: truth or illusion?

Within the field of historical linguistics, written texts are the only available source of data; depending on the period and the phenomenon we aim to investigate, we face different problems which could interfere with the historical-linguistic investigation, such as the translation from Latin, or the lack of texts from a significant dialect area in a certain historical period. Considering problem cases like the ones illustrated above, it is legitimate to ask ourselves, what the data obtained in this types of investigation really illustrates; in other words, which truth do the results obtained from the investigation of older language periods represent?

The aim of this paper is to present a case study on the syntax of Aelfric's Homilies and Lives of Saints (Old English), and on the syntax of the Early Middle English text of the *Ormulum*. The study is embedded within the debate about the grammaticalization of the VO word order in the transition between the Old English and the Middle English period (Pintzuk 1999, Kroch and Taylor 2000, Trips 2002, Biberauer and Roberts 2005). With this study we aim to determine which factors influence the OV and the VO surface word orders, and whether the data from these texts can be considered a genuine representation of the English syntax. The works by Aelfric are characterised by what has been defined as *alliterative prose*: we are dealing with a prose style, which presents certain rhythmic features, among which alliteration (Pope 1968, Skeat 1966).

The Early Middle English Text of the *Ormulum* is a metrical poem with no rhyme, which is characterised by a strict alternation of weak and strong syllables in the verse (Minkova 1996, quoted in Trips 2002). This text was used as a major source by Trips (2002) in order to demonstrate the influence of the language spoken by the Scandinavian settlers in England on the changing syntax of Middle English. In fact, this text was composed in an area which was densely settled by the Scandinavians. With this study we will investigate whether the metric structure of these texts can be considered as a possible disturbing factor in determining the genuine position of object and verb respectively; moreover, we aim to individuate possible solutions for the methodologic problems encountered in the investigation of older periods of a language.

Niels Klenner

PhD student at the University of Freiburg in Switzerland and Göttingen in Germany, working on the 'Noncognitive dimension of interpretive texts'; SNF- and DFG-project at the German department in Freiburg about 'The normative relations between fiction, imagination and appreciation'. Studied German philology and philosophy in Jena, York and Göttingen. His main research interest lies between these two disciplines – the influence of appreciation on determining fictional content in literary practice.
niels.klenner@unifr.ch

Chiara De Bastiani

PhD Student at the Ca'Foscari University of Venice and at the Bergische Universität Wuppertal; her research project deals with the grammaticalization of the VO word order in the history of English, which is carried out within the field of generative linguistics and which takes into account information structure and prosody as relevant factors. She graduated from the Ca'Foscari university of Venice, where she completed both her bachelor and master programs in linguistics, with the specialisation area of Germanic philology and linguistics.
chiara.debastiani@unive.it

Section IV, Wednesday, 15.40 - 17.00

Pia Martin: Cross-Dressing and Identity Construction in Romantic Drama

In British drama, the technique of cross-dressing manifests as one of the most popular forms of deception as it recurs in various forms over the centuries. Its original form developed from moral restrictions as women were not allowed on the stage and female parts had to be played by male actors as well, tricking the audience into believing that they were actually seeing females performing. After the Restoration in 1660, when the stage was ultimately also opened to actresses, the technique of cross-dressing was granted new potential as it now provided the opportunity to see females in breeches on stage. With those breeches roles, the deception shifted from extradiegetic deception of the audience to intradiegetic deception of the characters. In the military and nautical plays of the eighteenth-century, the stereotypical cross-dressing role of the woman who disguises to find her beloved amongst soldiers/sailors was generally accepted as the display of females in breeches here served the function of re-establishing order within marriage. Towards the end of the century, however, an increase in women playwrights adopting the technique of cross-dressing can be recorded which goes hand-in-hand with a shift of the form and function of the breeches role: Those playwrights turn away from the traditional breeches role and present their audience with women disguising as males in order to gain agency, property or a husband or to negotiate the possibility of identity construction through verbal and non-verbal codes on a metalevel.

Cross-dressing in those plays is thus an especially interesting phenomenon in the context of the topic of this year's IPIW conference, as it serves to negotiate the fluidity of (gender) identities through deception. My talk focuses on some of the most popular cross-dressing plays by female playwrights of the Romantic period. Close-readings of plays like Hannah Cowley's *A Bold Stroke for a Husband* (1783), which features a woman disguising as a man to gain agency in her marriage, and *Catherine Gore's Quid Pro Quo* (1844), a metadrama which presents breeches roles on several intratextual levels, will hereby enable me to examine several aspects of the breeches roles: the techniques of deception displayed, the acceptability of females-as-males on the intradiegetic level (displayed by the reactions of the characters once the deception is detected) and on the extradiegetic level (which can be deduced from contemporary criticism) as well as the general capacity of cross-dressing to negotiate gender identities in the Romantic period.

Eva Kerski: Lying as an Economic Strategy in Selected Plays by Mid-20th-Century Irish Women Playwrights

The 1940s and 1950s have been largely considered the 'Dark Age of Irish Drama'. Only recently, researchers have begun to reconsider dramatic works of this period. In my paper I will focus on plays by female Irish playwrights, who have been additionally neglected because of their gender. Referring to the topic of the IPIW 2018 conference, my aim is to demonstrate that lying is a recurring motif in these authors' plays. I will illustrate the aims characters pursue when they are lying and how these are related to questions of gender roles, which are dominated by a conservative ideal officially introduced in the Irish Constitution in 1937. This model consists of two gendered spheres dividing social life into a male public and a female private sphere. Analysing the practice of lying in the plays by mid-20th century women playwrights will provide an insight in the way these plays negotiate the conservative gender ideals. Repeatedly, male characters lie in order to be successful in the public sphere while female characters employ lies to influence public affairs. I argue that an analysis of the (lack of) punishment for these lies leads to a better understanding of how the plays problematise economic practices related to gender roles. My focus will be on instances where lying is not punished but seen as a probate means for characters to reach their aim. In Anne Daly's *Window on the Square*, for example, lying is a successful strategy for her character Marcella to gain economical and spiritual liberation from the role generally ascribed to women. Lies can thus be analysed as a strategy which may eventually lead to alternative gender concepts. Furthermore, lying itself can become a space in which gender roles are negotiated more freely as boundaries established by moral standards can be crossed when characters – more or less obviously – do not tell the truth (e.g. Elizabeth Connor's *An Apple a Day*). Finally, the plays do not only represent forms of lying to comment on socioeconomic patterns but they also depict lying itself as a common strategy in the market, especially in the field of art: Elizabeth's Connor's *Swans and Geese*, for example, brings up the question of lying in journalism and advertising, which allows for a connection to recent discussions of 'alternative facts'. It thus adds a self-referential element to the play's negotiation of lying as an economic practice.

Pia Martin

Master's degree in English at the University of Wuppertal where she worked as a tutor and as a student research assistant at the department of English studies. Currently a doctoral student and a teaching and research assistant at the University of Wuppertal, where she has taught courses on the introduction to Literary Studies, on Gothic Romanticism and on Romantic Drama. Her research interests include adaptation theory, popular literature around 1800 and dramatic adaptations of the Romantic period, the latter of which she will examine in her doctoral thesis by combining recent approaches from adaptation theory and cultural studies.

pmartin@uni-wuppertal.de

Eva Kerski

Master degree in Editions- und Dokumentwissenschaft at the University of Wuppertal, where she worked as a tutor and student research assistant. She is a doctoral student and research assistant at the University of Wuppertal, teaching courses on Literary Studies, Irish drama, and archival work. Her research interests include editorial scholarship, Irish Drama and economic criticism. In her doctoral thesis she examines the representation of family concepts in Irish drama of the 1940s and 1950s.

kerski@uni-wuppertal.de

Section V, Thursday, 9.00 - 10.20

Mehdi Parsa: Simulacrum or Pure Pretention: Deleuze's Reverse Platonic Realism

In *Plato and the Simulacrum* Gilles Deleuze introduces a new Platonic dualism which is not the dualism of ideas and images, but that of two kinds of images, an authentic image and a false image. Deleuze suggests that the motivation behind Plato's work is to provide a criterion to evaluate the claimants, which is to say, to discern whose claim to be an image is authentic. Hence, there are some claimants that claim to be an image but are not. Deleuze fulfills what Nietzsche considers as the task of the philosophy of the future, namely the "reversal of Platonism", by evaluating the false claimant

or simulacrum. This evaluation is, in fact, to put the degraded simulacrum in place of the Idea or model, to cut the Idea off and turn all copies to simulacra.

My main claim here is that this reversal entails also turning Plato's famous idealism into a kind of Platonic realism which is not the realism of copies but that of simulacra. Plato's idealism is about the authenticity of ideas and the degradation of reality which is the realm of copies and images. By focusing on Plato's motivation, instead of his apparent performance, Deleuze introduces Plato himself as a great deceiver who covered his political motives by what he introduces as a disinterested philosophy. The result of this reversal would be a realism of deceiving in which to be is to be able to deceive, to be able to pretend to be something else. This is a realism, not based on the identity of objects and subjects, but based on an essential difference.

Fernando Scherer: Lügen bei Wittgenstein

Wittgenstein is an Austrian philosopher of the 20th century, who dealt with language philosophy and with the subject of lies in various parts of his work. In a manuscript titled *Two Objections: Thought and Expression*, he explores the subject of lies by defining thought as operating with words or other signs. In the case of someone lying it might be that he says something but thinks otherwise. So it would be like playing two games at the same time: he would know what the truth is and purposely say the wrong thing. Wittgenstein then asks what it would mean to know the truth. For him, it is not about having a certain feeling, but about operating with ideas and unspoken words. But how is it possible to operate simultaneously with unfussy words? According to Wittgenstein, this can be done in different ways. He gives an example of a criminal who considers every answer in the interrogation and secretly gives the correct answer, but then utters the wrong one out loud. Another example is of someone who says something and only later secretly says, "That was wrong," and keeps that knowledge to himself, so he makes his statement a lie afterwards.

In this context, Wittgenstein wonders if the composition of a sentence only follows the consciousness of its content. Is it not often the case that you first have something in your imagination and then put it in words to express it? He gives an example in which someone asks him about his last summer vacation. He would then perhaps have a visual image of the view and more or less existing images in his memory, which he would then try to translate into words. But in abstract questions, according to Wittgenstein, it would be something completely different.

In the book *Philosophical Investigations* Wittgenstein understands the lie as a language game that just like any other, first has to be learned (PU § 249). The subject of the lie occurs in connection with the problem of the private language in philosophical investigations. How do you know if someone is lying? In this paper, I will discuss the subject of lies in Wittgenstein's work, for which it will be necessary to explain the context of his philosophy, especially the concept of language game, thought and the problem of private language.

Mehdi Parsa

PhD-Student of Philosophy at the University of Bonn, working with Prof. Markus Gabriel on a dissertation about Gilles Deleuze's *Logic of Sense*. Currently, he is doing an exchange program at the Université Paris I Panthéon-Sorbonne, running a research on Deleuze and Frege, as part of his dissertation, under the supervision of Prof. Jocelyn Benoist. Publications, mainly in Persian, including a monograph titled *Derrida and Philosophy* (2014). His main research areas of interest include contemporary French philosophy, new realist movements in philosophy, and film theory.

s5mepars@uni-bonn.de

Fernando Scherer

PhD candidate in Philosophy at UNICAMP, Brazil, studied philosophy at UNIOESTE. Main publications: *Subjekt und Ethik bei Wittgenstein im Tractatus logico-philosophicus*. In: *Revista Tales*, Universidad Complutense de Madrid 2012; *Bewusstsein und Subjekt bei Wittgensteins Werk Philosophische Untersuchungen*. In: *Papers of the International Wittgenstein Symposium 2013*; *Das Problem des Selbstbezuges in den Philosophischen Untersuchungen und die Verwendung des Wortes Ich*. In: *Papers of the International Wittgenstein Symposium 2016*; *Sellars Kritik an Wittgenstein über das Problem von Inneren Episoden*. In: *Papers of the International Wittgenstein Symposium 2017*.

ferscherer2002@googlemail.com

Section VI, Thursday, 10.40 – 12.40

Alberto Cotza: Staging Lies. On the Role of Lies in Muslim-Christian Communication in the Mediterranean in the 12th century on the basis of Pisan Historiography.

Recent researches focus on the role of Italian communal cities in the diplomatic relationships between Christians and Muslims in the Mediterranean area in the 12th century. The emergence of Italian communal cities in the Mediterranean political scenario has to be read in the context of the crystallisation of local power structures (so were cities) that in Italy replaced larger-scale political actors (kingdom and county). Processes of political recomposition can be detected not only in Italy but also in the Muslim regions of the Mediterranean Sea, to which scholars refer to as “diversification of powers”. However, despite the importance of this process, very little is known about the way in which Christians and Muslims communicated in this new political scenario. Though Christian communal cities and Muslim kingdoms were very active in the Mediterranean for commercial purposes and warfare, scarce sources are preserved that can allow us to reconstruct the relationship between them. How did they communicate? Did they have a language of diplomacy? What was the role of religion in this communication?

To answer these questions, I will analyse one limited – but not irrelevant – case study, namely that of Pisa in the 12th century. The relationship between the communal city and Muslims, notably the kings of North Africa and of the Balearic Islands, are narrated in extremely rich narrative sources, i.e. the *Carmen in victoriam Pisanorum*, the *Gesta triumphalia per Pisanos facta*, and the *Liber Maiorichinus*. These sources are quite exceptional for the period and provide detailed reports of the wars between Pisans and Muslims in the 11th and the 12th centuries. The aim of these literary writings is to portray the victory of the Pisans over their enemies and to glorify their role as defenders of the Christianity in the Mediterranean area.

At the centre of this communal literature is the representation of the communication between Christians and Muslims. I will show that in these writings the literary representation of the enemy is based on the conceptualisation of Muslims as “radical liars”: when Muslims write or speak in public, they are always portrayed as insincere. What is the reason for this kind of representation? My hypothesis is that, by arguing for the impossibility to effectively communicate with Muslims, the Pisans try to legitimise their particularly violent warfare against them. Consequently, bloodshed and death, which are the main subjects of these writings, are presented as necessary to defeat the imposters and, at the same time, as the main argument for Pisans to lay claim to obtaining privileges for their own city in front of the main political authorities of the time, Pope and Emperor.

Hideya Hayashi: Erinnerung als Verstellung? Friedrich Hölderlins Roman *Hyperion oder der Eremit in Griechenland*

This presentation focuses on Friedrich Hölderlin’s novel *Hyperion oder der Eremit in Griechenland* (1797/99) and discusses how a past can be constructed by subjektive narratives. This novel is an epistolary novel. It mainly consists of the narrative by the first-person narrator Hyperion, who remembers the lost joyful time with his mentor Adamas, his comrade Alabanda and his girlfriend Diotima and writes letters in deep grief. This presentation mainly discusses the relation between Hyperion and Diotima. Hyperion sees Diotima as an ideal person who realized the perfection and thinks that he was united with her. But this is logically impossible because she is perfect and does not need him. His idealization of Diotima evokes his desire to possess her, but makes it impossible at the same time. This paradox results in the loss of Diotima. However, this loss makes it possible for Hyperion to insist that he ‘possessed’ Diotima. He writes “wasn’t she mine?” Paul de Man discusses the undecidability of a rhetorical question because it has double meanings, the rhetorical and the literal, which are contradictory to each other, but exist in the same sentence. His rhetoric question

illustrates Hyperion's demand to possess Diotima while it also reveals his doubts. Hyperion's words of grief seem to simulate the past that he was able to possess Diotima in spite of its impossibility. Is it a lie which constructs a fake past? However, it is theoretically impossible to say that Hyperion tells a lie because the text has an undecidability of meaning. Hyperion's simulation takes advantage of the ambiguity of the text which unsettles the border between truth and lie.

Ana Rocío Jouli: Forgotten Metaphors, Creative Lies: The Poet's Guide to Telling the Truth

The proposed presentation aims to analyze the phenomenon of lies in relation to poetry, from the philosophical point of view of Nietzsche's paradox of the lying poet in Thus spoke Zarathustra, as well as the concept of poetic misprision in Harold Bloom's theory of influence. In the chapter "On Poets", Zarathustra presents the paradox as to why poets lie too much while he himself is a poet, too. Accordingly, in "Truth and Lie in an Extra-moral Sense", Nietzsche argues that concepts are nothing but metaphors: arbitrary acts of name-giving which have forgotten their metaphorical origin, therefore presenting themselves as truths. As explained by Yunus Tuncel in "Why Do Poets Lie Too Much", the metaphor belongs primarily to the poet, the myth-maker, whereas the concept serves scientists and philosophers. But when they too forget the arbitrary act of verbal creation that determines their work, they lie the lies of poets instead of seeking knowledge through experience. In The Gay Science, Nietzsche remarks that philosophers, "however strict they may be in questions of certainty, still call on what poets have said in order to lend their ideas force and credibility. And yet it is more dangerous for a truth when a poet agrees than when he contradicts it". Poetic misprision, on the other hand, describes a series of defensive strategies through which poets resolve the anxiety of influence by masking their place in literary tradition, where they appear as weak successors of the strong poets from the past. Defined by the Merriam-Webster dictionary as both "concealment of a treason or felony" and "misunderstanding, misinterpretation", misprision is a form of misreading, both predecessors and contemporaries, which involves not just the formation of the poet's character, but the agonistic logics that shape the literary canon. In this matter, the Poet's lie is a vital and sincere attitude against meaninglessness, to defy the lesson taught by The Book of Ecclesiastes, nihil novum sub sole, that there is no point in adding new works of art to a tradition that already stands on the shoulders of giants. As part of my doctoral research on "Experience, Thought and Subjectivity in the Critical Writings of Poets", the approach for the proposed presentation seeks to explore, through a theoretical and philosophical study of poetry, the aspects of lying, cheating and pretending in relation to language, knowledge and creativity.

Alberto Cotza

MA in History and Civilization with a particular focus on Medieval History, Università di Pisa (2014); spent the academic year 2012-13 at the Ludwig-Maximilians-Universität (Munich) as Erasmus student. City chronicles – with a particular focus on Tuscany between 11th and 13th century – were the topic of his PhD Thesis, defended in April 2018 at the Università di Pisa. Title: Storiografia e politica. Origine e sviluppi, forme e usi della storiografia in Toscana dagli anni della Riforma della Chiesa all'età di Innocenzo III (Supervisor: M. Ronzani).
cotzaalberto@gmail.com

Hideya Hayashi

Master thesis about Friedrich Hölderlin and his melancholia. He worked at Osaka University Library as a librarian for two years. Now he is a PhD candidate of University of Münster (Germany) and Kyoto University in German Studies and a scholarship holder of DAAD. Topic: Temporality and Construction in Hölderlin's Texts. He won the encouragement award of Japan Encouragement Society for German Studies in 2015 by the article "War sie nicht mein [...]?: Die Rhetorik der Melancholie in Hölderlins "Hyperion", in: Neue Beiträge zur Germanistik, Japanische Gesellschaft für Germanistik, Vol. 149 (2014).
hideya.hayashi123@gmail.com

Ana Rocío Jouli (La Plata, UNLP)

Teacher in Social Communication and Creative Writing, currently completing a Ph.D. in Literature at Universidad Nacional de La Plata, working on a project called "Experience, Thought and Subjectivity in the Critical Writings of Poets". Research stay in the Department of Languages, Literatures and Cultures, at McGill University, in Canada for six months, 2017. Chosen for an international fellowship to collaborate on the research project "Poéticas negativas" (Negative Poetics) at IDEA Institute for Advanced Studies, in Chile. Published the collections *Los Pacientes* (La Bola, 2017), that was later adapted as a play, *Constelaciones* (Erizo, 2016), *Tarde* (La Bola, 2015) and *De baúles o jardines* (Morosophos, 2010).
anarociojouli@hotmail.com

Section VII, Thursday, 14.00 – 16.00

Alok Singh: Cultural Lies and Fake News

In this paper I would like to discuss cultural and social myths and draw a parallel between these and Fake news, that has become a prominent phenomenon today. The cultural myths, that function to form a hierarchical system in society, largely do not support or present any factual background for their claims, hence, they can be considered as imagination, fiction or even lies.

In the 21st century, when we talk about the post-truth era, we can consider our history, which is full of such examples. My argument is that in our social structure these cultural lies always existed and are now being perpetuated through Fake News. The myths are constructed culturally, when a group of people starts believing in its fiction. Such are the myths of hierarchy among different races, classes, castes in the context of India and genders in almost all societies.

Cultural myths and fake news function in the same way and serve the same purpose; i.e. to create hierarchies within societies. These hierarchies not only represent their superiority over others, but also their inferiority to others by inventing lies to spread fear and hatred towards a particular group or individuals. By defaming others, these myths gain superiority. These lies or hierarchies are supported by fake science and fake religion as well. 'Social Darwinism' and 'Aryan Race' theory are the examples of such myths. These myths maintain their existence by perpetuating stigma and prejudices against a particular religion, race, class and gender. In today's context we can see these kinds of hierarchies and myths perpetuated through fake news. Do these myths or lies continue to exist in our social customs and cultural spheres or are they a only fleeting phenomenon? This paper tries to answer that question.

Daniel Becker: ‚Du bist doch voll fake‘ – YouTube und die Suche nach Authentizität

Over the last few years a 'personality cult' has successively developed on YouTube. Thus, more recently the video-platform has witnessed the advent of professional 'youtubers', who have generated such a large viewership that they can earn their living from their regular video productions. The success and popularity of these youtubers, it can be stated, is closely linked to the value of authenticity. As a glimpse at the comment sections on channels of popular youtubers shows, a viewer's willingness to support his/her favourite video producer seems to explicitly correlate with the respective youtuber's ability to present him/herself as a 'real' and 'genuine' persona in front of the camera. As such, youtubers engage in a 'pact of authenticity' with their viewers that must be renewed and/or preserved with each video-upload.

In my paper, I will examine some of the most dominant narrative and compositional strategies used by both German and English speaking youtubers (e.g. DagiBee, Tanzverbot, Markiplier, RiceGum) in order to create and maintain an impression of an 'authentic' self in their videos. More to the point, I will analyse these strategies by taking a closer look at two of the most popular video-formats on YouTube today: 1) the so-called 'story time' video, in which youtubers talk about important events and incidents in their past lives and 2) the 'real talk' video, a format used by many youtubers to criticize the behaviour of fellow video artists or to cast a critical glance at social and political issues of contemporary society. In both formats, it shall be argued, the concepts of the scandal and of dilettantism play a most pivotal role in keeping the 'pact' with the viewer alive.

Destin Feutseu Dassi: Cameroon and the Era of Fake News: The Motivations behind the Proliferation of Fake News on Social Medias in Cameroon

In the Era of globalization, internet and the applications making use of it have gradually become an arena of communication where Discourses and Counter-discourses, News and Fake News find their bedrock, especially Facebook and WhatsApp. Such a phenomenon is observed in developed countries where social Media users have a better mastery of internet and information processing as well as in developing countries where social Media users are relatively young and less experimented than those of the aforementioned countries. In this vain, social Medias have gradually contributed to the expansion of fake news in Africa in general and in Cameroon particularly. This paper aims therefore at scrutinizing the Discourses related to certain key issues in Cameroon, involving road accidents, the hosting of the African Cup of Nation (AFCON) 2019, the life of some artists, footballers and state personalities, including ministers and general managers, and last but not the least, the so called "Anglophone crisis", as spread daily on social Medias. To achieve the goal, data collection was carried out on Facebook and WhatsApp and analysed in a discourse analysis methodological framework, against the background of Lying and Fake News theories. The results obtained from the analysis of both the discourse and what can be called counter-discourse indicate that those spreading such news, though most often unknown, have several motivations. On that basis, the paper subsequently groups the motivations under three categories according to the nature or content of the fake news and the counter-discourse produced against such news: the proliferation of such news dwells on the quest of self-esteem, social discontentment or dissatisfactions and disloyal enterprises competitions or what we can call a mess up marketing or better still sabotage.

Alok Singh (University of Hyderabad) PhD research scholar of contemporary German Literature in the Department of Germanic Studies at English and Foreign Language University, Hyderabad, India. Graduation and Post-Graduation degree from Jawaharlal Nehru University, New Delhi in German language and literature. Currently working on "History of Everyday Life of Women Protagonists in the Novels of Julia Franck" – it engages with the literary works of Franck, feminist literary theories and the History of Everyday Life and explores the hidden structures of the life of an individual or a group to understand, how it is related to the bigger history.
aloks.inu@gmail.com

Daniel Becker (Bergische Universität) studied English and History at the University of Koblenz-Landau. After graduating in 2011, he spent two years in Trier where he completed his teacher-training at a secondary school and obtained his 2. Staatsexamen. Since 2013, he has been working on his PhD dissertation in literary studies at the University of Wuppertal, which is now being finalised for submission. During this time, Daniel Becker worked as a research assistant and lecturer and got a PhD scholarship from the Konrad-Adenauer-Stiftung.
daniel.becker@uni-wuppertal.de

Destin Feutseu Dassi (University Dschang) PhD fellow at the University of Dschang with a Dissertation entitled: "Literature and Film as archive of the Collective memory of Turkish migrants in Germany." Language teacher in the south west region of Cameroon; member of the research group "Media, Memory and Interculturality". Bachelor Degree in trilingual letters (French, English and German), Master Degree in German Literature and Culture. Research interest: Discourse analysis, Collective Memory Studies, Aesthetics and pedagogic relevance of Comics, Media and Memory, Music in Films and African oral philosophy.
destinfeutseu@yahoo.fr

Section VIII, Friday, 9.00 – 11.00

Peggy Leiverkus: Cheating for love - the transformation of Polyphemos from monster to lover in Ovid's Metamorphoses.

"[...] but from his pitiless heart he made no answer, but sprang up and put forth his hands upon my comrades. Two of them at once he seized and dashed to the earth like puppies, and the brain flowed forth upon the ground and wetted the earth. Then he cut them limb from limb and made ready his supper, and ate them as a mountain-nurtured lion, leaving naught—ate the entrails, and the flesh, and the marrowy bones." (Hom. Od. 9,287-294, transl. A.T. Murray).

This is Odysseus speaking about the cyclops Polyphemos, whose cave he and his men discover on the shore of an unknown land. Instead of offering hospitality to the foreign visitors, the cyclops murders and eats some of Odysseus' comrades. Thanks to this episode of Homer's *Odyssey*, Polyphemos has become a literary embodiment of the man-eating barbarian. There have been many adaptations of this episode in ancient literature, and around 400 B.C. there was a new character introduced to the story: the beautiful sea nymph Galatea, with whom Polyphemos falls deeply in love. This version was adapted by the famous Roman poet Ovid in his epic *Metamorphoses*. There the lovesick cyclops, being ugly as a monster can be, though suddenly caring about his looks, sings a love song to Galatea, in which he boasts about his flock – since he is a shepherd – and the abundance of food he has to offer. This food is by no means bloody or disgusting; it's cheese and milk and sweet fruit like grapes and strawberries. The time of the song is set before the *Odyssey* episode and Ovid reminds us with slight hints of the cruel behaviour Polyphemos is going to show in the future. But his true nature is showing already right after the love song, when Polyphemos discovers Galatea being together with her young lover Acis, and beats him to death with a rock.

Is the gentle Polyphemos an illusion after all? Is his courtship display, his sudden interest in strawberries and his personal hygiene a willful disguise in order to deceive Galatea, to hide his true nature? Or is he being honest, but deceiving himself? The tension between bucolic lover and epic monster, which Ovid has created so wittily, gives enough room for speculations on these questions.

Chandrika Kumar: Dialogical Anthropology of Lying: A Study on the Basis of Letter(s)

On December 7th, 1938, Emil Abderhalden, President of the German Academy of Sciences Leopoldina, wrote to the then state authority a letter, whose contents Wieland Berg (2015) establishes as 'an honourable lie'. It can therefore be asked why the content of this letter should be called 'an honourable lie'. Furthermore, one could also ask as to what purpose this letter and its lie had to serve. A close examination shows that this lie was written out of pure intent, which had well thought about the political nature of its time, i.e. the Nazi propaganda that aimed at striking out the names of Jewish members of the Leopoldina. Abderhalden's letter shows that sometimes the human ability to lie also proves to be something that wants to prevent an unwanted event. Lying therefore requires an imagination that presupposes, to a certain extent, predictability and in part also prior knowledge. Whether this imagination is an anthropological invariable persistently present in verbal and non-verbal contexts, will be discussed on the basis of this letter and, if possible, a few other similar examples in the context of the proposed paper.

The letter can not only be regarded as a historical document and a literary art form, but can also be regarded as an expression of human intentions, which in addition to the facts and important communications can also include necessary lies. It certainly depends on how the facts and messages are presented and whether they are distorted at all. Since the letter by its very nature is a written conversation and thus a dialogue with its recipient, it is worthwhile to consider and study the letter from the perspective of dialogical or philosophical anthropology, as one gets to know from Martin Buber and some other contemporary philosophers. This paper seeks to examine the dialogical and/or philosophical anthropology of lying using the example of Emil Abderhalden's letter.

Dorothea Sotgiu: Fragments of an Academic Speech – The University Etiquette between Hypocrisy and Dissimulation

"Truth is as dirty as lies". These are the words pronounced by Maggie "the cat" in the third act of the greatest twentieth century drama on hypocrisy: *Cat on a Hot Tin Roof* (1954), by Tennessee Williams. The fact of living in the shadow of unspeakable truths is the lie of Williams' drama, which expresses a critique of the passive acceptance of the unwritten rules of common sense. However, the lie must not necessarily be linked to this passive relationship with the outside. In fact, the practice of lying can also be an active – and sometimes necessary – part of the so-called "courtly" communication processes. For instance the European moralistic tradition of the late Renaissance shows that there are situations that impose an active but selective use of language. This honest dissimulation of truth – to which the Italian Torquato Accetto dedicated a lively essay (1641) – is the means of every kind of communication and belongs, or should belong, to the performative dimension of the discourse type that I here choose to deal with, i.e. the interaction within the academic context. The fifteenth-century Italian moralism will therefore provide the historical paradigm for the

analysis of polite communicative praxis. In particular, reference will be made to the analysis developed by Accetto regarding the difference between the practice of simulation and of dissimulation. Simulation concerns something that does not exist, whereas reality is the only one that could be dissimulated. Therefore, if one considers the lie as a lack of truth, lying will appear as simulation. However Accetto tends to consider some kinds of lies as a peculiar dimension of the truth or – to say it with his own words – its honest dissimulation. Yet which threshold divides hypocrisy and polite dissimulation? Is an academic discourse that excludes the dimension of lying possible and/or desirable? The aim of this speech is to investigate the relationship between lies and discourse within the academic context, reconstructing four different kinds of interaction between professors and students: the seminar, the research colloquium, the private meeting with the Professor and the conference. For each of these scenarios the relationship between hypocritical and dissimulating components will be weighed, so that we can establish to what extent these components represent a valuable element of interaction.

Peggy Leiverkus (Bergische Universität)

earned her Bachelor of Education degree from Potsdam University, and received her Master of Education from Wuppertal University in 2013. She worked as a grammar school teacher for Latin and German in Eberswalde, Brandenburg. Since 2016 she is a Ph.D. student in Latin literature at Wuppertal University. Her research project is about food in Ovid's *Metamorphoses*, during which she has spent a three month research stay at Exeter University in 2018.

pe.leiverkus@freenet.de

Chandrika Kumar

Assistant Professor of German Studies at Doon University, Dehradun; studied German language, literature and philosophy at the Jawaharlal Nehru University, New Delhi. Associated with the Goethe Society of India, International Association of German Studies. He got scholarship from Weimar-Jena-Academy, DAAD and the Humboldt Foundation. Publications in the field of German literature of the period around 1800, contemporary literature and the philosophical enquiry of language and literature. PhD-Topic about letters and the philosophy of dialogue.

ck@doonuniversity.ac.in

Dorothea Sotgiu

studied Philosophy at the universities of Bologna and Turin and Tübingen. She graduated with a thesis on the relationship between feminism and historical materialism in Simone de Beauvoir's work. PhD student at the faculty of general education of the University of Wuppertal. Under the supervision of Mrs. Prof. Rita Casale, she is currently developing a thesis on the discursive taboo of eros in old age. Her research interests range from the Foucauldian Discourse Analysis to problems related to subjectivation processes, studied by the points of view of gender and age.

dorothea.sotgiu@uni-wuppertal.de

Imprint

Wissenschaftlicher Beirat / Scientific Committee

Dr. Bruno Arich-Gerz, Didaktik der deutschen Sprache und Literatur
Jun.-Prof. Dr. Karoline Augenstein, Human- und Sozialwissenschaften, Projekt TransZent
Prof. Dr. Rita Casale, Erziehungswissenschaften
Prof. Dr. Stefan Freund, Klassische Philologie
Dr. Julian Hanebeck, Anglistik, Geschäftsführer des Zentrums für Graduiertenstudien (ZGS)
Prof. Dr. Sandra Heinen, Anglistik
Prof. Dr. Peter Imbusch, Soziologie
Prof. Dr. Jochen Johrendt, Geschichte
Prof. Dr. Ursula Kocher, Allgemeine und Vergleichende Literatur / Ältere deutsche Literatur im europäischen Kontext, IPIW-Verantwortung
Prof. Dr. Hans J. Lietzmann, Politikwissenschaften
PD Dr. Anne Rose Meyer, Germanistik
Prof. Dr. Natascha Pomino, Romanistik
Prof. Dr. Andreas Schaarschuch, Sozialpädagogik
Prof. Dr. Roy Sommer, Anglistik, Leiter des Zentrums für Graduiertenstudien (ZGS)
Prof. Dr. Svetlana Petrova, Sprachwissenschaft des Deutschen
Prof. Dr. Ropic, Philosophie
Prof. Dr. Ralf Schnell, Philosophie
PD Dr. Carmen Ulrich, Germanistik, IPIW-Leitung

Organizing Committee

Drishti Magoo, M.A.
Victoria Steffen, B.A.
Helena Stock, B.A.
PD Dr. Carmen Ulrich

Layout: Carmen Ulrich

Contact:

PD Dr. Carmen Ulrich
Bergische Universität Wuppertal
Fakultät für Geistes- und Kulturwissenschaften
O.08.07
Gaußstr. 20
42119 Wuppertal
Tel: 0202 439 3301
www.ipiw.de / ipiw@uni-wuppertal.de

Find your way to our IPIW-Conference

The CAMPUS GRIFFENBERG can be reached by

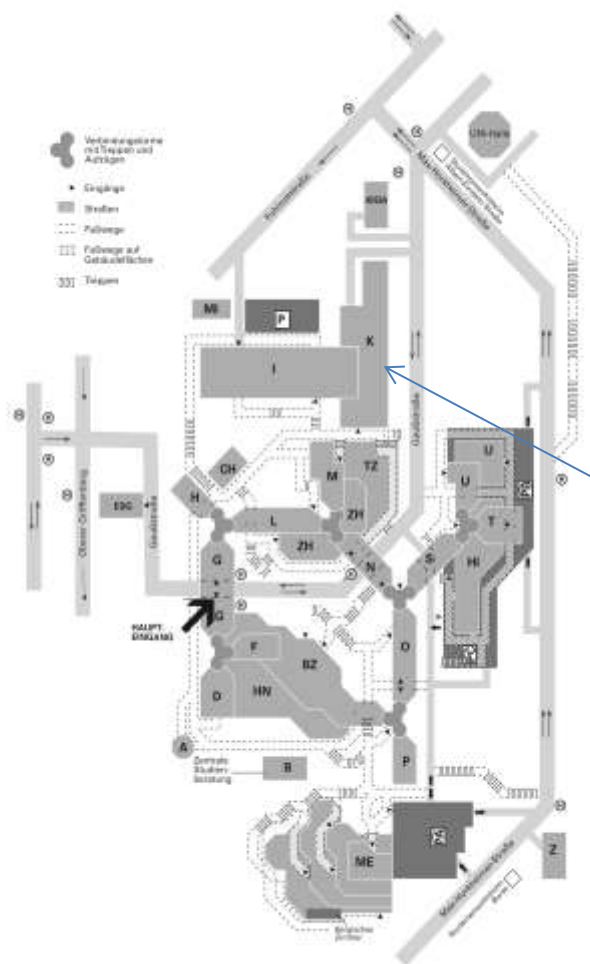
Bus 645 direction: Schulzentrum Süd

Bus 615 direction: Friedrich-Ebert-Platz Remscheid

E-Bus direction: Universität.

Get off at the station Universität.

Please note: You can take Bus 615 and E-Bus at the stations Historische Stadthalle (Hauptbahnhof, exit on Gleis 1, turn left, along the taxis) and Morianstraße. Only Bus 645 can additionally be entered at the station Morianstraße.



Location: Campus Griffenberg, Building K, Senatssaal (K.12.18)