

令和元年6月22日現在

機関番号：14401
 研究種目：若手研究(B)
 研究期間：2016～2018
 課題番号：16K16802
 研究課題名(和文)Poetics of the here-and-now: German-language poetry after 2000

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 研究代表者
 クラウス テルゲ (Telge, Claus)

 大阪大学・文学研究科・特任講師

 研究者番号：90756454
 交付決定額(研究期間全体)：(直接経費) 2,800,000円

研究成果の概要(和文)：本研究の成果は以下の2点にまとめることができる。まず現在のドイツ(ドイツ語)詩は、翻訳という問題を引き受けることで、グローバル化が急速にすすむ世界のなかで、グローバル化の影響を受けると同時に、グローバル化を批判するような思想を提示している。ドイツ現代詩が実践する、翻訳では、元テキストを戦略的に活用し、スラすことによって、両義性を文化的な戦略として生かし、解決されることのない烙印を作品に残すことに成功している。第二に、20世紀、21世紀のドイツの詩は、翻訳の理論と実践に深く関与しており、作品そのものに翻訳という契機を残している。このふたつの成果を、モノグラフィーとして発表した。

研究成果の学術的意義や社会的意義

The research projected presented German poetry to researchers and readers of poetry in Japan as means of cultural transfer through workshops and seminars. It made them familiar with the transnational and translanguing complexities of habitual modes of possessing language and identity.

研究成果の概要(英文)：The key findings of the research project are that, firstly, recent movements in German poetry engage with translation by mapping out the conceptual coordinates for a particular way of writing that is both critical and contemporary in the era of accelerated globalization. Setting out the claim that experimental translation practices, - i.e., experimental forms of translation that sound-wise and/or meaning-wise displace an antecedent text through strategies of appropriation - are creatively used to investigate the cultural politics of ambivalent and often stigmatized symptoms in language, I elaborated new interpretations of works by contemporary German poets. Secondly, German poetry in the 20th and 21st century engages with theories and practices of translation to turn upon itself through its own self-transgression. Both key findings are reflected in my publications.

研究分野：ドイツ文学

キーワード：Experimental poetry Contemporary poetry German poetry

1 . 研究開始当初の背景

In the last decade, poetry has seen a global renaissance. There are more print and online magazines publishing poetry, more poetry reading series, more poetry anthologies and more articles written about poetry in major media than ever before. This also applies to the German context, where poetry from all ends of the spectrum (e.g., language poetry, experimental poetry, visual poetry, slam poetry, nature poetry) is recapturing its place in the literary public sphere. The study of German literature has gone global and needs to develop an analytic concept that innovatively illuminates the inclinations of contemporary German poetry

2 . 研究の目的

The research project developed a set of descriptive categories (experimental writing, translation and praxeology) to inventory poetic ways of writing in German literature after 2000. It is the first project that comprehensively explored the recent past and the present of German-language poetry, since current canon-forming German literary histories rarely include discussions of latest developments in the lyrical genre.

3 . 研究の方法

The research project followed the methodological recalibrations of the descriptive categories of experimental writing, translation and praxeology, which mutually interact with each other. It proceeded by performing close readings of single texts, putting them in tension with particular contexts, and conducting interviews with authors, poets, publishers, literary scholars, and curators.

4 . 研究成果

German poetry in the 20th and 21st century engages with theories and practices of translation to turn upon itself through its own self-transgression. This is one of the key findings of my research project, which is also reflected in my publications. The concept of the author-translator that I developed in my monograph (2017) has already been well received in translation and authorship theory, and lead to an invited contribution to the prestigious De Gruyter series “Grundthemen der Literaturwissenschaft.”

5 . 主な発表論文等

[雑誌論文](計5件)

Claus Telge, Making Paper Liquid: Thoughts on Erasure and Translation in the

Poetry of Uljana Wolf. In: *FPC – Formes Poétiques Contemporaines* Vol. 14. (2019): pp. 123–134. 査読有

Claus Telge, Poetologische Clownerie. Ann Cotten aka STABIGABI1 als Element einer Theorie des schlechtesten Werkzeugs. In: Akten des XIII. *Internationalen Germanistenkongresses Shanghai 2015: Germanistik zwischen Tradition und Innovation*. Vol. 10, edited by Jianhua Zhu, Jin Zhao and Michael Szurawitzki. Bern: Peter Lang, 2018: S. 85–89. 査読有

Claus Telge, (De-)Konfigurationen des ‚Deutsch-Jüdisch-Seins‘: Translationsfiktionen bei Maxim Biller, In: *Machikaneyama ronso* (2016): pp. 1–18. 査読無

Claus Telge, in sich verschlungen sind wir manchmal redundant: Ann Cottens Spiel mit der Sprach-DNA. In: *Transkulturelle Lyrik*, edited by Eva Binder, Birgit Metz-Baumgartner and Siglinde Klettenhammer. Saarbrücken: Königshausen & Neumann, 2016, S. 91-107. (Chapter in scholarly book) 査読有

Claus Telge, Erste Sätze. Christoph Ransmayrs zyklisch-serielle Ursprünglichkeit. In: *Variations* 24 (2016): S. 165–174. 査読有

[学会発表](計 14 件)

Claus Telge, Mare liberum: Poetiken und Politiken der Meeresdichtung im Anthropozän, Conference of the DFG Center for Advanced Studies: Poetry in Transition: Natur in der Lyrik und Philosophie des Anthropozäns: zwischen Diagnose, Widerstand und Therapie, , University of Trier, March 26, 2019. (Conference talk)

Claus Telge, Vom Übersetzen: Werkstattgespräch mit Raoul Schrott, Seminar on Contemporary Austrian Literature with Raoul Schrott, Nozawa Onsen, November 10, 2017. (Interview with the author)

Claus Telge, (Tr-)Aurigkeit: Dystopien des Zwischenmenschlichen bei Clemens J. Setz, Conference: Utopien und Dystopien: Umbrüche, Erwartungen, Möglichkeiten, Fudan University, Shanghai, November 10, 2018. (Conference talk)

Claus Telge, Experimental Forms of Translation in Contemporary German Poetry, Symposium with Rebecca Walkowitz: Cross-Lingual Writing in an Age of World Literature, Ritsumeikan University, Kyoto, May 17, 2018. (Conference talk)

Claus Telge, Übersetzen als Entharmonisierungsstrategie: Hans Magnus Enzensbergers poésie impure. International conference: H.M. Enzensberger / Constellations, University of Liège, April 27, 2017. (Conference talk)

Claus Telge, Ländliche Liminalität. Anmerkungen zum Werk von Reinhard Kaiser-Mühlecker, Seminar on Contemporary Austrian Literature with Clemens J. Setz, Nozawa Onsen, November 10, 2017. (Invitational lecture)

Claus Telge, Anthologie und Appropriation: Hans Magnus Enzensbergers Weltsprache der modernen Poesie, Tateshina-Symposium 2017 Welt/Literatur with Prof. Robert Stockhammer (LMU Munich), Tateshina, March 14, 2017. (Conference talk)

Claus Telge, Displaced Speech: Surface Translation as (Post-)Conceptual Form of Writing in Contemporary German-speaking Poetry. Sound / Writing: On Homophonic Translation, École Normale Supérieure, Paris, November 17, 2016. (Conference talk)

Claus Telge, “Why study Literature?”, Careers Exploration Day, Senri & Osaka International Schools of Kwansai Gakuin, December 5, 2016. (Invited talk)

Claus Telge, Am Nullpunkt des Menschseins. Anmerkungen zum Werk von Clemens J. Setz, Seminar on Contemporary Austrian Literature with Clemens J. Setz, Nozawa Onsen, November 11, 2016. (Invitational lecture)

Claus Telge, Vom Sinn der Klang oder vom Klang der Sinn. Zur performativen Komik lyrischer Begriffsarbeit. Autumn Conference of the Association for German Studies in Japan, Kansai University, October 23, 2016. (Conference talk)

Claus Telge, watching things to work out their own fate: Zur Überlagerung von Text und Bild in Lisa Oppenheims Cathay. 21st Congress of the International Comparative Literature Association, University of Vienna, July 23, 2016. (Conference talk)

Claus Telge, Intermediale (Neu-)Übersetzung: Lisa Oppenheims Filminstallation Cathay, Doshisha University, July 9, 2016. (Invitational lecture)

Claus Telge, Poetologische Clownerie. Ann Cotten aka STABIGABI1 als Element einer Theorie des schlechtesten Werkzeugs". 8th congress of the International Association for Germanic Studies, Tongji University, August 25, 2016. (Conference talk)

〔図書〕(計1件)

Claus Telge, "Brüderliche Egoisten". Die Gedichtübersetzungen aus dem Spanischen von Erich Arendt und Hans Magnus Enzensberger. Heidelberg: Winter 2017.

〔産業財産権〕

○出願状況(計0件)

名称：

発明者：

権利者：

種類：

番号：

出願年：

国内外の別：

○取得状況(計0件)

名称：

発明者：

権利者：

種類：

番号：

取得年：

国内外の別：

〔その他〕

ホームページ等

6. 研究組織

(1)研究分担者

研究分担者氏名：

ローマ字氏名：

所属研究機関名：

部局名：

職名：

研究者番号(8桁)：

(2)研究協力者

研究協力者氏名：

ローマ字氏名：

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