

Susan Merrill Squier, Einstein Visiting Fellow and Professor emerita of English and Women's, Gender and Sexuality Studies, Penn State University, USA:
Reading My Favorite Thing is Monsters with Lynda Barry in the Era of the Coronavirus
Susan M. Squier
(ENG)

In *My Favorite Thing is Monsters*, ten-year-old Karen Reyes explains that her older brother has taught her a way of living through difficult times. “Deeze has always said that the best way to get through hard things is to draw your way through.” These, we can all agree, are hard times. In this talk, I explore what “drawing your way through” can mean for PathoGraphics—the drawn and written account of an experience of illness (this time on an international scale). My case studies are Emil Ferris’s semi-autobiographical comic *My Favorite Thing is Monsters*, the works of cartoonist Lynda Barry, particularly her *What It Is* (2008) and *Making Comics* (2019) and (in an experiment in ethnographic criticism) my own experiences drawing my way through the global pandemic of Covid-19 during the first six months of 2020. In this approach, I have followed Lynda Barry’s encouragement to trust the unknown rather than staying safe in the so-called rational mind. I hope that this experiment with images and words can further illuminate what we have been studying in PathoGraphics.

Renata Lucena Dalmaso, Universidade Federal do Sul e Sudeste do Pará, Brazil:
(In)Coherent Embodiments: Time in Graphic Body Memoirs (ENG)

This research focuses on representations of Time that challenge normative assumptions about the linearity of past, present, and future in graphic memoirs. Specifically, it looks at how narratives dealing with disability, which I refer to as graphic body memoirs, disturb notions of a coherent time. As the unstable interweaving of memory and past creates narratives whose fragments do not necessarily coalesce, subjects that embody the cracks in this discourse of stability emerge. Instead of a normative linearity, the passage of time in these narratives flows spatially through the pages, going back and forth through a series of discrepancies, visually reconstructing gaps in the autobiographical self. Complex embodiments, borrowing Tobin Siebers’ term, gain form particularly through complex representations of time. The effect of disability on narrative time can be seen in numerous examples. The intensity of pain in Gabby Shulz’s *Sick* (2016) is perceived through the simultaneous slowing down of time and the expansion of small spaces, juxtaposing the physical anguish of a burning fever to the mounting claustrophobia of the amplified details of a closed room. The changes caused by bipolar disorder in Ellen Forney’s *Marbles* (2012) are also represented through contrasts of time and space in the pages, which shift from excess to emptiness, from frenzied to standstill frames, indicating her manic and depressive phases, respectively. If, as Michael Berubé points out, disability can have effects on the text even when it is not an explicit part of the plot -- this he deems “deployments of disability” -- the representation of time in graphic body memoirs is particularly influenced by those deployments. Time is not only represented as part of a disability, but it is also representative of this disability, in a pervasive narrative process that displaces coherence in favor of metaphorical and literal breaks with normative ideas of embodiment.

Anne Rügemeier, Albert-Ludwigs-Universität Freiburg, Germany:

The Light Never Goes out in the Clinic: Illness and the Experience of the Night (ENG)

Sarah Kane's drama *4.48 Psychosis* bears an unusual title. It is assumed that the title refers to the fact that Sarah Kane awoke regularly at 4:48 a.m. during one of her depressive phases and experienced this moment as "a moment of great clarity, a moment when the confusions of psychosis seem to evaporate". In Philip Larkin's poem *Aubade*, on the other hand (actually named after the morning song of lovers who mourn the near end of the night of love as dusk gradually falls), the hours in which everyone else sleeps turn into a moment of involuntary reflection on illness, loneliness and the end. This proposal deals with the representation of the night in illness narratives. Starting from the thesis that the usual day-night rhythm of life is suspended in acute illness situations, but also in old people and people with dementia, the topic raised in the CFP serves as an occasion for me to reflect on the representation of the night in stories about illness. How is the temporality of night narrated and graphically translated? How does the 'night experience' affect the experience of illness? Are the noises muffled, the movements slower, the routines different? How is this alternative temporality represented? Does the night induce the narrator to shape other metaphors, because death, for example, is fundamentally associated with darkness? By what narrative means (both verbal and verbal-visual) is the temporality of the night represented in illness narratives, and does the difference between day and night become clear at all? How does being awake at night affect the patients' experience of illness, but also the nursing staff's perception of the patient? Taking into account different genres, including drama, poetry, prose and somatographics such as Brian Fies' *Mom's Cancer* and M.K. Czerwiek's *Taking Turns*, the planned contribution will explore the question of what role chronometric time and daily patterns play in a temporal phase in which the routines of the day are rather reduced. Does the night have a depressing, even threatening effect, or does it also create scope for a "different" experience of illness?

Nancy Pedri, Memorial University of Newfoundland, Canada:

Taking Time to Talk Back: Challenging the Ill Body's Overdetermination in Graphic Medicine (ENG)

My contribution comprises an in-depth analysis of the use of disjunction (fractured time), loops (layered time), and effacement (suspended time) in graphic illness narratives, including *Marbles*, *Inside Out*, *Lighter than my Shadow*, and *Epileptic*. I will argue that these common temporal patterns that impact fictive time 1) disrupt the narrative's spatio-temporal stability to communicate a sense of uncertainty, disorientation, and unease that comes with being defined an ill body; 2) address the ill subject's risk of being overdetermined as no more than an ill body; 3) expose the discourses that produce knowledge about ill identities and bodies; and 4) ultimately challenge the reduction of the ill subject to the status of other. Taking up Leigh Gilmore's suggestion that graphic memoir can play a key role in critiquing the overdetermination of the body (131-132), I will argue that in graphic illness narratives,

disjunctions, loops, and effacement often present penetrating critiques into a politics of illness that conceptualizes the ill identity as an intelligible body in need of management. Since Judith Butler's seminal work on gender that accentuates subversion, regulation, and embodiment, much critical autobiographical writing has underscored the intimate connection between the body, identity, and power. Indeed, in the repeated presentation of an embodied subjectivity and in what E. El Refaie describes as “an explicit engagement with physicality” (7- 8), graphic illness narratives often experiment with fictive time across the body to activate a recoding of the medical underpinnings of ill bodies. Joining the many scholars who agree that multiple self-portraits in autobiographical comics express fragmented, complex, and disjointed subjectivities (Dolmage and Jacobs; Hatfield; Jacobs; Williams), I will examine how represented bodies can engage with fictional time to reimagine illness outside of medical strictures. My focus on disjunctions, loops, and effacement will highlight how these temporal patterns not only diminish the objectification of the ill body in the “object world” (Quesenberry and Squier 68), but also create an illness counternarrative to medically imposed understandings of ill identities and bodies.

Marina Rauchenbacher, Universität Wien, Austria: KörperZeiten – ZeitKörper in Marcel Beyers & Ulli Lusts *Flughunde* (1995/ 2013) (DE)

Marcel Beyers Roman *Flughunde* (1995) verschränkt primär zwei Erzählstimmen, jene des (semi)fiktionalen Stimmforschers Hermann Karnau und jene von Helga Goebbels, der ältesten Tochter von Magda und Joseph Goebbels. Anhand beider werden singuläre Perspektiven auf den Nationalsozialismus präsentiert, Fanatismus und (kollektive) Traumatisierung sowie – auf einer Metaebene – die (Re-)Konstruktion von Geschichte(n) thematisiert. Die Auseinandersetzung mit Akustik bzw. Stimme ist dabei leitmotivisch, widmet sich doch *Flughunde* zentral der Bedeutung von Stimme und Tonfall für nationalsozialistische Propaganda einerseits und der Frage nach der Verlässlichkeit des Erzählens/Erzählten andererseits. In diesem Kontext zeichnet sich der Roman durch einen synästhetischen Ansatz aus (vgl. Karnaus Idee, eine Karte menschlicher Laute zu erstellen oder die wiederholte Beschreibung akustischer Phänomene mittels visueller Vergleiche; vgl. Klein 2016). Insbesondere hinsichtlich dieser synästhetischen Dimension kann Ulli Lusts Comic-Adaption (2003) als fruchtbar verstanden werden. Im transmedial operierenden Medium ‚Comics‘ (Mitchell 2014) können Körper in exzeptioneller Weise als ‚Träger‘ und ‚Repräsentanten‘ von Zeit herausgearbeitet und in ihrer Zeichenhaftigkeit (vgl. Frahm 2010; Klar 2014) betrachtet werden. Dies ist sowohl in Bezug auf die Idee eines ‚Körpergedächtnisses‘ (vgl. Beyer 1998) zu verstehen, was für *Flughunde* bspw. aufgrund der Auseinandersetzung mit Traumatisierungen zentral ist, als auch hinsichtlich der Repräsentation und Konstruktion von Geschichte anhand der Körper (‚Zeitkörper‘). Auf Basis dieser Überlegungen analysiere ich in meinem Vortrag erstens, wie im Roman und im Comic Zeit in Körper eingeschrieben wird (u. a. Traumata, spezifische Erinnerungen, rollendeterminiertes Erleben) und welche Rollen Stimme und Sprache zukommen. Welche Formen der Visualisierung von Geräuschen und Sprache werden angewandt? Wie werden diese Visualisierungen zur Kennzeichnung nationalsozialistischer Sprache/Propaganda als traumatisierend verstanden? Zweitens soll gefragt werden, wie anhand der Körper-Zeichen im

Comic Zeit visualisiert wird und diese somit als ‚Zeitkörper‘ fungieren können, die je spezifisch Stadien der Narration markieren und eine – stets schon konterkarierte – historische Einordnung anstreben (textuelle und visuelle Zitate z. B. nationalsozialistischer Symbolik, historischer Fotografien der Familie Goebbels).

Sebastian Köthe, Universität der Künste Berlin, Germany: Zur literarischen Temporalisierung „sauberer“ Folter in und nach Guantánamo Bay (DE)

Isolationshaft als Dimension so genannter „sauberer Folter“, wie sie von der USA im „war on terror“ eingesetzt wird, bedeutet mit der Abschottung von Familie und Freund*innen, Mitgefangenen und selbst Wärter*innen auch die Isolation von einer gemeinsamen Zeit. Die Verschleppung in andere Zeitzonen; sensorische Deprivation und Desorientierung; der Raub persönlicher Gegenstände; permanent grelle oder dunkle Zellen; unterschiedslos leere Tage, von unregelmäßigen Verhören und Gewalt unterbrochen – all dies nimmt den Gefangenen die sozialen, materiellen und leiblichen Konstituenten stabiler Zeitlichkeit. Es ist die Destruktion regelmäßiger, geteilter, und gestaltungsoffener Zeitlichkeit, die die Dauer der Isolationshaft als Folter begründet: „life is stopped. Nothing is new.“ (Di’iki) Die Gefangenen haben versucht, diese amorphe Entzeitlichung zu retemporalisieren: indem sie die Rhythmen der Wärter*innen studiert haben, den Koran aufsagten, oder schrieben. Wie bezeugen Gefangene wie Murat Kurnaz, Mohamedou Ould Slahi oder Moazzam Begg in ihren literarischen Memoiren in und nach Guantánamo die Entzeitlichung durch Folter sowie ihre eigenen widerständigen Retemporalisierungen? Auf welche Weisen figurieren sie das durch Folter eskalierte Altern ihrer Körper und schreiben Zeit durch die Dokumentation dieser verwundeten, kranken, entfähigten Körper? Mit welchen literarischen Strategien der Dramatisierung oder Stasis, Auslassung oder Redundanz, des Stotterns oder Schweigens schreiben sie die Dauer ihrer sogenannten „indefinite detention“? Die Zerstörung zeitlicher Einbettung zielt auch auf die Fähigkeit der Überlebenden, für sich zu zeugen. Ein Gefangener berichtet, „[w]ords like ‚isolation‘ and ‚detention‘ had acquired whole new meanings for him. *He described feeling as though he was ‚in a world where people just don’t understand‘.*“ Die Memoiren sind Selbsttechniken, dem Verlust der Zeit selbst zu gedenken; verlorene Zeit zu restituieren; sowie Zeitgenossenschaft wiederzugewinnen. Sie sind forensische Dokumente der Folter; Wahrnehmungsschulungen, die für die Spuren der vermeintlich spurlosen Folter sensibilisieren; sowie die Geschichten ihres Widerstandes.

Yonsuk Chae, Kyungpook National University, Daegu, South Korea: Trauma, Literary Therapy and Creative Writing. A Case Study from South Korea (ENG) n/a

Sara DiCaglio, Texas A&M University, USA: “But hour by hour the baby assembled herself there”: Hybrid Repro-ductions in Eleni Sikelianos’s *Body Clock* (ENG)

Reproduction is inextricably tied to the temporal: it is an extension of a life span, an inscription of time and growth on the female body, a metaphorical biological clock in rhetoric about aging. The pregnant body can be seen as both reimagining and making visible time, as

the duration of the state of pregnancy is mapped onto the body and is controlled by time in a way not normally readily readable. Eleni Sikelianos's 2008 book of poems, *Body Clock*, theorizes different ways of making reproductive time visible. As pregnancy writes time on her body, Sikelianos attempts to capture temporality on the page in multiple mediums. The text's eight sections use both language and graphic form in order to capture the poet's experience of embodied time throughout her pregnancy and early motherhood. Although Tyrone Williams refers to the text as "the eight-point 'record' of Sikelianos' 'return' to language, a journey marked here by the coming to 'human' of her newborn," I would argue that the more remarkable work of the book is its marking of the unspeakable, the unrecordable. Through the use of nonlinguistic representation—specifically, a series of drawings that attempt to capture the experience of time—*Body Clock* attempts not just to capture a form of memory, but to enact bodily time and memory as if they were still unfolding. The body itself, both pregnant and fetal, acts as an object through which time manifests itself; so too do language and the experience of reading the poem act as an inscription of a process in time. In this way, Sikelianos's work reveals time's dependence on the corporeal, and thus the limitations of an idea of time as fixed or natural.

[Dorothee Schneider/Marx, Christian-Albrechts-Universität zu Kiel, Germany:](#)

["Mom is a little emotional today": Illustrating the postpartum period in Teresa Wong's Dear Scarlet and Lucy Knisley's Kid Gloves \(ENG\)](#)

All bodies are governed by principles of temporality, yet regarding their roles as (potential) mothers, female bodies are kept under especially strict observation, often, but not only by the medical profession (Smith 2018). I argue that comics' power to offer "a more inclusive perspective of medicine" (Czerwicz et al. 2015: 2) can also be made fruitful to interrogate how pregnancy, birth and the postnatal period are governed by implicit temporal regimes and the effects this has on new mothers. In my paper, I examine two autobiographical comics, Teresa Wong's *Dear Scarlet: The Story of my Postpartum Depression* (2019) and Lucy Knisley's *Kid Gloves: Nine Months of Careful Chaos* (2019) and analyze their representations of postpartum time. Both artists illustrate experiences that differ from the positive image of an easy birth, swift recovery and blissful postnatal period perpetuated by contemporary discourses. Knisley's struggles with pre-eclampsia and Wong's postnatal depression turn their time as new mothers into a period of "crip time" in which their chrono-normative time experience is altered (Samuels 2017). I argue that the medium of comics is particularly suited to illustrate these shifts in their subjective time experience. In *Dear Scarlet*, Wong illustrates the monotony and deceleration she feels through small, sparse black-and-white drawings in large panels, aesthetically conveying the desperation and exhaustion that come with her postnatal depression. In contrast, Knisley's colorful narrative, which also covers her pregnancy, contains small hints of her overlooked preeclampsia that create a sense of foreboding doom. Through changes in the color palette and drawing style she illustrates the embodied experience of her life-threatening complications and difficult recovery. My analysis explores how Knisley's and Wong's graphic narratives create alternative representations of the corporeal experience of the postpartum period, shedding light on the discursive constraints of motherhood and an underrepresented time in women's lives.

Sucharita Sarkar, D.T.S.S College of Commerce, Mumbai, India: Repairing Time out of Joint: Narratives of Caring for Mothers with Cancer (ENG)

The abruptness of cancer diagnosis—shadowed by the risk of uncontrolled metastasis—often results in unexpected and unpredictable disruption of ordinary time schedules for both the patient and the caregiver/s. During the period of treatment and caregiving—especially in the case of adult offspring caring for mothers with cancer—there are multiple experiences of ‘extraordinary’ time that are layered, interwoven and negotiated: - the past time of mother-offspring ‘normalcy’ before the illness. - the two present timelines of the patient and the caregiver, marked by role-reversals, awareness of mortality, and alternation between consonance and conflict. - the two future times (with two possible endings), marked by anxiety and hope. The paper analyses these multiple perceptions of time through a comparative study of two caregiving memoirs: the graphic narrative, *Mom’s Cancer* by Brian Fies and the literary memoir, *The End of Eve* by Ariel Gore. Sharing the common theme of managing care of a mother having advanced cancer, these texts differ significantly in the patient-caregiver relationship (mother-son vs. mother-daughter) and the methods of depicting time/s (visuospacial- concrete vs. verbal-metaphorical-abstract). The paper applies and expands Scott McCloud’s concept of “time as a rope” to explicate the different ways in which this rope is twisted, knotted, unknotted, compressed or stretched both ahead and behind; and how the rope is seen/felt differently by the reader of graphic vs. literary texts. For instance, flashbacks and turning points are expressed and experienced differently. The paper also aims to explore what these contrasting texts, with their diagrammatic and narrative techniques of depicting ‘time-out-of-joint’, offer to the readers, who may be either patients or carers or neither.

Pnina Rosenberg, Technion – Israel Institute of Technology, Haifa, Israel:
Time of her Own: Eva Gabanyi’s Auschwitz-Rajsko Graphic Novel (ENG)

The Almanac of Memories: Auschwitz-Rajsko Concentration Camp, produced in the Auschwitz sub-camp in 1944, is a 22-page text/image created by the Jewish-Slovak artist Eva Gabanyi (1918-1973), who was assigned to draw the plants in the botany laboratory. Gabanyi took advantage of having painting materials and secretly used them for her allegorical autographic diary. She embodies herself in various fantastic human and non-human figures, through which she moves through a vast period that spans from prehistoric days (15849 BCE), through the camp’s present time (1944), and on into the future (1988). Her diary transcends time and space; she incarnates herself as a dancer at Pharaoh’s ball (1 January 2140 BCE); as a dancer at the ball in the court of the Polish King Stasia (1 January 1784); at the 1944 New Year’s ball in Rajsko- Auschwitz — in which she and her partner are anthropomorphic dandelions — and even envisions her 70th birthday (18 December 1988), although never celebrated, as she died in 1973. The huge gap between the actual duration of her imprisonment and the narrative in her diary seems to fit Lawrence Rosenwald’s assertion that “the diary presents two kinds of time, the period that it records and the actual duration of the recording time of the diary — time of the narrative” (1998, 6). Thus, she was clinging to a

distant, controllable, and unthreatening past that stands in sharp contrast to the uncontrollable and fragile present, which explains the artist's choice to anchor most of her graphic novel in remote times. Creating a "calendar" of her own gave Gabanyi a fleeting feeling of control over time/space, that otherwise was arbitrary, chaotic and life-threatening.

Marie-Charlotte Simons, Universität Hildesheim, Germany: *"That's when time stands still."* Trauma as a Figure of Time in Art Spiegelman's *In the Shadow of No Towers* (ENG)

"That's when time stands still at the moment of trauma... which strikes me as a totally reasonable response to current events!... I see that awesome tower glowing as it collapses... BE AFRAID!"¹ Dieses Zitat stammt aus dem Comic *„In the Shadow of No Towers“* des US-amerikanischen Comic-Künstlers Art Spiegelman. Der Comic wurde als Serie von 2002–2003 in der *„Die Zeit“* veröffentlicht und 2004 zu einem überdimensionierten Board-Book zusammengefasst. *„In the Shadow of no Towers“* ist, laut Spiegelman, ein „slow motion diary“², in dem er sein Erleben der Anschläge vom 11. September 2001 zeichnerweise aufarbeitet. *„That's when time stands still“*. Schon in diesem Satz zeigen sich die Besonderheiten, die die Darstellung von Trauma für jedes Genre und jede künstlerische Disziplin bedeuten³. Denn das Erleben von Trauma ist ein individuelles Wahrnehmungsphänomen, das gerade und genau im Moment des Erlebens, die Erfahrung linearer Zeitrechnung ausschaltet – das Erlebte wird damit zu einem Moment, der außerhalb der Zeit zu stehen scheint und welcher später zurückkehrt, um den Überlebenden heimzusuchen: "(...) the traumatic memory haunts the victim in the form of a replay or "flashback" that exactly repeats the past event in all its literalness and immediacy."⁴ So beschreibt die Trauma-Theoretikerin Ruth Leys dieses Phänomen. Ich gehe davon aus, dass der Comic in seiner medialen Beschaffenheit ein besonders geeignetes Dispositiv für die Repräsentation von Trauma darstellt, da er – was die Inszenierung von Zeit betrifft – über besondere visuelle und narrative Instrumente verfügt. Ich möchte mehr noch die These formulieren, dass der Comic aufgrund seiner Eigenheiten über eine besondere Stärke verfügt, um die Zeitfigur Trauma auszudrücken. Denn die Schwierigkeiten des Traumas, sowohl für die Überlebenden, sowie die Nachgeborenen, bestehen darin, dass sich dieses Phänomen außerhalb einer erzähl- oder darstellbaren Realität bewegt – in einem Raum, der sich der alltäglichen, kollektiven Zeiterfahrung entzieht. Für meinen Vortrag möchte ich daher Trauma als Zeitfigur unter einem phänomenologischen Ansatz erläutern. Ich gehe von der Theorie von Bernhard Waldenfels aus, der in seinem Text *„Ortsverschiebungen, Zeitverschiebungen - Modi leibhaftiger Erfahrung“*⁵ eine „Phänomenologie der Zeit“ skizziert. Die Schwerpunkte, auf die ich eingehen möchte, sind die der *„Zeitverdoppelung und Zeitverschiebung“*⁶, die Waldenfels entwirft. Gestützt auf Waldenfels möchte ich eine Brücke zu der Struktur und Geschichte des Comics schlagen. Vor allem werde ich auf die spezielle *„Grammatik“*⁷ des Comics eingehen. Es ist just diese, die in der Lage ist, traditionelle literarische Eigenschaften, wie Chronologie, Linearität und Kausalität, sichtbar zumachen oder aufzubrechen. Art Spiegelmans *„In the Shadow of No Towers“* fungiert für mich dabei als ein paradigmatisches Beispiel um aufzuzeigen, wie mit Mitteln des Comics die ganz und gar individuelle Erfahrung des Traumas darstellbar und teilbar werden kann.

Björn Hochschild, Freie Universität Berlin, Germany: *Inside a Traumatizing and Traumatized Mind: A Phenomenological Perspective on the Temporal and Spatial Experiences in Chris Ware's Jordan Wellington Lint* (ENG)

Inside a traumatizing and traumatized mind: A phenomenological perspective on the temporal and spatial experiences in Chris Ware's *Jordan Wellington Lint* Reading Chris Ware's 21st entry to his ACME Novelty Library series means to engage in a rigidly structured organisation of time and space. The Comic, named after its main character Jordan Wellington Lint, tells the story of an entire lifetime by orchestrating each year of the protagonist's life one page at a time. While it adopts its style to the age depicted on each page, the comic maintains a consistent expression of growing up, by reusing similar colours, objects, lettering and panel layouts. This, however, changes drastically, when we see Jordan transform from being a traumatized child and teenager to becoming a traumatizing father himself. Near the end of the comic, a recollected memory of Jordan's own violent abuse of his last-born son breaks with the comic's style: While it spans over seven pages and forces the reader to turn the entire comic book by 90°, the clear lines and patterns, the geometrically uniform shapes, the symmetrical panel layouts and colourful designs make way for an array of jagged, explosive and monochromatic red drawings. This presentation takes a phenomenological perspective on the experience of being inside Jordan's traumatized and traumatizing mind. Its theoretical groundings lay in the idea that encountering comics (here understood as aesthetic cultural-objects according to Maurice Merleau-Ponty's *Phenomenology of Perception*) means that with and through the reader, an intentional behaviour is performed, which gives the reader the comic book characters as phenomenological objects already embedded in a social, subjective situation of otherness. By analytically comparing the comic-behaviour between an early sequence and its later sudden change in style, the presentation asks not only how it is possible to encounter a comic book character and seemingly take on his experiential perspective, but also how the sudden change in temporal and spatial orchestration influences this experience.

Jennifer Bode, Freie Universität Berlin, Germany: *"Today I do not know the date." Time in Ann Quin's The Unmapped Country and Virginia Woolf's Mrs. Dalloway* (ENG)

Time in Ann Quin's *The Unmapped Country* and Virginia Woolf's *Mrs. Dalloway* Like countless British writers, the experimental author Ann Quin (1936–1973) was in awe of Virginia Woolf's work. Her will to pay homage to and build on Woolf's innovative narrative techniques and thematic concerns becomes especially apparent in her novel *The Unmapped Country* (1973), a text that remains unfinished due to Quin's suicide. Here, Quin explores the opposition of *temps monumentale* and *temps vif* in a psychiatric institution. The protagonist Sandra suffers from a mental illness similar to that which is linked to Septimus' PTSD in *Mrs. Dalloway*—both are frequently overcome by hallucinations, thus are often removed from a shared or official time. In both novels, doctors appear as the representatives of a *temps monumentale* and are depicted in a negative light. While Septimus "escapes" a future in an institution by committing suicide, the character of Sandra is used by Quin to explore how the dominance of official time – time as administered in the

psychiatric institution – affects the mentally ill individual’s experience of time. As the text moves anachronistically from Sandra’s experiences in the institution, which are related in the past tense (and in the third person) to her hallucinations before the treatment, which are told in the present tense (and in the first person), the question of existing in the present in a healthy, meaningful way is highlighted. Additionally, both texts address the role that writing itself might play in creating a relationship with the present. In their struggles, both Septimus and Sandra place importance on writing, with Septimus noting the messages he receives from the dead and Sandra keeping a diary that consists mostly of dialogues, written down like scenes from a play.

Sabine Zubarik, Evangelische Akademie Thüringen, Germany: *Mapping/Tracking Memory – The Net of Memories in B.S. Johnson’s The Unfortunates* (ENG)

Chronologische Zeiterfahrung und Erinnerungsvermögen hängen unmittelbar zusammen, jedoch in hochkomplexen Wechselwirkungen, die gerade dem Erzählen und schriftlichen Festhalten zur Problematik werden. So manche Erinnerung ist aus den zeitlichen Zusammenhängen gerissen, taucht unvermittelt auf oder reiht sich im Nachhinein fälschlich in Zeitabläufe ein. Assoziationen erfolgen meist rhizomatisch und machen somit jeden Versuch der chronologischen Zuordnung obsolet. Wie lässt sich dies mit dem Spinnen und Entspinnen einer Geschichte in Buchform vereinbaren? Der britische Autor B.S. Johnson hat mit seinem Roman *The Unfortunates*, der 1969 als lose Blätter und Hefchen in einer Box publiziert wurde, eine narratologisch konsequente materielle Entsprechung entworfen, um die Körperzeit des Erinnerns (und auch Vergessens) im Leseprozess sowohl darzustellen als auch erfahrbar zu machen. Indem sein Buch keiner festen Bindung und damit Anordnung folgt, überlässt es dem Rezipienten, in netzwerkartigen Verknüpfungen Zeitlichkeiten herzustellen und gleichzeitig die Vergeblichkeit aller linearen Reihenfolgen von Erinnerungsketten nachzuvollziehen. Die fragmentarischen Episoden des Erzählers beziehen sich auf die Zeit einer Freundschaft und die Begleitung dieses Freundes in tödlicher Krankheit, sind aber ebenso ein Zeitzeugnis der englischen Mittelschicht in den 60er Jahren. Der Workshop-Beitrag versucht, Johnsons Erzählstrategien mit der Körperlichkeit der Erinnerung und dem Erinnern an Körperrealitäten (wie Krankheit, Verfall und Tod) in Bezug zu setzen und dabei zu beleuchten, wie narratologisches Material, das Materielle des Mediums Buch und die Materialität des Erinnerns je eigene Körperzeiten generieren.

Nina Schmidt, Freie Universität Berlin, Germany: *The Un/timeliness of Death and Grieving – the Significance of Photographs in Graphic Narratives of Bereavement* (ENG)

As unique as each auto/biography (Couser) relating the illness and death of an author’s loved one may be, a striking number of contemporary graphic narratives doing so have one thing in common: they all make creative use of photographs of the deceased (and/ or their homes and possessions) and often of the author him- or herself when sharing their recollections publicly in book form. As Roland Barthes wrote at a time that he grieved intensely for his mother, ‘in Photography I can never deny that *the thing has been there.*’ Photographs can frame narratives

of loss and remembrance for authenticating effect, for example when acting as cover image; but often, I argue, their relevance goes beyond this one function, and proves central to the structure, aesthetics and aims of the story told. Photography is used, I aim to show, to communicate the feeling of time out of joint and ponder mortality and finitude, as well as the absent presence of the deceased other. Texts to be discussed include Anders Nilsen's *Don't Go Where I Can't Follow* (2006), Roz Chast's *Can't We Talk about Something More Pleasant?* (2014), and Antonia Kühn's *Lichtung* [clearing] (2018).