

Abstracts

Lorella Bosco – Marella Magris, *The Unsaid. An Introduction*

The present article is an introductory essay on the multifaceted topic of the unsaid in German language and literature. It provides the theoretical and historical framework for the selected essays collected in the third issue of «I quaderni dell'AIG», laying a foundation for understanding the research topic in all its far-reaching implications. It also highlights the outcomes of the following collected case studies.

Cristina Fossaluzza, *A Constantly Open, Smouldering Wound: Lenz and the Unspoken in Albert Ostermaier's Novel Lenz im Libanon (2015)*

In his lifetime as well as in the centuries that followed, the German writer Jakob Michael Reinhold Lenz (1751-1792) was often interpreted in terms of the unspoken. Particularly in times of crisis and social change connected with German history, different authors have revisited Lenz and his works to make unspoken wounds and traumas visible and tangible. This article begins by outlining the relevance of the theme of the unspoken among different writers who have worked on Lenz over the past two centuries, such as Georg Büchner, Peter Schneider, Christoph Hein and Heiner Müller. The main part of this article focuses on the recent novel *Lenz in Libanon* (2015) by Albert Ostermaier and illustrates how, even in the present age and against the background of the recent Lebanon wars, the unspoken remains a major topic in an on-going literary discourse about Lenz.

Niketa Stefa, *On the Traces of the Absence, Its Forms and Contents in Hölderlin's Work*

The object of this study is the linguistic and poetological analysis of the absence both at the content and expressive levels following the development of the various production phases in Hölderlin's work. The analysis ranges from the harmonious relationship between the presence and absence of the desig-



nated in the Frankfurt production to the double negation of reality, both in its processual character and objective existence at the end of the Homburg period. After 1800 the content of absence in his work becomes increasingly abstract and un-individualized, while the expression of absence demonstrates a progressive renunciation of direct reference through a rhythmic, syntactic, semantic and iconic fragmentation of the text, thus involving interpretation in the same creative process. To better clarify this expression of absence, the hymn *At the source of the Danube* has been analyzed. In contrast, the last poems written in Tübingen are characterized by the absence of the designated, by the poetic material fleeing beyond the temporal events and the physical situation, and at the same time, by the rhythmic, metric and grammatical fullness as a form of a perennial universal harmony.

Maurizio Basili, *On August von Platen's French and Portuguese Diary Entries*

August von Platen only uses French and Portuguese in his diaries when he talks about his homosexual loves, the desire to love other men and to be loved by them. In particular, there are several pages written around 1820 dedicated to the student Eduard Schmidlein («his outward appearance is too attractive. He is as handsome as Apollo and as vigorous as Hercules»); however, he appears frightened by the poet's love and far from reciprocating it, in a Germany – that of the early nineteenth century – where homosexuality, as one can easily imagine, was opposed, unlike what happened in Italy, a country where – it is no coincidence – in addition to August von Platen, Karl Heinrich Ulrichs, «the first coming-out in history», also ended his days.

With this essay we want to mainly investigate August von Platen's choice to write in French and Portuguese the pages dedicated to his feelings towards other men, a choice that can be interpreted undoubtedly as a form of self-censorship, of «unsaid» and «unspeakable» in his own language, a sort of will to hide information, to veil it also to himself (considering that the diary is perhaps the most intimate and private literary genre), due to a sense of guilt and shame.

Elisabetta Vinci, *The Mask as an Image of the Un-Said: Arthur Schnitzler's The Veil of Pierrette and Miss Else*

This article aims to investigate the dimension of the unspoken in Arthur Schnitzler's works with particular attention to the pantomime *The Veil of Pierrette* and the story *Miss Else*. In both works Schnitzler employs the masks of the *Commedia dell'Arte* as a strategy to overcome the limits of speech and to denounce the hypocrisy of Viennese society. *The Veil of Pierrette* is a pantomime in which the masks of Pierrot, Pierrette and Harlequin expose the true nature of some typical characters of *fin de siècle* society. In *Miss Else* masks are not explicitly mentioned, but appear as a cryptic reference behind the execution of Schumann's *Carnaval*, thus revealing the relation between Else and



Dorsday. Both works represent an attempt to overcome the limits of the word, creating a new sign system capable of expressing the unspoken that is hidden in the folds of human interactions and in the mind of characters.

Maurizio Pirro, *Strategies of Reticence in Stefan George*

In Stefan George's poetry and in the aesthetics of the *George-Kreis*, the 'not said' is a fundamental dimension of the lyrical discourse. The political culture of the *Kreis* is based on mechanisms of mutual legitimation between initiates, who feel bound to both acknowledge the superiority of their leader and to keep the content of his teachings confidential. This secrecy further strengthens the leader's charisma and highlights his spiritual superiority. The antihermeneutic side of George's poetry, the absoluteness of which aims to invalidate any attempt at interpretation, finds its strength in evoking a secret foundation, to which only the spiritual intimacy with the leader and the direct knowledge of his teachings can grant access. The 'unsaid' is the main focus of the para-religious substance of George's poetics.

Eriberito Russo, *Gaps and Strangeness in Franz Kafka and Yoko Tawada*

The general aim of this article is to highlight the topic of the gap (*die Lücke*) and the semantic indeterminacy in Franz Kafka and Yoko Tawada. Starting from the assumption of an intertextual and aesthetic dialogue between the works of the two authors, which move between intercultural spaces from an identity-conceptual point of view, the emphasis is placed on excerpts from Kafka's diaries and from essays and tales by Tawada (*Verwandlungen, Übersetzungen, akzentfrei*). The final aim of the analysis is to underline how the rhetorical and stylistic tool of the *Lücke* is used by the two authors, in a more or less conscious way, in order to express their relationship with the language and with the indeterminacy that is inherent in it. Since they are both authors of non-German origins, the issue of the *Lücke* is also inserted into a dialogue that takes on the dimension of estrangement and otherness.

Claudio Di Meola – Daniela Puato, *The Unsaid in Headlines of the German Financial Press: Language Structures and Pragmatic Functions*

This paper investigates the unsaid in the German financial press. Over 500 headlines from different text genres (news, editorials, stock recommendations) have been analysed in relation to their completeness. It outlines how headlines can reveal in advance (or not) the pragmatic function of the following text and thus meet the reader's expectations. Furthermore, it shows how several language structures (occasional compounds, passive constructions, argument reduction, asyndesis, unmarked tenses) may withhold specific details and thus become part of the unsaid. Depending on the text genre, these omissions can have different communicative functions, primarily in the interest of



the speaker (self-protection, reading stimulus) but also in the interest of both speaker and addressee (economy of language).

Claus Ehrhardt, *What Do We Have to Know in Order to Understand Street Signs? Pragmatic Remarks on Communication in Public Spaces*

This paper discusses communication in public spaces. It analyses street signs and similar texts as forms of communication in which, on the one hand, the authors place a very high value on the comprehensibility and the acceptance of the message, while on the other hand the space they can use for the messages and the time that addressees can or want to dedicate to reading them is strictly reduced. Therefore, information has to be presented in a highly condensed form. This is made possible only by referring to different kinds of implied messages. The authors have to predict what readers know about the world and the specific situations and have to integrate this knowledge into the planning of the texts. The paper analyses the interface between linguistic, situational and communicative knowledge by asking how far the understanding of street signs depends on the linguistic structures used by the author, how much knowledge about the situation (e.g., about normal realizations of actions) is required and which forms of institutionalized communicative knowledge must be considered in the analysis. Here the paper focuses in particular on generalized conversational implicatures.

Federica Ricci Garotti, *Processing Implicature and Presuppositions in Advertising*

It is by now widely recognized that implicit meaning is a basic part of persuasive communication, because, according to Givón, what was backgrounded is protected from objections and criticism.

However, processing implicit information is not that easy: comprehension of the implicitly conveyed meaning has to be supported by a cooperative conversation. If the Cooperative Principle is still effective in the persuasive communication as well, then the inferences can be drawn on the basis of what is said. But if unspoken meanings prevent the receivers from understanding, then the question is: does the implicit communication have the same communicative function in case of misunderstanding or non-comprehension?

In this paper I have analyzed implicature and presuppositions of some German advertising from a corpus of 60 (ads and commercials). The goal of this research project is to observe what kind of text-cues can support the processing of implicature and presuppositions by receivers and whether the Cooperative Principle is still guaranteed in such a creative and casual communication as advertising.



Barbara Häussinger, *About Speaking and Silence. How Breaks in Lives and Experiences of Loss Are Represented in the Narrative Interviews of the Israel Corpus*

This paper discusses the dialectics between silence and speech on the basis of an exemplary selected narrative-autobiographical interview from the so-called *Israelkorpus*, and will focus on how experienced loss and trauma are represented in the narrative of the life story of a Jewish emigrant in Palestine. The analysis of different interview sections, based on the instrument of conversational analysis and narrative analysis, reveals the ambivalent narrative attitude of the speaker: the desire to report on one's life is countered by the need to silence certain phases of life which are directly connected with the individual history of suffering. This manifests itself by desubjectivized linguistic forms of representation. Such «eloquent silence» is interpreted as an indication of an unfulfilled narrative coping performance.

Valentina Schettino, *The Unsaid in Autobiographical Oral Narratives: Prosodic Expression of Place-Related Emotions in the Interview with Moshe Cederbaum*

This paper focuses on the non-verbal expression of emotions in spoken autobiographical productions. Specific attention has been devoted to the analysis of all prosodic elements that can reflect the emotional level. The investigation has been carried out on the *Israelkorpus*, a corpus composed by autobiographical interviews with Middle-European Jewish migrants who were forced to flee from Europe and Nazi persecution before the Second World War: consequently, the emotional content of these interviews is wide and can serve as a basis for this examination. The specific aim of this paper is to investigate the relationship between emotions and places from a prosodic perspective: in fact, this work is part of a broader project in which places are not only considered as geographic indicators, but also as an important part of the mnemonic process. The assumption underlying this work is that the mnemonic process is deeply connected with the emotional dimension.

Sabine Hoffmann, *Silence in Videoconferences – How to Handle Problems in Online Meetings*

This paper deals with silence in video-based discourse, which includes pauses and delays. The data of the study is provided by international video conferences in which six in-service teachers and six pre-service teachers from three countries (Italy, the Netherlands, Hungary) together with a moderator and an assistant discuss sequences of their lessons. These discussions are part of a teacher-training programme as it was conceived and implemented in the Erasmus+ project LEELU (www.leelu.eu). The focus of the present study is to analyse, through a multimodal approach, how the above-mentioned moments



of silence co-constitute the video-based interaction, and how the discourse is built up through other methods (gestures, facial expressions, gaze, body position and body movement). The results are likely to contribute to the understanding of video-based communication in German and encourage a more conscious use of it.