The focus on the computer leads to the rethinking of well-known literary settings and topics, to the development of variations of classical topos. An example of such a process can be found in Ingeborg Burkard Spinnen’s Nevena (2010), a love story taking place in the virtual world of a MMORPG (massive multiplayer online role playing game).

New characters give rise to new character types linked to the computer, such as the *geek* in Daniel Kehrmann’s *Ruhm* (2009). Surprisingly, the computer itself hasn’t reached the status of a character yet and is still considered as a projection surface for human thoughts (*Die Frau, für die ich den Computer erfinden*, F.C. Delius, 2009). These issues also inspire writers: Hermann Kant describes the change of writing through computer text processing in *Ein WORD-Spiel* (1995).

Older genres transform to adapt to new communication patterns, for example, the *epistolary novel* which now exist in an email-form with Daniel Glattauer’s *Gut gegen Nordwind* (2006).

**CONSTANTIN GILLIES**

*EXTRALEBEN*

Fully new literary genres appear as well, like Constantin Gillies’ *gamer novel* *Extraleben* (2008).

**The Computer in German Literature at the Turn of the Millennium 1990-2015**

Bruno Dupont (ULg – Liège Game Lab)

This thesis uses the theoretical frameworks of traditional literary studies, but also of (new) media and game studies. This extension of the analytic arsenal also raises concerns about the applicability of these concepts: how can we adapt

- medialisation (Nünning/Rupp)
- gamification (Pelling)
- the distinction game / play (Triclot)
- hacker ethics (Levy)

...to the study of literary texts?

**Inventing a New Language**

**Kill the Poem**

Poetry, as the genre which is always searching for new kinds of relationships between form and content, expresses the *strive for a language* accounting for the digital world. Robert Schindel, for example, depicts in *Endlich Word geöffnet* (2003) the everyday life of a poet of our time, working on the computer: searching on Wikipedia, checking his emails, and composing.

Other works take the language issue to another level, that of the programming code: Johannes Auer writes *interactive poems* showing similarities to video games and questioning the poetical essence, like *Kill the Poem* (1997).

**Naming the New Internet as a Form**

Some works try to fully imitate the experience of the computer, the internet, and multimedia world, therefore breaking radically with the form of narrative or poetical prosa.

This results in unclassifiable works such as Andreas Neumeister’s *Angela Davis löscht ihre Website* (2002).