Acknowledgements

This book greatly benefitted from the support I have received throughout the years inside and outside academia. My gratitude goes out to my dissertation advisor, Ilka Saal, for years of productive discussion and an exchange of ideas that inspired and guided me while working on this project. You taught me ask better questions and to never stop asking them. I thank you for your continuous curiosity and interest in my work, for your generous and critical feedback, and for having allowed me to learn from you. I owe many thanks to my dear colleague Verena Laschinger for her encouragement, inspiration, and friendship. You both are true examples of intellectual integrity and human kindness that I can only hope to live up to. I thank Ralph Poole for his enthusiastic support as my external reader and for his interest in my project.

I thank the University of Erfurt for supporting my research with the Christoph-Martin-Wieland scholarship. A big thank you goes to my friends and colleagues of the graduate group "Texts.Signs.Media" at Erfurt for our time of thinking, reading, and writing together. Our discussions at the intersections of different philologies have enriched my work, and our informal online writing group during the pandemic helped me finish my dissertation during times of isolation. My thanks go especially to Michael Friedrich, Felix Haenlein, Kerstin Howaldt, Johanna Käsmann, Tobias Schmidt, Elena Stirtz, and Alexander Waszynski. Kerstin, I could not have wished for a more delightful colleague to have shared an office and the experience of working on a doctoral thesis with – you always made any unfun things fun. I am grateful to the Harriet Tubman Institute for Research on Africa and Its Diasporas for hosting my research stay during an early stage of my project and granting me insightful historical perspectives on my study of poetics.

I am grateful the people who helped me through the final steps of turning my dissertation into a book. I wish to thank the American Frictions series editors, Carsten Junker, Julia Roth, and Darieck Scott for their interest in my work on Kincaid's poetics and for granting me the opportunity to publish my book in the series. At De Gruyter, I was fortunate to work with Julie Miess, who guided me through the stages of the publishing process. I thank Michael Thomas Taylor for his detailed and attentive reading of my manuscript during the copy-editing process.

My last words of gratitude go to my family. To my parents, Christl Maier-Purk and Klemens Purk, who instilled a love for texts and travel in me. From you I learned about the joys of seeing, reading, and tasting something new every day. My heartfelt thanks go to my partner, Michael. As my favorite interlocutor, he listened to every early thought and later read them on the pages of this book. Micha, your love, tireless support, and reassuring encouragement are everything to me.