

Friday, July 19, 2013**S1 - DE LA SEPARATION****LA NORME ET L'ÉCART : ÉTIOLOGIE ET IDÉOLOGIE**B. Marquer*Université de Strasbourg*

Abstract: Il s'agira, dans cette communication, d'aborder le vaste continent des idéologies scientifiques au XIXe siècle, en analysant la construction d'un discours étiologique qui fait bien souvent office de passerelle entre une avancée scientifique et un imaginaire immémorial. Les représentations du corps et de son hygiène sont, dans ce cadre, particulièrement éloquentes, dans la mesure où elles articulent un savoir physiologique (ou plus largement médical), et la rhétorique d'une évidence totalement étrangère à la démarche scientifique, mais pourtant mobilisée pour la valider. Le corps dont il sera question n'a bien évidemment rien à voir avec le corps réel, mais avec ce qu'Alain Corbin appelle le corps « culturalisé », social et observé. Corps qui « est une fiction, un ensemble de représentations mentales, une image inconsciente qui s'élabore, se dissout, se reconstruit au fil de l'histoire du sujet, sous la médiation des discours sociaux et des systèmes symboliques » (Histoire du corps, Seuil, 2005, II, p. 9). Plus précisément, il s'agira de voir comment le discours médical sur le corps peut délimiter une norme (une santé), et par contrecoup une déviance, à travers quelques « cas » symptomatiques : « maladie métaphore » (S. Sontag) comme l'hystérie, physiognomonie ou nosographie aux critères essentiellement esthétiques (Lombroso, Charcot, Nordau, Emile Laurent), voire physiologie sous-tendant un modèle politique (les discours hygiénistes sur la tempérance et la norme).

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- A. Parent-Duchâtelet, La Prostitution à Paris au XIXème siècle, (Texte présenté et annoté par Alain Corbin), L'Univers Historique, Seuil, 1981 (édition abrégée de De la prostitution dans la ville de Paris, publié en 1836)

THE DIALECTICS OF ULYSSES: SCIENCE VS THE ART OF EVERYDAY LIFEG. Rowen-Clarke*University of Southern Queensland*

Abstract: My proposed presentation, informed by a hybrid New Historicism / Deconstructionist approach, explores the science / humanist dialectic present in Ulysses. Criticism exploring James Joyce's collaboration with science and technology, such as Allen Thiher's Fiction Refracts Science: Modernist Writers from Proust to Borges (2005) and Maud Ellman's The Nets of Modernism: Henry James, Virginia Woolf, James Joyce, and Sigmund Freud (2010) highlight the interconnections between science and the formal shape of modernist fiction. Jeff Drouin's James Joyce, Science, and Modernist Print Culture, 1914-1939: The Einstein of English Fiction (2011) explores the nexus of scientific thought and modernism, and elucidates the humanistic issues at the core of Joyce's engagement with Einstein's relativity theories. My paper, however, will emphasise the tension between Joyce's meeting with science and his continued reference back to the art of everyday life. It will focus on how Ulysses solicits the reader to remember the art in the "ordinary" (Declan Kiberd Ulysses and Us; Liesl Olson Modernism and the Ordinary). The case study of food and eating in Ulysses will be presented as a mediation of the more "artless", scientific way Irish food and food intake had been written about in the late nineteenth and early twentieth century. The connection of art and the "hard sciences" in Ulysses proposes the modernist

novel as a space for negotiating the physical world of progress and affirming the need to stay hinged to "the ordinary" through an emphasis on an appreciation of life, the sacredness of memory and the creative potential of interiority.

Biography: Gabrielle is a doctoral student at the University of Southern Queensland working on a comparative study of how food and eating are utilised by three central figures in modernist literature: James Joyce, Virginia Woolf and Marcel Proust.

LA GUERRE DES ÉTOILES

S. Zékian
CNRS

Abstract: En se concentrant sur le tournant des XVIIIe et XIXe, cette communication reviendra sur le divorce des lettres et des sciences en s'attachant au cas particulier des astres comme objets de savoirs et de discours concurrents. Elle exposera les grandes lignes du conflit qui met alors aux prises des hommes de lettres (comme L.-S Mercier ou Restif de la Bretonne) et des savants professionnels reconnus, souvent membres de l'Acad. des sciences.

Biography: Stéphane Zekian est chercheur au CNRS (UMR 5611 LIRE). Il vient de publier "L'Invention des classiques. Le 'siècle de Louis XIV' existe-t-il ?" (CNRS ed., 2012).

ÉVOLUTIONNISME ET MODÈLES D'INTERDISCIPLINARITÉ : EDGAR QUINET, HERBERT SPENCER, JOHN ADDINGTON SYMONDS ET ERNST HAECKEL

N. Wanlin
Université d'Artois

Abstract: Évolutionnisme et modèles d'interdisciplinarité : Edgar Quinet, Herbert Spencer, John Addington Symonds et Ernst Haeckel Le développement de la science évolutionniste en Europe dans la seconde moitié du XIXe siècle est l'occasion d'observer comment se construisent les relations entre différentes disciplines de l'esprit, des sciences naturelles aux sciences morales et politiques en passant par la littérature et la philosophie. Malgré ce qui peut apparaître comme un divorce de « deux cultures » (C.P. Snow), les relations de modélisation réciproques et d'hybridation entre sciences humaines et sciences dures sont très actives et fécondes. Ces relations sont parfois thématiques et théorisées, par exemple chez Quinet, Spencer, Addington Symonds et Haeckel. On s'intéressera aux différentes manières dont leurs textes abordent l'interdisciplinarité et en quoi ils révèlent que malgré des discours et des méthodes légitimement distincts, sciences et lettres travaillent à modeler un imaginaire commun. L'enjeu principal de l'interdisciplinarité apparaîtra alors comme les relations de contrôle et de limitation que chaque discipline entend imposer à l'autre dans l'exercice de son magistère culturel.

Biography: Nicolas Wanlin est maître de conférences en littérature française à l'Université d'Artois. Il a publié un ouvrage et des articles sur la poésie française du XIXe siècle, sur les relations entre littérature et arts visuels et sur les relations entre littérature et sciences. Membre de l'équipe ANR HC19 (dir. A.-G. Weber), il travaille actuellement sur les relations entre évolutionnisme et littérature en France à la fin du XIXe siècle.

S1 (QUEERING) TRANSLATION

QUEERING TRANSLATION: IS TRANSLATION A CRITICAL APPROACH?

W.J. Spurlin

Brunel University, London

Abstract:

This paper examines critically the gender and sexual politics of translation. How do we work with translating terms for naming dissident genders and sexualities in comparing terms of naming dissident genders and sexualities across languages, which may not be translatable to their English equivalents (gay, lesbian, bisexual, queer)? How might we work with the specificity of 'queer,' which has its origins in western Anglophonic cultures, when translating texts from non-Anglophonic and non-western contexts? What new translation issues arise when we recognise that in some postcolonial cultures, for example in the Maghreb, the area in which I work, terms for same-sex sexual identities maybe not be inscribed discursively, but may name instead gender-defined performances of same-sex desire for which equivalent terms in European languages may not exist? The paper will also examine how translation theory may be broadened through the pressures of queer theory, whilst asking the extent to which translation operates as a queer praxis. N.B. This abstract is only being submitted so that the call for papers can be registered, as people will respond to the call with abstracts.

Biography: William J Spurlin is Professor of English at Brunel University London and formerly Professor of English and Director of the Centre for the Study of Sexual Dissidence & Cultural Change at the University of Sussex in Britain. He is the Chair of the ICLA Research Committee on Comparative Gender Studies. His most recent books include *Imperialism within the Margins: Queer Representation and the Politics of Culture in Southern Africa* (2006); *Lost Intimacies: Rethinking Homosexuality under National Socialism* (2009); and he has co-edited *Comparatively Queer: Interrogating Identities across Time and Cultures* (2010) with Margaret R Higonnet and Jarrod Hayes. For excellence in pedagogical research and teaching practice, Prof Spurlin was named a Fellow of the British Higher Education Academy in 2009. His next book examines the influences of French colonialism, postcolonial nationalism, and diaspora on new queer francophone literature emerging from the Maghreb.

THE PROBLEM OF TRANSLATING QUEER MODERN POETRY

M. Kramer

University of Saskatchewan

Abstract: The taboo that characterized queer representations in Modernist poems seeped also into their translations. Ill at ease with subjects that were often conveyed only through a network of metaphors and other queer strategies, generations of translators in a host of languages fell back on heteronormative readings of this poetry. For example, in a language that distinguishes between third person male and female possessive adjectives, what accurately translates the famous "Ses Yeux," which ends Rimbaud's "Vowels," or Stefan George's grammatically gender-neutral "Du schlank und rein wie eine flamme" in languages where predicative adjectives agree with the gender of the noun or pronoun? This paper will deconstruct these and other queer sites of untranslatability among European languages and lay bare comparatively the shifting horizon in the history of translating closet poetry to show how translations are always a form of critical approach that depends essentially on the doxa of their time.

Biography: Max Kramer is Assistant Professor of French and Comparative Literature at the University of Saskatchewan, Canada. He holds a joint Ph.D. in Comparative Literature from Columbia University and the Sorbonne (Paris IV). A former Fellow of the Studienstiftung des deutschen Volkes, he is also a former Pensionnaire Étranger of the École Normale Supérieure in Paris. His research focuses on queer representations in nineteenth- and early twentieth-century poetry (French, German, Spanish, English), on sexuality in postcolonial North African and Middle Eastern literature and society, on online media, and on the question of human rights vs. cultural rights. At present he is finishing the revisions on a book based on his dissertation, *Poésie et inversion : la métaphore queer dans la poésie moderne*. He has also published articles on modern poetry and queer sexuality in the Muslim world.

L'ENTRE-NATHANAËL, LE DÉsir: NATHANAËL (NATHALIE STEPHEN)'S QUEER SELF-TRANSLATION

J.M. Greenblatt

Justus-Liebig Universität Giessen

Abstract: Nathanaël (published as Nathalie Stephens) self-describes as writing "l'entre-genre." Indeed, Nathanaël writes between many things. Some French, some English, Nathanaël's texts are never entirely either; while one language generally predominates, the other almost always intervenes. *Je Nathanaël*, originally (mostly) French, exists under the same title in English as a work of self-translation. While the expressive and erotic potential and failures of language/s are regular foci of Nathanaël's work, the act of translation heightens these moments of comparative tension between languages and between language and/as desire. In one section of the volume, a recurrent play with the word "langue," which appears as "tongue" in translation, loses some of its polysemy since, while "tongue" can also mean "language" in English, that meaning is subordinate. And yet, the word "viens," which also appears throughout this section, translates as "come." The same word, of course, with which Nathanaël earlier translates her use of "jouis." In lessening one productive indeterminacy, JN gains another, prompting Nathanaël to shift the title of the section's final page from "Relents" in the French to "A Fuckable Text" and to follow this title with three questions that appear only in the translation: "What is a fuckable text and is it only fuckable in English? Is there such a thing as a literary hard-on?" (JNtrans. 49). And, indeed, as Nathanaël writes: "Le problème de Nathanaël est posé. Il s'agit bel et bien d'un problème de traduction" (JN 91). However, the problem is always one not only of translation between languages, but between bodies and languages, self and other, and also, of course, desire.

The "Nathanaël" of *Je Nathanaël* is a reference to André Gide's *Les nourritures terrestres*; however, the figure of Nathanaël appears throughout the author Nathanaël's oeuvre. Aside from taking the name for herself (her website's author bio uses this name and female pronouns), Nathanaël consistently evokes "Nathanaël" as both self and other. She writes in ...s'arrte?ê Je: "Dis-moi: Nathanaël" (16). In *Species Ex(hib)it*, she writes: "she wants to be called Stephen and sometimes Nathanaël" (n. pag.). Indeed, there is constant pronominal slippage in Nathanaël's work between "I," "you," "she," and "he" and of where the "I" stands in relation to "Nathanaël." Nathanaël's use of pronouns and emphasis on both the difficulty and desire of language resonates with Monique Wittig's appropriation of and challenge to Émile Benveniste's claim, in *Problems in General Linguistics*, that it is through the act of saying "I" that one obtains subjectivity. Wittig's contention that, for many of us, subjectification is a difficult process that language both enables and constrains, rendering it both excruciating and euphoric, is extended in Nathanaël's evocation of not just the insufficiency of language, but of languages.

The resistance to traditional linguistic structures and to how they construct gender and sexuality represents further points of contiguity between Nathanaël's work and both Wittig's theory and her novel *Le corps lesbien*. But Nathanaël's multi-valent, fluidly queer use of gendered pronouns and physical markers creates a corps that cannot be contained by the marker "lesbien." Indeed, in JN, "je" claims: "À Nathanaël je prêterais les mots suivants: 'I am a queer boy'" (88). Ruminating on betweenness, Nathanaël writes: "Entre deux mots le souffle./ Entre deux corps le chagrin./ Entre deux villes la douleur. Entre deux voix le désir.// Entre nous le livre à feuilleter" (JN 59). In conversation with Wittig, and drawing from Nathanaël's other works, but focusing on the two *Je Nathanaëls*, I argue that Nathanaël employs the moments of productive comparison where two languages touch to evoke a queer betweenness of the erotic, the body, and sex. These moments suggest, through the queerness of translation, the queerness of all language, wherein the self and the other are (always difficulty) both reversible and desirable, and the self is produced in, yet cannot be contained by language. Here, the "literary hard-on" is never just a thing of one language, but of language itself, brought to our attention through the reverberations of languages brushing against each other. Evoked by "Nathanaël," in response to whom "on bande et on mouille en tournant les pages" (JN 51) and who is "la fille et le fils" (...s'a?J 16), the "hard-on" of this work is both in and in response to language, a hard-on that, through its in-betweenness of person, gender, sex, text, and language itself, evades phallogocentrism through the moist hardness of leafing through the pages of an eminently fuckable text.

Biography: Jordana Greenblatt is an Adjunct Professor of Gender Studies at Queen's University and of English at York University. She is currently working on publishing a revision of her dissertation, "Words Like That: Reading, Writing, and Sodomasochism," which, in its original form, was supported by a Social Sciences and Humanities Research Council of Canada Doctoral Fellowship, won York's dissertation prize, and was nominated for the Canadian national award. Her work generally sits at the intersection of high theory and fucking, and her interests include textual difficulty, textuality and sexuality, queer theory, graphic narrative/comics, and 20th century literature and culture.

S1 COMPARATIVE EARLY MODERNITIES

BETWEEN EXAMINATION HALL AND MARKETPLACE: CULTURAL CAPITAL AND TROPES OF EXCHANGE IN EARLY MODERN CHINA

A. Des Forges

University of Massachusetts - Boston

Abstract: *Between Examination Hall and Marketplace: Cultural Capital and Tropes of Exchange in Early Modern China* Alexander Des Forges The more or less polemical use of the term "Early Modern China" in recent works of cultural history has invited sinologists to grapple with comparative approaches to shifts in cultural production, with particular attention to post-Renaissance Europe. Considering the specificities of these shifts from a theoretical perspective allows new insight into aesthetic discourse in the mid- to late Ming (1368-1644) and Qing (1644-1911) dynasties, and simultaneously exposes some of the particularist assumptions on which theories of cultural production that pretend to universal applicability base themselves. The last three decades have seen an intense renewal of scholarly interest in the role of the market in early modern Chinese society, and analyses of different cultural subfields -- art, historical and philological scholarship, and the publishing world, among others -- have drawn inspiration from Bourdieu and other theorists of cultural capital in the process. Many of the dynamics that we understand to be characteristic of cultural capital in its European context are clearly at work in a variety of modes of Ming and Qing cultural production, from pottery to painting to poetry. But standard approaches to the question of cultural capital come up short when confronted with the civil service examination system, a social institution of a size, duration, and range of influence that puts it in a different category from the publishers, literary groups, museums, and theaters discussed by European and American theorists of cultural capital. In mid-sixteenth-century China, a young civil service examination candidate who would later become famous as a playwright produced a striking essay on the topic "The woman would have excess cloth," reflecting on the social phenomenon that Adam Smith would later understand as the division of labor, and demonstrating the interpretive latitude available in a genre that has generally been understood as the epitome of intellectual and stylistic conservatism, the eight-legged essay. Although the topic is taken from the Mencius, a work well-known for its valorization of rightness over profit, Tang Xianzu (1550-1616) expresses deep concern over the accumulation of goods that cannot be lent out at interest; although the point of the passage in question is that the ruler should provide support for men who make a public display of a specific type of patriarchal moral practice, the essay argues that women who weave cloth at home suffer if there is no market for the products of their labor. What becomes clear in the course of reading "The woman would have excess cloth" is not only the complexity of the original passage of the Mencius, but also the extent to which the introduction of the "small topic" (xiaoti) genre of examination question in the early modern period provides an opening for candidates to distinguish themselves through creative and unorthodox lines of argument. Any of a number of civil service examination essays from this period could serve to prove this point, but Tang's elaborations on the place of the market in well-ordered society provide in addition a new perspective from which to approach the "literature of response and exchange" (yingchou zhi wen) in its social context, and further suggest that in early modern China it is the civil service examination system, not the market, that constitutes the fundamental social ground against which literary production -- from archaic prose to vernacular fiction -- takes shape. Beginning from Tang's essay, this paper takes a critical and comparative approach to the question of cultural capital in the early modern period, arguing that by focusing primarily on the functions of consumption and exchange in the formation and maintenance of class hierarchies, inquiries into cultural capital have so far shortchanged one of the defining features of capital -- its specific productive potential.

Biography: Alexander Des Forges is Associate Professor of Chinese in the Department of Modern Languages and the Program in Asian Studies at University of Massachusetts -- Boston. He is the author of *Mediasphere Shanghai: The Aesthetics of Cultural Production* (University of Hawai'i Press, 2007); "Burning with Reverence: The Economics and Aesthetics of Words in Qing (1644-1911) China" *PMLA* 121, no. 1; and numerous book chapters and articles on nineteenth- and twentieth-century Chinese literature and film.

VERISIMILITUDE, DIDACTICISM, AND THE "RISE OF THE NOVEL": EUROPEAN READINGS OF CHINESE TALENT-BEAUTY FICTION, 1750-1850

N. Ma

Tufts University

Abstract: This paper addresses readings of translations of seventeenth-century Chinese talent-beauty fiction by European readers including Thomas Percy, Jean-Pierre Abel-Rémusat, and Johann Wolfgang von Goethe. The interests these sophisticated intellectuals revealed about a Chinese narrative subgenre now usually regarded second-class are

often puzzling to modern interpreters, seemingly attributable only to the very rarity of Chinese literary works in Europe during the time. My analysis nevertheless wishes to show that the European readers' apparent misappraisals of the Chinese texts have to do with remarkable parallels between the literary as well as ethical tendencies underlying the rise of talent-beauty fiction in China and those explored by European writers since the mid-eighteenth century: specifically, these parallels concern an emergent discourse about the didactic value of fictional verisimilitude in both cultures, a discourse further related to new conceptions of narrative method and moral subjectivity. The European reception of Chinese talent-beauty fiction between 1750 and 1850 thus constitutes a useful source for rethinking the comparability between early modern Chinese and European literatures, as well as the nature of the eighteenth-century European "rise of the novel" from a cross-cultural perspective.

Biography: Ning Ma received her PhD in Comparative Literature from Princeton in 2008. She is currently an Assistant Professor at Tufts University.

INDIVIDUALISM AND VERNACULAR FICTION IN LATE IMPERIAL CHINA

L. Ge
University of Notre Dame

Abstract: Early modernity in the West has often been associated with a burgeoning form of individualism, which in turn may have been one of the cultural conditions for the advent of the novel. Were there similar conditions for the rise and flourish of vernacular fiction in late imperial China? Indeed, as the overwhelming majority of the literati were barred from officialdom, many of them turned to more individualistic and more commonplace pursuits. The story of the mythic stone in the eighteenth-century novel *Dream of the Red Chamber* can be taken as an allegoric account of this shift toward individualism: as the stone is rejected from a divine project of heavenly reconstruction, it starts an excursion to the mundane world and turns its sublunary experience into a fictional text.

Biography: Liangyan Ge received his Ph.D. in comparative literature from Indiana University. He is currently an associate professor in Department of East Asian Languages and Cultures at the University of Notre Dame. His primary research area is premodern Chinese fiction.

COMPARING THE MATERIALITY OF THE BOOK: EARLY MODERN JAPAN AND EUROPE

Y. Yamamoto
University of Tokyo

Abstract: This paper seeks to propose using the material history of the book as a crucial point of comparison for reading literary texts from different early modernities, drawing on comparisons among poetry collections published in early modern Japan (1603-1868) and early modern Europe (1450-1789) as illustrative cases. In both Japan and Europe, the early modern period saw significant innovations in print technology and the resultant rise in the cultural importance of books as a commercially viable medium for the accumulation and circulation of knowledge and information. There is no question that the reading and writing of books, not just in literature and the arts but in a diverse range of disciplines, played a crucial role in preparing, so to speak, the emergence of the modern period in both Japan and Europe. Nevertheless, books from early modern Japan and Europe differ greatly in their material constructions. The majority of early modern Japanese books were printed with hand-carved woodblocks, in contrast with the European counterparts, most of which were printed using the moveable type. The kinds of paper used in the printed books also differ greatly, affecting the physical weight and shapes of books. The material characteristics of books cannot be overlooked, insofar as they offer clues as to how knowledge and information were amassed and distributed. The vast differences in the material characteristics of early modern Japanese and European books suggest that knowledge and information were organized and disseminated in completely different ways in early modern Japan and Europe, and thus that these early modern literatures are not at all easily comparable, particularly in terms of their verbal and ideological content. At the same time, however, the material characteristics of books can be compared--that is, objectively. Observing the physical as well as aesthetic differences in the materiality of the book provides a highly concrete context in which the differences and similarities in the verbal and ideological content among books from different early modernities can be discussed. This paper will cross-examine several poetry collections from early modern Japan, England, and Italy, first observing the material differences among the books, then analyzing how these books can help shed light on the relationship between

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vernacular languages and the lingua franca (Classical Chinese in early modern Japan, Latin in early modern Europe) and the role of poetry as a politically divisive or unifying force in the respective early modern societies.

Biography: Yoshitaka Yamamoto is a Ph.D. candidate in the Program in Comparative Literature and Culture at the University of Tokyo. He also serves as a Research Fellow in the humanities at the Japan Society for the Promotion of Science. His area of specialization is early modern (17-19 C.) Japanese literature, with a particular focus on the reception of Ming Dynasty (14-17 C.) Chinese literature, thought, and culture in early modern Japan by way of printed books and manuscripts. He is especially interested in the cultural and political role of Classical Chinese poetry in late 18 C. to early 19 C. Japan. Yamamoto grew up in Japan, Malaysia, and the United States. He received his bachelor's degree in comparative literature from Harvard University in 2008, and his master's degree in comparative literature and culture from the University of Tokyo in 2012.

ASIAN MYTHS AND POLITICS OF INTERPRETATION

DANGUN MYTH, THE BIBLE, AND A CANADIAN MISSIONARY'S INTERPRETATION OF THE FOUNDING MYTH OF KOREA: JAMES SCARTH GALE'S CASE

S. LEE

Pusan National University

Abstract: This study examines James Scarth Gale's interpretation of Dangun Myth, which played a significant role in introducing this founding myth of Korea to the western readers of the early 20th century. Gale came to know Dangun Myth between 1895 and 1901 through Dongguktonggam, but his first understanding of it was to dismiss the national sanctity and historicity it bears to Korean people. Thus, when Gale first attempted to record the myth in English in around 1910, he searched for a notion after the Protestant image of God and found the word "Hanim" to name the Paternal Divinity in the myth. He wanted to utilize Dangun Myth for the purpose of his missionary accomplishment, that is to say, so he put the genealogy of "Hwanin, Hwanwoong, and Dangun" in the trinity structure of "God the Father, and the Son, and the Holy Spirit." After having finished his translation of the Bible into Korean, however, Gale's recognition of Dangun Myth changed drastically. He no longer wanted it to be a Korean reflection of the Christian Trinity, but recognized its value as an indigenous myth of Korea which was based upon the primeval monotheistic notion of Korean people. Thus, Gale researched through the Korean literary works written in Chinese to find the holistic terms such as "Cheon" and "Shin" to replace his previous Christian terms to refer the myth's divine characters. Gale's shifts in his recognition of Dangun Myth indicates that his translation of The Bible into Korean was an effort not only to fulfill the gospel for Christian civilization, but also to create the scriptures of secularized Christianity for a nation composed of its own historical figures and literary tradition.

Biography: Dr. Sang-hyun Lee Affiliation: Pusan National University / The Jeompiljae Institute

A MARXIST CONTROVERSY OF DANGUN MYTH IN 1930'S KOREA

H. CHO

Seoul National University

Abstract: There was a big controversy over the historical significance of Dangun Myth in 1920s Korea, which was under Japanese oppression. The Japanese bureaucratic scholars were reluctant to acknowledge the historical existence of Gojoseon—the first kingdom ever established in Korean peninsula—as presented in Dangun Myth, while the Korean nationalist scholars claimed that Dangun myth was not only a sacred story, but also a factual, historical manifestation of the foundation of Gojoseon. The Korean scholars emphasized the central existence of Gojoseon in the history of East Asia, but this nationalistic approach was never acceptable to their Japanese opponents. Amidst this controversy emerged a new interpretation of Dangun Myth in the 1930s by the Marxist scholars. Denying both arguments of the Japanese colonist and Korean nationalist scholars, the Marxist scholars of the 1930's took a scientific approach to understand Dangun myth from a perspective of historical materialism. Unfortunately, however, they ended up distorting Dangun myth due to their materialistic interpretation based upon the mechanical theory of reflection. They intended to de-mythologize the non-realistic narrative of Dangun legend, but their study resulted in delivering a new myth, i.e., that of materialistic fabrication.

Biography: Dr. Hyun-soul Cho Affiliation: Seoul National University / Dept. of Korean Language and Literature

A COMPARATIVE STUDY OF ASIAN GENESIS MYTHS IN KOREA, JAPAN, THAILAND, AND VIETNAM

W. Choi

Gwangju National University of Education

Abstract: It is genesis myths that can be first of all discussed in mythology. As such, they can be regarded as occupying an important position in the discussion of any mythological tradition; thus, a profound and extensive exploration of its genesis myths is also necessary if we want to understand the genealogy of any given culture. Given the definition of genesis myths as the transcendent stories that account for the cosmological origin of any given culture or ethnic group, this study compares various Asian genesis myths to examine how different Asian cultures have developed their respective genesis myths to explain their respective origins of life and community through various primitive imaginations. The primary discussions for this comparative study are mainly based upon the genesis myths of East Asian regions such as Jeju Island of Korea and Okinawa of Japan, but those of other parts of Asia such as Thailand and Vietnam will be also examined in an attempt to introduce the various types of Asian genesis myths to western readers. This study also provides with many primary mythological materials and data in addition to the scholarly interpretations of them, and as such, it will hopefully enlighten its readers to engage in further studies of Asian mythological studies.

Biography: Dr. Wonho Choi Affiliation: Gwangju National University of Education / Dept. of Korean Language Education

S1: RACONTER LA THEORIE

LE PROCÈS ÉVOLUTIF DU ROMAN : L'INSTRUMENTALISATION DE LA MÉTA-FICTION ET L'INSCRIPTION DE LA THÉORIE DANS LE CORPS ROMANESQUE

W. Kryszinski

Université de Montréal

Abstract: En constituant un corpus méta-fictionnel et méta-réflexif, je me propose d'interroger certaines formes romanesques qui engendrent les contenus théoriquement ou thématiquement déterminés et transforment le discours narratif en une multiplicité de messages métatextuels (ex. le style du « nouveau roman » libre d'éléments « tragifiants » pratiqué par A. Robbe-Grillet ; le roman comme système de gloses (voir Hans Magnus Enzensberger) ; le roman comme mélange de genres (voir M.Pavic)

Les considérations conclusives devraient mener vers une saisie de l'instrumentalisation de la métafiction comprise comme support hyperdiscursif et comme embrayeur (shifter) de la représentation romanesque.

Le corpus qui suit devrait permettre de différencier entre ce qui devient dominant et ce qui permet de proposer une typologie des formes romanesques activement impliquées dans l'évolution du roman moderne et post-moderne.

Beckett.S., Mercier et Camier, thématization du roman comme fragmentation en chapitres et comme fonction méta-narrative de résumés.

Robbe-Grillet,A. Le Voyeur, Topologie d'une cité fantôme (L'inscription narrative et discursive de la théorie du nouveau roman, surtout exprimée par Robbe-Grillet dans l'étude « Nature, humanisme, tragédie »

Enzensberger, H. M - Le bref été de l'anarchie. La vie et la mort de Buenaventura Durruti (« L'Histoire considéré comme fiction collective »)

Manganelli. G., Discours de l'ombre et du blason ou du lecteur et de l'écrivain considérés comme déments (« La littérature sur la littérature »)

Pavic, M. Le dictionnaire Khazar Roman-lexique exemplaire féminin (Le roman comme mélange des genres :un livre d'aventures,un roman policier, un recueil de nouvelles, un ouvrage kabalistique, un récit fantastique)

Biography: Wladimir Kryszinski

SCIENCE AND (LITERARY) THEORY AS INTERTEXTUAL GAME IN JOHN BANVILLE'S *DOCTOR COPERNICUS*

M. Natsvlishvili

Universität des Saarlandes

Abstract: The Irish writer John Banville can be regarded as a master of playing with theories, literary as well as scientific ones. This ability climaxes in his tetralogy of science (Doctor Copernicus 1976, Kepler 1981, The Newton Letter 1982, Mefisto 1986). His first and most important novel of this tetralogy, Doctor Copernicus, deals with the conflicts between science and life, truth and fiction. The unpredictability of everyday life – intrigues, disappointments, defeats –, which Banville prominently uses in Doctor Copernicus to create its novel-like structure, is in opposition to the search for scientific knowledge. The author shows us how Copernicus' heliocentrism not only dismantles a dogmatic world view, but also how it marks the beginning of a transition to the modern era. In this context, Banville highlights the metaphorical value of Copernicus' cosmology, which in the end represents man's lasting uncertainty. This uncertainty is also reflected on an aesthetical level. Banville does not present us with an authentic historical novel but he uses the narrative of Copernicus' life in order to deconstruct a 'historiographic' style of writing which seems to rely on facts. If the author talks about there being no absolute truth but – at the most – only "workable versions of truth", then he combines his hero's contemporary thoughts with postmodern knowledge. The mediation process of the novel also shows signs of a postmodern consciousness. The narrator repeatedly uses a variety of intertexts, which partly originate from the ancient world and the early modern era, and partly from scientific and literary 20th century texts. He thus creates a complex web of hypo- and hypertexts and a highly ambivalent discourse, which in itself serves the ultimate goal of undermining any claims of truth. To a certain point, Banville contributes here to the discussions on cultural memory by using the character of Copernicus to exemplify different kinds of storage of scientific or pseudo-scientific information. The different kinds of inter- or intratexts – scientific, philosophic, and literary texts, title, inscription, preface, summary, report, transcript – as they are used in this novel do not only provide a structural surface for the text, but also represent at the same time the awareness of the achievements of memory as a cultural process.

Biography: Name Marika Natsvlshvili

Geboren am 03.05.1978 in Tbilissi (Georgien) Schulausbildung 1984 – 1995 Grigol Khandzteli experimentelle Schule Nr. 1 (Tbilissi) Hochschulstudium 1995 – 1999 Bachelor-Studium der Germanistik an der Staatlichen Ivane-Javakhishvili-Universität Tbilissi, der Fakultät für westeuropäische Sprachen und Literatur Oktober 1998 – Februar 1999 DAAD-Stipendium für Germanistik an der Universität Hannover Januar 2000 – März 2000 Stipendium des Italienischen Außenministeriums für die Università per Stranieri di Siena, Italien Januar 2001 – März 2001 Stipendium des Italienischen Außenministeriums für die Università per Stranieri Perugia, Italien 1999 – 2001 Master-Studium der Germanistik an der Staatlichen Ivane-Javakhishvili-Universität Tbilissi, der Fakultät für westeuropäische Sprachen und Literatur Thema der Masterarbeit Umberto Eco als Semiotiker und Schriftsteller: Über seine Schrift „Einführung in die Semiotik“ und seinen Roman „Il nome della rosa“. Oktober 2003 – März 2004 DAAD-Forschungsstipendium an der Universität des Saarlandes, im Fach Allgemeine und Vergleichende Literaturwissenschaft April 2009 – März 2010 Promotionsstipendium der Landesgraduiertenförderung an der Universität des Saarlandes, im Fach Allgemeine und Vergleichende Literaturwissenschaft Beruflicher Werdegang Juli – August 1999 Tätigkeit als Referentin/Übersetzerin am Georgischen Rundfunk, in der Nachrichtenabteilung (Deutschsprachige Sektion) Juli – August 2000 Tätigkeit als Referentin/Übersetzerin am Georgischen Rundfunk, in der Nachrichtenabteilung (Deutschsprachige Sektion) Oktober 2002 – Juni 2003 Tätigkeit als Dozentin für deutsche Sprache an der Ilia-Chavchavadze-Universität Tbilissi, Georgien Oktober 2005 – Januar 2009 Tätigkeit als Dozentin für Italienisch an der Senioren-Akademie der Katholischen Familienbildungsstätte Neunkirchen Oktober 2004 – März 2011 Wiss. Hilfskraft am Lehrstuhl für Allgemeine und Vergleichende Literaturwissenschaft der Universität des Saarlandes April 2011 – März 2012 Wissenschaftliche Mitarbeiterin am Lehrstuhl für Allgemeine und Vergleichende Literaturwissenschaft der Universität des Saarlandes Wissenschaftliche Publikationen „Experiment und Metamorphose: Michail Bulgakows Satire auf Wissenschaft und Gesellschaft in der Erzählung Hundehertz“ IN: Literature and Science/Literature und Wissenschaft. Hg. von Monika Schmitz-Emans. Würzburg: Königshausen & Neumann, 2008, S. 193-209.

UN NOUVEAU ROMAN EN ÉBAUCHE (CHEZ TROIS ÉCRIVAINS EUROPÉENS, DURANT LES ANNÉES 1920 ET 1930)

R.L. Stantcheva
Université de Sofia

Abstract: Pour mes recherches je m'appuie sur trois littératures européennes : la littérature française, la littérature bulgare et la littérature roumaine. Dans ce triangle peu fréquenté, je cherche la concordance des impulsions créateurs en imagination et en théorie, de même que les divergences dans la démarche de chaque écrivain et de chaque contexte littéraire national. Certains écrivains s'engagent à introduire des éléments de théorie dans le texte même. Ainsi pour cette analyse je vais étudier le roman roumain « Le lit de Procuste » (1933) de Camil Petrescu (1894-1957), le roman bulgare « Le cœur dans la boîte en carton » (1933) de Svetoslav Minkov (1902-1966) et Konstantin Konstantinov (1890-1970), à côté du roman déjà « canonisé » d'André Gide (1869-1951) « Les Faux-Monnayeurs » (1925). Chez Camil Petrescu la théorie se manifeste d'une manière directe, à travers l'instance du narrateur-théoricien qui apparaît largement en bas de page. L'intention de Petrescu est de construire un roman « au message authentique » et de souligner la solitude de l'homme moderne, en créant une forme romanesque adéquate, constituée de dépositions et de documents : lettres échangées entre les quatre personnages ; pages de journal intime. Les propos du narrateur ont la fonction d'une réflexion sur un nouveau type de roman. Le contexte en Roumanie de l'entre-deux-guerres présente un bouillonnement moderniste de recherche théorique et de mise en pratique de divers procédés romanesques (qu'on observe de même chez des écrivains comme Mircea Eliade et Mihail Sebastian). Nous pouvons relier la théorie romancée de Camil Petrescu à la théorie du genre du roman, à la théorie de la fiction. On pourrait dire que sa démarche annonce, avant la lettre, les idées de la narratologie et de la « mort de l'auteur ». Le roman « Le cœur dans la boîte en carton » de Sv. Minkov et de K. Konstantinov introduit la théorie aussi bien dans la structure du texte que dans les commentaires du narrateur. Dans sa double instance déclarée, le narrateur formule ses idées sur le roman moderne dans un registre ironique. Une théorie est esquissée pour combattre les imitations du roman réaliste du XIX^e siècle, déjà vétuste. Les intentions ludiques sont annoncées et commentées largement dans le texte. Cette remise en question des aptitudes du roman attaquent l'omniscience du narrateur, ainsi que les inerties quand au volume du roman, questions débattues largement dans les écrits critiques du temps. Les références aux exemples romanesques français permettent de penser de même à une démarche de littérature comparée implicite et à une réflexion sur le roman comme genre de la modernité européenne. Sans doute ce roman permet des analyses dans le domaine de la théorie du genre du roman et de son développement à l'époque des avant-gardes. Comme point de référence je vais prendre l'exemple bien connu et largement analysé d'André Gide et de son roman « Les Faux-Monnayeurs ». L'accent sera mis sur la dimension autoréférentielle, sur la mise en pratique de la théorie, sur la démarche explicite. La réception de la théorie romancée de Gide dans le roman roumain et dans le roman bulgare, va montrer son importance non seulement pour la théorie du genre et de la fiction, mais de même pour la littérature comparée. La communication vise tout d'abord à analyser des

romans qui racontent, chacun, une théorie du roman. Deuxièmement, la comparaison proposée cherche à vérifier si le moment des années 1920-1930 est vraiment perméable pour les nouveautés esthétiques dans différentes littératures. Et, enfin, je cherche à esquisser un nouveau roman européen en ébauche dans un contexte littéraire, propice aux changements.

Biography: Roumiana L. Stantchéva est professeur de littérature comparée (domaine roumain, bulgare et français) à l'Université de Sofia « St. Kliment Ohridski ». Fondatrice du « Cercle Académique de Littérature Comparée » bulgare et son premier président (2001-2011) ; membre de l'AILC (et du Comité sur le Sud-est européen); membre du REELC (fait part du Com. Exec., 2007-2011) ; Docteur honoris causa de l'Université d'Artois (2002) ; officier dans l'Ordre des Palmes académiques (depuis 2002). Monographies récentes: Rencontre dans le texte. Littérature comparée et Etudes balkaniques. Sofia, Ed. Balkani, 2011 ; Littérature européenne/Littératures européennes. Les littératures balkaniques sont-elles européennes? Sofia, Ed. Balkani, sous presse pour 2012. Traductrice en vers de Jacques Prévert, Victor Hugo, Ana Blandiana etc.

THEORIES OF DRAMA IN GOETHE'S "WILHELM MEISTER'S THEATRALISCHE SENDUNG" AND IN JOYCE'S "STEPHEN HERO"

H.K. Birus

Jacobs University Bremen

Abstract: In Modern European literature there are three ambitious novels which were eventually abandoned, but then resumed and continued a lifelong: Goethe's "Wilhelm Meisters Theatralische Sendung," Proust's "Jean Santeuil," and Joyce's "Stephen Hero." Very unusual, in a contemporary context, is that Goethe's and Joyce's unfinished novels contain detailed remarks on poetics, in particular theories of drama — following Aristotle's "Ars poetica," relayed by Corneille or by Thomas Aquinas. Their thematical content is obvious and hereafter will be outlined. Their structural integration however was so problematic that in the course of the revision of both novel projects these theoretical discussions were drastically condensed, but in "Wilhelm Meisters Lehrjahre" — much to Joyce's admiration — due to the focus on Shakespeare's "Hamlet" substantiated and convincingly included in the narrative. Similarly numerous references to theories can be found in Proust's "À la recherche du temps perdu" (e.g. to Jean-Henri Fabre's entomological research, to John Ruskin's art criticism, or to onomastical and etymological speculations) as well in Joyce's "Ulysses" and "Finnegans Wake" (e.g. to Victor Bérard's "Les Phéniciens et l'Odyssée," to Nicolaus Cusanus' and Giordano Bruno's speculations about the 'coincidentia oppositorum', or to Giambattista Vico's "Scienza Nuova" in general), but these — in contrast to Th. Mann, Musil, or Broch — do not form any essayistic digression within the novel, rather they are seamlessly integrated in the narrative and stylistic texture.

Biography: Prof. Dr. Hendrik Birus was born in Kamenz (Saxony) in 1943; he left for the Federal Republic of Germany in 1961, studied German and Comparative Literature as well Philosophy at the universities of Hamburg (1961-64) and Heidelberg (1964-72) and received his 'habilitation' in Göttingen (1984). He has been head of the Institute for Comparative Literature at the Ludwig-Maximilians-Universität Munich (since 1987) and has taught as a Visiting Professor at the universities of Vienna, Rome, Illinois (Urbana-Champaign), Indiana (Bloomington), Washington (Seattle), and Pennsylvania (Philadelphia), at Washington University (St. Louis) and Yale (New Haven), as well as at the École des Hautes Études en Sciences Sociales Paris; he was named a Fellow at the Wissenschaftskolleg (Institute for Advanced Study) of Berlin in 1995. Since August 2006 he is Vice President and Dean (now Acting Provost) of Humanities and Social Sciences at the Jacobs University Bremen. Publications include work on literary theory, hermeneutics, and onomastics; several studies on Comparative Literature with various authors and philosophers from the 18th to 20th century, e.g. Goethe and Oriental poetry, Jean Paul, Nietzsche, Th. Mann, K. Kraus, Celan, and Derrida.

S1 ETHNOLITERATURE AND ETHNOPOETICS

WORDS OF WELCOME AND INTRODUCTORY REMARKS

C. Moser¹, M. Winkler²

¹Universität Bonn, ²Université de Genève

THE ETHNOGRAPHY OF RELIGION IN MICHEL DE MONTAIGNE'S JOURNAL DE VOYAGE (1580-1581)

L. Villas Bôas

Universidade Federal do Rio de Janeiro

Abstract: In contrast to the obsessively revised *Essais*, Michel de Montaigne's *Journal de Voyage en Italie par la Suisse et l'Allemagne en 1580 et 1581* was never prepared for publication. The first half of the *Journal* is written in French by his secretary, the second in both Italian and French by Montaigne himself. Its contingent diversity of voices and tongues – or, else, hands – contrasts with the fashioning of the individual Montaigne into author of the *Essais*. The perception of the *Journal* as a textual monstrosity – at once fiction of the self and fiction of the other with no set boundaries – was the determining factor in the history of its transmission. Once included into a modern edition of Montaigne's works, it was envisioned as *arrière-boutique* of the *Essais*. I wish to argue that the significance of the *Journal* lies less in the imaginary articulation than in the actual practice of a model of traveling according to which the traveler lends himself to the exercise of becoming other. As a manuscript, private *aide-mémoire*, the *Journal* opens up possibilities for experiencing and recording cultural diversity precluded from the printed, public self-portrait of the *Essais*. One of the most salient features of the *Journal* is the traveler's participating observation both of the “new” protestant religions and the “old” Catholic and Jewish faiths. The question I would like to address is how – in the context of Religious Wars – the *Journal* offers an ethnography of religion. To what extent does the convergence between curiosity and religion presuppose an observer whose point of view is secularized? By exploring the connection between ethnographic curiosity and religious dissent, my analysis takes part in the problematization of the concept of religion and its historical counterpart, the process of secularization.

Biography: Luciana Villas Bôas holds a PhD in Comparative Literature (Columbia University, NY, 2005) and has been teaching at the Department of Germanic Languages and Comparative Literature at Federal University of Rio de Janeiro since 2009. She is currently completing the book on colonial translators in sixteenth-century Brazil, within the multiple contexts of Jesuit missions, French, Dutch and Portuguese settlements, entitled *The Language and Politics of Colonial Translation in Sixteenth-Century Brazil*. She is the author of several articles on early modern travel literature, the history of ethnography and models of authorship, and also published several translations, including Reinhart Koselleck's *Crítica e crise*.

ASPECTS OF ETHNOLITERARY POETICS IN PARATEXTS TO 18TH CENTURY TRAVEL WRITING

R. Möller

Universität de Gießen

Abstract: In my contribution, I seek to discuss key notions of a double aesthetics of travel and travel writing as they are developed by authors of late 18th century travel writings in prefaces to their travel texts, as well as other surrounding paratexts connected to these. I will suggest to view these prefaces as small, condensed treatises that deal with the aesthetics and poetics of an emerging genre and as fragmentary, yet revealing prolegomena to an early theory of ethno-literature: they represent an interesting liminal standpoint in between theory and practice, relating to the summing-up of a retrospective reflection on the actual voyage, and at the same time to the beginning of the narrated voyage which is to be ‘repeated’ in its representation and in the reader's imagination. Key concepts that are discussed here include the idea of perspectivism or broken realism as an intermediary conception between the aporias of subjectivism and objectivism, the question of partiality and totality in the context of representing the experience of travel, the relationship between description and narration, ‘movement’ as a poetological key metaphor and different conceptions of (inter)cultural difference, alterity and the possibility of negotiation. The poetological strategies that are envisaged in this context can be described in terms of an interplay between static elements of close and ‘thick’ description of remarkable phenomena and their dynamic counterpart in the form of relating strategies of narration and reflection, which to a certain degree seems to correspond to the cultural practice of travel as a dynamic motion in – more or less – ‘unexplored’ spaces. Among the texts to be discussed are Georg Forster's prefaces to *Voyage Around the World* and *Ansichten vom Niederrhein*, Jens

Baggesen's 'prooemium' to his travelogue *Labyrinth*, as well as Goethe's reflections on the poetics of the Voyage through Italy. The different options for dealing with cultural alterity that are thematized in these texts relate to a poetics of cultural encounter in the sense of strategies of "worldmaking": the forms in which cultural difference can be practically negotiated and verbally represented are presented as neither pre-established nor fully incommensurable, but as something which has to be made situationally in correspondence to the circumstances of the individual and specific cultural, social and aesthetic constellations in which they occur.

Biography: Reinhard M. Möller (International Graduate Centre for the Study of Culture, Giessen)

ETHNOPOETICS: THE CASE OF MEDEA

M. Winkler
Université de Genève

Abstract: Ethnopoetics: The Case of Medea Euripides first charged the old mythical figure of Medea with the murder of her two sons and conceived her as an ethnically alien other, that is as a 'barbarian' in the ethnocentric sense that this Greek concept acquired in the 5th century BC. At the heart of Euripides' ethnopoetic transformation of the myth of Medea lies a cultural geography that the play conveys and questions at the same time. My paper will investigate how modern and contemporary variations of the tragedy (e.g. Hans Henny Jahnn, Robinson Jeffers, Pier Paolo Pasolini, Heiner Müller) adapt Euripides' ethnopoetics, thereby bearing witness to its continuing relevance.

Biography: Prof. Dr. Markus Winkler (Geneva), born in 1955 in Bonn, studied Romance languages and literatures, German literature, philosophy, and pedagogy in Bonn, Paris, and Lausanne. After acquiring his doctorate in Bonn, he became "maître assistant" at the University of Geneva (1983-1989), then "visiting scholar" at the University of Washington, Seattle (1990-1992). He was appointed associate professor, later full professor at the Pennsylvania State University (1992-1998). In 1996, he acquired his "Habilitation" at the University of Fribourg, Switzerland. Since 1998, he holds the position of Professor of German and Comparative Literature at the University of Geneva. He is President of the Swiss Association of Comparative Literature (since 2002). His research areas are: German and Comparative Literature from the Enlightenment to the present. For a list of his publications, see:
<http://www.unige.ch/lettres/alman/enseignants/moderne/winkler.html>

ETHNOPOETIC VERSIONS OF BRAZIL: FROM CLAUDE LÉVI-STRAUSS TO W.G. SEBALD

C. Moser
Universität Bonn

Abstract:

Biography: Christian Moser is Chair Professor of Comparative Literature at the University of Bonn. He was Max Kade Distinguished Visiting Professor at Columbia University, New York, in 2007. From February 2008 until July 2009, he was Chair Professor of German Literature at the Universiteit van Amsterdam. Moser is President of the German Comparative Literature Association. He is co-editor of *Komparatistik. Jahrbuch der Deutschen Gesellschaft für Allgemeine und Vergleichende Literaturwissenschaft* and of the *European Journal of Life Writing*. Moser's current research interests lie in the fields of the history of subjectivity in its relation to historical changes in media technology, the semantics of the nature-culture-opposition in the 18th and 19th centuries, the cultural practices of collecting and discarding, and the cultural history of the line/linearity.

Recent book publications include: - *Buchgestützte Subjektivität: Literarische Formen der Selbstsorge und der Selbstthermeneutik von Platon bis Montaigne*. Tübingen: Niemeyer, 2006.

- *Kannibalische Katharsis. Literarische und filmische Inszenierungen der Anthropophagie von James Cook bis Bret Easton Ellis*. Bielefeld: Aisthesis, 2005.

- *AutoBioFiktion. Konstruierte Identitäten in Kunst, Literatur und Philosophie*. Bielefeld: Aisthesis, 2006 (co-edited together with Jürgen Nelles).

- *Kopflandschaften. Landschaftsgänge. Kulturgeschichte und Poetik des Spaziergangs*. Köln and Weimar: Böhlau, 2007 (co-edited together with Axel Gellhaus and Helmut J. Schneider).

- *Automedialität. Subjektconstitution in Schrift, Bild und neuen Medien*. München: Fink, 2008 (co-edited together with Jörg Dünne).

- Friedrich Schiller und die Niederlande. Historische, kulturelle und ästhetische Kontexte. Bielefeld: Aisthesis, 2012 (co-edited together with Eric Moesker and Joachim Umlauf).

S1 GLOBAL SHEN CONGWEN

FREUD IN HUNAN: THE CHALLENGE OF TRANSLATING SHEN CONGWEN'S "HSIAO-HSIAO"

E.C. Eoyang

Indiana University (emeritus)

Abstract: This paper will analyze the challenges of translating Shen Congwen's distinctly rural ethos, depicted in his short story, "Hsiao-Hsiao" ["Xiaoxiao"], into an English that is both plausible and suggestive. Among the issues to be considered are: Chinese appellations; rural vernacular; inept literatlisms. Relationships between characters over time, and through changes of status are crucial to this traditional story, which has, ironically, a distinctly modern valence. In reflecting on my translation of this short story, which appeared in *Modern Chinese Stories and Novellas, 1919-1949*, edited by Joseph S. M. Lau, C. T. Hsia, and Leo Ou-fan Lee (New York: Columbia U. P., 1981, pp. 227-236), I revisit the difficulties I encountered in rendering this poignant rural story into contemporary English. Three issues seemed crucial: the appellation for Hsiao-hsiao's ward, who would become her husband; the nicknames of the subsidiary characters; and what I perceived to be the chaste tone of the narration, neither satirical nor naive.

Biography: Eugene Chen EOYANG is Professor Emeritus of English, Translation, Humanities, and General Education at Lingnan University in Hong Kong as well as Professor Emeritus of Comparative Literature and of East Asian Languages & Cultures at Indiana University in the U. S. He was a co-founder of the journal, *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, and numbers among his publications, *The Transparent Eye: Reflections on Translation, Chinese Literature, and Comparative Poetics (Hawaii)*, *Coat of Many Colors: Reflections on Diversity by a Minority of One (Beacon Press)*, *'Borrowed Plumage': Polemical Essays on Translation (Rodopi)*, *Two-Way Mirrors: Cross-Cultural Perspectives on Glocalization (Lexington Books)* and *The Selected Poems of Ai Qing (Foreign Languages Press/Indiana University Press)*. His translations have appeared in *Sunflower Splendor: Three Thousand Years of Chinese Poetry* edited by Irving Lo and Wu-chi Liu (Indiana University Press). He was elected President of the American Comparative Literature Association from 1995-1997. He was chair of the Intercultural Studies Committee of the International Comparative Literature Association from 1997 to 2004, and he was Vice President of the *Fédération Internationale des Langues and Littératures Modernes (FILLM)* in 2000-2006. He has been admitted as a Fellow to the Royal Society for the Encouragement of Arts, Commerce, and Merchandise. His book on comparative literature, *The Province and Premise of Creativity: Why Comparative Literature Matters*, will be published by Continuum Books.

ENGLISH TRANSLATIONS OF SHEN CONGWEN'S MASTERWORK, *BIAN CHENG (BORDER TOWN)* / *BIAN CHENG (UNE BOURGADE À L'ÉCART)*, PAR SHEN CONGWEN: LES TRADUCTIONS EN ANGLAIS

J. Kinkley

St. John's University

Abstract: *Bian cheng*, a novella by Shen Congwen (1902-1988) written in 1933-34, is commonly considered the author's masterpiece. Along with his short story "Xiaoxiao," it is one of the most often translated works in his oeuvre. Four separate English translations of *Bian cheng* have appeared, in 1936, 1947 (reprint, 1982), 1962 (reprints, 1980 and 1981), and 2009, in quite different eras of Sino-Western cultural interaction. All appear to have been undertaken by friends and acquaintances of the author, which is perhaps their greatest common thread, given the very different publishing venues. The first translation, titled *Green Jade and Green Jade* and undertaken by Emily Hahn and Shing Mo-lei (identified only decades later as the major writer Shao Xunmei), appeared in China in a cosmopolitan English-language magazine of Chinese culture edited by Chinese, *T'ien Hsia Monthly*. One cannot help speculating that the novella's publication was partly intended to present it in English as a "true Chinese" complement, or perhaps rejoinder, to Pearl Buck's novel of rural China, *The Good Earth*. The second translation, titled *The Frontier City*, was executed by Ching Ti (that is, Jin Di) and Robert Payne and published by George Allen and Unwin in London. This rendition, which is indebted to the previous translation, was undertaken at the height of Shen's reputation, after the war. Shen Congwen's literature was out of favor during most of the Maoist years, but a translation entitled *The Border Town*, done by Gladys Yang for the official Foreign Languages Press, appeared in 1962, during a relatively liberalized period when China was trying to recover from the radicalism of the Great Leap Forward. This translation was reprinted in 1980 and 1981, as part of China's post-Mao state-sponsored cultural opening-up. The most recent translation into English, by Jeffrey C. Kinkley (author of this essay), entitled *Border Town*, was able to appear in a commercial edition from HarperCollins thanks to a new (and short-lived) series devoted to Chinese fiction that was an achievement of Howard Goldblatt, the foremost contemporary translator of modern Chinese fiction into English. All the translations are competent or better. The persistent retranslation of the work, decade after decade, reflects the novella's literary quality and its lasting importance.

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as judged by many different parties, who in their different generations have desired to put the work into their own idiom. It also reflects the periodic declines and revivals of the author's reputation in Sinophone and Anglophone cultures.

Biography: Jeffrey C. Kinkley is a professor of history at St. John's University.

S1 COMPARATIVE EPISTEMOLOGIES AND PERSPECTIVES ON "REALISM"

READING FOR THE TEST: THE TRIAL, THE NOVEL AND THE CURIOUS HEROINE

H.M. Schor
English

Abstract: This paper argues that there is a connection between women, curiosity and the novel; that this connection helps us to understand realism in some more complicated way; and that all of this is at the heart of modern feminism – that curiosity was present when feminism was born, and the novel was the vehicle of its arrival. It makes an historical argument about the gradual enfranchisement of women and expanding notions of legal personhood, and it develops these arguments through a rethinking of narrative theory, one that draws together the terms Roland Barthes laid out, “farewell, door, gift,” to tell a story of seduction, exchange and contract. Selves are made, bodies are traded, questions are asked and answered. By focusing in particular on the relationship between Ian Watt’s equation of formal realism with the mechanics of a trial, and the way that the plot of “maidens choosing” in *Clarissa* and *Middlemarch* undoes the easy notions of “legal realism,” I argue that it is the curious heroine who herself tests the novel – and with it provokes realism’s examinations of its own laws.

Biography: Hilary M. Schor is Professor of English, Comparative Literature and Law at the University of Southern California. She is currently a fellow at the Radcliffe Institute at Harvard University. She is the author of *"Scheherezade in the Marketplace: Elizabeth Gaskell and the Victorian Novel"* (Oxford, 1992) and *"Dickens and the Daughter of the House"* (Cambridge, 1999) and of articles on contemporary versions of Victorian culture and film adaptations. Her study of the realist novel, *"Curious Subjects: Women and the Trials of Realism"* is forthcoming from Oxford University Press.

REALIST PAINTING BETWEEN ART CRITICISM AND MASS REPRODUCTION

A. Higonnet
Barnard College

Abstract: French avant-garde painting proclaimed itself Realist in the middle of the 19th century. How did these claims rely on both the texts of art criticism and new possibilities for realism introduced by photography and mass-reproduced prints?

Biography: Anne Higonnet is Ann Whitney Olin professor of art history at Barnard College, Columbia University. She has written widely on nineteenth century painting, collecting, and childhood.

THE REALITY OF VALUE – THE VALUE OF THE REAL CREDIT ECONOMY AND THE EMERGENCE OF REALISTIC FICTION IN NINETEENTH CENTURY HUNGARY

S. Hites
Hungarian Academy of Sciences

Abstract: In recent decades the interdependence of financial and aesthetic exchange has been intensely studied with regard to the monetary and literary histories of 18-19th European cultures, claiming that the need to distinguish between valid and invalid monetary instruments became the ground for all distinctions between fictionality and factuality. As paper-credit set new fictional/factual distinctions in terms of wealth, novels brought about a new division between imaginary and real in terms of literary representation. Credit, that is, belief, both in finance and the novel, equally claiming to represent reality, depended on the same medium, writing. The new types of monetary writing (exchange bills, bank notes, credit certificates) were texts themselves, and required very circumspect reading strategies. Paper-money, a form of credit, was deprived of its material basis (specie), and unlike the gold or silver coin which designated a substantial value, it came to represent a value the reality of which was absent in exchange. As such, the acceptance of the representational validity of both paper-money and the novel required a “willing suspension of disbelief”. My paper is concerned with 1) how realistic fiction in mid-19th century Hungarian literature emerged concurrently with the introduction of a paper-based financial system, 2) how paper-based monetary instruments were to represent value, and how novels were to represent (social, economic, and financial) reality, 3) how the insights concerning the developments in Western cultures might be applied to or confronted with 19th century Hungarian literary and financial history.

Biography: Education 1993-1998: Eötvös Loránd University (ELTE, Budapest), Hungarian Literature and Linguistics – Philosophy (1994-1996) 1998-2001: ELTE Doctoral School 2005: PhD degree (summa cum laude) at ELTE Positions held 2002 – present: research fellow, Hungarian Academy of Science 2000, 2011: ELTE, Department of Comparative Literary Studies Membership in professional associations Modern Language Association (MLA) 2011 – Present International Comparative Literature Association (ICLA) 2010 – Present International Association of Hungarian Studies (IAHS) 2005 – Present Fellowships 2001: Erasmus Fellowship, University of Amsterdam 2009: Visiting Fellow, University of London School of Advanced Studies, Institute of Germanic and Romance Studies 2011: Visiting Fellow, Institute for Advanced Studies in the Humanities (IASH), University of Edinburgh

POLITICAL FICTION AS A FORM OF THE NOVEL

E. Apter

New York University

Abstract: Drawing on Stendhal's *La Chartreuse de Parme*, Flaubert's *L'Education Sentimentale* and Zola's *Son Excellence Eugène Rougon* this paper will develop a theory of political fiction related to, but distinct from the historical novel. The focus will be on defining the literary form of "politics small 'p,'" featuring the microphenomenology of political life. This is a subgenre – a kind of political "realism" informed by the random motion of political back-stories, conspiracy and calculation. Gossip, accounts of forgotten scandals, descriptions of ephemeral social interaction, these textual elements perform maximally as openings onto forms of political reason. They are not just political "filler" (intangible and inconsequential); they give shape to historical contexts defined by the take-off of economic world-systems, crises of governmentality, financial debacle, defeat in war, civil disorder, strikes and attentats, colonial expansionism, new forms of xenophobia, democratic leisure, and a burgeoning mass media fully participant in the spread of journalistic irony and political fraudulence.

Biography: Areas of Research/Interest: 19th- and 20th-century French and comparative literatures; Francophone studies; cultural studies; critical theory.

External Affiliations: Editor of a book series, Translation/Transnation, Princeton University Press, and serves on the editorial boards of *PMLA*, *Comparative Literature*, *October* and *Signs*.

Fellowships/Honors: Guggenheim Fellow (2003), Mellon, Rockefeller, ACLS, NEH, College Art Association.

S1 PRESIDENTIAL PANEL — COMPARATIVE LITERATURE/WORLD LITERATURE : RECONSIDERED / LITTÉRATURE COMPARÉE/LITTÉRATURE MONDIALE : NOUVEAUX EXAMENS

WORLD LITERATURE/COMPARATIVE LITERATURE - INTRODUCTION TO THE DISCUSSION

S. Sondrup
Brigham Young University

Abstract: World Literature/Comparative Literature — Introduction to the debates

Biography: Steven Sondrup – Professor, Brigham Young University

AVANT-PROPOS/FOREWORD

G.E.P. Gillespie¹, J. Bessière²
¹*Stanford University*, ²*Université Sorbonne Nouvelle - Paris 3*

Abstract: Avant-propos/Foreword/

Biography: Gerald Gillespie, Professor Emeritus, Stanford University, and/et Jean Bessière, Professeur émérite, Université Sorbonne Nouvelle Paris III

BY LAND OR SEA: MODELS OF WORLD LITERATURE

H. Saussy
University of Chicago

Abstract: The conversation about world literature initiated by Goethe and prolonged by Marx, Engels, and contemporary world-systems theorists emphasizes the motif of "exchange"-- making the trade in literary products a concomitant, perhaps even a consequence, of the trade in commodities. Subtly written into the narrative of exchange is an assumption that exchange occurs primarily through sea transport. What though of the translations and adaptations impelled by the growth of land empires, primarily in Asia? Dostoevsky's Pushkin oration will lead us in search of variant models of cultural cosmopolitanism.

Biography: Haun Saussy, Professor, University of Chicago

S1: LES RAPPORTS LITTÉRAIRES ENTRE LA FRANCE ET LE BRÉSIL

PRÉSENCE FRANÇAISE DANS LA POÉSIE BRÉSILIENNE

M.L. Berwanger da Silva

Universidade Federal do Rio Grande do Sul

Abstract: La lecture symbolique de la Poesie Bresilienne, de sa fondation au Contemporain, met en evidence la presence d auteurs francais sous forme de parole avouee et inavouee laquelle l Histoire de la Litterature Bresilienne n a encore signale que tres partiellement. Fixant comme objectif primordial l inscription de ces traces etrangeres, cette etude se destina a configurer le paysage poetique textuel et transtextuel, explicite et implicite de cette cartographie tout en contribuant a demarquer la productivite de ces presences considerees comme mediation efficace non seulement a la reecriture de l histoire litteraire bresilienne vue sous l egide de l Alterite, mais aussi basee sur le constat que, ce faisant, cette etude favorisera l inclusion de la production du Bresil dans la Litterature Mondiale.

Biography: Maria Luiza Berwanger da Silva est Docteur en Litterature Comparee par l Universidade Federal do Rio Grande do Sul (1995) et a fait un post doctorat aussi en Litterature Comparee a l Universite de Paris 3, Sorbonne Nouvelle (2010). Ses principales publications sont les livres Paisagens Reinventadas, tracos franceses no Simbolismo Sul-Rio-Grandense (1999) et Paisagens do Dom e da Troca, presencas francesas na Literatura Brasileira (2009). Recemment, elle a publie les essais Litterature Bresilienne entre production et reflexion (dans Etudes Reunies, par Jean Bessiere, 2011) et Paysages Poetiques du Bresil Contemporain (dans Vers une geographie culturelle, website de l Universite de Paris 3, Sorbonne Nouvelle, 2012).

O BRASIL E OS BRASILEIROS NA POÉTICA DE ELUARD

B.R.R.D. CUNHA

UNIVERSIDADE FEDERAL DE UBERLÂNDIA

Abstract: O Brasil e os brasileiros na poetica de Eluard Betina Ribeiro Rodrigues da Cunha - Ufu -razil Resumo Esta proposta de comunicação visa apresentar pontos e elementos de contato entre o poeta Paul Eluard e os Brasileiros, mais especificamente Cicero Dias e Manuel Bandeira, percebendo como sua relação desenvolveu-se a partir de uma visão utópica, apaixonada e profundamente lírica do Brasil. A relação entre eles desenvolveu-se a partir de uma inter-relação entre suas produções artísticas e um diálogo, até então inédito, entre as diversas linguagens artísticas empregadas pelos três e que, no entanto, se imbricavam em busca de uma mesmo sentido sensível. Por outro lado, esse trabalho permite ainda resgatar, inclusive através da apresentação de alguns documentos pertencentes a Dias, a amizade do pintor com os surrealistas e seu papel na resistência francesa, fatos esse que, disponibilizados por Cícero, em entrevista com essa pesquisadora, atestam e consolidam o papel dos brasileiros na recuperação de um recorte – incluindo ai uma homenagem de Eluard a Luis Carlos Prestes e sua coluna – artístico e cultural.

Biography: B.R.R.D. CUNHA - Possui graduação em Letras pela Universidade Federal de Uberlândia, cursos de Especialização no Canadá e Antilhas, Maîtrise ès Lettres na Universidade de Nice (França), Mestrado e Doutorado em Letras, pela Universidade de São Paulo, e pós-doutoramento em Literatura Comparada pela Universidade Federal do Rio de Janeiro. Como professora da Universidade Federal de Uberlândia ocupou diferentes cargos administrativos e desempenhou funções docentes em diversas áreas afins, sobremaneira na área de Literaturas, Língua e Ling. Aplicada. Atualmente, como docente associado e efetivo da Universidade Federal de Uberlândia, desenvolve atividades, na graduação, na área de Língua e Lit. Francesa; na pos graduação, comparece como professor permanente do quadro do Mestrado, orientando e participando de grupos de pesquisa, respondendo, inclusive, como Coordenadora do Mestrado em Teoria Literária. Atua também como avaliadora do Instituto Nacional de Estudos e Pesquisas Educacionais Anísio Teixeira (INEP) e como membro do corpo de supervisores de avaliação da SEED/MEC. Tem experiência na área de Letras, Educação, com ênfase em Literatura, Teoria da Literatura, Língua Francesa e Portuguesa, Metodologia e Práticas, atuando - inclusive com diversas publicações - nos seguintes temas: narrativa, discurso literário, análise do discurso, estudos culturais, literatura francesa e brasileira, história da comunicação e práticas de ensino. Cabe ainda realçar a participação, como Membro, da Rede CO3 - Rede Centro-Oeste de Ensino e Pesquisa em Artes, Cultura, Tecnologias Contemporâneas.

MICHEL BUTOR ET ALEIJADINHO, LE STROPIAT.

M. Arbex-Enrico

Universidade Federal de Minas Gerais/CNPQ/FAPEMIG

Abstract: Depuis que Blaise Cendrars a réalisé le désormais célèbre voyage à Minas Gerais, en 1924, en compagnie des amis modernistes brésiliens, le regard des poètes et des écrivains français n'ont cessé de se tourner vers cette région de l'intérieur du Brésil où fleurit l'art baroque. Michel Butor est un de ces écrivains-voyageurs qui a eu l'occasion de visiter le Sanctuaire de Bom Jesus de Matozinhos, à Congonhas, lors de sa première visite au Brésil en 1967, comme en témoigne l'entretien qu'il a accordé au Suplemento Literário. Sur le parvis de l'église, l'écrivain a pu contempler le travail d'Antônio Francisco Lisboa, plus connu sous son pseudonyme Aleijadinho — le stropiat —, ce sculpteur et architecte fils d'un maître maçon portugais et d'une esclave, né à Ouro Preto en 1730 (-1815), qui a réalisé les sculptures des douze prophètes dont le style et la force expressive sont incomparables. Butor affirme avoir d'abord connu l'artiste à travers des informations trouvées dans des livres, mais d'avoir vu de près ses travaux a néanmoins provoqué en lui un choc. Le résultat de ce premier impact se trouve dans le texte *Dans le miroir du Boomerang (Le Génie du lieu 3)* dédié au "stropiat", texte que nous comptons examiner dans cette communication, en particulier le recours à la ventriloquie, à la polyphonie textuelle, aux intertextes utilisés par Butor dans la composition de sa vision littéraire de l'oeuvre de l'artiste brésilien. À partir d'une première cartographie des relations de l'écrivain avec le Brésil, notre objectif consiste aussi à apporter des éléments de réflexion sur le thème des relations entre la littérature française et l'art brésilien.

Biography: Márcia ARBEX-ENRICO est Professeure de Littérature Française et de Littérature comparée à la Faculté de Lettres de l'Université Fédérale de Minas Gerais (UFMG), Brésil; Chercheur au CNPq (Conseil National de Développement Scientifique et Technologique) et à FAPEMIG (Fundação de Amparo à Pesquisa do Estado de Minas Gerais). Ses recherches portent sur les rapports entre le texte et l'image dans la littérature moderne et contemporaine. Elle a conclu son Doctorat ès Lettres à la Sorbonne Nouvelle Paris III en 1994 et a réalisé un Post-doctorat au Centre d'étude de l'écriture et de l'image (CEEI), Université Denis Diderot - Paris 7 en 2002. Elle a publié divers articles et dirigé des ouvrages dont le plus récents: *Interartes* (2010), *Poéticas do Visível : ensaios sobre a escrita e a imagem* (2006). Un livre intitulé *Alain Robbe-Grillet e a pintura: jogos especulares* est prévu pour 2012, ainsi que la publication des Actes du Colloque International L'Univers Butor, organisé en 2011 à l'UFMG, Brésil.

MARGUERITE DURAS: "C'EST TOUT"?

R.T. Rodrigues

Universidade Estadual do Centro-oeste Paraná

Abstract: Recherche sur la réception de l'oeuvre de Marguerite Duras par la critique brésilienne. L'étude, qui définit les lignes générales de cette réception, est fondée sur quelques principes théoriques de l'Esthétique de la Réception et sur les principes définies par Le modèle d'interprétation proposé pour Fredric Jameson. Le "corpus" comprend des documents critiques publiés dans les principaux journaux et quelques hebdomadaires du pays, pendant la période comprise entre 1963 et 1997. L'analyse désigne les oeuvres de Marguerite Duras qui ont attiré l'attention des lecteurs brésiliens représentés par les critiques littéraires, elle réunit des informations qui contribuent à mieux comprendre la situation de la critique littéraire brésilienne, aussi bien que révèle des aspects de l'horizon d'attente de cette même critique au moment de la réception. La bibliographie comprend des références aux textes de Duras qui ont été traduits et publiés au Brésil, aussi bien qu'aux principaux textes écrits par des critiques brésiliens sur l'écrivain français et qu'aux oeuvres consultées envisageant la fondation théorique de la recherche.

Biography: Mme Rodrigues, Raquel Terezinha, Diplômée en littérature de l'Universidade Federal de Santa Catarina (UFSC), maîtrise en littérature de l'Universidade Federal de Santa Catarina (UFSC) et docteur en littérature (la théorie littéraire et littérature comparée) de l'Université de São Paulo (USP). Occupe actuellement le poste de professeur adjoint, Universidade estadual do Centro-oeste (Paraná), possède une expérience dans la littérature, en mettant l'accent sur la théorie littéraire, agissant sur les sujets suivants: l'accueil critique, Marguerite Duras, Miguel Torga, mémoires, autobiographies, les littératures d'expression portugaise.

S1 BOOK – MATERIAL – TEXT

INTRODUCTION

S. Heimgartner, C.A. Bachmann
Ruhr-Universität Bochum

Abstract: In recent times, the literary text is not only represented in the medium we are all used to: the book. Instead, we face a development that detaches texts from a physical surface and presents them in virtual form: on ebook readers – which at least outwardly suggest a similarity to the old physical object – or even online. The medial change affects the process of reading, or at least readers report about it doing so. Naturally, it will also lead to a change in the conditions of production and commercialization of literature. A short outlook on these developments will open up a frame for the presentations of this congress section and present a perspective for further discussion.

Biography: Stephanie Heimgartner is currently teaching Comparative Literature at Ruhr University in Bochum/Germany. She has worked as an editor after earning a master degree from Dalhousie University (Halifax/Canada) and a PhD in German and Italian Philology from Ruprecht-Karls-Universität in Heidelberg/Germany. Her main areas of her interest include lyrical poetry and book editing. Christian A. Bachmann is research associate (Wissenschaftlicher Mitarbeiter) with the DFG-financed research project 'Das Künstlerbuch als ästhetisches Experiment', and assistant lecturer in the Department of Comparative Literature at Ruhr University Bochum, Germany. He has studied Comparative Literature and Linguistics in Bochum and is currently working on a doctoral thesis concerning comic books. He runs a publishing company focusing on literary studies, cultural studies, and comic book studies (www.christian-bachmann.de).

TEXTUAL IMMATERIALITY VS THE MATERIALITY OF THE BODY

I. Krzywkowski
Université Stendhal-Grenoble 3

Abstract: Since I could not find the announced four keynotes, I hope that my proposition for a short presentation of 10 min. cross one of the four seminar sessions (that I will try to follow anyway). Within the general question on the (im)material / (im)materiality of the digital work, and the new relationship which it infers in the reading as in the practice, I would like to think about the place of the body. If, as notices it Mario Costa, "the technology transformed the notion of body", we can also make the hypothesis, with Jean-Pierre Bobillot, that "the more virtual there is, the more the real presence is necessary". I shall quickly present the works of several authors who attempt to recreate a materiality of the reading, as if it was there a question of "compensating" the immateriality of the work with the "tangible" character of the experience: incitement to a "gesticulation" during the reading (Annie Abrahams, Natalie Bookchin, Philippe Bootz, etc.) or to a movement (Jean-Pierre Balpe, Eduardo Kac, etc.), so as to move the reading act closer to a kind of performance.

Biography: Isabelle KRZYWKOWSKI is Professeure de littérature generale et comparee at the University Stendhal-Grenoble 3, and assistant director of the Centre de recherche sur l'imaginaire (CRI). After a doctoral thesis concerning "The Garden of the dreams. Study on the symbolism of the garden in the literature and the iconography at the end of the 19th century in Europe", she concentrate for several years her researches on the historic avant-gardes ("Le Temps et l'Espace sont morts hier". Les Annees 1910-1920. Poesie et poetique de la premiere avant-garde, Paris, Editions L Improviste, 2006) and on the relations between the literature, the arts and the technologies (Machines a ecrire. Litterature et technologies du XIXe au XXIe siecle, Grenoble, ELLUG, 2010), around the more general question of experimental literatures. It is in this frame that she was interested in the digital literatures. She makes the hypothesis that the literary experiment is bound with the exploration of a medium (whatever it is), and that this approach is particularly obvious in the moments of technological changes.

SPEED READING ON THE INDEXICAL HIGHWAY: A SEARCH FOR HISTORICAL ANALOGS

A. Carr
Université de Montréal

Abstract: As Roger Chartier points out in *Culture écrite et société*, our contemporary "electronic text" revolution is also a revolution in reading practices. Although book and media scholars continue to probe the current shift from page to screen by considering the print incunabula in the late 15th century to early 16th century, by framing our current shift first and foremost as a revolution in reading, Chartier invites a comparative analysis that predates the emergence of print culture. If the revolution underway is a revolution in reading practices, then the transition from book to screen may share more in common with an earlier revolution in reading-- one that took place in medieval Europe, signalled by the then-new proliferation of reading aids that included concordances, indexes, pagination and tables. Indeed, Ivan Illich describes the 12th century development of alphabetical book indexes as a watershed moment analogous to the introduction of the alphabet in ancient Greece; in this transition, he maintains, a "cultural impulse, a mental purpose, and a graphic device combine to achieve something unprecedented." If we are now undergoing another major revolution in reading, it is arguably one being driven not by a shift from page to screen but rather by another proliferation of reading aids--in this case, digital finding aids that enable readers to rely even less on their own memory and to locate information at an unprecedented pace. This paper examines what is at stake in shifting our comparative analysis from one mainly centered on the primacy of the text to the paratextual, technological devices used to navigate them, and specifically, how paying attention to earlier analogs in the history of reading might inform current investigations of the epistemological implications of digital reading practices.

Biography: Angela Carr is a writer and translator currently completing a PhD in Comparative Literature at the University of Montreal. She is the author of two books of poetry, most recently *The Rose Concordance*; her third book will be published in late 2013 by BookThug in Toronto. She has also translated a book of poetry, *Coit* (from the French of Quebecoise writer Chantal Neveu), also forthcoming with BookThug.

SAFRAN FOER'S *THE TREE OF CODES* (2010), BOOK DESIGN, AND DIGITAL SCULPTURING

T.G. Rapatzikou
Aristotle University of Thessaloniki

Abstract: This paper is going to focus on Jonathan Safran Foer's *The Tree of Codes* (2010), a book that stands in between past and future book-making practices and literary traditions. Based on Bruno Schulz's *The Street of Crocodiles* (1934), Foer constructs a sculpted book experience but with a twist. His book and the story contained in it has been carved out of Schulz's narrative, creating thus not simply another version of Schulz's stories but a material object within which language takes on tangible qualities by exposing its recombinatory, intra-genre and translatable ability through the intervention of various print and digital practices. With Foer's book being a transmedial object, if one considers the printing (offset/digital) and sculpting/crafting techniques it combines in addition to the kind of text it features, it invites readers to re-evaluate the semantic, material and technological significance of the book form not as a mere container of texts but as a generative mechanism that triggers different effects. Foer's digitally designed holed-out pages allow for different word arrangements to be made both on a semantic and visual level, echoing Johanna Drucker's words when she claims that "even in its most conventional format, the book is a sculptural object. It has spatial dimensions, material qualities and a complex structure" (qtd. in Vogler, "When a Book is not a Book" 457). By moving across narrative practices and languages, if one takes into account Foer's use of the translated version of Schulz's original Polish text, Foer manages to assemble a mass-produced, digitally-designed and crafted object that moves beyond a mere book artifact in an attempt to pave the path for further experimentation in the realm of book design and literary textuality after the intervention of the digital. As for the title itself, it highlights the branching out of Foer's book into an intermediated causality of relations, juxtaposing and interrelating "systems of representation," "modes of representation, particularly analog and digital," and "interfaces connecting humans with intelligent machines that are our collaborators in making, storing, and transmitting informational process, and objects" (Hayles, *My Mother was a Computer* 33). This paper wishes to address the materiality of the book form in conjunction with digital coding in the way language is patterned, disseminated, and rearranged as it moves between various media by pushing the literary and reading experience onto a different level of interaction and appreciation. Foer's intermediated book allows access to a network of perspectives and insights as to how materiality, artistic practice, print design, digital coding and textuality can lead to a novel codex as well literary experience.

Friday, July 19, 2013

Biography: Tatiani G. Rapatzikou is Assistant Professor in the Department of American Literature and Culture at the School of English of the Aristotle University of Thessaloniki, Greece. Her teaching and research interests focus on contemporary American fiction and poetry, cyberculture/cyberpunk, the technological uncanny, postmodernist writing and print/digital convergence. In summer 2009, she was a Fulbright Visiting Scholar at the M.I.T. Comparative Media Studies program. She has published a monograph under the title *Gothic Motifs in the Fiction of William Gibson* (Rodopi, 2004) as well as essays in journals and edited volumes, encyclopedic entries, and books reviews. She has edited two collections of essays and co-edited special issues for the peer-reviewed journals *Writing Technologies*, *Gamma: Journal of Theory and Criticism* and *European Journal of American Culture*. She is currently (Spring 2012) a visiting scholar at the Literature Program, Duke University, U.S.A., and currently works on a monograph on enhanced narrative experience in contemporary American fiction.

S1: COMPARATISME ET INTERMÉDIALITÉ

INTRODUCTION

C.E. Paul

Université de Mannheim

Abstract: À la suite d'Irina O. Rajewsky, la recherche s'accorde généralement pour qualifier d'« intramédiales » les relations entre deux œuvres relevant du même système sémiotique, et d'« intermédiales » les relations entre deux œuvres relevant de systèmes sémiotiques différents[1]. Or, comme stipulé dans l'appel à communication, l'intermédialité est une discipline relativement jeune et dont l'assise théorique et lexicale reste encore à construire. Il existe déjà de nombreux termes pour désigner les différents types de relations médiatiques au sein d'objets précis (conjonction de plusieurs média, recyclage de pratiques, adaptation, convergence, interaction, assimilation progressive, etc.). Or, plus que la désignation des types d'emprunt, nous souhaitons proposer une réflexion sur le statut de l'œuvre finale par rapport à ses œuvres-sources. En contexte générique, c'est-à-dire dans le cadre de la réception d'une œuvre, le lexique préexistant est lui aussi extrêmement abondant. Ainsi, comme le rappelle Christophe Zuschlag, le chercheur peut recourir aux termes de « réplique, copie, variation, version, reproduction, citation, paraphrase, parodie, travestissement, persiflage, pastiche, allusion, influence, plagiat, contrefaçon, hommage, etc.^[2] » pour définir et classer les rapports entre une œuvre-source et ses œuvres secondaires. Mais outre le fait que leur définition change selon les critiques, ces dénominations sont, pour la majorité, issues de la terminologie littéraire qui porte exclusivement sur le système verbal. Dans quelle mesure leur utilisation est-elle appropriée lorsque l'on aborde la question sous un angle intermédiaire ? Dire que *La Traviata* est une « variation lyrique » de *La Dame aux Camélias* d'Alexandre Dumas suffit-il à rendre du compte de la transformation complexe subie par l'œuvre-source ? Et quelles sont les implications de cette transformation ? Sont-elles uniquement d'ordre esthétique ou bien ont-elles également trait aux enjeux de l'œuvre romanesque ? De la même façon, le terme, extrêmement répandu, d'« illustration » n'est-il pas discutable dans la mesure où toute transcription visuelle d'une œuvre ne se réduit pas forcément à son illustration ? Sur ce point, nous pourrions citer en exemple les lithographies faustiennes de Delacroix, qui prennent le contrepied de l'œuvre goethéenne « illustrée ». Dans notre communication nous souhaiterions proposer, pour favoriser la réévaluation de ces œuvres si riches et si complexes, un lexique qui permette d'emblée de marquer la distinction entre, par exemple, une illustration servile et une mise en image audacieuse, ou encore une simple adaptation à la scène et une transposition dramatique originale. En effet, la pensée se développe dans une certaine mesure en fonction des mots dont elle dispose pour s'exprimer. Sans vocabulaire adapté, il sera difficile d'interroger le regard que nous portons sur ces « adaptations originales ». Notre projet ne répond pas à la volonté de participer à l'inflation taxinomique à l'œuvre dans le monde de la recherche mais à rendre à certaines formes artistiques leurs lettres de noblesse : toutes les illustrations et les adaptations d'une œuvre n'entretiennent pas avec leur « modèle » un même rapport. L'introduction d'un lexique adéquat pourrait permettre d'éviter des confusions nuisibles ou de négliger la dimension originale de certaines productions, une tendance qui a longtemps fait tort aux œuvres visuelles. Un certain nombre d'exemples de relations génériques intermédiales issus des aires culturelles francophone, anglophone et germanophone illustrera notre propos. Nous espérons que notre lexique, qui se veut simple et innovant, permettra de faciliter l'appréhension du dialogue entre les arts et entre les œuvres et contribuera à décloisonner et redynamiser la réflexion sur le dialogue des arts pour favoriser les échanges entre monde de la recherche et amateurs éclairés.

[1] Cf. Irina O. Rajewsky : *Intermedialität*, Tübingen, Basel, A. Francke, Reihe « UTB ; 2261 », 2002, p. 199. [2] Cf. Christoph Zuschlag : « Vom Kunstzitat zur Metakunst. Kunst über Kunst im 20. Jahrhundert », in : *Wettstreit der Künste. Malerei und Skulptur von Dürer bis Daumier*, hrsg. Ekkehard Mai und Kurt Wettengl, Wolfratshausen, Edition Minerva, 2002, p. 171-189, cité par Christoph Zuschlag, « Auf dem Weg zu einer Theorie der Interikonizität », op. cit., p. 90. Nous traduisons « Replik, Kopie, Variation, Version, Reproduktion, Zitat, Paraphrase, Parodie, Travestie, Persiflage, Pasticcio, Allusion, Einfluss, Plagiat, Fälschung, Hommage, usw. ».

Biography: Après avoir obtenu, en 2008, un Master de littérature française et un Master de littérature germanique, M^{me} Claude Paul a été reçue première au concours des allocations de recherche de son école doctorale. En 2011, elle a été élevée au grade de docteur pour sa thèse de littérature générale et comparée sur « *Le Faust de Goethe. Etude de réception intermédiaire comparée du personnage diabolique (Méphistophélès) dans les aires culturelles germanophone et francophone (1775-1870)* », thèse réalisée en cotutelle à l'Université de Metz et à l'Université de la Sarre. M^{me} Paul a ensuite été chargée de cours en littérature générale et comparée à l'université de Francfort-sur-le-Main. Elle occupe actuellement un poste de maître de conférence (wissenschaftlicher Mitarbeiter) à l'université de Mannheim. Parallèlement à cette activité d'enseignement, elle a poursuivi ses recherches centrées sur les relations intermédiales en contexte interculturel et publié à ce sujet un certain nombre d'articles dans des revues et des actes de colloque.

INTERARTIALITÉ, INTERDISCURSIVITÉ, INTERMÉDIALITÉ. L'APPROCHE COMPARÉE MONTRÉLAISE DES LETTRES, DES ARTS ET DES TECHNIQUES

P. Despoix
Université de Montréal

Abstract: La communication s'attachera à montrer comment une approche comparatiste peut contribuer non seulement à (re)définir le concept d'intermédialité mais aussi en quoi ce dernier peut aider à repenser les conceptions du comparatisme. Nous rappellerons comment les études intermédiales se sont, dans le contexte interuniversitaire bilingue montréalais, développées de manière différente de ce qui fut le cas en Europe - soit en s'appuyant en premier lieu sur un programme comparatiste élargi développé à l'Université de Montréal sous l'impulsion de Paul Zumthor ainsi que sur des études cinématographiques locales qui découvriraient comment l'étude du cinéma des premiers temps ouvrirait une perspective autre, «non-littéraire», sur ce médium. La conception comparatiste qui a présidé à Montréal à l'élaboration d'un nouveau concept d'intermédialité a été d'emblée non additive mais relationnelle et inclusive. A l'image du contexte multiculturel canadien, elle a procédé à un élargissement systématique de son champ non seulement aux littératures et aux arts non européens mais aussi à des formes littéraires et culturelles orales. En s'appuyant de plus sur la tradition interdisciplinaire de l'École de communication de Toronto, elle a assimilé la spécificité des techniques comme un facteur constitutif des médias (nouveaux ou pas) et de leur rôle culturel. Enfin la relative porosité disciplinaire du système universitaire canadien a été un facteur supplémentaire qui a contribué à rendre possible la création d'un Centre de recherche sur l'intermédialité (dès 1997) interfacultaire et relié à un important réseau international. Bien qu'en grande partie à l'initiative de comparatistes (ou d'anciens comparatistes), les recherches intermédiales se sont finalement moins développées à Montréal à partir d'un décloisonnement de l'interartialité traditionnelle qu'à travers un déplacement programmatique incluant tout autant cette dernière qu'une double approche interdiscursive ainsi qu'interculturelle s'intéressant à la relation de la littérature aux autres médias, y compris au sens technique du terme, et aux autres domaines discursifs et culturels en toutes conséquences interdisciplinaires. La formation du Centre de recherche fut suivi de la création d'une revue bilingue *Intermédialités* (en 2003) et, plus récemment, de celle d'un programme doctoral en Études littéraires et intermédiales géré par les comparatistes, en collaboration avec l'ensemble des philologies nationales, de l'histoire de l'art et des études cinématographiques et en communication. N'ayant pas l'espace pour développer une étude spécifique caractéristique de cette conception comparatiste de l'intermédialité, je me contenterai de mentionner les types de travaux et recherches qui s'effectuent dans un tel cadre.

Biography: PHILIPPE DESPOIX est professeur titulaire au Département de Littérature comparée de l'Université de Montréal. Il a obtenu son doctorat de l'École des Hautes Études en Sciences Sociales à Paris en 1987 suite à une double formation scientifique et philosophique. Il a par la suite enseigné la littérature comparée à l'Institut Peter Szondi de la Freie Universität de Berlin ainsi que comme professeur invité à New York University (1994), The University of Chicago (1998), comme professeur Ernst Cassirer de l'Université de Hambourg (2000), puis au Centre canadien d'études allemandes et européennes de l'Université de Montréal qu'il a dirigé entre 2003 et 2008. Senior fellow à l'Internationales Forschungszentrum Kulturwissenschaften de Vienne en 2009, il est aujourd'hui directeur de la revue *Intermédialités*. Histoire et théorie des arts des lettres et des techniques:

<http://www.littco.umontreal.ca/recherche/intermedialites/index.html> Il a, entre autres, publié *Éthiques du désenchantement. Essais sur la modernité allemande au début du siècle* (Paris 1995; éd. all. Bodenheim 1998), coédité les principales traductions des écrits de Siegfried Kracauer en français ainsi que les volumes *Culture de masse et modernité* (Paris 2001), *Siegfried Kracauer, Penseur de l'Histoire* (Paris-Québec 2006). On lui doit également la direction du projet dix-huitiémiste *Crosscultural Encounters and Constructions of Knowledge in the 18th and 19th Century* (Kassel 2004). Sa dernière monographie s'intitule *Le monde mesuré. Dispositifs de l'exploration à l'âge des Lumières* (Genève 2005; éd. all. Göttingen 2009). Ses recherches actuelles portent sur la fonction des médias dans les processus mémoriels et de transferts culturels. Il dirige au CCEAE le groupe de recherche «Médias et mémoire» qui a en particulier édité sous sa codirection : *Arts de Mémoire – Matériaux, médias, mythologies* (Montréal, 2007) ainsi que les numéros de revue «Mémoires de l'Allemagne divisée. Autour de la DEFA» (*CiNéMAS*, 18/1 2007); «Travailler–Harun Farocki» (*Intermédialités*, 11, 2008); «Les moyens techniques de l'art» (*Revue de Synthèse*, 2/3, 2008). Il prépare un ouvrage sur le médium photographique dans une perspective intermédiaire.

TRANS-, MULTI-, INTERMÉDIALITÉ : LA FICTION COMME DISPOSITIF

B. Tane
université de Toulouse

Abstract: Trans-, multi-, intermédialité : la fiction comme dispositif Le comparatisme pourrait être assuré d'avoir initié et développé les approches « croisées », notamment en articulant la littérature à d'« autres » arts. Cependant, non

seulement d'autres disciplines, littéraires ou non, s'intéressent aux mêmes phénomènes et aux mêmes objets, qui ne sauraient être la propriété des uns ou des autres[1], mais il serait vain de croire que l'approche comparatiste puisse se réserver la perspective historique, géographique et culturelle. Pour ne pas se payer de mots et donner sa pleine place au comparatisme ; il faut entrevoir que l'intermédialité est le symptôme d'un phénomène qui est au fonctionnement même de la fiction. Le glissement terminologique qui s'est opéré, sans que les termes soient équivalents, entre « art », « modes » et « media », associés aux préfixes « inter- », « multi- » et « trans- »[2], indique bien que non seulement l'analyse ne doit pas ramener la fiction à son intrigue, sa fable, son texte comme le centre de variations garantissant la nature mythique de l'œuvre, mais à ses supports techniques : « le » media ne saurait ici oublier le medium, mis en avant par la médiologie, ainsi que continue à le montrer, d'une certaine façon, la revue *Intermédialités*[3]. C'est en ce sens que la théorie de la fiction doit être fondamentalement intermédiaire quant à ses objets et trans-médiale quant à ses approches[4]. La fiction, en tant que dispositif[5] qui engage des éléments hétérogènes, est travaillée par leurs interactions et par leurs disjonctions, au point que l'intervalle et l'intermédiaire y soient aussi centraux que ces composants mêmes[6]. Mais elle implique aussi plus largement une indicialité fondamentale et peut-être inaugurale : dans cette perspective, la fiction est moins indexée sur la représentation – la re-présentation d'un modèle idéal, fût-il réel – que sur la présentation d'éléments qui témoignent d'une expérience et engagent celui auquel elle se présente – ce n'est déjà plus un lecteur exclusivement, ce n'est plus même un « récepteur » passif. Pour le concevoir, l'ouverture du champ du comparatisme n'est pas seulement un atout mais une nécessité. Dans cette présentation, nous espérons pouvoir rendre compte d'un travail en cours et de longue haleine sur le sujet ; nous appuierons notre analyse sur un corpus transhistorique et transnational d'occurrences problématiques de traces – messages d'Hermès, pas de Vendredi, lettres de Madame de Merteuil[7] et jusqu'aux documents comme copiés-collés dans le roman multimodal contemporain ; elles sont thématiques et technicisées dans et par la fiction, à moins que ces empreintes, ces inscriptions, ces impressions ne soient la matrice même du fonctionnement fictionnel.

[1] Voir à ce sujet l'exemple du livre illustré, que j'ai esquissé dans mon intervention au congrès organisé en 2009 par la SFLGC sur le thème « Littérature comparée et esthétisme(s) » (« Un livre, des arts ? Esthétique et littérature comparée dans l'approche de l'illustration littéraire au XVIIIe siècle » ; <http://ufr-lacs.univ-provence.fr/cielam/node/591>). [2] Sur la question de la transposition, voir « L'œuvre offerte : littérature comparée et esthétique de la transposition (traduction, adaptation, illustration) », in Loxias (C.T.E.L. Centre transdisciplinaire d'épistémologie de la littérature, université de Nice), 2005 : <http://revel.unice.fr/loxias/document.html?id=697> [3] Voir la présentation de la revue : <http://www.intermedialites.ca/> [4] Sur l'actualité de cette approche, voir le colloque « Storyworlds across media », organisé en 2011 par l'Université de Mayence : <http://www.storyworlds.de/> [5] Je pense à Discours, image, dispositif, volume dirigé par Philippe Ortel (L'Harmattan, coll. « Champs visuels », 2008), et qui fait suite à *La Littérature à l'ère de la reproductibilité technique*, Pierre Piret dir., 2007. [6] Liliane Louvel parle par exemple du « Tiers pictural » comme ce qui se joue dans le rapport texte/image (Liliane Louvel, *Le Tiers pictural. Pour une critique intermédiaire*, P.U.R., 2010). [7] L'épistolarité pourrait à elle seule fournir matière à une démonstration sur l'intermédialité de la fiction ; selon son degré d'avancement, nous pourrions évoquer dans cette perspective le projet « Transpos/Laclos », que je développerai avec les étudiants de l'Université de Toulouse en 2012-2013.

Biography: Benoît Tane Ancien élève de l'ENS de Fontenay/Saint-Cloud, agrégé de lettres modernes, auteur d'une thèse sur l'illustration du roman au XVIIIe siècle (« Avec figures... » *Roman et illustration au XVIIIe siècle* ; Marivaux, Richardson, Rousseau, Rétif de la Bretonne (2004 ; publication en préparation). MCF en littérature générale et comparée à l'Université de Toulouse, chercheur au laboratoire LLA-CREATIS, il travaille sur les relations du texte et de l'image dans la fiction romanesque, notamment au XVIIIe siècle, et plus largement sur les interactions de la fiction et de ses supports (histoire du livre, phénomènes de transpositions...). Ouvrages : *Lettres anglaises* ; ou *Histoire de Miss Clarisse Harlove* [Clarissa, or the History of a young Lady, Richardson (1747-1748)] ; traduction d'Antoine Prévost d'Exiles (1751). Textes choisis et établis par Benoît Tane, introduction et notes de Stéphane Lojkine, choix d'illustrations du XVIIIe siècle, Presses universitaires de l'université Laval, Québec, 2007, 641 p. Choix de communications et articles récents : Octobre 2011 : « Des estampes d'illustration à la « littérature en estampes » : l'« autre » roman ? (Richardson, Hogarth, Töpffer) », colloque « Genres littéraires et peinture », org. Anne-Sophie Gomez, CELIS, Université Blaise-Pascal, Clermont-Ferrand. A paraître Mai 2011 : « Le modèle défiguré. Le supplément de la mère coupable : Julie, Rosine, Charlotte ». Communication au colloque « Le modèle de Julie », org. Geneviève Goubier et Stéphane Lojkine, CIELAM, Université de Provence, Aix. Publication en cours. Juin 2010 : « Pour une approche des figures. Entrer dans le roman illustré au XVIIIe siècle ». Communication au colloque « Texte & Image : la théorie au 21^e siècle », org. Sophie Aymes, Odile Bernez, T.I.L., Université de Bourgogne, Dijon. Publication dans *Interfaces*, n°32, automne 2011, pp. 33-48 ; accessible en ligne : <http://college.holycross.edu/interfaces/vol32/articles/Tane.pdf> Novembre 2009 : « Pierre Bayard et le 'Livre Imaginaire++'. Vision, image, imagination dans *Les Liaisons dangereuses* ». Communication au colloque « Comment parler des livres que l'on n'a pas lus ? Autour de Pierre Bayard », London Postgraduate French Studies Conference, King's College, Londres, org. Par Elise Aru, Cecile Bishop, Alex Robbins et Léa Vuong. Publication dans *La Lecture littéraire, Revue de Recherche sur le régime littéraire de la lecture*, n°11 La non-lecture, mars 2011, pp. 97-111.

FRUITFUL COMPARISONS: INTERNATIONAL INTERARTISTIC MODERNIST THEORY AND STYLE

W.B. Faris

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Abstract: Although it is by now an old chestnut of comparatist method, I would like to argue for the continuing relevance of interarts analysis, since it continues to unearth new perceptions regarding much studied artists as well as theories and styles, either within one culture or between different cultures. In the latter case, these analyses illustrate with new and illuminating examples the scope and coherence of modernism as an international movement. Such comparisons may concern, among other categories, the macro level of theoretical formulations and the micro level of textual details. I will illustrate these with analyses of several examples, among them the following. Benjamin, Bataille, Turner, Proust, and the Return of the Storyteller. In Turner's case the return of the "storyteller" at the macro level concerns the painter's position within the canvas, a small but intriguing example of which culminates in the (in)famous "varnishing days" at the Royal Academy during which the artist himself added finishing details to his canvases, watched by exhibition visitors, but more importantly, in the way Turner locates his and the viewer's virtual placement within the vortex of a painting's overall design; at the micro level, it manifests itself in the visible activity of brushstrokes and palette marks on the canvas. In Proust's case, the macro level involves the continual presence and reflections on his own and other writers' and artists' ideas and techniques, while the micro level concerns the lengthy and complex sentences detailing the recursive and endlessly convoluted passage of time, together with massively detailed descriptions that surpass the dictates of realistic representation. Even more specifically, Proust's desire to abolish temporal distinctions, merging past with present time, corresponds to Monet's analogous conflation of realms in space, such as can be seen especially in the late waterlily paintings, in which the viewer often has trouble distinguishing a clear horizon line, and which (in Proust's words) set waterlilies "flowering in the heart of the sky"; in both cases, we see the modernist preoccupation with the processes of seeing. My second example (which I will not detail here) will illustrate the similarities in theory and technique between the writings and texts of Virginia Woolf and Wassily Kandinsky, which document in new ways the international thrust of modernism because these artists have rarely been compared. As a coda to these particular modernist examples of the fruitfulness of interartistic analysis, I will survey several critical texts, such as Alexander Nehamas' *Only a Promise of Happiness: The Place of Beauty in a World of Art*, which argue for as they also document a resurgence of questions of beauty in contemporary criticism, and which further illustrate the crucial role that interartistic analysis can play in the location of analysis of particular styles of beauty in a given era.

Biography: 1967 B.A. Stanford University Field: Spanish Literature 1970 M.A. Harvard University Field: Comparative Literature 1975 Ph.D. Harvard University Field: Comparative Literature Books Carlos Fuentes. New York: Frederick Ungar, 1983. *Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction*. Baltimore: Johns Hopkins University Press, 1988. *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*. Nashville: Vanderbilt University Press, 2004. Edited, with Lois Parkinson Zamora, *Magical Realism: Theory, History, Community*. Durham: Duke University Press, 1995. Reprinted 1998. Articles related to conference presentation: "The 'Dehumanization' of the Arts: J. M. W. Turner, Joseph Conrad, and the Advent of Modernism." *Comparative Literature*, 41, iv (1989), 305-326. "Gold and Citron: The Exotic Primitivisms of Baudelaire and Gauguin, Gide and Matisse." *Proceedings of the XIII Congress of the International Comparative Literature Association*, Ziva Ben-Porat and Hana Wirth-Nesher, eds. *The Force of Vision, Volume 1: Dramas of Desire*. Roseann Runte and Hans R. Runte, eds., 420-25. Tokyo, Japan, n.d. (very late publication of 1991 congress). "Larger than Life: The Hyperbolic Realities of Gabriel García Márquez and Fernando Botero." *Word & Image*, 17, iv (2001), 339-59. "Bloomsbury's Beasts: The Presence of Animals in the Texts and Lives of Bloomsbury." *The Yearbook of English Studies*, vol. 37 (2007), 107-125. Co-authored (with Steven F. Walker), "Latent Icons: Compensatory Symbols of the Sacred in Modernist Literature and Painting." In *Modernism*. Vol. XXI of the International Comparative Literature Association's *The Comparative History of Literatures in European Languages*. Amsterdam and London: John Benjamins, 2007), vol 2, pp. 637-650.

S1: LITERATURE AND MEDICINE

LITERATURE AND MEDICINE, MEDICAL HUMANITIES, AND THE COMPARATIVE METHOD

A.H. Jones

University of Texas Medical Branch

Abstract: When I joined the faculty of the Institute for the Medical Humanities (IMH) of the University of Texas Medical Branch at Galveston in 1979, I was both a comparatist and a pioneer in the newly emerging field of literature and medicine in American medical education. Perhaps because the practice of literature and medicine was so new at that time, it was two decades before I was challenged by my IMH colleagues and graduate students to articulate how my training in comparative literature—or more specifically my “methodology”—had prepared me for the work that I was then doing in medical humanities. As I accepted their challenge and looked back at the theories and methods of comparative literature I had studied as a graduate student, I came to a renewed awareness and appreciation of the openness and flexibility of mind that the study of comparative literature can foster. In this 2013 AILC/ICLA workshop, I will argue that the comparative method is excellent preparation for work in medical humanities because it begins by recognizing the importance of understanding differences—not only among individuals, cultures, and values, as they are represented in different languages and literatures, but also among ideas, disciplines, and ways of knowing. My argument for a natural affinity between the comparative method and the work of medical humanities relies, however, on my deep conviction that medicine is not a “hard science,” but, as Kathryn Montgomery Hunter has argued so persuasively, “a rational science-using activity in the service of the ill.” Medicine, that is to say, is a practice (some call it an art) that must use both narrative and scientific methods to attain its highest goals of providing humanistic care for all patients. The comparative method is exceptionally well suited to illuminate and foster an understanding of the complementary nature of these apparently opposed ways of knowing.

Biography: Anne Hudson Jones is Harris L. Kempner Chair in the Humanities in Medicine, Institute for the Medical Humanities (IMH), and Professor, Department of Preventive Medicine and Community Health, at the University of Texas Medical Branch at Galveston (UTMB), where she is also on the faculty of the Graduate School for Biomedical Sciences. For seven years (2004-2011), she served as Director of the Medical Humanities Graduate Program, which offers the only PhD in Medical Humanities in the United States. Before joining the UTMB faculty in 1979, she was Assistant Director of the Center for Programs in the Humanities at Virginia Polytechnic Institute and State University in Blacksburg. She received her PhD in Comparative Literature from the University of North Carolina at Chapel Hill in 1974.

Jones was a founding editor of the journal *Literature and Medicine* (Johns Hopkins University Press), which she served as editor-in-chief for more than a decade. She has been active in a number of professional organizations, serving on the national Board of Directors of the American Medical Writers Association, 1987-88; as member and then Chair of the Executive Committee of the Literature and Science Division of the Modern Language Association in 1986-90; on the Council of the Society for Health and Human Values, 1995-98; and on the first Board of Directors of the American Society of Bioethics and Humanities, 1998-2000.

She has lectured throughout the world; served as a consultant to colleges and medical and nursing schools nationally and internationally; and published widely in both humanities and biomedical journals, from *Academic Medicine* to *Woman's Art Journal*. The Japanese translation of her *Images of Nurses: Perspectives from History, Art, and Literature* (University of Pennsylvania Press, 1988) was published in July 1997. She and Faith McLellan authored a series of feature essays on literature and medicine for the *The Lancet* (1996-97), and they were coeditors of the book *Ethical Issues in Biomedical Publication* (Johns Hopkins University Press, 2000). Jones was also an associate editor of *Annals of Internal Medicine* from 2000-2008.

Elected a Fellow of the American Medical Writers Association (AMWA), Jones received the association's President's Award in 1991. She received the McGovern Award of the American Osler Society in 1993. In 1999 she received the AMWA McGovern Award for Excellence in Medical Communication, and in 2000 she received the AMWA Harold Swanberg Distinguished Service Award. In 2003, she received the Nicholas E. Davies Memorial Scholar Award from the American College of Physicians. She was the inaugural recipient of UTMB's Graduate School of Biomedical Sciences Teaching Excellence in Medical Humanities Award in 2005, and was selected by the students to receive the award again in 2006 and 2011. In 2012, she received the Lifetime Achievement Award in Education from UTMB's Academy of Master Teachers.

Her research interests include the theory and practice of literature and medicine; graduate education in medical humanities; narrative ethics; narratives of mental illness; bioethics in film; and ethical issues in medical catastrophes. She

is currently working on a narrative history of the traumatic events at Memorial Medical Center in New Orleans during and after Hurricane Katrina.

THE CHALLENGES OF TEACHING NARRATIVE MEDICINE

S.A. Henke

University of Louisville

Abstract: As modern medicine becomes increasingly dependent on new technologies, twenty-first-century patients feel disturbingly alienated. Why, they wonder, do physicians ignore a wealth of personal stories? Can empathy be taught to doctors in training? In 2007, I attended a workshop on Narrative Medicine organized by Dr. Rita Charon at Columbia Medical School. Two years later, I pioneered a course on Literature and Medicine at the University of Louisville Medical School, using Charon's Narrative Medicine: Honoring the Stories of Illness as a principal resource.

The pedagogy of narrative medicine requires a virtual leap of faith concerning the relevance of narratological theory to clinical practice. Charon offers empirical evidence that medical students introduced to narrative theories early in their careers tend to develop reflective skills that strongly influence the successful interpretation of patient case histories. She admits, however, that empathy cannot be directly taught and that an implicit paradox resides at the heart of a pedagogy which requires ambiguity tolerance rather than dichotomous thinking.

Poets, novelists, and autobiographers often expose the raw underbelly of human suffering, and writers who articulate pain by controlling trauma through scriptotherapy have a great deal to teach us all. Physicians might well profit from listening to the powerful resonance of narrative voices that counsel respect for each person's phenomenological life-world from the first moment of consciousness to the last. And that, finally, is all one might ask of a medical doctor--or, indeed, of a professor of English literature.

Biography: Suzette Henke (PhD Stanford) is Thruston B. Morton Senior Professor of Literary Studies at the University of Louisville. She has held visiting professorships in Finland, Italy, Australia, India, England, Israel and Denmark. She has published widely on Modern British and American Literature, Irish Literature, Women's Studies, Auto/Biography Studies, Critical Theory, and Postcolonial Literature. Her publications include *Shattered Subjects: Trauma and Testimony in Women's Life-Writing* (1998), *James Joyce and the Politics of Desire* (1990), *Virginia Woolf and Trauma: Embodied Texts* (2007), *Women in Joyce* (1982), in addition to edited volumes, journal issues, essays, journal articles, creative nonfiction, and poetry.

WHERE IS FANCY BRED? APPLYING LITERARY READING PRACTICES TO THE DISCOURSE OF PSYCHOSOMATIC ILLNESS

C. Farkas

Massachusetts College of Pharmacy and Health Sciences

Abstract: Psychosomatic illnesses—including somatic symptom disorders and illness anxiety (hypochondriasis)—present significant challenges in medical care. Although these illnesses are no longer considered forms of hysteria, the diagnostic criteria have long been either overly specific, or unhelpfully vague, frustrating both physicians and patients. In fact, researchers have found that somatic symptoms play a role in many patients' illnesses and cause them a great deal of distress—including the distress of feeling they are not taken seriously by their doctors. Somatic symptoms are at once a source of conflict and a site of profound miscommunication, where patients and providers struggle to find mutually-agreeable ways to "read" bodily distress. Why so much struggle? Somatic symptom disorders pose a problem that is inherently interdisciplinary, as both body and mind are involved in inextricable ways. However, until very recently, the discourse of somatic symptoms has been strictly divided along disciplinary lines. The diagnostic criteria are developed in one discipline (psychology), and then applied most often by another (medicine) to a group who have historically not had a very strong "disciplinary" claim: the patients themselves. Members of each discipline have very different forms of knowledge, not to mention very different beliefs and assumptions which shape—and hence constrain—what they can express, and even what they can notice, about "illness" and "wellness." The result is what Montgomery has referred to as a kind of "blind spot," where doctors and patients cannot communicate, because they simply cannot see, the point of view of the other. Literary reading practices have the potential to correct this blind spot. Although "literary" reading may once have implied a focus only on certain privileged art forms, in current practice, literary study is among the most interdisciplinary forms of enquiry, wherein practitioners try to understand all the discourses which affect our lives,

including the central experiences of illness. Scholars in the medical humanities have done considerable work in recent years to make sense of the many ways in which doctors and patients create, interpret, and respond to discourses about illness and wellness. For example, as I will demonstrate in this presentation, literary reading practices can be applied to the professional-scientific “literature” used by researchers to study psychosomatic illness—how it is diagnosed and treated by healthcare providers, and (very importantly) experienced by patients; to narratives representing the patient point of view, including internet discussion boards, profiles in health magazines, memoirs, and fiction; and to other forms of popular culture which capitalize on illness in general, and psychosomatic illness in particular, for entertainment purposes—medical melodramas and sit-coms. Traditional approaches of close reading and rhetorical analysis, as well as newer approaches which deconstruct the cultural and ideological underpinnings of specific texts, allow us to identify and examine how patterns of ideas and beliefs create (mis)understanding. Readers trained in literary analysis can synthesize and challenge multiple, competing perspectives, including those found in both “professional” and “lay” sources (starting with the implications of the opposition created by those very terms). A central goal in such analysis is to find readings which bring attention to disciplinary biases, and in doing so, to overcome them—to create a new interdisciplinary discourse that all of us can use to think and communicate more humanely about body and mind, provider and patient, illness and wellness.

Biography:

Carol-Ann Farkas is an Associate Professor of English and Director of Writing Programs in the School of Arts and Sciences at Massachusetts College of Pharmacy and Health Sciences. She teaches first-year composition and literature, as well as elective courses in the 19th century British novel, and Literature and Medicine. Her scholarly work examines fictional representations of medical women in 19th century fiction as well as non-fiction representations of health in contemporary media. This presentation is part of a larger project on the discourse of psychosomatic illness in popular culture.

WRITING THE SELF, WRITING THE PATIENT: THE INTERSEX SUBJECT IN AUTOBIOGRAPHICAL AND MEDICAL LITERATURE

S.M. Hilger

University of Illinois at Urbana-Champaign

Abstract: *„Aus eines Mannes Maedchenjahren“*, published under the pseudonym N.O. Body in Berlin in 1907, presents the autobiographical account of the intersex individual Martha/Karl Baer. Born in 1884 with ambiguous genitalia, which were first interpreted as female and later reinterpreted as male, the memoir describes Baer's negotiation of the medical, legal, and religious discourse of his/her time to solve the riddle of his/her enigmatic body. The ambivalence of gender is connected in myriad ways to the ambiguous position of the autobiographical genre, which not only records but also fictionalizes the circumstances shaping the subject's identity. This paper proposes to explore the discursive nature not only of the autobiographical text but also of medical writing, namely of the medical report on Baer written by Berlin sexologist Magnus Hirschfeld. This paper will investigate the implicit and explicit dialogue between patient and practitioner and the permeability of the medical report and the personal life story, two genres traditionally perceived as separate and self-contained.

Biography: Stephanie M. Hilger is Associate Professor of Comparative Literature and German at the University of Illinois at Urbana-Champaign. Her research focuses on gender, class, and race in eighteenth-century British, French, and German literature. She is the author of *Women Write Back: Strategies of Response and the Dynamics of European Literary Culture, 1790-1805* (2009). Her articles have appeared in journals such as *Lessing Yearbook*, *Eighteenth-Century Studies*, *Colloquia Germanica*, *Neophilologus*, *College Literature*, *French Review*, *Seminar*, and *Women in German Yearbook*. Her second book, *The Warrior and the Traveler: Women in the French Revolution* examines the depiction of socially and politically active women in German literature during the thirty-year period following the French Revolution. Her new project, *Liminal Bodies: Intersexuality in Literary and Medical Discourses* explores the representation of intersexuality in texts from the eighteenth to the twenty-first century. For this project, she was awarded a faculty fellowship from the Illinois Program for Research in the Humanities as well as a grant for study in a second discipline, allowing her to take coursework in embryology and genetics.

S1: CONCEPTS AND COMPARATIVE CRITICISM

HOMELAND, DISPLACEMENT AND REPLACEMENT IN COMPARATIVE LITERATURE: VOICES OF EASTERN-EUROPEAN SCHOLARS EXILED IN AMERICA

R. Eichel

University of Bucharest

Abstract: The phenomenon of exile rises multiple questions regarding culture, identity, mobility, continuity and change, and in the case of exiled writers and scholars, the discourse they practise can always be subject to an analysis which reveals the challenges of their status, the troubles of displacement and the intricate pattern of a personality adapting to a new cultural space, employing new strategies and new concepts. My paper deals with the trajectories of three Romanian scholars who built academic careers in the field of Comparative Literature in the United States of America, after leaving their home country in the late 60's and early 70's, due to the oppression of the communist regime: Thomas Pavel, Matei Calinescu and Virgil Nemoianu.

According to specialists, comparative literature and its discourse revolve around "unhomeliness" due to their very nature (Emily Apter, "Comparative Exile: Competing Margins in the History of Comparative Literature", in "Comparative Literature in an Age of Multiculturalism", ed. Charles Bernheimer, Johns Hopkins University Press, Baltimore and London, 1995, pp. 86-97); in other views, displacement acts as a tool for the enactment of certain concepts in theory, particularly relevant for the mobility of Eastern European theory: "Exile and emigration were the extreme embodiment of heterotopia and polyglossia" (Galim Tikhanov, "Why Did Modern Literary Theory Originate in Central and Eastern Europe? (And Why Is It Now Dead)", in "Common Knowledge", Volume 10, Issue 1, Winter 2004, Duke University Press, p. 68).

In discussing the works of Nemoianu, Calinescu and Pavel, one must take into consideration the double nature of "exilic consciousness" in their discourse: the "metaphorical" exile inherent to the condition of all comparatists, and the way in which it is intertwined with real exile. Displacement becomes, in their case, replacement of the Romanian ideological "scars" with the new "skin" of their host culture. The aim of my project is to explore the paths of these intellectuals from the "margin" to the "center" of Western culture: I am interested in the manner in which such voices of scholars coming from the outskirts of Europe managed to legitimize their critical discourse and at the same time to place their own identity under the lens of analytical thought. Reflections on both sides of space and culture polarities (totalitarian and democratic, Eastern and Western) form the object of an important part of their work. Also, each approach to theory that they choose illustrates "travelling concepts"; or simply the influence of the conceptual "background" from their homeland.

The core of my paper spins around the question "How can one be a(n) (Eastern) European in the Western world?". Edward Said believes that "the point of theory is (...) to travel", and with these three Romanian scholars, indeed it does. The root of Nemoianu, Calinescu and Pavel's careers and identity options is their decision to leave a place where the only valid option at the time was to become a Structuralist devout in order to avoid the ideological path of literary criticism and engage in the "linguistic turn". As far as their options in America are concerned, one notices their persistent focus on European literature and its positions in relation to politics and ideology ("A Theory of the Secondary" by Virgil Nemoianu), the dichotomy idealism-realism in various periods of literature (the work cited before and Thomas Pavel's "The Thinking Novel"). However big the gap between American and European theory, their link to Eastern European theoretical roots was never severed, which is why I believe their studies must be analysed from a European angle.

The narrative of origins can be found in their autobiographical writings (Matei Calinescu's "A Sort of Diary" and "Memories in Dialogue"; with Ion Vianu, Virgil Nemoianu's "Inner Archipelago"), prone to an affective approach which provides a fertile territory for analysing the shifts of identity from a Romanian to an American sense of belonging. On the other hand, their theoretical discourse sometimes bears and displays the traces of their years of intellectual formation in Romania or hints to their homeland, some of which only a Romanian reader may comprehend. Rewriting works (such as Matei Calinescu's "The Modern Concept of Poetry"; first published in Romania in 1970, developed into "Faces of Modernity" in America in 1977 and later on into "Five Faces of Modernity" in 1987, translated into Romanian in 1995) or the issue of translating them ("The Life and Opinions of Zacharias Lichter", the novel the same author never managed to actually translate into English) represents only one of the aspects a research project must analyse. Among the reasons for leaving Romania, Matei Calinescu mentions his interest in modernity and the impossibility to pursue his reflection upon the phenomenon in his home country, after the ideological constraints imposed by Ceausescu's July Theses. Matei Calinescu and his colleagues were interested in the one feature of the modernity where its authenticity lies: mobility (Peter Sloterdijk, among others theorists, refers to this extensively in his work "Eurotaoism. Contributions to a Critique of Political Kinetics"), in the sense of multi-perspectivism, which was exactly what the communist dictatorship had forbidden. They encounter this feature in the multicultural Western environment, which provided them with the desired research opportunities, the freedom to express political or religious beliefs (for Virgil Nemoianu, for instance, Catholicism and liberalism are two essential elements of his intellectual structure).

Given the transnational dimension of the scholars my paper deals with, I believe they can be regarded and analysed as instances of "travelling theory", relevant for the mobility of concepts we encounter in the second half of the 20th century.

Biography: Roxana Eichel, Ph.D. candidate, University of Bucharest, preparing a thesis on Romanian Criticism and Theory in Exile on the American Continent. Research Assistant, "Tudor Vianu" Centre of Interdisciplinary Research in European and Romanian Cultural Studies, University of Bucharest. Recent conference participations: "How Can One Be a European in America?", in "How Can One Be a European?", Bucharest, 2012, "An Imaginary Mobility of Space. Possibilities for a Critique of European Literary Kinetics", in Literary Studies Facing European Literature, Bucharest, 2011; Colocviul ALGCR, 2010, 2011, Iasi and Brasov, Romania. Articles and studies in: "Observatorul Cultural", Bucharest; "Scrisoarea de dragoste, iubire, amor" (collective volume, Ars Docendi, Bucharest, 2009, ed. Antoaneta Tanasescu).

FICTION AS PHILOSOPHY: WILLIAM H. GASS' CONCEPTION OF METAFICTION

J.K. Helgason
University of Iceland

Abstract: It is often maintained that the important critical concept of metafiction was initially coined by William H. Gass in his article „Philosophy and the Form of Fiction“. This article was published in 1970, as a part of a collection of essays by various authors and edited by Robert Scholes, but Gass also included it in his book, Fiction and the Figures of Life. Gass uses metafiction to describe works by several contemporary prose writers, including John Barth and Jorge Luis Borges. In my paper I will discuss Gass' rather vague definition of this concept and try to determine how it relates first to some of the other essays in his Fiction and the Figures of Life and second to some earlier terms dealing with similar ideas and authors, such as Scholes' fabulation, Barth's literature of exhaustion, and Borges' *magias parciais*. Finally, Gass' argument will be contrasted to Roland Barthes' discussion of *méta-littérature* in his short and often overlooked article "Littérature et méta-langage". As the title suggest, Barthes seem to be inspired by Alfreds Tarski's and perhaps Louis Hjelmslev's writings on metalanguage, while the ideas of Gass' metafiction are more of a philosophical than linguistic nature.

Biography: Jón Karl Helgason is a Ph.D. in Comparative Literature and a Professor in the Department of Icelandic and Comparative Cultural Studies, University of Iceland, Reykjavík. He has published works in the fields of translation studies, Icelandic cultural history and metafiction.

COMPARING CONCEPTS ACROSS ARTS: A CASE STUDY ON "BURLESQUE"

S. Nyqvist
University of Helsinki

Abstract: Critical concepts are always highly ambiguous. Unlike their seemingly exact counterparts in the natural sciences, critical concepts often carry an evaluative connotation and are used in an impressionistic sense. Many critical concepts overlap with other concepts. Yet their function is to specify and distinguish a particular phenomenon. Using concepts means engaging in a negotiation and comparison. This is especially evident when concepts are being borrowed from one field or discipline to another. In what senses are they adopted and to what ends? What kinds of changes occur in the process? As a case study, I shall investigate the example of burlesque. Originally a concept of subversive and comic drama and poetry, it has become adapted to opera, novels, variety show, striptease, performance, film, and painting. Whether through deliberate borrowing or evolving with the art form, the concept has moved across the boundaries of many art forms from 17th century to the present. It offers a rich case history for considering the potential of a concept-based analysis for a comparative history of the arts. Moreover, the case of burlesque also calls for a reconsideration of the distinction between critical terms and concepts. Terms can be observed as simple tools and relatively unambiguous labels. By calling 'burlesque' a concept, I wish to draw attention to the constructive and disruptive powers of 'words-as-concepts' in critical discourse.

Biography: Sanna Nyqvist is a postdoctoral researcher at the University of Helsinki, Finland. She is an alumna of the Universities of Essex and Helsinki and a former fellow of the Swedish Collegium for Advanced Study. Her research concentrates on critical concepts (imitation, parody, pastiche, burlesque, forgery) and on imitation and repetition as creative strategies.

S1: THE UPS AND DOWNS THAT WESTERN LITERARY CONCEPTS HAVE EXPERIENCED ON THEIR WAY TO THE EAST

HISTOIRE/DISOURS : LE FABULEUX DESTIN D'UNE DISTINCTION NOTIONNELLE ET SON CONTACT AVEC LE MONDE CHINOIS

D. Wang
Peking University

Abstract: Considérant les temps verbaux du français, Emile Benveniste a distingué deux systèmes qui manifestent deux plans d'énonciation différents, celui de l'histoire et celui du discours («Les relations de temps dans le verbe français » in Problèmes de linguistique générale, 1966). L'énonciation historique se trouve dans les récits des historiens comme dans ceux des romanciers, tandis que le discours est « toute énonciation supposant un locuteur et un auditeur, et chez le premier l'intention d'influencer l'autre de quelque manière ».

Cette distinction, très utile pour comprendre les systèmes temporels du verbe français et les plans d'énonciation des textes littéraires en général, a été bientôt reprise et développée par Tzvetan Todorov, par Claude Bremond et surtout par Gérard Genette qui, en remplaçant histoire par récit, a formulé toute une série de réflexions narratologiques autour du Discours du récit et du Nouveau discours du récit. D'autres auteurs comme Harald Weinrich et Paul Ricoeur, tout en reconnaissant la pertinence de cette distinction fondamentale, ont proposé des notions très voisines...

Depuis quelques années, des chercheurs chinois commencent à se référer à ces deux catégories pour analyser des textes littéraires comme pour faire des exposés théoriques. Cependant, bien que très efficace dans l'interprétation de certains textes chinois notamment des romans classiques marqués par l'intervention explicite du narrateur (qui raconte apparemment à des auditeurs et non à des lecteurs), cette distinction histoire/discours pose encore des problèmes dans sa réception en Chine : comment traduire convenablement ces deux notions qui ont connu des redéfinitions et des transformations depuis Benveniste ? Comment considérer la question de la temporalité dans l'analyse des textes chinois sachant que le verbe chinois ne se distingue pas par les formes temporelles ? Est-il possible d'établir une sorte de dialogue en introduisant certaines notions chinoises de la littérature classique ? C'est autour de toutes ces questions que cette communication, dont l'auteur est en même temps traducteur de Benveniste, cherche à comprendre...

Biography: ETUDES et FORMATIONS:

1975-1980 Ecole de Langues Etrangères de Changchun, Bac d'études anglaises

1980-1984 Université de Pékin, Département de Français, Licence ès Lettres

Mémoire rédigé « L'image de la Chine chez Paul Valéry », dirigé par Professeur LIANG Peizhen

1984-1987 Université de Pékin, Département de Français, Maîtrise ès Lettres

Mémoire soutenu « La structure narcissique de L'Amant », dirigé par Professeur GUI Yufang

1988-1989 Université de Wuhan/Université de Paris 8, DEA en Littérature Française

Mémoire soutenu « L'Asie de Marguerite Duras », dirigé par Professeur Jacques NEEFS

1989-1994 Université de Paris 8, Doctorat en Sciences du Langage

Thèse soutenue « Les signes et les mutations : pour une étude sémiotique du Grand commentaire du Yijing », dirigée par Professeur Jean-Claude COQUET

1994-1995 Ecole Pratique des Hautes Etudes de Paris, études doctorales en Sinologie

Etudes suivies et dirigées par Professeur Marc KALINOWSKI

ACTIVITES PROFESSIONNELLES:

1987-1988 Traducteur auprès de Chinese Association for International Understanding, Beijing

1994-1995 Chargé de cours à l'Université de Paris 8, UFR « Histoire Littérature Sociologie »

Depuis 1995 Enseignant au Département de Français de l'Université de Pékin

(1996-2000, Directeur du Département de Français ; depuis 1999, professeur titulaire)

Depuis 1996 Membre du Centre Etienne de l'Université de Pékin

Depuis 1999 Professeur associé à l'Institut de Littérature Comparée de l'Université de Pékin

PUBLICATIONS ET TRADUCTIONS:

Auteur des divers articles publiés en France ou en Chine notamment du livre Les signes et les mutations, une approche nouvelle du Yijing: histoire, pratique et texte, Librairie L'Asiathèque, Paris, 1995 (cf. Article de Kenneth Goodall in China Review International Vol. 5, No.1, 1998, pp 260-263, University of Hawai'i Press Journals)

Traducteur de nombreux ouvrages français (romans et ouvrages théoriques), notamment:

L'Amant, La Douleur, Le Ravissement de Lol V. Stein, L'Amour, Le Vice-consul, India Song de Marguerite Duras ; Le Livre du rire et de l'oubli de Milan Kundera
Critique de la critique de Tzvetan Todorov ; La Sémiotique du discours de Jean-Claude Coquet ; Eléments de sémiologie de Roland Barthes ; Le Primat de la perception de Maurice Merleau-Ponty ; Les Problèmes de linguistique générale d'Emile Benveniste

"LITERATURE" AS A TRANSLATED WORD AND THE BIRTH OF MULTICENTERED LITERARY SPACE RECONSTRUCTION OF "UNIVERSALITY" OF EAST ASIA IN THE EARLY 20TH CENTURY

S. Yee
Ewha Womans University

Abstract: 'Literature' as a translated word and the birth of multicenter literary space - Reconstruction of 'universality' of East Asia in the early 20th century

The word "Literature" ("bungaku" in Japanese, "munhak" in Korean, "wénxué" in Chinese) reflected a universal concept derived from the same origin and a shared notion present in East Asia before the mid-19th century. In this Chinese-character cultural area, "Literature" meant 'general erudition or total humane studies,' a concept based on Confucianism. Confucianism functioned as a theoretical canon that managed a broad range of human endeavors, including law, ethics, and culture, and within this broader worldview particular countries interpreted some of these canons and classics of Confucianism instead of translating them. However, with the inflow of Westernization and modernization after the mid-19th century, "Literature" became a translated word and transfigured its concept closer to "literature" and away from its prior broader meaning.

This paper examines changes in the concept of "literature" from the interpreted word (Literature) to the translated word (literature) and analyzes the deep structure of this change related to the reconstruction of universality. This process exemplifies a clash of two universalities, on the one hand the established Confucian universality and on the other hand a Western universality that operated under the name of "modernization" or "civilization." This paper focuses on the reconfigured and legislated new canons of each country's modern literature: Natsume Soseki in Japan, Yi Kwangsu in Korea and Lu Xin in China. Natsume dealt with Confucian universality as a past classic, admitted Western universality as the new mainstream, and emphasized the specialty of Japanese literature. Yi rejected Confucian universality completely and followed Western universality as the one and only path. However, this tendency to pursue the ultimate principle is not unlike the old Korean interpretive mode of Confucian canon and classic. Lu tried to create a new universality and new literature through rebuilding the history and intention of novel, which is connected to the renovation of Confucianism during the Chinese modern formative period.

In so doing, the Chinese-character cultural and geopolitical area have reconstructed a new literary field as a "multicenter literary space." Within this space they share the Chinese characters and the Confucian originality, but they translated Western literature in their own unique ways, and in so doing they finally reinforced their literary individuality. This phenomenon is far apart from the Western literary space that was divided into one center and several peripheries.

Keywords: Universality, Confucianism, Translation, East Asian Literary Space

Biography: [Education] 2006–Present: Ewha Womans University (Ph. D. Candidate) 2003–2006: Ewha Womans University (M.A.) 1999–2003: Ewha Womans University (B.A.) [Publication] - Academic Essay 1) "Transcultural Writing of Tchi Ho Yun – focused on language, genre, and subjectivity of the early diary(1883'~1895')", Comparative Literature, Vol.56, 2012 2) "The Postcolonialistic Location of the others – Through the Analysis of the Novels of J. M. Coetzee's Waiting for Barbarians and Inhoon Choi's Christmas Carol", The Society of Ewha Korean Language and Literature, Vol.27, Nov. 2010 3) "The Multitude of Contemporary Korean and Japanese Novels; Through the Analysis of the Novels of Young-ha Kim and Okuda Hideo", Studies in Humanities & Social Science by Young Researchers, Vol. 5, 2009 4) "A Study of Utopian Thoughts in the Works of Tae-Joon Lee", M.A. , Ewha Womans University, 2005 - Literary Criticism 1) "Stating the homotoeicus", World's Literature, Summer 2012, 2012 5) "Interpretation- Spot Love, alive poem", A Love called Urging, Munji Publishing, 2011 6) "The representation of "Nothing"- review of Soo-A Bae's novel", 2011 prize-winning entry in the category of literature criticism in the spring literary contest sponsored by Chosun Ilbo, 2011.1.1.

2) "Walk, pilgrimage to the inside", Platform March/April 2012, 2012 3) "Golem, who became Seiren", World's Literature, Spring 2012, 2012 4) "Surviving American nightmare", Jaeum & Moeum, Winter 2011, 2011

JOURNEY TO THE EAST: METAMORPHOSIS OF DECADENCE IN TWENTIETH-CENTURY CHINESE LITERATURE

H. Wang

University of California

Abstract: Like a brilliant shooting star, Decadence generated tremendous admiration as well as outrageous controversy in the late nineteenth century in Europe, particularly in France and Britain. The British and French Decadence presents itself as an artistic movement going against nature. It inherits anti-utilitarianism from Aestheticism and celebration of will-power from Romanticism but moves beyond both through the cult of artificiality. The movement is replete with paradoxes. First, Decadents believe in the norms that they revolt against; hence their revolt is a perverse performance. Meanwhile, the Decadent pursuit of rare sensations through the cult of artificiality is constantly fleeting and self-negating; therefore when the revolt itself becomes a new norm, Decadence invites its own demise. Last but not the least, although the Decadents spare no effort to astonish and shock, they would not tolerate the popularization of their ideas, because popularization drowns individual thinking and dampens the will power. Therefore, Decadence is a performance of perversion, a rebellion for rebellion's sake, a demonstration of individual free will. Decadence was introduced to China in the early 1920s. However, ever since its journey into China, it has carried two interrelated negative connotations, namely, a pessimistic world view and indulgence in physical pleasures. This is largely due to the Chinese translation of the word "Decadence." Originally, Decadence was translated as "tuijadang," which is almost a transliteration of the French word "décadent," and literally means "tui" plus "dang." In Chinese, tui refers to the state of being dejected, dispirited, disappointed, downcast, etc.; while dang indicates the state of being loose in morals, lascivious, licentious, dissolute, dissipated, and so on. Later on, Decadence is more commonly translated as "tuifei," which carries these two implications with it, because fei is similar to dang in Chinese, meaning "to be abandoned." Many Chinese writers and critics in the twentieth century were devoted to "Decadent" literature and most of them understood the term with the two connotations embedded in its Chinese translation. There was wide hostility against "Decadent" literature due to its superficial resemblance to pornography. The period between the 1940s and the 1970s is almost blank for "Decadent" literature because the leftist dominance in China suppressed anything decadent. However, many scholars also made strenuous recuperative efforts to justify its existence. In the 1920s and 1930s, some interpreted it as a metaphor for the national crisis, just like in the 1980s and 1990s, some considered it as a reflection of the historical trauma in the Cultural Revolution. There were also scholars who appreciated it for its own sake, considering it an assertive expression of a nouveau sexual morality in the 1920s and 1930s or as a demonstration of a postmodern worldview in the 1980s and 1990s. Either way, none of them retrieved the celebration of the individual free will in its French and British origins. However, they provide a magical lens to look back at the landscape of Chinese cultural history in the twentieth century, which witnesses dramatic social and cultural transformations.

Biography: Dr. Hongjian Wang just finished her dissertation entitled "Performing Perversion: Decadence in Twentieth-Century Chinese Literature" in the Department of Comparative Literature and foreign languages at the University of California, Riverside. She is going to start teaching Chinese language and culture as assistant professor in the Department of World Languages, Literatures and Cultures at the University of Arkansas, Fayetteville in August, 2012. Dr. Wang's sees herself as a comparatist with a strong interest in cultural history. Her research interest covers twentieth-century Chinese literature, film, theater and cultural history, nineteenth-century British and French literature and art.

THE STATUS AND ASSIGNMENTS OF THE RESEARCH ON JAPANESE MODERN "CONCEPTS"

J. Liu

International Research Center for Japanese Studies

Abstract: The formation of East Asian Modern "Concepts" was a long and complex process. From the view of geographical and lingual interchange, these concepts had traveled between China/Chinese and Japan/Japanese for several times during a long period of almost a whole century (from early 19th century to early 10th century). No matter in China or Japan, in past days researchers on these "concepts" always limited themselves in the historical structure of particular country or discipline. In other words, these researchers were actually discussing "concepts" from the perspective of their own country's linguistics, intellectual history, philosophy or culture status. As a result, such studies had not only lost the grasp of some "concepts" with multiple cultural backgrounds, but also missed the historical scene from which each concept came into existence.

Taking the example of Japan, the purpose of this paper is firstly to introduce some recent efforts and accomplishments

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with trans-lingual or trans-discipline view on this topic. After pointing out the problems and assignments of this new tendency, I want to discuss the possibility and significance to referring to these new experiences.

Biography: LIU Jianhui, Professor of comparative literature
International Research Center of Japanese Culture
Kyoto, Japan

S1: PLURILINGUISME LITTÉRAIRE 1900

INTRODUCTION

B. Benert
Université de Strasbourg

LE "PLURILINGUISME OCCULTÉ" DANS L'ŒUVRE DE GEORGES RODENBACH, ÉCRIVAIN FLAMAND FRANCOPHONE DU XIXE SIÈCLE

K. Vandemeulebroucke
KULeuven Kulak

Abstract: C'est d'un cas particulier de plurilinguisme littéraire qu'il sera question dans cette contribution : celui de la quasi-absence, voire du refus du plurilinguisme dans l'œuvre francophone de Georges Rodenbach, écrivain flamand du 19^e siècle. Rodenbach pourrait être qualifié d'un « francophone involontaire » (Grutman 2002), qui regrette ne pas pouvoir s'exprimer à l'aise en néerlandais, la langue de 'sa' Flandre. Assez paradoxalement, le désir du plurilinguisme de l'auteur est loin de se refléter dans son œuvre. Si à première vue Rodenbach ne tient pas compte du tout de la réalité flamande néerlandophone, il la rejette en fait davantage : dans ses ouvrages, le flamand n'est jamais représenté comme étant susceptible de devenir une langue littéraire. Force nous sera d'examiner les différentes techniques discursives de ce plurilinguisme 'occulté' dans l'œuvre de Rodenbach, de l'énonciation française monolingue mise dans la bouche de personnages 'néerlandophones', au discours rapporté et donc traduit de leurs paroles (D'hulst 2008). Ces résultats seront ensuite inscrits dans le contexte de l'époque : le plurilinguisme caché des personnages de Rodenbach semble confirmer l'idéal de la bourgeoisie francophone, celui de créer d'une littérature belge écrite uniquement en français.

Biography: Karen Vandemeulebroucke (°1981) est attachée à la KULeuven Kulak (Belgique) en tant que chargée de recherches auprès du Fonds de la Recherche Scientifique - Flandre. Elle a soutenu une thèse de doctorat sur l'émergence d'un nouveau répertoire poétique en Belgique pendant la seconde moitié du XIXe siècle. Elle y accorde de l'intérêt aux transferts intranationaux entre la poésie flamande et la poésie francophone de Belgique d'un côté, et aux transferts internationaux entre la poésie belge et la poésie française de l'autre.

STEFAN GEORGE, LE PLURILINGUISME A L'ÉPREUVE DE LA RENAISSANCE NATIONALE

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Abstract: En 1897, Stefan George prépare à Berlin et Paris la publication de son recueil "Das Jahr der Seele" qui paraîtra à l'automne de la même année et dont certains poèmes ont été rédigés d'abord en français. Le jeune poète s'apprête alors à révolutionner la littérature de langue allemande ; et le paradoxe veut qu'il le fait en passant par une intense « épreuve de l'étranger » : non seulement en traduisant des textes étrangers, ce que tous ses grands aînés ont fait, mais en écrivant directement en langue étrangère. Tout se passe comme si son ressourcement de la langue littéraire allemande ne pouvait se réaliser que moyennant le détour par l'écriture en langue étrangère : à côté du français, George a également utilisé l'anglais et des langues inventées telles que sa lingua romana. Cependant, 1897 c'est aussi le début de la politique pangermanique menée par l'Empire wilhelmienne, l'année du célèbre discours du prince Von Bülow, secrétaire d'État aux Affaires étrangères, réclamant « une place au soleil » pour l'Allemagne et inaugurant une politique agressive de conquête coloniale. Difficile de trouver deux états d'esprit plus éloignés que la recherche d'altérité extrême menée par George, d'une part, et l'ethnocentrisme belliqueux pratiqué à la même époque par les hommes politiques, d'autre part. Xénophonie et xénophobie, deux attitudes qui semblent coexister dans le monde germanique de cette année 1897. Or, George, après avoir accompli, à partir du milieu des années 1900, son « tournant patriotique », finira par rejoindre le nouvel élan nationaliste inauguré par la politique impérialiste de Guillaume II, jusqu'à cultiver une relation plus qu'ambiguë avec l'idéologie nazie montante. Notre communication se propose de retracer la genèse du plurilinguisme de George, en relation avec son travail de traducteur, jusqu'à la disparition des langues étrangères dans l'œuvre de la maturité. Ainsi nous mettrons en évidence tout ce que la modernité du jeune George doit à ses expériences exophones, après quoi son écriture deviendra beaucoup plus traditionaliste. Somme toute, il s'agit de présenter l'exophonie comme partie intégrante du renouveau poétique dans la littérature allemande de la Fin de siècle, ce que confirment également les cas de Wedekind et de Rilke.

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 modernes mention littérature générale et comparée (Université de la Sorbonne Nouvelle, Paris-3, 1997) - Études de
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 RESPONSABILITES ET MANDATS ELECTIFS EN COURS - Membre élu (suppléant) de la 12^e section du Conseil
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 d'allemand sur le site de l'Université Paris-Est Créteil (2005-2011) - Co-porteur de la maquette 'mastérisation' du CAPES
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 12-70 MCF (didactique des langues vivantes étrangères) pendant la campagne synchronisée 2012
 ACTIVITES DE RECHERCHE Axes de recherche - Littérature de langue allemande (XIX^e-XXI^e) : interprétation et
 réception - Interculturalité et multilinguisme dans la littérature - Transferts culturels franco-allemands (XIX^e-XXI^e siècles) -
 Traduction ; traductologie ; didactique de la traduction
 Recherche actuelle Auto-traduction et plurilinguisme littéraires dans le champ franco-allemand
 Publications récentes [1] [Dir.] « Littérature et migration : écrivains germanophones venus d'ailleurs », Allemagne
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 changement d'approche de la traduction dans les filières LLCE », in : « La médiation linguistique : entre traduction et
 enseignement des langues vivantes », Etudes de linguistique appliquée, 1/2012 (n° 165), pp.

L'ENVERS DE LA TAPISSERIE FLAMANDE : L'ALTÉRITÉ LINGUISTIQUE CHEZ MAURICE MAETERLINCK

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Abstract: [NB: le site n'accepte aucun signe diacritique ou accent genere par mon iMac] Des goliards qui entrelardaient
 hier leurs Carmina Burana de vers dans la langue du peuple, aux Chicanos qui passent aujourd'hui de l'espagnol a
 l'américain ou a un mélange des deux (Spanglish), l'hétérolinguisme semble être une constante en littérature. Certes, il a
 connu des moments de gloire et des moments de désaffection. Ainsi le penchant des écrivains neo-classiques et plus
 tard, réalistes, pour l'unilinguisme, alterne-t-il avec le colinguisme fondamental des époques médiévale, renaissance et
 baroque, sans oublier les expériences joyeusement polyglottes qui ont marqué les différentes avant-gardes entre les

deux Guerres mondiales. De ce point de vue, le XIXe siècle semble en effet constituer une ligne de partage, selon l'hypothèse de départ de l'atelier. Il le serait pour deux raisons. D'abord, en contestant les hiérarchies relatives à la distribution stylistique des genres, les romantiques font de nouveau entrer le "mot bas" dans la littérature sérieuse, accommodement et mélange stylistiques (*Stilmischung*) qui ouvrent la brèche par laquelle pourra entrer un siècle plus tard la *Sprachmischung* des grands modernistes (Joyce, Eliot, Pound). Dans le dernier quart du siècle, les symbolistes français renouèrent par-dessus les frontières avec l'héritage (certes réinterprété) des romantiques allemands, à qui ils empruntent jusqu'à la distinction entre symbole et allégorie (Todorov 1977). C'est le deuxième moment d'ouverture de l'éventail linguistique, dans la mesure où leur volonté de combattre "l'universel reportage" (Mallarmé) du réalisme passe par une réflexion ontologique sur le langage. Fermer la parenthèse du réalisme, c'est aussi, indirectement, arrêter le mouvement "glottophage" (Grutman 1999), devorateur de langues, qui l'accompagnait. Chez de nombreux écrivains de la fin de siècle et de la Belle Époque, cette réflexion fut le produit, direct ou indirect, de l'une ou l'autre forme d'altérité linguistique. C'est particulièrement frappant chez les jeunes "métèques" venus faire la promotion du "symbolisme" à Paris. Celui à qui l'on doit l'invention de ce terme, Jean Moreas, était né Iannis Papadiamantopoulos à Athènes; Stuart Merrill vit le jour près de New York, Francis Vielé-Griffin en Virginie, Jules Laforgue à Montevideo, en Uruguay. Puis, près d'un symboliste sur trois était belge, généralement flamand (souvent de langue, toujours de culture). Les symbolistes français eux-mêmes venaient parfois de régions limitrophes, comme Gustave Kahn et Marcel Schwob, d'origine alsacienne (même si Schwob est né à Nantes), ou René Ghil, originaire de Tourcoing, tout près de la frontière belge. Mais l'altérité linguistique fascine jusqu'aux écrivains les moins hybrides : tandis que Remy de Gourmont s'émerveille (après Joris-Karl Huysmans) devant *Le latin mystique*, Stéphane Mallarmé est suffisamment intrigué par *Les mots anglais* pour traduire des poèmes de Poe, voire, chose très peu connue et encore plus rarement signalée, pour s'essayer à la traduction de tel de ses propres poèmes en anglais. C'est grâce au travail de sages fait par des auteurs comme ceux-là que l'hybridité linguistique des textes pourra, au courant du XXe siècle, devenir une option esthétique viable et même reconnue. Il y a là un paradoxe, car l'époque voit aussi se développer, et bientôt s'exacerber, un sentiment national qui allait bien au-delà du patriotisme et se nourrissait de différentes formes de ressentiment. Pourtant, avant qu'il n'éclate violemment en 1914, ce sentiment n'a pas empêché de nombreux écrivains d'activer et de rechercher la différence linguistique, voire de la cultiver. Interroge au sujet de son choix du français pour *Salomé*, l'Irlandais Oscar Wilde invoque l'exemple du Belge Maurice Maeterlinck. Wilde attribue l'effet curieux des pièces de ce dernier au "fact that he, a Flamand by grace, writes in an alien language". La comparaison est forcée mais néanmoins révélatrice. Forcée parce que Maeterlinck n'a pas, contrairement à Wilde, du s'approprié la langue française : elle fut l'instrument de toute sa formation intellectuelle. Flamand formé en français, Maeterlinck était vraiment "biculturel", comme on dit aujourd'hui. Le jeune Maurice fit ses études en français, chez les pères jésuites du collège Sainte-Barbe, à Gand, puis à l'université francophone de cette même ville. Cette formation était le prolongement d'un milieu familial très largement (et volontairement) francisé, ce qui n'a toutefois pas empêché Maeterlinck de pratiquer le dialecte flamand avec les bonnes et les paysans, avec son ami Cyriel Buysse et même au barreau. En même temps, le choix de Maeterlinck comme modèle est extrêmement révélateur. Il l'est d'abord de la tactique de Wilde, qui cherche à donner des lettres de noblesse à sa propre démarche "translinguistique" en lui associant le nom du "Shakespeare belge" récemment découvert à Paris et à Londres (*The Pall Mall Gazette*, où parut l'interview avec Wilde, avait largement fait écho à l'article dithyrambique de Mirbeau dans *Le Figaro*). Il l'est ensuite et surtout de l'image et de l'idée qu'on pouvait alors se faire de Maeterlinck : un homme à cheval sur deux langues, servant de trait d'union entre l'Europe du Midi et l'Europe du Nord (pour reprendre les archétypes de la baronne de Staël). Il n'y a pas de fumée sans feu, bien entendu : son biculturalisme de Flamand francophone, et les connaissances linguistiques qui y étaient liées, permirent à Maeterlinck d'entamer une trajectoire inhabituelle à partir de la périphérie belge. Sa situation périphérique constituait un handicap dans la course à la gloire, mais il a su transformer cette faiblesse en force, se transformant lui-même en un agent de change (et du changement) conscient de sa différence linguistique. En réponse à une enquête sur les relations intellectuelles et sociales entre la France et l'Allemagne, menée conjointement en 1895 par le *Mercure de France* et la *Neue Deutsche Rundschau*, il vante d'abord de manière générale, comme la plupart des autres écrivains et penseurs sollicités, "les richesses invisibles que crée toujours l'échange dans le domaine spirituel". Mais il se démarque par le moyen pratique suggéré pour arriver à une telle solidarité intellectuelle : "Le plus pratique serait peut-être que les Français apprirent l'allemand, comme la plupart des Allemands ont appris le français?", se demande-t-il. En privé, Maeterlinck va plus loin encore. Dans une des notes éparses recueillies à la même époque dans le *Cahier bleu* (et donc pas destinées à la publication), il égratigne ses confrères unilingues, remarquant "l'énorme infériorité de ceux de la nouvelle génération latine qui ne sont pas polyglottes". Par contraste, le dialecte gantois allait lui servir de tremplin vers le néerlandais standard, puis vers d'autres langues germaniques : l'allemand, l'anglais, l'afrikaans même. Grâce aux lectures qu'il pouvait faire dans toutes ces langues sans devoir attendre que des traductions françaises fussent disponibles sur le marché; et sans dépendre des traductions existantes, pas toujours fiables, il arrivait à donner ses propres œuvres un cachet distinctif, une image de marque. Il l'a fait de deux manières complémentaires, qui seront tour à tour abordées dans cette communication. D'une part, sur le plan si l'on veut intertextuel (qui désigne le passage d'un texte à un autre), il a traduit : à partir du moyen néerlandais (Ruusbroec), de l'allemand (Novalis), de l'anglais elisabethain (John Ford). Ce sont autant de prises de position, moins parce qu'il s'agit parfois d'adaptations libres que parce qu'il s'agit toujours de textes inédits en français, dont Maeterlinck peut donc proposer des "traductions-introductions" (Meschonnic) accompagnées de tout un appareil

argumentatif (notes, préfaces, articles). Sur le plan intratextuel, d'autre part, ses poèmes et pièces (mais aussi un conte comme *Onirologie*, cf. Grutman 2010) n'auraient pas le même cachet sans l'ouverture linguistique de leur auteur (ce qui rejoint le constat de Wilde, mais sans faire de Maeterlinck l'allophone qu'il n'était pas). Grâce au recours ponctuel à d'autres langues (l'anglais et l'allemand, mais aussi le latin), grâce surtout à l'inscription souterraine, par le biais d'emprunts et de calques, du substrat "hollando-flamand" (comme Maeterlinck l'appelait lui-même), son œuvre symboliste ressemble à un vaste palimpseste, ou à ce "tapiz flamenco mirado por el reves" de cervantine mémoire, qui cache en révélant.

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S1: AESTHETICS AND POLITICS IN TURKEY

FROM DOCUMENTARY REALISM TO ALLEGORICAL NARRATIVES: IMAGES OF INNOCENCE IN FILM

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Abstract: This paper aims to make a comparative analysis of two emergent narrative modes that recent political filmmaking in Turkey is built upon: documentary realism and allegorical narratives. Documentary realism is often associated with the films reflecting the experiences of the oppressed groups in Turkey (most notably the Kurdish minority). Allegorical narratives appear in the films that tend to articulate the perspective of ordinary Turks who have internalized the Turkish state's discourse of suppression and denial with regard to the violence in Turkey's past. While both modes of filmmaking engage in politics of social memory, they present different visions of the past: one is based on the presumed clarity of historical facts and a sense of self-righteousness; the other is based on an obscured undertaking of the past that takes shape around a sense of oblivion, guilt and complicity. The paper seeks to investigate divergent emotional and political investments behind these narratives by directing attention to a theme that they both draw upon: that of innocence and victimhood.

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HISTORIES AND FICTIONS OF WORLD WAR I: THE POLITICS OF SEXUAL VIOLENCE

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Abstract: Histories and Fictions of World War I: The Politics of Sexual Violence

During the twentieth century, writers such as Halide Edib, Peyami Safa, Orhan Kemal, Kemal Tahir, Yasar Kemal, Dido Sotiriou, Migirdiç Margosyan, Leyla Erbil, Mehmet Uzun, Esmahan Aykol and others have narrated different accounts of World War I in Turkey and proffered various strategies of remembering and criticizing the Armenian genocide. Such works were not analyzed throughout the century because of the taboos related to discussing the Armenian genocide and because reading practices were shaped by an internalization of the "Republican defensive narrative" on the Armenian genocide which entailed—in general terms—the denial of the 1915-1916 massacres. This paper will explore the various works of key writers who have produced texts of "commemoration" of the victims of the Armenian genocide asking the texts the following questions: 1) Are there key differences between women's and men's writing on World War I and the Armenian genocide? 2) What possibilities, if any, do these texts provide for narrating sexual violence during the war? 3) Are there differences in describing sexual violence between men's and women's writing? 4) Are there differences in the narration of sexual violence depending on the ethnicity of the perpetrator and/or the ethnicity of the victim? 5) Given the fact that several of these writers were writing memoirs, war reports and fiction simultaneously--are there differences between fiction and autobiographical accounts or reports of the war? And if so, what accounts for these differences? 6) Lastly, how does the "reception" of the works in Turkey shape the way "sexual violence" is remembered and/or silenced and what are the strategies for unraveling multifarious levels of silencing of sexual violence?

Biography: Hülya Adak is Assistant Professor of Comparative Literature at Sabancı University in Istanbul. She has conducted research as a Research Fellow at the Orient Institut Istanbul during the academic year 2011-2012 and will be a Research Fellow in Berlin through the Humboldt Foundation as the recipient of the Humboldt Research Scholarship for Experienced Researchers during 2012-2013. Hülya Adak's research and publications focus on gender and sexuality, nationalism, memory studies, political violence, war, and genocide particularly in relation to Turkish fiction and egodocuments. Her most notable publications include *Hundert Jahre Türkei: Zeitzeugen Erzählen* (with Erika Glassen), an anthology of memoirs, fiction, articles on Turkish cultural history of the twentieth century and *Special Dossier on Gender, Ethnicity and the Nation-State of New Perspectives on Turkey* (with Ayşe Gül Altınay) (2010). She has published

various articles on nationalism, aesthetics and politics, Turkish autobiographies and literature in journals such as the South Atlantic Quarterly, PMLA and Querelles.

ORHAN PAMUK'S POETICS AND POLITICS OF GENRE

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Abstract: This paper discusses how Orhan Pamuk, despite his persistent positioning of himself in iconoclastic opposition against the tradition of political literature in Turkey, charts in his novels a kind of “politics of artistic form.” His novels describe the ways in which art and politics become entangled with each other, sometimes in liberating, sometimes in oppressive, even deadly ways. They thematize the relation between freedom, power, and violence on the one hand, and the forms of knowing and representing life on the other, and weave this relation into their own textures as an aesthetic problem. They dramatize the ways in which politics and art resemble each other in their attempts to impose form and order on life, in their attempts to make life bend to human will and desire. In doing so, they put forth the performative and dialogic capabilities of the novel as a response to the question of the limits of representation, staging a series of complex tensions among poetry, theater, painting, and film, and underlining the novel's capacity to embody and ironize them. The paper will illustrate this dynamics of politics and genre with specific examples from most of Pamuk's novels and address both the contemporary Turkish literary and political contexts of this strategy and its possible shortcomings.

Biography: Sibel Irzik is currently teaching comparative and Turkish literature in the Cultural Studies Program of Sabancı University. She is the author of *Deconstruction and the Politics of Criticism* and the co-editor of *Relocating the Fault Lines: Turkey Beyond the East-West Divide*. She has recently published on Orhan Pamuk, Yasar Kemal, and on Turkish coup d'état novels.

S1 QUESTIONS DE METHODE

LIRE EN DÉPIT DU BON SENS

B. Letellier

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Abstract: Ou comment préserver l'intégrité de la sagesse ? Tel aurait été le souci du roi de l'Inde Debchelim lorsqu'il confia au philosophe hindou Bidpaï la tâche de "composer un livre contenant les diverses formes de la sagesse" (Kalila et Dimna, Klincksieck, 1957, p. 296) et connu actuellement sous le titre de Panchatantra. Bien que ce livre renvoie à différentes versions, copistes, traducteurs et commentateurs expriment tous le souci premier de bien entendre le propos du livre. Ainsi, Ali B. Ach-Chah Al-Farisi, qui préface la traduction arabe d'Ibn al-Muqaffa', rappelle "quelle perfection dans la lecture de ce livre doit apporter celui qui l'examine, quelle constance dans son étude et dans l'observation du sens intime du texte" (Kalila et Dimna, Op. Cit., p. 283) il doit manifester. Les enseignements de ce philosophe hindou, bien qu'illustrés par des fables accessibles à tous, s'avèrent plutôt un "exercice d'intelligence à l'intention de l'élite" qui exige une lecture savante. Le lecteur savant et critique devra alors prêter l'oreille aux discours des hommes et des bêtes afin d'aiguiser son entendement et accepter de lire en dépit du bon sens. Car l'intelligence consiste à discerner le sens commun, d'une part, et le sens singulier et intime, d'autre part. Cela revient à ne pas lire seulement ce qui tombe sous le sens pour tout le monde. En somme, cette lecture accepte le malentendu dans la mesure où elle se distingue par son autonomie, telle une lecture libre de toute appartenance à un système d'intelligibilité. Elle le dépasse dans la mesure où elle devine et entend la parole vraie et ineffable. Si le bon sens s'accorde sur la forme, la bonne intelligence s'accorde intuitivement sur l'information, c'est-à-dire le savoir, et les manières de l'exprimer. Dès lors, le malentendu est l'indice de coexistence de deux ou plusieurs systèmes d'intelligibilité. Accréditer le sens commun, c'est ignorer les malentendus et n'adhérer qu'à une seule communauté interprétative. Or, les fables animales invitent le lecteur à adopter une approche comparative et critique qui répondrait à l'intention de l'auteur : savoir discerner "tous les principes dont l'homme a besoin pour se diriger lui-même ou régler la conduite de sa famille et de ses intimes, toutes les directives nécessaires pour la vie de ce monde et pour l'autre" (Kalila et Dimna, Op. Cit., p. 298). Ainsi, peu importe la confusion sémantique engendrée par les textes et les contextes, car le malentendu révèle avant tout le degré d'ouverture à une altérité. La sagesse sous-entendue ici consisterait alors à reconnaître le malentendu et à y remédier par l'écoute attentive de l'autre, fondamentale à toute entente sincère et profonde. Il s'agira donc de s'interroger sur les formes continues du malentendu à l'origine des fables notamment à travers l'étude comparée des fables indiennes, arabes et françaises.

Biography: Bénédicte Letellier est Maître de Conférence en littérature comparée à l'université de La Réunion depuis 2008. A paraître en juin 2012 : "Penser le fantastique en contexte arabe" (Honoré Champion). Ses domaines de recherche privilégiés sont les littératures arabes et la théorie littéraire.

S1: LITTÉRATURE ET PHILOSOPHIE

LA QUESTION DU BEAU EN LITTÉRATURE

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Abstract: Les études littéraires considèrent habituellement le beau comme la propriété de la forme, par opposition aux contenus de l'oeuvre littéraire implicitement considérés comme esthétiquement neutres. C'est contre cette tradition qu'il faut s'insurger. Cela implique 1° qu'on reconsidère le concept du beau lui-même qui n'est pas en littérature ce qu'il est dans les autres arts. 2° Qu'on repère de façon relativement précise les éléments du "beau intellectuel" (selon la formule de Plotin) qui sont le support du beau en littérature.

Biography: Robert SMADJA est professeur émérite de littérature comparée à l'Université d'Orléans (France). Publications récentes: Introduction à la philosophie de la littérature, Honoré Champion, 2009. De la littérature à la philosophie du sujet, L'Harmattan, 2010.

LE COMPARATISME, METHODE CRITIQUE POUR EVALUER LA MOUVANCE DES CONCEPTS: L'EXEMPLE DU SUBLIME.

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Abstract: La question du sublime, théorisée dans l'Antiquité par Longin, et examinée à nouveau dans le cadre de la philosophie sensualiste au XVIIIe siècle (par Edmund Burke) puis dans le sillage de la philosophie kantienne et romantique, montre à quel point le dialogue entre littérature et philosophie nous permet d'évaluer la mouvance des concepts selon les contextes culturels et historiques. Tout en conservant un certain nombre de données invariantes, le sublime est une problématique qui s'est profondément transformée selon les champs épistémologiques qui se sont emparés d'elle pour repenser leurs propres objets d'étude. Cette mouvance conceptuelle s'explique par la nature même d'une notion qui s'est élaborée à partir des interférences entre divers champs épistémologiques (la philosophie, l'éloquence, la littérature, les Beaux-Arts, l'éthique et le politique). Pour Longin, le sublime est ce qui élève l'humanité au-dessus d'elle-même et se révèle essentiellement à travers le langage. Le théoricien grec affirme aussi l'universalité du sublime en même temps que sa dimension spécifiquement subjective, liée non pas aux qualités intrinsèques des objets, mais aux sentiments et aux émotions vécus par le sujet. Le sentiment du sublime naît quand l'individu est confronté à certaines situations qui provoquent l'idée d'un dépassement possible des limites humaines, quand les cadres ordinaires de l'existence volent en éclat pour conduire le sujet pensant vers un au-delà (du Beau, de la mesure ou des normes), et toujours vers un au-delà de lui-même. De ce fait, le sublime nous permet d'interroger la nature parfois très différente de ces situations subjectives, déterminées historiquement et culturellement, profondément évolutives qui, tout en menaçant d'anéantir l'individu ou la collectivité, peuvent en même temps les conduire à un plus haut degré d'humanité, vers un plus grand bien ou vers une liberté plus effective. C'est ainsi en confrontant les éléments invariants par lesquels la tradition philosophique a cherché à donner une définition essentialiste du sublime, et ses diverses actualisations esthétiques, poétiques, et historiques en littérature, que la compréhension des enjeux du sublime, périodiquement renouvelés, pourra s'en trouver accrue et affinée.

Biography: Dominique Peyrache-Leborgne est maître de conférences habilitée à diriger des recherches. Elle enseigne la Littérature générale et comparée à l'Université de Nantes. Elle travaille essentiellement sur des questions d'esthétique dans le cadre du romantisme européen et anglo-saxon. Elle a publié chez Champion : La Poétique du sublime, de la fin des Lumières au Romantisme (1997) ; et Grotesques et arabesques dans le récit romantique, de Jean Paul à Victor Hugo (2012). Elle travaille également sur le roman historique, romantique et contemporain, et a co-dirigé deux ouvrages sur le sujet : Le roman historique; récit et Histoire, Editions Pleins Feux, 2000 ; et Le Romanesque et l'historique, éditions Cécile Defaut, 2010.

POÉSIE & PHILOSOPHIE : DE L'ONTOLOGIE À LA CRITIQUE

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Abstract: Depuis le romantisme allemand et ses évolutions philosophiques, chez Heidegger notamment, la poésie apparaît comme un genre hautement philosophique. Après la faillite de la métaphysique et des systèmes totalisants, la poésie contiendrait une pensée du fragment et de l'apparition progressive. Du côté de la phénoménologie et de l'ontologie, le poème serait le lieu de la manifestation, toujours précaire certes, d'une essence. La poésie serait un genre heuristique dont la pratique déboucherait soit sur une connaissance, soit sur une vérité. Chez Rimbaud, c'est par le dérèglement de tous les sens ; chez Valéry, c'est par la pensée logique et raisonnable : muthos ou logos, peu importe, la poésie permettrait en tout cas une découverte, du point de vue de l'auteur comme de celui du lecteur.

Dans ce cadre et cet héritage théorique, je souhaite interroger une autre dimension du lien entre poésie et philosophie, ou plus simplement de celui entre poésie et pensée par la réinscription du genre poétique dans la société et dans ce que Jacques Rancière nomme « le partage du sensible ». Plus que par des définitions essentialistes, il s'agit de définir ce lien par une historicisation rigoureuse de la création et de la circulation de l'objet poème. Le corpus d'étude prend principalement en compte des textes européens de l'entre-deux-guerres et privilégiera les figures d'Aragon, Auden et Brecht. Mais il peut aussi s'étendre vers des poètes du XIXe siècle et des poètes dits contemporains, comme Michel Deguy.

Dans cette prise en compte de son inscription dans la société et dans l'histoire, la poésie apparaît fondamentalement comme un discours critique. Cette vocation critique, remettant en question les systèmes politiques et intellectuels, est un héritage du romantisme allemand. Adorno affirme tous deux que le poète est un critique à la fois inclus et exclu de la société et de ses activités. Sa position autonome, si elle relativise ses pouvoirs de guide ou de prophète, permet à son discours d'être plus radical encore. Cette vocation critique apparaît notamment dans deux caractéristiques propres au genre poétique moderne : la création permanente de nouvelles formes et la référence constante à l'action politique réelle. La poésie a une vocation de création de nouveaux concepts et de nouvelles formes. Elle est sans cesse dans l'avenir et la création de nouvelles formes change nécessairement la vie, tel est le projet des avant-gardes. La poésie est aussi un genre qui est souvent associé à l'action, voire à la vie, dans une République des Lettres qui serait le règne de « la parole muette ».

Dans une perspective qui n'est ni ontologique ni phénoménologique, je souhaite montrer que la poésie n'est pas le genre de la recherche de la vérité, mais celui de la déconstruction des discours.

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Biography: Agrégé de lettres modernes et ancien élève de l'ENS de Lyon, Florian MAHOT BOUDIAS est doctorant constructuel à l'université Paris Ouest Nanterre la Défense, en littérature comparée, au sein du centre de recherche « Littérature et poétiques comparées ». Dirigé par M. William Marx, il travaille sur la poésie politique européenne, notamment marxiste, dans l'entre-deux-guerres, autour des figures de Bertolt Brecht, Louis Aragon et W. H. Auden.

LA LITTÉRATURE: UN "ART SCEPTIQUE"

C. Millner

Université Paris III CERC

Abstract: Sans se réduire à une simple allégorie du lien entre littérature et connaissance, nombre de récits contemporains confirment l'hypothèse de Jacques Rancière selon laquelle la littérature est un « art sceptique »[1], art de la contradiction qui opposerait à toute tentative d'assertion la confrontation des points de vue. Le récit semble donc une mise en exergue de l'écart, que celui-ci soit la conséquence de l'impossible accès à la résolution, ou l'interstice structurel qui permet l'opposition sans cesse recommencée des contraires. La littérature peut être considérée comme le lieu où la philosophie peut contourner le langage de ses intentions, ainsi la quête heuristique du scepticisme trouve dans la construction de la fiction une représentation qui peut, malgré l'apparente linéarité de la diégèse, figurer la suspension du jugement sans pour autant la trahir en la fixant. Le récit est à l'image d'une *Widerstreit* intérieure, il propose les modalités d'un dialogue au sein même d'une situation d'énonciation qui ne présente aucune duplicité ni aucune diffraction. L'écriture est ainsi à l'image d'une confrontation intérieure: elle témoigne d'une identité différentielle, et d'une responsabilité vis-à-vis d'un autre absent, qui est toujours l'objet d'une quête, que celle-ci soit ou non thématifiée. L'éthique se loge d'une part dans la fidélité à une forme de quête heuristique, qui refuse l'assertion et suit le mouvement dialectique, et d'autre part dans la relation à l'Autre qui se loge précisément dans cet interstice. Or Emmanuel Lévinas a précisément considéré le scepticisme comme seule démarche heuristique capable de préserver la relation éthique à autrui[2]. En effet, à la fin de *Autrement qu'être* ou *Au delà de l'essence*, il évoque le scepticisme, spectre que la philosophie ne saurait chasser, comme la pensée à même de préserver la signifiante de ce qu'il appelle l'un-pour-l'autre. Le scepticisme ne serait pas une nouvelle négation qui entrerait dans l'ordre du discours philosophique, mais, par son refus de l'assertion, il constituerait bien une faille, une mise à mal de cet ordre même. Or cette faille maintiendrait le hiatus essentiel, le différend entre ce qu'il nomme le Dit et le Dire, qui est aussi condition d'une éthique comme ouverture à l'autre. Le Dit est le contenu du discours. Le Dire en est le geste même, l'ouverture à l'autre, l'adresse. Or ce Dire n'est pas thématifiable dans un Dit: il ne s'agit pas d'un discours virtuel qui trouverait sa réalité dans la métamorphose en paroles, mais d'une ouverture qui doit rester telle, perpétuant son différend essentiel avec le Dit, ce que Lévinas appelle la diachronie. La relation à autrui se loge dans ce que Lévinas nomme « la trace du Dire » pour souligner son impossible réalisation, l'éthique est dans la perpétuation de ce hiatus diachronique. Le scepticisme ainsi envisagé prend le risque de se trahir par sa formulation théorique même. Le récit littéraire est peut-être alors l'expression qui se rapproche le plus, de façon asymptotique, d'un accomplissement paradoxal de ce scepticisme de l'impossible assertion, par le dialogue qu'elle instaure sans cesse avec elle-même et les écarts structurels et stylistiques qui ne cessent de déplacer toute résolution. [1] Jacques Rancière, *La parole muette. Essai sur les contradictions de la littérature*, Hachette Littérature, 1998, p.175. [2] Emmanuel Lévinas, *Autrement qu'être* ou *Au-delà de l'essence*, Paris, Martinus Nijhoff, 1974, *Le livre de Poche* 1990, pp.257-266.

Biography: Clélie Millner

Ancienne élève de l'ENS de Lyon en Lettres modernes. AMN de littérature comparée à l'Université de Paris III-Sorbonne Nouvelle de 2005 à 2008 puis ATER à l'Université de Nancy II, j'ai soutenu une thèse en cotutelle entre l'Université Paris III et l'Università degli Studi de Florence, sous la co-direction de M. Philippe Daros et Mme Anna Dolfi le 11 novembre 2011, qui a pour titre: "L'oeuvre-trace: questionnement de la présence dans les récits d'Antonio Tabucchi, Peter Handke et Pierre Péju".

Je suis cette année enseignante dans le secondaire et chargée de cours en littérature comparée à l'Université de Versailles-Saint Quentin en Yvelines.

S1: SCRIPTURAL REASONING AND COMPARATIVE LITERATURE

RELIGIONS AND UNIVERSITIES IN THE TWENTY-FIRST CENTURY: SCRIPTURAL REASONING, COMPARATIVE LITERATURE AND A CHINESE CHALLENGE

D. Ford

University of Cambridge

Abstract: After surveying the origins and development of Scriptural Reasoning, and its institutional and disciplinary settings in Europe and North America, the paper will discuss issues raised by the development of Scriptural Reasoning in China, both institutional and disciplinary.

UNIVERSALITY OF PRACTICE AND THE GLOBAL SELF: CREATIVE ENCOUNTER BETWEEN CHINA AND THE WEST

O. Davies

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Abstract: The introduction of Scriptural Reasoning into China offers an invaluable opportunity for significant encounter between China and the West. SR is more 'Chinese' than typically Western in its relativisation of potentially divisive differences in interpretation through the common practice of reading. But it reflects a decisively Western history in its experience of religion as defining difference to be overcome. Chinese history shows an identity forged precisely through the reconciliation of religions.

At the core of the China-West encounter is the question of how the influential dualism of recent Western history is to be overcome. SR envisages this through reconciling 'meeting' in a shared practice of reading authoritative texts. This paper proposes however that a further step is required for reconciliation or harmony in a globalised world. This is the re-orientation of thought to the priority of practice as such, as the intelligent form of our material life in the world. This in turn is an argument for the priority of language itself as material sign, and so also as world.

This paper supports the argument that it is traditional Chinese insights, in interaction with apophatic Christianity, and as informed by contemporary neuroscientific conceptions of 'embodied cognition', that can offer the best possibility of a truly global hermeneutic. Traditional Christian apophysis affirms the capacity of language to bring the Creator God to expression linguistically beyond the reach of purely conceptual meanings. Language itself, as transformative material form, encompasses the 'hermeneutical circle': being both 'within' and 'without'. Language is what we have humanly in common, beyond the diversity of its meanings. The celebration of language as material form is characteristic of the universalism of world religions, including the 'abrahamic' religions (through chant, calligraphy, music and movement). This paper argues therefore that in a global context, the practice of reading in SR calls for a reversal of the Lindbeckian 'world in the text' theory to a new, Chinese optic of 'text in the world'. In this way, the sense of sharing a common practice of reading can be broadened out into the sense of sharing a common world. This paper argues that with such a re-orientation, the relativising of the individual 'determinacy' through its peaceful multiplication in SR can evolve into the global hermeneutics of a common relativisation of the hermeneutical circle itself, within the ever more powerfully emergent recognition of a shared world.

Biography: Oliver Davies is Professor of Christian Doctrine at King's College London. He has specialized in theological hermeneutics, textuality and world, and has worked on the role of cosmology in shaping Western thought ('The Creativity of God', 2004; 'Transformation Theology: Faith, Science and Globalisation', forthcoming). His present work is in the area of the evolution of Western culture through the social reception of contemporary neuroscience. He is working with others on the development of a global account of the human precisely in our capacity for managing consensual change ('Religion, Politics and Ethics: Towards a Global Account of Social Transformation', *Frontiers of Philosophy in China*, 7(4), 593-618). He is Director of the newly formed Centre for Social Transformation at King's College London.

SCRIPTURAL REASONING PREFIGURED: REPUBLICAN THEOLOGIANS READING JING

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Abstract: Scholars in Sino-Christian theology have often been dismissive or critical of Republican era theologians, arguing that they were too concerned with Confucian values and reading patterns, and not concerned enough with the realities of war-torn China. This paper argues, however, that the experience of Republican-era thinkers and their reading between Ruist and Christian scriptures is of great relevance to current debates on Scriptural Reasoning in China. A comparison of Zhao Zichen's *Life of Jesus* and Wu Leichuan's *Christianity and Chinese Culture* shows how traditional scholarship could be marshalled to very different ends by two different writers. In comparing and contrasting the reading of the Chinese classics by two well-known Republican-era theologians, the paper explores how the classics informed their model of Bible reading, and suggests ways in which what they were doing in the 1930s prefigures a Chinese version of 'Scriptural Reasoning' as advocated by Yang Huilin. Both Wu Leichuan and Zhao Zichen frequently referenced the classics in their writings to highlight and comment on the contemporary situation, and to illuminate meaning in Christian scriptures. Their very different styles and modes of reading limit the parameters of such comparative readings, and prompt such questions as whether one set of scriptures must necessarily be subordinate to the other in these readings, and how the lines between illumination and distortion might be drawn. Zhao's exegesis can be characterized as associative, fashioning a creative and imaginative but largely unstated set of associations; Wu's is much more directive, drawing meaning from the frame of the Chinese classics and producing more forced readings which play between genius and anathema.

HOW TO BUILD THE "INTERPRETIVE CONSTRUCTS" OF CHINESE CULTURE: A DISCUSSION ON DAVID HALL AND ROGER AMES'S INTERPRETIVE PRINCIPLES OF CLASSICAL CHINESE CULTURE

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Abstract: David Hall (1937-2001) and Roger T. Ames (1947-) are outstanding scholars known in American academia successively in the 1970s and 1980s. David Hall is famous for his research of Whiteheadian Process Philosophy, many ideas of which had promoted him to find the affinities between Chinese and Western cultures although he has no acquisition of Chinese language. Since the 1980s, David Hall co-authored a series of works with Roger T. Ames, a profound Chinese culture scholar. In these works, Western and Chinese cultures are understood in the light of each other and their elaborations are quite heuristic and enlightening. Their works, therefore, also contain a wealth of comparative culture methodology resources worthy of further exploration. Hall and Ames claim that current cultural phenomena can be validly interpreted because they are rooted in the history. In other words, in the history there hide the keys to its own secrets. But different from other scholars with like opinions such as Max Weber, Karl Jaspers, Talcott Parsons, and Alfred N. Whitehead, they argue that the prototype of Western culture took shape in the long period from the very beginning of western civilization to the 5th century, culminating with the work of Saint Augustine (354-430). Furthermore, they elaborate their assertion of "interpretive construct", namely, the historically constructive elements of western culture and some basic principles. Likewise, they also explore Chinese culture's "interpretive constructs" and its principles, arguing that Chinese culture's "interpretive constructs" were formed in the period of pre-Qin period and Han Dynasties. Entirely based on the above assumptions, they present their intercultural comparisons as follows: different from the West, "First Problematic Thinking" dominates classical Chinese culture. This mode of thinking is analogical or correlative, accepts the priority of change or process over rest and permanence, presumes no ultimate agency and no separation between Being and beings. In contrast, "Second Problematic Thinking", also called causal thinking, is the mode which comes to dominate the classical West. It presupposes a single-ordered "cosmos" that evolves from chaos to order, from myth to religion and philosophy. It accepts the priority of rest over change and motion, is Being and beings divided, and pursues an ultimate agency and accuracy, etc.

The article argues that their comparison is quite inspiring, but with some defects, especially about the formation timing of Chinese "interpretive constructs". First, suppose we accept their idea of "interpretive constructs" as a finished form, then its final constitution should not have taken shape until the Late Song Dynasty (1127-1279), culminating with Neo-Confucianism, much later than Han Dynasties as Hall and Ames presuppose; Second, the Neo-Confucianism is a complicated fusion of Confucianism, Buddhism and Taoism, among which Buddhism plays a determining role. That's why Neo-Confucianism is also regarded "Confucianism in appearance and Buddhism in essence" (by Zhou Yutong); third, The thought of Buddhism, fundamentally speaking, has a preference for rest over motion, just like what Sushi (1037-1101), a famous Chinese poet put in a line: "So still as to hush all stirs, so empty as to hold the myriads." Therefore, Hall and

Ames's assertions contradict with these facts, and some of their opinions of "interpretive constructs" of classical Chinese culture and its forming time need to be adjusted and complemented.

Biography: Liu Yun-hua (1964-) did his undergraduate work at Soochou University (1988-1991) and Peking (Beijing) University (1998-2001); he received his MA and PhD degrees in 1991 and in 2001 respectively. Now he is Professor and Director of Center for P. R. China's National Key Project -- Comparative Literature and World Literature at Shanghai Normal University. He is the author of *Hermeneutics and the Meaning-generation of Confucianist Classics in Pre-Qin Dynasty* (Shanghai, 2002), *Interpretive Circle: the Missionary Interpretation of the Confucianist Classics and its Chinese Native Response at Late Ming and Early Qing* (Beijing, 2005/2006), *Christian Culture in Chinese Writings: A Research on Sino-Western Literary Relations in Southern China at the Period of Early and Middle Qing Dynasty(1644-1840)* (soon to be published) and numerous academic articles.

COMPARABLE MATERIALITIES

SOCIAL ASPIRATIONS, HUMAN BONDAGES AND THE INDIAN UPRISING-FROM SCRIPT TO SCREEN: RUSKIN BOND'S *A FLIGHT OF PIGEONS* AND SHYAM BENEGAL'S *JUNOON*

T.U. DHRUV

RJT Commerce College

Abstract: In the history of the struggle for independence against the British rule in India, the Uprising in the year 1857 has been considered the first collective attempt for freedom. It has played a key role in generating, moulding and formulating human psyche at a collective level. It heralded social aspiration for freedom. The first extensive attempt on part of the soldiers of the East India Company, when they mutinied, exposed on a vast scale the popular hatred for the English on part of the Indians. Many old smaller kingdoms joined them in the hope of regaining their territories from the English. Even in this hostile environment, gratitude, magnanimity of human values and existence did maintain their due priority in social sensitivity. Ruskin Bond, an Indian author of British descent, in his novella *A Flight of Pigeons*, presents the co-existence of social imagination and individual longing to possess an English young beauty, generating out of the fascination at first sight, along with creating accurate and faithful pen-pictures of contemporary fanaticism, traditions and strength of human character. The celluloid adaption of the story, *Junoon*, by the master art director of Indian Cinema Shyam Benegal, presents the same human magnitude with the added advantages of the cinematographic manifestation. The paper aims at a comparative study of two genres as mediums of presenting social imagination with its historical perspective, exploiting their technological and perception-oriented traits.

Biography: References: R Bond, *A Flight of Pigeons*, 2003,2008 Penguin Books S Benegal, *Junoon* movie 1981

HANDWRITING IN THE DIGITAL AGE: THE RE-EMERGENCE OF MANU SCRIPTUS

K. Brillenburg-Wurth

University of Utrecht

Abstract: This paper uses the concept of tactility and materiality as a framework to analyze handwriting as a visual intervention in the work of Louise Paillé and Simon Hantaï. Both artists indicate that paper materiality is precisely being reinvented and reinvigorated – rather than being extinguished – as a medium of the literary in our so called digital age. Their work calls for a novel approach to literariness and textuality.

Paillé is a scribe in modern times: she overwrites second-hand books with existing novels she has read – and she does this by hand. Her project *Livres-livres*, I argue, directs us towards the affective materiality of reading as a visual engagement with words, lines, and paper. Likewise, Simon Hataï's illegible rendering of the hand-written correspondence between Jean-Luc Nancy and Jacques Derrida in *La connaissance des textes* foregrounds the eventfulness of language as excessive figuration. If the literary revolves around the heightening of language, *Livres-livres* and *La connaissance* heighten our awareness of an "old" materiality of language: it foregrounds handwriting "as such", its curves and directions, its shapes, the quality of the ink, fat and fine lines, or dense overwriting. I show that both works can be approached as the visual record of a reading: a record that tells us about the presence (Nancy) of handwriting as a documentary mode (Villem Flusser). Why is this presence – in both works – made manifest as a presence of erasure/overwriting? How does this destructive mode of writing force us to reconsider the idea of literariness?

Biography: Kiene Brillenburg Wurth works as an Associate Professor with the Department of Comparative Literature at Utrecht University. In her research, she focuses on aesthetic theory, literary theory and intermediality, especially the relations between literature and music in the 18th-, 19th-, and 20th centuries. She has published on the sublime, music, British and German Romanticism, philosophy of art, and post-modern philosophy. She acquired a national research grant for the project *Back to the Book* (<http://backbooks.wordpress.com/>) and recently edited the volume *Between Page and Screen: Remaking Literature Through Cinema and Cyberspace* (Oxford University Press, forthcoming).

APPROACHING THE REAL. MATERIALITY IN DIGITAL LITERATURE

Y. van Dijk

University of Amsterdam

Abstract: Digital literature foregrounds its own medium, and it foregrounds the graphic, material aspects of language. Experiments with the new medium and with the form of language are generally presented and interpreted within a framework of the historical avant-garde or the neo-avantgarde. This paper aims to take a new perspective on the emerging digital materiality of language. The analysis of work that use digitalized typescript, handwriting or graffiti-like drawing (for example in Jason Nelson, the digital artist of hybrid works between games, literature and video) leads to the conclusion that an 'absent presence' is foregrounded. The paradoxical merging of presence and absence makes these forms of digital literature an expression of a specifically late postmodernist ambivalent stance towards representation of the 'real'. Complicity with the media-culture goes hand in hand with an ironic approach of the mediatedness of the world and the body.

Biography: Dr. Yra van Dijk is assistant professor in Modern Dutch Literature at the University of Amsterdam. Presently, she is part of a HERA sponsored European researchproject into digital communities. (www.elmcip.net). *Leegte die ademt* (Vantilt, 2006) was a study on the meaning of typographic blanks in the modern poem, on which she published too in *Word and Image* (27 (4), 2011). With Thomas Vaessens, she edited the volume *Reconsiderations. The European Novel beyond postmodernism* (Amsterdam University Press, 2011). Her current research focuses on the relation between culture, technology and the materiality of (digital) texts.

S1 : FORCE ET VERTU DE LA LITTÉRATURE FACE A L'HISTOIRE IMMEDIATE

LA COMPRESSION DU PRÉSENT : VIS ET VIRTUS DU ROMAN CONTEMPORAIN

E. Bouju

université Rennes 2

Abstract: Dans quelle mesure la « compression du présent » (Herman Lübbe) qui présiderait au régime contemporain d'historicité trouve-t-elle dans la littérature le moyen d'exercer sa puissance de représentation ? Servant d'introduction à l'ensemble du séminaire « force et vertu de la littérature face à l'histoire immédiate », cette communication évoquera certaines des modalités d'écriture romanesque de l'histoire immédiate en les rattachant à l'exercice d'une puissance pragmatique et rhétorique renouvelant l'alliance antique entre les notions de la vis et de la virtus. On envisagera en particulier le cas du roman « istorique », associé à la pratique nombreuse et radicale, dans la littérature française et européenne, de la fiction du témoignage. Et on évoquera la force diagonale (H. Arendt) par laquelle le roman prétend (illusoirement ?) résoudre les problèmes d'esthétique, d'épistémologie et d'éthique auxquels est confrontée l'écriture de l'histoire et du contemporain, du passé et du présent, du virtuel et de l'actuel.

Biography: Emmanuel Bouju est Professeur de littérature générale et comparée à Rennes 2 et Visiting Professor à Harvard. Il est l'auteur de *Réinventer la littérature : démocratisation et modèles romanesques dans l'Espagne post-franquiste* (préface de J. Semprún, PUM, 2002) et *La transcription de l'histoire. Essai sur le roman européen de la fin du vingtième siècle* (PUR, 2006). Il est responsable du Groupe phi dont il a dirigé les ouvrages collectifs aux PUR : *Littératures sous contrat* (2002), *L'engagement littéraire* (2005), *Littérature et exemplarité* (avec A. Gefen, G. Hautcœur et M. Macé, 2007) et *L'autorité en littérature* (2010).

PLANETARY DYSPHORIA

E. Apter

New York University

Abstract: This paper will examine how theories of the death drive give rise to a literary history of catastrophism in the context of landscapes of devastation, war and colonial plunder, and industrial extraction. In recent work in the field of ecocriticism, paradigms of cosmos, fossil time, negative cosmopolitanism, object-oriented materialism and Manichean kulturkampf, join premonitions of earthly extinction (Ray Brassier's "nihil unbound," Eugene Thacker's "dark pantheism"). I will draw on these eclectic yet convergent constructs in developing a literary theory of "planetary dysphoria." The aim is to emphasize psychical processes in diagnoses of planetarity, while trying to avoid a heavy-handed reliance on allegories of World System or the Planet or Capital that impute subjective personalities to political entities and geographic phantasms (as if placing them like sovereign avatars in the cosmic space-frame of a video game or turning them into epic characters subject to pathetic fallacy). In arguing for a rethinking of World Literature in terms of planetary dysphoria, we will be experimenting with an "ecology" of what Melanie Klein called "the depressive position," as it suffuses every aspect of economic and social life.

Biography: Areas of Research/Interest: 19th- and 20th-century French and comparative literatures; Francophone studies; cultural studies; critical theory. External Affiliations: Editor of a book series, Translation/Transnation, Princeton University Press, and serves on the editorial boards of PMLA, Comparative Literature, October and Signs. Fellowships/Honors: Guggenheim Fellow (2003), Mellon, Rockefeller, ACLS, NEH, College Art Association. Select Publications: *The Translation Zone: A New Comparative Literature* (Princeton University Press, 2006). "The Human in the Humanities", October 96 (Spring 2001). "D'une fin de siècle à l'autre" Critique 637-638 (June-July 2000). *Continental Drift: From National Characters to Virtual Subjects* (University of Chicago Press, 1999). *Fetishism as Cultural Discourse*, ed. with William Pietz (Cornell University Press, 1991). *Feminizing the Fetish: Psychoanalysis and Narrative Obsession in Turn-of-the-Century France* (Cornell University Press, 1991). *André Gide and the Codes of Homotextuality* (Stanford French and Italian Studies 48, Anma Libri, 1987).

SOIF DU REEL, CRISE DE LA FICTION ? LA FORCE DES FAITS DANS L'ECRITURE DU PRESENT

A. James

The University of Chicago



Friday, July 19, 2013

Abstract: La thématique pérenne de la mort du roman a pris dans les dernières années une nouvelle tournure, autour ce qui paraît bien constituer une crise de légitimité de la fiction—phénomène que tend à masquer, dans le contexte critique français, la formule du "retour au réel". Si ce discours du retour (au récit, au sujet, au réel) s'inscrit dans le contexte précis d'un "après-nouveau-roman", l'interrogation sur la fin de la fiction dépasse de loin cette réaction locale pour occuper un espace transculturel. En témoigne un débat de 2010 dans la presse américaine sur la prétendue inadéquation ("irrelevance") de la fiction aux yeux du public contemporain (Lee Siegel), ainsi qu'un certain nombre d'œuvres publiées récemment de part et d'autre de l'Atlantique—dont *Reality Hunger* du romancier américain David Shields (2010), à la fois diagnostic de la culture contemporaine et montage-manifeste qui revendique le brouillage des frontières de la fiction et l'exploitation du "réel brut" (comme ressource ou comme leurre). Si le goût de l'authentique et l'affirmation d'un dépassement du vraisemblable par le vrai caractérisent certains romans historiques qui ne se permettent qu'"une goutte de stylisation dans l'océan du réel" (Laurent Binet, *HHhH*, 2009), les reproches adressés au roman visent surtout son incapacité à écrire l'urgence du présent. Les œuvres inclassables de l'écrivain britannique Geoff Dyer (*Otherwise Known as the Human Condition*, 2011) participent à une catégorie hybride, entre journalisme et essai, où l'on pourrait aussi inscrire, du côté français, les livres récents d'Emmanuel Carrère (notamment *Limonov*, 2011). Écriture présente et écriture du présent, le récit contemporain se détourne souvent de la fiction pour élaborer des formes narratives complexes qui dépassent le modèle du "non-fiction novel" (dans la lignée de Norman Mailer et Truman Capote) tout en s'inspirant de sources et de modèles journalistiques—du fait divers (Carrère, Laurent Mauvignier, Régis Jauffret) au "long-form reporting" dont Dyer fait l'éloge. Hétérogènes, puisant dans des savoirs multiples, ces nouvelles modalités d'écriture sauraient-elles développer des formes de puissance littéraire qui ne se limitent pas à la fictionalité ? Le roman serait-il de trop dans un paysage littéraire où prime le réel saisi sur le vif ? Nous tenterons de répondre à ces questions tout en tenant compte de certains contre-discours qui assignent des limites à la force des faits (Luc Lang, *Délit de Fiction*, 2011 ; John Agata, *The Lifespan of a Fact*, 2011).

Biography: Alison James est professeure adjointe à l'Université de Chicago, où elle enseigne la littérature française du XXe siècle. Ses recherches portent sur le groupe Oulipo, l'écriture du quotidien, et les liens entre littérature et philosophie. Elle est l'auteure de *Constraining Chance: Georges Perec and the Oulipo* (Northwestern University Press, 2009) et a dirigé le numéro spécial "Forms of Formalism" de *L'Esprit créateur* (2008). Elle a publié des articles sur Louis Aragon, Jacques Roubaud, Harry Mathews, François Bon et le philosophe Clément Rosset.

S1 PROBLÉMATIQUES THÉORIQUES GÉNÉRALES

LE PROGRAMME DE RECHERCHE "LES ORIENTS DÉSORIENTÉS" : BILAN ET PERSPECTIVES COMPARATISTES

J. Dubost

Université Blaise Pascal

Abstract: Le programme 'Les Orientés désorientés' créé à l'université Blaise Pascal (Clermont-Ferrand II) au sein du CELIS (Centre de recherche sur les Littératures et la Sociopoétique) dans le cadre d'une thématique de recherche intitulée 'Altérité, rencontre métissage' se propose, à partir du concept de rencontre, de repenser les rapports entre Orient et Occident en partant de l'idée que la relation Orient/Occident, qui était au cœur de la démarche d'Edward Said, n'a plus été ensuite un sujet central pour les postcolonial studies. Or depuis une décennie l'évolution du monde montre qu'il n'est pas possible d'en négliger l'importance. Prenant aussi en compte le fait que de nombreuses interrogations ont ressurgi autour de l'approfondissement des recherches concernant les orientalismes dans toute leur diversité en Europe et ailleurs, le programme s'oriente aussi vers un travail en réseau sur cette question fondamentale. Il s'agit de repenser les processus de chevauchement et d'emmêlement au-delà de toute essentialisme, de travailler sur la conceptualisation de la nécessaire déconstruction d'une fausse opposition, de susciter un dialogue d'approches et de méthodes. Cette présentation se propose de rappeler l'historique des réalisations, de dégager à partir des paradigmes d'analyse de ce programme des modèles de compréhension pour le présent, de lecture pour le passé et d'esquisser le futur de cette question. L'approche comparatiste croise essentiellement les domaines suivants : littérature, philosophie et anthropologie.

Biography: Professeur émérite de Littérature générale et comparée à l'université Blaise Pascal. 1994-2001 professeur de Littératures romanes et de Littérature comparée à l'université de Stuttgart (Allemagne) Responsable du programme 'Les voi(es)x de l'Autre au CRLMC, 2011-2005 Responsable depuis 2006 du programme 'Altérité, rencontre, métissage' au CELIS en collaboration avec Axel Gasquet Responsable d'un programme Hubert Curient 'IMHOTEP' en collaboration avec l'université du Caire 2008-2009, sur la thématique du Témoignage Responsable avec Axel Gasquet du programme de recherche 'Les Orientés désorientés' Président de la SATOR (Société d'Analyse de la Topique Romanesque= Choix de publications récentes: Topographie de la rencontre dans le roman européen, Presses de l'université Blaise Pascal, 2005 En coll. avec P. Jonchière, A. Tomiche et E. Lysoe, "L'hospitalité des savoirs. Mélanges offerts à Alain Montandon", PUBP, 2011 (Manuscrit déposé en 2012) Les Orientés désorientés ou le détour de l'Occident. Déconstruire l'orientalisme (en coll. avec Axel Gasquet) Nombreuses publications en France et à l'étranger sur les littératures libertines, le rapport texte/image, les écritures poétiques, l'esthétique et le rapport littérature/philosophie, la topique romanesque, représentations de l'extrême, poésie et sacré etc. Bio-bibliographie plus complète sur le site du CELIS (www.univ-bpclermont.fr/CELIS)

PEUT-IL Y AVOIR AUTANT D'ANTHROPOLOGIES QUE DE CULTURES ? LA RÉFÉRENCE UNIVERSALISTE EN QUESTION

M. Kilani

université de Lausanne

Abstract: Dans cette communication, il s'agit de se pencher sur la question de savoir s'il est possible de développer des anthropologies à la périphérie des centres hégémoniques que sont les traditions américaine et anglaise et accessoirement française. Un tel questionnement devrait nous permettre de poser dans un premier temps la question de savoir s'il peut y avoir autant d'anthropologies que de cultures (une "anthropologie arabe" ou "musulmane" par exemple) ? Et si tel est le cas, quel serait le référentiel universaliste au soubassement de chaque anthropologie ? Dans un second temps, la question de la référence universaliste sera questionnée du point de vue épistémologique qui fonde une telle possibilité ainsi que des conditions socio-historiques qui accompagnent une telle élaboration. Il y sera enfin défendu la figure d'un universalisme critique (ou ethnocentrique) conscient de ses conditions de production et des limites qu'il devrait continuellement dépasser.

Biography: Mondher Kilani est professeur à l'Université de Lausanne et directeur du Laboratoire d'Anthropologie culturelle et sociale (LACS).

Il a effectué des recherches sur le terrain en Papouasie-Nouvelle-Guinée, dans les Alpes suisses, dans les oasis du Sud

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tunisien, au Niger parmi les populations hausas et peules, et plus récemment en Malaisie (à Penang et Malacca). Ses intérêts portent actuellement sur l'histoire et l'épistémologie de l'anthropologie, sur les modèles d'ethnicité et d'intégration, sur les processus identitaires et de patrimonialisation, sur la guerre et la violence extrême, sur la religion et la laïcité, enfin sur le cannibalisme et la raison sacrificielle. Parmi ses ouvrages, citons : Anthropologie. Du local au global, 2012, Paris: Armand Colin ; Guerre et sacrifice. La violence extrême, 2006, Paris: PUF; L'universalisme américain et les banlieues de l'humanité, 2002, Lausanne: Payot ; L'Invention de l'autre. Essais sur le discours anthropologique, 2000, Lausanne : Payot ; et en collaboration Le Manifeste de Lausanne. Pour une anthropologie non hégémonique, 2011, Montréal : Liber ; Figures de l'humain. Les représentations de l'anthropologie, 2004, Paris : Éditions de l'EHESS ; L'imbroglie ethnique en quatorze mots clés, 2000, Lausanne : Payot.

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ou

www.unil.ch/lacs/page66925.html

S1: THE ART OF NOT THINKING

IS AESTHETIC FEELING A KIND OF THINKING?

M. Chaouli
Indiana University

Abstract: Every account of aesthetic experience acknowledges that a certain feeling -- a kind of pleasure -- is involved, otherwise we would hesitate to call the experience properly aesthetic. But what sort of feeling is this exactly? In my paper, I will argue that the richest way of characterizing aesthetic feeling will not put it in opposition to thinking, understood in the broadest sense as engaging with concepts. Rather it will see this kind of feeling as being suffused by thinking, albeit a kind of thinking that is not directed at a particular issue or question or centered around a particular concept. To get a better handle on this mode of feeling, I read some passages in Kant's *Kritik der Urteilskraft*, in which he articulates, if only obscurely, the role of our capacity for conceptual thought in aesthetic experience. As I will try to show, aesthetic experience entails neither the full exercise of concepts nor their absence but rather their presence as a capacity of the mind. And the availability of the capacity itself changes everything about the experience.

Biography: Ballantine Hall 660, E-mail: chaouli@indiana.edu Bloomington, IN 47405 Web: michel.chaouli.googlepages.com Tel: (812) 567-3522; Fax: (812) 855-8927 EMPLOYMENT Associate Professor of German, Adjct. Professor of Comparative Literature and of Cognitive Science, Indiana University, Bloomington2005 - present Assistant Professor of Germanic Studies, Adjunct Assistant Professor of Comparative Literature, Indiana University, Bloomington2000 - 2005 Assistant Professor of German and of Comparative Literature, Harvard University1995 - 2000 Lecturer in Rhetoric and in Comparative Literature, University of California, Berkeley1994 - 1995 EDUCATION Ph.D., Comparative Literature (German, English, French) University of California, Berkeley1994 Freie Universität Berlin1982 - 1983 B.A., magna cum laude, Philosophy, Yale University 1982 Ruprecht-Karl-Universität Heidelberg1981

NOT THINKING AS A MODE OF THINKING

W. Hamarneh
University of Richmond

Abstract: One can say with some confidence that thinking is the condition of possibility for not thinking. Ontologically (if one can speak of an ontology of concepts) non thinking cannot be envisioned without thinking. Non thinking then can be conceptualized spatially as existing along side thinking and occupying a specific space the borders of which are determined or drawn by thinking. Or it can be conceptualized temporally as that which existed prior to thinking. No matter how it is conceptualized, not thinking remains as slippery as thinking itself and its opposition to thinking through the negative 'not' causes, by necessity, continuous border shifts. These and similar problems are inherent to any discussion of not thinking especially as related to literary theory. As an example, the theory that was developed in the nineteenth century about the literary as being thinking with images does problematize the thinking not thinking dichotomy as some images can be explained through analogy (which may qualify as thinking) but many other images are of a spontaneous or personal or even intuitive nature that can not be accounted for "thinkingly." In my presentation, I will try to tackle the issue by examining three texts. Two of these texts are by Borges and Calvino, two writers who are considered very cerebral and may be easily associated with the thinking camp. What I will try to show is that these two writers utilize the not thinking elements in such a way as to lay bare thinking by capturing its inconsistencies and showing how paradoxical it can be. The third text is a narrative from the Arabian Nights that utilizes the not thinking elements in order to construct a narrative bearing in mind that narrative, although by definition approximate and in its most interesting moments vague it still qualifies as one possible form of knowledge, therefore, as somehow associated with thinking.

Biography: Graduated in Comparative Lit. from the University of Toronto. Taught at Yale, Texas, and Swarthmore and is presently Associate Prpf. at the University of Richmond. Main interests: The modern Novel in Arabic, English, and German. Literary theory and philosophy, Post-colonial studies, Literary theory and the sciences.

S1: TRADUIRE OU LA DISPROPORTION INTERIEURE DES PAROLES

ANTOINE BERMAN LECTEUR DE WALTER BENJAMIN

R. Kahn
Université de Rouen

Abstract: Antoine Berman a consacré un séminaire à " La Tâche du traducteur". On connaît l'importance de Benjamin pour sa propre réflexion. Il s'agira de lire ce séminaire et d'entrevoir une possibilité de critique de la critique bermanienne, en réévaluant ou en réorientant certains aspects du texte et du travail de Benjamin.

Biography: Robert Kahn. Ancien élève de l'ENS St Cloud, agrégé de lettres modernes, docteur en littérature comparée de l'Université Paris III. Maître de conférences de littérature comparée à l'Université de Rouen. Traducteur d'œuvres de Walter Benjamin et d'Erich Auerbach

TRADUCTION-CRITIQUE ET CRITIQUE DES TRADUCTIONS : QUELQUES REFLEXIONS A PARTIR D'ANTOINE BERMAN

V. Sommella
Ens de Lyon

Abstract: Quels sont les rapports entre traduction et critique ? Y-a-t-il une tension irréductible entre ces deux « destins » des oeuvres, ou plutôt une parenté structurelle ? Peut la traduction être considérée elle-même un acte critique ? Quel est la place qu'une « critique des traductions » peut occuper à l'intérieur du discours de la critique littéraire ? Est-elle seulement une sous partie de la critique littéraire qui a pour objet ce qu'on appelle la « littérature traduite », ou bien faut-il accorder à cette partie de la critique tout le sérieux qu'on accorde à la critique des oeuvres ? La lecture critique d'une traduction peut-elle révéler quelque chose d'inédit sur l'oeuvre elle-même ? Dans ma contribution j'aborderai ces questions à partir de la pensée traductologique d'Antoine Berman. Berman a réfléchi passionnément sur les rapports entre critique et traduction dans plusieurs lieux de son oeuvre, et notamment dans son dernier ouvrage – Pour une critique des traductions, John Donne (Paris, Gallimard, 1995) – où il a essayé de montrer la nécessité de l'institution d'une critique des traductions comme partie fondamentale de la critique littéraire et d'en exposer les traits principaux.

Biography: Valentina Sommella Cursus : Doctorat en cotutelle en « Sciences Philosophiques » et « Sciences du langage » à l'Université de Naples « Federico II » (avec allocation de recherche) et à l'Ecole des Hautes Etudes en Sciences Sociales de Paris (Centre de Recherche sur les Arts et le Langage). Directeurs : M. Domenico Jervolino et M. Yves Hersant. Master en Philosophie à l'Université de Naples « Federico II ». Mémoire de master en Philosophie du Langage. Titre du mémoire : « Antoine Berman, penseur de la traduction » dirigé par le Prof. Domenico Jervolino. Thèse : Le visage de la lettre. Antoine Berman lecteur de La tâche du traducteur de Walter Benjamin. Domaines de recherche : Herméneutique et théorie de la traduction, philosophie du langage, études européennes. Langues de travail : français, italien, allemand, anglais.

Publications :

- 1) V. Sommella, « Antoine Berman, pensatore della traduzione », in Studium, n°1, Rome, janvier/février 2005, p. 27-36.
- 2) V. Sommella, « Marcel Danesi, Lingua, metafora, concetto. Vico e la linguistica cognitiva, Edizioni del Sud, Bari, 2001 », recension in Bollettino del Centro di Studi Vichiani, XXXV 2005, p. 214-217.
- 3) V. Sommella, « La finalità etica del tradurre : eticità e letteralità nella traductologie di Antoine Berman », in Tradurre e comprendere. Pluralità dei linguaggi e delle culture, actes du XII^e Congrès annuel de la Société Italienne de Philosophie du Langage, éditions Aracne, Rome, 2006, p. 401 – 413.
- 4) Antoine Berman, L'Âge de la traduction. La Tâche du traducteur de Walter Benjamin, un commentaire, texte établi par Isabelle Berman et Valentina Sommella, Paris, Presses Universitaires de Vincennes, 2008.
- 5) V. Sommella, « La traduction comme épreuve de l'étranger », in Le Même et l'Autre. Identité et Différence, actes du XXXI^e Congrès International de l'ASPLF (Association des Sociétés de Philosophie de Langue Française), publiés par la Société Ongroise de Philosophie de Langue Française et par l'Université ELTE de Budapest, février 2009, p. 745 – 750.
- 6) V. Sommella, « Walter Benjamin, lingua e traduzione », in M. Castagna, S. De Carlo, (édité par), Lo spazio della parola, EDI, Naples, 2010, p. 207-214.
- 7) Antoine Berman, Jacques Amyot, traducteur français. Essai sur les origines de la traduction en France, texte établi par Isabelle Berman et Valentina Sommella, Paris, Belin, 2012.

LE TRADUCTEUR EN PORTE-PAROLE : UN ETHOS D'ETRANGER A SOI-MÊME ?

M. Suchet
ENS Lyon

Abstract: La conception de la traduction comme passage suggère l'existence d'une langue source et d'une langue cible aussi stables et distinctes que les deux rives d'un fleuve. L'analyse énonciative d'une traduction révèle pourtant les traces d'un travail qui relève moins d'une opération de transfert que de représentation, ce qui explique qu'une traduction fonctionne comme un substitut du texte de départ. Le traducteur serait-il moins un passeur qu'un porte-parole ? Nous mettrons à profit la puissance de contraste d'un comparatisme différentiel pour examiner la posture d'énonciation de l'instance traduisante telle qu'on la devine dans les produits de l'acte de traduire : les textes traduits. Notre hypothèse est que l'ethos du traducteur consiste à se poser « soi-même comme un autre » en utilisant l'outil de comparaison dans le sens fort d'une implication ; non pas seulement « à la manière d'un autre » mais bien « en tant qu'autre ». Nous envisagerons donc les aspects poétiques de la traduction mais aussi ses implications éthiques et politiques, en nous appuyant sur des textes dont le choix définitif se fera en fonction des corpus de travail de l'ensemble des participants à l'atelier. A nos yeux en effet, une littérature comparée invitant à l'auto-comparaison est une littérature comparée qui se pense à plusieurs !

Biography: Myriam Suchet est actuellement attachée temporaire d'enseignement et de recherche (Ater) à l'École Normale Supérieure de Lyon et membre du CERCC, Centre d'Etudes et de Recherches Comparées sur la Création. Elle a soutenu en 2010 un doctorat de littérature comparée intitulé Textes hétérolingues et textes traduits : de « la langue » aux figures de l'énonciation. Pour une littérature comparée différentielle, qui a reçu le prix de la meilleure thèse en cotutelle France-Québec et la médaille d'or du Gouverneur Général du Canada. Une étape antérieure de la recherche a paru en 2009 aux éditions des Archives Contemporaines sous le titre Outils pour une traduction postcoloniale. Intéressée par les littératures écrites à la croisée des langues et par les problématiques liées à la traduction, elle souhaite désormais interroger plus frontalement les répercussions politiques et sociales de l'imaginaire hétérolingue.

TRADUIRE LES QUESTIONS IDENTITAIRES DANS LE ROMAN POLICIER CONTEMPORAIN

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Université de Corse UMR CNRS LISA 6240

Abstract: Dans le cadre d'une recherche en cours, je propose une étude comparative entre différentes traductions de romans policiers à caractères identitaire, appartenant à des périodes et des cultures distinctes. Entre le détective métis du bush australien Napoléon Bonaparte par Arthur Upfield initiateur du genre policier dit « ethnologique » et le commissaire Armand Pierucci de Marie-Hélène Ferrai (2005), la mondialisation a modifié les enjeux et politiques éditoriales : les échanges interculturels toujours plus diversifiés incitent à s'interroger sur l'évolution de la tâche du traducteur, notamment face à ces questions identitaires qui pénètrent de plus en plus le genre le plus diffusé aujourd'hui. Cette problématique concerne à la fois la traductologie, la réception des langues et cultures minorées et l'éthique de la traduction.

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L'HYPOTHESE TRADUISANTE. ECRIRE ET LIRE "EN TRADUISANT"

M. Verger
Université Paris 8 Saint-Denis

Abstract: L'hypothèse traduisante. Ecrire et lire en traduisant. L'hypothèse traduisante s'interroge sur la valeur et l'extension théorique possible de la traduction comme paradigme central de la création littéraire. Elle comprend le geste de la traduction comme opération à la fois interne et externe à l'écriture littéraire et pose la question de la problématique (re)définition de ce qu'est, de ce qui fait une oeuvre littéraire. L'hypothèse traduisante serait double et prendrait en

considération le geste de l'écriture autant que l'acte de la lecture : 1) en écrivant, en traduisant : une tentative de définir une "poétique du texte en mouvement", à deux niveaux différents (A. Dispositif interne, ou la langue en mouvement : l'écriture étant toujours déjà travaillée de l'intérieur par l'autre de la langue voire par la langue étrangère : l'écriture se définirait alors comme un impossible monolingue, l'échec de la seule langue maternelle) (B. Dispositif externe, ou le lieu dynamique de l'oeuvre : relocaliser l'oeuvre hors du seul texte original pour l'étendre jusqu'à sa survie à travers différentes formes d'actualisations auxquelles participent les traductions) ; 2) une tentative de proposer un nouveau mode de lecture : en lisant, en traduisant, comme si un Louis Wolfson pouvait fournir un nouveau paradigme productif de lecture critique. Il s'agirait de montrer comment le geste de la traduction innervait certaines poétiques a priori monolingues, et de tenter une lecture inouïe des textes qui sache entendre les résonances d'une présence fantomatique de la langue. Faire de la traduction le lieu même de l'écriture et de la lecture - comme le dissemblable est le site de la langue. Autrement dit : comment *Finnegans Wake* n'est pas une anomalie monstrueuse de la littérature mondiale, mais un modèle d'écriture poussé à son point d'incandescence - et une invitation à un mode de lecture créatif. Il s'agirait de bien entendre ce que des Joyce, Derrida ou Cixous ont pu écrire sur / en des langues toujours déjà en traduction, qui s'inventent dans le miroir et la hantise de la langue étrangère, qui se forment dans le geste de la traduction. Relisons encore une fois "Le monolingue de l'autre", littéralement, à la lettre. Nous proposons de relire, de dé-lire des corpus a priori "monolingues" et de repenser leur stylistique particulière en termes de traduction. Les mots anglais de Mallarmé, le français-traduit-du-latin ou le devenir-anglais de la langue de Rimbaud, la hantise de la langue arabe de textes maghrébins dits "francophones" sont aujourd'hui bien connus de la critique. Les études post-coloniales ont définitivement inscrit le métissage et l'hybride comme des notions centrales de la pensée de la littérature et des langues aujourd'hui. Nous aimerions poursuivre et étendre une écoute polyphonique de textes a priori monolingues en allant au-delà de ce qui est étudié aujourd'hui à travers les altérités et altérations de la langue (les Artaud, Khlebnikov, Thomas Kling, Paul Celan, Oskar Pastior) ou défigurations des langues par parasitage ouvertement plurilingue (par massacre de la langue d'écriture ou par le jeu du plurilinguisme, de l'alternance codique, façon Juan Goytisolo) afin de relire certains textes dont la langue est subtilement travaillée, minée de l'intérieur non seulement par la langue étrangère, mais par le geste même de la traduction. Des micro-lectures de quelques auteurs (Rimbaud, Céline, Jean Genet, Hervé Guibert, Thomas Bernhard, etc) nous permettront de définir l'écriture et la lecture comme des pratiques de traductions, des "appels à la traduction", alors même que la langue étrangère semble absente des textes. Par le jeu de mots translinguistique, l'anagramme, ou ce que nous nommons le "signifiant-luciole" (en mémoire du nez du grand-père de Leopold Bloom) lisible en plusieurs langues en même temps, littéralement et/ou dans tous les sens, nous proposons de faire de "l'hypothèse traduisante" un concept critique permettant de repenser les gestes d'écriture et de lecture, qui permettrait parallèlement de proposer une théorie alternative de "la langue". Ce n'est pas un hasard, et cela a déjà été dit, si la traduction et les translation studies sont aujourd'hui cette pratique et ces lieux qui obligent les modèles de la linguistique structurale à se repenser - comme si le discours de la linguistique avait rigoureusement oublié de penser la permanence de la traduction et des contacts interlinguistiques au-delà de la seule diversité des langues. L'hypothèse traduisante, si elle se propose d'être une critique de la poétique des textes et de la lecture, implique parallèlement (nécessairement) une autre pensée de la langue (hors de ses formalisations nationales par exemple). Et ce changement de paradigme dans la théorie de la langue implique quant à lui évidemment des reconfigurations dans la pensée du politique. Ou comment l'écriture et la lecture en traduction aimeraient aussi fonctionner comme une pratique politique du littéraire, ou une pratique littéraire du politique. De même que toute pensée de la communauté et que toute politique, comme partage du sensible, impliquent une théorie de la langue, une théorie de la "langue sans qualités" (Cécile Canut) nous permettrait de reformuler autant une éthique linguistique de la désappartenance qu'une politique post-identitaire, post-nationale et post-humaine (pour reprendre un terme que Joyce a pu appliquer à sa Molly Bloom). Il s'agirait de réviser les définitions dont nous disposons des termes centraux "homme" et "langue" afin d'insister sur ce qui les traverse et les déstabilise infiniment. Comment penser une langue et un sujet toujours déjà en traduction ? Et comment, à partir de cette "hypothèse traduisante", énoncer ce que pourrait valoir une comparaison entre une poétique de la langue traduisante et une politique radicalement trans- ou queer ? Bref, il s'agirait de penser la traduction et le transfert comme des paradigmes poétiques et politiques, mais aussi comme des modèles possibles d'écriture et de lecture. On pourrait finalement dire aussi : quand et comment politiser le signifiant ? Ou encore : comment la traduction peut-elle offrir un modèle de transaction littéraire (écrire et lire) autant que le lieu de l'invention d'une politique radicale ?

Biography: Ancien élève de l'Ecole Normale Supérieure Lettres et Sciences Humaines, agrégé de Lettres Modernes, Mathias Verger est actuellement doctorant contractuel avec mission d'enseignement, inscrit en deuxième année de doctorat de Littérature Comparée (sous la direction de Tiphaine Samoyault) à l'Université Paris 8 Saint-Denis. Ses publications incluent : "Barthes. Le mystère de la chambre claire" (La Quinzaine Littéraire, Aout 2010), "Jean Genet - His Ha(s)te of and for the 'Mother Tongue'" (Parallax, vol.18, n.3, 2012).

S1 HISTORIES, THEORIES AND FUTURES OF COMPARATIVE LITERATURE

WEAVING AND UNWEAVING THE RAINBOW: THE COMING OF COMPARATIVE LITERATURE TO BRITAIN, 1800 AND AFTER

E. Shaffer
University of London

Abstract: Weaving and unweaving the rainbow: the coming of comparative literature to Britain, 1800 and after

Biography: Elinor Shaffer, FBA is Senior Research Fellow, Institute of Germanic & Romance Studies, University of London; Director of Research and Series Editor, *The Reception of British and Irish Authors in Europe*.

WORLDING COMPARATIVE LITERATURE: THE METHODS AND STAKES OF NEW COMPARATIVE STUDIES

S. Bahun
University of Essex

Abstract: This paper will address the debates surrounding comparative literature and world literature in the past decade, debates that ranged from bitterly acrimonious to benevolently playful. The paper will argue for methodological apertures with which this situation provides us, and zoom in on one of them - the spectrum of theories of entangled or crossed histories.

Biography: Sanja Bahun: Assistant Professor at the Department of Literature, Film, and Theatre Studies, University of Essex. Her area of expertise is international modernism, and her research interests include comparative literature and film, psychoanalysis, and women's and gender studies. She has published articles and book chapters on a variety of related subjects, and she is author of *Modernism and Melancholia: History as Mourning-Work* (2011) and joint editor of *The Avant-garde and the Margin: New Territories of Modernism* (2006), *Violence and Gender in the Globalized World: The Intimate and the Extimate* (2008), *From Word to Canvas: Appropriations of Myth in Women's Aesthetic Production* (2009), and *Myth and Violence in the Contemporary Female Text: New Cassandra* (2010).

CHRISTINE BROOKE-ROSE AND THE INDETERMINACY OF COMPARISON

M. Reynolds
University of Oxford

Abstract: The starting points for this paper will be Brooke-Rose's critical book, *Stories, Theories & Things*, and her wandering, trans-lingual novel *Between*. I will suggest that translation can have the interesting side effect of making visible what is untranslatable in the source, and consequently of opening it to critical understanding. Translation failures can therefore be heuristic successes. Since translation and interpretation overlap, this fact about translation has some consequences for the way we construct the objects of our critical attention and the kinds of comparison we make between them. I will conclude with some observations about the rhetoric of our discipline.

Biography: Matthew Reynolds is a fellow of St Anne's College Oxford. Among his publications are *The Poetry of Translation: From Chaucer and Petrarch to Homer and Logue* (2011); *The Realms of Verse: English Poetry in a Time of Nation-Building* (2001); *Dante in English* (co-editor, 2005); *Manzoni's The Betrothed and the Column of Infamy* (co-editor, 1997); and some fiction: *Designs for a Happy Home: A Novel in Ten Interiors* (2009) and *The World Was All Before Them* (2012).

S1 APPROCHES COMPAREES DES GENRES LITTERAIRES / COMPARATIVE APPROACHES TO GENRE

"ICH HABE DAS GEFÜHL ABZUBRÖCKELN": CONSTRUCTING AND DECONSTRUCTING THE CHILD NARRATOR IN CONTEMPORARY NOVELS

S. von Sehlen
Universität des Saarlandes

Abstract: Children and childhood have been increasingly brought into focus of the public and academic spheres over the last decades. Starting from Philippe Ariés historical study *L'enfant et la vie familiale sous l'ancien régime* (1960), initially developmental psychology and pedagogy made the most contributions to this issue. These approaches have been criticized since the 1980's from a sociological point of view: children were treated as "adults-to-be" rather than "beings" (see Hungerland and Luber 2008, 13). Chris Jenks compares the academic treatment of children to a line of prominent forerunners. He argues that our image of childhood is just as constructed and in need of critical reflection as before it the three categories class, ethnicity, and gender, which have already been deconstructed as products of ideological discourses (see Jenks 1996, 4). According to Jenks, it is the "ideology of development" (1996, 4) that determines every examination of childhood. This paper will argue that the theories of discourse analysis, as they are expressed in current sociological studies, are translated and thus narrated through specific literary means in contemporary novels with child narrators. Already this movement away from a "mere" representation as a character in a novel to narrator, which gives the child a voice, can be read in accordance with current sociological research that argues for the idea of agency for children (see Hungerland and Luber 2008, 10). In literature, this is not only expressed through the new narrative situation, but also through its esthetical representation (e.g. through the use of parataxis and metaphors). These techniques are employed to construct the child narrator as such. At the same time, he or she is also deconstructed in accordance to the sociological theories outlined above through different discursive strategies. Again, this is achieved using certain literary techniques: Jonathan Safran Foer draws in his novel *Extremely Loud & Incredibly Close* (2005) on a intertextual net of texts and images, whereas Aglajy Veteranyi uses narrative techniques in *Warum das Kind in der Polenta kocht* (1999) in order to show the shift from her narrator's speech to numerous other discourses (e.g. her mother's, idioms). Finally, Niccolò Ammaniti's novel *Io non ho paura* (2001) gains its complexity through another narrative strategy by merging narrated and narrating I. Bibliography: Jenks, Chris. *Childhood*. London: Routledge, 1996. Hungerland, Beatrice and Eva Luber. "Einführung." *Angewandte Kindheitswissenschaften: Eine Einführung für Studium und Praxis*. Eds. Eva Luber and Beatrice Hungerland. Weinheim: Juventa, 2008: 9-28.

Biography: seit SS 08: wissenschaftliche Hilfskraft am Lehrstuhl für Allgemeine und Vergleichende Literaturwissenschaft an der Universität des Saarlandes (Prof. Manfred Schmeling)
seit SS 09: wissenschaftliche Mitarbeiterin am Lehrstuhl für Allgemeine und Vergleichende Literaturwissenschaft an der Universität des Saarlandes (seit WS 09/10: Prof. Christiane Solte-Gresser)

CRIMINAL AND INVESTIGATIVE DIMENSION IN LITERATURE: A COMPARATIVE STUDY OF POPULAR FICTION

V.G. Chaturvedi
Delhi College of Arts & Commerce, University of Delhi

Abstract: *Criminal and Investigative Dimension in Literature: A Comparative Study of Popular Fiction*
One of the primary thrusts of the paper is to offer a comparative analysis of two criminal/investigative works of fiction which have come out of geographically antipodal locations-both of which delineate protagonists taking on the morally ambiguous role of a vigilante who takes the law in his/her own hands vis-a-vis an increasingly criminal society and delivers justice according to his/her own strict code of morality. Steig Larsson, the Swedish writer's *Millenium Trilogy*(2004) has created a deeply ambiguous and curiously amoral heroine Lisbeth Salander who has her unique system of doling out justice for the moral aberration she encounters in society. The American crime fiction writer Jeff Lindsay's *Dexter Series*(2004-2007) shows the hero as a serial killer with a difference-he liquidates only the socially undesirable elements. Both Dexter and Salander defy the normal classification of protagonists and redefine morality. Both are social misfits and both abide by their special moral and ethical code of conduct.They challenge the accepted norms of society and compel the reader to question the validity of man-made societal norms and conventions. Both of them take on the role of avenging angels to purge the society- in Dexter's case, the America of drug peddlers and paedophiles; while Salander pledges sorority by waging war against sadists,brutes and all those horrible perpetrators of crime against women who so shockingly constitute a large proportion of the Swedish male population(journalist/novelist Larsson provides some very disturbing statistics of crime against women) Both the works of fiction have been turned into

successful screen adaptations- Dexter novels are turned into immensely popular television serial and Hollywood production of *The Girl With The Dragon Tattoo* has earned critical acclaim. Their huge success worldwide underscores the reader/viewer's curious sanction of this almost Senecan hero-villain protagonist who is a product of not some inequitable society but a seemingly sanitised first world culture. The paper would closely examine the paradigmatic shift in the reader's reception, across cultures, of this avenging protagonist, for whom not poetic justice but silent adulation awaits.

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Biography: Dr. Vinita Gupta Chaturvedi has been teaching English Literature in Delhi College of Arts & Commerce, University of Delhi, India since 1991. She has done her undergraduate, master's and M.Phil programme in English literature from Delhi University. Her doctoral thesis is on the 19th century British novelist George Eliot. Her special area of interest is the 19th century women writers of England.

PARODISTS' INTERPRETIVE COMMUNITIES AROUND THE RUBAIYAT

M. Bahrevar
Yasouj University

Abstract: Since Edward FitzGerald has creatively rendered the Rubaiyat of Omar Khayyam, it has influenced constantly on the modern cultural atmospheres of Europe and the literary minds of British and American readers. Parodists, as both public and active readers, responded to the Rubaiyat variously depend on their age, class, occupation, experience, and in Stanley Fish's words, on their "interpretive communities". Such an interpretive mockery and literary reception, as a dynamic process of reading-making of the literary phenomenon, is studied here by the socio-psychological theories in reader-response criticism. Multiplicity, individuality, similarity, or difference in parodying the Omar-Fitz's Rubaiyat is due to the parodists' dependency on their content of identical communities through the humorous reading experience of an oriental-occidental work. As the comparative and orientalist result the author tries to apply a postcolonial comparativism not via Edward Said's centre-periphery relations, but by the means of Homi Bhabha's colonized-colonizer hybridity. Key-words: Comparative Literature, Orientalism, Rubaiyat, Reception, Parodying

Biography: Since Edward FitzGerald has creatively rendered the Rubaiyat of Omar Khayyam, it has influenced constantly on the modern cultural atmospheres of Europe and the literary minds of British and American readers. Parodists, as both public and active readers, responded to the Rubaiyat variously depend on their age, class, occupation, experience, and in Stanley Fish's words, on their "interpretive communities". Such an interpretive mockery and literary reception, as a dynamic process of reading-making of the literary phenomenon, is studied here by the socio-psychological theories in reader-response criticism. Multiplicity, individuality, similarity, or difference in parodying the Omar-Fitz's Rubaiyat is due to the parodists' dependency on their content of identical communities through the humorous reading experience of an oriental-occidental work. As the comparative and orientalist result the author tries to apply a postcolonial comparativism not via Edward Said's centre-periphery relations, but by the means of Homi Bhabha's colonized-colonizer hybridity.

Key-words: Comparative Literature, Orientalism, Rubaiyat, Reception, Parodying

S1 LITTÉRATURES NATIONALES ET MONDIALISATION / NATIONAL LITERATURES AND GLOBALIZATION

KOREAN CLASSICAL LITERATURE AND EROS

X. Lin, J. Xu

Université des Études Internationales du Sichuan

Abstract: The origin of the human is by the start of the sex. The human can multiply smoothly so far just because the intercourse between the woman and man. Therefore, the sexuality called the basic content of anthropology is beyond dispute. The sexology is generally thought to be the prototype of the literature when we call the literature anthropology. The history of literature at all times and in all countries can prove it thoroughly, and just because of this, it is not strange that there is so much criticisms on sexual literature. However, it is uncertain that something must be the sex literature when some words like sexual psychology and sexual behavior appear only when have several conditions as follows. Firstly, in the era of existing, sex is no longer a secret but known by people. Secondly, it should reflect the writer from the perspective of mental consciousness. Thirdly, literature itself should have the psychological unity. Actually, sex and love, just like two sides of the penny, is very easy to confuse and go beyond to each other. According to the different perspectives, sex can become love, also love can be sex, and sometimes they will be mixed with each other. In such a dictatorship, with the solid nation and age, the sexual literature has variety of characters such as straightforward or euphemism, indirect and direct, but meanwhile, it is not surprising that some fixed characters also appears. It is also fully known that the different opinions among different national culture on the comparative study of sexual literature. According to the <research the sexual literature from different types>, which is the main part of this paper, we can know there exists so many similar characteristics between South Korea and China on ancient sex culture. First, aside from that it is called sex by all ages and all countries, it is almost not different, just because the most basic human nature accompanies the most smallest change on human universality, just like the saying 'People with this body, the heart is also the same.' 1. <sexual literature that reflect the original state of human> and 4 <unconscious sexual literature> can be thought to be the prototype. 'South Korea and China, with the similar historical process and the same Han culture circle, so the attitudes are similar, too. In other word, the same characteristics can be seen from the 2< Sexual literature that criticized as vulgar literature by social> and 3<Sexual literature indulged in sex>. And according to the history process of sexual literature, the rise and decline is similar with each other. For example, the period when Confucianism was thought as the guiding ideology of the whole society, avoiding of sex made sexual literature depressed but when modern times coming, the sexual literature got start to flourish. It is clear that sexual literature was much fuller of vigor than that in rigorous aristocracy. But from the whole, Chinese classical sexual literature is obviously plentiful than Korean classical sexual literature. We can know it from poetry of the Tang Dynasty, Chinese Song Poems and Yuan songs which are Chinese classical literature, Chinese classical sexual literature was getting more and more prosperous and open. If involves some difference between China and South Korea on ancient sexual literature, that is there were some unusual talents just like Heo Gyun and Lin Zhi in South Korea certainly but there were not so many talents someone like Han WU and Liu Yong who can made one type of poetry constantly. In addition, during the middle age and end period of Korea, though some special genre appeared something like Shidiao, pansori novel and so on by the common people, but it was lack of some professional schools of literature. On the contrary, at the same age, there were professional schools and genres of sexual literature in China. Though just only reading the Chinese Song Poems, we can know many sexual stories from the anmut style which evolved from the school of mandarin duck and butterfly in the late Ming and early Qing dynasty. Meanwhile, from the genre, the descriptions of sex are mainly concentrated on Song Poems, story-teller's script, and Yuan songs. Here, the content of poems are mainly something about the story between literati and prostitutes, and the written novels, recorded much dissolute and shameless sexual life of emperors for a long time. And the popular novels mainly described something about daily life and sexual life between common woman and man, instead, Yuan songs concentrated on all about women and men. Thus, we can know that Chinese sexual literature has been formed a certain scale and tradition. This paper starts from the comparative study of different types on ancient sexual literature between China and South Korea, and at last please forgive me a lot for so many deficiencies.

Biography: J'ai obtenu un diplôme de littérature coréenne à l'Université de Yanbian en 1985, un diplôme de master de littérature coréenne à l'Université de Andong en Corée en juin 2003, un diplôme de doctorat de littérature coréenne à l'Université d'Inchon en février 2007. Maintenant, je suis à la tête des domaines de la langue et littérature afro-aistique à l'Université des Études Internationales du Sichuan. Je suis à la fois professeur de Coréen au département des langues asiatiques, directrice du master et directrice du centre de recherche de Corée du sud - Corée du nord. Depuis 2007, Je deviens membre du jury de Manuel d'enseignement supérieur national, professeur titulaire de l'Université des Économies Internationales du Hunan, membre de l'association de traduction de Chongqing, l'association de littérature des coréens

internationals, l'association de corée international, l'association de littérature coréenne et chinois, l'association de coréenne en Chine, l'association des romans antiques, l'association de recherche de la littérature comparée et membre du conseil de l'association de recherche de Coréenne en Chine. Mes orientations de recherche sont littérature comparée, littérature coréenne, littérature classique et littérature du peuple coréenne. Les cours d'enseignement de licence sont Panorama culturel de Corée, Histoire de littérature coréenne, Audiovisuel coréenne (coréenne touristique, coréenne commerciale, coréenne générale). Ceux de master sont Critique de la littérature coréenne, Histoire de littérature coréenne, Critique du cinéma et littérature, Education de la langue coréenne, etc.

MURAKAMI HARUKI BEYOND THE NATION AND THE GLOBE

M. Mori
University of Georgia

Abstract: When Jay Rubin, a Harvard professor, published in 2006 *Rashomon and Seventeen Other Stories*, which is a new, English translation of short stories by Akutagawa Ryunosuke (1892-1927), Murakami Haruki (1949-) contributed an introduction of nineteen pages, titled "Akutagawa Ryunosuke: Downfall of the Chosen," for Rubin who is one of the American translators of his own works. Before commenting on the Akutagawa pieces included in Rubin's book, Murakami begins by speculating on what authors would qualify as "ten most important 'Japanese national writers'" since the Meiji Restoration in 1868, with Akutagawa considered an unquestionable candidate. He then enumerates three conditions for a writer to be placed in the select list. Apart from the persistent rumor that has opted him as a possible recipient of the Nobel Prize in Literature for several years, it is worthy to note that Murakami, whom some critics and established authors, Japanese or otherwise, regard as a pop writer of inconsequential merit, entertains the question of a writer's canonization. To examine Murakami's list of canonized writers will help us understand his notion of modern Japanese literature, criteria by which to measure literary merit, and possible biases in his judgment, as well as what he might aspire to be as a writer, challenging the demarcation between national and world literature while retaining identity as a Japanese novelist.

Biography:

M.A. in English from Tohoku University, Japan in 1984. Ph.D. in Comparative Literature from the Pennsylvania State University, USA in 1990. Associate Professor, Comparative Literature Department, The University of Georgia, USA, 1997-current.

YOKO TAWADA ET LE RAYON JAPONAIS

C. Lévy
Université de Limoges

Abstract: Les fictions de Yoko Tawada sont proposées aux lecteurs dans le rayon japonais des librairies et des bibliothèques, mais elles ne sont pas toutes écrites en japonais, car cette auteure les compose bien souvent en allemand.

Le cas d'une écrivaine bilingue comme Yoko Tawada pose le problème de la pertinence des définitions nationales et linguistiques des différentes littératures. En nous interrogeant sur le monde que Tawada et d'autres auteurs japonais contemporains représentent, tels Murakami Haruki, Murakami Ryu ou Nakagami Kenji, on étudiera la pertinence du projet de la géocritique (Bertrand Westphal, 2007, 2011) face à des œuvres qui transgressent les frontières culturelles, nationales et linguistiques.

Biography: Né en 1977, docteur en Littérature générale et comparée (2008), co-éditeur de *Regards croisés sur l'expérience*, Limoges, PULIM, 2006 et *L'Étrangeté des langues*, Saint-Étienne, PUSE, 2011. Mes recherches portent sur la géocritique et la représentation du monde chez différents auteurs, dont Thomas Pynchon, Italo Calvino et Yoko Tawada.

NEW DIRECTIONS IN CONTEMPORARY JAPANESE LITERATURE: LEVY HIDEO AND YANG YI

K. Nakano

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Abstract: Moving across the borders, more transnational authors have been writing their works in their adopted languages at the age of globalization. For example, in England, Salman Rushdie, who identifies himself as Indo-Anglo, writes his novels in English. In France, Tahar Ben Jelloun, though born in Morocco, writes his works in French. Similarly, Milan Kundera, born in former Czechoslovakia writes some of his works in French. This emerging literary trend also can be seen in Japan, as Ekkyo Bungaku (Border Crossing Literature.) Japan is no longer an exception able to retain a national literary homogeneity. Some transnational writers, who transgress cultural and linguistic boundaries, are redefining Japanese literature that has been considered historically and conventionally as “the literature written by Japanese people in Japanese language.” These writers include Hideo Levy, David Zoppetti, Arthur Binard, and Yang Yi, who together can be said to be pushing the borders of Japanese literature. This paper comparatively explores Hideo Levy’s autobiographical trilogy book, *The Room Where the Star-Spangled Banner Can’t be Heard* and Yang Yi’s *A Morning When Time Blurs*. It focuses on their literary choice and their journey of searching for their “home.”

Hideo Levy is a Jewish American writer who writes his works in Japanese, his “stepmother tongue” (using his words.) Levy, “crossing/beyond the border” (ekyyoo in Japanese) from the outside of Japan into its inside, writes the story of becoming the Japanese language writer. This autobiographical novel received prestigious Japanese literary award, Noma Literary Award for New Writers, in 1992. *The Room Where The Star-Spangled Banner Can’t be Heard* is the story of exile both from his country and from his father, reconstructing his identity and searching for “home.” . For Levy, as an “outsider” in Japan, Japanese is a powerful literary weapon employed in his battle to secure a space for home “inside” Japan. Like Levy, Yang Yi writes her works in Japanese. She came to Japan as a student in 1987 at age of 22. The native of Harbin in northeastern China caused a sensation in Japan when, in July, 2008, received the prestigious literary award, Akutagawa Prize for her second book, *A Morning When Time Blurs*. She became the first Chinese national and the first non-native speaker to win this prize. *A Morning When Time Blurs* is set during and after China’s democratization movement and centering on the 1989 Tiananmen massacre. It follows a Chinese man who lives through those times and later moves to Japan, still holding on to his ideals. Yang inserts Chinese idiom and poems in Chinese in the Japanese main text. This literary hybrid is effective to imply ambiguous sense of “home” even though he is married with a Japanese woman with two children.

Thus, for these two Ekkyo(Border Crossing) writers, their literary choice of “step mother tongue” is a powerful literary weapon for their stories of seeking for their “homes” where they are able to feel a sense of belonging.

Biography: She is a full time instructor of Japanese, Department of Classical and Modern Languages and Cultures, John Carroll University, Ohio, U.S.A..

She teaches all levels of Japanese and Japanese popular culture.

M.A. in English literature at John Carroll University, and Ph.D (ABD) at Penn State University

S1 LE GENRE COMME PROBLÉMATIQUE TRANSNATIONALE / GENRE AS A TRANSNATIONAL PROBLEM

WHO AM I ? THE SILENT VOICE OF WOMAN TODAY

M.P. Rao
JAIN UNIVERSITY

Abstract: Identity of a human being is a sum total of the confluence of politico- socio-cultural factors existing in any period. Though it is not necessarily limited to any period or time-frame and has the potential to be carried-forward into decades and ages. In this context the WOMAN holds a very unique position in the society which is an extension of the dilemma inherent in the question ' WHO AM I?' Especially the woman of modern India seems to be going through a phase of dilemma of identity due to all these factors. In India like anywhere else there exists a microcosmic reality in the macrocosmic environment. There is the woman who is educated and the illiterate; the urban and the rural; the marginalised or the minorities and is the way in which a woman responds to these situations and the dimensions that it adds to her personality. Culturally, though woman in India is revered in various forms she seems to be the most suppressed and oppressed in the patriarchal set-up. She has always had to fight many wars to express and assert herself. These covert and overt wars have been a subject of portrayal in many writings. These writings exhibit the dilemma of the Indian woman. Though the personality of woman has evolved over the ages, it has not been able to reach the ultimate culmination due to the various impediments created mainly due to the cultural factors. Sometimes she seems too tired to fight, sometimes goes the other extreme of obliterating herself in this quest or then there are forms of silent protest. All these have found an expression in literature. I would be taking representative stories of women writers of hindi, kannada and English . Through this paper I will try to assimilate and understand the journey of the woman who is trying to find herself. Also is there a connect with the woman of the other parts of the world who seem to be similar situations. Is this quest only about finding oneself in a particular cultural framework or is there a larger dimension which encompasses the whole world? The Indian Writer, today, is cosmopolitan and eclectic, globally popular and multicultural yet draws strongly on native sources and references. Especially the woman writer of the world is trying to lay bare the multivocal worlds of different societies and different cultures. As the paper will explain, within the traditional bindings of the society and family the woman is trying to move towards self-perception, self – determination and self expression.

Biography: I am a student of Hindi Literature. I have been teaching since 19 years. I am also currently the Dean of languages and the Campus Director for the School of Science and Humanities under our University. My interest in research began only in the past couple of years and I am discovering a new world through my attempts. In this direction I attend conferences and seminars and present papers. I am also trying to get my papers published. I am very keen about exploring the various avenues that Comparative literature offers. Therefore I have understood that if I have to exhibit the richness of indian literature I have to express it in the language that the world understand.

BREAKING THE SILENCE: TRAUMA IN EVERYDAY LIFE OF ASIAN QUEER

S. Mahasupap
Independent Scholar

Abstract: Queer lives in Asia are mostly represented in form of the object of popular culture and exploited their lives and existence as the part of colorful lives. Although their lives are more tolerant in certain countries such as Thailand, the representation of queer lives are radically romanticized and nonchalantly ignored the bias, prejudice and trauma they have been suffering before descending to the shade of being visible in the society. Their agencies to tell their own experience, memory are obviously is limited in the public space. Therefore, the literary space and genre such as autobiography are well employed to voice their experience, story, memory, body and importantly their trauma that has been haunting them. This paper tries to shows how to use the approach of comparative literature to decode and show the critical complexity of queer lives, narrated in form of autobiography. Besides, it also questions the definition and concept of trauma and shows its ambivalence that, on one hand, could be shared amid the queer lives in Asia and, on the other hand, could only impact on specific experience, differentiating from variety of culture, religion, society. Apart from that it also tries to presents the movement and change of current trend and concept of being queer in Asia. While homosexuality and queer lives has been conceptualized by western discourses, Queer lives in autobiography tries to adjust, adept and encapsulate the novel concept of queer selves, based on their own agency. This change seems to implicitly create the chaos of homosexuality in certain region. The five autobiographies are selected to use in this paper: Yolada Komgong's I am a woman (Thailand), Jin Xing' s Crossroad or Rien N' Arrive Par Hasard (China), Nu Nu Yi's Smile as they bow (Burma) and Revanthi's The Truth about Me: Hijara Life Story (India).

Biography: Saran Mahasupap is an independent researcher. He is awarded his B.A (German) and M.A. (Comparative Literature) from Faculty of Arts, Chulalongkorn University, Thailand. His interests are gender studies, queer studies, autobiography and popular culture.

INHABITING SPATIAL FISSURES: MARGINAL SUBJECTS AND THIRDSAPCES

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Abstract:

The concept of space has undergone a significant transformation in the last decades. Its definition has expanded, to consider it not merely as a vacuum, geographical area where events take place, but rather as a complex arena of interrelated layers of meanings, in which social practices are performed and identities asserted. Thus, and following the thoughts and ideas of theorists Edward Soja, Lefevre and Foucault, we consider space as a social construction which is always politically contested and in which meanings are inscribed. It is in this social construct where subjects interrelate and perform their practices, and in which the struggles for power are materialized. Our focus of analysis will –hence- be on the construction of spaces of resistance and subversion of the given social order. In our work, we set out to explore the construction of spaces of resistance in Annie Proulx's "Brokeback Mountain" (1999) and Edwidge Danticat's "The Bridal Seamstress" and "The Funeral Singer" (2004). We propose an in-depth analysis of the construction process of different hegemonic social orders represented in the stories, as well as the counter-spaces which result of these and the different strategies in relation to spatiality that the characters employ in order to subvert the hegemonic order. We propose the following working hypothesis: within any society marginal subjects construct alternative sites which try to counter the impositions and restraints on their practices. These spaces are varied in terms of Firstspace, that is in their materiality, and Secondspace, that is their conception. In the works analyzed, Thirdspace is constructed in the wilderness, in enclosed, urban spaces and in the some of the characters' perpetual nomadism, which highlights the dynamic nature of the lived space.

Key words: social construction, hegemonic society, marginal subjects, Thirdspace.

Biography: Nadia Der-Ohannesian got her degree as a teacher of English in 2001. She has taught at university level since 2007. Currently she teaches the subject An Introduction to English Literature at Facultad de Lenguas, Universidad Nacional de Córdoba. She has participated in several research groups since 2005. She is a PhD candidate in the same institution her research project, entitled "The Representation of Space, History and Gender in the Work of Three Caribbean Women Writers", is directed by Dr. Cristina Elgue.

S1 COGNITION ET EMOTION: DE NOUVELLES VOIES POUR LA LITTÉRATURE COMPAREE? / COGNITION AND EMOTION: NEW VISTAS FOR COMPARATIVE LITERATURE?

PRE-CONSCIOUS AFFECTIVE AMBIVALENCE, ITS REGISTERING IN CONSCIOUSNESS, AND THE LITERARY RENDERING OF WHAT WE KNOW WE CAN'T HELP FEELING

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Abstract: Involuntary affective understanding of others has been linked to specialized pre-motor neurons that, whenever we perceive or imagine another doing something, mirror spontaneously neural activity demanded by the action (Iacobini; Rizzolatti and Sinigaglia). While the neural mechanisms registering our own pain are directly engaged in observing or visualizing others' pain, co-experiencing another's psychological or social feelings appears much less neurologically immediate (Immordino-Yang et al., 8024-25), and so more susceptible to socio-cultural strengthening or weakening. Jamil Zaki and Kevin Ochsner note that, despite neural overlap between self-pain and other pain process in in the anterior insula (AI) and anterior cingulate cortex (ACC), self-pain tends to activate areas associated with body-state monitoring, whereas others' pain activated areas associated with socialization, representation, and deliberation (25-26). Zaki and Ochsner hypothesize that in circumstances where one's own goal[s] and those of someone else directly conflict, "it may be an adaptive advantage for perceivers to turn off otherwise automatic reactions to the pain of others (e.g., during athletic competitions or, more extremely, during war)"; indeed "both autonomic and neural activity evoked by watching others in pain is reduced or reversed when the people are in an adversarial or competitive relationship with a perceiver" (26). By contrast, "watching others feeling pain or expressing emotion engaged motor cortex, which [through neural mirroring] may help us understand intentions underlying others' actions, but "only other pain causes ACC and AI to become functionally connected [my emphasis] with the mPFC, an area associated with mental state inference" (29). Collectively, such research suggests that neural mirroring elicits somatic fellow feeling in evolutionarily anterior parts of the brain (the ACC and AI), where "neural overlap" may describe how body-state monitoring mechanisms are recruited or hijacked in our registering of another's pain. Indeed, upsurges of primordial (ACC and AI rooted) empathy (other pain registering), as opposed to body-state monitoring, allow ACC/AI activity to enter into contact with the mPFC area, associated with mental state attribution. Thus, the neural mirroring underlying "primary empathy" (overlapping ACC and AI activity for self and others), while initially disrupting PFC/FC processing, may stimulate forms of mPFC activity associated with attributing full humanity to others (Harris and Fiske 123-43). On the one hand, neural mirroring underlying "primary empathy" breaks in upon categorizing and deliberative activity, like a call of conscience or "a still small voice" (1 Kings 19:12), prompting forms of connectivity with the mPFC that may redirect or reshape PFC/FC processing away from the selective inhibiting of mPFC attention that is integral to dehumanization. On the other hand, much research on the imbrication of emotion and cognition suggests that in-group privileging is normative within human intentional consciousness. Disturbingly, such biases within intentionality appear to be reinforced by pre-conscious neural mechanisms inhibiting empathy toward those perceived as competitors, threats, or just outsiders. Literary rendering of the consciousness such pre-conscious ambivalence produces extend from Gilgamesh to contemporary postcolonial fiction. Naturalization of in-group privilege and the naturalness of conjoined ethical-aesthetic repudiation of the effects of such naturalization go, paradoxically, hand-in-hand. Whereas naturalization is commonly associated with legitimation, in diverse historically-culturally divergent narratives (Gilgamesh, the Ramayana, 1 Kings, Pericles, A la recherche du temps perdu) perception of naturalization induces disgust, and disgust triggers an ethics of revolt against idolizing in-group interests. Comparative literary studies of the interplay between aesthetic cognition and iconoclastic affectivity may intersect with cognitive studies of how disgust, often associated with antisocial feelings such as racism and misogyny, is bound up with ethical repudiation of the naturalness of naturalization.

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EMOTIONS, THE NATYASAstra AND ETHICS

A. Bhela

DCAC, University of Delhi

Abstract: Aristotle, Plato and many western writers have spoken about the value of emotions in literature and though they have individually expressed the value of different emotions, yet no coherent theory of emotion based literature has emerged. Nor does there exist a theory that explicitly states which emotions are important and why or how to differentiate between emotions and passing moods or whether some emotions can be classified as permanent and others as transitory. Emotion in Literature is an emerging area of study and this paper will focus on Bharata's *Natyasastra*, the ancient Indian treatise on the dramatic arts, composed between 200 BCE and 200 CE, as it can make a significant contribution towards understanding literary emotions as well as literary genres and their effects. The treatise is divided into thirty six chapters, of which, chapters six and seven deal with emotions in drama. The *Natyasastra* identifies eight/nine basic emotions, thirty-three transitory states and eight involuntary expressions. It elaborates on permanent emotions - their importance; how they can be created and evoked; and who can experience them. It also elaborates on gestures, colors, situations and appropriate environment through which the permanent emotions can be evoked. It calls the pleasurable, aesthetic, disinterested emotion experienced at the end of an emotion based dramatic presentation *rasa*

and uses the metaphor of food to describe it. The ethical purpose of a dramatic presentation as enumerated in the *Natyasastra* is to teach and delight. Its composer calls it the fifth Veda as it reveals a harmony between aesthetic and ethical values. Bharata's theory is unique in that it is meant for and can be/has been applied to most of the arts- drama, poetry, dance, music and by extension even architecture, sculpture and painting.

Biography: Dr. Anita Bhela is Associate Professor, Department of English, Delhi College of Arts and Commerce, University of Delhi, India. She has published articles in reputed national and international journals and delivered the keynote address at various conferences. She is an active member of various professional bodies and has organized a number of academic conferences and workshops. She is the India representative for the Asia Association for Global Studies and is a member of the editorial board of the *Asia Journal of Global Studies (AJGS)*. Bhela's recent publications include *Preserving India's Intangible Cultural Heritage: Issues and Challenges*, *International Journal of the Humanities* (2010), *Aesthetics of Romance: An Intercultural Perspective* (2011) and *Globalization, Hinduism, and Cultural Change in India*, *Asia Journal of Global Studies* (2011), and forthcoming: *Ancient Hindu Society and Eliot's Ideal Christian Society*, *CLCWeb: Comparative Literature and Culture* 14.2 (June 2012). Her areas of special interest are Shakespeare, Comparative Studies, Religion and Culture, Indian Writing in English and English Language Teaching.

IMAGE SCHEMATA - A COGNITIVE-PSYCHOLOGICAL THEORY OF MENTAL REPRESENTATION OF SPACE AND ITS EMOTIONAL IMPACT

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LMU München

Abstract: My talk would introduce Image-Schemata-Theory as a promising theoretical foundation and analytical tool to approach the problem of depiction and especially reception of space in literature and its possible emotional impact on readers. „An image schema is a dynamic, recurring pattern of organism-environment interactions.” (Johnson 2007: 136) An Image-Schema (IS) is a permanent mental representation of mostly sensorimotor and very basic spatial experience anchored in the brain. To give an example: Diverse preverbal physical experiences of altitude in early childhood, such as learning to walk upright, building sand towers etc., will contribute to establish and manifest the mental concept, that is the IS verticality (capitalized by convention). This cluster of neuronal activity is activated when we have verticality-related experiences and it is also evoked by language: „Image-schematic structure is the basis for our understanding of spatial terms and all aspects of our perception and motor activities.“ (Johnson 2007) When we write or read descriptions of spaces, landscapes etc., Image-Schemata such as verticality or others will be evoked and enable us to process spatial information. Thus, the process of IS-activation is the foundation of our mental conception of real space as well as space in fiction, evoked by language in the brain of the reader. The major space related so called orientational IS are: up/down, verticality, container, front-back, near-far, path, source-path-goal, centre-periphery and cycle. The concept of IS is a theorem developed by Cognitive Psychology (e.g. Hämpe/Grady 2005, Gibbs 2006, Oakley 2007). It is widely acknowledged by other disciplines:[1] Cognitive Grammar Theory (e.g. Ungerer/Schmidt 2006, Schubert 2009) shows, that IS play a significant role in the grammatical systems of language, especially for closed grammatical classes. For example, in order to understand a spatial preposition such as “above”, readers will mentally activate the IS up. IS-Theory is also the major building block of Cognitive Metaphor Theory (groundbreaking Lakoff/Johnson 1980): This theory views metaphor not as a rhetoric figure but an evolved cognitive tool of thinking and abstract reasoning. They describe understanding of figurative language as based on IS. In conceptual metaphors, so called image-schematic concrete domains (such as space) serve to structure abstract domains (such as emotion). For example, the spatial metaphor “Hochstimmung” or “I’m high” is based on the conceptual metaphor happy is up (Lakoff). The concrete space domain (hoch, orientational IS up) makes the abstract domain, in this case emotion (Stimmung, Gefühl), more physically accessible. In this case, the metaphor is drawing on the mostly positive emotions associated with up. Whereas in Germany this particular line of cognitive research is still to gain foothold, the fairly popular field of Cognitive Literary Studies (cognitive poetics, narratology) in the UK and the US to date have produced a number of papers on the application of IS-Theory, mostly in context of Cognitive Metaphor Theory (e.g. Gavins/Steen 2003, Richardson/Spolsky 2004), see for example Hart (2004) and Crane (2001) on the concrete and figurative use of particular IS in Shakespeare's plays. In my Phd-Thesis “Wahrnehmung – Wiederholung – vertikalität: Zur Theorie und Praxis der Kognitiven Literaturwissenschaft (KLW)”[2] I give a comprehensive summary of IS-Theory, Cognitive Metaphor Theory and Cognitive Linguistics. Moreover, I also have applied those theories to the analysis and interpretation literary texts, namely to landscapes/interiors and their emotional impact on readers in texts by Adalbert Stifter, Heinrich Heine, Friedrich Schiller and Thomas Mann. One main focus of my thesis was the strategic evocation and aesthetic function of verticality and their metaphorical dimension in those literary works. The questions discussed in my work are also relevant for topic of “Affective Spaces”: Is there a dominant and systematic use of IS in the particular literary texts, how is it evoked, what is its plot function, and what (often ambivalent) effect and/or emotion does it convey or trigger in the reader? I defended my PhD in February 2011 at LMU München, it has received *summa cum laude* and will be published in summer/fall 2012 (1st

advisor Prof. Sven Hanschek, 2nd advisor Prof. Karl Eibl). To summarize: Image-Schemata are considered transcultural cognitive universals. They are dynamic, strongly schematized essentials of our experience with space that enable us to build a coherent, structured mental model of verbalized space. My argument is, that IS-Theory can be a significant analytical tool for analyzing fictional space. It already is a major topic in Cognitive Literary Theory, as it can explain and describe how readers construct mental representations of literary space. In my talk I would outline the basic components of the theory. Considering the focus on emotion, I would discuss the complex issue of the relation of IS and emotion activation, giving some examples. Here I could concentrate on IS that are particularly relevant for the conceptualization of interior spaces, e.g. the IS container, which is closely associated to the emotion of anxiety/claustrophobia. This proposal concentrates on the Theory in general and would therefore fit best into the 1st panel. However, modification would be possible.

[1] There has also been some transdisciplinary research between Cognitive Neuroscience / Mirror-Neuron-Theory and Cognitive Metaphor Theory (e.g. Gallese/Lakoff 2005). The concept of Image-Schemata has also been recognized by neuroscience and Anthropology (e.g. Tomasello 2002). [2] „Perception – Iteration – Verticality: On Theory and Practice of Cognitive Literary Theory“

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S2 SCIENCES ET ARTS : POETIQUE ET ESTHETIQUE

LE ROMAN D'AVENTURES SCIENTIFIQUES : POUR UNE POETIQUE D'UN GENRE HYBRIDE

C. Barel-Moisan
CNRS. UMR LIRE.

Abstract: Parallèlement aux succès de Jules Verne, paraissent à partir des années 1880 de nombreux romans qui explorent un champ nouveau, sans qu'une définition théorique en soit encore donnée. Les auteurs tentent d'inventer de nouvelles catégories pour en rendre compte, unissant les termes apparemment oxymoriques de « merveilleux scientifique » (Maurice Renard) ou revendiquant un « fantastique nouveau », « en dehors de l'humanité » (Rosny aîné). Les critiques parlent quant à eux de « fantastique d'imagination scientifique » ou de romans d'« anticipation scientifique », le terme d'« anticipation » étant employé en France jusque dans les années 1950, puis remplacé par celui de « science-fiction », en même temps que s'affirme la primauté anglo-saxonne dans ce domaine. Ces romans unissent un imaginaire scientifique et technologique, une rêverie sur les découvertes scientifiques, et un cadre narratif souvent inspiré de celui du roman d'aventures. Cette proposition aurait pour enjeu de dégager une poétique de ce genre, en explorant notamment ses modalités de problématisation des théories scientifiques contemporaines. Le corpus d'étude comprendra des romans de J.H. Rosny aîné, Louis Bousсенard, Maurice Renard, Gustave Le Rouge, Guy de Téraumont, José Moselli, Albert Robida, et André Laurie.

Biography: Claire Barel-Moisan est chargée de recherches au CNRS (au sein de l'UMR LIRE à l'ENS-Lyon). Elle a publié de nombreux articles sur les poétiques romanesques de Balzac et de George Sand et dirigé deux ouvrages sur Balzac : *Balzac avant Balzac*, avec José-Luis Diaz et Balzac, *l'aventure analytique*, avec Christèle Couleau (éditions Christian Pirot, 2006 et 2009). Elle travaille actuellement sur l'insertion de la science et des savoirs dans le roman français du XIX^e siècle.

MODULATIONS POÉTIQUES DE LA SCIENCE ACTUELLE : INCERTITUDE, INDÉCIDABILITÉ, RÉCURSIVITÉ

A. Gamoneda
Universidad de Salamanca

Abstract: L'anathème jeté sur les analogies fonctionnelles entre les domaines de la science et la littérature (Bricmont, Sokal, Bouveresse) semble vouloir préserver leur étanchéité sans toutefois mettre en cause le rôle de l'analogie – l'instrument de pensée poétique par excellence – au sein des sciences. S'il y a – sous certaines conditions – une légitimité de la métaphore dans le langage philosophique (Blumenberg), on peut également considérer que des logiques poétiques soient à l'œuvre à certains niveaux de la pensée scientifique (Hallyn) – comme c'est le cas pour la représentation en métathéorie (Moulines). Ce vaste programme étant hors de portée, il s'agira ici – bien plus fragmentairement – d'interroger quelques aspects du paradigme scientifique actuel au contact d'un mode poétique de pensée. À cette fin, on proposera une réflexion autour des champs d'attraction suivants : 1) Le rapport au réel : la dilatation et l'instabilité des frontières de la réalité pousse l'objet des sciences à céder de sa réalité matérielle (e. g. le principe de superposition quantique). La notion de matière elle-même se « déréifie » (Morin) en introduisant la possibilité d'une continuité entre la réalité et l'information, et en révélant l'interdépendance entre le sujet d'observation et l'objet observé. Le langage poétique, de son côté, possède une longue tradition de représentation conflictuelle avec la réalité matérielle, tout comme de l'exploration des relations d'interdépendance au sein desquelles se construisent le sujet et l'objet. 2) Incertitude et systèmes ouverts : le tournant épistémologique représenté par le théorème de Gödel ouvre la science et ses systèmes à des postulats remettant toujours leur décidabilité à un méta-système. À son tour, le langage poétique repose sur la constitution d'un système de langage ouvert et provisoire comportant des incertitudes de sens dont la résolution déborde le système lui-même. Les lectures herméneutiques et postmodernes du texte miment peut-être un parcours gödelien. 3) Complexité : perturbation et réorganisation. La complexité scientifique repose sur une présence du non-scientifique en son sein capable de le relancer sans cependant l'annuler. Analogiquement, le trouble introduit par le fonctionnement sémiotique au sein du fonctionnement symbolique du langage (Kristeva) amorce un nouveau seuil de signifiante sans toutefois détruire le signe communicatif : ainsi se bâtit le poétique. Si les transferts conceptuels erronés entre les divers domaines des sciences sont source du progrès scientifique (Mandelbrot), c'est parce que, au-delà de l'erreur, l'analogie y introduit des propriétés de réorganisation. Analogie et métaphore sont porteuses d'une déviation signifiante qui favorise la réinscription du référent dans un autre système. 4) Récursivité, recatégorisation : la conception de la conscience supérieure selon le « darwinisme neural » (Edelman) relie le raffinement des sensations à une activité de recatégorisation où s'implique le langage. Le poétique pourrait être considéré un processus analogique mettant en scène dans le langage même l'intégration dans la conscience supérieure des aires perceptuelle primaires, dont les percepts chargés de valeurs

—et sous la contrainte d'une incarnation individuelle— seraient en voie d'une catégorisation conceptuelle qui prend le nom de signifiante.

Biography: Amelia Gamoneda Lanza (León, Espagne, 1961) est Profesora Titular de Littérature Française à l'Université de Salamanca. Elle a également été critique littéraire de littérature française à Revista de libros pendant 12 ans. Ses traductions à l'espagnol comprennent des essais —Cioran : Desgarradura (2004)—, des romans —Marguerite Duras : La siesta de M. Andemas (2011)—, des opéras —Cyrano de Bergerac, St. François d'Assise— et de la poésie française : Yvon Le Men : El país más allá de la pena (1988), Mallarmé : Herodías (2006), Jacques Ancet : Se busca a alguien, La quemadura (2008). Elle a fait paraître deux essais littéraires : Marguerite Duras. La textura del deseo (1995) et Merodeos. Narrativa francesa actual (2007), ainsi qu'une centaine d'articles et d'études sur des auteurs tels que Quignard, Noël, Sampiero, Michon, Stétié, Tournier ou Pennac. Ses articles de théorie littéraire portent sur la traduction, la critique littéraire et la pensée poétique. Ayant développé pendant dix ans une recherche sur les poétiques du corps, elle dirige actuellement le projet ILICIA. Inscripciones literarias de la ciencia: ámbitos interdiscursivos, transferencias conceptuales y procesos semióticos à l'Université de Salamanca.

LE SAVOIR DE LA COULEUR. QUELQUES ESTHÉTIQUES DU NOIR & BLANC JAILLI D'UN MONDE EN COULEUR

J.A. Peslier

Université de Franche Comté

Abstract: Le savoir de la couleur. Quelques esthétiques du noir & blanc jailli d'un monde en couleur. (Littérature & cinéma). La couleur est un champ du savoir et du sensible passionnant, difficile et vaste, à la croisée des sciences et des arts. Partant, elle s'annonce comme un terrain d'investigation comparatiste fort, entre des cultures, des langues, des univers symboliques, des époques et des industries toujours en mouvements, mais également entre des approches disciplinaires qui la définissent de façon plus ou moins stricte (optique, physique, esthétique, histoire de l'art, etc.), et entre des pratiques artistiques qui la travaillent selon des supports très divers pour dire le sujet et le monde, les passions et les chagrins, les cycles de la vie et de la mort. Notre propos sera de montrer comment un certain savoir de la couleur se déploie dans la littérature et au cinéma selon des esthétiques contrastées du noir et blanc, du sépia et de la couleur, depuis la modernité entendue au sens large (autour de la querelle entre Newton et Goethe notamment), jusqu'aux développements plus récents de la photographie et du cinéma et de leurs techniques. Nous privilégierons ici des oeuvres qui font jaillir un univers noir et blanc dans un monde en couleur, comme un fragment d'une séquence plus archaïque, pour questionner ce motif d'un trouble de la vision et la façon dont il vient activer le principe d'incertitude, inquiéter notre regard et mettre en péril nos perceptions sensorielles afin de reconfigurer le savoir sur le vivant et ses seuils. Au coeur de cette bascule entre des univers chromatiques autonomes ou raréfiés jusqu'au monochrome, est en jeu la puissance de la littérature et du cinéma à traverser des mondes et des limbes, d'ici et d'ailleurs, entre des enfers et des paradis, et à nous réancrer dans la vie. Filmographie indicative : Alain Cavalier, Thérèse ; François Leterrier, Un roi sans divertissement ; Mickael Powell et Emeric Pressburger, A matter of Life and Death ; les frères Quay, The Piano Tuner of Earthquakes. Corpus littéraire : Victor Hugo, L'Homme qui rit ; Joseph Conrad, Heart of Darkness ; Jean Giono, Un roi sans divertissement ; Vladimir Nabokov, Speak memory (ainsi que d'autres oeuvres de Nabokov) ; Pierre Bergounioux, La Maison rose ; Jacques Roubaud, Si quelque chose noir et Alix Cléo Roubaud, Journal ; Alain Fleisher, Faire le noir.

Biography: Maître de conférences en littérature comparée à l'Université de Franche-Comté, elle est l'auteur d'une thèse sur La Pensée à l'oeuvre, Chantiers de Faust ouverts par Goethe chez Pessoa, Valéry, Mann et Boulgakov, soutenue en 2007, à l'Université de Paris 8, où elle a enseigné pendant 5 ans. Elle a réalisé l'édition critique de Paul Valéry, Peri tôn thoû theoû, ou Des Choses Divines (Kimé, 2005) et dirigé le volume Reviviscences de Faust (revue "Coulisses", 2011). Ses travaux portent sur la cartographie faustienne, la bibliothèque, la philologie et la traduction ; et sur les dispositifs labyrinthiques et les esthétiques de la couleur en littérature et cinéma. Elle travaille actuellement à la création de la revue "Scénographie, Coulisses des arts vivants et des scènes émergentes" (Université de Franche-Comté, équipe Elliadd).

THE GEOMETRICAL FIGURE AND HOBBS'S POLITICAL "SCIENCE"

P. Lawler

Bogazici University

Abstract: My paper investigates the significant connections between geometric method, political science, and poiesis as figural world making, in the writings of Thomas Hobbes. Recent work by historian of science Steven Shapin reconsiders Hobbes's rejection of the experimental methods of Boyle and the early Royal Society, in favor of a scientific method

based on rational argument, unified consensus, and a productive conception of truth. Building on this picture of Hobbesian science, I reexamine Hobbes's turn to geometry as a model scientific method concerned as much with the communication and construction of truth as with the process of its discovery. Rejecting Cartesian (i.e., analytic or coordinate) developments in geometry, which quantified space and allowed for its translation into symbolic formulae, Hobbes insisted on a Euclidean method that relied on the presentation of figures, alongside the explication of their principles in language. He argued that only such visible and linguistic demonstrations would produce the necessary figural "evidence" in the minds of geometry's students/readers, thereby allowing them to effectively grasp its truths. This understanding of Hobbes's ideal scientific method, as dependent on the imaginative presentation, analysis, reconstruction and transformation of figures, is crucial for grasping his important analogy between geometric science, which reasons from "lines and figures...drawn and described by ourselves," and the demonstrations of civil philosophy, or *sciencia civilis*, by which "we make the commonwealth ourselves." Whereas squares and circles constituted the primary elements of Euclidean method, the star "figure" of Hobbes's political demonstrations is clearly the body itself. I show how the dependence of Hobbes's political science on bodily figures - i.e., textual demonstrations, visible or rhetorical, which invite the reader to variously envision the form(s) of man - in turn depends on and significantly develops his singular conception of Euclidean geometry. The striking presentations of bodily figures in the Leviathan's opening image and subsequent text allow the reader to envision the complex relations of (subject) parts to each other, and to the (sovereign) whole. Such figures thereby give imaginary structure to the space or field of sovereign relations, allowing readers to grasp the abstract relations and proportions that undergird the Leviathan's ideals of law and justice, distribution and redistribution. One important difference between Hobbes's geometry proper and his political geometry is that the latter's primary figures can be imagined as looking like - or as similar to - the reader himself, a distinction with far ranging implications for the reader's imaginative participation in the text's demonstrations. Hobbes's insistence that a man must constantly imagine himself in place of some other, and to imagine that other in his own place, delineates the primary imaginative act needed to bring the Leviathan's speculative truths (regarding equality, justice, and even liberty as economic mobility) to life. It is also indebted to his definition of geometric equality, as a relation between figures that might take the place of each other - a controversial account whose broader (figural) implications were not lost on one mathematical critic, who complained that one might as well define a man as he that might be "prince of Transylvania." In sum, I argue that understanding Hobbes's political science requires renewed attention to his geometry, as a model method that depends on figures. My account of Hobbes's anti-Cartesian more geometrico illuminates crucial aspects of his political philosophy, such as the character of the Leviathan's materialist subjects, whose passions and intentions are expressed by, and therefore might be read from, the relative "orientations" and "attitudes" of their visible and imaginable bodily figures. Finally, I suggest how Hobbes's method of political geometry lays the foundation for the demonstrations of self-evident relations that formed the backbone of Enlightenment political discourse, as well as for practices of identification and sympathy that were key components of Enlightenment aesthetics and literary criticism.

Biography: Patricia Lawler is a Humanities Instructor at Bogazici University in Istanbul. She is interested in the intersections of aesthetics, literature and political transformation, and is currently completing a book on the figural aesthetics of Hobbes's Leviathan.

S1 CONSTRUCTING LITERATURE, CONSTRUCTING EUROPE

LOOKING BACK AT EUROPE BEFORE EUROPE: TWENTIETH-CENTURY REFLECTIONS ON EMPIRE AND CRISIS IN THE CLASSICAL WORLD

L. Boldrini

Goldsmiths, University of London

Abstract: If the development of comparative literature is linked to the rise of European nineteenth-century nationalisms and, as a consequence, to European imperialism, then one of the central questions that European comparative literature must face concerns the very idea of Europe, how this is constructed in literature and in literary studies. This is clearly far too large a question to be addressed in a single paper. In my contribution to the REELC-ENCLS's workshop, I wish to consider a particular perspective on this question, afforded by a selection of twentieth-century representations of historical figures who lived at significant moments of ancient Rome's history (for example, the national epic poet Virgil, the exiled epic poet Ovid, the emperor Hadrian), and whose stories have been written by twentieth-century authors from different European areas (e.g., Broch, Yourcenar, Horia, Ransmayr) who had come through phases of historical crisis, such as the Second World War (arguably, a consequence of the same nationalisms that formed the context for the development of comparative literature) or the collapse of the Soviet bloc; or else by novelists (like the Australian David Malouf) who write from the margins of what had been until recently the largest modern European empire. Their novels can be read as more or less direct reflections on the history of Europe, its imperialisms, its historical crises, its construction of an idea of civilization, on the very construction of "Europe", and on the utopia of a different future.

Biography: Lucia Boldrini is Senior Lecturer in the Department of English and Comparative Literature at Goldsmiths, University of London. She has been General Coordinator of the REELC-ENCLS (2005-2009) and is a member of the BCLA and ICLA.

Her publications include *Biografie fittizie e personaggi storici: Auto)biografia, soggettività, teoria nel romanzo inglese contemporaneo* (1998); *Joyce, Dante, and the Poetics of Literary Relations* (2001), *Medieval Joyce* (2002, as editor), and *Autobiographies of Others: Historical Subjects and Literary Fiction* (2012).

TOWARDS COMPARATIVE NARRATIVE STUDIES: STORIES OF THE BEGINNING AND STORIES OF THE END

M. Grishakova

University of Tartu

Abstract: Comparative literature has an inherent capacity for self-revision and self-reflection, but due to the lack of a stable disciplinary framework it also involves a deal of disciplinary insecurity. The growing influence of cultural studies has prompted comparatists to look for new approaches, models and methodologies. Highlighting the role of transfer and transmission as the most important factors of cultural production, Susan Bassnett has proclaimed translation studies the paradigmatic model for literary comparatism. Other scholars have envisaged the necessity of accommodating comparative literature in the postcolonial paradigm (e.g. Homi Bhabha) or in comparative media studies (Katherine Hayles). In adding another theoretical framework to a series of already established models, I see the narrative approach as a perfect match to the cross-cultural and interdisciplinary propensities of the discipline and as a stimulating field for international teamwork. The idea of comparative narratology, overlapping with comparative poetics, was propounded by Jose Angel Garcia Landa and Susana Onega in the introduction to their 1996 narratological anthology. Recently, narratology has been undergoing rapid change and is fast becoming a truly interdisciplinary enterprise. Narrative is regarded as being grounded in the human embodied mind while also diversified through cultures and communities and integrated into various ways of world-making. The shared worlds of storytelling that emerge in various media, transmitted through various semiotic channels and embedded in various cultural contexts, create competing versions of reality and open access to the social world of human intentionality, joint action and shared emotion. The proposed paper provides an outline of possible developments and research perspectives in comparative narrative studies: *the study of various traditions and conventions of storytelling, typology of plots and characters, migration of stories across cultures and their impact on cultural sensibilities; *the study of storytelling acts, types of storytellers, narrating voices and the communal values they epitomise, e.g. Pushkin's or Walter Scott's simpleminded narrators who often find themselves between two antagonistic camps and, due to this, able to provide an ideologically unbiased account of events; *comparative analysis of the concept of fictionality and its variegation across cultures (e.g. specific forms of "porous" autobiographical fiction, such as French autofiction or Japanese shishosetsu, which encourage the reader to see the fictional and the referential space as a continuum); *the study of various forms of narrativity and user-engagement across media; affective and cognitive aspects of storytelling and reception of stories. The proposed paper focuses on two basic types of narrative, the stories of

the End and the stories of the Beginning - from popular apocalyptic stories to autobiographical writing, - their migration across cultures and their formative impact on the European consciousness.

Biography: Marina Grishakova. Associate Professor of Comparative Literature, Institute of Cultural Research and Fine Arts, University of Tartu; General Coordinator of the ENCLS/ REELC (2011-2013), Project Leader and Coordinator of the Nordic Network of Narrative Studies, Member of the Executive Committee of the International Comparative Literature Association (ICLA). Research interests: comparative literature, film theory, cognitive narratology, semiotics. DAAD scholar (2007), Fulbright senior scholar (2009), British Academy Visiting Scholar (2011-2012). Delivered guest lectures in the Universities of Kiel, Tampere, Aarhus, Hamburg, Groningen, Bournemouth and in Czech Academy of Sciences (Prague). A keynote speaker at the inaugural conference of Irish Association of Comparative Literature (Cork, June 2012). Organized and chaired panels at the international conferences, most recently the panel "Cognitive Film Studies II" at the annual conference of the International Society for the Study of Narrative in Washington University in St. Louis. Selected Publications (the total number 83) M. Grishakova. Postmodernist Fiction as a Cognitive Challenge: Explorations into Alternative Forms of Selfhood and Experience. In: M. Bruhn and D. Wehrs (eds.). Cognition, Literature and History. Cognitive Approaches to Literature and Culture, Austin: U of Texas Press, 2012 (forthcoming) M. Grishakova, M.-L. Ryan (eds.). Intermediality and Storytelling. Narratologia, 24. Berlin-New York: De Gruyter, 2010. Beyond the Frame: Cognitive Science, Common Sense and Fiction. Narrative 2009, 17: 2, 188-199 M. Grishakova (ed.). Semiotics, Communication and Cognition 1. J. Lotman. Culture and Explosion. New York-Berlin: Mouton de Gruyter, 2009 M. Grishakova. The Models of Space, Time and Vision in V. Nabokov's Fiction: Narrative Strategies and Cultural Frames. Tartu Semiotics Library 5. Tartu: Tartu University Press, 2006. 324 p

S1 DIGITAL AESTHETICS

THE DIGITAL AND THE EKPHRASIS OF EXPERIENCE

N. Shiel

Dublin City University

Abstract: In modern theory, the term 'ekphrasis' has typically been applied to studies on textual representations on visual representations (as per Heffernan 1993). In recent years, new academic interest has been piqued by ekphrasis as practiced in the Antiquity as a rhetorical technique intended to create vivid imagery in the mind of the listener (Webb 2009). This paper intends to expand on the new perspectives on ekphrasis by considering an 'ekphrasis of experience', a vivid delivery intended to evoke, not simply describe, an experience, rather than a static scene. As a full experience must consist of sensory input that is not restricted to visual alone, this paper will consider how effective ekphrasis can be achieved using material relating to additional senses such as hearing, touch and movement. Another layer of the experience that will be of relevance here will be affect: how ekphrasis seeks to awaken a desired emotional state in the listener/reader. This ekphrasis of experience will be specifically considered in context of material relating to the digital world: examples such as digital texts or virtual worlds. This paper will demonstrate that the ludic, dialogic and immersive nature of such material makes experiential ekphrasis a relevant approach in literary and digital studies. Comparative studies have long been interested in the relationship between text and image; in the 21st century, it will be argued, mere 'image' with its static connotations is no longer enough.

Biography: Nina Shiel is a PhD Researcher in Comparative Literature in the School of Applied Language and Intercultural Studies, Dublin City University. She gained BA (Mod) (2001) and M.Litt (2007) in Trinity College Dublin, followed by MA in Comparative Literature in DCU (2011). Her doctoral research into literary representations of virtual worlds is supported by the Irish Research Council for Humanities and Social Sciences. She is a member of the Comparative Literature Association of Ireland Executive Committee.

QUELQUES ÉLÉMENTS ESTHÉTIQUES DANS L'ACTUELLE LITTÉRATURE NUMÉRIQUE BRÉSILIENNE

A. Luiz dos Santos

Universidade Federal de Santa Catarina

Abstract: On peut déjà parler sans doute d'un système littéraire brésilien constitué d'oeuvres numériques qui entretiennent avec la tradition de l'imprimé des rapports à la fois d'approche et d'éloignement. Si l'on considère que le numérique, plus que dépasser, parvient à assimiler et à déplacer l'imprimé, les descriptions esthétiques des oeuvres littéraires numériques se doivent de prendre en compte et les spécificités du numérique et les spécificités de la tradition littéraire en langue portugaise (ce qui comprend à la fois les avant-gardes des années 50 et la production de poèmes visuels baroques des XVII^{ème} et XVIII^{ème} siècles). En somme, ce travail a pour but de présenter un cadre le plus étendu possible, des oeuvres littéraires numériques brésiliennes, en essayant de les organiser en une typologie issue de quelques constantes esthétiques relevant de la lecture interactive qui leur est propre.

Biography: Alckmar Luiz dos Santos est né à Silveiras - SP, Brésil ; diplômé en ingénierie électronique par l'Université de Campinas (1983), a fait une maîtrise en théorie littéraire et en histoire à l'Université de Campinas (1989) et un doctorat en études littéraires à l'Université Paris VII (1993). Il est actuellement professeur de littérature brésilienne à l'Université Fédérale de Santa Catarina et coordinateur du Centre pour la Recherche en Informatique, Littérature et Linguistique (NUPILL, centre de recherche de l'excellence du CNPq depuis 2008). Il a été chercheur invité à l'Université Paris 3 - Sorbonne Nouvelle (2000-2001) et à l'Universidad Complutense de Madrid (2009-2010). Il travaille sur la littérature brésilienne et sur la théorie littéraire, en mettant l'accent sur la théorie du texte, la littérature et la philosophie, les littératures numériques, et sur la poésie en général. Il est aussi poète, romancier et essayiste. Auteur de "Leituras de nós" et «Dos desconcertos da vida filosoficamente considerada» (essai et poèmes, respectivement ; Prix Transmídia - Instituto Itaú Cultural), "Rios Imprestáveis" (poèmes; Prix Redécouverte de la Littérature Brésilienne du Magazine Cult), "Ao que minha vida veio..." (roman, Prix Salim Miguel), entre autres. On lui a décerné, en 2011, un prix de chercheur d'excellence de son université.

COMMENT CONSOLIDER UNE CRITIQUE POUR LES LITTÉRATURES NUMÉRIQUES.

C. de Sales

Universidade Federal de Santa Catarina -UFSC

Abstract: La création littéraire a transbordé il y a plus de deux décennies (dans le cas du Brésil) le milieu imprimé et elle a intégré les écrits du milieu numérique. N'il s'agit seulement d'utiliser les ordinateurs comme outil de diffusion ou d'édition hypertextuelle de la littérature, il s'agit de proposer une expérience esthétique à partir de les signes inhérents à l'ordinateur. Cela nous appelons littératures numériques. Par conséquent de cette production artistique qui privilégie le mot pour principal champ de possibilités on peut déjà observer, même timide et sans organisation, certaines esquisses de critique littéraire dirigée pour ce type de création. Cependant, ce qui n'est pas possible d'observer encore dans ces essais et esquisses critiques c'est un effort pour consolider une critique pour cette littérature numérique. En admettant qui consolider une critique est, entre autres, établir critères (de composition et de lecture) qui organisent la réflexion sur ce type de littérature, le présent article propose pour critère possible de jugement de la littérature numérique le rapport entre le mot et les possibilités créées par la technologie numérique. C'est important percevoir de quel façon les deux, mot et technologie numérique, elles sont modifiées à partir d'entrelacs et de quel façon cela peut dire quelque chose d'original à la littérature. Le corpus que nous avons utilisé pour analyser cette question couvre une part de la production littéraire numérique qu'on fait au Brésil dans les dix dernières années.

Biography: Cristiano de Sales a doctorat en littérature (Universidade Federal de Santa Catarina – Brésil – avec Stage doctorale à Paris 3). Actuellement Il fait un stage postdoctoral à l'Universidade Federal de Santa Catarina (Brésil) et à l'Universidade Presbiteriana Mackenzie (São Paulo-Brésil), où Il est aussi chercheur invité. Il concentre ses recherches dans la littérature numérique, la théorie littéraire et dans la littérature brésilienne.

L'ŒUVRE D'ART NUMÉRIQUE : CORPS ET ESPACE

C. Grijó Vilarouca

Universidade Federal de Santa Catarina

Abstract: Afin de mieux comprendre le *modus operandi* des œuvres d'art numériques, ce travail propose une réflexion sur deux de ses aspects essentiels, à savoir, l'interactivité – considérée à partir de la notion de corps, dans la perspective phénoménologique de Merleau-Ponty – et la notion d'espace, en refusant certains présupposés. Parmi ceux-ci, nous trouvons celui qui prône l'existence d'une autre dimension spatiale physique – qui évoque une idée d'espace dualistique, similaire à la dichotomie médiévale dans laquelle coexistaient, dans l'imaginaire, « deux mondes », deux espaces, selon l'analyse de Margareth Wertheim. Cette division n'est qu'une illusion et une adhésion au transcendantalisme, puisqu'il s'agit d'une croyance à l'existence d'une autre dimension au-delà du monde vécu.

La réponse à la question 'pourquoi croit-on généralement à l'idée que l'espace du virtuel se trouve sur un autre plan physique, différent du nôtre ?' peut être trouvée, d'après cette proposition, grâce à la compréhension des mécanismes de perception des images (à l'écran) et de ceux de l'illusion produits par le « corps propre », reconsidérés à partir de l'habitude, perçue comme une manière dont le sujet s'approprie le monde, l'espace. L'interactivité, donc, dans le numérique, apparaît comme étant fondée sur nos expériences dans le monde vécu et dans les rapports qu'elles entretiennent avec les objets technologiques, ce qui implique notre corporalité. Cela veut dire que l'espace doit être compris, lui aussi, d'après l'habitude qui nous permet de posséder le monde et l'œuvre d'art et d'après les actions du sujet dans ce monde vécu.

Biography: Licenciée en Lettres Modernes - Français, docteur ès Lettres (théorie littéraire) et enseignante contractuelle de théorie de la littérature, littérature occidentale et langue française au Département de Langues et Littératures à l'Université Fédérale de Santa Catarina.

Sa recherche porte sur la spatialité structurelle des récits littéraires contemporains et sur les œuvres d'art numériques. Membre du groupe de recherche NUPILL (Núcleo de pesquisas em Informática, Literatura e Linguística) - recherche du numérique, littérature et linguistique - depuis 2008, à l'Université Fédérale de Santa Catarina.

S1: LECTURES CONTEMPORAINES DU CONCEPT D'ANTHROPOPHAGIE

LE DEFI DE LA LITTÉRATURE MONDIALISÉE

E.M. De Souza

UNIVERSIDADE FEDERAL DE MINAS GERAIS

Abstract: Cette communication a pour but la discussion sur l'héritage littéraire de J.L. Borges pour les écrivains du XXI^{ème} siècle. L'anthropophagie, concept revitalisé par l'écrivain brésilien Oswald d'Andrade à la fin des années 1920, pour interpréter les rapports entre le national et l'étranger, s'actualise aujourd'hui de façon inversée, dans la mesure où la culture soi-disant périphérique se transforme en modèle à être dévoré par l'européen. Vila-Matas, auteur espagnol contemporain, produit une oeuvre qui a pour principe la poétique borgésienne, c'est-à-dire, la littérature comme thème et la métalangage comme procédé artistique. L'influence latino-américaine sur l'écrivain espagnol renverse le geste anthropophagique du modernisme et s'impose comme conquête culturelle subie par les cultures périphériques.

Biography: Professeur de Littérature Comparée de l'Université Fédérale de Minas Gerais - Brasil. Docteur en Littérature Comparée (Sémiologie) - Paris VII. Chercheur du Conseil National de Recherche Scientifique (CNPq). Auteur, entre autres ouvrages, de *A pedra mágica do discurso*, *O século de Borges*, *Crítica cult e Janelas Indiscretas- ensaios de crítica biográfica*. Professeur Invité Senior de l'Université Fédérale de São João del-Rei. Minas Gerais- Brésil. Ex-président de l'Association Brésilienne de Littérature Comparée (ABRALIC).

GENEALOGIES DE LA THEORIE DE L'ANTHROPOPHAGIE

A.L.L. Aguiar

Universidade Federal do Rio de Janeiro (UFRJ)

Abstract: Si la puissance de l'anthropophagie a sa naissance avec Oswald de Andrade, pendant la décennie de 1920 au Brésil, son espérance de vie est encore loin de sa fin, dans la mesure où les articulations critiques et théoriques ont été envisagées, d'un point de vue rentable, et toujours en visant une compréhension vaste du concept de culture et de ses rapports à l'heure actuelle. Puisqu'il s'agit d'une des propositions pour redéfinir la culture contemporaine, selon Rocha et Ruffinelli, l'anthropophagie apparaît comme une alternative créative d'appropriation de l'autre et de tout ce qui l'entoure, et on confirme ainsi, l'assertive poétique de Rimbaud (je est un autre). Au même moment, elle actualise son concept, si nous prenons comme point de référence des analystes symboliques comme Darcy Ribeiro, Glauber Rocha, Haroldo de Campos, et, plus proches et contemporaines, les réflexions philosophiques d'Eduardo Viveiros de Castro et les topographies critiques sur les tropicalistes et les anthropophagiques faites par Caetano Veloso. Si l'on pense au grand héritage de l'imagination théorique de l'altérité, ce travail prétend aborder aussi les processus d'indigestion anthropophagique – des espaces dans lesquels cette théorie ne trouve pas son assimilation, lui permettant de percevoir ses bénéfices symboliques, et même ses coûts.

Biography: Biographie

Je suis dans mon stage postdoctoral à l'Université Fédérale de Rio de Janeiro, à l'École de Communication, et mes études ont proposé l'organisation des photos et des images par la méthode warburgienne de l'Atlas Mnemosyne, et dans ce cas, la recherche s'oriente vers la collection d'images du cinéaste brésilien Glauber Rocha. Je suis diplômée en littérature à l'Université Fédérale de Uberlândia (2003), avec la Maîtrise (2006) et le Doctorat (2010) à l'Université Fédérale de Bahia

LA LITTÉRATURE COMPAREE ET L'ART CANNIBALISTE DU PRESENT

R.E. Lima

Universidade Federal da Bahia

Abstract: Le travail vise à analyser, à partir d'une perspective comparatiste, comment certaines œuvres de la littérature brésilienne contemporaine font l'articulation entre l'identité / altérité, national / étranger, local / global, en observant dans quelle mesure elles s'approchent ou se distancient de la proposition anthropophagique d'Oswald de Andrade. S'appuyant sur la reprise des mythologies reconstruites par "l'imagination historique" (Hayden White), comme dans les romans d'Alberto Mussa et Milton Hatoum, ou sur des discours métanarratifs, tels que les œuvres de João Gilberto Noll et Bernardo Carvalho, la complexité des contacts interculturels reste encore un leitmotiv pertinent dans la littérature du

Pays. Toutefois, dans le contexte de la mondialisation, en plus d'une esthétique de la violence inhérente à la métaphore inventée par l'écrivain "pauliste", la littérature du présent peut également nous conduire à récupérer l'utopie d'un "vivre dans les autres" (Sergio Buarque de Holanda), si prisée par Oswald, le "cannibal cordial" (Jary Cardoso).

Biography:

Professeur de Littérature Brésilienne à l'Institut de Lettres de l'Université Fédérale de Bahia (UFBA), Brésil. Docteur en Littérature Comparée à l'Université Fédérale de Minas Gerais (UFMG); post-doctorat à l'Université Paris XIII. Directrice de mémoires de Master et de thèses de Doctorat. Cheurcheuse du Conseil National de Développement Scientifique et Technologique (CNPq), Brésil. Occupe actuellement le poste de Coordonnateur du Programme de Master et Doctorat en Littérature et Culture de l'Université Fédérale de Bahia.

S1: AKHMATOVA ET LES POÈTES EUROPÉENS

POÉTIQUE COMPAREE DU "REQUIEM" D' ANNA AKHMATOVA ET DU "REQUIEM" DE PHILIPPE JACCOTTET.

M. Finck
Université de Strasbourg

Abstract: Anna Akhmatova et Philippe Jaccottet écrivent tous deux , à une date historiquement proche, une oeuvre poétique qu'ils nomment "Requiem". Cette coïncidence est d'autant plus remarquable que Akhmatova et Jaccottet sont tous deux des lecteurs et des traducteurs de Rilke qui a lui-même écrit un "Requiem". Il s'agira de mettre en relief et d'analyser les affinités et les contrastes entre le "Requiem" d' Akhmatova et celui de Jaccottet. La comparaison. permettra de réfléchir à ce que Tatiana Victoroff a appelé un "Requiem européen" et de faire ressortir la qualité distinctive des deux arts poétiques confrontés.

Biography: Professeur de littérature comparée à l'université de Strasbourg

"SANS LE BOURREAU ET L'ÉCHAFAUD / IL N'Y AURAIT PAS DE POÈTE SUR TERRE". UNE RÉSISTANCE POÉTIQUE EUROPÉENNE : ANNA AKHMATOVA, PAUL CELAN ET RENÉ CHAR

E. Kaess
UFR des Lettres

Abstract: « Pourquoi empoisonnez-vous l'eau et mêlez-vous mon pain à l'ordure ? Pourquoi de l'ultime liberté Faites-vous un coupe-gorge ? Parce que je n'ai pas bafoué la mort amère de mes amis ? Parce que je suis restée fidèle à ma triste patrie ? Soit. Sans le bourreau et l'échafaud Il n'y aurait pas de poète sur terre. A nous les chemises de pénitents, à nous, bougie à la main, de marcher et hurler. » (1) Ces vers furent écrits par Anna Akhmatova en 1935. Le 22 octobre de cette même année, son époux, Nicolas Pounine, et son fils, Lev Goumiliov, furent tous deux arrêtés. Elle se mit alors à composer, pour le tiroir, son « Requiem » et n'hésita pas à se jeter « aux pieds du bourreau » (2) pour tenter d'obtenir leur libération. La figure du bourreau apparaît également sous la plume de Paul Celan, dans « Gemurmel der Toten » (« Murmures des morts ») (3), un poème écrit à Czernowitz en juillet 1941. Au mois de juin, en une nuit, 3800 habitants de Czernowitz - dont plus de la moitié étaient juifs - avaient été arrêtés par des unités du NKVD et déportés en Sibérie. En 1941, « en dépit de l'adversité » (4), René Char travaillait au recueil « Seuls demeurent » et convoqua à son tour le bourreau, dans un poème intitulé « La liberté ». Surveillé et recherché, il se replia dans un petit village des Basses-Alpes, Céreste, où il commença à organiser un premier réseau de résistance. Par l'entremise de ce bourreau et de ses différents avatars qui surgissent épisodiquement dans leurs œuvres, Anna Akhmatova, Paul Celan et René Char semblent entretenir un dialogue secret sur le rôle du poète et les conditions de la création poétique « face à l'extrême » (5). Ils se retrouvent, au delà des frontières, en menant conjointement une réflexion poétologique, en élaborant une œuvre qui accueille l'événement, qui réagit à l'événement et qui se voit transfigurée par l'événement et en érigeant une parole poétique européenne résistante qui se déploie entre silence et hurlement. (1) Vers cités et traduits par Tatiana Victoroff, « J'entendis une voix qui m'appelait. Le dialogue d'Anna Akhmatova avec les émigrés », in « Figures de l'émigré russe au XIXe siècle et XXe siècle, Fiction et réalité », sous la direction de Charlotte Krauss et de Tatiana Victoroff, Amsterdam, New York, Rodopi, 2012, p.488 (1) Traduction personnelle, en l'absence de traduction française de l'ensemble du poème. Anna Akhmatova, « Victoire sur le destin II, poème, Moscou, 2005, C.112 (2) Anna Akhmatova, « La Victoire sur le destin, autobiographie et mémoires en prose poème de temps en temps », Moscou, 2005, C.353 (3) Aucune traduction française n'existe à ce jour. Paul Celan, « Gemurmel der Toten », « Aus dem Nachlass publizierte Gedichte », « Das Frühwerk (Edition von 1989) », « Die Gedichte », Kommentierte Gesamtausgabe in einem Band, Herausgegeben und kommentiert von Barbara Wiedemann, Frankfurt am Main, Suhrkamp Verlag, 2003, S.392-392 (4) René Char, « Billets à Francis Curel », I, 1941, « Recherche de la base et du sommet », « Œuvres complètes », Paris, Gallimard, 1983, p.632 (5) Tzvetan Todorov, « Face à l'extrême », Paris, Seuil, 1991.

Biography: Professeur de Lettre Modernes (depuis 2001) IUFM - Université de Strasbourg (depuis 2009) Chargée de cours à l'Institut de Littérature Comparée (depuis 2005) Inscrite en Doctorat de Littérature Générale et Comparée sous la direction du Professeur Pascal Dethurens (depuis 2009)

S1 PROCHE-ORIENT, ORIENTALISME ET COMPARATISME

EDWARD SAID, ORIENTALISTE ET COMPARATISTE

Y. Clavaron

Université Jean Monnet St-Etienne

Abstract: Edward Said occupa une chaire de littérature anglaise et comparée à Columbia University et sa spécialisation en littérature comparée informe ses œuvres, à commencer par sa thèse sur Joseph Conrad, même si celle-ci relève d'un comparatisme interne ou monolingue. S'il a pu être attiré par l'approche théorique de l'American Comparative Literature Association, Said admire les grands comparatistes européens, inspirés de la tradition philologique comme Auerbach. L'Orientalisme est, avec Culture et Impérialisme, le lieu où Said développe une pratique comparatiste personnelle, qui mêle approche théorique (recours aux théories foucaaldiennes comme la dyade savoir/pouvoir et la discursivité) et pratique philologique (approche des textes en langue originale). Said part d'une paradoxe : la littérature comparée, censée permettre de sortir des bornes étroites et provinciales des littératures nationales et constituer un remède aux idéologies nationalistes, se trouve étroitement liée à l'impérialisme européen du XIX^e siècle. Le but de la communication est de montrer comment la littérature comparée, « fille de l'Empire » selon Said, peut néanmoins permettre de subvertir les rapports centre / périphérie, Orient/Occident et de redonner la parole à l'Autre, le subalterne, l'Oriental. La question est finalement de savoir dans quelle mesure le discours de la littérature comparée déjoue ou rejoue le discours orientaliste.

Biography: Yves Clavaron,

Professeur de littérature comparée à l'Université de Saint-Étienne

"L'AVENTURE OCCIDENTALE" DANS LA LITTÉRATURE ARABE (EGYPTE)

M. Chatti

Université de la Nouvelle-Calédonie

Abstract: La littérature arabe demeure, ainsi que le note Edward Said, « marginale aux yeux des lecteurs occidentaux, pour qui Fuentes, García Márquez, Soyinka et Rushdie ont acquis une autorité culturelle essentielle »¹. Dans le champ critique français, la littérature arabe ne saurait rester cette « modernité oubliée ». La littérature arabe moderne et contemporaine offre certaines spécificités, liées particulièrement à la représentation de la temporalité arabe : les Arabes apparaissent comme les habitants du temps et non pas comme les bâtisseurs des villes. Le temps de la mythologie, de l'épopée, de l'éternité semble indestructible, quant à l'espace, investi par le réel et la violence historiques, il est l'objet d'une dégradation fatale, d'une destruction inexorable. Une tension énonciative caractérise des oeuvres arabes importantes (comme *Les jours de Taha Hussein*, *Les fils de la médina* de Naguib Mahfouz) qui sont engagées dans la déconstruction et la démystification des grands récits de l'histoire et de l'héritage arabes. À cet égard, Yves Clavaron écrit à propos de la poétique et de l'éthique du roman postcolonial : « À la manière du postmodernisme, la théorie postcoloniale démystifie les grands récits, c'est-à-dire les narrations à fonction légitimante. Nul récit n'est plus crédible, d'où l'apparition d'une multitude de petits récits qui édictent leur propre norme, abolissent les références uniques. [...] Malgré – ou en raison de – cette méfiance affichée envers les “grands récits”, le récit demeure le vecteur principal de la formation romanesque postcoloniale et il n'a rien de “gratuit”. Le roman postcolonial raconte une histoire, refuse les jeux abstraits du roman européen tout en inscrivant le débat – moral et politique – au coeur du récit. » La littérature arabe invite à réfléchir au statut et à la notion même de littérature, à la fonction et à la perception de la littérature et des arts en situation postcoloniale ; elle invite aussi à proposer des remaniements notionnels qui s'appliquent aux mondialisations anciennes et contemporaines, dans le cadre de pluralité des imaginaires en recomposition et en négociation. Il s'agira de travailler à l'observation de l'influence et des intertextes des héritages, arabo-islamique et occidental, dans la littérature arabe en leur appliquant une lecture de type postcolonial ; par exemple, un travail autour de l'adaptation arabe des tragédies grecques (comme celle d'OEdipe par Tewfik al-Hakim) permettrait d'éclairer les enjeux poétiques et éthiques de l'émergence, ou de la naissance, de la tragédie dans le champ littéraire arabe. Plus largement, l'étude de « l'aventure occidentale » dans la littérature arabe moderne, qui permet de renouveler les recherches sur l'exotisme et l'imagologie, révélera des ramifications poétiques et éthiques originales. En effet, le voyage en Occident dans la littérature égyptienne moderne et contemporaine a donné lieu à des oeuvres d'une grande valeur esthétique : *Les jours* (troisième volume publié en 1955, traduit en français par *La traversée intérieure*) et *Adîb* de Taha Hussein (1935), *Un oiseau d'Orient* de Tewfik Hakim (1938), mais aussi *Amrikanli* de Sonallah Ibrahim (2003), *Chicago d'Alaa al-Aswany* (2007), et d'autres encore³, autant de récits qui offrent

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l'opportunité d'étudier le « contre-voyage » (pour citer Yves Clavaron), ou la relation entre la littérature arabe et l'ailleurs. Car le récit du voyage en Occident – singulièrement en raison des relations internationales et des profondes transformations géopolitiques de l'histoire et de l'espace contemporains – constitue un genre dans le champ littéraire arabe où se posent avec acuité le rapport à l'héritage arabo-islamique et européen, et la question de l'identité arabe et de l'altérité.

1 Edward Said, *Réflexions sur l'exil et autres essais*, (Reflections on Exile, 2000), Arles, Actes Sud, 2008, p. 416.

2 Yves Clavaron, *Poétique du roman postcolonial*, Saint-Étienne, Publications de l'Université de Saint-Étienne, 2011, p. 103.104.

3 On peut penser, par exemple, au roman de Tayeb Salib (Soudan), *Saison de la migration vers le nord*.

Biography: Mounira CHATTI (Maître de conférences de Littérature comparée à l'Université de la Nouvelle-Calédonie)

S2: ETHNOLITERATURE AND ETHNOPOETICS

PRIMITIVISM AND LITERARY MODERNITY

E. Schüttpelz
Universität Siegen

Abstract: "Primitivism" has been used successfully as an art historical term and a concept of art criticism since the 1930s; and Arthur Lovejoy developed a preliminary concept of "primitivism" in his "history of ideas". Nevertheless, it has been difficult to establish a consistent concept of a "literary primitivism". The talk will develop a new concept of "literary primitivism", especially for the period between 1870 and 1960, stemming from the now obsolete modern anthropological use of that term, its postcolonial deconstruction, and its literary heritage.

Biography: Erhard Schüttpelz, Dissertation the theory of rhetorical figures (Bonn 1993), "Figuren der Rede. Zur Theorie der rhetorischen Figur" (Berlin 1996). Second Thesis ("Habilitation") on modern world literature and anthropological primitivism (Konstanz 2003), "Die Moderne im Spiegel des Primitiven" (Munich 2005). Professor for Media Theory at the University of Siegen, Germany.

ETHNOLITERATURE AND THE POETICS OF PRIMITIVISM

N. Gess
Universität Basel

Abstract: In my talk I would like to address the ethnographical dimension of modern literature with respect to the question of primitivism. I will argue, that literary primitivism in the early 20th century is based on the literary adaptation of the anthropological concept of "primitive thinking", as it is constructed in ethnology and psychology of the time, and I will show, what the poetics of this primitivism might consist in. Secondly, I will ask, if and how Alfred Döblin's literary writings can be put in this context, focusing on the one hand on his essay on the primitive, on the other hand on his Amazonas-novel, which relies heavily on Döblin's reading of ethnological, historical and geographical texts.

Biography: Prof. Dr. Nicola Gess
Deutsches Seminar
Departement Sprach- und Literaturwissenschaften
Universität Basel
Nadelberg 4
CH-4051 Basel

THE SACRED, THE LITERARY, AND THE RAW IN THE CORRESPONDENCE OF GEORGES BATAILLE AND MICHEL LEIRIS

D. Goldberg
York University

Abstract: Members of the group of surrealists, atheologists, and immoralists that formed around Georges Bataille and Michel Leiris had found out, one way and another, that they were part of a lower-case-'c' culture: and they were angry. Thus, the interwoven themes of knowledge, feeling, and betrayal run throughout the decades-long conversation that Bataille and Leiris pursued in their correspondence. As James Clifford writes in his 1981 essay "On Ethnographic Surrealism", Bataille and Leiris cultivated a continuous play of the familiar and the strange that they hoped would bring them to a reality that would no longer be only artificial; this play relied on bringing 'foreign' cultural concepts to ground in inter-war Paris. My paper will report on those letters, with particular attention to how the two interlocutors pulled together their own experience with the imagined experience of the Other in their attempt to reclaim the sacred, myth, and the right both to feel and to know within the artificial worlds created by newly self-conscious ('self-conscious' in the sense of a teenager with acne) cultures of the West. As well, my focus on the letters of Bataille and Leiris will provide another layer of complexity to the question of comparison 'beyond' literature that was posed by the original Call for Papers for the 2013 ICLA Congress. This third dynamic, hinted at in the opening sentence to this proposal, is the personal. Leiris and Bataille were not simply great thinkers, they were reactionaries who were emotionally, experientially, and existentially invested in

the problems that they posed. I propose here to analyze Bataille and Leiris' correspondence, therefore, with particular attention to the fact that letters, as a literary genre, pit the dimension of thought and motive up against that of practice, relationship, and the everyday in a particularly 'emphatic' problematization of the boundaries of the literary, the literal, and the raw.

Biography: Daveeda Goldberg is a PhD candidate in York University's Humanities program. She holds an MA in Anthropology from Brandeis University and an MA in Writing and Publishing from Emerson College.

UNE COLLABORATION CROISÉE : LÉVI-STRAUSS ET ANDRÉ BRETON AUX ETATS-UNIS

S.J. André

Université de la Polynésie française

Abstract: Lors de la deuxième guerre mondiale, Cl. Lévi-Strauss et André Breton se sont retrouvés dans le navire qui les amène à New-York. Ils vivent alors dans le même cercle d'intellectuels expatriés. On lira *Tristes tropiques* (1955) comme le résultat d'échanges avec Breton et les écrivains, où la forme et l'apport littéraires sont omniprésents pour évaluer l'originalité et les apports du texte anthropologique lui-même. Dans cette oeuvre Cl. Lévi-Strauss s'interroge plus particulièrement sur toutes les formes de récits de l'Ailleurs et sur les conditions de la connaissance scientifique des sociétés humaines. Dès les premiers articles intégrés par la suite dans *l'Anthropologie structurale* (1958) il développe des définitions intéressantes de l'activité créatrice à propos des mythes. En miroir, on peut apprécier l'importance de la rencontre de l'ethnologue pour A. Breton et la vision de l'Art qu'il développe à cette époque: un art dont la dimension sociale est de plus en plus affirmée. Au contact de l'ethnologie et de Lévi-Strauss, Breton conçoit et développe son appel à la nécessité de la création d'un mythe social contemporain qu'il appellera "les grands transparents". En 1955 il lui soumet un questionnaire pour la préparation de *l'Art magique*. On verra que le dialogue entre littérature et ethnologie a été extrêmement productif pour les deux.

Biography:

Professeur à l'université de la Polynésie française. Directeur de recherches à l'université de Paris-Sorbonne Nouvelle. Spécialiste des littératures exotiques et francophones. S'inspire des cultural Studies et des études postcoloniales. Nombreuses missions dans les universités du pacifique (Auckland, Nouvelle Calédonie, Vanuatu, Hawaii...) Derniers ouvrages: *Le Roman autochtone dans le Pacifique Sud* (2088); *Le Récit, perspectives anthropologique et littéraire* (2012)

S2 GLOBAL SHEN CONGWEN

AMERICAN SHEN CONGWENS: A SEARCH FOR "TRANSLATORS"

G. Zhou

Louisiana State University

Abstract:

American Shen Congwen: A Search for "Translators" This essay looks at scholars, translators, and writers who helped introduce and translate Shen Congwen into the United States. When in 1961 C.T. Xia published his ground breaking *A History of Modern Chinese Fiction, 1917-1957*, Shen Congwen was one of the exemplar writers he enthusiastically promoted based on his Anglo-American Humanistic criterion. Blaming the majority of modern Chinese writers' "obsession with China," Xia praised Shen for his literary excellence as well as his ability to deal with moral and religious issues in concrete and aesthetic terms. In the following three decades, Xia's paradigm for modern Chinese literature played significant role in the field of modern Chinese literary studies in America. However, the 1990s saw remarkable changes in the field. The newly re-oriented US China field mainly forgot Shen Congwen and moved on to new subjects and matters. What deserves our attention here is that the reception of Shen Congwen in the US is not merely a story of Shen Congwen and his work, but also a tale of American academic culture. In a way, to be read or translated, Shen Congwen had to be able to function well in his new host cultural context. Ironically, although Shen Congwen was not able to function well in the 1960s and 70s in mainland China, his original home context, his rebirth in America advanced him dramatically as a great writer of modern China.

Biography: Gang Zhou teaches at Louisiana State University. Her book *Placing the Modern Chinese Vernacular in Transnational Literature* was published last year. She has also co-edited a critical volume entitled *Other Renaissances: A New Approach to World Literature*.

THE TRANSLATION AND RECEPTION OF SHEN CONGWEN IN FRANCE

I. Rabut

Institut national des langues et civilisations orientales

Abstract: My aim is to give a general picture of the translation and reception of Shen Congwen's works in France. In one sense, the story of Shen Congwen in France is that of an aborted reception, since his belated (re)discovery during the 1980's has been largely overshadowed by the emergence of young authors, especially those of the « root-seeking school ». Actually, the meaning of his work goes well beyond the category of regionalist literature which he has often been assigned to, and he definitely deserves to be considered a « global » writer, as I will try to show.

Biography: Professor of Modern Chinese Literature at the Institut National des Langues et Civilisations Orientales, Paris. Translator of many modern and contemporary Chinese literary works. Director of the collection "Chinese literature" (Actes Sud publishing house).

SHEN CONGWEN IN JAPAN

H. Kojima

Meikai University

Abstract: Shen Congwen was first introduced into Japan in 1926; his short story "Mother" was translated into Japanese by Harugasumi that year. Influenced by Zhou Zuoren, who highly praised Shen Congwen during his visit to Japan in 1934, Japanese scholars Okazaki Toshio, Matsueda Shigeo started translating and studying Shen Congwen's work. Okazaki in one of his important lectures entitled "Laoshe and Shen Congwen" (1935) calls Shen Congwen "a most gifted writer with unique and refreshing style." In 1938, Matsueda translated Shen Congwen's eight stories, including his most beloved novella "Border Town." Specialized study of Shen Congwen in Japan did not start until the second half of the 1980s. Representative scholars from that period include Hisayo Kojima, Shiroya Takeo and others. Inspired by Jeffrey Kinkley's comparative research on Shen Congwen and William Faulkner, Shiroya carried out his comparative research on Shen Congwen and Japanese writer Nakagami Kenji. Hisayo's analysis on the intriguing textual relationship between some of Shen Congwen's work and Buddhist stories was highly valued by Shen Congwen specialists in mainland China. Since the 1990s, a younger generation of scholars (Ko Airei, Saito Hiroki, Fuke Michinobu, Imaizumi Hideto, Nakano

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Tomohiro, and Tsumori Aki) has made further contribution. Their research center on Shen Congwen's life in Shanghai and Beijing, as well as his relationship with Lu Xun and other writers. Some of them also apply narrative theories in their discussion of Shen Congwen's work.

Biography: Professor Hisayo Kojima taught modern Chinese literature at Meikai University for more than twenty years. She has published numerous articles on Shen Congwen. Her monograph Shen Congwen: The Author and the Work was published in 1997. She is also a known translator of Shen Congwen's work into the Japanese language.

S2 COMPARATIVE EPISTEMOLOGIES AND PERSPECTIVES ON "REALISM"

REALISM AND LOSS OF REALITY

S.E. Larsen
Université d'Aarhus

Abstract: The paper belongs to the panel organized by Margaret Higonnet "Comparative epistemologies and perspectives on "Realism"" which seems not to appear on the list?? Realism and loss of reality Does the Chartreuse de Parme belong to realism? Is labeling meaningful at all for a composite and heterogenous worklike Stendhal's novel? Or: is its heterogeneity, even contradictions, the essence of its realism? If so: what kind of reality allows to call such a work realistic? This set of questions invites to a reflection on historical context, literary form and conceptualization of realism as constitutive of its interpretation of reality. With La Chartreuse as my basic material I will show how a reconsideration of realism must take all three dimensions into account at the same time with Adorno's catch phrase on Balzac: Realismus aus Realitätsverlust as my starting point. If modern realism is rooted in a deep sense of "Realitätsverlust", then the understanding of the aftermath of 19th century realism in the following century will be affected. The question is: will the continuation of realism into the 20th century consist mainly of works modeled after the literary form of the great novels of the 19th century, establishing a realist tradition, or consist of new forms reflecting a new realism of a new sense of "Realitätsverlust"? My example will be Imre Kertész' novels and reflections on the interpretation of WW II and Holocaust. My paper will mainly point to the problems of reconceptualizing realism to make it a fruitful concept both for studying 19th century literature and its later transformations.

Biography: Svend Erik Larsen, Professeur de littérature comparée, Université d'Aarhus. Secrétaire du Comité de Coordination de AILC: Comparative History of Literatures in the European Languages.

THE "ARCHIVE ART" AND ITS TIES WITH LITERARY REALISM

A. Vaupotič
University of Nova Gorica

Abstract: The paper proposes to approach the issue of literary realism through the prism of the "archive art", i.e. the artworks that are archives of objects, documents, statements, even other artworks by other artists etc. The preservation of the otherness of an entity, which is subsequently taken up and preserved in an archive, is one of the key challenges involved in such projects. The second task of an archival artwork is to construct an encompassing totality that correlates with the authorship and the significance of the artwork-archive as a whole. Apart from the theories of archive the main references are Aby Warburg's Mnemosyne Atlas (1928-29) and Walter Benjamin's Arcades Project (1927-40). Benjamin H. D. Buchloh's notion of the "archival aesthetics" foregrounds the differences between montage of preexistent elements, which emphasizes discontinuities between parts of the whole, and the archive-like ordering of elements in an artwork. The paper scrutinizes possible links between the archival approaches to art production in the 20th and 21st centuries and the practices of realist writing beginning in the 19th century. The survey of representative works crosses medial boundaries between literature, the visual arts, and the narratives in technical media, such as film or television.

Biography: Aleš Vaupotic is a literary comparatist and new media artist. He is Ass. Prof. at the School of humanities, University of Nova Gorica, Slovenia. He is a member of the executive committees of European Network for Comparative Literary Studies (REELCS/ENCLS) and of Slovene Comparative Literature Association and the president of Society for Connecting Art and Science ArtNetLab. In his work he combines artistic and scholarly approaches. His areas of research include the theory of discourse, theory of new media and theory of literary realism.

FROM EXPERIMENTAL REALISM TO POST-REALISM: TRANSITIONAL LITERATURE IN THE ECE REGION

M. Cornis-Pope
Virginia Commonwealth University

Abstract: This paper explores challenges to traditional forms of realism, as they developed often side by side with canonical realism in East-Central Europe. This alternative paradigm, which could be called experimental realism would include, for example, the fantastic prose of Eminescu, Macedonski, or Mircea Eliade, the psychological (psychoanalytic)

realists of the 1930s, the magic realists of the mid 1960s, the women's lyrical realism of the 1970s, the postmodern self-reflexive writers (the "textualists") of the 1980s, or the postcolonial (Baltic and Balkan) writers of the last 2-3 decades. The author of this paper is particularly interested in the degree to which the very definition of realism is expanded in the process to the point where its basic premises are being challenged and revised.

Biography: Marcel Cornis-Pope is Professor of English and Media Studies at Virginia Commonwealth University in Richmond, USA. His publications include *Anatomy of the White Whale: A Poetics of the American Symbolic Romance* (Bucharest; Univers, 1982), *Hermeneutic Desire and Critical Rewriting: Narrative Interpretation in the Wake of Poststructuralism* (London and New York: McMillan Press/St. Martin's Press, 1992), *The Unfinished Battles: Romanian Postmodernism before and after 1989* (Iasi: Polirom Press, 1996), and *Narrative Innovation and Cultural Rewriting in the Cold War Era and After* (New York: Palgrave Press, 2001). In 2010 he completed with John Neubauer the editing and publication of a four-volume *History of the Literary Cultures of East Central Europe: Junctures and Disjunctures in the 19th and 20th Century*, which explores East Central European literatures from a comparative-intercultural perspective. Dr. Cornis-Pope is currently putting together an international collection of essays on Literature and the New Media, to be published in 2013 by John Benjamins Press. His awards include a Fulbright teaching and research grant (1983-85), an Andrew Mellon Faculty Fellowship at Harvard University (1987-88), a year-long Fellowship at the Netherlands Institute of Advanced Studies (1999-2000), and the CELJ Award for Significant Editorial Achievement (1997) for his work as editor of the journal *The Comparatist*.

NARRATIVE AUTHORITY AND POLITICAL REALITY IN LATE YUGOSLAV PROSE

T.Z. Longinovic
University of Wisconsin-Madison

Abstract: This project investigates the relationship between the realms of the literary and the political in the period preceding the violent events that would eventually lead to the dissolution of the common state of the South Slavs in the Western Balkans, once known as Yugoslavia. I will foreground the concept of authority in its narrative form as articulated within the institutional framework of literature, focusing on the 1970s, a period of Yugoslav literary history that ostensibly did not carry within itself the seeds of imminent doom, but was actually fraught with hope that a multiethnic state of this kind could represent a model for different forms of political organization worldwide. The literature of the 1970s called into question many of the established principles of communist literature developed during the decades following World War Two. During that period Yugoslavia embraced the materialist assumption that history is the arena of class struggle culminating in various kinds of wars and conflicts. The National Liberation war led by Tito and the Communist party who fought against the German Nazis and the Italian Fascists became the dominant thematic and ideological source of literary production in the early Yugoslav period, during the 1940's and 1950's. This required a form of narration based upon strategies of traditional realism, charged with the task of representing the officially sanctioned historical realities of WWII. Authors were called upon to accept this model during the early years of socialist Yugoslavia, yielding to a local form of formulaic narration parallel to the doctrine of socialist realism which had been already imported wholesale in other communist-dominated parts of Eastern Europe. The prose was to reflect the stability of facts and the objectivity of history by providing a literary formulation of the immediate past as it is was interpreted and represented by the official historiography. This was very much in tune with György Lukács's understanding of realism. Those who dared offer a different interpretation of history were censored by the political power during this early period, since socialist reality demanded that officially sanctioned historiography be treated as a stable and immutable source of narrative authority. Needless to say, this understanding of narrative interrogates neither the mechanism of its own construction, nor the way in which the meanings are articulated and related to historical representation, thus strengthening the traditional concept of mimetic literature and reaffirming its totalizing implications regarding the status of reality and truth. This is the literary and ideological tradition challenged by the writers of the 1970s. Published in Zagreb, Croatia, Danilo Kis's *Grobnica za Borisa Davidovica* (*The Tomb for Boris Davidovich*, 1976) became the best-known example of the problematization of the narrative approach. Kis himself included this work in the genre of the "political pamphlet," downplaying its literary character. Interestingly, Zagreb was also the location where the first prose works interrogating narrative authority were published in the late 1960s and early 1970s by a group of writers that Branimir Donat later labeled the *hrvatski borhesovci* (the Croatian Borgesians). Besides Danilo Kis, we will discuss Borisav Pekic who, in *How to Quiet the Vampire* (*Kako upokojiti vampira*; 1977) stretched the boundaries of traditional narrative focusing on the bloody practices of mutual extermination at the root of not European identity in general and the Yugoslav one in particular. Through these examples and others, I will focus more broadly on an entire generation of writers who came of age after WWII and began to develop a more complex poetics of prose, rejecting the overt historicism of the previous generation. Deconstructing the logic inherent in monolithic interpretations of the past and their violent effects on the present became the most important task of

this new generation. The notion of accurate historical representation was suddenly substituted with the search for the principles by which the "historical" was constructed and articulated in narrative.

Biography: TOMISLAV LONGINOVIC is Professor of Slavic and Comparative Literature at the University of Wisconsin-Madison. His books include *Borderline Culture* (1993), *Vampires Like Us* (2005), co-edited and co-translated volume, with Daniel Weissbort: *Red Knight: Serbian Women Songs* (1992), edited volume: David Albahari, *Words are Something Else* (1996). He is also the author of several books of fiction, both in Serbian (*Sama Amerika*, 1995) and English (*Moment of Silence*, 1990). His new book *Vampire Nation: Violence as Cultural Imaginary* was published by Duke University Press in 2011. His research interests include South Slavic literatures and cultures; Serbo-Croatian language; literary theory; Central and East European literary history; comparative Slavic studies; translation studies; cultural studies.

S2: PRESIDENTIAL PANEL — COMPARATIVE LITERATURE/WORLD LITERATURE : RECONSIDERED / LITTÉRATURE COMPARÉE/LITTÉRATURE MONDIALE : NOUVEAUX EXAMENS

COMPARING WORLD LITERATURES

T. D'haen
University of Leuven

Abstract: What is World Literature to one man, period, nation or continent, is a prime case of myopia, presentism, nationalism or region-centrism to another. The same thing pretty much goes for Comparative Literature. Recent re-orientations of both World Literature and Comparative Literature aim to remedy what are conceived as damaging constraints. However, a comparative analysis of some leading instances of such new constellations reveals that they risk re-instating or even strengthening other limitations inherent to the very practice of WL and CL. The solution, I argue, lies in a staggered approach, reading literary works and phenomena differently according to the different but related levels in which one situates them.

Biography: Theo D'haen, Professor, University of Leuven – KU Leuven

QUAND LA TRADUCTION DES NOMS OUVRE UNE VOIE HERMENEUTIQUE A LA RECHERCHE DES UNIVERSAUX

L. Block de Behar
Universidad de la Republica

Abstract: Dans l'écriture littéraire les noms deviennent une voie d'interprétation qui imagine l'universalité par le biais de la traduction.

Biography: Lisa Block de Behar, Professeur, Universidad de la Republica, Montevideo

TRANSLATION AND COMPARATIVE LITERATURE

M. Valdès
University of Toronto

Abstract: Literature in translation has been a valuable secondary source for comparative literary studies, but recently it has become a euphuism for cultural imperialism.

Biography: Mario Valdès, Professor Emeritus, University of Toronto

S2: BOOK – MATERIAL – TEXT

LITERARY TEXTS AS MATERIAL AND/OR VIRTUAL ENTITIES

M. Schmitz-Emans
Universitaet Bochum

Abstract: 'Movable' novels presented as collections of single pages in a box respectively of books without binding can be regarded as an extraordinary and challenging genre of fictional literature. Similar to them, literary texts that suggest non-linear readings resist to conventional reception and request specific strategies of approach, physically as well as with regard to interpretation. (Structurally both kinds of texts correspond with that kind of (mainly) musical artworks that Umberto Eco labelled as "opera aperta".) In a very evident way such phenomena expose their materiality and provoke questions concerning 'appropriate' and 'inappropriate', if not even 'possible' or 'impossible' reading processes. Two questions from the workshop description will serve as guidelines for my approach to such phenomena: (1) "How does the medial change affect the process of reading?" ... (2) "Will the book (...) more and more turn into an art object worth collecting?" - Following the first question, it might be discussed whether at least some novels in such an 'open' form – by their form referring to recent medial changes that question the traditional books' form and cultural functions – should rather be regarded as ironical reflections to these developments than as a result of mimicry and assimilation. In other words: Instead of celebrating the 'hypertext', they may by the way of negation demonstrate the advantages of conventional books. The second question opens up another perspective: Are there examples of 'movable novels' that are not in first respect meant to be read in a conventional sense but rather to be experienced as a piece of material and visual art? Or is there a 'virtual text' not simply hidden behind but in a way even opposed to the material text?

Biography: Monika Schmitz-Emans (*1956) studied in Bonn where she received her Doctorate degree in 1984 for her study on Jean Paul. In Bonn she also qualified for a professor title with the monograph "Schrift und Abwesenheit. Historische Paradigmen zu einer Poetik der Entzifferung und des Schreibens".

From 1992 to 1995, she was Professor for European Literature of the Modern Times at the Fernuniversität Hagen. She is a C-4 Professor for General and Comparative Literature at the Ruhr University in Bochum since 1995. From 1999 to 2005, she was the head of the DGAVL (German Association for General and Comparative Literature). Since 2007 she is the chairwoman of the Jean-Paul-Gesellschaft (Jean Paul Society). Since 2005 she is a member of the Academia Europaea.

Field of research and publications include: General literary theory and poetics, opus and poetics of individual authors, the relationships between literature and philosophy, literature and the arts, literature and music.

READING PLEASURE, ALTER IN PRINT: A "COMPARATIVE" EXPLORATION INTO BOOK HISTORY IN BANGLA

A. Dutta
Jadavpur University

Abstract: Roland Barthes' *Le Plaisir du texte* (1975) connected the term 'pleasure' to the idea of 'text'. This idea of pleasurable consumption corresponds to the extent of being *texte scriptible*, thereby involving this essentially scriptocentric archetype or the physical form of the 'book' with the conceptual scheme of reader's response, or the theory of reception as a whole. To conceive the printed Bangla text itself as an 'art-object' produced and consumed within various complex social and political binaries of colonial forces under the British Empire is the primary focus of this proposal. After being sustained by a well-received manuscript-culture for centuries, Bangla texts had an encounter with the new [art-object] mode of dissemination - the printed book with move-able characters. During the nascent decades - barring few previous attempts in Lisbon - London became the major hub of Bangla printing; even often bearing the claim "Pressed in the capital city, London" on the title-page. That eventually led to the printing of first-ever Bangla 'move-able' characters in the geographic location of Bengal, by two Englishmen namely Halhed and Wilkins. While working under multiple operational forms of artistic, cultural, political agency this new art-object did engage with certain aesthetic-choices and, in turn, paradigmatically shifted the age-old horizontal reading practice to a vertical one that eventually revolutionized and altered the entire schematic format of Bangla poetry. This change - although concerning more with the physical-art-form than anything abstract - problematized within and differed across various questions of artistic identity and reception vis-à-vis the rubrics of power equations in British 'Empire'. This paper would interrogate these problematics of this so called 'transnational' changes in Bangla Book-History with respect to present author's archival-findings on the Indo-British colonial connection and complexity within print-culture and reading-practice, that has still been present in terms of

'horizontal' 'religious' reading and 'vertical' 'secular' one. The very question of literary and cultural production in a multilingual geopolitical domain called India, and its constant negotiation with various other distant 'locations' - such as Portugal, United Kingdom etc - can be interrogated from within the disciplinary framework of 'comparativism' only, which has not yet been deployed within the discipline of Book history till now. This proposal would locate within aesthetic-paradigms the essential questions of reception and its role in physical-form of the art-object - essentially apropos the 'comparative' methodology of present discussant's own academic-discipline.

Biography: Arnab Dutta Postgraduate student in the Department of Comparative Literature, Jadavpur University, India. Areas of interest: Comparative Literature Methodology, History of Printing and Publishing in Colonial British India, Orality. Languages known: Bangla, English, German, French, Sanskrit, Latin. Selected publications: 1. Firiwālār Dāk: A linguistic enquiry on the peddler's trade-cry in and around Kolkata", Coalescence, edited by Abhijit Debnath & Tariq Khan, Hyderabad: University of Hyderabad, 2012 2. "Pressed in the Capital City, London": An Enquiry from Bengali Book and Printing History" in The London Reader 1, edited by Phillip Drummond, London: The London Symposium, 2012 [Forthcoming in June 2012]

CONTINGENCY, THE NOVEL, THE PAGE

C.J. Lupton

University of Warwick

Abstract: This paper takes a claim made by Niklas Luhmann, about modernity's being made up of systems, and applies it to a description of the history of the relationship between the novel and the page. In Luhmann's account, modern social systems operate independently of each other, as discrete entities providing sets of rules and parameters. They can be compared, as Mark Seltzer has shown, to games, in which participants operate under the restraint of rules that they acknowledge, but nevertheless understood to be rules of a game, rather than of life in general. Luhmann has described this paradox in terms of the 'Kontingenzerfahrung' that characterizes modern experience: every system is palpable as being neither necessary nor impossible. It fuses the sense that boundaries are absolute with the sense that they could have been drawn otherwise. In my account, this sociological model is useful in thinking historically about what it has meant to have codex be the primary way of housing narrative. Historically, readers who have been exposed to the novel as a world that is given, even fixed and foreseeable, have also been presented with the book as something negotiable and open to interaction at the level of its materiality. The combination of codex and the novel captures this paradox in a very particular way: without making of the reading experience anything explicitly interactive, pages maintain fixity AND permeability in a single object. Authors have commented on this ever since the mid-eighteenth-century, and I will introduce very briefly examples from Jane Austen, Laurence Sterne, and Friedrich Nicolai to support this. But I will focus here on a contemporary novel, Tom McCarthy's *Remainder*, which theorizes quite explicitly the idea of the narrative being a system in which repetition is possible, but is also complicated by the contingency that arises with its pages being turned and put into operation. Finally, I want to ask, what does it mean that we are now departing from this way of reading narrative, on the page, as part of a discrete but manipulable set of elements? Do more dramatic forms of interaction promised by the digital novel increase our awareness of contingency, or does the very nature of 'Kontingenzerfahrung' belong to narrative as it is experienced in its older forms of mediation?

Biography: Associate Professor (Reader), University of Warwick, UK (from 2012) Has taught at the Universities of Michigan (2009-2012) and British Columbia (2004-2009), been a A.V. Humboldt Fellow in Hamburg and Bonn, and a visiting scholar at the University of Lund. Works on eighteenth-century literature in the context of media history, theories of the novel, it-narratives and material cultural studies. She is the author of *Knowing Books: the Consciousness of Mediation in Eighteenth-Century Britain* (Penn Press, 2012) and editor of volume 3 of "British It-Narratives, 1750-1830" (Pickering and Chatto, 2012). Her work has appeared in journals including *New German Critique*, *Modern Language Quarterly*, *MLN*, *Eighteenth-Century Studies*, *ELH*, *NOVEL*, and *Criticism*. Currently working on a project called "Reading Systems," which takes its cues from Habermas, Luhmann, and Latour in focusing in new ways on eighteenth-century reading practices and their aftermath.

S2: COMPARATISME ET INTERMÉDIALITÉ

PASSIONAL CHRISTI ET FAICTZ DE JESUCHRIST : DEUX VERSIONS D'UNE MÊME ICONOGRAPHIE DE LA PAROLE AU DÉBUT DU XVII^E SIÈCLE ? (TERRITOIRES GERMANIQUES ET SUISSE ROMANDE)

J. Colbus
Paris IV

Abstract: Publié en 1521 à Wittenberg, mais également à Erfurt ou encore à Strasbourg, le *Passional Christi vnd Antichristi* est un ouvrage de propagande religieuse particulièrement original. Ce pamphlet, illustré de 26 bois attribués à Lucas Cranach, dénonce avec virulence les turpitudes de l'Eglise romaine et du pape assimilé à l'Antéchrist. En visualisant, sur deux gravures opposées, la simplicité de la vie évangélique en regard de la corruption de l'Eglise actuelle, cet ouvrage donne à voir la « vérité réformée ». Le texte qui accompagne chacune de ces gravures, longtemps attribué à Luther lui-même, est constitué de multiples citations bibliques qui viennent encore renforcer le pouvoir des images : ainsi naît, de l'interaction de l'iconographie et de la Parole, un outil particulièrement efficace de diffusion de la foi nouvelle. Or, une dizaine d'années plus tard, à la fin de l'année 1533 sans doute, est publié à Neuchâtel, chez Pierre de Vingle, une traduction de cet opuscule visualisateur sous le titre *Les Faictz de Jesuchrist et du Pape* dont les gravures sur bois sont imitées de celles du *Passional*. L'objectif de ce travail est de comparer non seulement les gravures de ces deux éditions – ainsi que de quelques éditions postérieures publiées au milieu du XVI^e siècle – mais aussi d'analyser avec précision le texte qui les accompagne afin de déterminer la relation qui unit l'iconographie et son « illustration textuelle » et de mesurer ainsi l'importance d'un éventuel glissement par suite de ce transfert dans une aire linguistique et culturelle différente.

Biography: J.C. Colbus, MCF Paris-IV Sorbonne

Ancien élève de l'Ecole Normale Supérieure de Saint Cloud, agrégé d'allemand, ancien professeur de Chaire Supérieure en Lettres Supérieures et Première Supérieure.

Après un doctorat portant sur la conception de l'histoire chez Sebastian Franck (1499-1542), mon travail de recherches se concentre sur la période charnière de la fin du XVe et du début du XVIe siècle. Si les travaux sur l'historiographie à cette époque, en particulier chez les opposants à Martin Luther, constituent toujours mon domaine de prédilection, mes projets

actuels s'intéressent surtout à l'iconographie protestante et catholique : la place de l'image et de l'imaginaire dans l'histoire des idées et l'influence de l'évolution de l'imaginaire individuel et collectif sont les pivots de mes axes de recherches actuels.

DU SCULPTEUR A L'AUTEUR. LES METAMORPHOSES DE PYGMALION

J. Genz
Universitaet Tuebingen

Abstract: Dans ma contribution je voudrais analyser la réflexion des écrivains du 18^{ième} siècle comme Condillac, Diderot, Rousseau, Winckelmann, Lessing etc. sur les arts plastiques. Sera discuter dans quelle mesure ces réflexions servent à long terme à développer des nouvelles techniques de représentation littéraire. En effet, on trouve dès 1800, dans les textes littéraires, une accumulation de techniques artistiques dérivant de ces réflexions intermédiaires. Je défendrai la thèse que la littérature utilise les prémisses sur les arts plastiques et sur la peinture - comme par exemple le moment fertile (fruchtbarer Augenblick) de Lessing - afin de créer un effet d'animation de la matière morte et de motiver psychologiquement la confusion entre la sphère de l'art et celle de la vie. De surcroît, je montrerai comment le sculpteur Pygmalion se transforme peu à peu en un auteur.

Biography: 2012 Professeur de littérature allemande à l'université de Cologne

2010-2012 Professeur de littérature allemande à l'université Duisburg-Essen

2009-2010 Maître de Conférence à l'université de Tuebingen (littérature comparée et littérature allemande)

Habilitation à Tübingen en 2009 (Titre: Diskurse der Wertung. Banalität, trivialität und Kitsch. München: Fink 2011)

FRAMING THE PORTRAIT. TOWARDS A METACRITICAL APPROACH?

C.M. Patey

Università degli Studi, Milano, Italie

Abstract: The portrait is notoriously a rewarding territory of intermedial research, poised as it is between words on the page and signs on the canvas. It is also worth reminding that the art of portraiture was at the core of an intense debate on aesthetic forms and aims, in Great Britain at least, staging Joshua Reynolds on one side and Thomas Gainsborough on the other; and to underline that the pictorial discussion quickly transited towards the world of the novel. Most ostensibly, therefore, the portrait is a staple feature of the novel, either as a formal pattern or sub-genre or as a narrative ingredient (suffice it to remember Balzac's *Le chef d'oeuvre inconnu*, Henry James's *The Madonna of the Future* or *Portrait of a Lady*, Woolf's *To the Lighthouse* and an indefinite number of portraits and self-portraits of artists). In this paper, I shall try to assess the formal and cultural quality of the verbal/visual interactions in portraits, articulating the investigation in two directions:

A. How does the portrait relate to the various forms of life-writing, if at all? How has the visual/verbal dialectics evolved over the years and how is it affected by digital culture?

B. Could the portrait be used as a tool of analysis in a comparative perspective? Portraiture has different social, political and cultural implications as we move from one country to the other: while for example it flourishes freely in Italy in the 16th century, it is heavily codified in England when not marginalized in the work of miniature. Portraits follow different routes according to their cultural context but share a similar grammar and vocabulary: could they offer a paradigm for intercultural and interlinguistic explorations?

Biography: Caroline Patey has read English and Comparative literature in Paris (Paris III), Dublin UCD and the Università degli Studi, Milan, where she is now professor of English literature. Her research has oscillated between the two poles of Renaissance and Modernist Studies and recently become increasingly comparative in scope and methods, focusing on visual and textual modernity in Joyce, Ford, Woolf, Conrad and Eliot; following the trail of anthropology and literature, and also concentrating on urban culture and literature, in the works of Henry James, Conrad, Ford, and Isherwood. Among her last investigations, the intersection between museums and literature; in this area of research she has recently co-edited *The Exhibit in the Text. The Museological Practices of Literature* (Oxford, Peter Lang, 2009) and edited the Italian translation of Sir John Soane's *Crude Hints towards an History of my House* (*Per una storia della mia casa*, Palermo, Sellerio, 2010). She has also lately promoted the research project on literature and nomadism and co-edited the proceedings of the related conference, *Transits. The Nomadic Geographies of Anglo-American Modernism* (Oxford, Peter Lang, 2010). In 2010, Caroline Patey has co-organized the conference *Provence and the British Imagination* and is currently working on the proceedings. In December 2011 she has hosted in Milan an international conference to investigate the inheritance of Virginia Woolf and James Joyce in the seventieth anniversary of their death: *Parallaxes. Virginia Woolf meets James Joyce*.

CONFRONTING OTHERNESS IN BRITISH ROMANTIC INTERMEDIAL DESCRIPTIONS

L.H. Eilittä

University of Helsinki

Abstract: ICLA CONFERENCE 2013: Literature and Intermediality

Comparatisme et Intermedialité

Leena Eilittä:

Confronting Otherness in British Romantic Intermedial Descriptions

In this paper I will examine certain British Romantic intermedial descriptions which depict works of visual arts originating in other cultures. My intention is to show that such descriptions may be fruitful for our concerns about intermedial relations from comparative point of view.

Some of the most interesting descriptions of visual arts in British Romantic narratives have their origins in Classical civilization. The most well-known of these works is probably John Keats's "Ode on a Grecian Urn" (1820). The poem consists of five strophes in which the poet speaks to the urn, which he, in fact, addresses at the beginning of the poem as a woman ("Thou still unravished bride of quietness-"). The poet encourages the urn to reveal her secrets and to help him

to tell the stories that are embedded in the images on the urn. The first image depicting young lovers evokes the poet's emotions about Romantic love, which he would like to see continuing forever. But the following images, which apparently depicts people arriving for a sacrificial rite, puts an end to his Romantic fantasies. Instead of euphoria these images initiate a confused state in the poet and the urn relapses to a "-silent form-". At the end of the poem, the poet has to admit his inability to understand the paradoxes of ancient culture, which the mysterious images on the urn mediate, and he is forced to conclude his poem with the phrase: ""-Beauty is truth, truth beauty, - that is all/ Ye know on earth, and all ye need to know-"".

Somewhat similar difficulties in depicting a work of visual art emerge in Percy Bysshe Shelley's poem "On the Medusa of Leonardo da Vinci, in the Florentine Gallery" (1819). From the very beginning the poet describes the figure of Medusa via contrasts such as that possessing both "divine" beauty and horror. Despite "- the agonies of anguish and of death -" mediated by Medusa's figure the poet continues to approach her image due to the "grace" that at least initially weighs in his perceptions more than her "horror". Eventually the poet retreats from his intention to clarify the figure of Medusa who emerges as an "ever-shifting mirror/ of all the beauty and the terror there". The poet's attempt to grasp Medusa's contradictory qualities is repeatedly frustrated in the poem, which recalls the poet's fear and admiration of the ancient mythological figure whose being may not be described in terms of concepts or categories known to him. Similar situations come up in Lord Byron's *Child Harold's Pilgrimage* (1824), in Keats's "On Seeing the Elegiac Marbles" (1817) and in Shelley's "Ozymandias" (1818).

The works of visual arts from the ancient civilizations inspired the Romantic poets to expand their narrativity to a more universal mode by providing topics and ideas from cultures which were geographically/ temporally far away. However, in the Romantics' intermedial descriptions the difficulties to depict the work of visual art remain a constant theme. This shows that these puzzling works of art gave poets considerable problems in elaborating their aesthetic otherness to a Romantic framework.

Biography:

Eilitta, Leena (DPhil, Oxon) is adjunct professor of comparative literature at University of Helsinki. Her current research focuses upon intermedial relations, particularly in Romantic literature. She has co-edited the volume *Intermedial Arts: Disrupting, Remembering and Transforming Media* (2012). Her other publications include monographs *Approaches to Personal Identity in Kafka's Short Fiction* (1999), *Ingeborg Bachmann's Utopia and Disillusionment* (2008) and several articles and conference papers. She is a board member of FILLM (International Federation of Modern Languages and Literatures) and *Romantik - Journal of Romantic Studies in Scandinavia*.

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S2: CONCEPTS AND COMPARATIVE CRITICISM

IS COMPARATIVE FILM STUDIES A FORM OF COMPARATIVE LITERATURE?

J.K. Lund
University of Pittsburgh

Abstract: What is the paradigmatic relation between Comparative Literature—as discipline, field and mode of thought—and Film Studies? Is Film Studies always comparative? What are the possibilities and limits of thinking about a radically visual form (film) in terms that have evolved through the study of texts (literature), and most prominently the novel? On the one hand, the two fields have traditionally stood in a (sometimes uneasy) relation of methodological and institutional collaboration: both work through and between distinct national traditions, and in the US, many Film Studies programs are housed in Comparative Literature departments. On the other hand, from its inception the short history of the cinematic arts has been radically internationalist in its production and narrative style in ways that literature is not: the collaborative nature of film has made multi-nationalism the rule, and its form (sound, subtitles, visual cues, theatrical context) invites a multi-lingualism that is immediate relative to the more limited possibilities of prose fiction. In short, if modern literature has conformed to national contours with relative comfort until very recently, then film has been confined within those same parameters, if not always against its will, then at least in spite of its own logic of production (national film boards notwithstanding). In this presentation I address these questions, tensions, and their potential fallacies, in two steps. First, I briefly outline the relational history of the two fields, with special attention to the aporias that present themselves through methodological cross-application. Second, I explore these limits by attempting a comparative analysis of two films that explicitly deal with peripheries of capitalism in international contexts: Werner Herzog's *Stroszek* (1977; Germany, USA) and Alejandro Gonzalez Inarritu's *Babel* (2002; Morocco, USA, Mexico, Japan).

Biography: Joshua Lund works at the University of Pittsburgh, where he teaches courses in literature and cultural politics as an Associate Professor of Spanish and Director of Graduate Studies in the Department of Hispanic Languages and Literatures. At Pittsburgh he holds faculty affiliations in the Film Studies Program, the Graduate Program in Cultural Studies and the Center for Latin American Studies. Lund is the author of *The Mestizo State* (University of Minnesota Press, 2012), *The Impure Imagination* (University of Minnesota Press, 2006), and he is the co-editor of *Gilberto Freyre e os estudos latino-americanos* (IILI, 2006). His recent essays appear in *Qui Parle*, *Revista Hispanica Moderna*, and *PMLA*. His current project deals with comparative film traditions and their relations to capitalism.

CONCEPTS OF INTERMEDIALITY: TRANSMEDIATION, REMEDIATION AND METAPHORIZATION OF AESTHETIC CONCEPTS

C.R. Johansson
Stockholm University

Abstract: My paper is a metatheoretical study of intermedial concepts, that is, concepts used, in disciplines such as narratology, semiotics, aesthetics, intermedia studies and media theory, to describe or define how different media and art forms are related to each other. My main concern is the transmediation of concepts, that is, concepts that are presented as designating important, common qualities of, and/or distinguishing differences between, two or more media. These concepts usually come in two different varieties: one term concepts like text, or narrative, and compound concepts like mimesis and diegesis, or conceptual and perceptual media. One term concepts describe common qualities, the transmedial. Compound concepts, or intermedial conceptual oppositions, usually designate what is thought to be differences between arts and media. Transmediated concepts often also entail a remediation of concepts, that is, concepts are, so to speak, moved from one medium and applied to other media. This remediation of concepts usually brings about what I would like to call a metaphorization of concepts: a certain medium is discussed and analyzed in terms of another medium, which means there is mapping: features and properties associated with one medium, the source domain, is mapped on to another medium, the target domain. I will try to illustrate the logic of intermedial concepts by concentrating on the narratological concept of narrativity, and the related classic distinction between mimesis and diegesis, or showing and telling.

Biography: Christer Johansson, PhD, post-doctoral fellow/research assistant in Literature at Stockholm University. My dissertation deals with concepts of intermediality, such as sign, representation, iconicity and fictionality, and the interrelations of narrative prose fiction and narrative fiction film. I have also published articles on intermediality and narrative theory and is currently working on a new project about concepts of intermediality (medium, iconicity, narrativity/fictionality (showing and telling,) metaphor, symbol and expression, and so on).

CONCEPTS OF CRITICISM AND THE SCIENCES: IDEOLOGY, THE TWO CULTURES, SCIENCE WARS, AND INTER-/TRANSDISCIPLINARITY

M. Juvan

Research Centre of the Slovenian Academy of Sciences and Arts

Abstract: Explained as a cognitive and discursive mechanism that shapes communal mental representations of reality through sets of socially shared and verbally conveyed beliefs, concepts, schemes, and attitudes (cf. van Dijk), ideology gives perspective and helps organize knowledge. In this way it provides social groups with cognitive cohesion, empowering their signifying practices. Literary criticism, too, exists as a specific practice performed by and relevant only to certain agents, communities, and institutions. Scholarly discourse is thus in permanent need of wider social recognition; it has to legitimize itself not only self-referentially, but also by reacting to ideologemes circulating in the global public space. These factors affect the production and reproduction of concepts of criticism. In legitimizing a disciplinary discourse, whose social position is not certain in itself, science ideology operates through intertextual and metatextual recourse to discourses that figure in the global context as more credible or appealing to the society and the media. Consequently, literary criticism's affinities for linguistics, mathematics, cybernetics, physics, genetics, and statistics are evident in a range of interdiscursive transfers and travelling concepts (Bal). Aside from being merely a stylistic or marketing ornament, citations of scientific terms like "evolution" have been used in the literary criticism primarily as cognitive metaphors or analogies. As such, they enabled a new articulation or focalization of a particular knowledge domain. The paper will explore how the concepts of criticism, transplanted from the sciences, were involved in the late modern relations between literary studies and the sciences. On the one hand, these relations evolved from the clash of the "two cultures" to "science wars," on the other hand, however, they established several forms of inter- and transdisciplinarity (e.g., cognitivism), in which the notion of "interface" plays an important role.

Biography: Marko Juvan (1960, Ljubljana), senior researcher and head of the Institute of Slovenian Literature and Literary Studies (Research Centre of the Slovenian Academy of Sciences and Arts) and Professor of Slovenian Literature at the University of Ljubljana. His current areas of interest include literary discourse, intertextuality, Slovenian literature and world literary system, cultural nationalism in romanticism, and spatial literary studies. He is in editorial boards of *Primerjalna književnost*, *CLCWeb*, *Context* and *Slavica litteraria* and co-edits the series "Studia litteraria." 2002–06 he was president of the Slovenian Comparative Literature Association, 2007–11 member of the Executive Committee of the REELC/ENCLS, since 2008 he is in the ICLA Committee on Literary Theory. His recent publications include three books and one edited volume: *Literary Studies in Reconstruction: An Introduction to Literature* (Frankfurt/M. etc.: Peter Lang, 2011), *History and Poetics of Intertextuality* (West Lafayette, IN: Purdue University Press, 2008), *Literarna veda v rekonstrukciji* (Ljubljana: LUD Literatura, 2006), *Primerjalna književnost v dvajsetem stoletju in Anton Ocvirk* (Comparative Literature in the 20th Century and Anton Ocvirk), ed. by Marko Juvan and Darko Dolinar (Ljubljana: Založba ZRC, 2008).

S2: THE UPS AND DOWNS THAT WESTERN LITERARY CONCEPTS HAVE EXPERIENCED ON THEIR WAY TO THE EAST

LIANG QICHAO AND THE INAUGURATION OF SHORT-STORY IN LATE QING CHINA

X. Xia
Peking University

Abstract: Liang Qichao and the Inauguration of Short-story in Late Qing China XIA Xiaohong, Peking University It is not until Late Qing period did the modern narrative genre "short-story", which never appeared in traditional Chinese literary categories, actually come into existence as a concept in parallel with novel or chapter driven fiction (Zhanghui Ti). In the recent few years, several researchers such as Xu Dancheng from the University of Nagoya and Zhang Lihua from Peking University have devoted their in-depth discussion on the discovery and development of Chinese short-story from the perspective of modern fiction genre's consciousness. The purpose here is to explore a little further into the role of Liang Qichao (1873-1929) in this process, since Liang himself was the advocate of Fiction Revolution (Xiaoshuojie Geming) in Late Qing China. After the failure of 1898 Restoration, Liang Qichao had spent thirteen years in exile in Japan, which brought his direct contact and earnest sensation into the Meiji period culture. Such a special intercultural experience had left a deep mark on Liang's thinking and works during his stay in Japan, and even influenced the formation of short-story concept in Late Qing China. Liang's concern on short-story was actually related to his identity as a periodical (or newspaper) editor. Either from the magazines *Xinmin Congbao* and *Xin Xiaoshuo* which Liang managed by himself, or from the newspaper *Shibao* founded with his assistance, we can measure both the change of Liang's opinion about the short-story concept and his achievement of short-story writing or translation, in which the impact of Meiji Japanese literature can be clearly seen. On this basis, in 1906 there was a sudden boom of Chinese short-story, which made short-story an important rookie in Late Qing fiction family.

Biography: Xia Xiaohong is Professor in the Department of Chinese Language and Literature of Peking University. She was born in Beijing in 1953. Focused on Liang Qichao study and Late Qing period culture, she has published extensively on early modern topics, covering not only literary history but also women studies and comparative literature. Her main works include *Enlightenment or Eternity: Liang Qichao's Literary Way* (1991), *Late Qing Social and Culture* (2001) and *Late Qing Women and Modern China* (2004).

TRANSLATING THE NOVEL WITHIN THE TRADITION OF YANYI IN LATE QING AND EARLY REPUBLICAN CHINA

L. Zhang
Peking University

Abstract: This thesis intends to discuss the normative power of *yanyi* ("explanations of words or stories"), a literary tradition primarily represented by the genre Chinese Long-length Vernacular Fiction (*Zhanghui Xiaoshuo*) upon the process of translating the novel, originally a western genre, into Chinese during late Qing and early Republican period.

Although a large amount of foreign novels had been translated into Chinese in the last decades of the Qing dynasty, the very concept of novel as a modern genre was not transmitted to China immediately. Most of the translated works in target text deviated from their original forms and styles, which had been always attributed to the mainstream of "free translation" in late Qing by former scholars. I will argue in this thesis that quite a lot of deviations or so-called "mistranslations", however, was resulted from the translator's conscious modifications in order to line up with the literary conventions of "target" genre, that is the Chinese Long-length Vernacular Fiction, a genre originated from the oral explanations of Buddhist scriptures and well-known for its high uniformity of narrative styles.

Furthermore, I will argue that, the inner character of this genre, i.e. the tradition of *yanyi* enabled the original words or stories to be constantly re-narrated in different manners, had also shaped the understanding of "novel translations" for many translators during that period. In their opinion, to translate a foreign novel into Chinese is like an omniscient narrator re-telling a foreign story to his Chinese audience in a different way. In this sense, the concept of "translation" was different from its western thinking that "faithfulness" was the dominant criterion, but similar to "anuvad", a Sanskrit word for translation, which etymologically and primarily means "saying after or again, repeating by way of explanation, explanatory reference to anything already said" (Monier-Williams, *Sir Monier, A Sanskrit-English Dictionary Etymologically and Philologically Arranged*, Delhi: Motilal Banarsidass, 1997, p.38).

As Andre Lefevere has pointed out in his essay "Chinese and Western Thinking on Translation"(Bassnett, S. and

Lefevre, A. eds., *Constructing Cultures: Essays on Literary Translation*, Shanghai: Shanghai Foreign Language Education Press, 2001, pp.12-24.) the Chinese understanding on translation tends to be oral in nature and be close to the interpreting situation, I will further argue in the thesis that this tradition in late Qing and early Republic were not represented by Yan Fu and Lin Shu's classical Chinese translations, but by Liang Qichao and other enlightenment intellectuals who were engaged in the popular education through novel translations with the media of vernacular Chinese.

The thesis will explore these questions by concentrating on three translators, Liang Qichao(1873-1929), Wu Jianren(1867-1910) and Sun Yuxiu (1871-1922).

Biography: Dr. Zhang Lihua joined Peking University in Aug. 2011. She is the assistant professor of Dept. of Chinese Language and Literature. She got her B.A. (2001), M.A. (2004) and Ph.D. (2009) degree at the Dept. of Chinese Language and Literature, Peking University. From Dec. 2005 to Aug. 2007, Zhang Lihua was a junior visiting scholar at the Institute of Chinese Studies, Heidelberg University, Germany awarded by Daimler and Benz Foundation. From Aug. 2009 to Jul. 2011, Dr. Zhang was the research fellow at the Centre of Liberal Art and Social Sciences, HASS, Nanyang Technological University, Singapore.

Her research interests mainly focus on the Literature, Culture and Society in Late Qing and Republican China. She has published several journal papers, including " 'Times' and the Comments Short Story in Late Qing Dynasty"(*Literary Review*, 2009'1), "Genre Transformation during the Translation of Foreign Fictions in Late Qing China"(*Modern Chinese Literature Studies*,2009'2), "From 'Story' to 'Fiction': Lu Xun's *The Nostalgia* (1912) as a Fable of Genre Formation"(*Lu Xun Research Monthly*,2010'9), "The Silent 'Spoken Language': a Study of Zhou Zuoren's Ideal of Vernacular Writings (*Baihua Wen*) by focusing on his *Gushi Jinyi* (1917)"(*Modern Chinese Literature Studies*, 2011'1) and so on. She is the author of *The Rise of "Short Story" in Modern China: On Perspective of Genre Formation* (Beijing: Peking University Press, 2011).

JOSE RIZAL'S *NOLI ME TANGERE*: A FILIPINO ANTI-IMPERIALIST SERIAL NOVEL

J.A. Walker
Rutgers University

Abstract: The novel is a traveling genre, a literary form originating in Europe in the seventeenth century that was carried on the currents of imperialism and colonialism, from the mid-nineteenth century onward, to the countries of Asia, Africa, and the Middle East. The novel, of all the genres that traveled from Western to Eastern countries, was the most important one, providing countries exposed to Western imperialism and colonialism a vehicle for writing back to Europe and a forum for exploring crucial issues of individualism, nationalism, and political and social modernity. Eastern countries displayed a wide variety of novel forms in the first period of literary contact with the West, depending on which novels, of which country and which writer, the Eastern author came into contact with, the traditional concepts of fiction that shaped the encounter with Western novels, and the particular issues that preoccupied the writer. I argue in what follows that the Filipino writer Jose Rizal's novel *Noli Me Tangere* (1887) executed a creative misreading of the serial novel of Eugene Sue (*Les Mysteres de Paris*, 1842-43) and other such writers, employing the techniques of melodrama with the goal of bringing to the consciousness of his countrymen, and Europeans, the issue of the crushing domination of Spanish rule. Eastern novelists emulating the Western novel typically studied and assimilated the techniques of novels written twenty to forty years earlier, novels that they had been exposed to during their formative years. Thus, Rizal, while he was studying medicine in Europe in the 1880s, read novels of a kind perfected by Dumas and Sue that, according to Franco Moretti, were the staple of European readers throughout the second half of the nineteenth century: the serial novel, or roman-feuilleton (*The Atlas of the European Novel*, 176-77). This kind of novel typically evoked a character's suffering but delayed again and again the revelation of the hidden reasons behind that suffering, and the links between the stories of the numerous characters that made up the novelistic world. It was a novel form characterized by what Peter Brooks has called the "melodramatic imagination": a rhetoric that portrays the "polarization of good and evil" (*The Melodramatic Imagination*, 28). Rizal structures his novel around the polarized characters of the idealistic nationalist Ibarra and the imperialist priest Padre Damaso, dwelling along the way on a number of other characters suffering under the type of colonialism that was particular to the Philippines: the domination of the Spanish Catholic Church. Furthermore, Priya Joshi, in her study *In Another Country: Colonialism, Culture, and the English Novel in India* (2002), has argued that nineteenth-century Indian readers who knew English enthusiastically read novels of the English-language equivalents of Sue and Dumas, in particular, the melodramatic serial novelist G. W. M. Reynolds, which voiced the sufferings of the oppressed classes of London, as novels vicariously giving voice to their own feelings of oppression under British colonial rule. Thus, Jose Rizal, in his *Noli Me Tangere* (and in its continuation, *El Filibusterismo*, 1891), has created a novel form

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that emulates the European serial novel in its multi-charactered structure and melodramatic rhetoric, but, writing his novel in a period when colonialism was at its height, utilizes this form for quite a different purpose than Sue and Reynolds: to express the modern aspirations of his countrymen for freedom from the oppression of Spanish colonial rule.

Biography: Janet A. Walker teaches courses on world literature, the novel in its European and non-Western manifestations, postcolonial literatures and theories, and modern Japanese literature at Rutgers University. She is the author of *The Japanese Novel of the Meiji Period and the Ideal of Individualism* (1979) and co-editor of *The Woman's Hand: Gender and Theory in Japanese Women's Writing* (1996). In addition, she has published essays on, among other topics, modern Japanese fiction writers, the classical Japanese female writer Izumi Shikibu, van Gogh and his image of Japan, and autobiography in Western and Japanese literature.

S2: PLURILINGUISME LITTÉRAIRE 1900

COMMENT INTERPRETER LA PRESENCE DE CITATIONS EN LANGUE ETRANGERE DANS LES ŒUVRES DE VALERY LARBAUD ET ROMAIN ROLLAND ?

S. Katrib

Université de Strasbourg

Abstract: Romain Rolland (1866-1944) et Valery Larbaud (1881-1957) sont des écrivains français qui ont intégré des citations en langue étrangère dans leurs œuvres. Tous deux étaient polyglottes, ont beaucoup voyagé et ont voué un intérêt profond à la littérature étrangère. Rolland a écrit une biographie de Tolstoï en 1911, Larbaud a traduit en français les œuvres de Samuel Butler, a supervisé la traduction d'Ulysse de Joyce et s'est intéressé au travail de transition que constitue « l'art de la traduction » dans son ouvrage *Sous l'invocation de Saint Jérôme*, en 1944. Tous comme les personnages de voyageurs cosmopolites de leurs romans, ils circulent entre les œuvres de différents pays et de différentes époques, s'y confrontent et envisagent la littérature comme un lieu de dialogue et d'échange. Cependant, cette conception a une résonance politique, puisqu'elle correspond à une certaine idée de l'Europe au début du 20^e siècle. Dans quelle mesure les œuvres littéraires de Romain Rolland et de Valery Larbaud imaginent-elles un espace culturel européen qui estompe les frontières et dans quelle mesure ces choix vont-ils de pair non seulement avec des idées politiques sur l'Europe mais aussi avec une certaine conception de la littérature comme instrument de pacification entre les peuples ? La présence de citations en langues étrangères peut certes être interprétée dans un sens politique, mais on peut aussi l'étudier d'un point de vue poétique : il s'agit pour les deux auteurs d'inscrire dans la langue française une forme d'étrangeté et de musicalité. Enfin, cette présence correspond également à une contestation de l'idée de langue maternelle, la véritable langue natale pouvant être « intérieure » dans certains écrits de Larbaud (*A.O. Barnabooth*, son journal intime), ou « musicale » dans *Jean-Christophe* de Romain Rolland.

Biography: Sarah Katrib est agrégée de lettres modernes et doctorante en littérature comparée à l'université de Strasbourg.

PAN-AMÉRICANISME ET PLURILINGUISME DANS L'OPÉRA AU BRÉSIL AUTOUR DE 1900.

B. D'Angelo

PUCRS

Abstract: Cette communication s'occupe des rapports intersémiotiques de l'Opéra au Brésil autour de 1900, avec un objectif spécifique : le plurilinguisme et le pluriculturalisme italo-brésilien autour de l'œuvre littéraire et musicale "O Guarani", respectivement de José de Alencar et Carlos Gomes, compris les traducteurs pour l'italien, qui ont fait le libretto pour Carlos Gomes, Antonio Enrico Scalvini et Carlo d'Ormeville. L'opéra remporta un énorme succès, surtout pour l'exotisme du sujet amérindien et pour la musique riche en "barbarismes" inspirés aux instruments indiens. Peut-être le trilinguisme et triculturalisme de l'opéra que Carlos Gomes présenta le 19 mars 1870 au Teatro alla Scala de Milan, avec son irradiation jusqu'à nos jours – en effet, l'ouverture de l'opéra ouvre encore aujourd'hui les émissions de la Radio "Voz do Brasil" –, configure un projet de pan-américanisme qui occupait les intérêts des intellectuels latino-américains.

Biography: Biagio D'Angelo est actuellement Professeur de Théorie de la Littérature et Littérature Comparée à l'Université Catholique de Rio Grande do Sul (PUC-RS, Brésil) De 2010 à 2012 il a été Professeur agrégé (Egyetemi Docens) au Département d'Études hispaniques, Institut d'Études romanes, Université Péter Pázmány, Pilicsaba, Budapest, Hongrie. De 2007 à 2009 il a été Professeur agrégé, Département de Littérature et critique littéraire, Faculté des Arts et Lettres, Université catholique de São Paulo (PUC, SP), Brésil. De 2001-2007 il a été Professeur titulaire, Faculté des Sciences de l'éducation, Université catholique "Sedes Sapientiae", Lima, Pérou. Diplômé en langues étrangères et la littérature de l'Université de Venise Ca' Foscari (1988) avec une maîtrise en langues et littératures étrangères de la même université (1992). Il obtint son doctorat en littérature de l'Université Russe d'Études Humanistiques (RGGU, 1998). Il a été élève du professeur Eleazar Meletinski. Il a obtenu, aussi, un Post-Doc par la Katholieke Universiteit Leuven, où il a développé une recherche sur le néo-baroque dans la littérature latino-américaine et où il a travaillé avec le Dr Nadia Lie, Directeur du Département des études espagnoles et latino-américaines. Membre fondateur de l'Association péruvienne de littérature comparée et professeur de littérature latino-américaine et de littérature comparée à l'Université catholique "Sedes Sapientiae". En 2008, il a été nommé président de l'Association brésilienne d'études américaines (ABEA). Il est membre de Abralic et de l'AILC (Association internationale de littérature comparée). Président du Comité international d'études latino-américaines (2007-2010), il travaille actuellement dans le domaine de la théorie littéraire et des questions de relations culturelles post-coloniales en Amérique latine. Ses intérêts

concernent principalement le voyage en littérature, la mythologie, la théorie littéraire, la littérature comparée et la littérature par rapport aux médias de communication. Il a été professeur invité dans diverses universités à l'étranger (Université Nacional del Littoral, Santa Fe, Argentina, Universidade Federal de Juiz de Fora, Brésil, Université de Porto). Dans le cadre de ses publications, *Oriundo das palavras*. Machado de Assis, Guimarães Rosa e a meta da literatura. Porto Alegre: Editora UFRGS, pp. 174 (2011); *Comparaciones en vertical*. Conflictos mitológicos en las literaturas de las Américas, publié en co-autorité avec Paola Mildonian. Venezia : Supernova, 234 p. (2009); *Las babas del sabio*. Ensayos sobre la dislocación de la escritura. Lima: Fondo Editorial UCSS, p.188 (2008), *Borges en el centro del universo* (Lima, 2005), *Nuevas cartografías literarias en América Latina*. Entre la voz y la letra (Lima, 2007), *Letras de Derrida* (2007), et *Un río de palabras*. Ensayos sobre literatura y cultura de la Amazonia, organisée avec Maria Antonieta Pereira (Lima-Belo Horizonte, 2007).

CASE STUDIES OF LITERARY MULTILINGUALISM: EXPRESSING ALTERITY IN A SELF-REFERENTIAL RECOURSE TO THE MOTIF OF THE DOUBLE

G. Bär
Universidade Aberta

Abstract: Case Studies of Literary Multilingualism: Expressing Alterity in a Self-Referential Recourse to the Motif of the Double

Gerald Bär, Universidade Aberta / CECC (Univ. Católica) / Portugal

Many authors, such as Conrad, Kafka, Rilke, Andreas-Salomé and Pessoa, grew up bi- or multilingual, or lived in linguistically and culturally hybrid regions. Several of these writers have fictionalized their cultural encounters not only in their 'mother-tongue', but in the language of their region's socially dominant population or in their host country's language. Some have successfully translated their own works, gaining thus a valuable awareness of themselves and of the host culture.

My contribution focuses on the common tendency of these authors of developing new concepts of the self, by exploring the frontiers of alterity. In a social context, which is often experienced as uncomfortable, or even threatening, the strangeness of their literary characters, frequently expresses itself in a double- or hetero-social consciousness, articulated in the same narrative. In this creative process, fantasies of fragmentation take the shape of the 'other', double selves and heteronyms. What may have started as a writing strategy had repercussions in other arts which resulted in cultural transformations. Not only in literature, theatre and painting, but also in the cinema and in internet the motif of the double has recently had an enormous impact (cf.: Cameron's blockbuster *Avatar* (2009) or 'Second Life' in internet).

The high degree of public interest and acceptance that narratives from authors, such as Conrad, Kafka, Rilke and Pessoa achieved in their host countries is equalled by comparable contemporary writers with migrational background whose works have a considerable impact on cultural diversity. Impressive numbers of their sold copies corroborate these stories of success and may be indicators of how alterity derived from literary multilingualism has become increasingly attractive. However, many aspects of the dynamics between cultural integration and cultural difference mirrored in these works remain to be analysed.

Biography: Gerald Bär

Assistant Professor at Universidade Aberta (Open University of Portugal); Senior Researcher at the Research Center for Communication and Culture, CECC (Catholic Univ. of Portugal)

M.A. at the Albert-Ludwigs-Universität of Freiburg / Germany (1987).

1991-1996 Lecturer at the Universidade da Madeira / Portugal in the area of German Studies.

Since 1996 working at the Universidade Aberta / Portugal, where he obtained his PhD with the thesis: *Das Motiv des Doppelgängers als Spaltungspantasia in der Literatur und im deutschen Stummfilm* (2003). Currently lecturing German and comparative literature.

2006-2009 Vice-Coordinator of the course Languages, Literatures and Cultures (Foreign Languages).

At present Vice-Coordinator of the courses Applied Languages and European Studies.

Member of Associação Portuguesa de Estudos Germanísticos (APEG) and Internationale Vereinigung für Germanistik (IVG).

Member of the international project CEFES - Creating a European Forum in European Studies (1999-2000).

Co-author (in collaboration with the Goethe-Institute) of a multi-media course which was shown on Portuguese State TV (RTP 2): Einblicke. Ein Multimedia - Deutschkurs im Fernstudium. Língua Alemã II (manual, 10 videos, 1 CD), Lisboa: Universidade Aberta 2003.

(Co-)Organization of the international conferences: Ossian and the 'national epics' in the age of globalization (2010 / Univ. Católica Portuguesa), Jornada sobre Henry Fielding (Univ. Aberta, 2007) and Jornada sobre Bertolt Brecht (Univ. Aberta, 2006).

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PLURILINGUISME ET IDENTITE LITTERAIRES : LE CAS DE FERNANDO PESSOA

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Abstract: Au début du XXe siècle, l'écrivain portugais qui est sans doute le plus connu et le plus emblématique en ce qui concerne le plurilinguisme littéraire est certainement Fernando Pessoa. Plusieurs études sur l'usage de ses langues lui sont consacrées. Son anglais est influencé par le latin, car il apprend ces deux langues avec le même maître et en même temps. Certains de ses hétéronymes sont étrangers, notamment Alexander Search, qui est anglais, et Jean Seul de Meluret, qui est français. Fernando Pessoa revient à l'âge de 17 ans au Portugal et tous ses poèmes sont écrits en anglais. Il décide de les envoyer à une maison d'édition anglaise qui les refuse. En 1917 il envoie Mad Fiddler à Londres et le manuscrit est également refusé. Il publie alors à son compte au Portugal ses poèmes anglais 35 sonnets et Antinoüs en 1918 et publie Epithaths et Epithalamium en 1921. Ces poèmes seront réunis des années plus tard par Jorge de Sena (1974) sous le titre de Poemas ingleses. Anne Terlinden (1990) parle de l'idéalisme mystique de Mad Fiddler. Pour Eduardo Lourenço (1990) les poèmes en anglais font référence à la musique, à la puissance évocatrice de l'ailleurs, à une obsession du symbolisme et des sons. En effet, l'anglais est pour Fernando Pessoa un moyen d'expression plus intellectuel et plus sophistiqué qui est réservé à l'écriture avec ce que cela comporte d'opacité. Fernando Pessoa considère l'anglais comme une langue plus scientifique et plus intuitive que les autres, d'ailleurs sa production adolescente est très abondante dans cette langue. De plus, la langue anglaise de l'auteur est une langue « impossible

» qui contient des lusitanismes et qui est contaminée par le portugais et réciproquement, son anglais est ainsi peu idiomatique, érudit, émaillé de termes rares ou archaïques. L'écrivain s'autorise des poèmes érotiques en anglais dans Epithalamium et Antinoüs alors que ses poèmes portugais - même avec les hétéronymes - sont très chastes. Ceci est possible car c'est justement la langue anglaise qui permet à Fernando Pessoa d'exprimer son intimité : L'intimité dévoilée n'est seulement possible que parce que la langue anglaise, par son « étrangeté », protège la conscience de Pessoa du regard d'autrui, aussi mortel pour son extraordinaire pudeur que la corne du taureau. Caparaçonné dans cette langue qui n'est pas charnellement la sienne, et encore moins celle de son entourage, il aborde les domaines interdits, il se risque à tout dire, à avouer l'inavouable; et il le fait sous son vrai nom, à visage découvert, sans déléguer à un autre moi la responsabilité de l'aveu. (...) Tout se passe comme si dans la « coterie » que forment toutes les figures de Pessoa, le poète de langue anglaise était lui aussi un hétéronyme, aussi différent du poète « orthonyme » (Pessoa lui-même, en langue portugaise) que de Caeiro, de Reis ou de Campos. Il est celui dont le masque n'est pas une personnalité, mais la langue elle-même. (Bréchon, 1992 : 12-13) Nous verrons dans notre communication que Fernando Pessoa a écrit et publié en anglais, en français et a eu recours au latin à travers son hétéronyme Ricardo Reis. Nous verrons quelle place et quel rôle ont occupé les différentes langues de l'auteur dans son parcours littéraire.

Biography: BRÉCHON, Robert, « L'échec et la gloire » in PESSOA, Fernando, Le violon enchanté : écrits anglais (vers et prose), traduction par Olivier Amiel, Dominique Goy-Blanquet et Patrick Quillier, Paris, Christian Bourgois, 1992, p.7-31. FREIRE, Luisa, Fernando Pessoa entre vozes, entre linguas, Lisboa, Assirio & Alvim, 2004. LOPES, Teresa Rita, Pessoa por conhecer, Lisboa, Editorial Estampa, 1990. LOURENÇO, Eduardo, Pessoa: L'étranger absolu, Paris, Éditions Métailié, 1991, PATRACIO, Rita, PIZARRO, Jerónimo, Obras de Jean de Seul de Méluret. Edição crítica de Fernando Pessoa, Lisboa, INCM, vol. VIII, 2006. PESSOA, Fernando, Poemas ingleses, traduções, variantes e notas de Jorge de Sena, traduções também de Adolfo Casais Monteiro e José Blanc de Portugal, Lisboa, Atica, 1974. TERLINDEN, Anne, Fernando Pessoa: the bilingual portuguese poet: a critical study of "The mad fiddler", Bruxelles, Publication des Facultés Universitaires St Louis, 1990.

S2 MALENTENDUS FRANCO-ALLEMANDS, AUTOUR DU ROMANTISME

NERVAL ET JEAN PAUL : QUEL MALENTENDU?

A. Moïoli
Paris Ouest

Abstract: « La parole est moitié à celui qui parle, moitié à celui qui écoute », écrit Montaigne dans les Essais (livre III, chapitre XIII). Nous proposons une étude de cas qui montrera comment la réception d'un auteur étranger par un écrivain est traversée de biais multiples. Elle donnera lieu à une réflexion sur le commentaire et l'écoute comparatistes. On connaît la fascination de Gérard de Nerval pour l'Allemagne dont les légendes et les poètes hantent les œuvres. Jean Paul est l'un des écrivains allemands auquel Nerval fait directement référence dans ses textes. Un poème imité de Jean Paul, intitulé « Le Christ aux oliviers », est inséré dans les Petits Châteaux de Bohême (1853) puis dans Les Chimères (1854). Le poème avait été précédemment publié dans L'Artiste avec le sous-titre « Imitation de Jean Paul ». Le mot « Imitation » disparaît dans les œuvres poétiques. Seul reste le nom « Jean Paul » (qui est un pseudonyme) comme signe ultime de la réécriture, du « vol des mots » de l'étranger, selon la belle expression de Michel Schneider dans *Voleurs de mots* (1985). Lorsqu'il rédige Aurélie, Nerval confie à Liszt qu'il écrit « je ne sais quel roman-vision à la Jean Paul » qui « sera plus clair pour les Allemands que pour les Français... ». Que signifie ce nom propre, Jean Paul, lorsque l'on sait que Nerval n'a pas lu Jean Paul dans le texte ? L'inscription du nom propre est source et signe d'un malentendu. Ce malentendu est :

1) d'ordre historique : il est lié à la réception des œuvres étrangères à l'époque romantique, à la circulation et à l'organisation du champ littéraire franco-allemand. Nerval lit et réécrit Jean Paul à travers les traductions tronquées de Mme de Staël dans *De l'Allemagne* (II, 28). Il ne pourrait pas lire les originaux en raison de sa faible connaissance de l'allemand et de la difficulté de la langue jean-paulienne ; 2) d'ordre théorique. Le malentendu est constitutif de la lecture des autres et de leur réécriture - qu'elle se nomme imitation, traduction, citation, etc. Il a à voir avec la manière dont un écrivain s'approprie les mots des autres. Cette lecture-réécriture de l'étranger est une interprétation qui contient le risque du biais et du contre-sens. En témoigne l'antonomase employée par Nerval qui écrit « à la Jean Paul ». Le nom propre est déjà une interprétation, une idée, dissemblable à son référent. En citant Jean Paul, Nerval hérite d'une certaine image de l'auteur que les Français se font à l'époque : celle du « visionnaire », que Claude Pichois a mise en évidence dans *L'image de Jean Paul Richter dans les lettres françaises* (1963). La présence de Jean Paul dans la production nervalienne soulève bien des questions sur le sens du mot « malentendu » : il peut signifier non-entendu, entendu de biais ou en partie, interprétation. Il ne concerne pas seulement la lecture que Nerval fait de Jean Paul. En tant qu'il est interprétation, le malentendu concerne aussi le commentaire critique. Philippe Forest a montré la « beauté du contre-sens » à propos de sa lecture de la littérature japonaise (2005) – faisant du malentendu non pas seulement la condition a priori de la lecture, mais aussi un mode possible de critique revendiquant l'écart de la subjectivité lisante : le malentendu devient alors une opération construite et assumée par le commentateur. L'étude de cas nous permet ainsi d'interroger la valeur productive et critique d'une démarche comparatiste pensée comme malentendu. Au-delà de l'enquête historique et de l'étude de réception, quel est le travail du comparatiste ? Comment et pourquoi lire ensemble Nerval et Jean Paul ? Il nous semble important de souligner que le malentendu n'est pas ici le contraire d'un bien entendu ou d'une bonne lecture. La recherche comparatiste ne consiste ni à établir "la" vérité ni à essentialiser les œuvres. Sa chance est bien de les mettre en mouvement – démarche heuristique qui parie sur le rapprochement des œuvres dans l'espoir de produire de nouvelles ententes. La comparaison est un geste d'écart par rapport au consensus critique sur une œuvre mais aussi par rapport à l'œuvre elle-même dans un refus d'établir « une » vérité définitive de l'œuvre. Le malentendu de notre méthode consistera à faire entendre une autre voix du rêve romantique, autre que celle qu'Albert Béguin a entendue lorsqu'il rapprochait Nerval et Jean Paul dans *L'âme romantique et le rêve* (1939) : le rêve chez ces deux auteurs (utopie ou idylle) est une manière de réinscrire le sujet dans une communauté politique et sociale.

Biography: Aurélie Moïoli est doctorante contractuelle avec mission d'enseignement à l'université Paris Ouest. Ancienne élève de l'École Normale Supérieure (Lyon), agrégée de Lettres modernes, elle prépare une thèse de littérature comparée depuis 2010 sous la direction du Professeur Karen Haddad sur "Le récit de soi chez Ugo Foscolo, Gérard de Nerval, Jean Paul et Stendhal". Elle est membre du laboratoire junior pluridisciplinaire "Imag'his" de l'ENS de Lyon. Un de ses articles est en cours de publication dans la revue *Conserveries mémorielles* : "Le récit de vie comme trajectoire. Étude comparée des (auto)biographies de Jean Paul et de Stendhal".

COMPARAISON DU CARACTÈRE FIGURATIF DES MOTS ET DE LEURS TRADUCTIONS – UNE POSSIBILITÉ DE MULTIPLIER LES PERSPECTIVES

Y. Fauser

Université Paris-Sorbonne

Abstract: Sur la base de traductions françaises (1802 – 1868) du roman Wilhelm Meisters Lehrjahre de Goethe, cette analyse examinera des notions difficiles à traduire, comme p.ex. « Stimmung, Verstimmung, etc. » (des concepts médicaux empruntés au domaine de la musique au départ), et leurs connotations multiples. En même temps, ces traductions montrent les changements de compréhension et d'attitude des lecteurs français à l'égard de la littérature et de la culture allemande, ainsi que l'importance de ce changement pour chacune de ces traductions. Mais surtout, on s'ouvre par cette comparaison de nouvelles approches et ainsi de nouvelles possibilités de compréhension dans chacune de ces deux aires linguistiques/ de ces deux langues.

Biography: expérience professionnelle:

à partir de septembre 2012 Maître de langue à l'UFR de Langues Etrangères Appliquées à l'Université Paris-Sorbonne

2010 - 2012 lectrice du DAAD à Sciences Po Paris - campus européen franco-allemand à Nancy

formation:

thèse en cours: "L'ennui dans la littérature allemande et française de 1830 à 1850

études germaniques et philosophie à la Philipps-Universität Marburg

publication: Die Vorwegnahme der medizinischen Erkenntnis von manisch-depressiven Störungen in der Literatur - dargestellt an Büchners Lenz und Leonce und Lena. In: Georg Büchner Jahrbuch 11 (2005-2008). Edition de Burghard DEDNER, Matthias GRÖBEL et Eva-Maria VERING. Tübingen, 2008. pp. 63 – 80.

conférences:

29/11/2007 L'ennui, les nerfs et le changement du style de penser dans la première moitié du XIXe siècle (Colloque international: L'Ennui. XIXe-XXe siècles. Approches historiques (29.11. – 1.12.2007) Université Paris I Panthéon-Sorbonne)

13/10/2006 Die Vorwegnahme der medizinischen Erkenntnis von manisch-depressiven Störungen in der Literatur – dargestellt an Büchners »Lenz« und »Leonce und Lena«. (»Georg Büchner – Erkenntnis und Inszenierung«.) Jahrestagung der Georg Büchner Gesellschaft Marburg 2006. 13. – 14. Oktober 2006)

LA FORTUNE DU "ROMANTISME ALLEMAND" DANS LA CRITIQUE FRANÇAISE ET INTERNATIONALE: MALENTENDU PRODUCTIF ET AMNESIE SELECTIVE

H. Roland

FNRS - Université catholique de Louvain

Abstract: En 1949, la rédaction des Cahiers du Sud se décida à rééditer le numéro de 1937 sur Le romantisme allemand, qui avait tant marqué la génération des écrivains de langue française de l'entre-deux-guerres. Albert Béguin se livre dans la préface de cette réédition à un curieux mea culpa, portant sur l'absence de dimension politique du numéro original, paru pourtant quatre ans après l'installation du régime hitlérien. Béguin explique ainsi le parti-pris initial de ne pas avoir voulu mettre l'accent sur "la ligne de décadence et de successive trahison", qui relia historiquement les penseurs romantiques et leurs "disciples vulgarisateurs" (Nietzsche, Wagner), puis "les formes basses du mysticisme allemand" à connotations raciales et racistes. Le combat le plus efficace contre ces dernières, explique encore Béguin au nom des concepteurs du cahier initial, passait par cet oubli et par la mise en valeur exclusive des "formes supérieures" du romantisme (quête de sublime et de réalité indicible, nostalgie de l'absolu, etc.). Une telle tension entre "le moment romantique" comme sommet de l'histoire culturelle et la problématique d'une "indisciplinable âme allemande" demeure sous-jacente à la critique spécialisée sur le romantisme. Elle est peut-être verbalisée de façon plus explicite dans la critique allemande elle-même (comme dans l'ouvrage de Rüdiger Safranski, Romantik. Eine deutsche Affäre, 2007) que dans la critique française et internationale, qui peine à vouloir égratigner son image idéale du romantisme allemand. Cette amnésie sélective va, selon moi, de pair avec ces formes de "malentendu productif", qui ont permis la réception du romantisme allemand comme appropriation originale, tributaire des attentes de la culture d'accueil. La mise en évidence

des synergies entre romantisme allemand et surréalisme dans les années 1930 fut à cet égard tout à fait exemplaire. La présente contribution s'attachera, sur base de cet objet, à préciser dans ce sens l'apport de théories comme les transferts culturels et l'esthétique de la réception à une historiographie comparée de la littérature.

Biography:

Hubert Roland est chercheur qualifié du Fonds de la Recherche Scientifique/FNRS belge et professeur de littérature allemande et comparée à l'Université catholique de Louvain (UCL). Principaux domaines de recherche: le réalisme magique dans la littérature allemande et européenne, transferts culturels et littéraires franco- et belgo-allemands, historiographie comparée des avant-gardes.

S2: LITTÉRATURE ET PHILOSOPHIE

EZRA POUND ET HENRI BERGSON

J.M. Pollock
Université de Perpignan

Abstract: Comme toute sa génération Ezra Pound a baigné dans le bergsonisme. Wyndham Lewis, co-fondateur et malin génie du Vorticisme, témoigne de la profondeur de cette influence — tout en la récusant — dans son livre de 1927, *Time and Western Man*. Lewis consacre deux chapitres au « cas exemplaire » d'Ezra Pound : « Ezra Pound, etc. » et « A Man in Love with the Past ». Il nous invite ainsi à rapprocher le flux poétique des *Cantos* du concept de durée élaboré par Henri Bergson : ils forment tous les deux des multiplicités fusionnelles qui, loin d'estomper et d'égaliser l'hétérogénéité de leurs éléments (dans un écoulement régulier, ou laminaire), en procèdent. Le flux dérive d'une différentielle ; il découle du seul effet de l'interaction en jeu entre ses composantes. D'où vient-il que le jeu des différences génère un flux, ou une durée ? Et comment le texte des *Cantos* se rapporte-t-il au flux ? On peut donner deux réponses, selon qu'on adopte une perspective bergsonienne, ou qu'on emprunte à Pound sa référence au Dao chinois.

Biography: Jonathan Pollock est professeur de littérature anglo-américaine à l'Université de Perpignan-Via Domitia. Il est l'auteur de *Qu'est-ce que l'humour ?* (Paris, Klincksieck, coll. Études, 2001), *Le Moine (de Lewis) d'Antonin Artaud* (Paris, Gallimard, Foliothèque, 2002), *Le Rire du Môme : Antonin Artaud et la littérature anglo-américaine* (Paris, Kimé, coll. Détours littéraires, 2002), *Déclinaisons. Le naturalisme poétique de Lucrèce à Lacan* (Paris, Hermann, coll. Fictions pensantes, 2010).

PENSER PAR LA VOIE DES RYTHMES : BECKETT, MICHAUX, DELEUZE

A.C. Malufe¹, S. Ferraz²
¹PUC-SP, ²UNICAMP

Abstract: On peut créditer au poète et peintre Henry Michaux l'invention d'une catégorie d'art inusitée. Ni poème, ni peinture, ni musique. Dans ses livres *Par des traits* et *Par la voie des rythmes* on trouve des séquences d'idéogrammes sans significations précises, une musique-poème dont le rythme est le seul conducteur. Ces petites partitions pour les yeux peuvent nous rappeler les cours de Paul Klee sur le rythme musicale dans les arts visuelles et, encore, nous inviter à une conversation avec les derniers textes de Samuel Beckett : sa prose extrêmement rythmique où le son, les images et les mots sont aussi rapportés à la musique en créant des partitions vocales (dans par exemple *Comment c'est*, *Pas moi*, *Cap au pire*, *Mal vu mal dit* ou *Compagnie*). Ce réseau que relie la littérature à la musique et aux arts visuelles est le centre de cette proposition qui prend le concept de rythme, tel que proposé par Gilles Deleuze dans *Francis Bacon* logique de la sensation, par principal opérateur dans l'effort de démontrer le voie d'interférence et contamination mutuelle entre les arts. Figure « multisensible », le rythme serait pour Deleuze « une puissance vitale que déborde tous les domaines et les traverse ». Au delà des organes du sens, donc, le rythme met en relation les domaines empiriquement distincts des arts. Ainsi, en même temps qu'il est la condition de possibilité pour des arts hybrides, c'est aussi l'instance qui nous permet de rencontrer toute une spécificité d'une pensée des arts. Une pensée par la voie des rythmes.

Biography: Annita Costa Malufe (1975) est née à São Paulo (SP), Brésil. Poétesse et chercheuse, a écrit plusieurs livres de poèmes, entre lesquels *Quando não estou por perto* (Ed.7Letras/Petrobras, 2012) et *Como se caísse devagar* (Ed.34/Secretaria de Estado da Cultura SP, 2008) ; est docteur en théorie littéraire (Université de Campinas) et actuellement réalise une recherche de post-doctorat à l'Université Catholique de São Paulo (PUC-SP) ; est auteur des essais de critique littéraire, portant sur les rapports entre poésie et philosophie : *Territórios dispersos: a poética de Ana Cristina Cesar* (Ed. Annablume/FAPESP, 2006) et *Poéticas da imanência: Ana Cristina Cesar e Marcos Siscar* (Ed.7Letras/FAPESP, 2011). Compositeur et musicologue, Silvio Ferraz (1959) est professeur de composition à l'Université de Campinas (Brésil). Après un doctorat en sémiotique qu'il obtient à l'université Catholique de São Paulo, et habilitation en composition musicale à l'université de Campinas, il est chercheur à la FAPESP (Fondation d'aide à la recherche de l'état de São Paulo) et au CNPQ (Centre National de Recherche du Brésil). Directeur du Festival International d'Hiver de Campos de Jordão et de l'École de Musique de l'Etat de São Paulo, en 2009. Autant que compositeur ses compositions sont régulièrement jouées aux principales festivals de musique contemporaine au Brésil et Amérique Latine. Auteur de *Musique et répétition : la question de la différence dans la musique du XXème siècle* et *Livre des Sonorités* (publiés en portugais) et « La formule de la Ritournelle », publié récemment dans le numéro spécial de la revue *Filigrane* concerné à Gille Deleuze.

POUR UNE PHILOSOPHIE DES FLUX, DE D.H. LAWRENCE A DELEUZE

J. Feyel

UNIVERSITE PARIS OUEST NANTERRE LA DEFENSE

Abstract: L'admiration de Deleuze pour D.H. Lawrence est bien connue. Souvent, le philosophe cite l'écrivain anglais dans ses propres œuvres, il en fait l'un des écrivains et des poètes sur lesquels il appuie ses développements théoriques. Il rédige même en 1978 la préface de la première traduction en français (Fanny Deleuze) du dernier essai de Lawrence, rédigé en 1929, *Apocalypse* (traduction revue et corrigée par Fanny Deleuze, éd. et avant-propos Camille Dumoulié, Paris, Desjonquères, 2002). Il existe une indéniable affinité entre les deux auteurs, parfaitement mise en valeur par le nombre et la fécondité des approches critiques lisant l'œuvre de Lawrence à la lumière de la pensée deleuzienne. Toutefois, éclairer le texte littéraire à l'aide de l'explication philosophique ne revient-il pas à entretenir l'assujettissement philosophique de la littérature ? En partant du postulat inverse, nous tenterons de lire Deleuze à la lumière de Lawrence et de proposer un exemple de contamination du discours philosophique par l'écriture littéraire. Rapprocher ces deux auteurs conduit à réfléchir au type de dialogue interdisciplinaire qui se tisse entre eux et à se demander de quelle nature est l'innutrition lawrencienne dans l'œuvre de Deleuze. S'agit-il d'un emprunt à la philosophie de Lawrence ? Dans ce cas il serait bon de se demander de quelle manière se fait le transfert d'une discipline à une autre. Ici, Deleuze deviendrait un passeur et un traducteur philosophique de la langue littéraire de Lawrence. Est-ce que Deleuze isole ou construit des philosophèmes lawrenciens ? De quelle façon lit-il Lawrence, de quelle manière ses hommages répétés éclairent ou infléchissent-ils la pensée de l'écrivain ? Mais Deleuze est aussi un philosophe qui écrit. Si les philosophes professionnels eux-mêmes ont éprouvé le besoin d'emprunter à l'herméneutique ses méthodes (cf. *Les Styles de Deleuze*, éd. Adnen Jdey, Paris, Les Impressions nouvelles, coll. *Réflexions faites*, 2011), c'est bien parce que Deleuze démontre bien plus que d'autres à quel point, même en philosophie, style et théorie sont consubstantiels. Nous essaierons alors de déterminer si Deleuze se serait également nourri de la poétique lawrencienne pour inventer sa propre écriture.

Biography: Normalienne et agrégée, Juliette Feyel a soutenu une thèse de doctorat consacrée à l'érotisme et au sacré chez D.H. Lawrence et Georges Bataille sous la direction de Camille Dumoulié (Université Paris Ouest Nanterre).

TABLE RONDE

PARTICIPATION AUX TRAVAUX DE L'ATELIER MONTAIGNE

E. de Dampierre
Université Bordeaux 3

Abstract: Présentation des résultats des travaux élaborés tout au long de l'année dans le cadre du programme de recherche Traductions littéraires et politiques de la mémoire de l'équipe TELEM

Biography: MCF Littérature comparée

PARTICIPATION AUX TRAVAUX DE L'ATELIER MONTAIGNE

D. GACHET
Université de Bordeaux

Abstract: Participation aux travaux de l'atelier Montaigne: la traduction comme essai

Biography: Docteur en littérature comparée
Maître de conférences à l'Université de Bordeaux
Traductrice de littérature italienne

PRESENTATION DES RESULTATS DES TRAVAUX ELABORES TOUT AU LONG DE L'ANNEE DANS LE CADRE DU PROGRAMME DE RECHERCHE TRADUCTIONS LITTERAIRES ET POLITIQUES DE LA MEMOIRE DE L'EQUIPE TELEM

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Abstract: Présentation des résultats des travaux élaborés tout au long de l'année dans le cadre du programme de recherche Traductions littéraires et politiques de la mémoire de l'équipe TELEM

Biography: Présentation des résultats des travaux élaborés tout au long de l'année dans le cadre du programme de recherche Traductions littéraires et politiques de la mémoire de l'équipe TELEM

PRESENTATION DES RESULTATS DES TRAVAUX ELABORES TOUT AU LONG DE L'ANNEE DANS LE CADRE DU PROGRAMME DE RECHERCHE TRADUCTIONS LITTERAIRES ET POLITIQUES DE LA MEMOIRE DE L'EQUIPE TELEM &RAQUO;

V. Partensky
Université Bordeaux3-Michel de Montaigne

Abstract: Présentation des résultats des travaux élaborés tout au long de l'année dans le cadre du programme de recherche Traductions littéraires et politiques de la mémoire de l'équipe TELEM

Biography: Maître de conférences à l'université Bordeaux en littérature comparée

TRAVAUX DE L'ATELIER MONTAIGNE

I. Poulin
Université Michel de Montaigne Bordeaux 3

Abstract: Présentation des résultats des travaux élaborés tout au long de l'année dans le cadre du programme de recherche Traductions littéraires et politiques de la mémoire de l'équipe TELEM

Friday, July 19, 2013

Biography: Ancienne élève de l'E.N.S. de Fontenay / Saint-Cloud, agrégée de Lettres Modernes, Isabelle Poulin est Professeur de Littérature comparée. En tant que Directrice adjointe de l'Ecole Doctorale Montaigne-Humanités plus spécialement chargée des formations transversales et des relations internationales, aussi bien qu'en tant que responsable de la nouvelle Licence Culture Humaniste et Scientifique, elle s'efforce de mettre au service de ses missions les enjeux mêmes de son domaine de recherche, qui est celui de la transmission (à partir de l'œuvre bilingue de Nabokov, porté au cours du présent quinquennal par le programme « Traductions littéraires et politique de la mémoire » de l'EA TELEM).

S2: SCRIPTURAL REASONING AND COMPARATIVE LITERATURE

RETURNING TO THINKING THEOLOGICALLY

D. Jasper
University of Glasgow

Abstract: Christian theology is facing huge challenges after the traumas of the twentieth century, the crisis of secularisation in the West, and the development of theological thinking on a global scale, not least in China. As we engage with theology, we need to recognize shifts in theological thinking in the growing exchanges between the Christian scriptures and the sacred texts of China, resulting in new forms of scriptural reasoning and hermeneutics.

Biography: David Jasper is Professor of Literature and Theology at the University of Glasgow and has been Changjiang Chair Professor at Renmin University of China. He holds degrees from the universities of Cambridge, Oxford, Durham and Uppsala and was the founding editor of the journal *Literature and Theology*. His most recent book is *The Sacred Community* (Baylor University Press, 2012).

THE AXIAL AGE AND COMPARATIVE STUDIES IN RELIGION AND LITERATURE

E.J. Ziolkowski
Lafayette College

Abstract: “The Axial Age and Comparative Studies in Religion and Literature.”

This paper makes two suggestions on the basis of Karl Jaspers’s theory of the axial age. First, regardless of whether the axial age theory is accepted, the research done in pursuit of it (primarily by historians and sociologists) constitutes a rich, potentially fruitful ground for exploration by scholars of theology, religion, and literature interested in the sort of interdisciplinary studies in “scriptural reasoning” expounded by Yang Huilin. Secondly, rather than to think of ourselves as inhabiting a second axial age or even a global village, it may be more appropriate, at least as humanists contemplating religion and literature in a cross-cultural perspective, to think of our times as the “age of comparison.” This is because, in our proverbially “shrinking” world, engagement in cross-cultural dialogical studies of the sort envisioned by Guyatri Spivak becomes something not simply desired but inevitable, perhaps casting doubt upon the suitability of her construal of comparative literature as metaphorically moribund.

Biography: Eric Ziolkowski is the Charles A. Dana Professor of Religious Studies at Lafayette College in Easton, Pennsylvania. He is author of many books, articles, and book chapters in religion and literature, an area in which he has lectured widely in the United States and Europe, as well as in China. He is also a main editor of the *Encyclopedia of the Bible and Its Reception*, a prospective 30-volume resource published by De Gruyter (Berlin), and co-editor of the book series *Religion and the Arts*, published by Brill (Leiden). Formerly the North American General Editor of the journal *Literature and Theology* (2004–2012), he currently co-chairs the Arts, Literature, and Religion Section of the American Academy of Religion.

S2 : FORCE ET VERTU DE LA LITTÉRATURE FACE A L'HISTOIRE IMMEDIATE

LA CONSTELLATION ROMANESQUE D'OCTOBRE 1970. L'ENGAGEMENT A LA LUMIERE DE LA MISE EN RECIT.

A. Mercier
Université Laval

Abstract: La littérature québécoise a vu paraître un certain nombre d'œuvres inspirées plus ou moins directement de la «Crise d'octobre 1970», épisode marqué par différents actes terroristes commis par le Front de libération du Québec. Le roman *La constellation du lynx* de Louis Hamelin (Éditions Boréal, 2011) constitue pour l'instant la fiction la plus récente mais aussi la plus imposante sur ces événements. Ma communication analysera la mise en récit que propose *La constellation du lynx* à la lumière d'autres romans parus à distance variable de la «Crise d'octobre 1970», dont *Un rêve québécois* de Victor-Lévy Beaulieu (Éditions du Jour, 1972) et *L'enfirouapé* d'Yves Beauchemin (La Presse, 1974), ainsi que *Le coup de poing* de Louis Caron (Boréal, 1990) et *Un dernier blues pour Octobre* de Pierre Turgeon (Libre expression, 1990). Si dans tous ces romans la fiction est clairement revendiquée, il semble que dans *La constellation du lynx* elle soit plus étroitement liée à une posture esthétique et éthique contemporaine. La notion d'engagement s'y verrait redéfinie par le travail de mise en récit.

Biography: Andrée Mercier est professeure au département des littératures à l'Université Laval et directrice du Centre de recherche interuniversitaire sur la littérature et la culture québécoises. Avec Frances Fortier, elle a dirigé différents projets de recherche (subventionnés par le Conseil de recherche en sciences humaines du Canada) sur le récit littéraire québécois, de même que sur l'autorité narrative et la vraisemblance dans le roman contemporain. En ce moment, elle travaille sur des questions de problématisation de la transmission narrative dans le roman. Elle est également membre d'une équipe interuniversitaire (subventionnée par le Fonds québécois de la recherche sur la société et la culture) qui mène une recherche de poétique et d'esthétique comparée des littératures narratives française et québécoise actuelles. Elle a récemment codirigé avec Frances Fortier le livre *La transmission narrative. Modalités du pacte romanesque contemporain* (Éditions Nota Bene, 2011), et avec Robert Dion le dossier «Narrations contemporaines au Québec et en France : regards croisés» (*Voix et Images*, no 106, automne 2010), de même que le dossier «Vraisemblance et fictions contemporaines» dans la revue en ligne *Temps zéro* (no 2, 2009), avec Pierre-Luc Landry et Christine Otis.

LE LABORATOIRE MONSTRUEUX DE BRIAN EVENSON

J. Chassay
Université du Québec à Montréal

Abstract: Les romans de Brian Evenson mettent en scène des monstres et des monstruosités : personnages qui se torturent, se découpent, assassins fanatiques. Il s'agit de notre monde et pourtant, a priori, on a l'impression d'un univers en vase clos, univers de fanatiques et de sectes - Evenson a lui-même été contraint de quitter l'église mormone à cause de la nature de son œuvre. Aucun de ses livres, pourtant, ne suggère une si complète perte de repères que *Baby Leg* - traduit par Heloise Esquie et publié aux éditions du Cherche midi en 2012. Temps cyclique, personnages au(x) rôle(s) ambigu(s), roman situé entre une forêt inhabitée et un laboratoire où se déroulent des expériences dont on ne comprend le sens, *Baby Leg* propose une réflexion sur le pouvoir et même sur la démence du pouvoir, hors de l'Histoire et, pourrait-on dire, hors du sens. Cette communication voudrait pourtant analyser le monstrueux dans ce roman en démontrant sa contemporanéité. Loin d'une fiction-politique proche du journalisme ou du vécu qu'on rencontre couramment, Brian Evenson propose plutôt de s'en éloigner avec un roman qui offre des chimères - à la fois au sens de créature mythologique, d'illusion et d'organisme possédant des cellules d'origines génétiques différentes. La question du pouvoir et de la force y apparaît avec d'autant plus de densité et nous ramène à la question du politique aujourd'hui.

Biography: Professeur au Département d'Études littéraires de l'Université du Québec à Montréal depuis 1991. S'intéresse à la sociocritique ainsi qu'au discours scientifique et à la figure du savant dans la fiction et le discours social. A publié 25 livres (essais, romans, anthologies, actes de colloques). Derniers ouvrages parus: *Si la science m'était contée. Des savants en littérature* (Paris, Seuil, 2009) et *La littérature à l'éprouvette* (Montréal, Boréal, 2011). Il vient de terminer un livre sur l'imaginaire de la génétique.

2666 DE ROBERTO BOLAÑO : L'EXCÈS ET L'HISTOIRE

E. Etemad Kasaeyan
université Rennes 2

Abstract: 2666 de Roberto Bolaño traverse l'ensemble de l'Histoire du XXe siècle, des deux conflits mondiaux à la violence transfrontalière actuelle entre Mexique et Etats-Unis. La représentation littéraire de l'Histoire s'appuie sur une esthétique de l'excès, dont nous interrogerons les mécanismes et les finalités.

Biography: Emilie Etemad-Kasaeyan, agrégée de lettres modernes et doctorante en littérature comparée à l'Université de Rennes 2, achève actuellement une thèse portant sur la filiation dans l'oeuvre de Roberto Bolaño, sous la direction d'Emmanuel Bouju.

LE WINTERLICHE REISE DE PETER HANDKE EN SERBIE (1996) : L'ÉCRIVAIN FACE À LA PRESSE

C. Chaudet
Paris IV Sorbonne

Abstract: En 1995, l'écrivain autrichien Peter Handke effectue un voyage, en Serbie, dont le récit est publié en janvier 1996 dans le quotidien allemand *Süddeutsche Zeitung*, sous le titre *Gerechtigkeit für Serbien. Eine winterliche Reise zu den Flüssen Donau, Save, Morawa und Drina*. [1] Précédé d'un essai critique envers la représentation de la Serbie dans les médias occidentaux, ce récit de voyage soulève alors de violentes controverses : Peter Handke est accusé, dans une bonne partie de la presse européenne, de « défendre les Serbes ». [2]

Handke pose un problème politique en évoquant le problème de la transmission médiatique des conflits yougoslaves. On lui reprocha d'avoir nié ou minimisé la gravité du massacre de Srebrenica. [3] Mais Handke, en demandant dans son ouvrage pourquoi ce massacre se déroula dans le rayon d'action des casques bleus, au vu et au su de l'opinion publique mondiale, indiquerait la raison des mauvaises lectures de son texte : il suggérerait en effet par là l'extrême difficulté de porter un jugement sur les atrocités serbes tant que tous ceux qui participèrent aux crimes ne se trouveraient pas sur le banc des accusés. [4] Anne Lindner relie cette polémique à une collision entre la position de Handke et tout un ensemble de déclarations et de paroles : « eine (intellektuelle) europäische Öffentlichkeit präsentiert sich und ihre Länder als Bannerträger der freiheitlichen, humanen und aufgeklärt-informierten Mustergesellschaft, während ihre Staatengemeinschaft nachweislich an einem Krieg konkret mitschuldig ist. » [5] Le débat public autour de Handke serait ainsi partie prenante du problème politique posé par les conflits yougoslaves. [6]

La polémique entraînée par la publication du *Winterliche Reise* a donc contribué au débat sur la scène européenne. Handke a touché un point sensible, comme le souligne la violence des nombreuses critiques adressées contre lui. A ce titre, il est intéressant de constater que ce ne sont pas uniquement les passages tenant de l'essai, mais le *Winterliche Reise* dans son ensemble qui aboutit à la polémique – polémique qui touche notamment au rôle des puissances occidentales dans les conflits yougoslaves. Or cette polémique se poursuivra dans les années suivant la publication du *Winterliche Reise*, surtout à partir de l'intervention concrète de l'OTAN en Yougoslavie.

Ma proposition aurait ainsi pour but de mettre au jour comment le *Winterliche Reise*, qui mêle essai critique et récit de voyage, apporte un éclairage immédiat, audacieux et fécond sur les guerres de Yougoslavie, que ce soit d'un point de vue historique, politique ou esthétique – la démarche de Handke se caractérisant simultanément par la dénonciation, la retenue, les questionnements socratiques et la poétique du secondaire qu'elle met en œuvre, afin de « die Völker aus ihrer gegenseitigen Bilderstarre zu erlösen » (« libérer les peuples de leur réciproque imagerie figée ») [7].

[1] Le texte est paru le 5/6 et le 13/14 janvier 1996 dans le *Süddeutsche Zeitung* sous le titre *Gerechtigkeit für Serbien. Eine winterliche Reise zu den Flüssen Donau, Save, Morawa und Drina oder Gerechtigkeit für Serbien*. Les éditions Suhrkamp, qui publient le texte également en 1996, le publient sous le titre *Eine winterliche Reise zu den Flüssen Donau, Save, Morawa und Drina oder Gerechtigkeit für Serbien*. Cette inversion du titre choisi par l'éditeur (en accord avec Handke) permet de mettre l'accent sur le récit de voyage en tant que tel, qui se trouve alors placé dans la première partie du titre.

[2] Précisons que l'on se trouve alors à un moment précis du conflit : Handke publie son récit de voyage moins d'un an après le massacre de Srebrenica (juillet 1995), où environ 8 000 Bosniaques ont été massacrés par l'Armée de la République serbe de Bosnie sous le commandement du général Ratko Mladic. Les positions ouest-européennes envers le gouvernement serbe se sont alors nettement radicalisées.

[3] Voir Lindner, Anne: *Peter Handke, Jugoslawien und das Problem der strukturellen Gewalt*, Wiesbaden: Deutscher

Universitätsverlag, 2007, p. 18.

[4] Voir Lindner: Peter Handke, Jugoslawien und das Problem der strukturellen Gewalt, op. cit., p. 18–19.

[5] « Une présence publique (intellectuelle) se présente elle-même ainsi que ses Etats comme porte-bannières d'une société modèle, libre, humaine et éclairée-informée, alors que leur communauté d'Etats est manifestement et concrètement complice d'une guerre. » Voir Lindner: Peter Handke, Jugoslawien und das Problem der strukturellen Gewalt, op. cit., p. 18–19.

Lindner ajoute dans sa note de bas de page 11: « Diese Gemeinschaft und ihre Öffentlichkeit befinden hoheitlich über Fragen von Schuld und Anklage und darüber, was an Fragen zulässig und was unzulässig ist. « [« Cette communauté et sa présence publique statuent en haut lieu au sujet des questions de responsabilité et d'accusation et au sujet des questions que l'on peut poser ou non. »]

[6] Voir Lindner: Peter Handke, Jugoslawien und das Problem der strukturellen Gewalt, op. cit., p. 19.

[7] Handke, Peter : Eine winterliche Reise zu den Flüssen Donau, Save, Morawa und Drina oder Gerechtigkeit für Serbien, Frankfurt a. M.: Suhrkamp, 1996, p. 49.

Biography: Chloé Chaudet, née le 8 avril 1985 à Beauvais, France. Titulaire d'un baccalauréat littéraire européen allemand, j'ai effectué toutes mes études (littérature comparée, littérature française, philosophie et histoire de l'art) en Allemagne, auprès de Manfred Schmeling, ancien directeur et professeur émérite de l'UFR de littérature générale et comparée de l'Université de Sarrebruck. J'ai également travaillé, de 2006 à 2009, en tant qu'étudiante-assistante auprès de lui, le secondant notamment dans la traduction en français de discours et exposés réalisés dans le cadre de sa fonction de président de l'AILC.

J'ai ensuite travaillé, de mai 2009 à septembre 2011, sur ma thèse (Dynamiques internationales de l'engagement littéraire des années 1980 à 2010), dirigée en cotutelle par Manfred Schmeling et Anne Tomiche (Paris IV). Une version brute de ma thèse est actuellement entre leurs mains. Après avoir travaillé, parallèlement à mes travaux de recherche doctorale, comme lectrice pour les éditions Suhrkamp, Je prépare depuis septembre 2011 le CAPES et l'agrégation de lettres modernes à Paris IV.

S2: THE ART OF NOT THINKING

THE INTERIORIZED EXTERIORITY

V. Biti
Universität Wien

Abstract: Theory was from its Greek origins constantly confronted with misunderstandings that questioned its high pretension on the truth. This misunderstanding makes the gist of the famous anecdote on Tales and the Thracian maid, recounted by Socrates in Plato's Theaetetus, whose numerous transformations Hans Blumenberg investigated in his path-breaking study *Das Lachen der Thrakerin* (1987). The Greek word *theoros* designated a special envoy of the community sent to elected inter-communal religious ceremonies to request divine wisdom and transfer it, with tranquilizing and consecrating effects, back to community members. Yet this envoy's homecoming was everything but triumphant as the sublime truth that was detected abroad had to be reconfirmed by the down-to-earth judgment at home. Due to such reemerging exposure to a delusion that was expected to be exposed itself, theory, instead of being a solitary insight into the divine truth, proved to be a public performance addressed to a suspicious audience. Without ever completely succeeding in bracketing out this mocking external perspective of "non-thinkers", theory was from its very beginning destined to cope with it. Should the communal verification of its truth be scornfully dismissed, as suggested for example by the "elitists" Nietzsche and Heidegger, or should the communal horizon be educationally extended as advocated for instance by the "democrats" Husserl, Arendt and Blumenberg? In the shape it came to the fore, this dilemma itself was significant. As testified by de Man's ambiguous coinage, a prominent form of coming to terms with the non-thinking "resistance to theory" in the twentieth century's theory was the anticipating dialogic incorporation of the latter. In view of the renewed worldwide resistance to theory, some recent forms of the assimilation of this "extramural" opposition to reflection will be analyzed.

Biography: Vladimir Biti, Professor of South Slavic literatures and cultures at the Faculty for Literary and Cultural Studies, University of Vienna. Author of eight books, *Literatur- und Kulturtheorie: Ein Handbuch gegenwärtiger Begriffe*, Reinbek: Rowohlt, 2001 among the others, he also edited or co-edited six readers as well as published over hundred articles in a wide international range of journals and readers. He was visiting professor in Graz (1997), Vienna (1998) and Berlin (2003). From 1996-2004 member of the Executive Board of the International Association for Semiotic Studies; from 2001 to 2005 Chair of the Committee on Literary Theory of the International Comparative Literature Association; from 2004-2010 member of the Executive Bureau of the same Association. He is member of the editorial board of several international journals, *Journal of Literary Theory* and *Journal for Literature and Trauma Studies* among the others. 1998 Great Award of the Croatian Academy of Sciences, 2000 Award for Science of the Matrix Croatica, 2001 Award of the Faculty of Philosophy for an extraordinary contribution to the research and teaching activities of the Faculty. From 2007 he is member of *Academia Europaea*.

UNTHINKING OF YOU

C. Mihailescu
Western University

Abstract: The university – and the hermeneutical machines associated with it – has gone through important changes during the past century. To the university of culture there corresponded the jargon of authenticity (Heidegger as viewed by Adorno), lived experience, the "I-Thou" relationship (Buber), dialogism (Bakhtin, Levinas), and an elegiac atmosphere of loss (Benjamin, Th. Mann). To the university of excellence of the recent decades (e.g. Bill Readings, *The University in Ruins*, 1996), there corresponded a postmodern half-serious melancholy for the previous age, a backward gaze of humanities, which were progressively marginalized – within the half-corporate make up of North American universities – with respect to the professional schools (Medicine, Law, Business), the techno-sciences and its own, less text- and language-based ideologies. As the new millennium kicked in, we have entered a radical stage of the university of excellence: that of the university of quantity. Here the hermeneutics practised in the humanities are allowed to survive as passable, yet misplaced and, by and large, marginal exercises of service to other areas of – applied and thus justified – knowledge. What literary interpretation, indeed, what literary theory can one fathom for these present, dürrtig Zeiten, when poetry does not sell anymore and literature seeps into the un-paper age? This quick take on the problem will propose: (i) a radical depersonalization of literary interpretation; (ii) the abandoning of melancholy objects of desire, such as the ones carried by the university of culture; (iii) a cynical approach to the love of literature, and its unavowed

monotheistic bearings; and (iv) the notion of "unthinking," drawn both against Plato's architectonics of Phaedrus and for a Baroque gaze-within-the-glance view of literature. The text is polemical, strategic and merciless (Machiavelli, Schmitt).

Biography: Calin-Andrei Mihailescu

(b. in Bucharest in 1956) is a writer and a Professor of Comparative Literature, Critical Theory, and Spanish at the University of Western Ontario in London, Canada. He holds an BA in Romanian and Spanish from the University of Bucharest, and an MA and a PhD in Comparative Literature from the University of Toronto. He writes (in English, French, Romanian and Spanish) in a variety of established genres (essay, poetry, short prose, and academic monographs, articles and reviews), or in mixed formats (calendar books, *essais-en-poème*, multilingual mummyfestos...). He has done radio and television work and has given papers and public readings on five continents.

THOUGHT CENSORSHIP UNDER TOTALITARIANISM: PRECARIOUS RELATIONSHIP BETWEEN THOUGHT AND VOICE IN MANDELSTAM

T. Yokota-Murakami
Osaka University

Abstract: Mind/thought-control is a technique developed by the Chinese intelligence agency, but its prototype was recognized and utilized in earlier totalitarian regimes such as Stalinist Russia. In thought-censorship, the first goal has been to prohibit anti-institutional thought by threat and terror and to create void in mind, into which conformist ideology is then easily implanted. Many literati under Stalin's reign faced such thought control. Their reactions differed, but the dominant mode was to yield to oppression, self-censor their resistant ideas, compel upon themselves silence, and weave out submissive words. Mandelstam thus writes in one of his poems: "The word I forgot/ Which once I wished to say/ And voiceless thought/ Returns to shadows' chamber." Mandelstam experienced a delicate relationship with Stalin who was about to launch into his notorious "Anti-cosmopolitanism" (viz. anti-Semitic) campaign, but was reluctant to liquidate the celebrated poet. In this relationship Mandelstam was forced to "forget the word" and make his "thought voiceless." Can we say, then, that Mandelstam was simply exercising a silent, but resilient resistance to oppression? Did his silence compliment the fullness of inner, voiceless, challenging thoughts, when Stalinist repression aimed at silencing not only the anti-institutional voices, but also the resistant thinking itself? Vygotsky in the chapter "Thought and Word" in *Thought and Language*, which carries the above-cited quote from Mandelstam as an epigraph, points to the two theoretical positions, concerning the relationship between internal and external languages. The first, solipsistic position insists on the primacy of the internal language, which subsequently is externalized as enunciation as an end product of "thought." The second, realistic position insists on the primacy of the external language, whereby the internal language is simply voiceless enunciation. According to the former, Russian dissident literati might be represented as conscious rebels, silently concealing a hidden rebellious thought; according to the latter, as victims, threatened to be deprived of subversive thought itself by the forced silence. Vygotsky proposed to sublimate these two positions as he considered that internal and external languages determine each other in a dynamic and dialectic manner, where thought is realized (but not expressed) in language. This paper is an attempt to re-examine the literary activities of the early Soviet dissident literati, their (apparently) silent submission to totalitarian thought control and their abandonment of insurgent ideas in the light of the Vygotskian dialogic formulation of inner and outer voices and of thought (non-thought) and language.

Biography: Princeton U. PhD. 1994.

S2: TRADUIRE OU LA DISPROPORTION INTERIEURE DES PAROLES

WILLIAM CHAPMAN ET ACHILLE FRÉCHETTE : CREATION LITTÉRAIRE ET TRADUCTION OFFICIELLE AU CANADA, OU LE SOI ET L'AUTRE

D. Merkle

Université de Moncton

Abstract: Le français ne jouit pas de la même valeur symbolique que l'anglais au Canada, et ce, depuis la Conquête. Le corpus de cette étude remonte au tournant du vingtième siècle, quand certains traducteurs officiels, dont William Chapman et Achille Fréchette, sont également littéraires. Dans cette étude nous nous donnons la tâche d'explorer le comportement traductif de ces deux sujets traduisants qui se trouvent obligés de composer avec l'inégalité sociolinguistique et politique de leur époque. Comment leur rapport à l'autre et au soi se manifeste-t-il dans leurs produits traductifs et littéraires? Dans le cadre de cet atelier, nous voudrions explorer "les lignes de partage" entre l'autre "dominant" et le soi "dominé", telles qu'exprimées dans la rédaction française et dans la traduction de l'anglais au français de Chapman et de Fréchette. Nous prenons la définition de littérature au sens large dans cette étude. Si notre corpus est surtout littéraire, il nous arrivera de nous référer à la presse et aux textes officiels. Dans le but de comparer l'auteur avec lui-même, nous limitons notre analyse aux traducteurs officiels qui sont par surcroît écrivains dans le but de trouver des éléments de réponse aux questions telles que : Ces auteurs sont-ils "soi" quand ils reproduisent les valeurs de leur culture? Sont-ils "autres" quand ils assument le rôle de traducteur officiel (c'est-à-dire "passeur" du discours de la culture dominante).

Biography: Denise Merkle est professeure de traduction et de traductologie à l'Université de Moncton (Nouveau-Brunswick, Canada). Elle est titulaire d'un Ph. D. en études françaises et publie les articles dans les revues de traductologie (p. ex. TTR, Babel) et d'études françaises (p. ex. Cahiers naturalistes), entre autres, de même que les chapitres dans les collectifs. Elle a dirigé (ou co-dirigé) plusieurs numéros de revues savantes (TTR, Alternative francophone) et plusieurs collectifs (p. ex. The Power of the Pen, co-dirigé avec Carol O'Sullivan, Luc van Doorslaer et Michaela Wolf).

SEMPER FLUENS, SEMPER FIDELIS? QUE DISENT LES RETRADUCTIONS SUR LE TRADUCTEUR ET SUR SON TEMPS?

K. Talviste

Université de Tartu

Abstract: Je propose d'étudier les procédés et les conséquences de la retraduction dans un corpus de textes dont la réécriture a été imposée au traducteur par les changements de situation politique et/ou linguistique aussi bien que par l'évolution de sa propre pensée et poétique. Il s'agit de traductions de poésie du français vers l'estonien par Johannes Semper (1892-1970), écrivain, traducteur et critique d'une grande influence et homme politique controversé. Aujourd'hui apprécié surtout pour sa contribution à la traduction et à la présentation de la littérature française en Estonie, Semper a produit principalement des traductions de textes en prose. Il s'intéressait aussi à la poésie contemporaine et à celle du XIX^e siècle, dont il était un bon connaisseur ; sa propre production littéraire est d'ailleurs plus intéressante dans le domaine de la poésie que dans la prose. Pourtant, le nombre de poètes francophones qu'il a traduits reste relativement modeste : Verhaeren (1911, 1929), Rimbaud (1926), Baudelaire (1926), Villon (1926) et Verlaine (1929). C'est clairement l'œuvre de Verhaeren qui l'avait le plus impressionné : en 1929, il publia un recueil entier de ses poèmes, alors que pour les autres il s'était contenté de quelques textes, publiés dans les revues littéraires. Or, ces textes ne furent pas oubliés. Après la Seconde guerre mondiale, sous l'occupation soviétique, ils furent republiés : dans la presse (Verhaeren), dans les œuvres choisies de Semper (Verhaeren, Baudelaire, Rimbaud), dans des recueils d'auteur (Baudelaire) et dans des manuels de littérature étrangère (Rimbaud, Villon). La position qui leur fut ainsi accordée dans le canon littéraire estonien se justifie principalement par deux arguments. Premièrement, les traductions de qualité illustrant l'œuvre de ces auteurs n'étaient pas nombreuses, et le nombre de traducteurs capables d'en produire était limité lui aussi. Pour cette raison, les retraductions étaient (et restent toujours) rares en Estonie. Deuxièmement, Semper, qui avait participé à l'instauration du régime soviétique en Estonie, avait gardé une position d'autorité dans la vie littéraire, qui lui assurait (avec l'exception de la période des répressions stalinienne les plus sévères, soit la fin des années 1940 et le début des années 1950) une certaine facilité pour publier ses œuvres, y compris des traductions datant d'avant la guerre. Depuis la première publication de celles-ci, la langue littéraire estonienne avait considérablement évolué. En effet, Johannes Semper faisait encore partie de la génération qui n'avait pas eu la possibilité de faire des études, à part les plus élémentaires, en

estonien. L'estonien littéraire moderne fut inventé par cette génération, mais cela veut dire que leur propre maîtrise de la langue évolua avec le temps ; les nouveaux standards et ressources qu'ils développaient causaient simultanément le vieillissement rapide de leurs propres textes et plusieurs auteurs, parmi lesquels Johannes Semper, ressentaient le besoin de les réviser avant de les republier. Ce contexte peut expliquer pourquoi Semper retraduisit « ses » poèmes français et belges, mais il n'explique pas l'ensemble des modifications que Semper a faites dans ces textes. Évidemment, il y a des corrections linguistiques (au niveau de la syntaxe, de la morphologie, du vocabulaire) et aussi idéologiques (interprétation de figures et choix du vocabulaire conformes aux valeurs soviétiques). Mais il y a aussi des modifications qui indiquent que Semper cherchait, d'un côté, à mieux comprendre les nuances sémantiques et structurales de l'original, et de l'autre à approfondir et à concrétiser sa propre interprétation de chaque poème. Ses retraductions ne suivent pas un programme simple et univoque, ce sont des tentatives de saisir de nouveau la logique d'un texte une fois déjà vécu et compris, et de la réactualiser. Mon objectif est de montrer comment le travail de retraduction peut être influencé par le contexte politique et culturel, mais surtout comment il reste en même temps indépendant de ce contexte : il ne se conforme pas uniquement à la nécessité linguistique et idéologique, mais mobilise et fait évoluer l'esprit du traducteur comme n'importe quel autre acte créatif. L'écriture poétique d'un auteur engagé dans une cause extralittéraire (sociale, politique ou culturelle) reste toujours poétique, et elle se nourrit de toutes les ressources de cet auteur, non pas seulement de son programme d'engagement. Il est possible que la poétique et l'individualité de l'auteur soient plus faciles à distinguer dans son travail du traducteur que dans son œuvre originale : les textes étrangers qu'il relit et retraduit fournissent des repères qui permettent de comparer les différentes étapes dans l'évolution de sa pensée et de sa poétique. C'est cette hypothèse que je souhaite développer d'après l'exemple des traductions de Johannes Semper. Son cas n'est pas isolé : tous ses contemporains en Estonie se trouvaient dans la même situation. Leur œuvre était le lieu de la création de la langue littéraire, à la fois d'une grande influence et sans longue tradition sur laquelle s'appuyer. Leur œuvre fut aussi profondément marquée par le régime totalitaire, d'une manière ou d'une autre : écriture interrompue à cause des persécutions, intégrité compromise à cause de la collaboration, poétique entière mise au service d'une résistance discrète. Dans leurs traductions, ces tensions et ambiguïtés sont aussi présentes, mais moins prononcées. Les dialogues avec les auteurs étrangers, surtout les dialogues repris plusieurs fois sous forme de retraductions, font souvent entendre leur voix plus clairement que leurs propres textes. Mon étude cherchera à dégager cette voix dans les traductions de Johannes Semper et posera la question de la pertinence de cette approche chez d'autres auteurs et dans d'autres littératures qui ont connu des situations historiques et des auteurs similaires.

Biography: Katre Talviste, née en 1978, est chercheuse à l'Université de Tartu. Elle est spécialisée en histoire de la littérature estonienne et de la traduction en estonien. Elle a soutenu sa thèse en littérature comparée à l'université Paris 12 (aujourd'hui Paris-Est) en 2007 et publié une version révisée de la thèse, "La poésie estonienne et Baudelaire" (Paris, L'Harmattan, collection Bibliothèque finno-ougrienne), en 2011. Elle est membre de l'Association estonienne de littérature comparée et membre associé du Centre d'étude de l'Europe médiane (Paris, INALCO). Actuellement, elle travaille sur l'histoire de la traduction de poésie francophone en Estonie et participe à la rédaction d'une histoire de la traduction littéraire en Europe médiane (www.histrad.info).

ENTRE APORIE ET FLUX DE CONSCIENCE : FINNEGANS WAKE ET SES TRADUCTIONS FRANCAISES

L.Y.A. Quintin
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Abstract: La problématique qui nous intéresse concerne la traduction. Alors que la terminologie même de « traductologie » n'est pas encore de place consacrée au sein de nos enseignements, nous nous demandons comment appréhender ce motif. Notre domaine se situe au cœur de la littérature ou plus précisément au sein de ce que les modernes ont dénommé poésie métaphysique. Or, face à ce postulat, se dressent déjà deux interrogations : La première concerne l'inscription de James Joyce au sein du moderne. Les œuvres de jeunesse du poète irlandais y correspondent sans équivoque ; même Ulysses s'y inscrit. En revanche, *Finnegans Wake* pose problème. Et la tentative de situation contextuelle des différentes traductions de *Finnegans Wake* ne fait que corroborer l'inscription du récit joycien au sein du postmoderne. Une situation, donc anachronique, mais au sein de laquelle nous définissons avec plus de précision la place occupée par le récit wakien. Ce positionnement, déjà trouble, se confirme dès lors que nous appréhendons le wake en contexte. Nous ne pouvons penser *Finnegans Wake* sans l'inscrire au cœur des problématiques de l'intériorité. May Sinclair, la première à faire place à ce concept philosophique, doublé par son appréhension poétique, oriente sans délai notre réflexion vers l'aporie. Ainsi, l'aporie de la langue, avant le caractère aporétique de la saisie du flux de conscience représente, à l'échelle de l'œuvre polymathique l'un des sujets de nos interrogations. André du Bouchet, au sein de sa préface de Lire *Finnegans Wake* ? , s'interroge quand au rapport du lecteur à la matière textuelle : « La phrase qui surgit, illisible, et dont nous tirons argument pour interrompre notre lecture n'est pas toujours plus obscure que celles que nous avons déjà parcourues. Mais notre refus, à lui seul, convertit la page déchiffrable en page illisible... Ainsi, *Finnegans Wake* se pose seule comme œuvre à déchiffrer et donc, à traduire. En effet, la linguistique notamment de Roman

Jackobson nous apprend que traduire est avant tout une interprétation d'un signe ou d'un ensemble de signes. Philippe Lavergne, comme André du Bouchet, ne font qu'appréhender l'idiomatique joycienne au sein de ce cumul linguistique. A ce processus s'y ajoute, au moins un second : celui du traitement du stream of consciousness. C'est par là même que se pose toute la problématique traductologique, au sujet de *Finnegans Wake* : quelle place accorder aux motifs des sujets traduisant ? De même, jusqu'à quel point devons nous inscrire les visées de traduction des relecteurs subjectifs, au sein de notre analyse du texte initial « anglais » livré par James Joyce. Ou encore, jusqu'à quelle mesure ces traductions peuvent-elles réécrire le motif prépondérant du flux joycien ? Jacques Derrida, au sein de *Ulysse Gramophone* nous indique que l'à-traduire du traductible ne peut être que l'intraduisible. Notre volonté ici est donc de comprendre les visées de nos traducteurs, mais également de monter comment les choix établis par André du Bouchet et Philippe Lavergne constituent peut être à eux seuls le lieu de réflexion idéal au caractère aporétique du langage joycien ; de même qu'à l'appréhension de l'intériorité, traitée en traduction. Leïla Quintin

Biography: -JOYCE, James, *Finnegans Wake*, Penguin books, Modern Classic, 1949, ed. 1992 -JOYCE, James, *Finnegans Wake*, Gallimard, coll. Du monde entier, trad., Philippe Lavergne, 1982 -JOYCE, James, *Finnegans Wake*, Gallimard, coll. Folio, 1982 -DU BOUCHET, Andre, *Lire Finnegans Wake*, Fata Morgana, 2003

RETICENCE ET RESERVES? TRADUCTION ET AUTO-TRADUCTION D'YVES BONNEFOY

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Ecole Normale Supérieure de Lyon

Abstract: « Peut-on traduire un poème, non. », cette accroche lapidaire et intransigeante qu'Yves Bonnefoy appose au seuil de l'essai « La Traduction de la Poésie » est démentie, comme chacun le sait, non seulement par une abondante œuvre de traductions de poésie (notamment de Shakespeare, Donne, Yeats, Leopardi et Pétrarque), mais également par une réflexion théorique relayée par de nombreux essais et entretiens qui traitent des problèmes de la traduction. Comment concilier ces deux positions quelque peu contradictoires ? Ce qui permet, in fine, à Bonnefoy de transformer ce « non » inflexible en « peut-être » plus mobile, c'est le changement qu'il opère sur le vocabulaire : on ne peut traduire un poème, car celui-ci n'est qu'une forme figée qui se referme sur elle-même, mais on peut traduire la poésie, vaste étendu métaphysique où peuvent se rencontrer les réalités et les êtres les plus divers. Dès lors, la traduction de la poésie s'intégrerait pour Bonnefoy dans une « tradition altruiste », visant à rendre accessible des mondes poétiques qui demeureraient sinon forclos. Ainsi se résume, de manière très succincte, la position que construit Bonnefoy lui-même et qu'il est soucieux de partager, comme en témoigne son livre de 2000, *La Communauté des traducteurs*. Dans cette lignée, certains critiques ont commencé à proposer des travaux extrêmement pertinents sur la manière dont le poète aborde l'acte de la traduction, l'interrogeant en particulier sur l'exigence de fidélité formelle – maintien de rimes, d'échos prosodiques, etc.—que celle-ci requiert du traducteur. Fabio Scotti suggère ainsi que les choix de traduction d'Yves Bonnefoy témoignent de sa conviction que « la traduction poétique appartient à titre plein à l'œuvre du poète-traducteur. » Mais qu'en est-il alors de la traduction non pas faite, mais « subie » ? Car malgré l'intérêt considérable des travaux critiques sur Bonnefoy-traducteur, il semblerait que l'on ne se soit encore réellement interrogé sur la relation que Bonnefoy entretient avec la traduction de sa propre poésie. Celle-ci étant traduite dans un grand nombre de langues dont, bien sûr, l'anglais et l'italien, on peut s'interroger sur le fait qu'en dépit de sa maîtrise parfaite de ces deux langues, Bonnefoy ne se soit jamais livré à l'exercice de l'auto-traduction. En effet, ses textes sont invariablement traduits par d'autres poètes et critiques, ce qui suscite un certain nombre de questions : quels sont les contacts que Bonnefoy a pu établir avec ses traducteurs ? Quelles pourraient être les raisons de son refus de l'auto-traduction ? La traduction, reconnaît-il à plusieurs reprises, est un terrain de concessions où on est parfois contraint d'adopter une solution qu'on pourrait, en détournant Winnicott, qualifier de « good enough ». Mais on ne peut ignorer que la poésie de Bonnefoy est profondément imprégnée d'une pensée à forte consonance ontologique. Dès lors ses réticences ne pourraient-elles s'expliquer par l'impossibilité de perdre ne serait-ce qu'une parcelle de la pensée philosophique qui sous-tend son œuvre ?

Biography: Agrégée d'anglais, Layla Roesler enseigne à l'Ecole normale supérieure de Lyon. Elle est membre de l'équipe de recherche CERCC (Centre d'Etudes et de Recherches Comparées sur la Création). Elle prépare pour Princeton University une thèse de doctorat sur les rapports entre essai, poésie et philosophie dans l'œuvre d'Yves Bonnefoy. Ses recherches portent plus largement sur l'articulation entre littérature et philosophie à l'époque moderne et contemporaine.

S1 LITERARY AND CULTURAL INTER-RELATIONSHIPS BETWEEN INDIA, ITS NEIGHBORING COUNTRIES AND THE WORLD

INTRODUCING THEME : LITERARY & CULTURAL INTERRELATIONSHIPS BETWEEN INDIA, ITS NEIGHBORING COUNTRIES AND THE WORLD

C. Mohan

Comparative Literature Association of India

Abstract: This workshop aims to study the travel of ideas, people and objects across cultures across geopolitical boundaries that separate the subcontinent into different nation states. In the theoretical milieu of discrete 'national' literatures or an aggregative 'world literature', this panel will emphasize the value of comparativism in both theory and practice to understand our common past and move towards a shared future. It will include scholars from India and its neighboring countries and the world, whose academic engagement with the multilingual literary culture, shared languages and literary histories proceeds from a comparative perspective. The workshop's main aim is to explore the links between the lives and cultures as evidenced in the histories of writing and orality across the subcontinent, emphasizing that Comparative Literature provides a methodology for studying the contactual relations that contribute to the formation of the plural culture which is characteristic to the subcontinent. This is an endeavor arising from the interactions of the ICLA Research Committee entitled Literary and Cultural Inter-relationships between India and its Neighboring Countries and the World. The papers contributed to this workshop would focus on the many potential sites for work and showcases diversity of the ongoing research using comparative methodology being collaboratively carried out by scholars in these areas, as part of the activities of the project. As such, the workshop articulates the activities of Comparative Literature in India with the pressing issues of theory and practice in the discipline globally, as evidenced by the concerns of this congress.

Biography: Dr. Chandra Mohan, Advisor International Higher Education CUG, Gandhinagar, General Secretary, Comp. Lit. Assn. of India

AMAN KI AASHA: INITIATIVES FOR PEACE AND NARRATIVES OF HEALING IN THE SUBCONTINENT

J. Jain

Institute for Research in Interdisciplinary Studies

Abstract: The present paper proposes to explore the possibilities for better relations which are being generated by the people of the subcontinent as a counter discourse to official positions and recurring tension on the borders with the hope of supporting a bridging of differences. Inheritors of similar histories and cultures, of shared languages and memories, of myth and narrative traditions but now separated by borders and restrictions, hostility and terrorism, what do these efforts signify? In 2008, the Pakistani newspaper Jung and The Times of India from India, launched a project Aman ki Aasha, in hope of peace and they have been regularly organizing meets between writers, poets, singers of both countries. SAARC, FOSWA is again a regular feature where intellectuals and creative artists meet to exchange views and strengthen the desire for peace. In addition to these, retrospection, nostalgia and a sense of loss all together have generated a new kind of thinking. There is an existential search for peace. Will this be strong enough to contest the opposing political centres within each country? And will it be strong enough to persist in the face of hostility?

The literary discourse has a longer life span than media and survives through translation, comparisons and criticism. This is another parallel discourse towards peace, a reaching out to readers across time and space. Sanwal Dhama's 'Malham' ('Ointment', Punjabi), Rajee Seth's 'Ruko', Intezar Hussain's ('Wait, Intezar Hussain', Hindi) from India, and Tahira Iqbal's 'Desha Nun' ('To Countries', Urdu-Punjabi), Intezar Hussain's 'Mornama' ('Chronicles of the Peacock', Urdu), Sorayya Khan's 'Noor and 5 Queens Road', (in English), are all narratives of healing, looking back at the past and diffusing the sense of other-centred evil and de-linking the massacre from individual action, re-examining the concept of guilt, absolving others of individual guilt, looking clinically at the madness of the moment and the hysterical reaction and transferring it to unknown pressures. The question they ask is whether it is possible to live within a circle of hatred and revenge and loss, or is there a need to remember and forgive? In this they also de-link forgetting from forgiving. Khan's 'Noor' looks closely at Pakistan's '71 war with its eastern wing and the possibility of crossing the prejudices of language, colour and belief. The emerging discourse of forgiveness is located in sub-continental tradition and thought and explores

the possibilities of resisting violence, acquire an agency to interrupt this circumstantial forces. It is Arjuna's attitude in the Bhagwad Gita, which is explored and which redefines dharma. The paper works at three levels: literary working with memory and myth; Political, as the ideological conflicts are explored and as a counter-discourse to legalistic positions of guilt a, punishment, responsibility and forgiveness.

Biography: Prof. Jasbir Jain, Director, Institute for Research in Interdisciplinary Studies, Jaipur, India.

LOVE SONGS TO THE DIVINE: SUFI MUSIC IN INDIA AND PAKISTAN

A. Rahman

Jamia Milia Islamia (Central University)

Abstract: This presentation would begin by defining Sufi Music as musings of love addressed to the divine. It would refer, in this process, to its essential nature, its addressee(s), the sites of its performance, its singers/performers, as well as the emergence and remarkable development of this genre in India and Pakistan of our times.

In discussing the aspects mentioned above, it would be argued that sufi music may be read, both together and separately, as texts of literature, performance, faith, and culture. It would be shown that even while it has a certain ameliorative/therapeutic function and has a definite contemporary relevance; it interrogates the agencies of languages and communities, texts and traditions, sects and regions, faiths and beliefs. In this manner, sufi music strives to evolve and strengthen a syncretic tradition, characteristic of the religio-philosophical cultures of the East.

In building the penultimate argument, it would be posited that even while sufi music is addressed to Allah, His last prophet, as well as the pir, or the unseen master; it is also sung and performed for a variety of addressees. These addressees include the singers/performers themselves, as also the spiritually inclined, morally stricken, emotionally ravaged—the egalitarian and the elitist, the philistine and the philosopher, the anguished and the afflicted.

With reference to these arguments, a case would, finally, be made to show that there are striking resemblances and differences in the manner sufi music has evolved and matured in India and Pakistan. This would be argued in relation to the evolving forms of sufi music, the sites of its performance, and the variety of performers. It would involve an examination of the relationship between word and image, music and message, singer/performer and listener/onlooker, apart from the common tropes of Indo-Pak culture(s). On the whole, the presentation would appraise the context, meaning, and structure of sufi music as a genre, its socio-political function, and finally, its emergence as a fine blend of medium and message that combine divergent traditions of the oral, the folk, the popular, the elitist, and the filmic. To bring the argument to a close, it would be posited that sufi music aspires to perform a unique cultural function, apart from the spiritual and therapeutic ones, and that it has its immense relevance for the two nations of India and Pakistan, ensnared in complex plots of politicking today.

Biography: Prof. Anisur Rahman, Professor of English,
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New Delhi-110025.

LA COMPARAISON : ENJEUX PHILOSOPHIQUES / THE PHILOSOPHY OF COMPARISON

L'ESSENCE MATHÉMATIQUE DE LA LITTÉRATURE

M.S. Arouimi

Paris

Abstract: De grandes oeuvres littéraires ont été analysées par certains chercheurs comme des systèmes clos, mathématiquement organisés. Leurs intuitions favorisent l'idée d'une loi mathématique, qui s'exerce en effet dans les effets de récurrence lexicale (sur tous les plans du texte), soulignant la structure harmonisée de l'oeuvre. Dans certaines de ces oeuvres (chez Eichendorff, Conrad, Carlo Levi), le thème du "code chiffré" ou simplement du comptage révèle une semi-conscience de ce phénomène: quelque chose comme "le Nombre et l'Harmonie" selon Rimbaud. Le passéisme de cette pratique de l'art, qui échappe au calcul conscient, se nuance par la remise en cause paradoxale dont elle est l'objet. Au premier plan de la diégèse, la violence dualiste semble trahir la nature profonde des forces qui se canalisent dans l'espace harmonisé de l'oeuvre, entendue alors comme l'exorcisme d'une violence ou d'une contradiction très reculée, cernée par René Girard avec des arguments dont ces oeuvres mêmes vérifient la pertinence. Cette remise en cause déborde le cadre de l'esthétique littéraire: quand le sens de l'oeuvre oscille entre la métaphysique du Nombre et le "règne de la quantité" si désastreux, qui prend le visage du "progès" humain. Après Rimbaud, Ernst Jünger a su faire une synthèse poétique de ces problèmes dans son "lance-pierres", roman à clef où cet objet meurtrier s'impose comme le chiffre du règne de la symétrie dans l'espace textuel de ce roman

Biography: Michel Arouimi Maître de conférences habilité, Littérature comparée, Université du Littoral a publié une centaine d'articles et plusieurs ouvrages, dont: *LEs APocalypses secrètes* (L'harmattan, 2007), *Magies de Levi* (Schéna, 2006), *Vivre Rimbaud* (Orizons, 2010), *Jünger et ses dieux* (2011).

CRITICISM AND THE "EVENT" OF LITERATURE: RECLAIMING THE LOST WITNESS

W.D. Melaney

American University in Cairo

Abstract: The basic assumption of the paper is that the critical paradigm that is dominant today limits the critic from understanding the 'event' of literature as a literary witness. The paper argues that (1) this paradigm can be traced back to T. S. Eliot's autotelic model and its long afterlife, but that (2) more recent critical models only vary, without replacing, this paradigm, so that (3) a new paradigm should be developed in which the 'event' of literature allows the critic to bear witness to what is both inside and outside of literature.

Eliot's autotelic model assumes that the work of criticism is 'about' literature rather than equivalent to literature as such. Thus, in "Hamlet and His Problems," Eliot argues that Shakespeare fails to provide a convincing "objective correlative" that would justify Hamlet's emotional response to his father's death and his uncle's usurpation of the throne. According to this reading, Hamlet's attempt to "express the inexpressibly horrible" runs counter to the ideal adequacy of literary form and verbal meaning. What this example really demonstrates, however, is that the autotelic model tends to confuse formal-aesthetic with evaluative criteria. Eliot's reading of Hamlet provides a test case for autotelic criticism, which severs the relationship between the 'event' of literature and the critic's reflections on literary form.

In the wake of Eliot and the New Critics, literary readers have been offered alternative models that have had the intention of freeing criticism from a concern with objective meaning, or of re-inventing criticism as a quasi-scientific discipline. Nonetheless, both tendencies perpetuate a basically Kantian paradigm that turns the 'event' of literature into an unknowable thing-in-itself. Poststructuralist critics allow the literary text to constitute the basis for creative variation in a critical mode, whereas cultural and historicist critics usually revive the autotelic model in a new guise. Poststructuralist critics have the advantage of responding to this crisis in a manner that undermines the whole notion of adequacy, but that also perpetuates (against its own deepest insights) the opposition between criticism and whatever that lies beyond literature's borders. Criticism, we might argue, is not about things but about texts; however, texts can embody events that both encompass language and exceed the scope of verbal inquiry.

The final part of the paper is concerned with the possibility of re-inventing criticism as a witness to the 'event' of literature.

This event (which might be theorized in terms of Lacan, Derrida and Nancy) is inscribed in texts, so that Hamlet, for instance, can be appreciated as a play that is about the "inexpressibly horrible." This does not mean that criticism should merely 'describe' an event that exceeds the framework of textual production. On the contrary, criticism bears witness to what occurs as an 'event' that requires literature but cannot be assimilated to literature. There is no event without literature, and yet the critic must demonstrate how literature is redefined whenever the event erupts in the text of writing.

Biography: William D. Melaney is Associate Professor in the Department of English and Comparative Literature at the American University in Cairo. He holds an MA in the English Language and Literature from the University of Chicago, and a PhD in comparative literature from Stony Brook University. He served as Chair from Fall 2004 to Spring 2006 and directed 20 MA theses during the past nine years. His current teaching responsibilities include upper-level courses in 19th-century, European literature, the history of literary criticism and modern critical theory. He normally offers a different version of the literature/philosophy interface in the spring term of each academic year.

Professor Melaney has published more than 35 articles in the fields of modern literature, philosophy and literary theory. He has published two books on modernism. "After Ontology: Literary Theory and Modernist Poetics" (SUNY Press, 2001) employs deconstruction and hermeneutics to reread some of the key texts in Anglo-American modernism, while "Material Difference: Modernism and the Allegories of Discourse" (Amsterdam and New York: Rodopi Press, 2012) focuses on European and transatlantic literature in tracing the origins of modernism to two philosophical discourses that suggest how the allegorical imagination mediates between art and time.

AN IRRECONCILABLE CONTRADICTION? COMPARATIVE LITERATURE AND THE INCOMPARABILITY OF AESTHETIC AUTONOMY.

M. Eggers

University of Cologne

Abstract: Are there boundaries for comparative thinking and for comparisons of literary texts? Is there such a thing as an incomparable literary or aesthetic object? To give an answer to these questions, I propose to draw on historical material and go back to the beginnings of aesthetic theory. The idea that art and the aesthetic experience should be something that has its own rules and reasons of being comes up in German theory and philosophy of the late eighteenth Century. In the writings of Karl Philipp Moritz and Immanuel Kant, art is seen as autonomous and free of any determining influence from without. This leads both thinkers to their theoretical versions of the aesthetic experience as something that is strictly incomparable. In Moritz' definition, the beautiful can only be created spontaneously and without any previous reflection or concept. Therefore it lacks any point of comparison - both in the making and in its reception: to contemplate a work of art we need the capacity of taste as a counterpart to the spontaneous creative force of the artist. Both capacities have to be regarded as irrational and beyond the reach of any comparative contemplation ("Über die bildende Nachahmung des Schönen", 1788). Only two years later, in his ground-breaking "Critique of Judgment" (1790), Kant summarizes the rationalist theory of comparison as one of the most basic intellectual activities. Comparing objects allows us to classify and determine them. At the same time, Kant defines the aesthetic experience as being free of any interest and excludes the notion of the sublime from intellectual reasoning. It is his claim that the sublime is beyond the reach of comparison. Romantic theory remains within this conceptual framework, for instance in Friedrich Schlegel's history of literature and the arts, where he describes the beautiful and infinite as incomparable. Wilhelm Heinrich Wackenroder claims emphatically that we must behold an artistic masterpiece without any side glances, as a single and individual entity. According to his fictitious alter-ego, the "art-loving friar", even language, being a reflective medium, is incapable to adequately represent great works of art. Therefore, we should look at one work of art at a time, without thinking of other things to compare it with.

What conclusions can we draw from these highly influential idealistic and romantic positions? Do we have to take the alleged incomparability of art and the sublime into consideration when we critically observe literary texts and traditions, i.e. when we practise literary history within the methodological framework of comparative literature? Assuming that literature, the object of our discipline, is an art form, two options have to be discussed: Either the idealist claim of aesthetic autonomy is no longer relevant. It must be seen as an historical error that leads to a false or illusory way to think of works of art and can be explained with reference to the idealist and romantic discourse around 1800. Or, second option, we must conceive possibilities to integrate aesthetic autonomy into comparative literature's methods. And indeed, there are more recent positions that promote aesthetic autonomy under modern conditions (Adorno, Lyotard). They emphasize notions of modern literature and art that no longer try to represent reality or serve as mediums for specific meanings. Instead, they prefer works of art that seem to represent the irrepresentable and the unsaid. Whether positions

like these can be stimulating for comparative discussions of literary texts, whether they might even suggest alternative methods of comparison or whether a comparative approach to literature rules out notions of aesthetic autonomy and the sublime in general will be the in the focus of the concluding reflections of my paper.

Biography: PhD 2002 University of Cologne; Since 2007 Wissenschaftlicher Mitarbeiter at the Institut für deutsche Sprache und Literatur, University of Cologne Publications include "Texte, die alles sagen. Erzählende Literatur des 18. und 19. Jahrhunderts und Theorien der Stimme" (2003); "Wissenschaftsgeschichte als Begriffsgeschichte. Terminologische Umbrüche im Entstehungsprozess der modernen Wissenschaften" (2009; ed. with Matthias Rothe); "Von Ähnlichkeiten und Unterschieden. Vergleich, Analogie und Klassifikation in Wissenschaft und Literatur (18./19. Jahrhundert)" (ed., 2011). Current research project about the history and epistemology of comparison in science and literature, 17.-19. century.

THE PROBLEM OF TECHINCIZATION OF KNOWLEDGE AND DIVISION OF LITERATURE AND PHILOSOPHY IN HEIDEGGER AND PIRANDELLO

P. Piredda
University of Oxford

Abstract: Since Plato, art and philosophy have remained distinct from the other sciences, yet at the same time they have also been paradoxically conjoined with them, like the two faces of Janus. In fact, they were fundamental constituents of paideia, i.e. the Greek education, although they pursued different and complementary aims. Philosophy, of which the natural sciences were part, was rooted in the pursuit of that objective knowledge known as episteme, i.e. the knowledge of all laws that rule over nature and therefore over mankind as part of it. On the other hand, the function of art was to unveil non-objectifiable knowledge, such as the ethical, which was fundamental for the formation of the personality (or the "self"), according to the Delphic motto which stated the main human duty: "know yourself" (Γνῶθι σεαυτίεα), that is, your feelings, your body, your history and above all your limits. For a long time, although the diverse areas of knowledge gradually tended to separate, the sciences remained united and represented the fundamental structure of the cultural and intellectual formation of the human being: several scientists and intellectuals, from Leonardo to Galilei, from Descartes to Vico, from Einstein to Levi rejected the division of the sciences as useless and harmful. Since the late nineteenth century, following the rise and establishment of Positivism, there has occurred the radical change that has caused Western society to separate art from philosophy and to consider the first as inferior. Martha Nussbaum has blamed this development on the scientific revolution and highlighted the original relationship between the sciences and other disciplines. Starting from such premises, in this paper I intend to investigate the connection between science and literature by outlining, through the comparison of Heidegger's philosophical speculation on technics to Pirandello's aesthetic speculation on literary creation, the substantial difference between humanistic and technical behaviour. The first investigates every problem from its origin, by rehabilitating Greek thought and by questioning the function of technics and its connection with diverse forms of knowledge (such as mathematics, physics, the Humanities and the arts). The other inherits the philosophical methods of Positivism and Utilitarianism, which consider science as technique and consequently claim that the Humanities should apply certain techniques in order to study the human sphere. I will develop my reflections on literature and philosophy by comparing Heidegger's notions of the problem of technicality, of the relationship between man and his world, and of the concepts of autonomy and originality with Pirandello's works, in particular his critical essays, in which he critiques the intrusion of the positive sciences into the domain of the arts, and at the same time claims that true works of art spring from feeling but live in philosophical reflection. Only under such circumstances can Pirandello consider artistic creation to be possible, which means that according to him literature consists in discovering new ways to represent and interpret the world in which we live. Otherwise, one must talk about empty reproductions of literary models, i.e. of literature as canon. In my argumentation I will also take into account the Greek conception of art as techné poiétique, i.e. the skill in using practical means and techniques to imitate life sub specie formae, with particular emphasis on Plato and Aristotle.

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Friday, July 19, 2013

Biography: Patrizia Piredda was awarded her first degree in Arts (Literature) by the University of Rome “La Sapienza” in 2001 with a thesis on Metastasio, and she was awarded her second degree in Philosophy by the same Institution in 2010 with a thesis entitled *The Origin of the Mask of the Dandy: George Bryan Brummell*. At present she is editing this thesis in order to publish it as a book. She earned her PhD in 2008 with a thesis on *The Feeling of Tragic and Contemporary Aesthetics*. At present she finishes to write her MLitt research at the University of Oxford entitled *The Aesthetician, the Superman, the Warrior and the Mystic. A Nietzschean Interpretation of the Rhetorical Construction of Self-Myth in D’Annunzio* and she delivers seminars for graduate students at the University of Messina (DAMS). Major publications: “Rapporto tra Estetismo e cultura di massa fin de siècle: dall’Inghilterra all’Italia”; “Filosofia e arte in Pirandello. Tra l’opera testuale e la rappresentazione attoriale”; “Enrico IV di Pirandello: l’attore, il personaggio, la metafora”; “L’idea dell’etica dell’artista di Pirandello nella rappresentazione tragica dell’Enrico IV”; “Interventionism in 1915 and the Man of Letters: The Ethical Commitments of Serra and the ‘Armed Poet’ D’Annunzio”; “La costruzione retorica e le implicazioni etiche dell’uso dell’immagine dell’eroe nel discorso interventista di Quarto di Gabriele d’Annunzio”.

S2 APPROCHES COMPAREES DES GENRES LITTERAIRES / COMPARATIVE APPROACHES TO GENRE

LA NOTION DE COMPARABLE ET DE L'INCOMPARABLE DANS LA LITTERATURE FANTASTIQUE

N. Daftarchi

Université de Tabriz

Abstract: Le «fantastique» est un aspect connu et en même temps méconnu dans la littérature de toutes les époques. Il réside sur la création d'un climat singulier sans référence extérieure. Cette notion littéraire s'ouvre sur un univers à la fois sacralisé et maudit et provoque ainsi la réflexion profonde. Les frontières de cet univers fantastique restent toujours indéfinies. Le fantastique est la clef de voûte de la pensée chimérique et acquiert une portée extra-cosmique vers l'au-delà. La littérature fantastique contribue aux champs cognitifs en dehors de notre esprit humain. Le royaume fantastique reste impénétrable à la compréhension humaine qui s'attache à la raison. Le fantastique conjugue le mélange des formes circulaires et des formules illimités émanées du mystère et de la magie inconsciente des fantômes narrées. L'univers fantastique fascine l'esprit humain et exerce les modèles d'une nature terrifiante et abstraite où les êtres et les choses participent dans le jeu virtuel des inversions. L'univers fantastique est situé géographiquement au carrefour d'une envergure entre la réalité quotidienne et l'invraisemblable.

L'homme a toujours rêvé de dépasser les limites de la réalité dans l'objectif d'exprimer la condition humaine d'une manière symbolique. La littérature est une sorte de représentation de la vie quotidienne. Les frontières de l'univers fantastiques ne sont pas parfaitement saisissables. Les techniques stylistiques fournissent normalement une base pour la construction de cet univers. Il est inévitable donc de trouver les aspects comparable et incomparable dans les profondeurs de cet univers magique. Dans cet article, nous avons l'intention de souligner les notions de «comparable» et de «l'incomparable» dans la littérature fantastique et de montrer l'utilité de ces aspects dans ce registre littéraire.

Biography: Nasrin DAFTARCHI Doctorante, Université de Tabriz

FICTION AUTOBIOGRAPHIQUE ET AUTOBIOGRAPHIE FICTIONNELLE

J. Oeri

Universidad Complutense de Madrid

Abstract: Le deuxième axe du congrès « Comparables et incomparables ? » nous propose de réfléchir sur la pertinence du comparatisme dans les études monographiques. La littérature comparée se définit en général comme la comparaison d'œuvres de différents auteurs, de différents pays, de différentes langues ou de différents arts. Cependant, notre but dans cette communication c'est de comparer deux œuvres du même auteur, mais en différentes langues. Nous voudrions démontrer la pertinence de l'étude comparée dans une analyse monographique à travers la comparaison de deux romans de Hector Bianciotti. D'origine piémontaise, né en Argentine, Bianciotti a commencé à écrire ses premiers romans en espagnol, il en a publié sept entre 1955 et 1983. Cependant, il vit à Paris depuis 1961 et commence à publier ses œuvres écrites directement en français à partir de 1985. Même si ce changement de langue a été déterminant pour sa carrière et son style littéraires, nous pouvons trouver dans tous ses romans des traits communs, notamment les sujets autobiographiques. De ce point de vue, la fiction autobiographique *La busca del jardín* (1977) écrite en espagnol et l'autobiographie fictionnelle *Ce que la nuit raconte au jour* (1992) en langue française nous offrent deux visions ou plutôt deux manières de décrire le même thème : l'enfance. Dans cette communication nous voudrions proposer la comparaison de ces deux textes mentionnés de la façon suivante : premièrement, nous voudrions comparer les romans à l'aide d'une analyse narratologique et, deuxièmement, nous étudierons les thèmes communs aux deux œuvres. D'une part, nous analyserons la construction et la segmentation des textes, le narrateur, les personnes, le temps et l'espace ; et d'autre part les thèmes de la mémoire, de la famille, de la mort, de l'intimité et de la solitude et leur configuration dans les romans choisis. Avec cette comparaison nous voudrions examiner l'expression de l'identité dans deux langues différentes et l'influence de cette divergence sur l'expression. Cette étude nous mènera à affirmer que la comparaison peut donner des résultats pertinents sur le fonctionnement des genres (autofiction et autobiographie) et sur l'importance du passage de la langue maternelle à la langue étrangère. Nous proposons donc l'étude comparée comme une manière de définir l'espace autobiographique de Hector Bianciotti.

Biography: Diplômée en Philologie Française en 2011 après avoir suivi ses études, premièrement à l'Université Eötvös Loránd de Budapest (ELTE) et, puis, à l'Université Complutense de Madrid. Master en cours en Etudes Littéraires de cette dernière université où l'inscription de sa thèse, qui s'intitule Poétiques de l'exil dans l'écriture des auteurs franco-hongrois du XX^e siècle : László Dormandi; Lorand Gaspar; Christine Arnothy; György Ferdinandy; Agota Kristof y Katalin Molnar, est également prévue pour octobre de 2012. Son centre d'intérêt est la littérature comparée, plus exactement l'écriture des auteurs bilingues. Ses premières publications : Compte-rendu de Les écrivains face à la doxa de Jean-Pierre Martin, Revue Thélème de la Universidad Complutense de Madrid (en presse) et l'article « Conflictos entre Occidente y Oriente: Endre Ady en París y la creación de un mito », Peter Lang (en presse). Participations à des congrès: Xenografías II (organisé par la Société Espagnole de Littérature Générale et Comparée [SELGYC] et British Comparative Literature Association [BCLA], Barcelona, septembre 2011) ; Mitologías modernas: iconos, reescrituras, arquetipos (organisé par le Master en Etudes Littéraires de l'Université Complutense de Madrid, Madrid, mai 2012). Membre du Groupe d'Investigation ESCODIS (Etudes contrastives du discours) de l'UCM et de la Société Espagnole de Littérature Générale et Comparée (SELGYC). Professeur de français à l'Académie de Langues Union Pacific à Madrid.

LE JOURNAL INTIME ET LES ESSAIS INACHEVÉS DE GUIMARÃES ROSA : PARLER DE L'AUTRE A PARTIR DE LUI-MÊME

M.F..R. Gama

Universidade de São Paulo

Abstract: Selon le point de vue de l'écrivain brésilien Autran Dourado, les romanciers brésiliens « acceptent passivement la thèse (qui leur a été imposée) selon laquelle ils devraient être tranquilles, qu'ils devraient être toujours silencieux, sans jamais théoriser, sans jamais discuter de sa production littéraire, sans jamais analyser ou expliquer ce qu'ils ont fait, pourquoi ou comme, c'est-à-dire jamais donner à voir leur poétique ». Pour l'écrivain brésilien Guimarães Rosa, auteur de *Diadorim*, cela était vrai dans le cas de ses publications. Cependant, son journal intime écrit en France (1949-1950) et deux essais inachevés sont très importants parce qu'ils montrent l'élaboration d'un discours critique sur autres écrivains, brésiliens et étrangers, pertinents pour penser la construction littéraire de Guimarães Rosa et sa position dans le champ littéraire brésilien. Le journal *Paris*, aussi appelé *Nautikon*, a des extraits sur sa propre pratique littéraire et sa relation avec d'autres littératures. Le remarquable de cette pratique est qu'elle se révèle une espèce de recherche fictionnel : il y a dans la bibliothèque de Guimarães Rosa beaucoup d'éditions des journaux intimes de diverses auteurs, par exemple, de Jean Cocteau; Ernst Junger; André Gide; Søren Kierkegaard; Henri Frederic Amiel; Alexis Carrel; Charles Ferdinand Ramuz; Michel de Montaigne; Jules Renard; Barbey d'Aurevilly; Johann Gottfried Herder; Julien Green; Henry Marie Beyle; Rudolf Apponyi. Quelques volumes portent des annotations de sa main, connues sous le nom de marginalia. Quand Guimarães Rosa laisse des traces et des commentaires dans un livre de philosophie est-ce différent de quand il note dans un journal? Quel genre de dialogue se mène entre lui et l'écriture intime et fragmentaire des diaristes? Guimarães Rosa montre une lecture intéressée par le discours autobiographique des diaristes et par les mécanismes de représentation qu'ils utilisent. Le journal de Julien Green (1943-1945) a été l'objet d'un récit de Guimarães Rosa parce que Green raconte un type d'événement qui a été raconté aussi par un autre écrivain brésilien, Érico Veríssimo, dans son journal publié *Le retour du chat noir* (écrit entre 1943 et 1944). L'événement raconté est important parce qu'il fait la mise en scène d'un problème pertinent à la littérature brésilien : la représentation de la réalité et l'engagement politique. Les essais inachevés présentent des observations sur les questions impliquées dans la création littéraire (la lecture, la traduction, la nouveauté) et sur la question de l'influence littéraire ignorée par l'écrivain, c'est-à-dire, la manière dont un écrivain peut, inconsciemment, se joindre aux autres. Je propose l'analyse des essais, un type d'écriture ouvertement critique, et aussi du texte *Teatrinho* [Petit théâtre], où Guimarães Rosa fait la comparaison entre le journal de Julien Green et Érico Veríssimo afin de montrer comment l'écriture sur d'autres écrivains peut être significative pour la compréhension de la littérature brésilienne.

Biography: Mônica Gama est étudiante en doctorat à l'Université de São Paulo et ses recherches portent sur le processus de création de l'écrivain Guimarães Rosa, en particulier sur l'autoreprésentation de l'auteur dans ses manuscrits et les ouvrages publiés. C'est auteur des articles tels que "L'espace scriptural de l'accumulation dans les manuscrits de Guimarães Rosa" dans la revue en ligne *Recto Verso* (www.revuerectoverso.com).

FIRST PAGE GENERATION - PORTUGUESE WRITERS AND INTELLECTUALS COLLABORATION IN JOURNALISM IN THE LAST QUARTER OF THE NINETEENTH CENTURY.

I.D.V. Trabucho

Universidade Aberta

Abstract: Concerning the strong relation between Literature and Journalism during the nineteenth century we intend to analyze the importance of the press in these times, especially the feuilleton in which the chronicle remains. The newspaper must have been by then the birthplace of many writers who made use of that hybrid kind of text to convey a complex social portrait. The press correspondents abroad sent their personal views of those European cultures, through their abundant chronicle production, reporting and making comments on many and variegated aspects on the actuality caught by their own eyes. From 1875 to 1900, many writers, intellectuals and artists were press correspondents to many Portuguese and Brazilian newspapers. Their chronicles and other non-fictional prose gave the newspaper readers the traces of the time. In spite of the personal and geographical distances, names like Rafael Bordalo Pinheiro, Eça de Queirós, Ramalho Ortigão, Guerra Junqueiro, Jaime Batalha Reis, among others writers and journalists belonging to the Geração de 70 offered their Brazilian and Portuguese public readers visions of the political, cultural, literary, artistic and social views of the last quarter of the nineteenth century.

Biography:

Born 26.02.1966 in Lisbon Graduation in Portuguese Language and Literature (1989) University of Lisbon, Letras Faculty
Master in Interdisciplinar Portuguese Studies - Universidade Aberta Lisbon Pos-Graduation in Information and Libraries
Teacher and researcher in Portuguese Literature and Culture - ES Cidadela (Cascais) and Universidade Aberta (Lisbon)

S1 IDEOLOGIE, HEGEMONIE, RELIGION / IDEOLOGY, HEGEMONY, RELIGION

BETWEEN "PSIAKREW" AND "JA JA": LINGUISTIC BORDER CROSSING IN SHOLEM ALEICHEM'S *MOTL PEYSI DEM KHAZNS*

M. Boyden
Ghent University

Abstract: In *Multilingual America* (2008), an illuminating study of various non-English traditions in U.S. literature, Lawrence Rosenwald approaches Sholem Aleichem's *Motl peysi dem khazns* (*Motl the Cantor's Son*) as a "great language novel" in the vein of Mark Twain's *Huckleberry Finn*. Since both works highlight the comical aspects of language encounters from the perspective of a boy character, Rosenwald regards them as typically American language stories, departing in significant ways from comparable European fictions. However, the attempt to isolate the distinctive American features of the *Motl* cycle leads Rosenwald to ignore the complexity of the first part of the novel (tracing *Motl's* journey from fictional *Kasrilevke* over the border to *Brod*, *Lemberg*, to *Cracow*, *Vienna*, *Antwerp*, and finally to *London*, where he and his family board the ship to America), which is characterized as a mere preparation for the "quasi-Platonic dialogues on language" in the American context. The main aim of my paper is to complement, if not to counteract, this perspective by showing that the opposition on which Rosenwald's analysis hinges, that between Europe as a "familiar linguistic world" (but also the place of adulthood and the ultimate destruction of Jewish culture) and America as a crucible where immigrant languages freely interact (or so it seems), fails to capture some of the deeper intricacies of Sholem Aleichem's novel, and of Jewish migrant fiction in general. Thus, I show how a couple of the more interesting linguistic encounters in *Motl peysi* are those occurring in transit constellations conforming neither to *Motl's* native *shtetl Kasrilevke* nor to the (equally fictitious?) American melting pot. This is the case, for instance, in a scene where *Motl* tries to make sense of the fact that everybody in the port city of *Antwerp* appears to speak German (in reality Dutch or Flemish), even while the country does not belong to the Germans. His confusion is further heightened when he notices fellow Jews uttering Turkish prayers in the *Antwerp* prayerhouses. The comic relief of the *Motl* cycle derives in large part from the protagonist's reluctance to give up his boyish assumption that the world is divided into two language groups – "mentshn" or people (speaking Yiddish) and German-speaking Gentiles –, while his experiences in transit clearly speak to the contrary. It is significant that Sholem Aleichem composed *Motl* during his so-called "wander years" between his removal from Russia following the *Kiev pogrom* and his decision to settle in *New York* upon the outbreak of the *First World War* (Berkowitz 1926). During extended lecture tours across Europe, he read from the novel to large audiences, which responded with standing ovations, as suggested by an enthusiastic report in the *Antwerp-based* (German-language) *Zionist* monthly *Hatikwah* that appeared after the writer's passage in the city on *January 3, 1914*. Drawing on such archival materials and relating them to the neglected first part of the *Motl* cycle, my paper offers a reconstruction of the transnational readership of Sholem Aleichem's masterpiece as well as its transnational genesis. By going beyond a nationally circumscribed reading, I hope to bring Sholem Aleichem's work into the orbit of recent theorizing about Yiddish as a mixed language, in particular *David Kaplan's* characterization of *Reb Nakhman's* writings as intrinsically deterritorialized, i.e. "unbound by national borders or political authorities" (Kaplan 2011: 29).

Biography: I am an Assistant Professor in the Faculty of Applied Language Studies at Ghent University College (Belgium). Prior to my appointment, I was a post-doctoral researcher at the University of Leuven, a fellow at the German Historical Institute and a Fulbright scholar at the Harvard University Longfellow Institute, a center dedicated to the multiple linguistic traditions of the United States. I received my undergraduate and doctoral degrees from the University of Leuven in a program that included periods of study at *Queen's University Belfast*, the *University of Edinburgh* and the *University of British Columbia* in *Vancouver*.

READING TRANSLATION AS A CRITICAL TOOL TO UNDERSTAND THE FORMATION OF SHIA IDENTITY THROUGH THE KARBALA NARRATIVES IN BENGAL

E. Halder
Jadavpur University

Abstract: Abstract for Congress Session: Sub-Theme: Comparative Literature and Translation Studies: Is Translation a Critical Approach?

With the increasingly public character of religion especially with the proliferation of new media, even a minority religion cannot be explained in isolation. Transnational communication contributed in widening the meaning of region/home where the home has lost its pure regionality in the ever-expanding arena of communication. The distance between the centre of knowledge production and reception tends to be zero within the communicative realm of a 'networked' society. Re-

awakening of a global-Islam envisaged a virtual community beyond the identification of nation and virtual and digital religious literacy invigorated religious subjectivities. After the Iranian revolution in 1979 and the rise of new religious sensibilities in Iraq, the creation of a new people through the channels of new media can be discerned in the efforts of Shia community as well. As new media reconfigures its audience as communities, the audience also tries to reformulate the common factors to reduce differences-within in the act of receiving. Does that mean a simple homogenization of a global knowledge emanating from the centre to reach the periphery in zero time? That global Islam is eating away the polyphony of the Islamicate worlds expressed in the conflicting and converging forms of reformist movements, popular piety and lived practices like Muharram, Milad and Urs? Or should we focus on the moments of reception of the global by the local to understand different layers of adaptability and shifts that occurred, if at all, within the Shia network society? The core ideology of the Shia community is centered on the battle of Karbala where Imam Husayn, the Prophet's second grandson, was martyred by the enemy. This battle gave rise to a sense of victimhood theosophically interpreted and socially realized throughout centuries in the commemoration of Muharram. Elegies (nawha, marsiya) are recited and battle narratives are read as a textual remembrance of the grief and pain suffered by the Imam and his companions with accompanying high physical expressions like chest beating, wailing and self-flagellation to identify with the martyr's pain. It is the circulation of these texts in the audio-visual digitized format that has brought Shia communities in Bengal, both rural and urban, in new channels of global communication. In rural Bengal with no access to high Islamic languages, from the late 1990s these texts continue to get translated into Bengali and re-digitized at local studios for further dissemination. I will try to explore translation studies as a critical tool to understand the complex transfers of theme, genre and meaning in the Shia network community where even the remotest Shia villages of Bengal are connected to the global Shia society through the dissemination of digitized religious texts imported from Pakistan (in Urdu) and Iran (tele-serials on the Karbala battle). In this paper, I shall try to engage with Translation Studies to understand 'worldly linguistic exchanges' that can help delineating post-national complexities of community identities articulated through religious literature. My line of inquiry will be to see when petty religious authorities in rural Bengal translate nawhas into Bengali, what are the politics of seeking conceptual and structural equivalence for the source text. While trying to bring an ordinary Shia mass under the structured, global, sacred schedule through this project of translation and further transmission, whether it fulfils the desire to be the same or localizes the global needs to be inquired. In the standardization of gestural and affective expressions of piety, the hegemonic is also multiplied through the act of translation. What gets translated, what remains untranslatable, what are the semantic dilemmas and differences are questions that can only offer a theoretical framework to imagine the connection between the global religious discourse of power and peripheral expressions. As Comparative Literature stands at the crossroads of moving beyond literary texts to other forms of art and also to non-literary linguistic expressions, the study of Shia religious texts after globalization and the advent of new media may answer many questions about the formation of global (linguistic) community and its aspiring local variants.

Biography: Academic Qualifications: First Class first in the Final Post Graduation Examination in Comparative Literature, Jadavpur University, 2002, with 66.33% marks First Class first in the Final Graduation Examination in Comparative Literature, Jadavpur University, 2000, with 61.67% marks Fellowship Obtained: Charles Wallace Short Term Fellowship 2011 Research & Documentation Fellowship, India Foundation for the Arts, to work on the contemporary Muharram traditions, 2011-2013 SRTT-Women's Studies, Jadavpur University, Field Work Grant to work on the women's majlises performed during Muharram, 2010 Papiya Ghosh Memorial Short Term Fellowship, Centre for Studies in Social Sciences, Calcutta to work on the marsiya tradition of medieval Bengal, 2009 Junior Research Fellowship, University Grants Commission, India, 2004 Workshop/School Attended: National Workshop on Oral Narratives: Methods, Meanings, Ethics, organized by the Faculty of Arts, Jadavpur University, Kolkata, 1-2 April, 2011 Spring School on Mahabharata, organized by the Indian Institute of Advanced Studies, Shimla, 14 -28 April, 2010 Extended Workshop on Social History on Gender, Ethnicity and Culture under the South-South Exchange Programme for Research on the History of Development organized by CODESRIA in collaboration with SEPHIS, Dakar, Senegal, 5 – 25 March, 2006 Cultural Studies Workshop on Cultures of the Body, organized by the Centre for Studies in Social Sciences, Calcutta in collaboration with SEPHIS and FORD Foundation, Goa, 25 -29 January, 2006 Seminar Papers Presented: Singing, Beating, Wailing: Notes on Women's majlises in North 24 Parganas, presented at the SRTT Fellowship presentation Seminar, 11 July, 2010, organized by the School of Women's Studies, Jadavpur University, Fluid Signs of Immortality: Reading Desire and Pleasure in the Mahabharata, presented at the Spring School on Mahabharata, organized by the Indian Institute of Advanced Studies, Shimla, 19 April 2010 'Exotica' or Ethics? Reviewing the Aesthetics and Politics of Contemporary Manipuri Theatre, presented at the National Seminar on Society and Literature: Interdisciplinary Transactions, 17 March 2010, organized by the Department of English in Collaboration with ICSSR –NERC Come and Listen to Me O Sister: An Ethnography of Grouping, Moving, Singing and Listening in a River-centric Ritual, delivered the Tenth Sukhalata Rao Memorial lecture organized by the School of Women's Studies, Jadavpur University, 2009 Imamere Chhari Nahi Jabo Kadachan: Syncretism in the Marsiya Tradition of Medieval Bengal, presented at the two-day conference international conference organized by the Centre for Studies in Social Sciences, Calcutta, 19-20 June, 2009 The Moving, Material and Maternal Body: A Reader-Response to 'Tistaparer Brittanto' by Debes Roy in the Time of Postcoloniality, organized by the Department of philosophy, Assam University Silchar, 16 March 2009 Migration of Genre and Myths in the Junghama Tradition of Bengal, presented at the Nineth Biennial International Conference on Comparative Literature, organized by

Comparative Literature Association of India, University of Hyderabad, 28-31 January 2009 Arriving at Platform No 4A: Mobility and Dwelling in the Ladies' Compartments of the Local Trains, presented at the two-day international conference organized by the Centre for Studies in social sciences, Calcutta in collaboration with the Diaspora Cities Research Team and The City Centre, Queen Mary, University of London, 12-13 December 2008 Ek Katra Pani Bine: A Mapping of the Karbala in Bengali Experience, at the Seminar on Perso –Arabic and South Asian Literatures, organized by the Centre of Advanced Study, Department of Comparative Literature, Jadavpur University, 28 February 2008 Sitting on the Dust, Singing by the Road: Writing Women in the Post-colonial Era, in Palaver VI, at the Forum for Scholars of African Studies, organized by the Department of Comparative Literature, Jadavpur University, Kolkata, 25 November 2007 "Come and Listen to Me, O Sister": Analyzing the transformations of a female-centric North Bengal ritual into a public festival, at the Eastern Region Seminar on Feminism and the Production of Knowledge, organized by the Indian Association of Women's Studies and the School of Women's Studies, Jadavpur University, 5 - 6 February 2007 Of Silk, Scrolls and Selves: Placing travelogues 'in difference' as two contemporary travelers follow Xuangzang's 7th century Bukhara-Bihar route, at the Eighth Biennial International Conference on Comparative Literature, organized by Comparative Literature Association of India and the Department of Comparative Literature, 18-20 January 2008 Nails and Seaweeds: aggression and compassion in the imagination of sexual act, at the forum on Gender-Bias in the Acts of Sex organized by Changers' Foundation Paribartak , at the Bangla Academy, 8 September 2006 Knowing How to Give Birth: the Epistemic Status of Gender-Specific Performances, at the DSA seminar on Literature as Knowledge System, organized by the DSA Programme, Department of Comparative Literature, Jadavpur University, 8 July 2005 Message of the Mute God: An Intervention in the Elitist Universe, presented at Seventh CLAI Biennial International Conference on Comparative Literature, organized by Comparative Literature Association of India and Department of Comparative Literature, Veer Narmad South Gujarat University, Surat, 15-17 March, 2005 "Where did all the water come from?": Politics of the Big Dams and An Alternative Ethics of the Local, presented at the Conference on Canadian Studies, Organized by the Centre for Canadian Studies, Department of Comparative Literature, Jadavpur University, Kolkata, 23 March 2005 The Small God's Wisdom: Parallel Ecological Ethics in Two Worlds – India and Canada, presented at XXI IACS International Conference on Canadian studies, organized by the Indian Association for Canadian Studies at Osmania University, Hyderabad, 15 February 2005 Bangaon Local Sings Along: Bodies, Gossip and Songs in A Ladies Compartment, a presentation at the panel discussion at the Orality Today Seminar organized by the Department of Comparative Literature and the Department of English, Jadavpur University, Kolkata, 5 July 2004 Global Myth and Polyphonic Lies: A Study in Development Discourse, at the Cultural Studies Seminar and Workshop, organized by the Department of Comparative Literature, Jadavpur University, Kolkata, 24 January 2004 Politics of the 'Beautiful': Reading the Politics of Colour in a Post-colonial Post- modern Context, in Palaver II, Forum for Scholars of African Studies, organized by the Department of Comparative Literature, Jadavpur University, Kolkata, 18 August 2003 Colonial Tongue and Post-colonial Slip: the Author's Position in a Bilingual Hybridity, in Sixth CLAI Biennial International Conference on Comparative Literature, organized by Comparative Literature Association of India and Central Institute of Indian Languages, Mysore, 6-8 January 2003 Bitter Fruits of Liberty: A Study in Post-colonial Senegalese Novel, in Palaver I, Forum for Scholars of African Studies, organized by the Department of Comparative Literature, Jadavpur University, Kolkata, 12 September 2002 Research Papers Published: Knowing How to Give Birth: Narrating the lives of Bagharu and Madarir Ma in Tistaparar Brittanto, in Jadavpur Journal of Comparative Literature, Volume 42, 2007 Burima Kikore Gabhur Holo: Nari, Nisarga O Noitkata :Rajbongshi Samaje Nadi-Dharana, has been published in the Bengali journal Tepantar, September 2006 Talking Tongues, Speaking Gestures: Oral Narratives as Performance Text, in Literary Studies in India: Genology, DSA Textbook on Comparative Literature, A Jadavpur University Production, 2003 Ar Bullet Geye Othe Gaan : Ngugi Wa Thiong'O evam Wole Soyinkar Likhon Rajniti, in the Bengali journal Ababhas, Oct , 2002 Muktir Teto Swad: Uttor Oupanibeshik Senegaliya Novel in the Bengali journal Kabitirtha, Aug, 2002 Books Published: Majnu Shah, a book for the young-adults on the Fakir Uprising in eighteenth century Bengal, Papyrus, Kolkata, 2001

KIM SUYOUNG, THE FIRST COSMOPOLITAN POET OF KOREA

J. Han
Gyeongsang National University

Abstract: Kim Suyoung, born in 1921 in colonial Seoul, was at the center of the turbulent period of Korea that had been quickly transformed into a modernized, westernized, and urbanized society till he faced a sudden death in 1968. He not only witnessed as a poet the rapid changes of Seoul from the emancipation of Korea in 1945 to the Korean War in 1950, to the April 19 students' revolution in 1960 and the May 16 military mutiny in 1961, but also struggled through hardships of life as a victim of Colonialism, the World War II and the Korean War. Surely, this experience of his is unusual and unique enough to shape his writing into a modernist bricolage in which the world aviation and the baggage of the local form a mutual imbrication. This paper, therefore, makes a close reading of Kim's three representative poems, "The Fall," "The Enormous Root," and "The Variations of Love Sonata" and examines his cosmopolitan poetic vision which cocoons an intense local scrutiny of his time. To be specific, this paper takes note of Kim as a translator because Kim's reading of

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such world writers as Andre Breton, Georges Bataille, Charles Baudelaire, Jean Cocteau, Stephane Mallarme, Paul Vallery, Steven Spender, George Scheinner, Richard Stern, Lionel Trilling, and Joseph Frank, Bertolt Brecht, Andrey Voznesensky, Vladimir Vladimirovich Mayakovsky, Boris Pasternak, Aleksandr Solzhenitsyn along with Japanese Avant-garde poets, greatly affected his cosmopolitan poetics and his sense of modern subjectivity as he once said, "the secret of my poetry might be revealed when my translations are read." More focused on Kim's cosmopolitan reading rather than limited to the controversy over his intellectualism, this paper, based upon Heidegger's existential and phenomenological explorations of Being, tries to illuminate his cosmopolitan poetic simulacra of Modern Korea without forgetting to shed a light on his detailed descriptions of local geography. Ultimately, this paper tries to suggest that Kim Suyoung's poetry provides an intellectual portal to encounter polychromic cultures of modern Korea in which the West and the East collided with one another and got amalgamated into a new reality.

Biography: JIHEE HAN is Associate professor of English at Gyeongsang National University, the Republic of Korea. She has published many essays on Adrienne Rich, Walt Whitman, and Langston Hughes, World Literature, and Korean poetry and novels. Korean translation of Collected Poems of Adrienne Rich (Moonji 2011), "Ecology and Korean Ghangho Poetics" Ecology and Poetics, ed. by Franca Bellarsi (Peter Lang 2011), "On Korea" in Cultural History of Reading, ed. by Gabrielle Watling (Greenwood 2010), "Korean Novelists and Novels" in World Novels, ed. by Michael Sollars (Facts on File 2009), "Korean Poets and Poetry" in World Poetry, ed. by Victoria Arana (Facts on File 2008).

S1 LES RELATIONS ORIENT/OCCIDENT / EAST-WEST RELATIONSHIPS

DEWESTERNIZATION AND RESINICIZATION : ON ISSUES AND METHODS OF CHINESE AESTHETICS IN GLOBAL ERA

Z. Hu
Southwest University

Abstract: Since the 1990s contemporary Chinese aesthetics has gradually fallen into depressions and became silent after its two periods of heated domestic debates in the 1950s and 1980s. Nowadays it is high time for our scholars to make reflections on these setbacks and frustrations. Firstly we need to clarify what are the real problems that contemporary Chinese aesthetics encounters. To be short, that is, the arrival of globalization has caused a series of profound turns from aesthetics to arts. With the further expansion and penetration of globalization, theoretical aesthetic subjects and relevant problems are more salient, including the shift of contemporary aesthetic research paradigm, the basic method that we borrow western theories to interpret Chinese art works and aesthetic phenomenon, the constant advancing interdisciplinary research, etc. which are seriously taken into my account. My main aim in this paper will be to enlighten on the ways and explore some workable methods, which are significant to the development of the present Chinese aesthetics in this new century.

Biography: HU ZHENGLI is a teacher at Southwest University in China.

THE DIFFERENCES OF THINKING MODE BETWEEN CHINESE AND WESTERN HERMENEUTICS

X. Deng
China Three Gorges University

Abstract: There is an obvious binary opposition between subjectivity and objectivity in the thinking mode of western hermeneutics. If we think that writer's intention and reader's interpretation are same importance, and we will find that almost various western hermeneutics always centers on texts and interpreters. Hans-Georg Gadamer and Eric Donald Hirsch are the typical representatives of the theoretical tendencies. Yi-yi-ni-zhi and Shi-wu-da-gu contain dialectical spirit which is basic principle of ancient Chinese hermeneutics. Yi-yi-ni-zhi means that reader infers writer's original intention from his own experiences, and Shi-wu-da-gu means the poem cannot be elucidated totally. Yi-yi-ni-zhi emphasizes on objectivity, because it targets to rebuilt writer's intension. Shi-wu-da-gu stress on subjectivity, because it asserts that reader participate in to construct artworks. They are quite different from the western hermeneutic. We can find a way to solve the problem of binary opposition from Ancient Chinese hermeneutic.

Biography: Deng Xinhua is a professor at China Three Gorges University, vice chairman of Hubei Literature Association. He has published 5 books and more than 80 papers.

WESTERN THEORY AND CHINESE TEXT: FROM LIFE AESTHETICS TO ENVIRONMENTAL AESTHETICS

X. Dai
Southwest University

Abstract: Mike Featherstong's "the aestheticization of everyday life" spreads in China, and again arises the dispute of the legality of western theories in China, and in fact it is a puzzle that how to deal with the relationships between Western theory and Chinese text. The aestheticization of everyday life and consumerism are closely linked and is an international phenomenon and has enjoyed a long history. Li Yu's life aesthetics grows up in China. On the one hand, it has something in common with Featherstong's theory, and on the other, both are different. The former has much more contents than the latter. It provides immense space for the study of the relationships between Li Yu and Fetherstone's theory for constructing a universal aesthetic theory which is not based on the western-center orientation.

Biography: Dai Xun is a professor at Southwest University, Chairman of Chongqing Association for Aesthetics, Vice Chairman of Chongqing Comparative Literature Association. He has published 3 books and more than 130 papers, and

some of them in English. He attended the 32th Annual Conference of the Southern Comparative Literature Association (September 2006, Georgia) and the 2005 Annual Meeting of the American Comparative Literature Association (March 2005, Pennsylvania), etc

THE DIFFERENCES OF THINKING MODE BETWEEN CHINESE AND WESTERN HERMENEUTICS

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Abstract: There is an obvious binary opposition between subjectivity and objectivity in the thinking mode of western hermeneutics. If we think that writer's intention and reader's interpretation are same importance, and we will find that almost various western hermeneutics always centers on texts and interpreters. Hans-Georg Gadamer and Eric Donald Hirsch are the typical representatives of the theoretical tendencies. Yi-yi-ni-zhi and Shi-wu-da-gu contain dialectical spirit which is basic principle of ancient Chinese hermeneutics. Yi-yi-ni-zhi means that reader infers writer's original intention from his own experiences, and Shi-wu-da-gu means the poem cannot be elucidated totally. Yi-yi-ni-zhi emphasizes on objectivity, because it targets to rebuilt writer's intension. Shi-wu-da-gu stress on subjectivity, because it asserts that reader participate in to construct artworks. They are quite different from the western hermeneutic. We can find a way to solve the problem of binary opposition from Ancient Chinese hermeneutic.

Biography: Deng Xinhua is a professor at China Three Gorges University, vice chairman of Hubei Literature Association. He has published 5 books and more than 80 papers.

S2 LE GENRE COMME PROBLÉMATIQUE TRANSNATIONALE / GENRE AS A TRANSNATIONAL PROBLEM

LYRICAL EXPRESSION OF FEMINISM TRANSCENDING CROSS CULTURAL BORDERS: A COMPARATIVE STUDY OF LOVE POETRY OF HABBA KHATOON AND EMILY BRONTE

A. Shaw

Islamia College of Science and Commerce

Abstract: This paper explores how Habba Khatoon and Emily Bronte, two eminent women belonging to two disparate races, cultures, languages and milieus make an interesting and profitable subject of comparative study within the framework of comparative literature: Habba Khatoon, a woman of the Himalayan valley Kashmir in South East-Asia belonging to the sixteenth century, and Emily Bronte, a woman writer of England in Europe of the nineteenth century, in spite of this distance of time, place, and milieu, have many things common, but the most important thing common to them is that both were women poets. Apparently this common attribute of Habba Khatoon and Emily Bronte does not make a strong rationale for a comparative study of their works, but taking into consideration the theoretical notions of the well-defined discipline of Comparative Literature, the study is not only justifiable but also leading to possibilities of understanding the creative faculties of women, in general, and that of the two poets, in particular. Their expressions of self assertion and , eventually, their revolt against the patriarchal society and its ethical and cultural credos that denied freedom to women folk can be analysed in the light of the text available in the two languages. Comparative Literature as a recognized interdisciplinary discourse has a solid theoretical basis that makes it possible to undertake a comparative assessment of any two literatures of any age. Habba Khatoon and Emily Bronte, despite the ostensible differences, have many things in common; however, comparative study is not confined to exploring commonalities alone, it embraces contrasts as well. The poetry of Habba Khatoon is thus to be considered a part of a long tradition of romantic lyricism that generally assumed mystic significance through intense expression of love. At the the same time, her poetry can be best understood when Kashmiri poetry is understood as a part of the extensive range of oriental aesthetic that reached sublime heights in the songs imbued with mellifluous expressions of passionate love. Similarly, Emily Bronte's poems cannot be appreciated if a reader has no knowledge of the great tradition of the nineteenth century English Romantic poets like Wordsworth, Coleridge, Keats, Shelly and Byron. It is also to be taken as an individual voice within the framework of western aesthetic that had multifarious media of expression languages, lyrical poetry being one of such media.

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POWER PLAY AND THE SPACE IN "FEMINIST . . . MALE DIRECTOR": READING KIAROSTAMI'S *TEN* AND PANABI'S *THE CIRCLE*

A. Ghandeharion

Shiraz and Ferdowsi University

Abstract: Benefiting from the tenets of Comparative Cultural Studies, this article illustrates the role of power and patriarchal discourse in *Ten* (dir. Kiarostami, 2007) and *The Circle* (dir. Panahi, 2000). Though Foucauldian notion of power talks of 'circulation', it seems that men's realm of power-circulation is closed to women. Women are at the center of the fluid narrative in both *Ten* and *Circle*; nevertheless, they are a part of male narrative structure. That's how each discourse circulates throughout the transdiscursive network while it is affected by the power relations of other discourses. Highly acclaimed as feminist films in Occidental Cannes and Venice Film Festival, they seem to win the jury's admiration for their Oriental woman-issue approach. In these films, women can practice their power in a feminine-defined cobweb. But when it comes to patriarchal discourse, they are unable to be a link in the chain of power. Ironically, films with feministic spice are cooked by men. This systematic play of differences foregrounds the Derridan space between 'feminist' and 'male' in "feminist . . . male director" and diminishes this space in "patriarchal female director". How far a male director can stay faithful to feminism if the very first 'take' of his film is precipitating a series of "Male Gaze" during the whole course of production?! And when a film wins feminist praise, can it be dethroned on the base of the same theory? It seems that in the kingdom of dominant discourse, some narratives are rapped in a subversive foil while they are reinforcing at core; there's a degree of subversion from faithful to faith-felt, faith-fool and faith-fail. Thus, reading these films doesn't intend to be binary-oppositional. Utilizing Foucault's dictum that 'where there is power there is resistance', this paper discusses the resistance which is present at each transformation in the power structure. Keywords: Comparative Cultural Studies, Différance, Power Structure, Feminism in Film Studies, Occident and Orient, *Ten*, *Circle*

Biography: Azra Ghandeharion teaches English literature at Shiraz and Ferdowsi University. Ghandeharion's interest in research includes 'Otherness' issues, adaptation and appropriation (mostly Iranian cinema and Hollywood studies), comparative popular culture embedded in advertisement and film studies. She presented numerous articles in national and international congresses on interdisciplinary studies.

CAPTURING RACE, GENDER AND CLASS: A STUDY OF SELECT ASIAN AMERICAN WRITERS

M.S. Chadha
University of Jammu

Abstract: In recent years, many Asian American fiction writers, particularly women, have received a lot of attention and recognition for their work. Even back in the 1970s, Maxine Hong Kingston's *The Woman Warrior* won the prestigious National Book Critics Circle Award. However, the current wave of Asian American literature began to flourish with the critical and popular success of Chinese American Amy Tan's *The Joy Luck Club* as both a novel and later as a motion picture. Although there are some Asian Americans who question whether the book and movie accurately reflect Asian American life, no one can deny that it shifted significant attention to the outstanding work among Asian American writers. Some other Asian American authors who have received critical acclaim include Korean American Chang-rae Lee, Filipino American Jessica Hagedorn, Carlos Bulosan and Bienvenido Santos, Chinese American Ha Jin and Frank Chin, Japanese American Garret Hongo and Cynthia Kadohata, and Indian Canadian novelist Bharati Mukherjee and Indian American Jhumpa Lahiri, who won the 1999 Pulitzer Prize in fiction for her collection of short stories *Interpreter of Maladies*. These and other Asian American writers share several common themes in their writings. These include describing what it is like growing up in the United States of America, emigrating from their home country to the U.S. and adjusting to life here, finding ones own ethnic identity, love and marriage, and relationships with lovers, friends, and family, etc. In fact, these are basically the same themes that are the basis for many writers in general. The unique contribution of Asian American writers lies in the fact that they integrate their personal and their community's experiences, issues, and identity into their work. This gives them a unique perspective on the world and at the same time, brings to light what it means to be Asian American. The recent explosion of literature from Asian American writers shows that there is an abundance of topics and issues to be covered and a lot of creativity and talent in the Asian American community to fulfill that need. However, an important point to be kept in mind is that as we recognize the political, socio-economic, and cultural diversity among Asian Americans, so too should we realize that there is no single "Asian American experience" that everybody has to share and agree on. Rather, the collective and unique experiences of these writers form a mosaic that unites them, instead of dividing them. The present paper, by making a comparative study of different Asian American writers, proposes to examine how their works represent the interrelations, intricacies, and contradictions that make up Asian America.

Biography: Dr. Monika Sethi Chadha is an Associate Professor in the Dept. of English, University of Jammu. She has been teaching Literature at the Post-graduate level and also guiding research for M.Phil and PhD for the past 15 years. Her areas of specialization are Comparative Literature and New Literatures in English. She has published a book and many articles on various aspects of American, African, Australian and Indian Literature in National and International journals.

S2 COGNITION ET EMOTION: DE NOUVELLES VOIES POUR LA LITTÉRATURE COMPAREE? / COGNITION AND EMOTION: NEW VISTAS FOR COMPARATIVE LITERATURE?

LE LANGAGE DES EMOTIONS DANS L'EXPERIENCE TRAGIQUE DE L'ANTIQUITE DE L'ÂGE CLASSIQUE ET DU ROMAN CONTEMPORAIN

P. Mildonian
Université de Venise

Abstract: Le dépassement de l'opposition cognitif vs émotionnel, et la dimension sociale des émotions et des passions, que Dewey avait déjà soulignée et défendue à son époque, constituent les éléments les plus intéressants des thèses développées par M. Nussbaum et ont d'amples conséquences dans la définition et la périodisation des genres littéraires, à partir du genre qui constitue pour Aristote le plus haut degré de l'expérience poétique, la tragédie. Dans cette perspective, l'interrogation sur les sentiments tragiques va au-delà de l'instance subjectiviste et substantialiste du personnage (typique de la tragédie romantique), pour pouvoir récupérer les valeurs collectives de la trame (autrement dit du mythe), dont la narration est soumise au tri des mondes possibles que seule la poésie est en mesure d'inventer ou de feindre au sens étymologique du terme (lat. *ingere* "modeler, façonner"), en suscitant en nous la peur ou le plaisir et en nous faisant prendre part à une com-passion qui engendre une con-naissance. S'il nous est difficile de comprendre la nature de la catharsis aristotélicienne, c'est parce qu'il nous est difficile, aujourd'hui, de comprendre des sentiments et des émotions appartenant à une société éloignée de la nôtre. Ce n'est pas un hasard si les études les plus récentes sur la Poétique (A. Oksenberg Rorty 1992, Sifakis 2001) se réfèrent de manière très pointue à la doctrine des émotions, aux soins homéopathiques et allopathiques établis dans les traités de médecine antique et aux œuvres scientifiques, mais également aux ouvrages éthiques et politiques du corpus aristotélicien, sans oublier les pages rhétorico-argumentatives, car la fiction poétique exige que tout se traduise en langage et se véhicule à la fois à travers l'action scénique et l'action de la langue. Il est tout aussi possible de mener une enquête parallèle pour l'âge classique, où la tragédie va de pair avec le développement de théories des passions fort sophistiquées et fouillées (des cinq volumes de Marin Cureau de la Chambre au plus synthétique *Traité de Descartes*). Mais ce qui est plus important encore, c'est que les doctrines des émotions réévaluent la critique freudienne de la littérature, entendue aussi bien comme rhétorique de l'inconscient (Francesco Orlando, Stefano Agosti), que comme une enquête des profondeurs et un projet herméneutique qui développe les conflits pulsionnels et les désirs inhibés qui se cachent derrière toute œuvre littéraire. Notre analyse part d'Aristote et d'Euripide (Hippolyte), se poursuit à travers les mythes sociaux de l'inceste, avec Phèdre de Racine et Mirra de Vittorio Alfieri, pour s'achever par le rapport père-fille dans l'écriture féminine du XX^e siècle, avec une des figures de proue de la littérature contemporaine, Ingeborg Bachmann (*Malina*, *Der Fall Franza*), et un auteur moins célèbre à juste titre, mais qui ne manque pas pour autant d'intérêt, Mela Hartwig qui, dans la nouvelle intitulée *Das Verbrechen*, convertit résolument la tragédie en un récit criminel.

Biography: PAOLA MILDONIAN Chair Professor of Comparative Literature at Ca'Foscari University (Venice) from 1980 to 2010. She has written over a hundred essays on the following topics: methods and issues in Comparative Literature; classical tradition in modern and postmodern literature; theory and history of literary translation; travel literature and chronicles of discoveries; relationships between Near Eastern and Western culture; fictional diary; contemporary poetry. Among her most recent works, there is the monograph *Alterego. Racconti in forma di diario tra Otto e Novecento*, Venezia 2002; the editing of the volumes *Parodia, Pastiche, Mimetismo*, Roma 1997; *La Porta d'Oriente. Viaggi e Poesia*, Lisbona 2002; *Comparaciones en vertical. Conflictos metológicos en las Americas*, Venezia 2009; the CD *A partire da Venezia: Eredità, Transiti, Orizzonti. Cinquant'anni dell'AILC*, Venezia 2009. She is a Founding Member of SICL (Società Italiana di Comparistica Letteraria), She was Member of the Executive Council (1991-1997), then Secretary General (1997-2000) and Vice-President (2000-2004) of AILC/ICLA, she has participated in several research programmes and has chaired various administrative committees within the same International Association.

THE ETHICS OF AFFECTS IN LITERATURE

A.P. Helle
University of Jyväskylä

Abstract: The Ethics of affects in literature The question of ethics is important when thinking about literature and emotions. In literary research it is often approached by focusing on the role of the fictional characters and the readers' empathetic identification with them. This kind of research seeks to provide knowledge of emotions represented in literature and of the mechanisms of empathy in reading, often quite successfully. There are, however, other ways of conceiving the role of ethics in reading, too. There are also other feeling-related concepts (than that of emotion) such as "affect" that can be utilized when thinking about the affective sides of literature and reading. My viewpoint here derives from the philosophy of Gilles Deleuze (1925-1995) who is one of the best-known 19th century philosophers of affect. To make a rough distinction, the viewpoint of emotions usually derives from psychology while affects are more often approached from the philosophical or aesthetic points of view. Deleuze gives a very broad definition for affect as "whatever comes into being when something is affected or affects something else" (Deleuze 1978; Bourrasa 2009, 25.) Relying of Baruch Spinoza's philosophy Deleuze sees the affects as inadequate and confused on their nature. While it is often difficult to name or even recognize affects, the emotions can be classified. Susanne Keen, for example, lists the existing emotions as follows. The basic emotions are fear, sorrow, surprise, disgust, satisfaction, and happiness. The additional moral or social emotions are empathy, sympathy, shame, embarrassment, envy, regret, hatred, and the comfortable feeling of belonging. (Keen 2011.) Besides the recognizable emotions in fiction, literary research should look for affects also there where their role is not obvious. Deleuze, for example, writes about the affectivity of the literary language in his essay "He stuttered". The basic idea of the essay is that literature does not only represent affects. It also generates them through different literary styles. In Deleuze's thought, art and literature may create new ways of experiencing and conceiving the world, and in this sense the relation of literature and affects is very important. In my paper I will scrutinize the concept of affect in relation to literature. My conception is based on Deleuze but I will also consider other ways of understanding what affects are. Charles Altieri and Sianne Ngai, for instance, have written about affects and literature. I intend to reflect upon the ethical side of literature and reading from the viewpoint of affects. I also seek to explain what the role of affects in literature and reading is. By doing this I wish to provide a different viewpoint to the question of literature, affects/emotions and ethics. References Bourrasa, Alan 2009: Deleuze and American Literature. Palgrave and MacMillan. Deleuze, Gilles 1978: Lecture transcripts of Spinoza's concept of affect. Keen, Suzanne 2011: Introduction: Narrative and the Emotions. Poetics Today 32.

Biography:

Anna Helle PhD, University research fellow Literature / Department of Arts and Culture studies University of Jyväskylä, Finland. I gained my PhD in literature in 2009 in the University of Jyväskylä, Finland. My doctoral thesis concerns the advent of the post-structuralist conception of literature to the Finnish literary discourse in the 1980s. I have translated several texts from French to Finnish, including Critique et clinique by Gilles Deleuze (published as Kriittisiä ja kliinisiä esseitä in Finnish, 2007) and Histoire du structuralisme I par Francois Dosse (in Finnish: Strukturalismin historia I, 2011). My post-doctoral research focuses on the emotions and affects in the Finnish contemporary literature.

MASTERING METROPOLIS? EMOTIONAL REPRESENTATION AND PERCEPTION OF THE CITY IN FUTURISM AND NAZI LITERATURE

R. Godel

Martin-Luther-Universität Halle-Wittenberg

Abstract: Mastering Metropolis? Emotional Representation and Perception of the City in Futurism and Nazi Literature Modern metropolises provide an ambivalent perception, a distinct mixture of nervousness, anxiety, and the experience of a wide realm of chances and possibilities. This is well-known since James Joyce's Ulysses, John Dos Passos's Manhattan Transfer, and, in German literature, Alfred Döblin's Berlin Alexanderplatz which has been called the first novel in which the city is much more than a topic or a motif because here it speaks for itself. And the modern metropolis speaks in various tongues. On the one hand, it represents the positive corollaries of modern technological progress, it embodies the acceleration of all processes and circumstances, an all-embracing interconnectedness, and it provides the opportunity to live a life in an alternative shape and style. On the other hand, the metropolis seems to be chaotic; it seems to overload the sensual perceptual capacity of the individual. This ambivalence of the metropolis was not only a theme of literature but it also provoked new literary forms, new ways of representing this experience. These forms enabled literature to depict the rapid and steady change of external and internal impressions in the modern metropolis. They show the psychic reaction of the individual to the overwhelming perceptions of the city. This paper seeks to explore two diverging right-wing political answers to this diagnosis. Whereas Futurist ideas, following Filippo Tomasso Marinetti's claim of the chances of urban acceleration and entanglement, stressed an emotionally (and not rationally) guided form of sublimity, the Nazi Fascists had to deal with an intricate dichotomy: In 1942, Joseph Goebbels urged at the so called Weimar Poet's Meeting the authors to write about the city. But Nazi ideology itself had caused this lack of city novels. For blood and soil mythology, the decisive structure of ideological demarcation in the 1920s, had operated with the dichotomy of the good

and natural rural countryside versus the bad, chaotic city. I argue in this paper that, whereas Nazi ideology tried to restrict the ambivalence of these new emotive modes of perception, European Futurism attempted to provide a junction of emotion of technology in the realm of the modern metropolis.

Biography: Rainer Godel, Apl. Prof., German Literature, Martin-Luther-Universität Halle-Wittenberg, Academic Coordinator and Deputy Director of the Research Center "Aufklärung - Religion - Wissen", Main research areas: 18th Century Literature, culture, and philosophy; European early modern controversies; Perception of the city in the early 20th century; Contemporary Literature; Reception of Ovid

INSPIRED BY PESSIMISM: WHY WE NEED NEGATIVE THINKING

R. Cowan

Kingsborough Community College, City University of New York

Abstract: "Inspired by Pessimism: Why We Need Negative Thinking" AILC-ICLA XXth Congress - Paris, France - 18-24 July 2013 Session 68: "New Theories: How and Why?" Robert Cowan, Associate Professor, Department of English Kingsborough Community College, City University of New York Matthew Arnold argued in *The Function of Criticism at the Present Time* (1864) that "the critical faculty is lower than the inventive", but wondered whether "it is true that criticism is really, in itself, a baneful and injurious employment." Criticism serves a negating function in that it emphasizes lackings, deficiencies, lacunae, and yet cognizance of these *négacités*, as Sartre called them, is necessary for the refinement and improvement of works of literature, as well as the development of new literary movements. Hence the idea that criticism can, and possibly should, be constructive. "Negative" philosophical tendencies such as cynicism, skepticism, pessimism, nihilism, and existentialism have been profoundly influential on what Arnold calls "the inventive". And assertions and queries similar to those Arnold makes have been posited by thinkers from Socrates to Averroes to Adorno to Spivak. Yet, the influence of philosophical thought and literary criticism on literature is not reducible to a simple thesis-antithesis-synthesis schema. While new criticism rejected the biographical and sociological contexts of literary creation and poststructuralist approaches often understood works reductively—as merely constructions of race, class, and gender—this paper will advocate for an approach that emphasizes the oscillations of the history of ideas on literary production. The discipline of comparative literature has recently encouraged a global intellectual historical approach of this kind, as it seeks to understand relations between North Atlantic theories and those of other parts of the world. Thus, this paper will explore why it is that seemingly negative systems of thought or methods of argumentation have been so influential on the creation of new literary culture, arguing that, not only does artistic production thrive on negative ideas, its very existence is entirely dependent on them.

Biography: Robert Cowan is Associate Professor of English at Kingsborough Community College of the City University of New York (CUNY). He received his Ph.D. in Comparative Literature from the CUNY Graduate Center in 2006. He is the author of *The Indo-German Identification: Reconciling South Asian Origins and European Destinies, 1765-1885* (Camden House, 2010), which has been nominated for the *Deutscher Akademischer Austausch Dienst/German Studies Association Book Prize* and the *MLA's Scaglione Prize for Studies in Germanic Languages and Literatures*. His articles have appeared in journals such as *The Comparatist*, *German Studies Review*, and *The German Quarterly*. He has begun research on a new monograph tentatively titled *Inspired by Pessimism: Why We Love Negative Thinking* and is seeking representation for his first novel, *Sense will pass away*.

EMOTIONAL LITERACY OF TRAUMA FICTION

S.T. Knuuttila

University of Helsinki

Abstract: My presentation considers the ways in which emotions are represented in trauma fiction over time. I start from the concept of the 'embodied mind' as developed in current social neuroscience, which supposes that emotion functions ubiquitously throughout all cognitive activity (Damasio 2000). Emotion also plays an integral role in our ethical reasoning as part of our judgement system that uses beliefs (right or wrong) about the external world, self and others (Nussbaum 2001). This function is linked to our inherent, non-verbal coping mechanism: an embodied capacity for simulating the other person's mind during an interpersonal emotional act with highly specified (mirror) neuron systems. This means that the brain/body of the viewer is activated in a similar manner to that of the other person who is seen to move, feel, or intend to do something (Hari & Kujala 2009). Reading a story activates this system as well, whereupon humans are by

nature capable of empathically witnessing the other's experience (Keen 2007). From this perspective of cognitive literary research, I have explored fictionalization of trauma as a social practice which continually strives for knowledge not yet available. This is based on the idea that people universally share experiential and ethical subjectivity (Hogan 2010). For me trauma's narrativization is a case in point illuminating a specific cooperation of emotion and cognition. At the moment of an overwhelming experience involving extreme fear, verbal (narrative) memory is detached from the non-verbal, embodied and emotional, memory. When recovering, the survivor must rebuild this connection in a personal, emotional relationship with others, which brings the unverbalizable aspect of felt horror into focus. This horror is bound to some physical detail(s) in the surrounding or the survivor's body, and combined with a double belief about imminent dying/surviving. In literature this combination is typically expressed in the form of specific rhetorical figures, metonymies, which crystallize the emotional condition of the character(s). In a successive repetition variation, these affective metonymies are transformed in new textual contexts towards metaphors which adopt new narrative functions, while the original horror is abated and resolved into several protective emotions successively aiming at healing (Knuuttila 2006, 2009, 2011). As examples of this foregrounding device in critical trauma fiction, I will compare the ethical role of some central rhetorical figures in novels from recent decades (for example, Marguerite Duras, Ruth Klüger, Herta Müller), which all textualize historical traumas in different cultural and political situations. I will demonstrate how the recurring metonymical details, which in real life are deeply rooted in the human startle response characterizing traumatic memory, serve as an important outlet of immediate affects followed by cognitive appraisal. Moreover, metonymies are in these novels embedded in self-reflexive metarepresentative structures, which not only prevent the reader from retraumatization but also emphasize ethically important moments in history. For these reasons, while the handling of emotions in these autofictions arise from authentic individual experiences of traumatizing events, the ultimate point is to show that these devices function as vital models of healing from trauma through emotion, thus mapping the reciprocal suffusion of emotion and cognition.

Biography: Sirkka Knuuttila is a medical doctor and advanced cognitive therapist who holds PhD in Comparative Literature from the University of Helsinki. She has also worked as a visiting scholar at the University of Alberta in the project of empirical literary research. In 2009 she defended her dissertation *The Aesthetics of Marguerite Duras's India Cycle* (Peter Lang 2011). Her research interests are Marguerite Duras's style, narrativization of historical trauma, Roland Barthes's semiotics, the embodied subjectivity, and emotion in literature. At the moment she is studying and translating Friederike Mayröcker's lyrics, which she has also translated from German into Finnish. On these topics she has published a number of articles and essays in Finnish, English (*Signs System Studies*; Cambridge Scholar's Press; *Wissenschaftlicher Verlag Trier*), French (*Degrés*) and German (*MATRIX*). She has taught several years feminist literary criticism and women's literature at the University of Joensuu, and lectured on Marguerite Duras, the aesthetics of trauma fiction, and the semiotics of Roland Barthes at the Universities of Helsinki and Tampere. In 2012 she has been running the course on trauma's narrativization and its studying as a part-time teacher at the University of Helsinki.

LA LITTÉRATURE A L'ÈRE DU NUMÉRIQUE / LITERATURE OF THE DIGITAL ERA

HYPERTEXTUAL LITERARY WRITING: STEPHEN KING'S CASE

D. Feleki

Aristotle University of Thessaloniki

Abstract: Since the introduction of hypertextual literary technologies in the 80s and the introduction of the World Wide Web in the 90s, literary writing has been irreversibly affected while its intersection with innovative computational technologies has been facilitated.

Stephen King constitutes the paragon of a popular contemporary American fiction writer who has embraced the trends in computational and digital technology for the creation of a much more digitally-driven literary effect. This presentation will aim to highlight those elements in King's electronic hypertextual writing that have marked a turning point in popular writing. I shall contend that he has managed to give new dimensions to the reading experience and has contributed towards the convergence of popular fiction writing with computational and digital technologies. My main concern is to investigate how the process of representation is conditioned by the medium of expression that the writer uses while the relationship between text and image is reconfigured.

Biography: Despoina Feleki is an appointed English Secondary Educator and is currently heading towards the completion of her Ph.D. studies in the Department of Contemporary American studies in the Aristotle University of Thessaloniki. She is currently teaching Computer Literacy and Research Skills at the Department of English, Aristotle University of Thessaloniki.

Her fields of research include contemporary American literature, writing technologies as well as popular culture studies. At the moment she is investigating the convergence of literary practices with computational technologies and its impact on contemporary theories of authorship and fandom. The impact of the implementation of computer games in education is also within her academic interests.

LE ROMAN FRANCOPHONE AFRICAÏN À L'ÈRE DU NUMÉRIQUE: ASPECTS DE *BOB*, ROMAN RADIOPHONIQUE DE DANIEL LEURET

V. Aire¹, U. Edebiri²

¹*University of Jos*, ²*University of Benin*

Abstract: Au cours des trente dernières années, le monde a vu l'essor d'un prodigieux phénomène qui ne cesse de se propager dans tous les domaines de la vie humaine. Il s'agit du passage de l'information analogique à l'information numérique, d'où le substantif « le numérique ». Ce dernier est, selon le Nouveau Petit Robert, « l'ensemble des technologies utilisant des signaux numériques, les nouvelles technologies de l'information et de la communication ». On pourrait affirmer sans grand risque de contradiction que l'internet représente la manifestation la plus remarquable du numérique. En plus, il existe aujourd'hui déviations numériques de la télévision, de la radio, de la téléphonie, du cinéma, du DVD, du baladeur, sans oublier les MP3 et MP4. Ces nouveaux outils facilitent la vie au quotidien mais, comme il en va de toute nouveauté, non sans des inconvénients tels que la paresse, une tendance accrue au plagiat, de même qu'une menace à la lecture et à l'écriture. Comme il se doit, les écrivains, fidèles chroniqueurs et propagateurs, n'ont pas tardé à subir le charme des nouvelles technologies numériques. En marchant dans le sillage de maints romanciers pratiquant l'expérimentation romanesque, l'auteur réunionnais Daniel Leuret s'inspire du téléphone et notamment du portable pour rédiger *Bob*, roman rapporté essentiellement par voie téléphonique où il y a, d'un côté, des animateurs et animatrices installés dans un studio radiophonique et, de l'autre, des auditeurs qui appellent la radio depuis leurs téléphones portables. Nous voudrions donc examiner la narration et la composition des personnages dans *Bob* afin de déterminer, entre autres, jusqu'à quel point la forme adoptée par le romancier influe sur ces deux aspects conventionnels du roman classique.

Biography: VICTOR AIRE Department of Languages and Linguistics University of Jos NIGERIA

ET

UNIONMWAN EDEBIRI Department of foreign languages University of Benin Benin City NIGERIA

PERSONARIUM. DICTIONNAIRE ÉLECTRONIQUE DES PERSONNAGES

S. Somer, D.J.T. Freitas, C.A.A. Maciel
Universidade Federal de Santa Catarina (UFSC)

Abstract: Il s'agit, dans Le cadre de cette recherche, de produire um dictionnaire électronique dès personnages (de fiction - romans et contes) dont les éléments résultent d'um travail em collaboration - fondée sur l'expérience de Wikipédia, CE qui permet à l'usager d'insérer dès données ou encore de modifier lês contenus disponibles. L'objectif premier est de rendre disponible um outil de recherche avec des niveaux diversifiés d'information et de lecture, susceptible de servir aussi bien aux étudiants qu'aux enseignants et chercheurs et d'être accessible, de façon plus générale, à um assez large public. La base de données a ainsi été construite pour répondre à ces objectifs; les liens entre les informations disponibles et les relations qu'ont entre eux les personnages va au-delà Du modele courant fondé sur la désignation formelle du personnage. Les matériaux sont stockés sur un outil multimédia qui gere, en plus des textes, les fichiers de son et d'image, de manière à rendre possibles d'autres stratégies de lecture. Nous pouvons mentionner, à titre d'exemple, des accès simultanés à des passages différents de l'oeuvre ou intervient un même personnage (ce qui permet les comparaisons); les modèles statistiques mis em oeuvre permettent em outre de mettre en relief (d'un point de vue bien entendu numérique) les différences qui séparent les uns des autres les personnages, à l'intérieur d'une même oeuvre où lorsque sont mises face à face, le cas échéant, des oeuvres que l'on chercher à comparer.

Biography: Carlos Maciel Aujourd'hui Professeur émérite (Université de Nantes), Carlos Maciel, responsable scientifique de la base PORTEXT et depuis longtemps aussi rattaché au Laboratoire Bases, corpus et langage (CNRS - ILF - Université de Nice), est actuellement professeur invité à l'Université Fédérale de Santa Catarina (UFSC - Brésil), ou il participe notamment aux travaux du NuPILL et aux activités du programme de "Pôs-Graduação".

S2 READING AND WRITING STRATEGIES

READING COMPETENCIES IN INTERPRETING DIGITAL POETRY

M.T. Kangaskoski
University of Helsinki

Abstract: In this presentation I discuss aspects of reading competencies in interpreting digital literature. Digital literature has been an emerging practice since the 90s, although practiced already since the first computers arrived. Since and before Espen J. Aarseth's seminal *Cybertext. Perspectives on Ergodic Literature* (1996) there has been more and more discussion about the varying techniques of presenting a text, about its "traversal function" as Aarseth calls it. However, due to the increasing interest in the traversal functions, something has been neglected, and this is interpretation and meaning. Instead of only asking "How is this text presented?" we can and should also ask "What does this particular text thus presented mean?" The latter question is of course a broader one. It seeks to find an interpretation that encloses the technical aspect but does not forget the meaning(s) of the work. But how to interpret moving texts, navigable spaces and playable, game-like entities? It necessitates new reading competencies and challenges the practices of reading in general. I do not intend to answer the question of new competencies exhaustively, instead I will offer a few case studies in which the "new" reading competencies required are presented. These are Cia Rinne's *archives zaroum* (2002), Young-Hae Chang Heavy Industries' *Dakota*, and Talain Memmott's *Lexia to Perplexia* (2000). I will also argue that along the new competencies the old ones are not obsolete, instead, both are required.

Biography: I am a Ph.D Student in Comparative Literature from the University of Helsinki, Finland. I am writing a dissertation about interpretive challenges in digital poetry. I am also a part of the PhDNet for Literary and Cultural Studies coordinated by Justus-Liebig University in Giessen, Germany.

THE LIBRARY OF BABEL BY JORGE LUIS BORGES AND THE MIRROR BY MACHADO DE ASSIS: COMPARISON OF READINGS IN DIGITAL FORM USING THE TOOL DLNOTES.

I.M.B. Sandoval
Universidade Federal de Santa Catarina

Abstract: This work intends to present and discuss readings performed by undergraduate students in Arts / Portuguese through the tool of annotations to scanned literary works, the DLNotes (Digital libraries notes). This tool is an annotation platform on which notes are made in a free and semantic way in HTML files; it was developed through a partnership between the Center for Research in Computer Science, Literature and Linguistics (NUPILL) and the Research Laboratory of Distributed Systems (LAPESD), both belonging to Federal University of Santa Catarina (UFSC). In the case of the readings studied in this work, we used the short stories "The Library of Babel", by Jorge Luis Borges and 'The Mirror', by Machado de Assis, which were read and noted in a semantic way (in the sense of information science, i.e. associating descriptive metadata to words or expressions of the two texts based, in our case, in an ontology of literary theory). We intend to verify if the students acquire knowledge faster and deeper of literary theory, and can also read the texts in a more sophisticated way.

Biography: Graduate student from the Course of Arts / Portuguese in Federal University of Santa Catarina, guided by Professor Alckmar Luiz dos Santos in a research project called "Digital processing of literary works: Ontology terms of literary theory". Member of Center for Research in Computer Science, Literature and Linguistics (NUPILL). Editor of *Mafuá*, a magazine of literacy in internet: <http://www.mafua.ufsc.br/numero17.php> , also from NUPILL.

FROM SCRIPTURE TO PICTURE AND BOUND TO SOUND: THE (DIGITAL) LITERARY TEXT BETWEEN CONCEPTION AND PERCEPTION

U. Kuchler
Freie Universität Berlin

Abstract: The transition from analogue to digital modes of literary (re-)presentation lead to an increasing theoretical interest in the boundary between materiality and concept in linguistic and literary signs. In literary studies the 'material turn' extends from primarily text based approaches suggesting new strategies of "surface reading" (Best/Marcus 2009) to a wide range of publications on problems of (inter-)mediality, both of which strongly emphasize the interaction between

the reader and the materialities of reading.

Against the backdrop of recent theoretical discussions the paper would like to introduce the issue with a short example as to how the transition from analogue to digital writing and reading has already been anticipated in the early 20th century. Back then, Bob Brown, celebrated as "The Godfather of the E-Reader" (NYT), conceived of a reading machine that was supposed to not only support the reading process but to ultimately lead to a fundamental "revolution of the word" (Brown 1930) - a wish addressed by the anthology *Readies for Bow Browns Reading Machine* for which famous writers such as Ezra Pound and Filippo Marinetti contributed texts "expressly written to be read on the reading machine" (Brown 1931). Whereas the reading machine challenges the reading process mainly via scripture itself, the digital age takes such claims a step further and provides a technology that turns the reading process into a synaesthetic experience. It thus (di)versifies the relation between man, machine and medium and challenges questions of authorship, the notion of a literary text and problems of reading. The paper's main focus thus lies on the discussion of how digital technologies led to a metamorphosis of the text that fundamentally influenced and changed its interaction with the recipient.

Projects such as Andy Campbell's and Judi Alston's *Nightingale's Playground* (2010) or Serge Bouchardon's *Deprise* (*Loss of Grasp*, 2010: <http://lossofgrasp.com/>) stage, comment and influence the interplay between a literary text's materiality and concept as well as between theory and literature from an artistic point of view. At the intersection of reader and digital medium, they explicitly address matters of literary production, at least partly, as a question of technology and artificial reproducibility, and thus raise the question of artistic individuality anew: for instance when in the first part of *Deprise* the sentences' letters repeatedly change into scrolling numbers and letters. They also challenge the notion of the literary text itself when developing such projects at the boundary to other multimedia means of digital expression that reach from sound to image and emphasize the text as a matter of conception as well as perception: an example is the transformation of an increasing number of sentences into a woman's picture in the second part of *Deprise*. Thus they finally redefine the role of readership, literally performing a literary text's de- and reconstruction that involves the reader as an agent on various levels from haptic to conceptual interaction with the text: in *Deprise* s/he has to cope with how the digital medium stages the loss of control the story itself tells about; for instance when story lines start to move or fall apart, when the cursor does not follow the movement of the finger anymore to generate new sentences and content, or when a click does not only create a new word but when its meaning is shaped by sounds and colors alike. Such projects both explicitly quote and denote strategies of 'analogue storytelling' and, at the same time, develop new approaches to the particulars of 'digital storytelling' inbetween scripture, sound and picture that incorporate and elaborate upon approaches such as Barthes' notion of reading as rewriting.

Biography: Ulrike Kuechler is a PhD candidate and lecturer at the Freie Universitaet Berlin (Germany) after holding positions as a research fellow at Cambridge University (UK), as a research assistant and lecturer at Eberhard Karls University Tuebingen (Germany) and as a teaching assistant at Brown University (US). She holds a M.A. in Comparative Literature, Philosophy and American Studies and currently works on artificial life and questions of mediality in works of fiction.

LE PROJET MAGELLAN : LES ÉTUDES SUR LA LITTÉRATURE HISPANO-AMÉRICAINNE À L'ÈRE DU NUMÉRIQUE

C. Ferrer

Université du Québec à Montréal

Abstract: Le but du projet Magellan est de cartographier, à travers l'exploration et l'analyse des références bibliographiques contenues dans les bases de données électroniques, le champ des études sur les lettres hispano-américaines. Du point de vue théorique, ce projet se trouve au croisement de plusieurs approches : le concept de champ de Pierre Bourdieu (1992), la scientométrie (Price 1963, Leydesdorff 1998) et le modèle d'analyse de domaines de connaissance (Hjørland et Albrechtsen 1995). En ce qui concerne la méthodologie, je travaille à trois niveaux. Au niveau macro, j'ai construit un atlas où sont répertoriées les bases de données qui contiennent des références bibliographiques sur la littérature hispano-américaine (Ferrer 2012b). Grâce à cet atlas, il est possible de comparer 10 bases de données classées selon la couverture et la transférabilité des références : la principale base internationale –ISI Web of Knowledge–, la grande base nord-américaine –Modern Language Association International Bibliography–, les principales bases européennes –DOAJ, e-Revistas, Isidore, ISOC, Redalyc– et les bases régionales –CLACSO, Latindex et SciElo. Au niveau meso, à partir d'un échantillon de plus de 69 000 références bibliographiques en provenance de la MLAIB, j'ai constitué des séries chronologiques pour chacune des 19 littératures nationales, ainsi que pour l'ensemble du sous-continent hispano-américain (Ferrer 2012b). Au niveau micro, j'ai étudié la bibliographie critique sur l'œuvre d'un auteur : Jorge Luis Borges (Ferrer 2012a); je me suis attardée sur un mouvement littéraire en particulier : le boom du roman hispano-américain (Ferrer 2011) et j'ai analysé la trajectoire d'un style littéraire : le réalisme magique (Ferrer 2012c). Lors de cette communication, je vais présenter les principaux résultats des recherches mentionnées ci-dessus afin d'illustrer la richesse que représentent les ressources numériques pour le développement des études littéraires. Finalement, nous

pourrons aussi observer les complexes relations qui existent entre croissance économique, développement des connaissances et mondialisation.

Biography: Carolina FERRER est professeure agrégée au Département d'études littéraires de l'Université du Québec à Montréal. Ses recherches portent sur la littérature et la culture hispano-américaines, les dynamiques culturelles, les aspects sémiotiques des systèmes d'information documentaire, la littérature et les archives électroniques. Actuellement elle travaille sur les processus de propagation des idées dans les champs disciplinaires ainsi que sur les relations interdiscursives, notamment entre littérature, cinéma et contexte sociopolitique. En 2008, elle a inauguré le groupe de recherche Babel Borges qui a pour but l'étude de la diffusion de l'oeuvre de Jorge Luis Borges dans la culture. Récemment, elle a coédité, avec Lucille Beaudry et Jean-Christian Pleau, le volume : Art et politique. La représentation en jeu (Québec: Presses de l'Université du Québec, 2011). Depuis l'année 2012, elle est la directrice du programme de doctorat en sémiologie de l'UQAM.

S1: ANTIQUITÉ/MODERNITÉ : UN LABORATOIRE DU COMPARATISME

TABLE-RONDE / ROUND TABLE - GRIEVING LOSS. TRAGEDY AND THE DEFINITION OF MODERN IDENTITY

C. Savettieri

Freie Universitaet Berlin

Abstract: Within the modern genre system, as it was outlined in the early 19th century, no other genre fostered such a vast reflection as tragedy, even though tragedy was also in the process of losing its place in the literary system. At the root of such a reflection dwells a comparison with Greek tragedy rather than with early modern tragic models. Romantic aesthetics shows two different strands of reflection on tragedy: on the one hand, poets acknowledge as necessary the foundation of a modern form of tragedy, based on a mixture of different styles that resembles the aesthetical code of the novel and disregards theoretical principles, hegemonic in the two previous centuries, such as appropriateness and 'bienséance'; on the other, philosophers such as Hegel and Schelling start elaborating the transition from the early modern to the modern age by comparing ancient and modern tragedy and exploring the conditions of existence of the tragic in the modern age (see Szondi, *Versuch über das Tragische*, 1961).

My paper aims to analyse how the crisis of tragedy as a literary genre became the basis for a number of theoretical and philosophical reflections related to the crisis of traditional metaphysics and ethics. Theories of the tragic become, during the twentieth century, a philosophical genre thoroughly detached from literary practices (see Eagleton, *Sweet Violence. The Idea of the Tragic*, 2003). It is interesting to notice that the literary genre Plato banned from the state in *The Republic*, by claiming it as a danger for the social community, becomes, in the modern age, the base of a theoretical reflection that, in my view, expresses a sort of nostalgia for metaphysics and transcendence. It is at the core of the concept of the tragic itself that a double bind dwells. On the one hand, the tragic is a historical concept, several times re-worked across the centuries and, therefore, provided with several, different, sometimes in contrast with each other, historical lives. On the other hand, it is the literary concept that maybe, more than others, in the modern age ends up expressing a need of transcendence that the irreversible process of secularization, typical of modern societies after the Enlightenment, could not cancel. Essentialist outcomes of theories of the tragic are always related to a generic and idealised image of Greek tragedy, often quite distant and different from the historical phenomenon it embodied (see Vernant et Vidal Naquet, *Mythe et tragédie en Grèce ancienne*, 1972).

Firstly, providing some samples taken from different European literary traditions, I should like to reflect briefly on the detachment between literary practices and theoretical concepts, which, with regards to tragedy and the tragic, during the nineteenth century proves irreversible. Secondly, taking into account theoretical writings by Lukács, Heidegger, Steiner, Kaufmann, and Langer, I aim to explore how the rhetoric of the death of tragedy is strictly connected with other pivotal questions of modern poetics and aesthetics. Hence I intend to compare it with other forms of, as it were, "mournful thought": in fact, the idea of the death of tragedy might be interpreted as a form of mournful grand narrative through which modernity has marked itself out: the death of art (Hegel), the deterioration of experience (Benjamin), the death of the author (Barthes), along with the death of tragedy, are among the strongest epochal descriptions of the modern and postmodern age, in which the occluded term (art, experience, authorship, tragedy) retains a phantasmatic and compelling presence. Which are the forms of such a presence? Which historical meaning do they entail?

Biography: Cristina Savettieri (Palermo, 1978) is Alexander von Humboldt-Stipendiatin at the Peter Szondi-Institut für Allgemeine und Vergleichende Literaturwissenschaft (Freie Universität Berlin, Germany). She graduated at Università di Pisa (Italy), where she also obtained her Ph.D. (2005). She worked as post-doc researcher at Università di Pisa and at Università per Stranieri di Siena. She was appointed Adjunct Professor of Italian Literature (Graduate Program) at New York University in Florence (2010, Spring Semester, Fall Semester). She has been awarded the Edinburgh Gadda Prize, Best Early Career Scholar (2010) for the book *"La trama continua. Storia e forme del romanzo di Gadda"*, Pisa 2008.

Selected publications

C. Savettieri, *Tragedia, tragico e romanzo nel modernismo*, in "Allegoria", XXIII, 63, gennaio-giugno 2011, pp. 45-65

C. Savettieri, *Narrare contro il reale. Anna Maria Ortese, Un paio di occhiali (1951)*, in "Moderna", XIII, 2, 2010, monographic issue "Un genere senza qualità. Il racconto italiano nell'età della short story"

C. Savettieri, *Storia e teoria del racconto italiano del Novecento*, in I. Bagni, C. Savettieri, A. Stara, A. Viti, *Repertorio bibliografico*, in "Moderna", XIII, 2, 2010, monographic issue "Un genere senza qualità. Il racconto italiano nell'età della short story"

C. Savettieri, *Malattie del tempo, risorse del racconto*, in "Allegoria", XXI, 60, luglio-dicembre 2009, p. 122-152

C. Savettieri, *Il libro in questione. Le Benevole di Jonathan Littell*, in "Allegoria", XX, 58, luglio-dicembre 2008, p. 239-245

C. Savettieri, *La trama continua. Storia e forme del romanzo di Gadda*, Pisa: ETS 2008

OEDIPUS RECONSTRUCTED: RACE AND GENDER CONFRONT AN ANCIENT GREEK TRAGEDY

S.C. Doubiago
University of San Francisco

Abstract: Rita Dove's play, *The Darker Face of the Earth* (1996), and Denis Villeneuve's film, *Incendies* (2010), reconstruct Sophocles' *Oedipus Rex* from racialized and gendered contexts that demand a different approach to the ancient Greek tragedy. Spanning eras, geographies, cultures, and conflicts, Dove and Villeneuve's versions of the ancient familial narrative underscore the notion that violence inevitably begets violence. These contemporary rewritings of Sophocles' canonical oeuvre, however, ultimately confront this ancient grand narrative of violence and incest by rewriting events and characters from alternative perspectives, those that reconstruct the antebellum American South, and the late 20th century Middle East. Representing *Oedipus* and his tragedy from racialized and gendered perspectives ultimately raises different theoretical issues about cultural production and its lasting legacy.

In this presentation I will address the ways *The Darker Face of the Earth* and *Incendies* consider transnational theoretical perspectives that confront the practice of patriarchal and colonial legacies inherent in the Oedipal model. In these contexts, *Oedipus* is born of two races, two religions, two worlds. Skin tone confuses, and religious and political ties that attempt to dictate oppressive measures and their resistances, backfire due to contemporary theories of race and gender. Here, the ancient reliance on character driven recognition and reversal so favored by Aristotle as a tool intended to reaffirm social order of the audience, shifts to a theoretical structure that relies on recognition and repair, a concept fundamental to politically oppressive histories such as South Africa and countries that have fueled civil wars (such as Vietnam, Lebanon, Bosnia, Rwanda, etc.). Using theoretical concepts from Todorov, Fanon, Djébar, and Gordon, I will demonstrate that this shift in positionality offers the possibility of bearing witness to past traumas and violence, and ultimately expresses that survival in the 21st century depends on our ability to fully recognize and acknowledge, and thus "confront and repair," past barbarisms.¹

Biography: Brief Biography: Shawn Doubiago's early interest in representations of war and conflict in literature and film was sparked in part by her travels, and by her need to understand human capacity for violence. Having received her Ph.D. in Comparative Literature from UC Davis, Doubiago is currently teaching Comparative Literature, Philosophy, and Film at University of San Francisco and Berkeley City College. In addition, she is co-organizer and coordinator of the "Women and Violence" Faculty Research Group at USF.

S1: WRITING THE DREAM / ÉCRIRE LE RÊVE

TOWARDS A POETICS OF THE LITERARY DREAM

M. Engel

Universität des Saarlandes

Abstract: The paper will try to sketch a poetics of the literary dream by outlining and exemplifying different types of dreams, their uses and functions in literary texts of different kinds, and devices specific to oneiric writing.

Biography: Dr Manfred Engel, Prof. of Modern German Literature, Universität des Saarlandes;

RÊVE, SCIENCES DU RÊVE ET POÉSIE LYRIQUE

B. Dieterle

Université de Haute Alsace, Faculté des Lettres et des Sciences Humaines

Abstract: L'exposé tentera de clarifier le rôle que peut jouer la notation onirique dans le cadre de la poésie lyrique, c'est-à-dire du genre littéraire le plus soumis à des contraintes formelles et donc, semble-t-il, le plus éloigné de la 'notation' authentique et spontanée des rêves.

Biography: Dr. Bernard Dieterle, Prof. de littératures allemande et comparée, Université de Haute Alsace, Faculté des Lettres et des Sciences Humaines, 10, rue des Frères Lumières, 68093 Mulhouse, France

HEINE, DORA, FREUD: DREAMS AS LITERATURE

R. Robertson

University of Oxford

Abstract: This paper argues 1) that the fictional dreams presented by Heine in *Die Harzreise* and elsewhere anticipate important features of Freud's dream-theory; 2) that the dreams reported in "Bruchstück einer Hysterie-Analyse" lend themselves to formal analysis as works of literature (as Philip McCaffrey has shown); 3) that Freud's understanding of the dream owes much to literature, but his personal myth of himself as rigorous scientist prevented him from recognizing this indebtedness.

Biography: Dr Ritchie Robertson, FBA, Taylor Professor of German, Faculty of Modern Languages, University of Oxford, 47 Wellington Square, GB-Oxford OX1 2JF, Great Britain

S1: LA LITTÉRATURE à L'ŒUVRE : ÉPISTÉMOLOGIE DE LA LITTÉRATURE

L'INVENTION LITTÉRAIRE DE LA PSYCHANALYSE

J. Vion-Dury

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Abstract: Si Elisabeth Roudinesco voit dans *Le Horla* de Maupassant le texte de la découverte française de l'inconscient, et si Charcot, l'un des maîtres de Freud, s'évertue à regarder ses patientes comme autant de personnages flaubertiens, Freud, quant à lui, est peut-être le dernier romantique allemand. Dans le cadre de cette communication d'épistémologie littéraire et de poïétique sera étudiée la manière dont Sigmund Freud a inventé la psychanalyse en partie à partir de références littéraires. Il fait figurer en épigraphe de *L'Interprétation des rêves* des vers du *Faust* de Goethe. Il pense le complexe d'Œdipe à partir de l'Œdipe roi de Sophocle et du *Hamlet* de Shakespeare. Il obtient, en partie grâce à Thomas Mann, le prix Goethe pour la qualité de son écriture. Il suspend son suicide le temps de rédiger ce qu'il appelait son « roman du dimanche », *L'Homme Moïse et la religion monothéiste*. Quel rôle la littérature a-t-elle précisément joué dans le processus de découverte de l'inconscient et l'élaboration de la technique psychanalytique ? Qu'implique ce rôle sur la nature même de cette discipline et sur celle de la littérature ?

Biography: Juliette Vion-Dury est professeure de Littérature générale et comparée à l'Université Paris 13-Sorbonne Paris Cité. Elle est notamment l'auteur de *Le Retour ; Au principe de la création littéraire*, Paris, Garnier, 2009 et a co-dirigé un volume sur l'émergence, paru chez Peter Lang en 2011. Elle est l'auteur de travaux sur les questions de poïétique, de géocritique, et d'anthropologie littéraire. Spécialiste des relations entre littérature et psychanalyse, elle s'apprête à faire paraître un ouvrage sur l'invention littéraire de la psychanalyse.

MARIO VARGAS LLOSA OU LA THÉORIE DU ROMAN À L'ŒUVRE

R.A. Trofin

Université Politehnica Bucarest

Abstract: Il est des écrivains pour lesquels la mise en fiction de la vie, affaire de démiurge, de «supplantateurs de Dieu», créatrice d'univers parallèles plus vrais et plus touchants que la réalité elle-même s'accompagne d'une réflexion constante sur les mécanismes littéraires. Mario Vargas Llosa est l'un de ces écrivains intellectuels pour lesquels la création relève de plusieurs types d'engagement : engagement littéraire dans la mesure où le faire littéraire n'est jamais innocent mais expression d'un système théorique propre, engagement social et politique dans la mesure où la fiction est une modalité de lutter contre le mal et l'absurde de la vie et de la société, une manière de changer le monde et les hommes. Le faire narratif est sous-tendu chez Vargas Llosa par une conscience des ressorts de l'écriture, un savoir théorique globalisant, systémique. Son œuvre quelle qu'en soit la forme : roman ou essai est une articulation de la fiction sur la réalité immédiate suivant deux voies fondamentales : création déclarée de « mensonge révélateur de vérité » ou invitation à un voyage guidé dans la fiction. Ce voyage guidé a une double fonction : de donner une lecture des écrivains qui l'ont marqué comme auteur ou impressionné comme lecteur : Flaubert, Hugo, Arguedas, García Márquez, Onetti mais surtout d'explicitier les principes qui ont présidé à sa propre création. Il s'agit d'un discours métaréflexif au cours duquel l'auteur se dédouble, devenant lecteur et narrateur en même temps afin d'analyser depuis cette position les ressorts du récit. L'auteur « se raconte » et il raconte surtout sa narration, ce faisant il entraîne le lecteur réel dans l'aventure de la fiction lui dévoilant les mécanismes cachés de son fonctionnement. Le lecteur se trouve ainsi immergé dans un hypertexte, dont les parties s'éclairent mutuellement car la littérature est une profession de foi qui exige préparation et sacrifices et la fiction une construction savante, menée sciemment par un narrateur omniscient. Je me propose d'analyser dans le présent article cette entreprise théorisante du récit, menée non pas par le critique froid et détaché mais par le créateur qui, vivant par et dans la littérature, s'interroge sur la valeur de la fictionalisation et dévoile les principes de la construction romanesque. Deux idées essentielles président à cette démarche: la théorie vargas llosienne du roman permet d'appréhender selon un modèle global le récit réaliste en général mais le plus important, elle dévoile l'intentionnalité narrative de l'œuvre romanesque vargas llosienne. Elle joue de ce point de vue la fonction d'un repoussoir permettant de découvrir les ressorts cachés de la mise en récit. Disséminée dans plusieurs essais et ouvrages critiques : *García Márquez historia de un deicidio*, *Historia secreta de una novela*, *José María Argueda. La novela y el problema de la expresión literaria en el Perú* *La verdad de las mentiras*, *Voyage vers la fiction* *Le monde de Juan Carlos Onetti*, car traduisant une interrogation permanente de l'écrivain sur la logique et la portée de la fiction, la théorie du roman forme un système cohérent qui interroge la genèse de la fiction, provoquée par les démons personnels, culturels,

historiques transformés en thèmes ou identifiables dans certains personnages, la structure narrative, la problématique du narrateur, la focalisation, l'intertextualité. Le deuxième volet de mon article sera consacré au roman *La tante Julia* et le scribouillard qui, pour être partiellement autobiographique est le roman le plus métaréflexif de Vargas Llosa racontant la naissance de l'auteur de fiction (nourri de grands modèles littéraires, fasciné par la réalité, harcelé par des « démons » mués en histoires) et la naissance même du récit par l'écriture. C'est bien le récit qui en naissant se reflète déjà dans un miroir, (les récits B du roman), qui interfère avec son double, se déploie de plus en plus, se démultiplie et reprend son cours, pour fermer finalement le cercle et s'imposer comme signe de cohérence. La théorie vargas llosienne du roman est une narration testimoniale et pédagogique dans la mesure où elle ne se propose pas de créer un système directif mais d'expliquer en racontant comment le roman re-présente un monde, celui d'une réalité filtrée par l'écrivain, comment il nous aide à appréhender le réel. Vargas Llosa nous enseigne à travers sa narration que l'univers fictif doit être foisonnant, réunir dans un même récit des histoires différentes qui s'entrecroisent et s'influencent mutuellement, avoir la profondeur et le dynamisme de la vie, qu'il doit jouer sur la temporalité et sur les niveaux de réalité grâce à une focalisation kaléidoscopique mais qu'il doit à la fin, après avoir entraîné le lecteur dans un tourbillon événementiel et narratif, retrouver l'ordre et la cohérence. Le récit à la différence de la réalité doit dévoiler finalement les principes de sa construction car il est seul capable de signifier la vérité de nos vies et de nous-mêmes ; et s'il nous plonge dans un univers complexe, ahurissant par moments, créé à l'image de la réalité immédiate c'est pour nous permettre finalement de mieux nous retrouver, de découvrir le sens de la vie. Je me propose de montrer dans cet article que la narration vargas llosienne, sous-tendue par un savoir littéraire et narratif, jamais innocente, intégrée dans un réseau intertextuel a valeur expiatoire et propédeutique dans la mesure où elle nous apprend à nous connaître et à changer.

Biography: Roxana Anca TROFIN Université Polytechnique de Bucarest Faculté d'Ingénierie en Langues Etrangères 313 Splaiul Independentei sect. 6 Bucarest , roxanaanca.trofin@gmail.com (40 744 487851 FORMATION ET FORMATION CONTINUE 1999 : Docteur en Sciences du langage, option Arts et littératures, mention Très Honorable, École des Hautes Études en Sciences Sociales de Paris 1983 : Licenciée ès lettres de l'Université de Bucarest, (licence + maîtrise) faculté de Langues et littératures étrangères, spécialité français - espagnol 2005 : formateur des correcteurs examinateurs pour les examens du DELF et du DALF, habilité par le C.I.E.P. STATUT PROFESSIONNEL Enseignante chercheuse, Maître de conférences Professeur à l'Institut français de Bucarest Thèmes de recherche • narratologie et roman latino-américain • didactique du FLE /FOS Sélection de Publications Volumes : 1. Trofin (Roxana Anca), Le renouvellement des catégories narratives classiques chez Mario Vargas Llosa, Presses Universitaires du Septentrion, Ville d'Asq, 2003 2. Trofin (Roxana Anca), Techniques de communication orale et écrite, Editions Cavallioti, Bucarest, 2004 3. Trofin (Roxana Anca) sous la direction de, Salvan (Mirela), Ivanuta (Ramona), Popescu (Adrian) Communication professionnelle en français, Editions Printech, Bucarest, 2004 4. Trofin (Roxana Anca), Mythes balzacien dans La Comédie humaine, Editions Printech, 2004 Contributions aux volumes collectifs : 1. «La quête de l'amour et de l'honneur dans le théâtre de Victor Hugo», dans le volume Victor Hugo, sous la direction d'Angela Ion, Bucarest, Editura Universitatii, 1985 2. Enseignement à distance Livret d'autoformation, Editions de l'Institut Français de Bucarest, Bucarest 2001 Sélection d'articles: • « Symbolisme de l'espace public- privé dans le roman contemporain » in Cahiers du Séminaire « Sciences humaines », n° 1, 1996, édité par les Services culturels, Scientifique et de Coopération de l'Ambassade de France en Roumanie, • « Le boom latino-américain - genèse et horizon d'attente » in Cahiers du Séminaire « Sciences humaines », n° 2, 1996, édité par les Services Culturels, Scientifiques et de Coopération de l'Ambassade de France en Roumanie • «Mario Vargas Llosa ou la mise en narration de la quête de soi» dans la revue Dialogos, Bucuresti, Editura ASE, n° 3, 2001 • «La fiction littéraire et ses conditionnements sociaux» dans la revue Actes de l'Association roumaine des chercheurs francophones en sciences humaines, tome II, Cluj, Editions Napocastar, 2001 • « L'ironie comme catégorie narrative» dans la revue Actes de l'Association roumaine des chercheurs francophones en sciences humaines, tome IV, Cluj- Bucarest, Idea Design & Print, 2002 • «L'enseignement du français scientifique et ses enjeux», dans la revue Studii si cercetari filologice, Pitesti, 2003 • «La vérité derrière la vérité ou mise en abîme dissimulatrice des catégories narratives dans L'automne du patriarche de Gabriel García Márquez» in Dialogos n°7 La dissimulation, Bucuresti, Editura ASE, 2003 • «Le paradoxe du fragmentaire comme globalité dans l'œuvre de Jorge Luis Borges» dans le volume Eficienta, confort, conservarea energiei si protectia mediului, Bucuresti, Editions Valvila Edinf, 2000 • «L'interculturel - mode ou composante fondamentale du français langue étrangère?» in Advanced topics in electrical engineering, Bucarest, Université Polytechnique, 2000 • « La Tante Julia et le scribouillard ou le pacte impossible » in Langage Culture and Civilisation in the III rd millenium, Bucarest, 2007 • « L'énonciation scientifique entre transparence et dialogisme ou les défis de la traduction scientifique » Colloque international La Traduction de spécialité, organisé à Bucarest 13-14 octobre 2005, par l'Académie d'études économiques et l'Union latine • « Les industries de la langue : un enjeu scientifique, technologique et culturel », colloque international, Langage Culture and Civilisation in the III rd millenium, Bucarest, 2007 • « Mécanismes narratifs de récit identitaire », in Du Panthéon National vers le Panthéon Européen: Discours de l'identité et diversité culturelle, Ploiesti, Editura Universitatii Petrol si Gaze, 2008 • « Valeur rédemptrices de la fiction dans La fête au bouc de Mario Vargas Llosa » in Limba , cultura si civilizatie in contemporaneitate, Bucuresti, Editura Politehnica Press, 2008 • « Narration et hypertexte » in Limba cultura si civilizatie Bucuresti, Editura Politehnica Press 2009 • « Compétences culturelles, interculturelles – quelles normes pour les évaluer

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LA FABLE APOCRYPHE AUX PORTES DU CANON BIBLIQUE. ET TOUT LE RESTE EST LITTÉRATURE...

A. Ivanovitch

Université Paris-Sorbonne

Abstract: Au commencement étaient des textes concurrents qu'il s'est agi de départager : le canon biblique distingue les textes considérés comme divinement inspirés et les autres, relégués au statut de pures inventions, ou encore de pures fictions. Et tout le reste est littérature... En définissant les contours de la Bible, l'exégèse ne fait pas autre chose que de parler en creux de littérature. Dans *The Bible and the Narrative Tradition*, Frank McConnell appelle donc de ses vœux une réunion de deux disciplines sœurs qui furent trop longtemps désunies : l'exégèse et la critique littéraire. En réfléchissant à la délimitation du canon biblique pendant les premiers siècles de notre ère, les exégètes ont bien fait œuvre de critique, au sens étymologique : ils ont discerné des textes parmi d'autres, renvoyés de facto au domaine de la « simple » littérature. Mais que se trouve-t-il historiquement dans les interstices entre de la Bible et la littérature, dans cette zone franche et indistincte entre sacré et profane? Les textes restés aux portes du canon biblique, autrement dit les écrits apocryphes chrétiens, ce vieux boudoir de l'histoire des idées, plein de roses fanées où gît tout un fouillis de modes hérétiques surannées. Et pourtant, ces écrits aussi mal connus que mal aimés gagneraient à être étudiés plus en détail par les littéraires. Etudier l'histoire de la formation du canon biblique revient à examiner les définitions qui furent données à ce qui n'est pas encore appelé « littérature ». « Fable », « conte », « roman », « littérature de nourrice » : telles furent les appellations données à l'autre de la Bible, autrement dit, à tout ce qui se trouvait en marge du canon biblique. Dans le cadre restreint de cette communication, nous étayerons notre propos en étudiant plus précisément la réception des actes apocryphes des apôtres.

Biography: A. Ivanovitch - Ancienne élève de l'Ecole Normale Supérieure de la rue d'Ulm, agrégée de lettres modernes, secrétaire de la Revue de Littérature Comparée, Alexandra Ivanovitch prépare une thèse de littérature comparée sur les fictions d'évangiles apocryphes au XXème siècle sous la direction de Danièle Chauvin à l'Université Paris-Sorbonne, où elle est également attachée temporaire d'enseignement et de recherche (ATER). Parmi ses publications figurent un article sur « Borges apocryphe » dans la Revue de Littérature Comparée, une contribution au numéro 20 de la revue Graphè, « Pour une poétique de l'apocryphe. Goethe lecteur de l'Historia trium regum (Jean de Hildesheim) », et un article sur « Borges ¿profesor de literatura comparada ? » dans le volume collectif *Borges - Francia* dirigé par Magdalena Cámpora et Javier Roberto González.

CONTEMPORARY AFRICAN LITERATURE AND THE RE-SIGNIFICATIONS OF THE NAKED FEMALE BODY

N. Diabate

Cornell University

Abstract: An overwhelming number of pre-1990 fictional narratives from West Africa feature a wide spectrum of acts of violence against female corporeal bodies. These imaginings “restage” or “perform” the paradigm of victimization of women’s lives. A female reader of these narratives may undergo an experience similar to Nnu Ego’s, the protagonist of Nigerian Buchi Emecheta’s *The Joys of Motherhood* (1979), in considering her self as “prisoner of her own flesh.” However, the 1990s witnessed a rise in the number of novels that problematize that centrality of the corporeal body as site of oppression. This paper argues that Nigerian T. Obinkaram Echewa’s 1990 historical fiction, *I Saw the Sky Catch Fire*, Cameroonian Frieda Ekotto’s novel, *Chuchote pas trop* (*Whisper Not Much*) (2001), and French-Cameroonian Calixthe Beyala’s *Comment cuisiner son mari à l'Africaine* (*How African Women Cook their Husbands*) (2000), all offer

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images of culturally specific ways of women's deployment of their bodies as site of contestation and empowerment against colonial and postcolonial authorities. Drawing on heterogeneous methodologies—postcolonial feminist approaches, queer theories, and cultural studies—and using what I call “naked agency,” I propose that these texts enable us to better understand the changing ways of (re)-signifying nudity, genitality, and power in the postcolonial African context.

Biography: Naminata Diabate received her Ph.D. in Comparative Literature from the University of Texas at Austin in 2011, specializing in gender, sexuality, and African Diaspora women writers. Her publications include "Re-Imagining West African Women's Sexuality: Jean Pierre Bekolo's *Les Saignantes* and the Mevoungou." in *Development, Modernism and Modernity in Africa*, ed. Ali Mazrui and Augustine Agwuele (2011), "From Women Loving Women in Africa to Jean Genet and Race: A Conversation with Frieda Ekotto" in *Journal of the African Literature Association* (2010), and "Rene Maran's 'Batouala and Africa: The Limits of the Alliance'" in *Oral and Written Expressions of African Cultures*" (2009). Naminata has received several prestigious awards and fellowships including the George H. Mitchell Award for Excellence in Graduate Research, and in 2011, the University of Texas Graduate School Outstanding Dissertation Award for her doctoral thesis, "Genital Power: Female Sexuality in African Literature and Film." She is currently a Postdoctoral Associate in the Department of Comparative Literature at Cornell University.

S1 ATELIER THÉORIQUE :

SAVOIRS ET LITTÉRATURE, XXE ET XXIE SIECLES

C. Baron

Université de Poitiers

Abstract: Si l'épistémocritique prend en compte la présence de modèles scientifiques dans les textes littéraires, en revanche, leurs modalités de représentation ont été peu étudiées pour elles-mêmes. En effet c'est rarement l'objet du savoir qui est questionné que la méthode, le lexique, voire l'histoire d'une discipline et ses débats internes lorsque l'écrivain représente un champ épistémique. Dans *Palomar* de Calvino, *Ti con zero*, les *Cosmicomics* et *The Shaking Woman* de Siri Hudsvedt, et quelques textes narratifs de Dantec les sciences naturelles et les neurosciences sont questionnées à travers des expériences d'écriture originales; description de micro-organismes, ou évocation de la manière dont un symptôme a été interprété depuis la fin du XIXe siècle, apportant des réponses variées à un cas médico-psychique. C'est la manière dont apparaît l'épistémè, son histoire, ses changements de route et leurs déterminations contextuelles qui sera interrogée à travers ces textes qu'ils prennent le savoir pour un prétexte ludique (en donnant la parole à la cellule elle-même par exemple (chez Calvino) ou qu'ils interrogent plus sérieusement ce qu'il est convenu d'appeler les « paradigmes » d'une discipline (Hudsvedt), ou encore le rapport de ces paradigmes à la littérature et aux sciences humaines (Dantec).

Biography: Christine Baron

Professeur, Université de Poitiers

Responsable du séminaire épistémocritique

« Savoirs et littérature 2, XXe et XXIe siècles

CE QUE SAVOIR, EN LITTÉRATURE, VEUT DIRE

S. Bogumil-Notz

Ruhr-Universität de Bochum

Abstract: Laurence Dahan-Gaida a bien montré dans son "Editorial. Du savoir à la fiction... et retour" que le savoir du littéraire se distingue de celui de la science. On peut en effet constater que l'énoncé scientifique est mis en perspective critique par son déplacement au niveau de l'énonciation littéraire, où l'acte de sa transposition lui-même est le premier à en subir un démantèlement immédiat. Cependant, comment un auteur peut-il légitimer le droit qu'il s'arroge de critiquer la science, si la science est autre chose, si l'auteur n'est pas un scientifique? Mais d'abord, s'en arroge-t-il vraiment le droit? Le littéraire s'approprie-t-il le savoir des savants? Ou encore, quel est le savoir du littéraire? Poser ces questions c'est poser la question du rapport entre la littérature et la science.

Le roman de Michel Houellebecq "Les particules élémentaires" se situe au cœur de ces réflexions. Il servira d'exemple pour répondre à ces questions et élucider la place de la science par rapport au littéraire au début du XXIe siècle.

Biography: Sieghild Bogumil-Notz, Dr. phil., Docteur en Littérature Générale et Comparée, Paris III, Habilitée à Diriger des Recherches (HDR), Paris III. She has been associated professor at the Department of General and Comparative Literature at the Ruhr-University of Bochum and co-opted at the Department of Theatre Studies of the Ruhr-University, professor at the universities of Wuppertal and Kassel. Her research is centered upon the theory of poetry, history and poetics of French, German, and Spanish poetry of the 19th to 20th century, the intercultural and intertextual dimension of the poetics and poetry of Paul Celan, literary theory and theory of reading, German and French theatre and women's theatre of the second half of the 20th century, European and Indian intercultural processes. Beside numerous articles in various international journals and miscellanies written in different languages, she has published "Rousseau und die Erziehung des Lesers" (1974) and co-edited "Bernard-Marie Koltès au carrefour des écritures contemporaines" (2000).

LITTÉRATURE ET INVENTION SCIENTIFIQUE

M. Cotin

Université de Franche Comté

Abstract: Mettre la littérature dans le sillage des sciences, c'est mettre la charrue devant les bœufs ! La littérature, le texte novateur, annonce sciences et techniques, au contraire. L'avion a été inventé par les Grecs, puis par Godwin, puis par Cyrano de Bergerac au XVIIème siècle pour n'être réalisé que beaucoup plus tard. Ce même auteur a d'ailleurs aussi inventé les écouteurs musicaux, etc.

Cette hypothèse a été mise en œuvre dans ma thèse d'Etat sur les rapports des sciences et de la littérature dans les voyages imaginaires de Cyrano de Bergerac au XVIIème siècle, (Université de Franche Comté, 1988).

On appliquera cette même hypothèse à un poème récent de Michel Butor « Alice retrouve Ulysse ou la berceuse du CERN » (Seize lustres, Gallimard, 2006) , un long poème pour faire comprendre que « les récits de l'univers se reprennent constamment » et que « le discours des sciences est un immense poème ». La Merveille se situe du côté de l'invention littéraire d'abord et en priorité.

D'ailleurs une étude comparée des textes littéraires existants ou non dans une langue-culture européenne donnée, montre aussi les inventions manquants ou au contraire présentes dans ces mêmes cultures.(ce point peut être aussi développé)

Biography: Martine Cotin, Université de Franche Comté

LE PARADIGME EVOLUTIONNISTE

G. Séginger

Université de Paris Est Marne la Vallée

Abstract: Le philosophe et historien des sciences américain, Thomas Kuhn, a théorisé cette notion en 1962 dans La structure des révolutions scientifiques. Grâce à elle, il pense l'histoire des sciences et les révolutions scientifiques dans une dimension collective et comme une série non cumulative de découvertes, de progrès et de figures individuelles de grands scientifiques. Un paradigme, c'est manière de voir le monde marquée épistémologiquement voire sociologiquement et idéologiquement. Le paradigme s'appuie sur une discipline de référence, sur des modèles de pensée partagés. Il nous renseigne donc sur une approche commune du réel et des sciences qui en traitent, sur l'origine des règles respectées par une communauté scientifique aux contours plus ou moins définis. Kuhn théorise cette notion pour expliquer la dynamique des sciences. Je me propose d'utiliser pour ma part cette notion dans le domaine de l'histoire des idées pour comprendre la formation d'un ensemble structuré d'idées, de représentations qui circulent, qui ne se réduisent pas à telle ou telle pensée particulière (aux théories de Darwin par exemple), qui ont parfois agi dans l'histoire des idées avant que ne soit reconnu l'importance d'un auteur bien identifié (Darwin, Haeckel ou Spencer), qui traversent souvent les textes littéraires sans qu'on puisse établir l'existence de relations intertextuelles convaincantes.

Biography: Gisèle Séginger

Professeur de littérature française

LISAA_EA 4120

Université de Paris Est Marne la Vallée

S1 SUBJECTIVITY AND EXPERIENCE IN GRAPHIC NARRATIVES

DIALOGUE IN GRAPHIC NARRATIVES

K. Mikkonen

University of Helsinki

Abstract: This paper focuses on the dialogue form in comics as a key narrative device and technique. The premise is that dialogues in graphic narratives are determined and enhanced by the multimodal nature of the medium. In other words, they should not be perceived simply as a form of verbal speech presentation. Therefore this paper will discuss the various ways in which dialogues in comics interact with the image (what is shown), graphic style (including especially the functions of speech balloons, lettering, typography and visual onomatopoeia in speech presentation) and the sequential structure of the narrative. Various examples will be drawn from innovative uses of dialogue in comics that make the reader think of the medium as a unique form of speech representation, or focus on the interaction between verbal communication and the visual and non-verbal aspects of the dialogue situation. Special attention will be given to how dialogue in comics reveals what the characters think and feel, that is, how dialogue presents fictional minds and subjectivity.

Biography: I am Associate Professor of Comparative Literature at the University of Helsinki, Finland. I earned my M.A. at the University of Iowa in 1991 and Ph.D. at the University of Tampere, Finland, in 1997. I was Research Fellow at Helsinki collegium for advanced studies 2003-2006 and have served as an expert evaluator for European Research Council 2008-2012. I am the author of *Kuva ja sana [Image and Word]* (Helsinki: Gaudeamus, 2005); *The Plot Machine* (New York: Rodopi, 2001) and *The Writer's Metamorphosis* (Tampere University Press, 1997) as well as various articles in periodicals such as *Style, Narrative, Word & Image, Narrative & Image, Marvels & Tales, and European Review*. I have recently co-edited a special issue of *Partial Answers* (June 2008, "Narrative Knowing, Living, Telling") and *CollEgium* (5/2009, "Writing in Context: French Literature, Theory and the Avant-Gardes") and am editing a special issue for the journal *Neohelicon* on the theme of transworld travel.

NARRATIVE IDENTITY AND SERIAL NARRATIVE. THE CASE OF "DAGO"

B. Gruening

University of Bologna

Abstract: COMPARATIVE AND NARRATIVE APPROACHES IN COMICS STUDIES By analyzing from a phenomenological perspective the serial comics *Dago*, which is settled out in the 16th Century, I will try to illustrate how the narrative identity (e.g. Ricoeur 1990) of the protagonist changes over time. A particular attention is devoted to the dialectic between his search for a home (*Heimat*) and his desire to wander the world (e.g. Joisten 2003), which is also the main motor of the serial narrative and which qualified the adventure spirit of the comics. In this regard I singled out and divided the comics series (until the 150 number of the series) in three parts which correspond to three different phases of *Dago's* life. The first phase concerns the start point of the story, when *Dago* had to left Venice because of a conspiracy against him and his family. He manages to survive but he becomes slave of the pirates. In this period he decides to change his personal and family name by identifying himself with a 'dagger', which was the instrument and symbol of the betrayal of his best friends. Thus he refuses every form of social identity and his memory is marked by resentment (e.g. Tomelleri 2007). Indeed his desire of surviving depends on the goal of avenging his family. The second phases starts with his liberation and is characterized by his travels around the world and his participations to the main historical events of the century. In this phase he makes 'friendly' and 'love' relationships in every place he visits but every time he prefers to leave before of being emotionally involved. Thus in this phase his identity construction is ambiguous: on a one side *Dago* continues to consider himself only as a survivor, on the other side, however, he does not refuse to help the others and also to take pleasure in their company, even if only for a short time. The 'third break point' is when the protagonist finds a home in an undefined village of north Italy. He conserves however is role as 'half-outsider' in the small community. Furthermore he continues to travel, but the duration and the distance of his movements are now limited, an aspect which influences also the 'narrative rhythm' and the 'adventure character' of the story. In sum, in the paper I will argue that although we have to do with a 'serial protagonist' is moral and emotional identity as well as his memory construction change over time in correspondence to the dialectic between 'home' and 'travel' which marks the narrative. To illustrate my thesis I will analyze and make examples of both the textual and image narratives, by focusing on how the social interactions and the acknowledgment dynamics are represented and narrated in the comics series.

Biography: Barbara Gruening is a sociologist and since 2009 she is postdoc research fellow at University of Bologna. Her main research interests regard the public sphere, the urban spaces, the memory phenomena, the identity construction, and the social interactions. Among her publications: *Luoghi della memoria e identità collettive* (2010); *Diritto, norme e memorie* (2010); *The art of narrating and the question of cultural acknowledgment: the case of Die Kinder von Golzow and a reunified Germany* (2011); *Narrating the cities in comics* (2011); *Kommerzielle (N)Ostalgie als Vergessensform* (2012).

PUBLIC HEALTH NARRATIVES AND POSTHUMANITY IN RECENT NONCANONICAL GRAPHIC NOVELS

L. DeTora

Albany Medical College

Abstract: The role of narrative in medicine and public health has been theorized in multiple disciplines; some, like narrative medicine, take an interdisciplinary approach to the practical and ethical implications of fictional narratives in lived experience. The focus here is on the continual awareness of decision-makers on the essential experiences of and values of human feeling and experience. This type of clinical and ethical practice is at odds with a widespread cultural tendency noted by Daniel Dinello in *Technophobia!: Science Fiction Visions of Posthuman Technology*. Dinello notes that as popular anxieties about nuclear war were replaced by preoccupations with terrorism and infection, they contributed to a totalizing dystopian discourse of a "posthumanity" characterized by the suppression of emotions and love. This posthuman vision promises to transform humanity into viruses or machines, thus eliding the human experience. I consider representations of post-traumatic stress disorder (PTSD) in recent noncanonical—which I define as falling outside the academic "canon" identified in *The Comics Studies Reader* as well as the classic superhero genre—graphic novels as simultaneously participating in both mental health and epidemic, that is infectious, discourses. These graphic novels offer a rich setting for considering bioethical approaches to narrative in settings that operate to elide human emotion. Further, because the discourses of health and medicine in these narratives blur the lines between mental and public health, they offer a new area of inquiry within comics studies, which has tended to consider the psychiatric and psychological rather than the corporeal. Jonathan Hickman's *The Nightly News* (2010) depicts violent events as intentionally caused by powerful men who use a homosocial secret society to manufacture terrorists and thereby alter the news. Here, PTSD poses a serious public health threat in part because altered mental functioning prevents the terrorists from remembering what they have done. Hickman constructs a diegetic space in which viral discourse suffuses all aspects of daily life and the media. Here, no truth can ever exist because "viral ideas" infect all personal and public communication. Further, the infliction of PTSD here is nearly entirely through bodily interventions (sleep deprivation and dietary control, for example), which creates a space for a very interesting reading of public health, propaganda and posthumanity. Hickman's treatment of PTSD contrasts with earlier depictions. For example, in Warren Ellis' *Transmetropolitan* (1997-2001), Spider Jerusalem, exhibits signs of mental unbalance resulting from personal trauma and drug use, yet is singularly able to navigate a generalized public anxiety about infectious disease, terrorism, and corporate corruption to report a "truth" based largely on his refusal to adopt an objective voice. Serious infectious disease here operates as a backdrop to the primary narrative. Bill Willingham's *Fables* (2002-present) treats PTSD as an individual problem resulting from specific, rather than generalized, trauma, even among closely bonded, homosocial groups, such as Gepetto's wooden soldiers. Peyo's *The Black Smurfs* (1963), a Smurf pandemic is ended by a combination of a cataclysmic explosion and the resultant traumatic memory loss, an event Papa Smurf indicates may have occurred in a previous generation. These books together build a picture that contributes new knowledge to two discourses: medical narrative studies, which have tended not to consider the graphic novel and comics studies which has tended to consider neither these particular novels nor the influence of corporeal illness.

Biography: Lisa DeTora is a Master's Degree student in bioethics at Albany Medical College. She holds a PhD in English from the University of Rochester. Her previous publications have appeared in various fields including writing studies, children's literature, medical humanities, and the medical sciences.

S1 MIGRATION AND LITERATURE IN CONTEMPORARY EUROPE

COSMOPOLITANISM AND MIGRANT LITERATURE

J.E. Glesener

Université du Luxembourg

Abstract: Cosmopolitanism and Migrant Literature A cursory glance at the scientific discourse on migrant literature in Europe of the last two decades reveals that migrant literature is increasingly heralded as a 'new world literature' (Rösch 2004, Rouaud/Le Bris 2007, Strum-Trigonakis 2007). The main argument of this claim rests on the fact that migrant literature transcribes the experience of everyday life in a globalized world and reflects on the challenges of existence in multicultural and multilingual contexts. It is considered as a 'new' world literature because, unlike Goethe's original concept, it is not concerned with European literature only but includes literature with cultural imprints and influences from all over the world. Concerning the research on migrant literature, this trend towards world literature deserves to be looked at more closely especially with regard to cosmopolitanism which has always been the benchmark determining a work worthy of being considered as world literature. Mads Rosendahl Thomson (2008) has already reflected on the cosmopolitan dimension of migrant literature but has done so from the standpoint of world literature studies. The object of this paper is to address the same question but from the side of the scholarship on migrant literature. Its aim is to show how migrant literature and scholarship could actively participate in the debate on cosmopolitanism that, for the last two decades, has been one of the major preoccupations of contemporary world literature studies.

Biography: Jeanne Glesener holds a PostDoc post for Luxembourgish Literature at the University of Luxembourg. She earned her PhD in Comparative Literature at the Université de Provence and her thesis focused on the aesthetics and the reception of contemporary migrant literature in Great-Britain, Germany and Luxembourg. Her fields of scientific research are Luxembourgish literature, postcolonial and migrant literatures, the history of comparative literature and the crime novel among others. She currently works on the representation of steel industry in Luxembourgish Literature and participates in an international research project on migration and literature in contemporary Europe.

REFLECTING ON TRANSNATIONALISM IN LITERARY STUDIES

F. Sinopoli

Sapienza Università di Roma

Abstract: This proposal is aimed at the workshop "Migration and Literature in Contemporary Europe" (LITTERATURE ET TERRITOIRES / LITERATURE AND TERRITORIES). The paper aims at reconsidering the realities of transnationalism in contemporary literature and their implications for comparative literary studies, in order to better characterize types, spaces and levels of the transnational dimension in literature and in its theoretical categorization. In the age of mondialization (worldness) the multifocal and multifaced question of borders produces the fact that migration literature has to be considered beyond the simple and pure opposition of centre and peripheries and beyond of the logic of the national histories of literature. Consequently the concept of nation (and of national literature) will be considered in a dynamic way by confronting it to notions like transnation, postnation, glocal, cultural ibridity in literature, transculture, etc.

Biography: Franca Sinopoli is tenured Assistant Professor of Comparative Literature. She has taught Comparative Literature at Sapienza University of Rome since 2003. She earned the PhD in Comparative Literature at the University of Rome III (1995). The thesis, focusing on the use of comparatism in late 18th century European literary historiography, was published in 1996. In 1997-1999 she got a Postdoctoral research grant from University of Rome III and then in 2001-2003, 2003-2005 new research grants sponsored by the Sapienza University. She taught Comparative Literature at The University of Lausanne, then she was Visiting Scholar at the University of Sydney and Visiting Professor at the University of Santiago de Compostela. She is a member of the International Comparative Literature Coordinating Committee (AILC). Research areas: comparative literary history, migration literature, forms of transnationalism in contemporary criticism and literature. Among her publications, the following books: *Storiografia e comparazione* (single author, Bulzoni, 1996), *Manuale storico di letteratura comparata* (coeditor, Roma, Meltemi 1997), *Il mito della letteratura europea* (editor, Meltemi, 1999), *Letteratura comparata* (coauthor, B. Mondadori 2002), *La letteratura europea vista dagli altri* (editor, Meltemi, 2003), *Memoire, relectures et reecritures litteraires* (coeditor, Bulzoni, 2005), *La dimensione europea nello studio letterario* (single author, B. Mondadori, 2009), *La storia nella scrittura diasporica* (editor, Bulzoni, 2009); *La letteratura del mondo nel XXI secolo* (coauthor, B. Mondadori, 2010). She translated from English into Italian: S. Bassnett, *Comparative Literature: a Critical Introduction* (Blackwell 1993; *Introduzione critica alla letteratura comparata*, Lithos 1996), S. G. Kellman, *Translingual Imagination* (University of Nebraska Press 2000; *Scrivere tra le lingue*, Città aperta

2007), and from French into Italian: *Histoire des poétiques*, sous la dir. de J. Bessière et al. (PUF 1997; *Storia delle poetiche occidentali*, Meltemi 2001).

"LE TIERS-ESPACE N'EST PAS L'ENTRE-DEUX" : MÉTISSAGE ET HYBRIDITÉ COMME CONCEPTS DESCRIPTIFS DU TRANSCULTUREL EN LITTÉRATURE

M. Geiser

CIELAM Université Aix-Marseille

Abstract: Afin de parvenir à discerner les évolutions littéraires dans le contexte des migrations en Europe, il semble indispensable d'interroger les notions d'identité et de culture, et d'appliquer des concepts théoriques permettant de décrire les processus migratoires aussi bien dans les sociétés que dans les arts. Il importe pourtant de définir des concepts qualifiant les esthétiques transnationales au-delà des catégories d'origine et d'appartenance ethnique ou territoriale. Les dynamiques transculturelles à l'œuvre dans toutes les sociétés européennes contemporaines nous amènent au développement de nouveaux angles de vue et de méthodes de lecture innovantes. Ils font appel à des terminologies aptes à communiquer les structures et les formes observées à un niveau transdisciplinaire et supranational. L'élaboration des outils nécessaires au développement d'une « critique mondiale » souhaitée par Xavier Garnier (cf. *Où est la littérature mondiale*, 2005) n'est pourtant qu'à ses débuts. Dans la continuité du « tournant anthropologique » (anthropological turn) des études dites culturelles (cultural studies), et grâce à l'élargissement de l'anthropologie culturelle aux questions littéraires, de nouveaux paradigmes d'analyse de la mobilité et du mélange surgissent dans la critique littéraire. Les études postcoloniales anglo-saxonnes (postcolonial studies) proposent le concept d'hybridité, évoluant parallèlement à la notion anthropologique du métissage. Comme le souligne Serge Gruzinski « L'étude des mélanges pose [...] avant tout un problème d'outillage intellectuel : comment penser le mélange ? » (*La pensée métisse*, 1999). En faisant écho aux réflexions de Homi K. Bhabha autour de l'hybridité et du « third space » (*The location of culture*, 1994), Alexis Nouss précise : « Le tiers-espace n'est pas l'entre-deux comme l'indique le changement numérique dans la terminologie. L'entre-deux existe par la tension que provoque, à partir des frontières, la rencontre de deux entités alors que le tiers-espace accueille, hors-frontières, le déplacement de ces forces, ce qui autorise la négociation » (*Plaidoyer pour un monde métis*, 2005). Pour les recherches autour des phénomènes esthétiques de la migration, il s'agit de trouver et de définir des outils descriptifs dépassant les logiques et les cloisonnements nationaux de la réception littéraire. Nous proposons une étude critique confrontant les concepts d'hybridité et de métissage en les interrogeant sur leur efficacité pour évaluer les faits littéraires et les nouvelles esthétiques issus des mouvements migratoires contemporains en Europe.

Biography: Myriam Geiser est germaniste et comparatiste, enseignante au département d'études germaniques à l'université Stendhal (Grenoble 3), et membre associé au groupe de recherche EA 4235 - Centre Interdisciplinaire d'Etude des Littératures d'Aix-Marseille (CIELAM). Sa thèse en cotutelle avec les universités Mayence-Germersheim et Aix-Marseille I, soutenue en août 2010, porte sur « Le discours sur la littérature interculturelle en Allemagne et en France ». Elle a publié de nombreux articles sur l'esthétique et la réception des littératures germanophones et francophones de la migration. Ses principaux axes de recherche sont les transformations des systèmes littéraires contemporains, les concepts d'identité en littérature et les poétiques du plurilinguisme. Co-édition d'ouvrages : *Grenzen der Zentralität – Zur Dynamik von Zentren und Peripherien. Limites de la centralité – La dynamique des centres et des périphéries*, sous la direction de Myriam Geiser, Dominique Rademacher, Lucie Taïeb, Berlin : Logos Verlag (Collection Schriften zur Kultur- und Geistesgeschichte), 2011. 256 p. *Identité en métamorphose dans l'écriture contemporaine* (Actes du Symposium international à l'Université d'Aix-Marseille, 7-10 avril 2005), sous la direction de Fridrun Rinner, Myriam Geiser, Jeanne Glesener, Joanna Peiron et Annika Runte, Aix-en-Provence : PUP (Publications de l'Université de Provence, Collection Textuelles – littérature), 2006. 316 p. Monographie: *Der Ort transkultureller Literatur in Deutschland und in Frankreich. Deutsch-türkische und frankomaghrebinische Literatur der Postmigration*. Würzburg : Königshausen & Neumann, à paraître en 2012.

S1 EARLY MODERN CONSTRUCTIONS OF EUROPE

THROUGH THE EYES OF A TRAVELLER: EUROPE IN WILLIAM LITHGOW'S *THE TOTAL DISCOURSE* (1614)

K. Sandrock

Georg-August University Goettingen

Abstract: Abstract: "Through the Eyes of a Traveller: Europe in William Lithgow's *The Total Discourse* (1614)" If the early modern period was constitutive for the construction of national and cultural identities across Europe, then travel literature played a crucial role in advancing this development by trying to make sense of foreign cultures. By means of this signifying act, travel writing did more than making the foreign familiar to the general population at home; it produced new images of early modern Europe and, with it, new European identities. The proposed paper will investigate the role early modern travel literature played in the construction of a new European imaginary by looking at British travel narratives from the early seventeenth century. It will be argued that travel writers functioned as architects of early modern Europe's cultural landscapes, seeing as their works generated knowledge about foreign countries that helped to produce fresh pictures of Europe's national and cultural identities. Particular attention will be paid to William Lithgow's *The Total Discourse of the Rare Adventures and Painful Peregrinations* [...] (1614), which has often been perceived as the earliest piece of British tourist literature. Because Lithgow travelled for private reasons – rather than political or mercantile reasons – it proves to be a fruitful example for the manner in which early modern travel narratives influenced the images created of foreign European cultures for the audiences back home. On the one hand, *The Total Discourse* reflects the Baconian desire to gain knowledge through experience and to pass this firsthand information on to readers. Thus, parts of Lithgow's treatises of Poland, Greece, Italy and Spain are inspired by the scientific style of *ars apodemica* literature and by its desire to convey factual information. On the other hand, *The Total Discourse* is – as most early modern travel narratives – still influenced by legendary medieval travelogues and by their tales of mythical creatures and exotic customs. It will be argued that this mixture of fact and fiction in *The Total Discourse* is typical for the ways in which early modern British travelogues fashion Europe's cultural landscapes in a manner that is both real and mythical at the same time. In the end, it will be shown that the Europe imagined in *The Total Discourse* is in itself an image of a changing early modern European worldview, which evolved from being dependent upon legendary, second-hand information to be increasingly influenced by personal, firsthand experiences.

Biography: Kirsten Sandrock is Assistant Professor at the Department of English Literature and Cultural Studies at the University of Goettingen. She specialises in Early Modern Literature as well as Postcolonial and Scottish Studies. Her latest publications include the monograph *Gender and Region: Maritime Fiction in English by Canadian Women, 1976–2005* (Augsburg: Wissner, 2009) as well as the articles "The Quest for Authenticity: History and Class in Ian Rankin's Rebus Novels" (*Scottish Literary Review* 3.1 [2011]: 153-167), "Rethinking the Region in Canadian Postcolonial Studies" (*Zeitschrift für Kanada-Studien* 31.2 [2011]: 78-92), and "Melancholia in the South Pacific: The Strange Case of Robert Louis Stevenson's Travel Writing" (*The Literature of Melancholia: Early Modern to Postmodern*, ed. Martin Middeke and Christina Wald [Houndmills: Palgrave Macmillan, 2011]: 147-159).

L'EUROPE GALANTE - THE SEMANTICS OF "EUROPE" IN GERMAN NOVELS AROUND 1700

N. Detering

University of Freiburg

Abstract: After the Peace of Westphalia in 1648, German literature entered a period of intensified reception of Italian and French literature. The phenomenon of 'Gallantry', albeit a transnational phenomenon in scope, proved particularly successful in Germany and dominated poetry as well as opera or conduct books. The 'Gallant' novel in particular hybridised the different genre conventions, partly diverged from the highly rhetoricised fashion of 'Baroque' speech, and presented a complex narrative interplay between entertaining – and often explicitly erotic – love stories and didactic digressions on court politics. But German literature in the late 17th century did not only absorb literary fashions from other European country, it also used the geographic and cultural term 'Europe' in an intriguing variety of contexts and with a frequency unseen in earlier or later periods of its history.

While the German 'Gallant novel', neglected or ridiculed for decades of evaluative criticism, has recently become the subject of a number of periodic and monographic studies on German Baroque literature, its ubiquitous reference to 'Europe', connotations, implications, and associations of the term and its discursive context, have largely been neglected. My presentation aims to look at four Gallant novels from the late 17th century that make prominent use of 'Europe' in their titles – Eberhard Werner Happel's *Der Europäische Toroaan* (1676), Johann Beer's *Der verliebte Europeer* (1682), August Bohse's *Die Liebenswürdige Europäerin CONSTANTINE* (1698) and Christian Friedrich Hunold's *Der Europäischen Höfe*

Liebes- und Helden-Geschichte (1705) –, and determine the variety of semantic aspects of 'Europe' in the texts (i. e. its association with 'verliebt' or 'Höfe'), and their reference to and construction of knowledge configurations of 'Europe' around 1700.

My talk will not only ask, why the late 1600s saw such a proliferation of the term 'Europe' in German literature, how the representation of Europe is structured (i. e. what territories, nations, and culture are claimed to constitute, border, or contrast the continent), or what its historical function for the German and European identity in a period of political instability could have been, but I will also address the textual functions of the term 'Europe' for the novels, for their generic conventions, their spatial narrative, and their specific ways of meaning constructions.

Biography: Nicolas Detering (M.St. Oxford 2010, M.A. Freiburg 2011) is a doctoral student at the University of Freiburg. nicolas.detering@germanistik.uni-freiburg.de

CLASSICAL FOUNDATION MYTHS IN EARLY MODERN ROMANCE LITERATURE

U. Hennigfeld

Universität Freiburg

Abstract: Even Roman authors such as Lucan, Velleius Paterculus and Rutilius Namationus discuss the ruins of Troy, Carthage, and Rome. From 1500 onwards, ruins as vestiges of great empires become a popular trope in European poetry. The most important precursors for European poetry of ruins are Janus Vitalis's epigram, *De Roma*, and Baldassare Castiglione's sonnet, *Superbi colli*. The conceit of the ruin facilitates a mode of thinking in transitions: ruins represent both memory and forgetting, continuity as well as a break with tradition. They are exempla and encourage the striving after future fame (*fama*). Ruins can be charged with ever new meanings and thus become vehicles for invented traditions of the nation and for the fashioning of collective identities. Early modern poetry of ruins is particularly suited for considerations from a transnational, European perspective, because it oscillates between the quest for national identity and intercultural exchange. It plays a central role for self-fashioning in early modern cultures: on the one hand, such texts are created to advance the fame of one's nation and vernacular and to root it in collective memory; on the other hand, they tap into a European reservoir of ideas at large (myths, tropes, conceptions of man). The paper considers the movement of European lyric poetry between national identity fashioning and intercultural exchange.

Biography: HENNIGFELD, Ursula Born: July 28th, 1977 Professor (Jun.-Prof.) Department of Romance Philology

1996-2002

Romance Philology (French and Spanish literary studies) and German studies (Heinrich-Heine-Universität, Düsseldorf)

2007
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2009

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S1: THE COLONIAL INVENTION OF THE HUMANITIES: GENEALOGY AND CRITIQUE

LANGUAGE BEFORE THE LAW

S.D. Ahmed

Lehman College, City University of New York

Abstract: Since the nineteenth century, philology has governed critical method in the humanities. Its most widely influential principle is that to know a people or a period, one must study its language historically. According to the scholarly consensus, philology's authority begins with the research university. My paper argues that its authority derives instead from colonial law, which transformed indigenous life around the world. Disciplinary histories of literary studies (e.g., the work of Michael Warner, Gerald Graff, and John Guillory) overlook the fact that, long before the research university, colonial rule instituted a historical approach to the languages and texts that were thought to contain native law. Because they enforced a Western philological understanding across the globe, colonial legal systems were responsible, perhaps more than any other institution, for producing a fundamental rupture in how societies around the world understand their traditions. In short, then, contemporary scholars often invoke philology and historicism in discussions about the future of the humanities, but have not accounted for the conditions in which they emerged. Responding to this omission, this paper begins a colonial archaeology of historical method: it traces the epistemic transformation colonial law produced in late eighteenth-century India and the language practices that colonial law would destroy. An archaeological project of this kind is, as Giorgio Agamben has emphasized, philology turned against itself--or, in other words--'the destruction of a destruction.' It is the precondition for any understanding of anticolonial, postcolonial, and poststructural approaches to language and literature.

Biography: Siraj Ahmed is Associate Professor of English and Comparative Literature at Lehman College, City University of New York. He is the author of *The Stillbirth of Capital: Enlightenment Writing and Colonial India* (Stanford University Press, 2012) and is currently working on a book entitled *Archaeology of Babel: Critical Method and Colonial Law*.

POLITICAL THEORY AND THE POLITICS OF EMPIRE

K. Mantena

Yale University

Abstract: Political Theory and the Politics of Empire Over the last two decades, there has been an extraordinary rise in scholarship on the imperial and colonial dimensions of western political theory. The paper will explore this recent intellectual trend and consider its implications for the discipline of political theory and our understanding of the legacies of empire for contemporary politics. These new discussions of empire in political theory have been enabled most notably by historical investigations and very often under the rubric of the study of the history of political thought. The cumulative impact of this work has been to demonstrate the ways in which basic political categories like sovereignty, freedom, rights, property took their recognizable shape in the period of European expansion, and thus have also been importantly shaped by that imperial experience. But the recent "discovery" of the historical centrality of empire raises questions about (1) why and how this history had become so marginal to the self-understanding of the discipline and (2) its implications for understanding and criticizing the contemporary resurgence of imperial politics. The absence of empire is especially striking in Anglo-American traditions of political theorizing, which ignored the question of imperialism even as the discipline took shape during the heyday of the mid-century struggles over decolonization. The current academic turn to empire itself coincides with a new era of global politics in which imperial politics are explicitly central. At the same time, it is far from clear if the new prominence of empire in academia or political theory more specifically has adequately grasped the challenge these political developments pose. How would the theoretical understanding of empire's past and present have to be retooled in light of our current political dilemmas? What are the lessons and legacies of the historical collusions or complicities between modern political thought and modern imperial practice? What are the most effective or viable forms of the criticism of empire today?

Biography: Karuna Mantena is Associate Professor of Political Science at Yale University. She holds a BSc(Econ) in International Relations from the London School of Economics (1995), an MA in Ideology and Discourse Analysis from the University of Essex (1996), and a PhD from Harvard University in 2004. Her book, *Alibis of Empire: Henry Maine and the Ends of Liberal Imperialism* (2010) examined the transformation of nineteenth-century British imperial ideology. Her current research focuses on the political theory of M.K. Gandhi.

EMPIRE AND INDIAN HISTORY

R. Mantena

University of Illinois at Chicago

Abstract: A persistent problem confronting the field of Indian history as it was shaped by and reconstituted under imperial rule has been a tendency to search for European equivalents for Indian pasts. When British scholars examined, employing the comparative method, the contemporary and past cultural, political and legal institutions of colonial societies, they sought for what they knew had already existed in European history. Quentin Skinner's challenge to historians of political thought is to reconstruct the questions that constituted the conceptual field of individual thinkers rather than be muddled by whether those thinkers were asking the right questions or be concerned with the universal applicability of their key concepts. This moves us beyond the tedious analyses of the influence or diffusion of European ideas of history on Indian thought. By reconstructing the questions that constituted the conceptual field of nineteenth-century Indian history, we can unravel the encounter between Britons and Indians, an encounter of concepts, practices, institutions and individuals. This orientation on encounters allows for an analysis of power as it frames the kinds of interactions possible between Europeans and Indians. It is my contention that a focus on encounters would allow us to simultaneously tackle two important aspects of historical inquiry: the nature of intersubjective relations as well as linguistic articulations (both social and conceptual history in the words of Reinhart Koselleck.) With the example of encounters in colonial India, we are inevitably confronted at once by the complex social relationships between Europeans and Indians, the institutions that defined those relationships, as well as the concepts (the enunciation of ideas, doctrines, practices, etc.) shaped by the social interactions.

Biography: I am an Assistant Professor of History at the University of Illinois at Chicago. I received my Ph.D. from the University of Michigan in 2002 and was a Carol G. Lederer Postdoctoral Fellow at the Pembroke Center at Brown University (2004-2005) and a Kluge Fellow at the Library of Congress Kluge Center for Research (2005-2006) before joining the UIC faculty in 2006. My book "The Origins of Modern Indian Historiography: Antiquarianism and Philology, 1780-1880" was just published by Palgrave Macmillan in March 2012.

THE FRACTURED PROJECT OF MODERNIST ISLAM

T. Purohit

Boston University

Abstract: The Fractured Project of Modernist Islam Islamic Modernism (1840-1940) refers to the political movement that first attempted to reconcile the Islamic faith with modern western values, such as education, progress, democracy and women's rights. Islamic modernism coincided with the dissolution of Ottoman, Mughal and Safavid empires, and the consolidation of British, French, and Dutch rule. There were several key thinkers who provided extensive analyses and discussions about this new reformist Islam. These figures included the Iranian Jamal al-Din Afghani (d. 1897), the Egyptians Muhammad Abduh (d. 1905), and Rashid Rida (d. 1935), and the Indian Syed Ahmad Khan (d. 1898). I am interested in exploring how, despite the fact that these figures were situated in contexts as diverse as Iran, India, and Egypt, their political and religious ideas about Islam were conveyed through a discursively uniform ideas about religion and civilization theory that can be traced to the thought of 18th and 19th century European Orientalists. The modernist conception of Islam functioned as anti-colonial discourse—that is, a means to convey political and religious unity in opposition to a European "other". I argue that this logic of unity was ultimately untenable because of its secular orientation: it could not account for the culturally diverse forms of religious expression in the history of Islam

Biography: Teena Purohit is Assistant Professor of Religion at Boston University.

PRIMITIVISM AND COUNTER-INSURGENCY. JORGE DIAS AND MAKONDE VOICES

P. Israel

University of the Western Cape

Abstract: Postcolonial criticism is posited on the idea of the alignment between power and knowledge. The work of othering performed by the colonial library "fulfilled a political project in which, supposedly, the object unveils its being, its secrets, and its potential to a master who could, finally, domesticate it" (Mudimbe 1988, xii). Following this widespread interpretation, primitivism and will to power go hand in hand: the projection of the native in another time is a justification for the civilizing mission (Fabian 1983); the invention of tribalism is a masquerade for indirect rule (Mamdani 1996). This

paper endeavors to question this assumption, by analyzing the work of portuguese anthropologist Antonio Jorge Dias (1907-1973). Trained in Germany between 1937 and 1949 (where he met his wife Margot, also an ethnologist) and then in the United States in the 1950s, Dias managed to displace the dominant paradigm of Portuguese physical anthropology in favour of scholarship more in touch with international debates and trends. He was especially influenced by functionalism, the culture and personality school and volkerkunde. From 1956 to 1960 Dias carried out fieldwork amongst the Makonde people of northern Mozambique together with Margot, writing a monumental monograph that is the most enduring legacy of Portuguese colonial ethnography. While doing fieldwork, Dias was charged by the Portuguese ministry of overseas (ultramar) of secretly reporting on the political situation in the Makonde plateau, which would turn into a hotbed of political rebellion in the 1960s. This blatant case of applied anthropology has been used to make a case for the "complicities" between primitivism and imperial politics (Pereira 1986, 1998, West 2004). This paper explores the opposite idea: that Dias's primitivism made him deaf to the work of counter-insurgency that he was supposed to carry out in the Mueda plateau on the eve of the War for Independence. It does so by reading against each other the passages of Dias' work that refer to the performative expression of the Makonde, and contemporary recordings of the same expressions. The paper will argue that primitivism was a hindrance to the work of counter-insurgency and that it made the anthropologist deaf, rather than enabling the operation of power that he was supposed to perform. The methodological implication of the paper is that the reading of the colonial archive should be unmoored from neo-functionalist Foucauldian assumptions concerning the alignments between power and knowledge (Sahlins 2002); and that the relationships between power, knowledge and textuality are much more complex and elusive.

Biography: Paolo Israel holds a PhD in historical anthropology from the Ecole des Hautes Etudes en Sciences Sociales in Paris. He carried out extensive research in northern Mozambique, focusing on the intersections between popular culture and politics. Paolo lives and works in Cape Town since 2008. He is currently working on two book projects: a manuscript based on his doctoral dissertation, titled *Mapiko! Masquerading and people's power in Mozambique*; and an edited book on South African historiography, *Out of History* (with Leslie Wits and Jung Ran Forte). Paolo has also worked and published on witch-hunts and occult rumours; storytelling and oral performance. His article 'The War of Lions', won an award as the best article published by a new contributor in JSAS 2009, and was highlighted by the African Studies Association (USA) as one of the 'ten most downloaded articles in African Studies' in 2009-2010. - Research interests: – Mozambique – African popular culture – Theory of history – Anthropology of belief Selected publications: 2011. "This is our Contemporary". *Mozambican Masks in Cape Town*, *Art South Africa*, 10.4 (Dec. 2011), forthcoming. 2010. 'The Formulaic Revolution: Song and the "popular memory" of the Mozambican Liberation Struggle. *Cahiers d'Etudes Africaines*, L (1), 197 (Mar. 2010), pp. 181-216. 2009. 'Utopia Live: Song and the Liberation Struggle in Mozambique'. *Kronos. Journal of Southern African Histories*, 35 (Dec. 2009), pp. 98-141. 2009. 'The War of Lions. Witch-Hunts, Idiom Occults and Post-socialism in Northern Mozambique (Muidumbe, 2002-2003)'. *Journal of Southern African Studies*, 35, 1 (March 2009), pp. 155-174. 2006. 'Irony, Ambiguity and the Art of Recycling. Reflections on Contemporary Rural African Art and Africa Remix'. *Third Text*, 82(3), pp. 585-600. 2006. "Kummwangalela Guebuza". The Mozambican general elections of 2004 in Muidumbe and the roots of the loyalty of Makonde people to Frelimo'. *Lusotopie*, XIII, 2, pp. 103-126. 2005. 'Mapiko masquerades of the Makonde: Performance and Historicity' in *Eastern African Visual 'Traditions'*, Arero, Hassan & Zachary Kingdon (eds). London: Horniman Museum (Critical Museology and Material Culture series), pp. 99-121.

S1: LES CRÉATEURS, LA CRITIQUE ET LE DIALOGUE DES ARTS

LE PARTAGE DE LA MUSIQUE

V. Galíndez-Jorge
Université de Sao Paulo

Abstract: Le chant des sirènes, les matins, l'aube, le jadis, la mer, la mort. La littérature comme partage, la musique qui ne cesse de se faire entendre, de s'imposer à l'écoute des "oreilles [qui] n'ont pas de paupières". Dans Pascal Quignard la musique s'inscrit dans la recherche de l'origine, dans cette incursion dans le jadis des mots, le jadis de la voix, du verbe dont l'écriture ne saurait se passer, sans lesquels l'écriture ne pourrait voir le jour. Notre but est de comprendre ce que cache la haine de la musique comme mouvement d'attraction de l'écriture. Le travail de Pascal Quignard nous semble interroger sans cesse l'activité de création qui ne saurait se faire dans l'autonomie des discours. Ce créateur offre sans cesse une écriture qui refuse la neutralité, le calme des lieux de création connus. La violence des phrases courtes, mais aussi des formes variées que prend sa production envahissent le corps du lecteur: vers latin pour opéra contemporaine, réécriture d'Euripides pour la danse, cinéma, essais philosophiques, romans, contes, livres d'art, la publication de ses propres manuscrits. Serait-ce vraiment de la haine, ou plutôt le partage de l'amour, comme le veut Antigone? Ces mouvements d'attraction et d'effraction nous semblent constitutifs de la création de Pascal Quignard, une proposition contemporaine qui ne cesse de s'organiser à travers une interrogation systématique des créateurs de tout temps: anonymes au Paestum, nommés et directement traduits pour Lycophon.
Mots-clés : Pascal Quignard ; Littérature et arts ; Littérature Comparée ; Création littéraire

Biography: Verónica GALÍNDEZ-JORGE est professeur de littérature française à l'Université de São Paulo. Elle y dirige un groupe de recherches consacré à l'étude des rapports entre la folie, l'écriture et la littérature (GELLE). Elle développe des recherches sur la génétique et sur Flaubert et, plus récemment, sur la littérature française contemporaine. À déjà publié de nombreux articles et le livre *Fogos de artifício. Flaubert e a escritura* (Feux d'artifice. Flaubert et l'écriture, éd. Ateliê, Cotia-Brésil). Elle développe actuellement une recherche sur les rapports écriture/lecture de manuscrits contemporains.

"SOLIDARITÉ" ENTRE LES ARTS ET CRÉATION TEXTUELLE : BOUTÈS DE PASCAL QUIGNARD

I. Fenoglio
ITEM (CNRS/ENS)

Abstract: Pascal Quignard, dans chacun de ses livres, établit diverses « correspondances » entre des formes de création diverses. En cela, il est possible de dire qu'il textualise, en fiction, un dialogue entre les arts. La contribution s'attachera à montrer cette intrication dans *Boutès* (éd. Galilée, 2008) qui, sous couvert d'un propos sur la musique, inaugure la danse, tout en s'appuyant – l'observation du manuscrit nous permettra de le montrer – sur des représentations scripturales de sirènes et de plongeur ; représentations dont certaines sont autographes.

Biography: I. FENOGLIO; Paris/FR

L'ŒUVRE SANS FRONTIÈRE : POÉTIQUE DU PALIMPSESTE ET ÉCHOLALIE DES ARTS DANS LES ÉCRITS DE PIERRE MICHON

G. Noiray
Université de Cergy-Pontoise

Abstract: L'œuvre de Pierre Michon est rare, car parcimonieuse, érudite et inclassable. Son originalité tient entre autres aux perméabilités entre les genres, entre les arts qui la nourrissent. J'ai choisi de m'intéresser à cette œuvre pour découvrir les régimes de ces porosités et leurs prolongements possibles. Michon écrivain se fonde à travers de multiples personnages ; il est modelé par la pâte des œuvres et des auteurs qu'il admire (Rimbaud, Hugo, Balzac, Flaubert, Faulkner), et ses propres œuvres fonctionnent comme un palimpseste où se mêlent aux siennes des traces d'autres mains, où resurgissent d'autres voix. Ces apparitions d'autrui font émerger une écriture qui procède d'un tissage d'indistinction et de singularité. En n'effaçant rien, Michon instaure le règne de la métamorphose. Aussi peut-on repérer l'absence de frontière à des effets de traces discrètes ou voyantes, de citations explicites, revendiquées, semi-travesties, parfois masquées, qui se font écho, se composent ou se décomposent en échos d'échos, en retours de sons, de rythmes, purs, fragmentés ou altérés, de leitmotiv, de refrains parfois amputés, parfois augmentés. Michon pratique l'écho et la variation ; son œuvre passée et présente est faite de « textes brefs qui se font écho, qui s'engendrent l'un l'autre, l'un contredisant, invalidant ou au contraire amplifiant, commentant le précédent » ; « l'idée d'écho d'un texte à l'autre, je le répète, m'est essentielle : et en ce sens mes fragments mis bout à bout composent bien une unité organique » (Histoire, février 2012). Ainsi se constitue une esthétique de l'écholalie qui fusionne des échos différents. Ce faisant, Michon crée un ascendant sur son lecteur ou des connivences avec un lecteur obligatoirement actif. Par le biais de ce principe d'échos, il met en place un processus de saisissement de son propre moi, car son œuvre relève d'une autobiographie au long cours, d'une suite d'échos autobiographiques. Le dialogue continu que Michon instaure entre la littérature et la peinture de Goya, Watteau ou Van Gogh, est une forme différente de critique esthétique. En littérature, il va et vient entre récits de première ou seconde main et image(s) – peinture ou photographie –, entre faits avérés ou imaginaires, entre son œuvre et celle d'auteurs majeurs, entre les grandes figures de différentes époques (Moyen Age, Renaissance, Révolution, xix^e ou xx^e siècles), entre histoire (néolithique, le Comité de salut public), autofiction et autobiographie (Vies minuscules). Ces effets de capillarité, d'osmose, de dissolution des repères, rendent ses récits inclassables car tous les matériaux à l'œuvre se croisent, se fondent et s'enrichissent d'une réflexion sur la réception des œuvres et leur influence sur sa vie d'écrivain. Au cœur de l'œuvre de Michon sont en effet posées, via différentes métaphores, des questions liées aux mystères de la création, de ce qui préside aux grandes œuvres, à l'étonnement devant sa propre œuvre. Eroder toute frontière, jouer avec les porosités lui permet de libérer le langage, de faire surgir un espace d'écriture différent. Par glissements successifs, il peut retrouver le moment inaugural de toute création et le geste qui l'accompagne, le moment où du chaos naît le monde, naît la langue littéraire pour dire ce monde, le bonheur du créateur ou sa longue peine. Chaque récit devient un espace de mutualisation des arts. Des effets de constellation infusent et nourrissent donc un principe de co-médialité dans cette œuvre, où prend source ce que Michon appelle le « grand souffle d'émoi », qui est sa constante quête. C'est certainement parce qu'il n'y a pas de frontière entre les genres, entre les arts, que souffle et émoi sont possibles. Cette originalité traduit une singulière capacité à repenser le champ littéraire comme creuset d'intermédialité.

Biography: Geneviève Noiray est Prag à l'Université de Cergy-Pontoise depuis 1996, après avoir enseigné dans le second degré depuis 1979. Elle est titulaire du Capes et de l'Agrégation de Lettres Modernes. Ses deux mémoires de DEA, en lettres modernes et en didactique, portent sur « Baudelaire critique : le peintre de la vie moderne » (1976, université Stendhal de Grenoble) et en didactique (1994, université Diderot Paris VII). Elle a participé à différents colloques (Cergy et universités) ainsi qu'aux séminaires de poétiques de l'ENS dirigés par J.-M. Maulpoix et Y. Charnet. Elle continue à participer à de nombreuses formations en relation avec l'enseignement qu'elle dispense, dont l'Ecole de Chaillot – Cité de l'architecture. Elle a donné des cours et des conférences à l'IFITEP (Paris VI) ainsi qu'à l'Ecole Normale de Musique de Paris, sur la littérature française et la musique du XVI^e au XX^e siècle. Elle a été responsable de la communication du département Génie Civil à l'UCP et administratrice responsable des stages en entreprise. Elle a dirigé plus de cinquante projets en lien avec l'architecture et la restauration de monuments historiques

Publications :

- « Vies minuscules de Pierre Michon, une poétique oblique de la nouvelle autobiographique », La Nouvelle de langue française aux frontières des autres genres du Moyen-Age à nos jours. Actes du colloque de Metz – juin 1996, dir. Vincent Engel et Michel Guissard, Presses Universitaires de Louvain, 1996, p. 289-300
- traductions et synopsis pour la revue L'Avant-Scène Opéra (1986-1991)

YVES BONNEFOY OU QUAND L'ECRITURE N'EST PLUS ECRITURE MAIS CHOSES ET COULEURS

L. De Aguiar Costa
Universidade Federal de São Paulo

Abstract: Dans "Une autre époque de l'écriture" (1993), deux figures — un il qu'un je hésite, bien qu'il en ait l'envie, d'appeler maître — dialoguent à mesure qu'ils avancent par un sentier dans un bois. Leur sujet de conversation: l'écriture, voire le langage. Juste avant d'arriver à une cabane au bord d'un ruisseau, cet il dont la voix se fait beaucoup entendre explique à son interlocuteur que lettres et mots avaient acquis une autre évidence — et l'étymologie gréco-latine nous en dit long sur ce vocable, "evidentia", "videre", "videns", "energeia" —, capable de nous détacher "peu à peu de l'idée même de parole". Et à lui d'affirmer: "Disons qu'on inventait la peinture". Tout l'enjeu de la pratique littéraire d'Yves Bonnefoy est là: et dans son oeuvre poétique et dans son oeuvre de critique d'art, il s'agit de s'interroger sur les moyens par lesquels l'artiste invente "l'ordre du monde", et le monde même. Cela veut dire que c'est le rapport au monde — et à sa présence — qui gagne la scène de la poésie et de la prose poétique — et qu'est-ce d'ailleurs "La longue chaîne de l'ancre" sinon l'un des plus beaux exemples contemporains de prose poétique? Fini donc le monde colonisé par les mots. Il est indéniable que, malgré les périls que porte le langage (et qui hantent tous ses fidèles dévots), l'oeuvre d'Yves Bonnefoy essaie de s'en détacher par la pratique de ce que l'on pourrait appeler une désécriture. Désécriture portée vers le visible. Désécriture qui prend à sa charge de mettre en relief — et bien sûr en évidence — "toutes les dimensions de l'objet, du monde" —, avec ses odeurs, ses bruits, ses menus personnages. Cette communication proposera donc quelques "pensées détachées" sur la démarche à la fois poétique et critique qui se met en place notamment dans "La vie errante suivi de Remarques sur le dessin" (1993) et dans "La longue chaîne de l'ancre" (2008), en essayant d'en dégager tout un réseau d'images pleines de couleurs poétiques.

Biography: Leila DE AGUIAR COSTA est docteur en sciences du langage (Ecole des Hautes Etudes en Sciences Sociales de Paris). Maître de conférences à l'Universidade Federal de São Paulo/Brésil, elle est l'auteur de "A italianidade em Stendhal: heroísmo, virtude e paixão nas Crônicas Italianas e em A Cartuxa de Parma" (São Paulo, Fundação Editora da Unesp, 2004) e de "Antigos e Modernos: a cena literária francesa no século XVII" (São Paulo, Edusp/Nankim Editorial, 2010). Co-organisatrice de "O Olhar do texto: 16 ensaios em torno do diálogo texto-imagem" (São Paulo, Algor Editora, sous presse), elle est aussi l'auteur de plusieurs articles au Brésil et en France sur les littératures française et portugaise.

S1 COMPARATISME ET MOUVEMENTS DE LA REPRESENTATION

PARIS AU NOMBRIL DU MONDE LITTERAIRE ? LE RAPPORT ENTRE L'ACADEMIE, LE MARCHÉ ET LA FRANCOPHONIE

C. Tachtiris
Kalamazoo College

Abstract: La francophonie a bien pris sa place dans l'académie, au moins en Amérique du Nord où le nombre de postes, de revues et de cours dans ce domaine témoigne de sa croissance. Si les études francophones essayent de remettre en cause la relation entre centre et périphérie, est-ce qu'on pourrait dire autant pour la marché littéraire? Pascale Casanova dans son livre controversé désigne Paris comme capitale de "La république mondiale des Lettres," où Paris servirait une fonction consécatoire pour la littérature dite mondiale. C'est Paris qui jouerait le rôle d'arbitre culturel et conférerait la littéarité aux textes qui circulent dans le marché international. Est-ce que c'est possible pour des textes francophones d'accéder à la mondialité sans passer par Paris? Quel est le rapport entre l'académie et le marché dans la réception et circulation des textes francophones? Cette communication prend pour exemple l'oeuvre de Dany Laferrière, écrivain d'origine haïtienne qui réside à Montréal.

Biography: Corine Tachtiris received her PhD in Comparative Literature from the University of Michigan. She taught at Paris 7 Diderot and now holds a Mellon Postdoctoral Fellowship at Kalamazoo College. She also translates Haitian literature into English.

REPRESENTATION DES PERIODES DICTATORIALES DANS DES ROMANS LATINO-AMERICAINS

H.B. Pereira
UNIVERSITÉ PRESBITERIEENNE MACKENZIE

Abstract: Dans de nombreux pays de l'Amérique Latine, la seconde moitié du XIXe siècle est marquée par des coups d'état qui aboutissent à des dictatures militaires de droite. La représentation fictionnelle de telles périodes n'a pas encore été étudiée dans sa réelle dimension. La plupart des écrivains furent soumis à des contraintes intellectuelles ou morales, en raison de la censure et de la répression à tout matériel d'ordre culturel ou intellectuel. Davantage encore, nombre d'entre eux furent exposés à des situations de violence par l'apparat militaire discriminatoire et cruel dans les poursuites et les séances de torture, outre l'extorsion, le chantage, l'agression contre des proches et autant d'autres excès de pouvoir qui furent tolérés pendant cette période-là où l'état de droit fut annulé. La présente étude a pour but d'analyser des romans qui dénoncent telles situations, toujours dans la perspective de ceux qui ont résisté et recherché des issues. A cette fin, ont été sélectionnés : *Au ralenti* [Em câmara lenta], du brésilien Renato Tapajós, *Étoile distante* [Estrella distante] du chilien Roberto Bolaño et *La fête au bouc* [La fiesta del chivo] du pérouvien Mario Vargas Llosa. La perspective théorique de cette étude prend le texte littéraire en tant que construction esthétique qui est, sans se limiter à l'aspect journalistique ou informatif, porteuse de la mémoire culturelle de ces peuples, et qui rend possible (crée, instaure) une puissante réflexion sur le monde où l'on vit.

Biography: Helena Bonito Couto Pereira is a PhD from São Paulo University (Universidade de São Paulo), Professor of Brazilian Literature at the Mackenzie Presbyterian University (São Paulo, Brazil). She has edited *Brazilian Fiction in 21st Century* [Ficção brasileira no século XXI] (2009), and coedited *Languages in classroom in the university* [Linguagens na sala de aula do ensino superior] (2009). Her research interests include Latin American / Brazilian Literature and Novels to Films Adaptations. She has been Vice-President of Brazilian Comparative Literature Association (Abralic), whose Executive Council she is member. She's member of the Executive Council of the Brazilian Writers Union [União Brasileira de Escritores]. She's a ICLA member since 1997, and has participate in all congresses after this year: Leiden, Pretoria, Hong Kong, Rio de Janeiro and Seoul.

LE NECESSAIRE RENOUVEAU DE LA NOTION D'ENGAGEMENT LITTERAIRE : UNE OUVERTURE ET UN DECENTREMENT.

C. Chaudet
Paris IV Sorbonne



Abstract: « Sartre n'a certes pas inventé l'engagement, mais il reste le seul à avoir osé l'élever au rang d'un impératif littéraire absolu et à avoir mis en demeure les autres écrivains de s'y soumettre absolument », déclare Benoît Denis.[1] Même si la réception immédiate de l'engagement littéraire sartrien fut souvent critique en Europe occidentale et aux Etats-Unis, une analyse globale de la réception de la notion montre que le terme « engagement littéraire » est passé dans le vocabulaire philosophique, politique et littéraire européen et étatsunien. Mais il apparaît que le rapport sartrien au marxisme a posé bon nombre de difficultés dans l'intégration de la notion au vocabulaire des différentes aires langagières évoquées précédemment. Entre les années 1960 à 1980, on observe, en France et ailleurs, ce qui s'apparente à première vue à un rejet de la doctrine sartrienne de l'engagement, ainsi qu'un développement de réflexions autour d'un engagement de la forme : ces deux épisodes (qui tendent à se chevaucher) correspondent en fait aussi à de nouvelles manières de penser l'engagement littéraire. Dans la lignée de Barthes, qui revendiquait un engagement de l'écrivain dans la forme, des réflexions autour d'un engagement de l'écrivain par la forme se développent à partir des années 1960. Et beaucoup viennent de l'étranger, portées notamment par Umberto Eco, Theodor W. Adorno ou Peter Weiss. En outre, le lien entre engagement et langue possède une actualité particulière au sein des littératures postcoloniales. Dans ce contexte, le travail poussé sur la forme n'est définitivement plus l'apanage de l'œuvre littéraire 'autonome'. Il semble cependant que ces propositions n'aient pas été tant perçues comme des tentatives de repenser l'engagement littéraire que comme des réflexions visant à l'enterrer ; car des expressions telles que « destitution des intellectuels » ou « reflux de l'engagement » paraissent aujourd'hui, au premier abord du moins, être les mots d'ordre... L'expression « destitution des intellectuels » provient de l'universitaire Yves Charles Zarka, qui a publié en septembre 2010 un ouvrage portant ce titre-même.[2] Y. C. Zarka y explique ainsi qu'« aujourd'hui l'intellectuel est devenu un histrion sans œuvre ni autorité, mais doté d'une place dans des réseaux de pouvoir pour se maintenir dans la visibilité médiatique »[3] – vision largement partagée, en France et au-delà. Mais certaines voix gardent espoir en la notion d'intellectuel et en celle d'engagement, en préférant mettre l'accent sur le changement de statut des intellectuels plutôt que sur leur destitution. Ainsi, Benoît Denis et Gisèle Sapiro, entre autres, constatent que l'engagement littéraire n'est pas 'mort' si l'on accepte de le concevoir dans un sens large, pas uniquement idéologique, et si l'on accepte le fait que ses formes et modalités ne sont pas restées figées au stade où elles ont été synthétisées par Sartre.[4] L'Allemand Helmut Pleitsch souligne, lui, la vivacité de la notion d'engagement dans l'aire anglophone. Il évoque à ce titre l'ouvrage *A Zone of Engagement* de Perry Anderson (1992) ainsi que l'essai *Representations of the Intellectual* d'Edward Said (1994), ce dernier étant considéré comme l'une des actualisations de *Qu'est-ce que la littérature ?* de Sartre.[5] Didier Coste, de son côté, évoque le caractère fécond de la problématique de l'engagement dans un contexte extra-occidental, celui de l'Inde.[6] Ce que soulignent en fait ces deux derniers auteurs, c'est le lien entre l'actualisation de la notion d'engagement et l'essor des littératures postcoloniales. Jean-Pierre Durix remarque que certaines œuvres littéraires récentes, se plaçant « au carrefour du postcolonial et du postmodernisme », se distinguent justement du postmodernisme occidental par le recours au social qui les caractérise.[7] Comme le rappelle Swenta Steining, les courants postcoloniaux et postmodernes se révèlent être très liés l'un à l'autre, ceci en raison de la volonté caractéristique du mouvement postmoderne de rejeter la plupart des concepts se référant à un centre ou dérivant de la notion d'un centre.[8] Le développement de telles œuvres littéraires situées « au carrefour du postcolonial et du postmodernisme », pour reprendre les termes de Durix, n'est donc aucunement étonnant. Or ce 'rejet du centre' a une implication fondamentale : penser l'engagement littéraire en termes postcoloniaux et postmodernes n'est possible que dans la mesure où l'on aborde ce dernier en tant que phénomène transnational. Certes, la figure de l'intellectuel occidental s'est modifiée ; certes, l'engagement littéraire n'est plus possible de la même manière qu'il l'était au temps de Sartre, notamment en raison de la fin de certaines grandes utopies (dont en particulier l'utopie révolutionnaire) – en Occident du moins : il suffit de penser à l'ainsi nommé 'printemps arabe' pour se rendre compte que l'utopie révolutionnaire n'a pas été rejetée partout. Il reste aujourd'hui à se demander si la modification de certaines modalités ne peut, même en France et en Occident, tout de même donner naissance à de nouvelles formes d'engagement. Il reste de plus à examiner la figure de l'intellectuel(le) non-occidental(e), et de l'intellectuel(le) pas entièrement occidental(e). Et il reste à étudier plus en profondeur l'engagement littéraire hors des frontières de France, et hors des frontières occidentales, où la notion même d'engagement connaît actuellement une certaine vitalité. Ce sont ces pistes que j'ai suivies dans ma thèse, en m'attachant aux auteurs suivants : Waris Dirie, Taslima Nasreen, Toni Morrison, Salman Rushdie, Orhan Pamuk, Luis Sepúlveda, Ben Okri, J.-M.-G. Le Clézio et Peter Handke. Ma présentation aurait ainsi pour but de mettre au jour le renouveau – rendu possible par une ouverture et un décentrement – de la notion d'engagement littéraire, dans le cadre d'une comparaison transnationale d'œuvres publiées entre 1980 et 2010.

[1] Denis, Benoît : *Littérature et engagement* (de Pascal à Sartre), Paris : Seuil, 2000, p. 261. [2] Zarka, Yves Charles : *La destitution des intellectuels*, Paris : PUF, 2010. [3] Zarka, Yves Charles : « La destitution des intellectuels » in Zarka : *La destitution des intellectuels*, op. cit., p. 7–42, p. 7. [4] Voir Denis : *Littérature et engagement* (de Pascal à Sartre), op. cit., et Sapiro, Gisèle : *La Responsabilité de l'écrivain*, Paris : Seuil, 2011. [5] Pleitsch, Helmut : « Engagement/ Tendenz/ Parteilichkeit », in *Ästhetische Grundbegriffe*, Ed.: Barck, Karlheinz; Fontius, Martin; etc., Stuttgart : Metzler, 2000, p. 178–223, p. 178–179. [6] Coste, Didier : « Par-delà l'identitaire. Engagements romanesques indiens depuis Tagore » in Bouju, Emmanuel (Ed.): *L'Engagement littéraire. Cahiers du groupe φ – 2005*, Rennes ; Presses Universitaires de Rennes, 2005, p. 127–140, p. 128. [7] Voir Durix, Jean Pierre : « Littératures postcoloniales » in *Encyclopédie Universalis*. (Partie 1. Littératures anglophones, la seconde partie 2. Littératures francophones étant rédigée par Jean-

Louis Joubert). [8] Voir Steinig, Swenta : Salman Rushdies Shame. (Postkoloniale) Geschichte und Geschichten, Diss Duisburg 1998, Libri Books on Demand, p. 144.

Biography: Chloé Chaudet, née le 8 avril 1985 à Beauvais, France.

Titulaire d'un baccalauréat européen allemand, j'ai effectué toutes mes études (littérature comparée, littérature française, philosophie et histoire de l'art) en Allemagne, auprès de Manfred Schmeling, ancien directeur et professeur émérite de l'UFR de littérature générale et comparée de l'Université de Sarrebruck. J'ai également travaillé, de 2006 à 2009, en tant qu'étudiante-assistante auprès de lui, le secondant notamment dans la traduction en français de discours et exposés réalisés dans le cadre de sa fonction de président de l'AILC.

J'ai ensuite travaillé, de mai 2009 à septembre 2011, sur ma thèse (Dynamiques internationales de l'engagement littéraire des années 1980 à 2010), dirigée en cotutelle par Manfred Schmeling et Anne Tomiche (Paris IV). Une version brute de ma thèse est actuellement entre leurs mains.

Je prépare depuis septembre 2011 le CAPES et l'agrégation de lettres modernes à Paris IV.

DIDEROT : UN EUDÉMONISME POUR NOTRE TEMPS

O. Tonneau

Homerton College, Cambridge

Abstract: Selon Freud, « le narcissisme universel, l'amour-propre de l'humanité, a subi jusqu'à présent trois graves démentis de la part de la recherche scientifique. » Ces trois blessures narcissiques furent infligées par Copernic, Darwin et Freud lui-même, le premier ayant montré que la terre n'est pas le centre de l'univers, le second que l'homme est un animal comme les autres et le dernier, qu'il n'est pas maître de ses pulsions. Ces coups portés à l'anthropocentrisme ont eu des conséquences éthiques très profondes, que nous voulons explorer en posant la question de la possibilité d'un eudémonisme contemporain.

Par eudémonisme, nous désignons une éthique dont la vérité centrale est qu'il n'y a pas de bonheur sans vertu. Pour Socrate, Platon, Aristote ou Thomas d'Aquin, cette vérité avait valeur d'axiome, et c'est pourquoi la quête du bonheur se confondait avec celle du bien pour constituer « la vie bonne ». Mais l'homme qui se sait né d'une nature sans finalité, jouet des pulsions, produit de l'histoire, peut-il encore croire en la vie bonne ? A cette question, un philosophe a répondu par l'affirmative : Denis Diderot. Or sa réponse nous intéresse d'autant plus qu'il semble avoir réussi la gageure de concilier la vision éthique aristotélicienne et la condition de l'homme contemporain, et pourrait donc jeter pour nous un pont entre l'une et l'autre. La position de Diderot dans l'histoire des idées est en effet remarquable. Fêré de culture grecque, il embrassa d'abord une vision aristotélicienne de l'homme et du monde (qu'il n'avait d'ailleurs pas découverte chez Aristote mais chez le philosophe anglais Shaftesbury), et y puisa la conviction profonde qu'il n'y a pas de bonheur sans vertu. Il se rallia cependant très vite au matérialisme en plein essor, dont il devint l'un des penseurs les plus audacieux. Il suffit pour juger de la pertinence de ses intuitions de savoir qu'il est l'auteur qu'Hegel cite le plus souvent dans la Phénoménologie de l'Esprit, que Marx le cite comme son auteur préféré, que Freud reconnaît en lui l'un de ses précurseurs et que le prix Nobel de biologie François Jacob a mis une citation de Diderot en exergue de La Logique du vivant ! Si la pensée de Diderot n'est évidemment plus à la page de la science, sa vision du monde n'en est pas moins déjà la nôtre dans ses principes. L'eudémonisme qui était le sien pourrait donc bien être tel que nous puissions l'adopter.

Biography: Olivier Tonneau

Fellow of Homerton College, Cambridge

Lecturer in French at Homerton College

Associated Lecturer at the University of Cambridge

L'IMAGE DÉCENTRÉE D'OEDIPE. VARIATIONS AUTOUR D'UN PERSONNAGE MYTHIQUE

A. Kharraz

Université de Haute Alsace

Abstract: Nous proposons d'étudier les réécritures du mythe d'Oedipe dans *La Machine infernale* (1934) de Jean Cocteau et dans *Oedipe Roi* (1949) de l'Égyptien Tawfiq el-Hakîm, dans une perspective comparatiste. Dans ces textes, la Grèce n'est plus le centre du mythe, qui va se couler dans des esthétiques contemporaines et prendre une nouvelle dimension, en résonance avec le contexte spatio-temporel qui les produit. Tawfiq el-Hakîm invite à se détacher du décor et des circonstances traditionnelles du mythe pour plonger dans un monde oriental, en le liant à des sources arabes. Il soumet ainsi la reconstruction du mythe aux références et aux exigences socio-culturelles arabo-musulmanes. Avec cet écrivain, le mythe d'Oedipe se trouve excentré par rapport à son environnement historico-culturel et forme ainsi une image décentrée de ce personnage grec. Dans *La Machine infernale*, le contexte de l'entre-deux guerres permet de repenser le concept de tragique et de s'interroger sur le destin. Cette universalité n'est-elle pas le propre du mythe ? La rencontre de différentes cultures autour d'un même mythe (grecque, française, arabe) en révèle toute la portée. Le transfert permet de nouvelles approches tout en mettant en valeur toute la singularité du mythe. Les réécritures sont autant de réponses aux questions posées par le mythe d'Oedipe, où l'interrogation est justement l'un des motifs essentiels. Leur théâtre leur donne toute leur portée en les posant directement aussi bien aux personnages qu'aux spectateurs. Nous proposons donc une étude comparée de ces deux oeuvres afin de révéler les différents procédés qui aboutissent au décentrement du personnage mythique d'Oedipe.

Biography: Ahmed Kharraz est Docteur de l'Université de Haute-Alsace à Mulhouse en Littérature comparée et membre de l'ILLE (Institut de Langues et Littératures Européennes). Il a soutenu une thèse intitulée *L'Étalon et le voile ou L'image du corps dans le récit intime contemporain arabe et francophone* sous la direction des Professeurs Éric Lysøe et Peter Schnyder, à paraître aux éditions L'Harmattan, 2012. Il a publié plusieurs articles sur le récit intime féminin et masculin ainsi que sur la francophonie.

S3: COMPARATISME ET INTERMÉDIALITÉ

VIENNE, BERLIN ET PARIS : TROIS CULTURES DE LA MODERNITÉ ET LEURS IMPLICATIONS INTERMÉDIALES

E. Werth

Université Sorbonne Nouvelle - Paris 3

Abstract: La modernité européenne englobe divers courants dans tous les champs de la pensée et de la création – dans la littérature, la peinture, la philosophie, la psychanalyse et dans la vie en général –, si bien qu'il convient de parler d'une modernité plurielle. Les métropoles culturelles que sont Vienne, Berlin et Paris constituent des centres culturels extrêmement effervescents et pour ainsi dire les pivots des bouleversements survenus au tournant du 19^e siècle. C'est là que s'enracine la recherche des modernes qui, de plus en plus souvent, recourent à différentes formes d'expression artistiques. L'entrelacement des arts est notamment le fait de l'esprit moderniste viennois fin de siècle, enhardi par le déclin de la puissance des Habsbourg. La proximité des artistes, leurs échanges, leurs amitiés expliquent en partie que nombre d'entre eux s'essayèrent à des disciplines voisines de leur principal champ de création. Les recherches sur la modernité viennoise et de sa pratique intermédiaire servira de point de départ à l'étude des deux autres berceaux de la modernité : Berlin et Paris. Il s'agira d'examiner le degré d'interaction des médias considérés traditionnellement comme distincts dans les trois centres de culture de la modernité afin d'étudier leurs origines. Est-ce que les similitudes et les différences constatées sont affaires de culture ? La relation à l'image diffère-t-elle entre les métropoles de tradition catholique (Vienne, Paris) et la métropole protestante qu'est Berlin ? Ces traditions confessionnelles ont-elles des répercussions sur les autres médias ? Comment situer ici l'enjeu de la perception et de la représentation ainsi que celui de l'imagination permise et/ou interdite par la confession ? L'imbrication des formes d'expression artistiques de la modernité Viennoise découle en grande partie de la recherche du moi tellement bouleversé par la crise de l'identité qui secoue alors la métropole autrichienne. Qu'en est-il dans les deux autres centres culturels envisagés ? C'est à ces questions que nous tenterons de répondre.

Biography: E. Werth; Paris/FR

LE "SAUT" INTERMÉDIAL ENTRE LE DRAME ET LE THÉÂTRE : L'APPORT DU MODERNISME (MAETERLINCK ET JARRY VERSUS HOFMANNSTHAL)

A. Bosse

Université de Namur - FUNDP

Abstract: La relation entre le drame, genre littéraire, et le théâtre est trop souvent considérée comme une adaptation du premier au deuxième. Est négligé le fait qu'il s'agit effectivement d'un « saut » intermédiaire d'un média utilisant un seul système sémiotique (texte) vers un média combinant plusieurs systèmes sémiotiques (texte, image, son ...) : contrairement à la littérature, le théâtre est, depuis ses origines, un art plurimédia. Il s'appuie sur les modes d'expression les plus anciens de l'humanité, celles du corps humain, à savoir la gestuelle et la voix. Or, l'invention de l'écriture et puis de l'impression privilégiait le texte, de sorte que le théâtre se voyait de plus en plus réduit au rôle de 'servant' du drame, réduit à la scrupuleuse mise en scène d'un texte. Il fallait attendre le mouvement de la rethéâtralisation, incitée par le modernisme de la fin du 19^e siècle et du début du 20^e siècle, pour que le théâtre pût s'émanciper du drame et se réinstaurer comme un art à part entière, un art plurimédia. Les modernistes se focalisèrent e.a. sur un mode d'expression réunissant texte, image et son : l'acteur. Mais celui-ci posait un problème fondamental: Inévitablement, il se présente à la fois par son corps phénoménal et individuel et par le corps sémantique du personnage qu'il joue. Or, pour le théâtre « rethéâtralisé », rien n'importait plus que ce corps sémantique, porteur de signes propres au théâtre. Par conséquent, il fallait dépersonnaliser l'acteur jusqu'à le bannir de la scène et à le remplacer par un signe pur. Se trouver les moyens dépersonnalisants les plus efficaces devint une quête menée dans toute l'Europe. Parmi ces moyens, la marionnette, signe pur par essence et protagoniste d'une tradition purement théâtrale, joua le rôle-clé de modèle. Se redécouvrir le théâtre des marionnettes tout en profitant des traditions populaires de son pays fut un des défis majeurs des modernistes. Leur quête eut des répercussions éclatantes non seulement sur le théâtre, mais aussi sur le drame. Dans mon intervention, je propose de présenter ces répercussions en m'appuyant sur les différentes traditions belges, françaises et autrichiennes du théâtre des marionnettes et en comparant l'approche spécifique de Maurice Maeterlinck et d'Alfred Jarry, partisans d'une abstraction de plus en plus poussée, avec celle d'Hugo von Hofmannsthal, partisan d'un modernisme historicisant.

Biography: Prof. dr. Anke Bosse, professeur ordinaire de littératures germanophones et de littérature comparée à l'Université de Namur - FUNDP.

Domaines de recherche: littératures et civilisations germanophones; histoire des littératures et civilisations germanophones; littérature comparée; littérature du 18^{ième} au 21^{ième} siècle; orientalisme, intertextualité et interculturalité; théorie et pratique de l'édition, critique génétique, procédés de l'écriture littéraire; littérature et anthropologie (littérature générale); phénomènes du modernisme et des avant-gardes, théâtre, discours théâtral et intermédialité. Diverses publications et interventions dans ces domaines depuis plus de 25 ans.

Création du groupe de recherche Littérature générale et comparée à l'Université de Namur, le seul groupe en Communauté française de Belgique spécialisé dans ce champ.

Membre de la commission scientifique SHS 3 du Fonds National de la Belgique Francophone (FNRS). Experte auprès du Fonds National de la Suisse et du Fonds National de l'Autriche.

Pour de plus amples informations: http://www.fundp.ac.be/universite/personnes/page_view/01003843/

L'ÉTUDE DE L'EKPHRISIS COMME APPROCHE COMPARATISTE

O. Romanova

Shevchenko Institute of Literature, Academy of Science of Ukraine

Abstract: Le concept de l'ekphrasis a subi beaucoup de modifications avec le développement de la théorie de l'art et de la littérature. Quelle est sa place dans la littérature comparée? Est-elle en mesure d'élargir la méthode de l'étude du texte? L'ekphrasis non seulement approfondit l'étude du texte, mais elle permet aussi de construire une sorte de paradigme de la coopération du texte et de l'image (peinture), du texte et du son (musique), du texte et du mouvement (danse). L'ekphrasis est en plus un moyen pour explorer la communication interculturelle ainsi que la pénétration d'un sujet dans le texte de l'œuvre et son destin dans l'étude de ses relations intertextuelles. Dans ce contexte, je propose de mettre l'accent sur la citation d'œuvres d'art et son intégration dans le texte. Comme exemple je choisis la célèbre Gradiva, un bas-relief antique qui est sujet d'une *descriptio* dans le roman de W. Jensen. À son tour S. Freud a écrit une étude en se basant sur le roman de Jensen. Freud est devenu un médiateur, qui explique l'effet d'ekphrasis (Gradiva) sur l'imagination du protagoniste du roman. Puis, influencées par l'étude de Freud ont été créées les peintures de Dali, de Masson et d'autres surréalistes sur le même sujet (Gravida). Mais nous trouvons la plus vaste citation de cet ekphrasis dans le cinéroman d'A. Robbe-Grillet, "C'est Gradiva qui vous appelle", et ensuite dans son film qui porte le même titre. L'ekphrasis dans ce cas devient l'élément de liaison entre le sujet du cinéroman et du film. Il s'agit donc d'analyser les fonctions intertextuelles, c'est-à-dire le dialogue de Robbe-Grillet avec les textes de Freud, de Jensen, et avec le journal de Delacroix, et de déterminer les fonctions intersemiotiques (la transformation d'images statiques en images dynamiques).

Biography: Olga Romanova est maître de conférences à l'Université de Cherkassy (La typologie du roman chevaleresque: Chretien de Troyes, Wolfram von Eschenbach, Thomas Malory, Cherkassy, 2003), collaborateur scientifique de l'Institut de Littérature de Taras Shevchenko de l'Académie nationale des sciences d'Ukraine. Auteur d'une thèse sur le cinéroman d'Alain Robbe-Grillet (Kiev, 2008), auteur du livre *L'Aspects de la synthèse des arts* (2012), secrétaire exécutif de l'Association ukrainienne de littérature comparée, les articles spécialisés sur A. Robbe-Grillet, littérature du Moyen Âge et questions de l'interaction entre la littérature et autres arts (Le ciné-roman d'A. Robbe-Grillet et le ciné-recit d'O. Dovjenko; Les travaux de jeunes scientifiques, Kiev, 2008; Pro et contra dans le processus de la littérature française moderne, *Revue de recherche de l'Université de Cherkassy*, 2009; La chanson de la croisade contre les Albigeois: structure idéologique, Les travaux de jeunes scientifiques, Kiev, 2010; L'interaction de la littérature et du cinéma: une tentative d'analyse, *Philologie moderne*, Cherkassy, 2011; L'image du Moyen Âge dans le roman historique du XIX^{ième} siècle, Cherkassy, 2012).

POUR UNE ÉTUDE COMPARATISTE DE L'AUTO-ILLUSTRATION (JOSEF VÁCHAL ET ALFRED KUBIN)

H. Martinelli

Aix Marseille Université

Abstract: Josef Vachal et Alfred Kubin, comme quelques autres artistes aux talents multiples, ont illustré leurs propres textes et parfois imprimé leurs propres œuvres. Une étude comparatiste qui s'attache à circonscrire un paradigme tel que celui du livre auto-illustré se confronte aux dangers de cette discipline. L'auto-illustration est certes une tendance historiquement contextualisable, car favorisée par l'héritage du beau livre anglais, l'illustration Art Nouveau puis

Friday, July 19, 2013

expressionniste et la relativisation par les avant-gardes de la hiérarchie entre les arts et même entre les genres. Il reste que le corpus qui lui est associé relève du florilège de génies, dans la mesure où il regroupe des auteurs autodidactes, solitaires et intempestifs que l'on considère parfois comme des anomalies, et qui sont le plus souvent étudiés dans le cadre de monographies. En tâchant de cerner les invariants de cette pratique, il s'agira ici d'évaluer la pertinence d'une approche comparée dans ce cadre. Nous choisirons pour ce faire d'étudier les rapports entre textes et images dans des œuvres de Josef Vachal et Alfred Kubin, en mettant en évidence deux traits spécifiques : l'antériorité potentielle de l'image sur le texte qui entraîne la glose réciproque du texte par l'image et de l'image par le texte, impliquant parfois l'ekphrasis in praesentia ; et la radicalisation du jeu sur les divergences entre l'énonciation du texte et celle des images.

Biography: Helene Martinelli, normalienne (ENS de Lyon) et agrégée de Lettres Modernes prépare une thèse en littérature générale et comparée sur "Le livre auto-illustré en Europe centrale : autour des œuvres de Josef Vachal, Bruno Schulz et Alfred Kubin" en codirection entre Aix Marseille Université et Paris IV Sorbonne. Chargée de cours à l'université d'Aix-Marseille, elle consacre ses recherches à l'illustration et à la littérature populaire, essentiellement dans le domaine centre-européen.

S3: CRITIQUE ET MALENTENDU - MALENTENDU ET HISTORIOGRAPHIE COMPAREE DU 20E SIECLE

"AS A POET HE IS KNOWN TO ALL OF RUSSIA" A QUITE FRUITFUL MISAPPREHENSION: RILKE AND SPIRIDON DROZHZHIN

A. Achilli
Università degli Studi di Milano

Abstract: Rainer Maria Rilke's interest in Russian culture and the lasting impact of his Russian trips (1899 and 1900) and readings on his own literary achievements have been a well-established topos in critical literature about the Austrian poet (if we are eager to limit his all-Europeanness to a narrow geographical definition). Scholars from both the Western academic world (P.P. Brodsky, A. Tavis, D. Reshetylo-Rothe, and H. Naumann among the others) and Russia (K. Azadovsky) have stressed the importance of Rilke's personal image of Russia in shaping the writer's poetic imagination at the turn of the century, paving the way to the development of his mature oeuvre.

Rilke's bias towards Russia is quite typical of his age. In the width of its land and in the archaic features of its peasantry he recognizes an escape from Western materialistic alienation, which he will portray a few years later in his only novel. Setting out his literary preferences in letters Rilke singles out for praise Lev Tolstoy and Spiridon Drozhzhin as the best Russian writers alive, their definitely different literary status notwithstanding. The curious juxtaposition of a worldwide famous great novelist and moral guide with a mediocre peasant poet is a shock to Rilke's Russian friends, who try in vain to persuade him of his misinterpretation. Four German versions of poems by Drozhzhin constitute part of his poetic translation corpus and have been the subject of critical studies aimed at underlining their influence on Rilke's own not large but interesting Russian-language literary legacy, which consists in a handful of highly musical but quite conventional poems (A. Tavis).

What hasn't been studied so far is the influence of Drozhzhin's pathetic lines on Rilke's great poems of the period, namely his first mature collection "The Book of Hours" (1899-1904). I contend that intensive reading of Drozhzhin's poetry in 1900 has played a key role in the shift from the rarified Jugendstil tone of the first part of the book ("The Book of Monastic Life", 1899) to the more tragic and "earthbound" second part ("The Book of the Pilgrimage", 1901), which has been written after personal acquaintance with the Russian poet. So the atemporal and mystical images of communion of the monk-poet with God-poetry in the earlier poems, which are based on the fable-like colours of an idealized Russian Orthodox atmosphere, develop into the figure of a more human Russianized pilgrim in quest of salvation. This process could be possibly understood in the light of Rilkean art's turning towards reality, which appears evident in later works such as "The Book of Images" (1899-1906).

Rilke's exaggerate appreciation of Drozhzhin's modest heritage thus proves to be thoroughly consistent with his own poetic growth.

Biography: Alessandro Achilli (1984) is currently a PhD student in Modern Languages at Milan University (specialization Slavic Languages and Literatures). After finishing high school in 2002, he has received a BA in Slavic (Russian and Polish) and Germanic Studies at Milan University, with a thesis on the Rilkean image of Russia in "The Book of Monastic Life" (2006). He has then completed a MA program in Slavic Studies (Russian and Ukrainian) at the same college, with a thesis on the image of the poet in the works of B. Pasternak, M. Cvetaeva and R.M. Rilke (2010). He is presently studying the intertextual links of the poetry of the Ukrainian writer Vasyl' Stus with German and Russian authors. His curriculum shows a distinct interest in comparative literature, with special reference to Slavic-German and inter-slavic literary dialogues. He has studied as an exchange student at Berlin Free University and attended intensive courses in Vienna, Moscow, Cracow, and Lviv. After getting his MA, he has been working as a teacher of Italian as a foreign language in Moscow and Pyatigorsk, Russia.

INSIDE THE WHALE: ORWELL'S PARIS, MILLER'S CHINA

C. Stan
Leiden University College The Hague

Abstract: On the way to Catalonia in December 1936, George Orwell stopped in Paris to try and convince Henry Miller to join the Republican cause in the Spanish Civil War. Miller refused, but gave his fellow writer a jacket, with the warning that it would not protect him from bullets; it might, however, keep him warm. Four years later, Orwell published an essay in which he ostensibly commended Miller's symbolic retreat "inside the whale", critiquing his contemporaries for their failure to acknowledge the end of Western civilization. The essay is widely acknowledged as a crucial text in the sociology of intellectuals: in Britain, the Movement writers invoked "Inside the Whale" in the 1950s to justify their refusal of involvement

in politics; a decade later, with the radicalization of the New Left, revolutionaries critiqued Orwell, asserting forcefully that quietism was unjustifiable. Even Orwell's most tireless admirers took it for granted that "Inside the Whale" represented a moment of pessimistic wavering from political commitment, a weakness compensated by the resounding success of 1984. The political fortunes of Orwell's 1940 essay obscured its literary career among scholars of Miller's work. It is less known that some expressed reservations about Orwell's interpretation of *Tropic of Cancer* (1934), and that Miller himself felt nothing but frustration and contempt for the way Orwell understood his work. In this paper, I will shed light on the gap between these asymmetrical modes of reception – the political and the literary –, by examining the genealogy of "Inside the Whale" and its rapport with Orwell's own beginnings as a writer, recorded in *Down and Out in Paris and London* (1933). I will argue that at the heart of "Inside the Whale" lies Orwell's passionate misunderstanding of Miller, which in turn caused Orwell's followers to misinterpret his own political stance. A comparative reading of *Down and Out...and Tropic...* reveals, I will show, a clash of moral and artistic paradigms: sincerity versus authenticity (to borrow Lionel Trilling's terms), realism versus modernism, a politically committed stance versus a "cosmological", irreverent life-aesthetic.

Biography: Corina Stan is Assistant Professor of Comparative Literature at Leiden University College, the Hague. She received her Ph.D. from Duke University in 2010 with a dissertation at the intersection of literature, moral philosophy and critical theory, directed by Toril Moi. She is currently working on a book manuscript tentatively titled "The Art of Distances: a Morality for the Everyday." At LUC, she directs the Brill-Nijhoff Writing Institute.

MOUVEMENT SURREALISTE ET LITTÉRATURE COMPARÉE, OU LE MALENTENDU INSTITUTIONNALISÉ. POUR UN COMPARATISME DÉMYSTIFIANT DU SURREALISME APRÈS 1969

A. D'Urso
Università del Salento

Abstract: À bien scruter nombre de volumes internationaux consacrés au mouvement surréaliste, on découvre que des deux images que Schleiermacher proposait pour illustrer les deux conceptions opposées de ce que traduire veut dire – porter le lecteur vers l'œuvre ou porter l'œuvre vers le lecteur – la deuxième se prêterait bien à expliquer la démarche dominante de la critique littéraire, s'efforçant de rendre acceptable le surréalisme aux yeux des lecteurs qu'elles prétend instruire. Ce problème sera analysé en quatre volets. Situation du surréalisme dans la critique littéraire – Si, d'un côté, les principes esthétiques, idéologiques, philosophiques et moraux du surréalisme mettent d'accord les critiques (universitaires et non) sur la singularité du mouvement inséparable de ses projets de lutte sociale, de résistance et de subversion contre l'état des choses et donc impossible à classer comme simple avant-garde artistique et littéraire, de l'autre, ils attirent les interprétations les plus diverses et les plus mystifiantes aboutissant à une réduction du surréalisme à la pure théorie esthétique (« l'œuvre d'art » surréaliste), à l'ontologie métaphysique (le surréalisme comme simple « mouvement de pensée »), ou à la phagocytose religieuse et politique. Pour continuer de reprendre des termes en usage dans la science de la traduction et dans la littérature comparée, ce genre de « malentendus » dont nous donnerons quelques exemples spécifiques sembleraient bien correspondre à des relectures, à des réécritures, voire à des véritables parodies de l'histoire surréaliste, se réduisant ainsi à une « mauvaise traduction d'un contenu inessentiel », pour le dire avec Walter Benjamin. Mais il y a pis : la tendance à prononcer prématurément l'acte de décès du surréalisme. De critiques tels Carlo Bo et Maurice Nadeau à des mouvements concurrents comme Le Grand jeu et le Situationnisme, les surréalistes n'ont cessé d'être présentés comme « morts » ; tendance qui, après Le Quatrième chant de Jean Schuster prétendant fixer en 1969 la fin du « surréalisme historique » et la persistance d'un « surréalisme éternel », s'est transformée purement et simplement en occultation historiographique, prolongée plus ou moins consciemment par la pure répétition de ce « malentendu », qui ferait autorité simplement par le fait de sa diffusion générale au niveau international. Situation de la critique littéraire face au surréalisme – Comme nous l'avons documenté depuis quelques temps par nos travaux scientifiques, toutes les Histoires du surréalisme, même des plus récentes, se terminent par la reproduction acritique de la version de Schuster, refusant implicitement ou ouvertement de considérer les activités collectives menées par le groupe rassemblé autour de Vincent Bounoure comme un effectif prolongement du surréalisme. Le nombre et la qualité de ces activités, leur originalité même et les ouvrages auxquels elles donnèrent naissance témoignent définitivement de la mystification entretenue jusqu'à présent par la critique littéraire. Mais il y a plus : le groupe susdit ne se limitait pas aux surréalistes parisiens qui eurent la chance de côtoyer André Breton ; il maintint des contacts très étroits avec les surréalistes à l'étranger, notamment avec le groupe de Prague, ce qui mena à la réalisation conjointe des dix numéros du Bulletin de liaison surréaliste (1970-1976), de l'ouvrage collectif *La civilisation surréaliste* (1976) et des deux numéros de la revue *Surréalisme* (1977), cordonnés par Bounoure, sans compter le recueil élaboré entre Paris et Prague, qui devait leur faire suite, *Érotisme et surréalisme* (1978), encore inédit. La fausseté de la perspective adoptée par la critique littéraire dans son historiographie du surréalisme est démontrée non seulement par la réactivation appuyée par Bounoure pendant les années 90 d'un Groupe de Paris du Mouvement Surréaliste, toujours vivant aujourd'hui, mais aussi par la persistance de groupes surréalistes dans le monde. « Comparatisme de la différence » ou différence du comparatisme ? – Dans notre communication nous préciserons que la diffusion de la version

schustérienne de la fin du « surréalisme historique » n'a pas empêché les experts de parler du surréalisme (mieux vaudrait dire des surréalismes, suivant leur terminologie) dans le monde, bien au contraire : le monde entier, bien sûr, sauf Paris... Cette démarche a eu deux résultats dont nous montrerons des exemples : dans la vogue du comparatisme de la différence, on a usé de cette dernière, d'une part, pour inclure dans le surréalisme des écrivains qui n'ont rien à voir avec lui ; de l'autre part, pour exagérer la particularité de chaque groupe surréaliste dans le monde, éliminant ainsi l'aspect des relations internationales, y compris avec Paris, telles qu'elles sont attestées par les publications susdites. C'est à partir de ces dernières et des liens entre Prague et Paris que nous chercherons à endiguer ce genre de comparatisme aux cloisonnements étanches qui l'a emporté sur un comparatisme différent, c'est-à-dire, un comparatisme à même de montrer sa propre différence par rapport à l'historiographie dominante – ce qui signifie repartir de Paris. Critique comparée et comparatisme démystifiant – Nous concluons en montrant ce que la situation véritable du surréalisme comporte pour la théorie de la littérature comparée. Le défi qu'il a toujours jeté et qu'il jette encore aujourd'hui à la critique littéraire et à sa perspicacité a provoqué une défiance réciproque : Breton avait accueilli avec sympathie et bienveillance ceux qui deviendront des historiographes reconnus du surréalisme (M. Nadeau, F. Alquié, M. Bonnet), mais les conclusions hâtives et quelque peu « malintentionnées » (pour ainsi reprendre un reproche que Breton adressait à Nadeau dans ses Entretiens de 1952) qu'ils ont tirées de ses moments critiques ont poussé les surréalistes à se méfier de leurs travaux. C'est ainsi que la déviation de l'historiographie spécialisée vis-à-vis de l'histoire réelle du surréalisme appelle nécessairement un renversement de perspective : ce décalage témoigne de la possibilité d'effectuer, comme nous l'effectuons, une critique comparée des exégèses du surréalisme qui, de toute évidence, est la seule qui puisse permettre l'ouverture à une critique comparatiste crédible et rigoureuse du surréalisme international qui soit, en soi, un véritable comparatisme démystifiant tenant compte de l'histoire postérieure à 1969.

Biography: Andrea D'Urso, M.Phil., Ph.D. et Doctor Europaeus en Littérature comparée et Traduction du texte littéraire, est chargé à titre précaire de recherches et d'enseignement en Langue et Littérature Française (Université du Salento, Lecce - Italie) ; il s'occupe principalement d'histoire, théorie et critique du surréalisme international, notamment dans ses rapports à la sémiotique matérialiste, au marxisme révolutionnaire et à l'anthropologie culturelle. Il a pris part à des congrès internationaux, collaboré à l'organisation scientifique du séminaire Traduzione e Scrittura letteraria (Pensa 2009), introduit en Italie la pensée de Pierre Mabile et Vincent Bounoure, traduit Lyotard, écrit des études concernant Benjamin, Baudelaire, Breton, Jakobson, Chomsky, Rossi-Landi dans des revues telles que Athanor 13, Between 1, Cahiers de psychologie politique 20, Contretemps 2 et 5, Critique communiste 186 et 189, Crocevia 11-12, L'homme et la société 179-180, Lingue e Linguaggi 2, 5, 6, 7 (à paraître), L'ospite ingrato 2, etc. À présent, il prépare Théorie et écritures surréalistes (en collaboration avec A. Cali), une monographie au sujet de V. Bounoure, en italien et en français, et d'autres études concernant le surréalisme après la mort d'A. Breton.

S3: LITTÉRATURE ET PHILOSOPHIE

DU STYLE EN PHILOSOPHIE : L'EXEMPLE DE LA DECONSTRUCTION

F. Manzari

Aix-Marseille Université

Abstract: Notre problématique consistera, d'un côté, à tenter de répondre à la question de savoir s'il existe une méthode de la déconstruction, de l'autre, à reconnaître, parmi les disciples et les collègues de Jacques Derrida, ceux qui emploient, par analogie, les mêmes procédés que lui et ceux qui utilisent son style en le pastichant, en quelque sorte. La question qui se pose est de savoir si la déconstruction se situe dans les procédés ou bien dans la forme du texte derridien ou encore dans les deux à la fois. Si le close reading est le dénominateur commun des déconstructeurs de Yale, il est tout de même possible d'affirmer qu'il existe, d'un côté, des ressemblances entre les œuvres de Paul de Man et celles de J. Hillis Miller, de l'autre, entre celles de Geoffrey Hartman et celles de David Wills. Nous nous interrogerons donc sur l'existence d'une méthode et/ou d'un style de la déconstruction en passant par une lecture des textes de Barbara Johnson, Paul de Man et Hillis Miller, Geoffrey Hartman et David Wills.

Biography: Maître de conférences en Littérature Générale et Comparée à l'Université d'Aix-Marseille et auteur d'un ouvrage intitulé "Ecriture derridienne, entre langage des rêves et critique littéraire".

THE "DECADENCE" OF DERRIDA : PHILOSOPHY WITHOUT CONCEPT / LA "DÉCADENCE" DERRIDIENNE : LA PHILOSOPHIE SANS CONCEPT

B. Wocke

Erasmus Mundus Joint Doctorate : Interzones

Abstract: The work of Jacques Derrida is known for can be described as a certain literary decadence, both invigorating and displacing the nature of the relationship between the literary and the philosophical in his use of the pun. Through this decadence and in writing what could, as per Barthes, be described as a "texte de jouissance" : Derrida is able to communicate a philosophic joie de vie at the same time in which he is able to engage in critical playfulness. This aesthetic "philo-literary" jouissance, or rather jouis-sens (the ecstasy of meaning described by Lacan in Television) is at the heart of the Derridian text, in which play, the trace, and différance drive a desire to explore the multiplication of meaning and of sense that underscores the continuous potentiality of displaced textual signification. In this light, Derrida can be seen to proceed in terms of what Deleuze refers to as the "percept" a form of artistic, aesthetic or literary thinking which is opposed to the philosophical "concept" or the scientific "function". The concrete nature of the Deleuzian percept speaks furthermore to the underlying materialism of the Derridian text, in both its polyphonic and its graphic dimension (especially considering texts such as Glas, Chora L Works and La Vérité en Peinture). The materialistic excess of the play on words is effectively the site of the jouis-sens of the text and can ultimately be conceived of in terms of a veritable jouis-sans, that is, in terms of a jouissance of meaning and sense which advances through the "percept" - the ecstasy of a philosophy without concept. (L'oeuvre de Jacques Derrida est connue pour une certaine décadence littéraire mesurée par la relation entre la littérature et la philosophie. À travers cette décadence et en écrivant ce qui, selon Barthes, pourrait être décrit comme un "texte de jouissance", Derrida est capable en même temps de communiquer une joie de vivre philosophique et un engagement au jeu "critique". Cette jouissance d'esthétique "philolittéraire", ou plutôt, ce jouis-sens (tel que Lacan le décrit dans Télévision) est au coeur du texte derridien dans lequel, la trace, le jeu et la différance, animent un désir d'explorer la multiplication de sens qui sous-tendent la potentialité continue du renvoi de la signification textuelle. Ainsi, Derrida s'exprime en termes de "percept" deleuzien, une forme de pensée qui se traduit en termes esthétiques, artistiques et littéraires, et qui s'oppose au "concept" philosophique ou "fonction" scientifique. La nature concrète du "percept" deleuzien sous-tend le matérialisme du texte derridien à la fois dans ses dimensions polyphoniques et graphiques (surtout en ce qui concerne les textes comme Glas, Chora L Works et La Vérité en Peinture). L'excès matérialiste du jeu de mots est le véritable lieu du jouis-sens du texte et pourrait finalement être conçu en tant qu'un jouis-sans, une jouissance du sens qui se manifeste à travers "le percept" - l'extase d'une philosophie sans concept.)

Biography: Roland Barthes, *Le Plaisir du Texte*, Paris, Seuil, 1973. Georges Bataille, *La part maudite*, Paris, Les Editions de Minuit, 1949. Gilles Deleuze, *Le logique du sens*, Paris, Les Editions de Minuit, 1969. Gilles Deleuze, and Félix Guattari, *Qu'est-ce que la philosophie?*, Paris, Les Editions de Minuit, 1991. Jacques Derrida, *De la grammatologie*, Paris, Les Editions de Minuit, 1967. Jacques Derrida, *Glas*, Paris, Galilee, 1974. Jacques Derrida, *La vérité en peinture*, Paris, Flammarion, 2010. Jacques Derrida et Peter Eisenman, *Chora L Works* ed. par Jeffrey Kipnis et Thomas Leiser, New York, The Monacelli Press, 1997. Sigmund Freud, *Le mot d'esprit et sa relation a l'inconscient*, Paris, Gallimard,

2007. Julia Kristeva, [Semeiotike], Paris, Seuil, 1968. Julia Kristeva, *La révolution du langage poétique*, Paris, Seuil, 1974. Julia Kristeva, *Polylogue*, Paris, Seuil, 1977. Jacques Lacan, *Le séminaire livre V: Les formations de l'inconscient*. ed. par Jacques-Alain & Judith Miller, Paris, Seuil, 1998. Jacques Lacan, *Le séminaire livre VI: Le désir et ses interprétations*, Paris, Inédite, 1959. Jacques Lacan, *Le séminaire livre XXIII: Le sinthome*. ed. par Jacques-Alain Miller, Paris, Seuil, 2005. Jacques Lacan, *Télévision*, Paris, Seuil, 1974. Jean Luc Nancy, et Philippe Lacoue-Labarthe, *L'absolu littéraire*, Paris, Seuil, 1978. Jean Luc Nancy, et Philippe Lacoue-Labarthe, *Le titre de la lettre*, Paris, Galilée, 1973.

ALLEGORY AND HAUNTOLOGY

E. Graff Zivin

University of Southern California

Abstract: "Allegory and Hauntology" interrogates the link between aesthetics, ethics and politics through a reconsideration of the genre of historical allegory as belonging to the logic of hauntology. Through a comparative analysis of two twentieth-century works that return to the historical moments of the Spanish Inquisition (Arturo Ripstein's film *El Santo Oficio*) and the Salem Witch Trials (Arthur Miller's play *The Crucible*) in order to address contemporary instantiations of totalitarian thought, this paper challenges the conventional understanding of allegorical representation, particularly in the context of political repression, as that which seeks to mask or cover the "true" story (that is, the assumption that the "real" story cannot be told for fear of censorship or punishment). In my reading of Ripstein and Miller, I attempt to locate an "other" side of allegory, in which the specters of history serve as both the condition of possibility and impossibility for contemporary readings of violence and totalitarian thought. Placing Walter Benjamin's idea of the "death's head" (in *The Origin of German Tragic Drama*) together with Jacques Derrida's notion of the "specter" (in *Specters of Marx*), I explore the intersection of allegory, ruins and haunting, arguing that the remains of historical violence irrupt into the present through the aesthetic.

Biography: Erin Graff Zivin is associate professor of Spanish and Portuguese and Comparative Literature at the University of Southern California. Her research focuses on constructions of Jewishness and marranismo in the Luso-Hispanic Atlantic, aesthetic representations of torture and interrogation, and the intersection of philosophy and critical theory. She is the author of *The Wandering Signifier: Rhetoric of Jewishness in the Latin American Imaginary* (Duke University Press, 2008) and editor of *The Ethics of Latin American Literary Criticism: Reading Otherwise* (Palgrave Macmillan, 2007).

ACTUALITY AND HAUNTOLOGY

S. Steinberg

University of Southern California

Abstract: Recent debates in the theoretical humanities have posed the question of communism's contemporary "actuality" against its spectral habitation of our present. The present paper hopes to mediate the two seemingly irreconcilable positions through a reading of the global 1968 student movements--themselves inscribed in precisely the post-Althusserian crisis demarcated by the division between actuality and hauntology. Reading this post-Althusserian tradition (Derrida, Ranciere, Badiou) against complementary developments in the field of Latin American narrative (Roberto Bolaño) and political thought (Sergio Zermeno, Roger Bartra), the paper pursues a recuperation of an idea of the political that could properly hold this name and the ways in which culture relates to, or distances itself from, the project of affirming such a return of a politics in the strongest sense possible.

Biography: I am an Assistant Professor of Spanish at University of Southern California. My work on Latin American literature, art, and politics has been published in a series of articles focusing on: tropes of debt in nineteenth century Mexican narrative, Carlos Fuentes and politics, the reception of Central American testimonial narrative in times of globalization, the cinematic returns of 1968 in Mexico, and on contemporary Mexican writing and visual art. I am currently finishing a book manuscript entitled *Photopoetics at Tlatelolco* that studies recurrent invocations of the state-sponsored massacre of 2 October 1968 that crushed the Mexican student-popular movement of that summer. Part of the third chapter, on political transition and cinematic form, has recently appeared in *Discourse*.

S3 : FORCE ET VERTU DE LA LITTÉRATURE FACE A L'HISTOIRE IMMEDIATE

TOMBEAUX LITTÉRAIRES CONTEMPORAINS

O. Panaite

Indiana University in Bloomington

Abstract: À partir de quatre romans de Tierno Monénembo, Marie NDiaye, J.M.G. Le Clézio et Stéphane Audeguy, je propose une réflexion sur ce que l'on a pu appeler la hantise du passé colonial dans la littérature contemporaine. Le Roi de Kahel, Trois femmes puissantes, L'Africain et Nous autres évoquent le passé colonial ou convoquent le présent postcolonial tout en mobilisant des dispositifs éditoriaux et structurels qui intègrent en un même espace textuel, différentes formes poétiques reconnues.

Au centre de ce dispositif, qui rappelle la forme renaissante du « tombeau littéraire », on retrouve à chaque fois la figure d'un disparu – parent ou étranger, modèle de vertu ou fantôme effroyable – que le récit (pseudo)biographique, le reportage ou le travail d'archives vise à faire revivre par la force fantasmatique et l'énergie projective de la fiction. Je m'intéresserai aux enjeux, poétiques autant que politiques, de la pratique du tombeau littéraire chez ces écrivains contemporains, qui représente, d'une part, une tentative de réengager la fiction en faisant d'elle non point un lieu de mémoire mais le lieu d'une résurrection partagée, un lieu commun (au sens que lui donne Édouard Glissant), mais qui soulève, d'autre part, des questions sur les écueils rhétoriques et éthiques du néo-orientalisme, de l'aplatissement présentiste, de l'auto-fictionnalisation exotique et de la victimisation postcoloniale.

Biography: Oana Panaïté

Indiana University-Bloomington

QUAND LE PRÉSENT FAIT DATE. RÉCIT MÉMORIEL ET ENJEUX DES ORIGINES EN CONTEXTE DE VIOLENCES POSTCOLONIALES

I. Bazié

Université du Québec à Montréal

Abstract: Les violences, à une certaine échelle, ont pour effet de créer une sorte de vacuité qui invite à recréer le monde et à redéfinir ses repères : en Allemagne, au lendemain de la Seconde Guerre mondiale, ce fut le principe de la tabula rasa, cette « heure zéro » sensée rendre compte du vide intérieur et esthétique ressenti par les écrivains et qui était le pendant symbolique du vide matériel qui a succédé aux bombardements alliés. C'est également – à tout le moins de manière illusoire – ce qui anime le protagoniste du roman de Boubacar Boris Diop (Murambi, le livre des ossements, Stock 1999) quand il retourne au Rwanda après le génocide de 1994.

Ce qu'il est permis d'appeler ici un moment génésiaque qui renvoie les sujets – par le fait même de la violence – à une quête fondamentale se pare, dans le contexte des littératures postcoloniales et notamment chez Kossi Efoui, d'un retour aux sources documenté dans deux romans qui illustreront la présente réflexion : La fabrique de cérémonies (2001, Seuil) et Solo d'un revenant (2008, Seuil). Le récit des origines dans cette quête se fait dans un environnement où les violences apparaissent de deux manières : d'une part, par le fait qu'elles se vivent encore sous plusieurs formes dans le quotidien et le présent du narrateur ; d'autre part, par le fait de la convocation a posteriori de ce qui s'est passé et fait désormais partie d'une mémoire dont la conquête reste non seulement essentielle au plan identitaire, mais tout aussi précaire par l'absence et de l'archive et de la trace. Se crée alors dans l'espace du récit une forme de tension énonciative basée sur une triple articulation du sujet face au temps : articulation rétrospective, dans une distance relativement courte par rapport aux événements dont il tente de se souvenir ; actuelle parce que l'histoire se fait sous ses yeux au fur et à mesure qu'il se (re)cherche en cherchant ses origines ; prospective du fait de ce déploiement d'une énonciation à connotation prophétique qui échoue cependant à produire les bases cohérentes d'un récit qui rendrait compte de manière intelligible de l'ayant été. Ce qui en résulte est donc un sentiment d'immédiateté culminant dans la perspective d'un narrateur qui peine à saisir les moments tout aussi dramatiques qu'évanescents dans un récit qui, par le fait même, remet en question tout les rapports convenus à l'histoire.

Biography: Isaac Bazié, Figura, UQAM

FAIRE L'HISTOIRE IMMÉDIATE, FAIRE LE ROMAN DE L'HISTOIRE IMMÉDIATE : DOUBLE DISPOSITIF DANS *LE PASSÉ DEVANT SOI* DE GILBERT GATORE

M. Bulté

université Rennes 2

Abstract: L'histoire immédiate, comme le précise Jean-François Soulet, fait face à la « fermeture des archives publiques »[1]. Pour légitimer son entreprise, l'historien de l'immédiat doit alors être capable de « consulter aisément des sources diverses »[2] parmi lesquelles figurent les témoignages. Si les événements récents qui ont touché le continent africain, que ce soit les guerres civiles ou le génocide au Rwanda, peuvent, dès lors, être pris en charge par le discours historiographique, il s'avère qu'ils le sont également par les romans, notamment postcoloniaux. Comment procède alors le romancier pour écrire un événement relevant de l'histoire immédiate ? Peut-il légitimer son œuvre en intégrant à la fiction les présupposés épistémologiques permettant, précisément, de légitimer l'histoire immédiate elle-même ? Dans *Le Passé devant soi* (2008), du romancier rwandais Gilbert Gatore, le personnage d'Isaro, Rwandaise adoptée dans son enfance par un couple français sur laquelle est focalisée la narration extradiégétique, offre des éléments de réponse. En effet, en fondant notamment le projet de consigner les témoignages sur le génocide, Isaro devient une possible figure d'historienne de l'immédiat. Or d'autres romans postcoloniaux[3] mettent en scène des personnages cherchant à recueillir les témoignages sur un événement ; l'on pourra alors s'interroger sur la récurrence de cette figure lorsque la littérature choisit d'écrire l'histoire immédiate. Cependant, Isaro écrit également – et parallèlement – une fiction fragmentaire ayant pour personnage principal un génocidaire. Le roman enchâssé a-t-il plus de force, pour rendre compte de l'histoire immédiate, que l'entreprise d'Isaro qui consiste à recueillir les témoignages ? Comment ces deux projets se complètent-ils ou, au contraire, comment entrent-ils en collusion dans *Le Passé devant soi* ? En condensant, dans son personnage principal, les figures d'historienne de l'immédiat et de romancière de l'histoire immédiate, le roman de Gilbert Gatore parvient-il à une éthique de la fiction écrivant cette période historique[4] ?

[1] Soulet J.-F., *L'Histoire immédiate*, Paris, PUF, coll. « Que sais-je ? », n°2841, 1994, p. 39. [2] *Ibid.*, p. 45. [3] L'on peut penser, par exemple, à *Moses, Citizen and Me* (2005) de la Sierra-Léonaise Delia Jarrett-Macauley ou aux *Aubes écarlates* (2009) de Léonora Miano, romancière camerounaise. [4] Il s'agira notamment de rendre compte des doutes émis, à ce propos, par Charlotte Lacoste (dans *Séductions du bourreau*, Paris, PUF, 2010).

Biography: Agrégée de Lettres Modernes, Marie Bulté est doctorante contractuelle. Elle est inscrite en doctorat de littératures comparées et travaille sous la direction de M. Emmanuel Bouju (Université Rennes 2) et M. Isaac Bazié (Université du Québec à Montréal) sur le sujet « La fiction du témoignage face à l'histoire immédiate : le personnage de l'enfant-soldat dans les littératures africaines postcoloniales ». Son corpus principal est constitué de romans africains postcoloniaux anglophones et francophones. Marie Bulté est également membre de l'association Ad hoc, association des jeunes chercheurs du CELLAM (Centre d'Études des Littératures et Langues Anciennes et Modernes) de l'Université Rennes 2.

FICTION D'AUTEUR ET AUTOBIOGRAPHIE FICTIVE : (RÉ)INVENTER UN ROMANCIER FACE AU CHAOS POLITIQUE DANS *WAITING FOR AN ANGEL* DE HELON HABILA ET *WHAT IS THE WHAT* DE DAVE EGGERS

C. Pluvinet

Université de Rennes II

Abstract: L'histoire politique récente de deux pays africains est au cœur des romans *En attendant un ange* (*Waiting for an Angel*, 2002) de l'écrivain nigérian Helon Habila et *Le grand Quoi*. *Autobiographie de Valentino Achak Deng* (*What is the What*, 2006) du romancier américain Dave Eggers. Le premier roman se situe au Nigéria dans les années 1990 pendant la dictature du général Abacha qui réprime violemment toutes les formes de contestation : le roman se fait écho de la terreur exercée par un régime de militaires et des persécutions commises à l'encontre des étudiants et des intellectuels à travers le personnage de Lomba, un jeune journaliste qui aspire à devenir romancier dont nous découvrons dans le premier chapitre des bribes de son journal intime alors qu'il est en prison depuis deux ans, dans l'attente interminable de son procès, pour avoir couvert en tant que journaliste une manifestation contre le gouvernement. Le second roman reconstitue le parcours entre les années 1980 et 2000 d'un enfant perdu du Soudan, Valentino Achak Deng, depuis son village natal qu'il doit fuir seul, chassé par des miliciens, jusqu'à son départ pour les États-Unis comme réfugié après avoir passé des années dans des camps de réfugiés en Éthiopie et au Kenya. Ces romans se confrontent tous deux à la représentation d'une histoire proche, chaotique et violente, dont le récit a été blessé et opprimé par la

guerre et les régimes dictatoriaux. Cependant ils reposent chacun sur des choix narratifs et esthétiques opposés et, corrélativement, une conception distincte du rôle que peut jouer la littérature face à l'histoire immédiate.

Le roman d'Helon Habila, plongé dans le chaos politique nigérian, interroge pour sa part la place du romancier et ses pouvoirs dans une situation politique d'oppression en soulignant son incertitude par une narration en perpétuelle modification : la chronologie se brouille tandis que plusieurs voix narratives, souvent indéterminées, se succèdent au fil des chapitres, entremêlant narration à la première personne et récit à la troisième personne. L'histoire de Lomba se recompose ainsi progressivement par le croisement des récits de différents épisodes de sa vie où son désir d'être écrivain se confronte à la violence politique de son pays et le conduit à renoncer à l'écriture de son roman pour le journalisme politique. La mise en scène dans ce roman d'un auteur fictif témoigne d'une exigence de lucidité de l'écrivain, non dépourvue de désenchantement et d'ironie, tout en s'attachant avec force à inventer un récit possible dans une période trouble. À l'inverse, les origines du récit que nous lisons sont gommées dans le roman de Dave Eggers qui écrit à la première personne l'histoire de Valentino Achak Deng, personnage emprunté à la réalité. En effet, le romancier américain a recueilli le témoignage de ce jeune soudanais réfugié aux États-Unis pour le transformer en un livre, paradoxalement sous-titré « autobiographie » malgré la disjonction de nom et d'identité entre narrateur-personnage et auteur. Le roman se présente comme une immersion dans les pensées du narrateur, se souvenant depuis sa nouvelle vie américaine de son enfance et de son adolescence brisées par la guerre : l'illusion est ici recherchée dans ce qui se présente comme un « récit romancé » (qui ne prétend pas à la parfaite exactitude historique, comme le souligne la préface) où le romancier accueille dans son écriture la voix d'un autre, afin de la faire entendre en surmontant les obstacles à sa transmission et, ce faisant, en les effaçant du récit qui semble s'écrire tout seul.

La mise en regard de ces deux romans, où l'auteur se réinvente d'une certaine manière dans la fiction, montre une résolution différente des tensions entre le projet esthétique et le positionnement éthique du romancier, résolument volontariste dans le cas de Dave Eggers (au risque d'une critique de sa légitimité) tandis que le doute imprègne le récit d'Helon Habila sans renoncer cependant à s'affronter au trouble contemporain.

----- L'idée de ce livre est née de Valentino Achak Deng qui voulait témoigner de son destin mais avait renoncé à écrire lui-même son histoire. La manière dont Dave Eggers redéfinit dans ce livre sa position de romancier (renonçant par ailleurs à ses droits d'auteur pour les reverser à une fondation créée à cette occasion) s'est prolongée depuis dans le projet Voice of Witness, série de livres fondés sur des récits oraux témoignant d'injustices aux États-Unis et dans le monde (dont Zeitoun que Dave Eggers publie en 2009, récit non fictionnel d'un rescapé de l'ouragan Katrina).

Biography: PLUVINET Charline Membre du Groupe Phi, laboratoire du CELLAM à l'Université de Rennes 2.

Doctorat de littératures comparées à l'Université de Haute Bretagne - Rennes 2 sous la direction d'Emmanuel Bouju, soutenu le 6 novembre 2009, mention très honorable avec les félicitations du jury « L'auteur déplacé dans la fiction. Configurations, dynamiques et enjeux des représentations fictionnelles de l'auteur dans la littérature contemporaine »

S1: LITTÉRATURE (COMPARÉE) ENTRE MONDIALISATION ET GLOBALISATION

INTRODUCTION : APPROCHES THÉORIQUES ET HISTORIQUES

W. Asholt¹, K. Kramer²

¹Universität Osnabrück, ²Universität de Bielefeld

MONDE OU TERRE: DEUX FIGURES DE LA GLOBALISATION

R. Stockhammer

Ludwig-Maximilians-Universität

Abstract: Dans l'oeuvre de Jean-Luc Nancy et Jacques Derrida, entre autres, on trouve une certaine prédilection pour le terme 'mondialisation' à la place de 'globalisation'. Mises à part les raisons linguistiques _'mondialisation' sonne moins Anglais, moins McDonaldisant que 'globalisation'_, cette préférence est motivée par le fait que 'monde' est un concept philosophique ou du moins 'philosophable', un concept inséparable de celui de 'sens', d'une production permanente de 'sens': Le sens du monde équivaut le monde comme sens, explique Nancy. Même après laissé derrière elle "Die Zeit des Weltbilds" (l'ère du Monde comme sens unique), la philosophie, chez Nancy, insiste, avec une rigueur admirable, sur le terme 'monde', bien qu'il s'agisse d'une entité auto-destructive, se multipliant en 'plus d'un'. La philosophie sera donc le discours qui évite de parler de la terre, de cette interruption brutale du monde. Qui parle de la terre risque de paraître pré-philosophique, et éveille le soupçon de vouloir référer à une réalité géographique naïvement présumée. Cependant, la littérature sera le discours dans lequel la question du monde sera toujours interrompue par la terre " quoique la littérature, elle non plus, n'abandonnera jamais la question du monde. Pas de mondialisation sans interruption de la terrestrisation _et viceversa.

Biography: Robert Stockhammer

LE MONDE DE GUILLAUME LE TESTU D'APRÈS SA COSMOGRAPHIE UNIVERSELLE (1556)

F. Lestringant

Université de Paris-Sorbonne (Paris IV)

Abstract: is missing

Biography: is missing

LA MONDIALISATION DANS LES LUSIADES DE CAMÕES

H. Thalhfer

Institut de Littérature Comparée

Abstract: L'ère des découvertes est une époque de seuil au cours de laquelle s'ouvre la terre ainsi que le monde. Elle est marquée par une expansion spatiale et par une ouverture de la conception du monde. La mondialisation se peut ainsi comprendre en tant que structure ouverte.

Néanmoins, l'épopée de l'ère des découvertes est, sur le plan poétologique, conçue de manière close par sa linéarité narrative: Celle-ci se constitue par la route de da Gama qui prolonge la route d'Odysseus, et qui est, à son tour, prolongée par celle de Magellan. On peut lire ce parcours en tant qu'ouverture, ouverture toutefois linéaire qui éconduit au-delà de la fin de l'épopée.

A la fois, des croisements non-linéaires se montrent dans l'épopée qui se superposent à cette fermeture de manière palimpseste et qui la rompent. Ce sont des chemins qui ont déjà été pris par des Européens ainsi que des Non-Européens, et qui se manifestent sur le plan linguistique, économique, ethnologique et scientifique: Des lieux sont rebaptisés, des voies commerciales de divers peuples s'entrecroisent, des développements techniques sont influencés par d'autres. Dans cette conférence, ce réseau de processus primaires et secondaires territorialisés et déterritorialisés sera mis en relief, et la mondialisation sera ainsi envisagée d'un angle dynamique. Enfin, la manière sera tracée de laquelle cette ouverture épistémique se reflète sur le plan des genres littéraires.

Biography: Dr. Helga Thalhofer
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S3: THE ART OF NOT THINKING

RETHINKING ART THROUGH SPORT, OR: "WHAT DO MEN LIVE BY?"

P. Frassinelli

Monash South Africa

Abstract: In his memoir on cricket and colonial life in the West Indies, *Beyond a Boundary*, C.L.R. James recalls how during his 1939 conversation with Leon Trotsky in Cocoyan, Mexico, the latter "had said that the workers were deflected from politics by sports". This reminiscence is included in a chapter titled "What Do Men Live By?", in which James meditates on how traditional Marxist ideas in the spheres "of history, of economics and politics" left crucial questions about life unanswered: "In my private mind [...] I was increasingly aware of large areas of human existence that my history and my politics did not seem to cover. What did men live by? What did they want? What did history show that they had wanted? Had they wanted then what they wanted now? The men I had known, what had they wanted? What exactly was art and what exactly culture?" By any account, these are indeed questions that point to very large areas of human experience, and what is most remarkable about James's memoir is that they are prompted by a discussion about sport – that is, an activity commonly associated with physical, rather than intellectual, exertion. As Neil Lazarus has noted, James's reflections on sport are often couched in a language that "derives unmistakably from the universe of high cultural criticism". In my presentation, I'd like to compare some of James's comments on the relation between sport, art and the aesthetic with other versions of cultural criticism – from T. W. Adorno's writings on the "culture industry" to more recent development in Cultural Studies – in order to discuss the radical implications of this aspect of his work.

Biography: Pier Paolo Frassinelli (Monash University)

THE DETECTIVE AS NOT-THINKER

S. Willer

Zentrum für Literatur- und Kulturforschung

Abstract: The Detective as Not-Thinker Since Edgar Allan Poe's Dupin narratives, the peculiar ability of the literary detective has been located in his analytical faculty of disentangling and resolving the hidden causes of apparently mysterious events. In the classical detective stories, the execution of this faculty is described as a methodical process of acute, controlled and self-reflexive thinking: "I proceeded to think thus," is an exemplary phrase of C. Auguste Dupin, often repeated in spirit (and more or less in letter) by Sherlock Holmes and others. However, there are strong counter currents to this (self-)interpretation of the model detective. They can be found, for instance, in semiotic theories, which, beginning with C. S. Peirce, use detection to build up arguments in favor of conjectures, or, more plainly, guessing. In this vein, the famous Holmesian 'deductions' turn into 'abductions': they become part of an interplay of observations at random, half-conscious expectations, daring conclusions, and chance. Consequently, in the course of the 20th century and at the beginning of the 21st, several literary detectives are characterized not as perspicacious, but as intuitive, unmethodical, stubborn, or even obtuse—from which their very 'abductive' potential is supposed to arise. In my talk I will examine some of these experts in the art of not-thinking, based on texts by Raymond Chandler, Alain Robbe-Grillet, Paul Auster, Georg Klein, and Wolf Haas.

Biography: Stefan Willer: Curriculum Vitae Current Position:

— Associate Director of the Center for Literary and Cultural Research (ZfL) Berlin and Director of the research project "Prognostik und Literatur" since 2010.

— Lecturer at the Institute for Philosophy and the History of Literature, Science, and Technology at the Technical University Berlin since 2010.

Visiting Scholar Positions:

— Fall Trimester of 2012: Visiting Professor at the Department of German Studies, Stanford University— Spring semester of 2012: Visiting Professor at the Institute for Philosophy and the History of Literature, Science, and Technology at the Technical University Berlin.— Spring semester of 2010: Visiting Professor at the Institute for Germanic Literature at the Humboldt-University at Berlin.

Friday, July 19, 2013

- Fall semester of 2009/2010: Visiting Professor at the Institute for Comparative Literature at the Ludwig-Maximilians-University Munich.
- Fall semester 2007/2008: Scholar at the Universidad Nacional Autónoma de México in Mexico City.
- Fall semester 2003/2004: Assistant at the Institute for Literary Studies at the Technical University Berlin.

Habilitation: Technical University Berlin, fall semester of 2009/2010.

Dissertation: University of Münster, Spring semester 2001

S3 LE GENRE COMME PROBLÉMATIQUE TRANSNATIONALE / GENRE AS A TRANSNATIONAL PROBLEM

GENDERED MEDIATIONS: 19TH CENTURY HUNGARIAN WOMEN WRITERS AND THE PROFESSION OF TRANSLATION

Z. Varga
Glasgow university

Abstract: 'That nation does not have a proper mother tongue, and no one can speak or write it'— this statement of Joseph II, the enlightened Austrian emperor about the condition of Hungarian language and literacy in the 1780s was a paradoxical stimulus to much of Hungarian literary activity in the early and mid-19th century. The threat and injustice embedded in this judgment encouraged the creation of a most interesting and rich body of literature, whose flourishing was inextricably linked to the claims of cultural autonomy in the early 19th century. Yet 'internationalising' it, or conveying knowledge about this linguistically inaccessible culture remained to be done by post-1849 Hungarian political émigrés, who, unlike Polish émigrés, often settled in London and Brussels. It is at this historical juncture of gender and displacement that the role of women writers first emerges: practically invisible in the 1830s and 1840s, the wives of politicians and refugees undertook the role of translating literary and cultural texts out of Hungarian. My initial focus will consider the work of two exemplary women: Teréz Pulszky and Júlia Jósika, who subverted personal displacement and used the post-1849 international sympathy for Hungarians to spread knowledge about Hungarian history, culture, and letters and also carved out an unforeseen role for themselves. The second generation of Hungarian women writers instrumental in the fostering of national self-confidence worked during the second half of the 19th century. Translating foreign literature was seen as coming of age for Hungarian literary culture, but female authors were kept away from translating canonical classics into Hungarian. A consideration of the life of the Wohl sisters and the work of Emilia Kánya will suggest that women, again, carved out a role for themselves as translators and mediators of foreign culture.

Biography: Zsuzsanna Varga studied English, Hungarian and Portuguese at Eötvös Loránd University, Budapest. She took her PhD at Edinburgh University in English Victorian literature, on which she has published extensively. She has taught Hungarian studies at Glasgow University since 2008. Her research interests include British and Hungarian travel writing, 19th century book history and publishing history and the reception of Hungarian literature in English-speaking countries.

WOMEN'S TRANSNATIONAL SUBJECTIVITIES: A COMPARISON OF CANADIAN AND LITHUANIAN WOMEN WRITERS' WORKS

J. Motiejunaite
Campus Saint Jean, University of Alberta

Abstract: Within the last twenty years, correlating with the collapse of the Soviet Union, the spread of a market economy and the rapid development of personal communication technologies, globalization has become an especially significant concept. While the influence of globalization of subjectivities has been felt in Western Europe and North America before, the new open societies of the post-Soviet era have only been exposed to this impact recently. For post-soviet communities, globalization and the opening of societies has brought upon a curse as well as a type of empowerment. Unfortunately, open borders, the search for economic empowerment and the lack of human rights protection has led to women's trafficking. The political and economic events of the newly independent states in Europe due to communication technologies, migration and literary exchanges has become a challenge informing and challenging the studies of women's subjectivity formation. I propose a comparative analysis of Margaret Atwood's *The Robber Bride* and Jurga Ivanauskaitė's (the most prominent Lithuanian woman writer) novel *Mieganciuju drugeliu tvirtove* to demonstrate how, under the influence of globalization processes, women's subjectivities are trapped by the patriarchal colonizer— exemplified either through men in the lives of protagonists, or by dominant social and cultural discourses. This colonization of women's subjectivity results in a fragmented sense of subjectivity, along with a sense of guilt and inadequacy. Affected by deterritorialization, the rapid exchange of information, and greater social interconnectedness, the central female characters in these novels struggle with the tension between a sense of mortality and the search for purposefulness. Subjectivity becomes a product of sorts, traded, packaged, re-packaged, unloaded, or invested in, even stolen, if there is the promise of a good return.

Biography: Jurate Motiejunaite (PhD) is currently teaching English as a Second Language courses at Campus Saint Jean of University of Alberta as well as Comparative Literature at the Grant Macewan University, Edmonton, Alberta. Ms Motiejunaite obtained her PhD in Comparative Literature in 2008 at the University of Alberta. Apart from teaching, Ms Motiejunaite has been involved in the work of the non-governmental debate organization IDEA (International Debate Education Association), which develops debate education projects for Eastern and Central Europe, as well as countries in Africa and Asia with the aim of building open societies.

Ms Motiejunaite has edited the book *Women's Rights: the Public/Private Dichotomy* and is a co-writer of the *Discovering the World Through Debate*.

THE HISTORICAL NOVEL AND CENTRAL EUROPE

C. Rauseo

univ. Valenciennes

Abstract: The historical novel is always contemporary, however far removed the events it relates may be. Sometimes it draws a distant period closer by its links, real or imaginary, with the preoccupations of the present; "Quo vadis" is a famous example. More often it depicts a past still very much connected to the time of its genesis - old people remember it or think they can, and physical traces of it are still visible: "War and Peace" comes at once to mind. Our workshop will explore the latter phenomenon in novels centering on the countries of Central and Eastern Europe and their evolutions and revolutions in the last 70 years.

Biography: Chris Rauseo, professor of comparative literature at the université de Valenciennes. Born in 1957. Degrees from Harvard and the Freie Universität Berlin. Previous teaching at universities in Berlin, Mainz and Stuttgart and at the Goethe-Institut Berlin. Recent publications on Fontane, Goethe, Baudelaire and Watteau; Montaigne publication forthcoming.

S1 CATEGORIES ET CONCEPTS, STRATEGIES ET LIMITES / CONCEPTS, STRATEGIES, AND LIMITS OF COMPARISON

EXPLORING LIMITS OF COMPARATIVISM

S.C. Dasgupta
Jadavpur University

Abstract: Comparison entails a lowest common denominator in the context of the objects of comparison and in the case of Comparative Literature it is, more often than not, expression in the form of literature or orature. When there is comparison across the arts for instance, or across disciplines, there is still the need for a common denominator that could be addressed quite specifically. My paper will look into questions of the non-comparable in the context of literature emerging from spaces with extreme inequalities between conditions of life and living and hence of social experiences. However, the moment I speak of literature I assume a world where reading and writing prevails and it is generally assumed that literatures and oratures as such, do not have the common denominator that could bring them within the purview of comparison, though exceptions may be made in cases of re-presentations. In other words, the often repeated question in Comparative Literature is whether one can compare a short story by Le Clezio to a Mymensingha Geetika also called the Eastern Bengali Ballad, and the answer if positive, is not without a touch of defiance. However, it often happens that there are writers and bards living on the edges of different communities with their vastly different social experiences, often sharing the same geographical space, and the space of the noncomparable breaks down precisely when one is thinking in terms of a spectrum and not of binaries or near binaries. Writers living on the verge of communities that have their oratures but no reading or writing choose to write literature on the predicament of such communities, while again bards living on the peripheries of modern societies often choose to narrate the predicament of such societies in their oratures. In other words, I am trying to argue against the notion of irreducible difference in order to suggest that some kind of passageway between walls that have got erected in society may be built in the comparative endeavour. For my paper I will take up a specific theme and its expression in a written narrative related to the Sunderbans and the same theme in an oral context related to any one of the modern metropolitan centres and work out the modalities and the ends of comparison in the particular case. Exploring the limits of comparative literature may lead to articulations of issues related to 'bare lives'.

Biography: Professor, Department of Comparative Literature, Jadavpur University and editor of *Jadavpur Journal of Comparative Literature*. Recent publications include an edited volume entitled *Of Asian Lands: an Annotated Bibliography of Travel Narratives to Asian Countries from Bengal*, and a co-edited volume *Literature and Orature as Knowledge System: Texts from the Northeast*. Have also published a book entitled *A Bibliography of Reception: World Literature in Bengali Periodicals(1891-1900)*.

IS COMPARATIVITY NECESSARILY META-COMPARATIVITY?

M. Xie
University of Toronto

Abstract: Comparative literature as a mode of thinking does not seek merely to describe or establish similarities and differences, but to transform any such similarities and differences, whether perceived, putative or argued for, into an understanding of their critical status as knowledge. Crucial to the comparative approach is a critical engagement with the notion of what may be called comparativity. If comparative literature as a discipline is dead, as Gayatri Chakravorty Spivak asserts, comparativity as an activity or mode of activity is definitely not. Indeed, comparative literature or comparativity as a mode of thinking cannot be displaced or replaced by some other discipline(s); it can only be made more vital, as a second-order observation upon its own activity, which by virtue of its critical comparativity applies to all humanistic studies. Comparativity by default eschews the certainty or centrality of any single or privileged point of view. Comparison in the usual sense is generally interested in the practical results of its operation — that is, similarities or differences as such — largely conceived from a self-centered or even assumed superior viewpoint, whereas comparativity, or the activity of comparing or thinking about how (not) to compare, is more concerned with how similarities and differences are constituted. A comparative intercultural approach thus moves from interpretation as a normal and normative core value to the problematization of how meaning is constituted, that is, of its conditions of possibility. The question of interpretation is further complicated by the notion of meaning itself. Meanings are not given, or rather not given once and for all. The crucial point is that in the cultural realm nothing is given once and for all; everything is in principle both accessible and resistant to human interpretation, and everything is in principle modifiable. Therefore, the comparative approach is not (just) a process of studying factual relations between two cultures but rather a process of

becoming conscious of and reflecting on one's own relations to the object of study, as these relations are always already imbricated in the object as part of its problematic. Comparativity operates only in the absence of pre-established rules of comparison. Comparativity in this sense means both to know and to know how we know. It is also to see how the same thing can be seen differently and how a plurality of stories can be told of it. The moot question would of course be whether it would still be the "same" thing, but this question is part of comparativity's intrinsic problematic. Comparativity is concerned with the creation of figures of the thinkable, thus pointing up what is unthought. It is precisely the alien character of a foreign way of thinking and belief system that constitutes its value and relevance, since it intimates unthought and alternative possibilities. Moreover, it is not that the other tradition or culture itself is already permanently fixed and cannot be thought anew. Unthought and alternative possibilities pertain to both of the cultures "under comparison." An awareness of such alternative possibilities can help one gain new insight into one's own tradition, as well as someone else's. More importantly, this awareness can prevent one's own current models and theories from degenerating into uncritically accepted dogmas or ideologies. This is to say that what a culture or a mode of thinking has to leave out of consideration in order to think at all, even the very form of thinking, impinges on what can be thought. Thus every culture has its own unthought implicit to its episteme, irreducible to the mode of the unthought of another culture. What need to be thought are the unthought categories of thought. This is an important task of critical comparative inquiry. Here, the unthought is akin to the untranslatable, in the sense that the untranslatable does not just signify the "failure" of translating from one language to another. Rather, it signifies the untranslatable as the ontological condition of translation and knowledge. In other words, the untranslatable is an ontological distance and as such precisely and paradoxically enables intercultural understanding and translation. Again, the untranslatable should be construed as the "limit" in the Kantian sense: die Grenze as the positive delimitation which makes knowledge possible. Hence the untranslatable is ontological in function, not in the sense of an external obstacle (die Schranke). Intercultural knowledge presupposes the untranslatable — that is, the non-representable or unrepresentable — as a limit-condition of knowing otherness. This limit is therefore both epistemological and ontological. Like the horizon, or the boundedness of horizon, limit is what enables the object to be thinkable. What the limit points to or beyond is the non-meaning, or unthought, not something that is represented as unintelligible or meaningless. So there is an important sense in which intercultural knowledge is concerned with the invention of the unthought — that is, the invention of "possible objects" of knowledge. Comparisons are always contingent and arbitrary, relative to the objects compared and the frames of comparison. In a sense, there is nothing for a comparison to be true to. There are always different and alternative ways to compare and not to compare. Even the arbitrariness of differences may be contingent and relative, since one difference is arbitrary only in relation to some other difference(s). Critical comparativity is (necessarily) meta-comparativity, for at least two reasons. First, the act of comparing does something to the objects compared and alters them in the process. Objects enter into relations with their environment(s) and come into contact with other objects. But objects and relations affect and change each other. In this respect, both comparison and translation are relational modes of knowing, as both involve seeing one thing in terms of another but also simultaneously as not the same, making visible how the two things are not really the same. Something new and different is each time generated and gained in translating and comparing. At the same time, we need to remember that the things or entities that translation or comparison sets into relation are also objects that resist complete identification and appropriation. Second, if there is a truth in the activity of comparing, it does not exist over and above the objects compared as a platonic essence (as a tertium comparationis). Truth does depend on its environment, though this is not to say that objects do not possess "essences." What is crucial is that objects affect and are affected by other objects only through their own internal dynamics and propensities. As a relational mode of thinking, comparativity tries to account for both objects in their individual essences and the relations they may enter into. Comparativity, as different from comparison, unravels what comparison can both reveal and conceal. Hence, comparativity has a built-in meta-dimension. Comparativity is necessarily meta-comparativity. Distinctions are not "out there" in the world, but are drawn by human beings. If distinctions are by nature contingent, they can be drawn otherwise. Indeed, distinctions are drawn differently by the same culture in different historical periods and by different cultures. To observe this contingency of distinctions is to engage in a second-order observation of different systems of observation, and to do so is to be meta-comparative. It follows that comparativity as meta-comparativity makes it possible for us to make other and alternative distinctions. This seems to be the only way one can avoid falling into facile and self-serving comparisons or contrasts that imply or presuppose one's own sense of superiority. Comparativity allows for and entails distinctions and viewpoints that for all their contingency cannot be reduced to other distinctions and viewpoints; that is, comparativity entails and acknowledges the incomparable and inaccessible. Comparativity enables us to get beyond comparison. Thus comparativity as an epistemological activity has far-reaching political and ethical implications as a mode of critical inquiry. Critical comparativity is not just about comparing existing ways of thinking but also, more important, comparing against them.

Biography: Ming Xie is Associate Professor of English at the University of Toronto. He obtained his Ph.D. from the University of Cambridge and works in modern poetry and comparative intercultural theory.

COMPARING THE INCOMPARABLE. CONCEPTUALIZING A COMPARATIVE LITERATURE WITHOUT CENTER

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Abstract: Comparing the incomparable

Conceptualizing a Comparative Literature without center

Comparative Literature has been until the mid-twentieth century mainly interested in texts belonging to Western, namely English, French or German, cultures, assuming that the different literatures communicated with one another in a humanist horizontality that was socially and politically neutral (see, for example, Chasles 1835, Van Tieghem 1939; Wellek 1963). More recent scholarship (e.g. Moretti 2000; 2003; Casanova 1999; Ashcroft et al. 1989; Quijano 2005; Gnisci et al. 2010; for an earlier version of this kind of criticism see Etiemble 1963), however, suggested that literature was a world-system marked by inequality, having a center the literature of which, because of its greater economic, political or symbolic capital, served as the model for, and dominated, the literature of the periphery. This kind of scholarship radically questioned the subordination of the different literary cultures to those of Western modernity, arguing against what had been established as a normative, ahistorical, eurocentric and colonialist comparatism. Other approaches (e.g. Candido 1989; Henríquez Ureña 1963; Glissant 1995; García Canclini 1989; Bhabha 1994) stressed the hybrid character of literature in zones where a native, colonized culture had been in touch with an external, colonizing culture. If the literature of the colonized had been 'invented' (Said 1978) by the colonizers, scholars now suggested alternative, decolonized, decentralized theories, histories and interpretations for each specific literature. In the theoretical and epistemological context, Latin America was seen (Cornejo Polar 2003; Rama 2000; Pizarro 1985; Coutinho 2003) as a supranational interliterary community (Äzurisin 1984), the constituent parts of which shared a common culture and had to take a critical stance toward the dominant eurocentric comparatism.

Nevertheless, the study of the Latin American interliterary community often overlooked the substantial differences among its different cultures, usually by reducing them to the study of its major components. At the same time, it overlooked the heterogeneity that also characterized the 'center', which in any case was the only place where all literatures of the periphery could get in contact with one another. This approach also involved the risk to assume that literature of the periphery could not be the object of any research from the center or from any different point of the periphery. It thus prevented anybody who did not belong to this periphery -and more particularly, anybody who belonged to the center- from interpreting the literature under discussion, as well as from undertaking the task to 'provincialize' the center. More importantly, if the idea of interliterary community proposed to de-europeanize, to decentralize the international literary system, the approach according to which Latin American literature would be the result of a process of transculturation, of hybridization between local and European cultures, involved nevertheless the constant presence of this European 'center' that this kind of criticism intended to 'provincialize'.

On the other hand, in an analogy to the extra-literary world, if Europe had for a long time dominated the international literary scene, its authority was now questioned, and new poles emerged, multiplying the literary centers in the world. The first decade of the twenty-first century witnessed the crisis of the Western dominance and the emergence of alternative centers in what was considered as the periphery, the different parts of which now came to meet and increasingly lived together. If then the world is now less unipolar than before, the approaches according to which the different literatures of the world belonged to a periphery which was dominated by a center located in the West had to be reconsidered. If the world was less unipolar than before, or, if we wish it would be so, comparatism could now proceed to the parallel reading of different literatures of the periphery without involving the study of the 'center'.

The aforementioned statements would constitute an argument of a rather political order (political arguments have anyway always been an important stimulus for theoretical and epistemological evolutions in Comparative Literature) in favour of a comparative literature that would allow for the parallel reading of texts among which there was no relation of contact and influence, that is, texts from different points of the literary periphery. If the world was less unipolar, and if criticism had already, to a certain extent, decentralized the world-system of literature, World literature could now propose not only to interpret the inequalities of this world-system, but also to escape from the necessity to pass from its center, establishing a direct communication among the different points of its periphery.

At a more epistemological level, the parallel reading of literatures that are not connected by relations of contact would involve, rather than the study of influences, the study of typological convergences and divergences. Scholarship (Äzurisin 1984; Zhirmunsky 1967) has suggested the necessity to move from a comparatism exclusively based on relations of influence to a comparatism that explores the general laws of literary evolution as determined by similar movements of history. These approaches, however, seem to result not only in a certain mechanicality but also in a kind of literary structuralism and evolutionism. At the same time, the idea that literary evolution in the center determined the evolution of literary forms in the periphery was part of an approach that, despite its sociological nature, and by means of its distant-

reading, macrohistorical, *longue-durée* concern, only took into account formal characteristics of literatures in the zones under discussion. This kind of sociological formalism (Moretti 2000) thus overlooked what had been the principal focus of sociological approaches in literary criticism, that is, 'content'. If, apart from economic and social history, there is a kind of cultural history (Ricoeur 2000), scholarship has already elaborated models for the interpretation of the economy (Casanova 1999) as well as of the sociology of the forms (Moretti 2000; 2003) of world literature. What this paper would suggest then would be the study of the cultural history of world literature, by means of the study of the -convergent or divergent- historical circumstances that gave rise to certain -convergent or divergent- 'contents' of literatures that are not linked by relations of contact and influence.

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Biography: Having completed my First Degree Studies in the University of Athens, I received my MA Degree from Paris VIII University, with a dissertation entitled "Représentations du national dans le roman post-indépendantiste grec et colombien", and I am currently working on a Ph.D. project discussing "The novel of the transition from the empire to the nation-state in the Balkans and Latin America".

ANALOGIE ET DISSEMBLANCE EN LITTÉRATURE COMPAREE

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Abstract: Parmi les méthodes que le comparatisme a incorporées se trouve, sans doute, l'analogie. Aussi peut-il se déduire de la définition de littérature comparée de Brunel, Pichois et Rousseau en 1996 : « La littérature comparée est l'art méthodique par la recherche de liens d'analogie (...) de rapprocher la littérature des autres domaines de l'expression ou de la connaissance (...) ». Déjà les philosophes alexandrins prônaient une vision « analogiste » du langage dont l'emphase était mise sur le rapport des formes et des signifiés. Au XIXe siècle, Hermann Paul, continuateur de Humboldt, fit de l'analogie une idée essentielle de la créativité linguistique. Or, il se trouve que dans l'histoire littéraire, l'individuation et la dissemblance ont été souvent invoquées comme des acquis du génie individuel, dès Cervantès (« J'ai été le premier à « nouvellier » en langue castillane ») aux auteurs d'avant-garde. Pourrait-on parler d'un courant de dissimilation, sous le signe de la dissemblance créative qui s'opposerait à l'analogie comparatiste ? Cette communication prétend étudier comment des cas de dissemblance à dessein pourraient s'intégrer dans un schéma de corrélation tel que le propose l'analogie comparatiste.

Biography: Montserrat COTS is Professor of French Literature at Universitat Pompeu Fabra (Barcelona) and President of the Spanish Comparative Literature Association (SELGYC). Her publications have focused above all on different aspects of French literature—*Introducción a la Literatura Francesa* (2000)—and the relationship between literatures through translation—*Traslaciones culturales* (2002). She is currently member of a joint research team of French and Spanish scholars who study the links between humor and literature, *Humour et crises sociales* (2011).

S1 COMPARAISONS INTERSEMIOTIQUES / COMPARISON ACROSS MEDIA

MUSICALITE DANS L'ECRITURE LECLEZIENNE: DIALOGUE ENTRE BOLERO ET RITOURNELLE DE LA FAIM

M. Li

Abstract: La Ritournelle de la faim, publié en 2008, est le dernier roman de Le Clézio. L'histoire raconte la misère du peuple français sous l'Occupation allemande à travers les yeux d'une petite fille Ethel. Dans le roman, Le Clézio mentionne à plusieurs reprises le Boléro de Maurice Ravel. Cette pièce de ballet vive et envoûtante retentit tout au long de l'histoire comme l'âme du roman. En effet, la musicalité de l'écriture leclézienne n'est plus une nouvelle découverte, notamment dans le champ lexical, où l'écrivain choisit exprès un vocabulaire étranger pour faire référence à la musique (voir dans Onitsha les traits de la danse africaine). Néanmoins, le dialogue entre la littérature et la musique dans La Ritournelle de la faim passe du domaine lexical aux domaines

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L'ENVIE DE L'INTERMEZZO

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Abstract: La musique est une manifestation essentielle pour la configuration du discours chez Roland Barthes : sa présence renvoie à la force littéraire du lied, en ce qui concerne l'analyse du discours amoureux, ainsi comme à une pratique quotidienne du piano en amateur. Dans ce cadre, la préférence pour la musique romantique – surtout pour Robert Schumann – n'est pas au hasard : la syntaxe des pièces comme Kreisleriana ou Dichterliebe, celle du patchwork, est partagée par l'écrivain dans le domaine textuel. Un fragment de Roland Barthes par Roland Barthes nous a laissé une trace de ce dialogue possible: «l'homme qui a le mieux compris et pratiqué l'esthétique du fragment (avant Webern), c'est peut-être Schumann ; il appelait le fragment 'intermezzo'». En effet, la discontinuité, la syntaxe textuelle choisie par l'écrivain dans ses essais et ses cours, peut être vue comme une sorte de pensée inhérente à sa pratique pianistique. Si Barthes au piano saute quelques passages, ne suit pas le rythme dicté par le compositeur, en opposant, à la maîtrise technique, une pratique qui privilégie la déambulation ; devant un texte, il tend à multiplier le plaisir d'écrire des débuts, de déconstruire la littérature.

Cette proposition a pour but une étude comparative entre les possibilités présentées par la syntaxe musicale de Schumann et la syntaxe textuelle de Roland Barthes. Cette comparaison au niveau des formes cherche plus largement une dynamique du désir et une politique du sens chez les pratiques barthésiennes. Ce travail intègre ma recherche sur l'écriture fragmentaire de Roland Barthes, développée dans l'Université de São Paulo.

Mots-clés : Roland Barthes ; Robert Schumann ; Littérature et arts ; fragment.

Biography: Juliana Gonçalves Bratfisch fait son Master en Littérature Française, à l'Universidade de São Paulo, sous direction de Mme. Verónica Galíndez-Jorge.

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LA THEORIE DE LA MUSIQUE PEUT-ELLE ÊTRE TRANSFORMEE EN STRUCTURES NARRATIVES ?

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Abstract: La théorie de la musique peut-elle être transformée en structures narratives?
Les Variations Goldberg de Johann Sebastian Bach ont eu une forte influence non seulement sur de nombreux compositeurs et musiciens, mais aussi sur un grand nombre d'écrivains. Mises à part les nombreuses œuvres de fiction ayant pour thème cette œuvre musicale, la présente contribution vise à analyser deux romans dans lesquelles les auteurs ont cherché à exprimer directement dans les structures narratives de leurs textes la structure musicale des Variations Goldberg et la théorie de la composition y appliquée. Der Untergeher (fr. Le Naufragé), roman de l'écrivain

autrichien Thomas Bernhard publié en 1983, fait partie d'un grand nombre de textes dans lesquelles l'auteur, lui-même violoniste, se penche sur les arts. En 2008, Anna Enquist, écrivain et pianiste de concert néerlandaise, a publié le roman *Contrapunt* (fr. *Contrepoint*) pour se remettre, à l'aide de la musique, d'un terrible malheur. Ces livres serviront d'exemple pour illustrer la transformation intermédiaire et pour démontrer comment les structures théoriques déterminent la structure du roman.

Biography: Bernhard, Thomas: *Der Untergeher*. Frankfurt am Main, 1983. Enquist, Anna: *Kontrapunkt*. München, 2008.

THE SIGNIFICANCE OF CHOPIN'S WRITING STYLE FOR AN UNDERSTANDING AND THE PERFORMANCE OF HIS MUSICAL WORKS

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Abstract: My aim is to develop a new method for an analysis of Fryderyk Chopin's musical works on the basis of an analysis of his writing style. This is certainly a musicological topic, but at the same time it needs another discipline; it is poetics, as a key mediation for the interpretation of musical works. It means that if we can interpret a composer's prose style (e.g. in his letters) from the viewpoint of poetics, we might easier find out the way of playing or listening to his musical works. As one of the examples of comparative methods, here I will show some of the analysis of Chopin's musical works in accordance with the analysis of his letters. Chopin wrote a lot of letters to his friends, relatives and teachers in his life. As a matter of fact, in Poland there were some people who thought highly of his prose style in the letters. For instance Henryk Sienkiewicz (1846-1916), a Nobel laureate for Literature, once said that Chopin's style shows a great talent endowed by nature. Nevertheless, there is still no analytical investigation about his literary style. For that reason I read the new critical edition of Chopin's correspondence (the original title: *Korespondencja Fryderyka Chopina*, tom 1, 1816-1831), which was published in 2009, then I made an analysis of his Polish writing style under the supervision of the fellows of the University of Warsaw. Almost all of the letters in this first volume are written in Polish. As a result of my analysis I found some kinds of "common elements," which contribute to keep his style constant in these letters. This phenomenon is corresponding to his musical composition. If we look carefully to the style of his musical works, we can find out that some kinds of "common elements" are repeated or change gradually to keep the character constant, and it is thought as one of the characteristics of his compositions. In this way the structure of his music will be clarified through an analysis of his prose style. Finally I will consider to what extent such a way of understanding musical structures is specific for certain works or can be understood as a general property of Chopin's works from this comparative approach. If it is possible, I would like to illustrate my analysis with practical demonstrations at the piano on the session.

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S1 LA LITTÉRATURE COMPAREE FACE AU POSTCOLONIAL, AU TRANSNATIONAL ET à LA MONDIALISATION / POSTCOLONIAL, GLOBALIZED, TRANSNATIONAL COMPARISON

TÂCHES ET POSSIBILITÉS DU COMPARATISME À L'ÉPOQUE DE LA MONDIALISATION (PARALLÈLES INFIDÈLES EN DEHORS DES INFLUENCES)

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Abstract: Les débuts des réflexions comparatistes coïncident avec l'intérêt pour la couleur locale, pour la spécificité de l'expression littéraire résultant des conditions extérieures de la création artistique. En même temps toutefois, en constatant des différences, les théoriciens cherchaient des ressemblances et essayaient d'expliquer leurs causes. Mais quelle est la conception de la couleur locale et de son rôle aujourd'hui ? De quelle façon (de quelles façons) pourrions-nous définir les parallèles infidèles qui apparaissent dans la fiction romanesque de divers pays sans qu'on puisse parler des influences ou des sources communes ? Sans vouloir nier l'importance des travaux consacrés à des contacts littéraires, il serait souhaitable de nous orienter vers des recherches typologiques, ou plutôt vers des conceptions où l'approche fondée sur l'étude des motifs et sujets serait accompagnée d'une réflexion sur des questions existentielles qui, dans des milieux différents, traduisent l'inquiétude de notre époque. Toutefois il faut tenir compte de l'ancrage des œuvres littéraires dans la tradition (dans les traditions) de leur pays et combiner l'optique du présent avec le respect du passé qui, dans notre perception, devient un nouveau présent. J'essaierai d'illustrer ces réflexions par quelques exemples puisés dans les littératures française, polonaise, tchèque, japonaise...

Biography: Professeur émérite de l'université Paris-Sorbonne.

Auteur de plusieurs articles et ouvrages sur l'histoire de la littérature tchèque, polonaise et française, dont l'Histoire de la littérature tchèque.

RENCONTRE DE L'OCCIDENT ET DE L'ORIENT DANS LES RECITS DE VOYAGES D'ANDRE GIDE ET DE DJALAL AL AHMAD

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Université de Limoges

Abstract: La question indispensable dans les études d'orientalisme et occidentalisme, c'est l'image de l'autre. La connaissance de l'autre, en tant qu'un étranger, est au centre de ces études. Selon Chardin, l'étude des représentations de l'étranger dans la littérature, a pris deux directions dominantes: «l'étude de ces documents primaires que sont les récits de voyage», et, surtout, celle des «ouvrages de fiction qui soit mettent en scène directement des étrangers, soit se réfèrent à une vision d'ensemble, plus ou moins stéréotypée, d'un pays étranger.» Depuis l'antiquité jusqu'à la période modern, les chercheurs ont été à la recherche d'une image fidèle parmi les contes, les mythes, les histoires, les récites de voyages, les romans etc. et de créer un schéma de la structure de culture étrangers. L'héritage de la relation entre l'orient et l'occident a des aspects différents. Les images essayant de trouver des réponses à la question de réception pour bien connaître les caractéristiques des people et des habitants de ce monde. L'Iran après 1935 ou la Pers ancienne est une région dans le carrefour de l'occident et de l'orient. La situation géographique, stratégique, la culture ancienne avec une histoire de l'Empire, des révoltes et la singularité historique bien mal connue, fait des images contradictoires dans les yeux des autres. D'autre part, c'est la France des années de Gide. La question essentielle c'est comment savoir connaître l'Iran et la France ou bien c'est de savoir comment comprendre leurs images parmi les médias, les images, les récits, les histoires, les romans, les films, les produits littéraire, les réseaux sociaux, et les utiles de communication du monde moderne qui augment de jours en jour. Dans ce travail, nous essayons de préciser l'image de l'occident et de l'orient grâce à une étude sur récits de voyages de deux écrivains. André Gide et Djalal Al Ahmad sont deux voyageurs-écrivains qui ouvrent une nouvelle vision au lecteur et permettent de partager ses échanges culturels, économiques, politiques entre les lignes et l'histoire raconté. Mot-clé: Orient et Occident, l'image, récit de voyage, André Gide, Djalal Al Ahmad

Biography: Education · 2005: Diplôme de karshenasi [Bac +4], langue et littérature française, Université de Tabriz, Iran. · 2009 : Diplôme de Master Arts, Lettres et Langues, Mention LETTRES, Spécialité Textes et Représentation de l'Antiquité au XXI^e Siècle, Université de Limoges, France. · Depuis 2009: Doctorant de Littérature Générale et Comparée, EHIC, Université de Limoges, France. Programmes de recherche · Thèse en cours: « Le Retour dans les œuvres d'André Gide

et de Djalâl Al Ahmad », EHC, Université de Limoges, France. · Mémoire Master: « Les sources françaises de l'œuvre romanesque de Mohammad Ali Djamâlzâdeh », Université de Limoges, France. Thématiques de recherche · Études comparées, Critique littéraire · Représentation des espaces humains · Tradition et modernité · Histoire de l'Iran et études iraniennes Terrains de recherche · Europe, France / Asie, Iran.

ERA OF MOBILITY AND CULTURAL VARIATIONS: INDIAN WRITING IN ENGLISH FICTION

R. Garg
INPG College

Abstract: Cultural changes and human mobility are on the increase to the extent of plastic bodies and unfathomed regions to reach. Thus, under the dominance of various factors to control ethos and ethics, cultural studies carve a dominant niche for self. Human beings have been moving from one place to another for those factors which sustain life, livelihood or belief. The nature of travelling has differed and the traveler has been receiving nomenclatures as per the conditions. Initially, there were the purposes of pilgrimage or trading. These were the times, broadly speaking, up to the eighteenth century. During the eighteenth and nineteenth centuries, came the form of a stroller. The cosmopolitan and the migrant feature follow in the nineteenth and the twentieth century. The contemporary scene is of the tourist, technomad or global executive. These characteristics are well depicted by the writers in literature. Particularly, with the drastic changes in and around, multicultural impact is much talked about in literature. In particular comes within the purview of the writers, the growth of the modernity and the breakup of the traditions. They are taking up the cause of the individual in the larger world and give the estimate of the social scene in the changing phase. No doubt, the writers working in contemporaneity, consider history, literature, society or sensibility to a large extent. Similar issues raised by different writers are brought forth in a wide range of paraphernalia as the symbols used by them, for example, flowers, sun, moon etc. are countless. The underlying differences, the overt critical changes or the writers choice presentations are always in need of comparative highlight. In a comparative study, one theory may not be applicable on the other book and then the textual comparison of cultural aspect proves fruitful. Ethnicization of post-colonial age remains in struggle with the native culture. With the blend of the cultures, for such reasons as labour mobility, the nature of literature tends more to intercultural emphasis. India is a multilingual country. Many writers are busy creating in more than one language. Intercultural comparison relates to the deconstruction of the set issues of a nation. Comparative note is difficult to alienate as in multilingual or multicultural ethos, even the writer or the central figure come to compare because a natural comparison between the cultures, countries or other related issues takes place. It is in the light of the above that a comparative note is proposed on the basis of three Indian Writing in English novelists, Arudhati Roy's *The God of Small Things*, Manju Kapoor's *The Immigrant* and a lesser known novelist Rita Garg's *An Abbreviated Child*. In these three novels, the three leading characters -one each of the novels- come across the other culture and how they find themselves misfits abroad is the point of comparison. Also, these characters are worth comparison for the diversity of background, culture in India and social needs. In the comparative study, the pain of rootlessness, cosmopolitan lack of sympathy, national and patriotic craving, emotional drawbacks, economic needs, cross-cultural binaries and traditional changes would be taken up as these are intertwined. Against a comparative mode of study, all these characters would serve as a foil to the other and a multidimensional result of one problem of alienation and diaspora, in need of family ties would be traced.

Biography: Bio Brief Rita Garg Reader Deptt. Of English INPG College, Meerut MA, Ph. D Published Works *An Abbreviated Child* (A novel) *Precursor of Love* (A novel) *Agradoot Prem Ka* (A novel, Hindi transcreation of the above) *Sahaj Asahaj* (Story collection in collaboration) *Panchaparna* (poetry collection in collaboration) Evelyn Waugh as a Satirist (Thesis) 09 Ph.Ds have been awarded and 03 are registered Organised a National Seminar under UGC award of CPE Participated in more than three dozen conferences, seminars and workshops More than a dozen published papers Coordinator NAAC Committee of the college Study Centres of distance education Uttar Pradesh Rajarshi Tandon Open University, Allahabad Punjab Technical University, Jullandhar Courses Taught Post Graduate Diploma Course in Translation Business Communication to BBA & MBA

COMPARATIVE/IDENTITY POLITICS: SUNITI NAMJOSHI

A.K. Rath
National Institute of Technology- Rourkela

Abstract: In 2006 Suniti Namjoshi (b. 1941) published *Sycorax: New Fables and Poems*. The text includes a section on the 'unsung / untold' story of Shakespeare's *Sycorax* and a section on the 'new' life of Protea. By then, taking textual genesis from Shakespeare's *The Tempest* and imitating the fashion of many postcolonial texts, in 1984 Namjoshi had

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published in *From the Bedside Book of Nightmare* a section entitled “Snapshots of Caliban”. “Sycorax”, a continuation of “Snapshots of Caliban”, of rewriting Shakespeare, attempted to reorganise the structure of the “humanist universe”—a project, rather a challenge or protest, Namjoshi attempted to undertake in the volume *The Jackass and the Lady* in 1980. Rewriting Shakespeare to challenge the existing structure of the male-centred ‘humanist universe’ is part of the volumes of writing she has produced. They include rewriting of ancient and canonical fables and stories, and making new ones in the process of defining / identifying the lesbian / feminist ‘self’ amongst birds, beasts and animals. I shall highlight that diasporic, lesbian and transnational, Namjoshi’s work—within the framework of postcolonial discourse—attempts to construct an ‘alternative universe’ in textuality. I shall argue that in the construction of an alternative political identity, Namjoshi undertakes a comparative approach in selecting subjects for producing literature and a comparative study of cross-cultural identities remain central to the analysis of Namjoshi’s work. I shall argue that it is because of the colonial anti-sodomy law, and because of religious and social stigma that the mission of constructing an alternative universe remains operative in Namjoshi’s work. I shall highlight that in Namjoshi’s work, feminism, postcolonialism and queer theory merge but her work has been deliberately sidelined by the academia.

Biography: Dr. A.K.Rath is Assistant Professor at National Institute of Technology, Rourkela, Orissa, India. His specialisation includes Indian Sexuality, Post-colonial Literature, Oriya Literature and Cultural Studies.

S3 APPROCHES COMPAREES DES GENRES LITTERAIRES / COMPARATIVE APPROACHES TO GENRE

COMPARATIVE LITERATURE: HELPING TO ESTABLISH THE BORDERS OF THE LITERARY LEGEND

N. Tuliakova

National Research University Higher School of Economics

Abstract: In the literature of the 19th – 21st centuries the concept of genre changes from following the canon to expressing the author's individuality, which is reflected on different levels of the text. It makes pointing out genre features quite a challenging task lying in the field of not only history of literature, genre theory, but also taxonomy. The problem is especially difficult when it comes to the genres that have appeared quite late, starting from the late 18th century. Since genres are artificial subdivisions, researchers need to take into account their evolution, national variant, and other variables. It is also essential to point out some texts that definitely belong to the genre, in order to find some common characteristics and describe the genre. One of such "mysterious" genres is the literary legend, which has not been carefully studied so far, unlike its folk and religious predecessors. Researches rarely distinguish the legend from the fairy tale, short story, tale, parable, and so on. Still, many authors explicitly call their stories "legends" in titles, subtitles, prefaces, footnotes. There are more than 100 texts in the 19th century literature (those of well-known writers). The only way to understand if the genre really exists and how it does to do it is to use the comparative method. Comparison should be conducted at several stages. First, it is necessary to compare the text that could be treated as legends, to understand if they have some common features. The crucial moment is selecting the features that must be compared, as nobody knows exactly which elements comprise a genre, especially a prosaic one. They may be elements of form, content, or both, depending on the genre. For my study, I chose the texts that were named "Legends" by the authors twice – in the story title and in the cycle title: "Tanzlegendchen" ("Sieben Legenden") by Gottfried Keller, "La Ajorca de oro. Leyenda de Toledo ("Leyendas") by Gustavo Becquer, "The Legend of Devil's Point", "The Legend of Monte Del Diablo" ("Spanish and American Legends") by Francis Bret Harte, "Die Legende der dritten Taube" ("Legenden") by Stephan Zweig. The comparison of different levels revealed that all the texts have similar plot structure, location, conflict, type of personage, text modality. Features that were irrelevant proved out to be the usage of pretext, time, text mode (comic, tragic, dramatic), degree of stylization. The second stage of the study involves comparing the texts of one author, in order to differentiate the legends from other genres. The above-mentioned features may be used as the basis for comparison. Also, it is necessary to take into account the genre indicators within all the texts to get the author's understanding of the genre. The third stage deals with comparing national variants of the legend (synchronic aspect) and outlining its evolution (diachronic aspect). Though developing and changing, taking different forms (prosaic, poetic, dramatic), the literary legends demonstrates quite stable features at the level of content.

Biography: I hold BA, MA, PhD from the Herzen State Pedagogical University (Saint-Petersburg, Russia). I work as associate professor at the foreign languages department, National Research University Higher School of Economics. My research interests are Comparative literature, Genre theory, Literary legend, Text Linguistics.

CHINESE VERNACULAR NOVELS, JAPANESE CLASSICS AND POETIC JUSTICE: YOMIHON BY ISHIKAWA MASAMOCHI

J. Yamana

Ochanomizu University

Abstract: The late Edo Yomihon is a substantial genre in the mid-late Edo period. As a didactic fiction with a full-novel form, the genre was built on by Kyokutei Bakin, and flourished as a popular entertainment around 1800.

Moreover, Yomihon works by Kyoka poets have recently caught serious attention. Among Yomihon of this kind published around 1800, for example, not a few were certainly less than outright didactical, but their authors advanced their own ideas and even aired their criticisms of the manners of the current society in fictional disguise, instead. I believe this feature derives from the fact that Kyoka was a highly improvisational and richly comical and satirical genre, which was enjoyed within the coteries of sophisticated men of culture. I examine how the Kyoka poets rendered their didacticism and arguments in their Yomihon works.

In this session, I inquire 2 Yomihon works written by Ishikawa Masamochi, a Kokugaku scholar as well as one of the

greatest Kyoka Poets in those days. His works are not only adaptations of Chinese vernacular novels, but also use Japanese classics as source. In "Omi-Agata-Monogatari," Masamochi designed the main character Medemaro under the influence of "qiao tuan yuan chuan ji" and "Genji-Monogatari." Moreover, Masamochi didn't emphasize didacticism in his works. For Example, "Ama-no-Hagoromo" and "Omi-Agata-Monogatari" were influenced by Japanese Buddhism and Chinese Confucianism. Further, didacticism in the contemporary Yomihon works might not interested him very much. I consider Masamochi frequently depicted lucky charms as embodiment of poetic justice, instead of atrocious massacre or barbaric punishment in his works.

In his "Tamagawa Jari", Ota Nanpo, the foremost man of culture as well as a leading Kyoko poet in those days, criticized Bakin's Confucian-oriented Yomihon as "pandering to the masses," while he praised Masamochi's Yomihon as "far above the masses in its thesis and purpose." Nanpo himself would have appreciated Yomihon in Japanese classical style of writing (Wabun) like "Omi-Agata-Monogatari," an example of Yomihon featuring the author's ideas and arguments, unlike Yomihon in Bakin's format with violent battle scenes and many corpses scattered around.

Yomihon by Kyoka poets continued to be published around 1800, as a distinct sub-genre from the mainstream Bakin format. I believe these Yomihon which are influenced by Japanese classics and Chinese vernacular novels were an integral part in the history of Yomihon genre.

Biography: Biography of Junko YAMANA

1 January 1979, Born in Kanagawa, JAPAN

Education:

March 2001: B.A. in Japanese Literature
Ochanomizu University, Tokyo, JAPAN

March 2003: M.A. in Japanese Literature
Ochanomizu University, Tokyo, JAPAN

March 2011: Ph.D. in Humanities (Japanese Literature)
Ochanomizu University, Tokyo, JAPAN
Advisor: Dr. Natsuo ICHIKO

Experiences:

April 2009-March 2010: Visiting Assistant in Research (VAR), Yale University, U.S.A.
Graduate School of Arts and Sciences, East Asian Languages and Literatures

April 2010-Present: Lecturer, Otsuma Women's University, Tokyo, JAPAN
Faculty of Home Economics,

April 2012-Present: Research Fellow, Ochanomizu University, Tokyo, JAPAN
Graduate School of Humanities and Sciences

Membership:

Japan Comparative Literature Association (JCLA)
The Society of Japanese Early Modern Literature
The Association of Japanese Literature
Ochanomizu University Society of Japanese Language and Literature

Scholarship:

September 2008: Oin-kai (Ochanomizu University Alumni Association) Scholarship for study abroad (2009-2010)

Research Interest:

Japanese Literature, Culture and Arts in Edo Period, especially in late 18th century and early 19th century

THE AUDIBLE AND NON-AUDIBLE EMOTIONS OF ANNA IN VIRGIL'S *AENEID*: A DIFFERENTIAL COMPARATIVE APPROACH

M.A. El-Nowieemy

University of Alexandria, Faculty of Arts

Abstract:

The Audible and Non-Audible Emotions of Anna in Virgil's Aeneid: A Differential Comparative Approach Magda A. El-Nowieemy Professor of Latin Literature, University of Alexandria, Egypt In book 4 of Virgil's Aeneid, the poet tells the love story of Dido and Aeneas with emphasis on the experience of Dido and on her affections, bringing epic poetry closer to the concerns of tragedy. Dido's experience brings suffering not only to herself, but also to her sister Anna. Many studies have come out to light over the years to consider and re-consider the emotions and reactions of Dido as a major character. It is the aim of this paper to investigate what constitutes the audible and non-audible emotions of a minor character, Anna, which were communicated by the powers of the poet, compared with those of Dido. The paper will shed light on the emotions of Anna as a reaction to those of Dido by looking beyond the surface of the lines and their immediate context for implicit meaning and effect. Dido's tragedy made demands upon her sister Anna, to which the latter passionately responded or acted at every stage of Dido's experience of amor and furor. As far as Anna's emotions are concerned, the text invites us to reflect on two points: First: The literary way used by Virgil to arouse the emotions of Anna, in relation to, and in comparison with those of Dido. Second: The sort of emotions aroused in Anna, audible and non-audible: sympathy, fear, pity, and shock.

Biography:

First name: Magda Surname: El-Nowieemy Nationality: Egyptian Affiliation: University of Alexandria, Faculty of Arts Department: Archaeology & Graeco-Roman Studies Position: Professor of Latin Literature Academic Activities: Participated in 77 Congresses and Symposia in Egypt, France, Italy, Greece, Hong Kong, South Korea, Jordan, Saudi Arabia, and United Emirates. A visiting Professor to Centre Louis Gernet in Paris, in June-July 2000. Research: Author of 47 papers on Latin literature, and Roman literary culture. Awards: Awarded in 2000, the First Aeneas Prize in Latin literature, by the Italian Cultural Institute in Cairo. Awarded in 2011, the Alexandria University Award for Academic Distinction.

THEATRE ET PERFORMANCE / THEATER AND PERFORMANCES

AGUSTÍN CUZZANI'S SHAKESPEAREAN GHOSTS: TRANSLATION, TRANSFORMATION

V. Rafaelli

Universidad Nacional de La Plata (Nacional University of La Plata)

Abstract: The Argentine playwright Agustin Cuzzani (Buenos Aires, 1924-Cordoba, 1987) initiated in 1954 a very personal dramatic path which would eventually flourish into a new genre: the farsatira [farsatire], a fusion of farce and satire, specially applied to his own theatrical works. Already in germ in his first play, Dalilah (1952), the farsatira reaches astonishing heights in *Una libra de carne* [A Pound of Flesh] (1954), *El centroforward murio al amanecer* [The Centre Forward Died at Dawn] (1955), *Los indios estaban cabreros* [The Indians Were Annoyed] (1958), *Sempronio* (1962), *Para que se cumplan las escrituras* [In Order to Observe the Scriptures] (1965), *Pitagoras, go home* (1984) and *Lo cortés no quita lo caliente* [Polite, But No Less Furious] (1985), and established him as an active and successful cornerstone of the Independent Theatre artistic-cultural movement in Argentina in the second half of the 20th century. His profound, defining belief in the theatre as a way to explore the conflicts of a class-divided society, and as the most effective means to posit the problems of human advancement were fully in accordance with the postulates of Independent Theatre; Cuzzani's dramatic works are fiercely ideological, and adherent to the principles of Socialist Realism and Brechtian drama. Dramatic distance, metatheatre, and explicit intertextuality are some of the characteristic resources by which Cuzzani draws the audience's attention to a social reality which he purposes to transform, with the process of awareness itself as a pivotal point.

Cuzzani's richest, most rewarding use of intertextuality and translative intervention occurs in his seminal second play *Una libra de carne*. Here, the playwright addresses that most canonical of authors, Shakespeare himself, and breathes new life into the Shakespearean creation by means of a stunning 'farsatirical' transformation of the Bard's characters into well-known Argentine societal types, who interact to build a dramatic situation conducive to denouncing the oppression of the economic and sociocultural powers. The hypotext is deceptively varied: the very title directs the spectator and reader to consider the immediately clear transformation of the core conflict in *The Merchant of Venice*; a closer reading, however, allows in addition the identification of other familiar characters and situations --Polonius, Lady Macbeth, the Castle Porter; the criminal *Mousetrap* mise en abyme... The transformational operations are entirely successful, and the translative operations --overt, domesticating and adaptive-- blend seamlessly in the creative process to beget a richly meaningful work of dramatic art which has enjoyed lasting renown in Argentine theatre.

Biography: Veronica Rafaelli graduated as a Chartered Translator in English at the National University of La Plata, where she presently works as assistant teacher for practical lessons at Literary Translation 1, in the Translation in English course. She is currently working on a master's degree in comparative literature at the same university, aiming at specialising in English-Spanish literary translation. She also works as an EFL teacher in the private education system.

OVERSEAS TRANSMISSION AND RECEPTION OF JAPANESE PERFORMING ARTS: YONE NOGUCHI'S TRANSLATION OF NOH AND KYOGEN

M. Hori

International Research Center for Japanese Studies

Abstract: How did Japanese Performing Art transmit to the West and was accepted there in the transitional period of the 20th century? The aim of my research is to illuminate this period with validating the factual evidence of cultural exchange and humanistic network around Yone Noguchi. The interest toward Japanese Performing Art was taken hold by the Western intellectuals who created their respect in 'Symbolism,' 'Mysticism,' 'Orientalism,' and then geared up the artistic movement of Modernism, which was inextricably linked with 'Greek,' 'Classicism,' 'the movement of returning to tradition.' Through the investigation of the intellectual relationship and cultural human network between Japanese and English-speaking-sphere, I will interpret the status quo of the mutual interaction of the modern performing art and carve out a frame of reference of cross-cultural history of the 20th century. As for the Western reception of Japanese Performing art, such as Noh and kabuki, several investigations have been developed until today. However, established research is attracted the attention of how Western intellectual understood 'Japan' and how they translated each piece of production. There is not much researches which addresses how Japanese culture had sent out signals from the Japanese side as the transmission. For example, few people has been interested in the activity of Yone Noguchi, who translated Noh play and

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Kyogen into English since 1904, and transmitted its idea and style, as an authentic Japanese-poet. It is fair to say that the research topic regarding the 'transmission', 'reception' of arts and culture is quite enormous, multitudinous, and ambiguous. However, it might be possible to streamline this research, when I approach from the vision of 'Border-crossing Self'; centering on a certain specific personage. My presentation will basically show this approach and propose a draft of this research theme. How can I address the theme of ambiguity in order to get some beneficial effects? I would like to receive various suggestions and teaching instructions for my future studies.

Biography: EDUCATION 2001 M.A. Japanese Literature, Japan Women's University, Tokyo. 2002 M.A. Comparative Literature, University of London: SOAS, London. 2009 Ph.D. Graduate University for Advanced Studies: School of Cultural and Social Studies, Department of Japanese Studies, Kyoto. Dissertation title; "Yone Noguchi: His Life and Work as a Writer of Dual Nationality". PRESENT STATUS Research Fellow, International Research Centre for Japanese Studies. PUBLICATIONS: Books 1) Yone Noguchi: A Writer of Dual Nationality (Nagoya University Press, Nagoya, 2012Feb.) Chapters in Books 2) "Ichizo Kobayashi: The Modernization of 'Kabuki' and its overseas operations" in Suzuki Sadami (ed.) Japan To-day: Bungei-shunju's European Language War-time Propaganda, (Sakuhinsha, Tokyo, 2011Mar.) 3) "Yone Noguchi's Poetics as a Writer of Dual Nationality" in Inaga Shigemi (ed.) Artistic Vagabondage and New Utopian Projects, (International Research Center, Kyoto, 2011Mar.) 4) "The status quo of English Education in Japan during the Meiji 20s" in Asaoka Kunio and Suzuki Sadami (eds.) A Study of 'The Rental Library' (Sinshiki-Kashihonya), (Sakuhinsha, Tokyo, 2010Nov.) 5) "Has Yone Noguchi been unwise patronage for Hearn?" in Hiraoka Sukehiro and Makino Yoko (eds.), Lafcadio Hearn, the person and circumference, (Shinyosha, Tokyo, 2009Aug.) 6) "Is Matsuo Basho an ultimate 'Symbolist'? Yone Noguchi as an opener of a Pandora's box" in Suzuki Sadami and Iwai Shigeki (eds.) Wabi Sabi Yugen; Transitional Process toward 'Japanese-ness', (Suiseisha, Tokyo, 2006Nov.)

TRANSLATION, CENSORSHIP AND THEATRE SERIES IN PORTUGAL (1950S-70S): THE CASE OF CONTRAPONTO PUBLISHER

M. Carvalho

Faculdade de Letras da Universidade de Lisboa

Abstract: Translation has been a means of renewing theatre repertoires, by importing foreign models and different artistic languages, especially in peripheral cultures and in dictatorial regimes. For different reasons, past and present, Portuguese stage productions and theatre repertoires were and still are dominated by foreign models and translated plays. During the period of the Estado Novo, translation often served as a means to subvert censorship, both the self-censorship adopted as a means of obtaining a license for performance or publication, and as a strategy to introduce innovative artistic practices or themes that otherwise would be forbidden. Theatre translators are cultural mediators and promoters, negotiating meaning between cultures, as scholarship in the area has proven (Bassnett 1998, Aaltonen 2000). This paper will analyse a theatre series from the 1950s-70s, called "Teatro no Bolso" published by Contraponto publisher and edited by Luiz Pacheco, and will look at the context of this editorial practice and theatre performance at the time. During this period, it was common the association between small publishers and experimental theatre companies, which had an important role in disseminating ideological theatrical texts, vanguard and successful works that were being produced all over the world. Often, the publication of translations, especially within series of small publishing houses, was linked to a theatre company, mostly the so-called theatre circles and university theatre groups. The editors of these collections were also translators, and often academics and/or playwrights and theatre practitioners. This group of intellectuals looked to writers and artists abroad for inspiration. At the same time, they were creating new opportunities for autochthonous creation. Since the source cultures were located outside the Portuguese context, theatre would be seen as an alternative cultural sphere, something far from the national reality and therefore more acceptable in the eyes of the censors. It will be important to understand the balance and relationship between original and translated texts, the editorial motivation behind the selection of these texts, the translators chosen for the enterprise (either a theatre professional or a professional translator), since they are indicative of the editor's purpose and target context (Zurbach, 2007). Most of these series were published in paperback, cheap, intended for a broad readership. Some were also performed. No other period in the history of Portuguese theatre has seen such rich translation activity for stage and page. By looking at this particular series, the selected playtexts, translators, translating strategies and disseminating routes, this paper intends to draw some conclusions on of this series in particular, and this practice in general, in the theatrical and cultural context at the time and their role in addressing political problems, directly or not.

Biography: Manuela Carvalho is Research Fellow in Comparative Studies at the Centre for Comparative Studies, University of Lisbon. Her research and teaching interests lie mainly in the field of theatre and interarts studies. She was the principal investigator of a funded research project in the area of theatre translation "TETRA (Theatre and Translation):

Towards a History of Theatre Translation in Portugal". She is the co-editor of two books on theatre translation published in Portugal and author of articles in the area.

WHEN THEATER, TRANSLATION AND POLITICS MERGE: A STUDY OF EARLY TRANSLATIONS OF EUROPEAN PLAYS IN IRAN

B. Mirzababazadeh Fomeshi, A. Khojastehpour
Shiraz University

Abstract: Of the significant tasks in comparative literature's turn to translation studies is to examine the ways translation stands as a creative, critical, and also political act. This article focuses on the political intentions behind the translation of European play texts into Persian which led to the entrance of western drama in Iran during the final years of Qajar dynasty and during the Iranian Constitutional Revolution (1905-1911). Beginning with the last years of Qajar dynasty, both the Iranian intellectuals and the Iranian government were attracted in the European theater. It was at that time that theater came to be known and recognized by Iranian intellectuals as an important political medium. Theater consisted dialogue, an element of democracy and civilization, and this was in line with Iranian intellectuals' progressive aims. In a newspaper published during the Constitutional Revolution entitled Theater, drama, schools and newspapers are mentioned as three principles for progress and civilization. The translators/politicians/intellectuals chose mainly the French playwright Molière to be translated as they saw his plays more congruent with Iranians' conditions of the time and also as they found Molière's comedies proper means to express their own critical views. Focusing on the above points, the present paper explores the ways translating dramatic works influenced the development of progressive political views of the time.

Biography: Adineh Khojastehpour is a Ph. D. candidate at Shiraz University. She is interested in comparative literature and interdisciplinary studies. She got her M.A. from University of Tehran. She has published several articles in national and international journals. Behnam Mirzababazadeh Fomeshi is a Ph. D. candidate at Shiraz University. His research interests include interdisciplinary studies and comparative literature. His works have been published in Comparative Literature Journal of the Academy of Persian Language and Literature and Literary Criticism Quarterly. He has been a frequent lecturer in different national and international conferences and for the time being he is teaching at Shiraz University. He published a book, Ralph Waldo Emerson and Sohrab Sepehri in 2012.

S1 LANGUE(S) ET IDENTITE(S) / LANGUAGE(S) AND IDENTITY(IES)

POLITIQUES ETHNOCENTRIQUES ET ECRITURES PLURILINGUES EN ALLEMAGNE VERS 1900

D. Weissmann

Université Paris-Est Créteil

Abstract: Stefan George, le plurilinguisme à l'épreuve de la renaissance nationale

En 1897, Stefan George prépare à Berlin et Paris la publication de son recueil "Das Jahr der Seele" qui paraîtra à l'automne de la même année et dont certains poèmes ont été rédigés d'abord en français. Le jeune poète s'apprête alors à révolutionner la littérature de langue allemande ; et le paradoxe veut qu'il le fait en passant par une intense « épreuve de l'étranger » : non seulement en traduisant des textes étrangers, ce que tous ses grands aînés ont fait, mais en écrivant directement en langue étrangère. Tout se passe comme si son ressourcement de la langue littéraire allemande ne pouvait se réaliser que moyennant le détour par l'écriture en langue étrangère : à côté du français, George a également utilisé l'anglais et des langues inventées telles que sa *lingua romana*.

Cependant, 1897 c'est aussi le début de la politique pangermanique menée par l'Empire wilhelmienne, l'année du célèbre discours du prince Von Bülow, secrétaire d'État aux Affaires étrangères, réclamant « une place au soleil » pour l'Allemagne et inaugurant une politique agressive de conquête coloniale. Difficile de trouver deux états d'esprit plus éloignés que la recherche d'altérité extrême menée par George, d'une part, et l'ethnocentrisme belliqueux pratiqué à la même époque par les hommes politiques, d'autre part. Xénophonie et xénophobie, deux attitudes qui semblent coexister dans le monde germanique de cette année 1897.

Or, George, après avoir accompli, à partir du milieu des années 1900, son « tournant patriotique », finira par rejoindre le nouvel élan nationaliste inauguré par la politique impérialiste de Guillaume II, jusqu'à cultiver une relation plus qu'ambiguë avec l'idéologie nazie montante.

Notre communication se propose de retracer la genèse du plurilinguisme de George, en relation avec son travail de traducteur, jusqu'à la disparition des langues étrangères dans l'œuvre de la maturité. Ainsi nous mettrons en évidence tout ce que la modernité du jeune George doit à ses expériences exophones, après quoi son écriture deviendra beaucoup plus traditionaliste. Somme toute, il s'agit de présenter l'exophonie comme partie intégrante du renouveau poétique dans la littérature allemande de la Fin de siècle, ce que confirment également les cas de Wedekind et de Rilke.

Biography: Dirk WEISSMANN

Maître de conférences (langue et littérature allemandes) à l'Université Paris-Est Créteil Membre de l'Institut des Mondes anglophone, germanique et roman (IMAGER), EA 3958, Université Paris-Est PARCOURS PROFESSIONNEL - Maître de conférences à l'Université Paris-Est Créteil (depuis 2006) - ATER, Université Paris-Est Créteil (2004-2006) - ATER, Université de Reims, Champagne-Ardenne (2003-2004) - Lecteur de langue, Université Paris-8, Vincennes-Saint-Denis (2002-2003) - Allocataire de recherche, Université Paris-8, Vincennes-Saint-Denis (1999-2002) AUTRES ACTIVITES PROFESIONNELLES - Membre du jury d'allemand du concours d'entrée aux Grandes Ecoles Commerciales (Banque d'épreuves BCE) (depuis 2005) - Chargé d'enseignement à HEC, Paris (2004-2010) - Chargé de cours, Université Paris-8, Vincennes-Saint-Denis (2001-2002) - Chargé d'enseignement à la Maison Heinrich-Heine, Fondation de l'Allemagne, CIUP, Paris (2000-2002) ETUDES, DIPLOMES, TITRES - Docteur en études germaniques (2003) - Agrégation externe d'allemand (2000) - DEA « Cultures, identités et territoires des pays de langue allemande contemporains » (Université de Paris-8, Vincennes—Saint-Denis, 1999) - Maîtrise de Lettres modernes mention littérature générale et comparée (Université de la Sorbonne Nouvelle, Paris-3, 1998) - Licence de Lettres modernes mention littérature générale et comparée (Université de la Sorbonne Nouvelle, Paris-3, 1997) - Études de Littérature générale et comparée, études germaniques et philosophie à Mayence, Lausanne et Paris. RESPONSABILITES ET MANDATS ELECTIFS EN COURS - Membre élu (suppléant) de la 12^e section du Conseil National des Universités (depuis 2011) ; participation active aux travaux de la session 2012 - Membre élu du conseil de l'UFR Lettres, langues, sciences humaines (depuis 2010) ; membre de la commission de pédagogie (depuis 2010) ACTIVITES DE RECHERCHE Axes de recherche - Littérature de langue allemande (XIX^e-XXI^e) : interprétation et réception - Interculturalité et multilinguisme dans la littérature - Transferts culturels franco-allemands (XIX^e-XXI^e siècles) - Traduction ; traductologie ; didactique de la traduction Recherche actuelle Auto-traduction et plurilinguisme littéraires dans le champ franco-allemand

JOSE LUANDINO VIEIRA TRADUCTEUR DE LUANDINO VIEIRA

M.A. Carriço Vieira

Centro de Formação de Professores Tomar

Abstract: La quête identitaire, aussi bien d'individus que de communautés, est intimement liée aux choix linguistiques des auteurs. La langue se constitue comme un puissant facteur d'identité dans la mesure où elle est porteuse d'un héritage, partie intégrale d'une tradition, patrimoine culturel d'une communauté. En contexte postcolonial, l'option pour une langue, celle apportée par le colonisateur ou bien celle des groupes locaux, est une dimension importante de l'écriture de la postcolonialité, puisque l'auteur se voit obligé de penser la question de la langue, de décider en quelle langue il veut raconter son histoire. Entre le refus de la norme de la langue impériale ou son contraire, une multiplicité d'attitudes est possible.

Choisir d'écrire en une langue est donc une option qui s'inscrit inévitablement dans une dimension idéologique et politique qui reflètent des jeux de pouvoir que nous observerons au long de cette communication, notamment les enjeux qui découlent de la pratique de l'auto-translation. Pour cela, nous partirons de la lecture de l'œuvre de l'écrivain angolais José Luandino Vieira.

Biography: BUESCU, Helena Carvalhão, DUARTE, João Ferreira (2007) "Communicating voices: Helberto Helder's experiments in cross-cultural poetry", in *Modern Language Studies*, Vol. 43 n° 2, pp. 173-186.

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WHITE, Hayden (1985) *Tropics of Discourse: essays in cultural criticism*, Baltimore: John Hopkins University Press.

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WOLF, Michaela (2002) "Culture as translation – and beyond ethnographic models of representation in translation"

studies”, in *Crosscultural Transgressions*, Theo Hermans (ed.). Manchester: St. Jerome Publishing, pp. 180-192.

DE L'UTILITE DE CONNAÎTRE L'ESPAGNE ET L'ESPAGNOL POUR COMMENTER CERTAINES FICTIONS FRANCAISES : MICROLECTURE D'UN FRAGMENT DE *CARMEN* (1845)

F. Géal

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Abstract: Paul Van Tieghem définissait la littérature comparée comme l'étude de la part de l'étranger dans une oeuvre. Or, dans toute sa production, faisant en partie sienne l'affirmation romantique d'une relativité hisporique et géographique, Mérimée privilégie les espaces étrangers dans l'espace ou dans le temps. Chez lui, l'Espagne, ou plutôt l'hispanité, occupe un pôle d'attraction et d'exploration fondamental du début à la fin de sa trajectoire, largement sous-estimé par la plupart des spécialistes.

En marge de la préparation d'une nouvelle édition de *Carmen* (1845) dans le cadre des Oeuvres complètes de Mérimée publiées chez Champion, je voudrais montrer à partir d'un exemple (le début du chapitre III) comment cet écrivain qui, de tous ceux de sa génération, était le meilleur connaisseur de l'Espagne et de sa langue, mobilise avec acuité, au coeur de sa célèbre nouvelle, tout un savoir qu'il importe au commentateur de repérer et de mettre en évidence.

Biography: François Géal 32 rue du Javelot

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geal.francois@neuf.fr Maître de conférences en espagnol Ecole Normale Supérieure 45 rue d'Ulm, 75005 Paris
francois.geal@ens.fr Études : - Bac C (1982). - Concours d'entrée à l'Ecole Normale Supérieure (A/L) (1985) : rang 1^{er}. - Agrégation d'espagnol (1988) : rang 1^{er}. - Doctorat nouveau régime (Université Paris III-Sorbonne Nouvelle, dir. Augustin Redondo, 1994) : Figures de la bibliothèque dans l'imaginaire espagnol du Siècle d'or. - Habilitation à diriger des recherches en littérature générale et comparée (Université Paris IV- Sorbonne, sous la responsabilité de Pierre Brunel, 2011) : Quand Érudition et Fiction se rencontrent : domaine hispano-français (XVI^e-XX^e siècles). Expérience professionnelle : - Assistant moniteur normalien en espagnol à l'Université Paris III (1991-1993). - Agrégé-répétiteur à l'ENS (1993-1999). - Maître de conférences à l'ENS depuis 1999 (HC, 5^e échelon à compter du 1^{er} septembre 2011). - Directeur des études du Département Littérature et langages à l'ENS (2006-2007). - Responsable de l'accueil des étudiants étrangers au Département Littérature et langages depuis 2007. - Vice-président du jury de la Sélection Internationale à l'ENS depuis 2009. Activités de recherche : Les principaux groupes de recherche auxquels j'ai appartenu ont été jusqu'ici : - Le CRES (Centre de Recherche sur l'Espagne du Siècle d'Or), rattaché à l'Université Paris III-Sorbonne Nouvelle. - Le séminaire Mérimée, dirigé par Antonia Fonyi (CNRS), dans le cadre de l'Ecole doctorale de Littérature française et comparée de l'Université Paris III-Sorbonne Nouvelle. - Le CRLC (Centre de Recherche en Littérature comparée) dirigé par Jean-Yves Masson à l'Université Paris-IV Sorbonne, auquel je suis désormais officiellement rattaché. Je suis en outre membre de la SHF (Société des Hispanistes Français), de la Société Mérimée, du comité de rédaction des Cahiers Mérimée, de la SFLGC (Société Française de Littérature Générale et Comparée), et de l'ATLF (Association des Traducteurs Littéraires de France). Intérêts particuliers : -photo-collages, piano, écriture, cinéma, tennis, ski.

S2 LES RELATIONS ORIENT/OCCIDENT / EAST-WEST RELATIONSHIPS

LA QUÊTE DE L'AMOUR EN LITTÉRATURE: ENTRE L'OCCIDENT ET L'ORIENT

Z.T. Valtcheva, J. Dutta
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Abstract: « Toutes les familles heureuses se ressemblent mais les familles malheureuses le sont chacune à leur façon. »
(Léon Tolstoï, Anna Karénine)

Cette phrase qui sert d'incipit au roman de Tolstoï joui dernièrement d'un succès curieux. Deux exemples : Muriel Barbery s'y réfère pour nouer une partie de l'intrigue de son roman « L'élégance du hérisson » (Gallimard, 2006). Loin de nos terres, au Japon, le personnage féminin dans « Sommeil » de Haruki Murakami (Belfond, 2010) relit le roman de Tolstoï dans la nostalgie d'un temps révolu. D'où vient-il l'intérêt pour cette réflexion d'un des classiques de la littérature?

Nous voudrions interpréter cet intérêt comme le signe d'un questionnement inquiétant : comment penser l'amour conjugal mais avant tout l'amour dans le monde moderne où tant de valeurs ont perdu leur fonction rassurante et tant d'autres sont en émergence ? Entre devoir reproducteur et sexualité déchaînée est-il encore possible d'aimer d'amour ?

Nous nous proposons donc de réfléchir sur l'amour, un des universaux qui a toujours inspiré la fiction littéraire. Adoptant une vision globalisante, un parallèle sera amorcé entre les modèles occidentaux de l'amour, basés sur la relation éros/agapè et les modèles orientaux, concrètement ceux de la culture indienne, où le désir entre l'homme et la femme, rati, « n'est pas considéré comme différent de la relation entre l'homme et son dieu » (Kalil Kapur). Au centre de toutes nos histoires d'amour se trouve le vieux topos de la quête de l'amour et celui de la mort. Mais dans la tradition occidentale la quête de l'amour/bonheur est associée à l'affirmation du « moi », au drame de la passion et à l'angoisse du péché. En ce qui concerne la culture indienne, la vie est pensée dans sa totalité, englobant les aspects spirituels et corporels de la nature humaine par une dynamique ascendante. Dans cette vision totalisante, l'homme et la nature participent du divin, tous les deux étant engendrés par la même énergie cosmique, shakti. L'amour entre les humains, rati, ne s'oppose pas à bhakti, adoration, dévotion, renoncement de soi.

Ainsi, ce croisement de regards culturels par delà les frontières pourra-t-il suggérer une piste de réflexion sur le malaise de penser et d'écrire la relation amoureuse moderne et l'amour conjugal.

Navigant donc entre Occident et Orient, nous essayerons d'esquisser une géographie imaginaire de l'amour où Mme de Clève, Anna Karénine, Emma Bovary, mais aussi Chîrîn, Radha, Mirabaï, Bimola, figures littéraires de l'amour au féminin, puissent se croiser et se re-découvrir, semblables, différentes ou même in-différentes, dans leur quête de l'amour/bonheur.

Biography: I. Personal data

Name: Zlatka Nikolova Timenova-Valtcheva

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II. Academic studies and diplomas

2008 Obtained the Doctor degree of Modern Languages and Literatures from the University of Coimbra, with the thesis subject: "Le silence littéraire et ses formes dans l'œuvre romanesque de Marguerite Duras".

1979 Obtained the Academic Degree Docteur-ès-Lettres from the University of Sofia, with the thesis subject: «La métaphore dans Les Pensées de Blaise Pascal».

1974 Obtained the Master of Philological Sciences Degree (French Language and Literature) from the University of Sofia.

III. Proficiency in Languages

Bulgarian: native proficiency

French: near native proficiency

Portuguese: fluency in writing and speaking.

English: fluency in writing and speaking

Russian: fluency in reading and listening

IV. Professional Career

2001 Professor Auxiliar (Assistant Professor) of French language and Literature and Translation in the Universidade Lusófona de Lisboa, Portugal, full time contract.

2006 Lecturer of Bulgarian language and Culture in the New University of Lisbon.

2010 Lecturer of Bulgarian language and Culture in the University of Lisbon.

V. Other Professional Activities

2011 Lectures at the University of Cádiz, Departamento de Filología Francesa e Inglesa:

November, 31: La traduction du texte journalistique

December, 1: Censure et Traduction

2008 – 2009 Collaborated to the International Master of Conference Interpretation in FLUL, Lisbon University.

2008 Participated as a translator in the Workshop of Collective Translation of Live Poetry (Boyko Lambovsky, Gueorgui Konstantinoff), "Casa de Mateus", Vila Real, Portugal.

Reviewer of Scientific Journals International, section Languages and Literatures.

VI. Research interests

Text analysis, Theory of literature, Translation theory, Cultural studies.

VII. Affiliation

Researcher in CLEPUL (Centro de Literaturas e Culturas Lusófonas e Europeias da Faculdade de Letras da Universidade de Lisboa)

Member of ICLA (International Comparative Literature Association)

Founding member of CompaRes (Iberian-Slavonic association of comparative studies)

VIII. Relevant Publications

Zlatka Timenova-Valtcheva (2011), Ancient Bulgarian Language: between myth and reality, International conference Europe of Nations, University of Aveiro, Portugal, May, 9-11, accepted for print.

Zlatka Timenova-Valtcheva (2009), Les silences du dialogue romanesque dans Moderato Cantabile de Marguerite Duras, in Verbum-Analecta Neolatina, XI/2009, pp.97-110.

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Zlatka Timenova-Valtcheva, (2007), Les silences imparfaits de la censure: Germinal d'Emile Zola en portugais, Colloque international Censure et Traduction, Université d'Artois, en Arras, 6/7/8 juin. Actes du colloque, 2011, ISBN 978-2-84832-126-4, pp. 217-227.

Zlatka Timenova-Valtcheva, Maya Timenova (2006), Le silence des limites dans la littérature. Deux exemples : Michel de Montaigne et Marguerite Duras. Babilónia, n°4, pp. 111-122.

Zlatka Timenova-Valtcheva, Maria Paula Lourinho (2005), De la traduction littéraire: «Le ravissement de Lol V. Stein» de Marguerite Duras traduit en portugais. Babilónia n° 2/3, pp.147-157.

Zlatka Timenova-Valtcheva (2004), A viagem das palavras, Interculturalidades, Edit. Univ. Lusófonas, col. Babilónia, pp.277-288.

Zlatka Timenova-Valtcheva (2009), « L'intellectuel, un éternel dissident : une relecture de Pentcho Slaveykov».in L'oublié et l'interdit, textes réunis par Roumiana Stantcheva et Alain Vuillemin. Editions Rafael de Surtis, ISBN : 978-2-84672-159-2, pp.201-210.

IX. Translations

From French to Bulgarian

Marguerite Duras, Le ravissement de Lol V. Stein, suivi de L'amour. Plovdiv : ed. Lettera, 2009.

J. Derrida, Linguistique et grammatologie. In Idées en culturologie, T.II . Sofia : Editions Universitaires "St. Clément d'Ohrida", 1993.

E. Moren, "De la culturanalyse à la politique culturelle". In Idées en culturologie, T.II : Sofia : Editions Universitaires "St. Clément d'Ohrida », 1993.

Marcel Mauss, Eléments et formes de la civilisation (extrait). In Idées en culturologie. T.1. Sofia : Editions Universitaires "St. Clément d'Ohrida", 1990.

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Gueza Rohaim, Sublimation et culture (extrait). In Idées en culturologie, T.I. Sofia : Editions Universitaires "St. Clément d'Ohrida", 1990.

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EAST/WEST DIALOGUE AND THE BIRTH OF MODERNISM IN EGYPT IN TAHTAWI, AWAD, AND HAKIM

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Abstract: The present paper proposes to investigate three Egyptian texts written in Arabic that came as the direct result of immediate contact with the West. These are Rifa'a al-Tahtawi's *A Paris Profile*, written during Tahtawi's stay in France, Louis Awad's *Memoirs of a Student on a Scholarship*, written in 1942 while he was doing his MA in Literature at Cambridge University and published only in 1965, and Tawfiq al-Hakim's *A Sparrow from the East* written in 1938 after his return from his three year stay in France. The three texts will be seen within the framework of Edward Said's *Orientalism*, aiming to show how the Arab is viewed by the West and how the Arab, in return, views the West. Instead of a confrontation, the three texts suggest the possibility of a dialogue, enriching the attempt at bringing about Modernism in Egypt which was inaugurated by Mohamed Ali in the first half of the twentieth century.

Biography: Naglaa Abou-Agag is an associate professor at Alexandria University and was on secondment at Beirut Arab University from 2006 to 2010. She obtained her PhD from the University of Alexandria in 2003 and has since written on Tom Stoppard, Yussef Idris, Tony Harrison, Ahmed Etman, D.J. Enright, Edouar Kharrat, Caryl Churchill, and Nuruddin Farah. Her research interests include comparative drama, postcolonial theory, and Postmodernist literature. She also translated Shakespeare's *Modernity* by Ismail Serageldin into Arabic (2002) and a number of short stories and poems into Arabic and into English.

IN SEARCH OF NEW FORMS OF AESTHETICS ACROSS TWO LANGUAGES: AHDAF SOUEIF'S *CAIRO: MY CITY, OUR REVOLUTION* AND RADWA ASHOUR'S *AL-TANTOURIYA*

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Abstract: I wish to present the project of my dissertation thesis entitled *The image of the West in the literary works of Ahdaf Soueif and Radwa Ashour*. The comparison of these two Egyptian women authors is very interesting as their lives are closely intertwined with English language and literature. While Soueif, based in London, employs English as the means of her literary expression, Ashour, professor of English literature in Cairo, writes in Arabic. English therefore becomes the link connecting both authors, and, at the same time, a distinction separating their creative views of the world. Ahdaf Soueif and Radwa Ashour represent strong contemporary female, one can easily say feminist, voices from Egypt in whose narratives politics, global relations and transnational encounters play a crucial role in forming the lives of their protagonists, their search for identity and their own place in the world. I will investigate how the two authors approach the task of bridging two cultures, the Arab and the Anglo-Saxon, by means of two languages and two vastly different modes of thinking. I probe into their individual experience with the encounter of the West and how their use of the different language media influences their accounts of it. The image of the West is a significant theme of modern Arabic literature, and particularly of modern Arabic women's literature. Narrative texts of Arab women are highly individualised and intimate testimonies delineating their relationship to the West, its culture, society and thinking. Specific poetics and implication of problems of cross-cultural encounters are the essence of these texts and autobiographical

approach to the illustrated reality in their native and Western countries is often applied. This fact is perfectly true of both Soueif's and Ashour's books. I would like to concentrate on the most recent writings of Soueif and Ashour and unravel their ways of coping with the complicated political and social realities of Egypt and the Arab world in general before and during the revolutionary events of 2011. Both Soueif and Ashour employ autobiography as the form of their account which seems to be the most appropriate to cope with the complicated position they face as contemporary Arab women writers. Soueif's new book, *Cairo: My City, Our Revolution*, was published at the end of 2011 and it weaves personal memories of growing up in Cairo with a powerful testimony of the extraordinary events of the past year. She openly confesses her love of her native city which she left to live abroad, in the West, and to which she now humbly returns to fight for freedom of her beloved nation and country, to fight against injustice, violence and terror perpetrated by Mubarak's regime and the militarization of Egypt in the aftermath of the public uprising. She celebrates the courage and resilience of the people and the youth of Egypt in a highly personal account of the revolutionary days, combining forms of a diary, subjective essays, journalistic entries and commentaries, emotive ponderings on the nature of the Egyptian ordinary people and other forms of literary expression. This postmodern text reflects the attempt to portray the complexity of the Arab world on its path towards freedom and emancipation from its leaders – dictators. Ahdaf Soueif has become a master of a highly playful and imaginative Arabised version of English. However, this text reveals Soueif's search for her roots and her own Arabic/Egyptian voice as she has begun to write a weekly column to an Egyptian newspaper. Therefore I will try to answer the question whether English can become a more subversive and critical tool for an Arab author vis-à-vis the oppressive Egyptian regime, the West and its colonial tradition than her mother tongue. On the other hand, Radwa Ashour draws on Arabic literary tradition and expresses her leftist and openly Marxist stance and her lifelong commitment to fight for truth, justice and the Palestinian cause in Arabic. Married to the famous Palestinian poet Mourid al-Barghouti, she has always been touching upon the 1948 Palestinian catastrophe, al-nakba, in her numerous literary works. Palestine has been present in almost all of Ashour's novels. Yet it was not until *Al-Tantouriya* that she wrote about this topic openly. The autobiographical element is a little bit weaker in this novel, but its literary form is all the more complicated. Written as a chronicle, it describes a little town situated close to Haifa, a peaceful and dream-like paradise encircled by gardens and olive trees, which is in a harsh contrast with the political situation of the Palestinian people. The incompatibility of this symbol of the Palestinian dream and the terrible reality and the predicament of the Arab people suffering the oppressive rule of their political leaders and their support in international politics is portrayed by means of a complicated literary style and magical realism. Ashour thus passionately calls for justice and life in truth and peace for all people in the so-called Third World against all forms of oppressive power. My project therefore investigates what the distinctions and similarities are in creating the imaginative world in the novels of the two authors. How do they cope with the power relations inherent in their two respective creative languages? What are their reactions to the revolution in Egypt and the Arab world and how do they portray the events and the social and political changes in their commentaries?

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academic article: The phenomenon of hybrid identity in Arab women writers April-May 2007 American University, Cairo, MA thesis research July 2006 Bourguiba Institute of Modern Languages, Tunis - a month-intensive course of Arabic – advanced level 2004-2005 Cairo University – lectures - Arabic language and literature American University, Cairo – seminar Edward Said and Orientalism led by Dr Ferial Ghazoul Feb.-June 2003 Sheffield University, Great Britain – 1 semester- English literature – Erasmus Languages English – proficient in spoken and written form Arabic – advanced in spoken and written form Egyptian Colloquial Arabic - fluent French – advanced in spoken and written form Spanish – lower intermediate Work experience 2009- Translating and interpreting – English, Arabic - translating written documents, letters, short stories - interpreting for Iraqi businessmen in the Czech Ministry of Trade Oct. 2010-Aug. 2011 Gema Art Group, Prague, International Project Department - project manager - responsible for projects of cultural heritage care and conservation of historical monuments in the Middle East - communication with business partners in English and Arabic - creating project proposals - translating – English, Arabic - responsible for the company's participation in EU projects - searching for new projects and business opportunities 2005-2011 International Festival Theatre in Pilsen – organisation of performances and theatre plays, registration centre of the festival 2009-2010 Nomad, Prague – sales manager of Oriental arts - selling Oriental carpets and handcraft products - communicating with clients in Czech, English and Arabic - creating and editing advertisements March 2010 Conference Preservation and Rehabilitation of Iraqi City Centers, Baghdad, Iraq - conference organisation - translating and interpreting for the Czech group of participants - communicating with Iraqi media 2008 Newsmatique, Prague - referent for Arabic, English and Czech languages - editing and censoring readers' contributions to the web news server www.iraqalaan.com - making reports - communicating with editors in the Czech Republic and journalists in Iraq 2000-2008 Teaching English and Arabic – in language schools Next Level, James Cook Languages; private lessons 1999–2000 Teaching technical English, University of Western Bohemia, Pilsen 1999-2001 International Summer Language School, University of Western Bohemia, Pilsen - receptionist, guide and interpreter

ŌE KENZABURŌ ET ASSIA DJEBAR - L'AUTOFICTION HYBRIDE ENTRE ORIENT ET OCCIDENT

N.C. Fukuzawa

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Abstract: Dans une analyse comparative de l'oeuvre d'Oe Kenzaburo et d'Assia Djebbar, j aimerais me pencher sur la question des strategies narratives de l'autofiction s'articulant autour du contexte culturel marquee par l'hybridite. L'autobiographie litteraire etant issue de la tradition chretienne de la confession, comment ses ecrivains articulent-ils leur subjectivite postcoloniale entre l'Orient et l'Occident ? Comment mettent-ils en scene l'autofiction entre une culture de la dissimulation de l'intimite et une culture de l'exposition de soi ? Par ailleurs, a une epoque ou la mondialisation efface les frontieres, n'est-il pas depasse de parler d'une distinction entre l'Orient et l'Occident ?

L'unique ecrivain japonais porteur du prix Nobel encore en vie, ainsi que la premiere Algerienne acceptee a l'Ecole normale superieure de Paris et aujourd'hui membre de l'Academie francaise, seraient, selon moi, des penseurs originaires de cultures peripheriques qui cependant appartiendraient de nos jours a une elite intellectuelle mondiale. Oe Kenzaburo tout comme Assia Djebbar ont recours aux elements de leurs biographies. Leur litterature se cree grace aux decalages qu'ils creent avec le reel et qui font naitre la fiction. Il s'agit d'autofiction. Dans l'oeuvre d'Oe Kenzaburo Une affaire personnelle (Kojin teki na taiken) ou dans Nulle part dans la maison de mon pere d'Assia Djebbar, l'ecriture est fortement influencee par leurs propres experiences personnelles, fussent-elles pour l'auteur japonais la naissance d'un fils handicape ou chez l'ecrivaine franco-algerienne le souvenir si etrange du chemin de l'ecole d'une petite fille musulmane. De meme, on releve dans ces textes une association entre la narration autobiographique et la narration nationale, une imbrication de l'autobiographie et de l'historiographie algerienne dans L'amour, la fantasia d'Assia Djebbar, ou bien encore une reference a la dimension nationale historique du reve dans Le jeu du siecle (Mannen gannen no futtoboru) d'Oe Kenzaburo.

Des lors, on peut se demander quel role joue l'origine culturelle hybride entre Orient et Occident chez ces ecrivains. La question se pose egalement de savoir s'il existe des points communs aux deux ecrivains quant aux strategies autobiographiques mises en oeuvre dans la fictionalisation de leurs experiences personnelles. Comment la constitution de leur subjectivite postmoderne s'articule-t-elle entre realite et fiction ? Comment la constitution de leur identite s'articule-t-elle entre postcolonialisme et hybridite? Si le sujet est une invention europeenne des temps modernes dont les origines remontent a Saint Augustin puis a Rousseau, en passant par la tradition chretienne de la confession, quelle forme prend donc l'autofiction chez un ecrivain issu de la culture japonaise? En effet, il faut prendre en compte le fait que la langue japonaise connait cinq mots differents pour exprimer le je, le moi, que l'apparition des pronoms personnels dans le langage remonte seulement a la fin du 19eme siecle au moment de l'ouverture du Japon, et que l'ecriture est fortement marquee par la tradition du dévoilement de soi (notamment en ce qui concerne le genre litteraire du shishosetsu). Quelle forme prend donc l'autofiction dans l'oeuvre d'une femme ecrivain de religion musulmane et dont la culture semble

éloignée de la réflexion sur soi au regard de la confession ? En outre, Assia Djebar semble être hantée par son conflit intérieur, celui de la contradiction entre son identité de femme musulmane et le non port du voile islamique - or elle a écrit que la langue française jouait le rôle d'un voile pour elle.

Parallèlement, depuis le poststructuralisme, l'Occident se pose la question de savoir si le sujet autonome et éclairé n'est pas en lui-même une illusion européenne créée à l'époque moderne dont le cheminement débuta chez Saint Augustin, passant par Jean-Jacques Rousseau et Jean-Paul Sartre et se terminerait par les théories psychanalytiques de Jacques Lacan et de la déconstruction de Jacques Derrida. Mon travail consistera en une tentative d'associer cette norme européenne avec les conceptions postcoloniales, telles que l'orientalisme d'Edward Said, la notion de subalternes de Gayatri Spivak, l'hybridité et la mimesis d'Homi Bhabha, avec les pensées du domaine des sciences politiques s'orientant vers la diversité de la modernité comme on peut les trouver dans les œuvres *Imagined Communities* de Benedict Anderson ou *Multiple Modernities* de Shmuel Noah Eisenstadt. La question se pose de savoir dans quelle mesure la littérature japonaise et maghrébine auraient adapté la conception occidentale d'un sujet individuel. En outre, on peut se demander si de nos jours - époque contemporaine et mondialisée - l'on n'assisterait pas à un phénomène d'orientalisation de l'Occident qui prendrait naissance dans les régions de l'Asie de l'Est et des Pays de culture arabe. Peut-on parler d'une démarcation caduque entre l'Occident et l'Orient ? Peut-on dire que les divergences culturelles restent les mêmes, tout en prenant des formes modernes ? Quel rôle joue la littérature ? Quelle est la position de la littérature comparée ?

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Master-Studies in Comparative Literature at FU Berlin

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Bachelor of Arts in Comparative Literature, Japanese Studies and Political Sciences at Freie Universität Berlin

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Sciences Po Paris: German-French Undergraduate Studies

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International Research Training Group "InterArt", FU Berlin, research student

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PR-Video "Avantgarde Diaries" for Mercedes-Benz, Japanese-German translator

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"Mishima! Worldwide Impact and Multicultural Roots" (Japanese Studies), Conference of Prof. Dr. Irmela Hijiya-Kirschner at FU Berlin, student assistant

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Press department of the 8th international literature festival Berlin, internship

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German mother tongue
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S1 LITTÉRATURE COMPAREE ET MONDIALISATION / COMPARATIVE LITERATURE AND GLOBALIZATION

"LA LITTÉRATURE COMPARÉE EST MORTE. VIVE LA LITTÉRATURE COMPARÉE!" RÉFLEXIONS SUR L'AVENIR DE LA DISCIPLINE ET SA RELATION AUX *CULTURAL STUDIES* ET À LA MONDIALISATION

M. Berne
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Abstract: (Proposition en lien avec le 5e axe du congrès: 'Au-delà des nations: aires linguistiques, continents littéraires, mondialisation?) Alors que j'ai l'habitude de me présenter comme enseignante de littérature comparée, un collègue me disait récemment que je devrais me méfier, et sans doute m'abstenir de m'identifier à cette discipline puisque cette dernière a bel et bien disparu. En somme, j'avais une mauvaise stratégie marketing. Ces quatre dernières années passées à l'université de Hong Kong, laquelle entretient une relation étroite avec les modèles des institutions anglo-saxonnes au Royaume-Uni et aux États-Unis mais aussi chinoises, m'ont permises d'observer la disparition de la littérature comparée au profit des 'Cultural Studies'. S'il est vrai que Hong Kong n'est pas l'endroit qui privilégie les sciences humaines, et encore moins la littérature, mais bien plutôt les sciences, l'informatique, l'ingénierie et le business, il reste que la tendance est générale dans le monde académique dominant anglophone : le texte littéraire, s'il est encore lu, se doit d'être d'utilité immédiate et pratique. En dialoguant avec les essais sur le sujet, notamment les travaux de Gayatri Chakravorty Spivak, tout en revenant à l'origine de ces disciplines, les différentes écoles et à mes expériences en Amérique du Nord et en Asie, j'aimerais réfléchir à une alternative qui se situerait entre la littérature comparée et les 'Cultural Studies' et qui passerait par l'urgence d'un retour au texte, c'est-à-dire à la langue et à l'idiome, dans la mesure où les frontières s'érodent. Il s'agirait d'ouvrir la pratique de la discipline au delà de l'Europe et des États-Unis qui l'ont vu naître vers les régions de l'hémisphère sud (Amérique latine, Afrique et Asie) pour, comme le propose Edouard Glissant, adopter une sensibilité à la diversité du monde et à l'imaginaire des langues, pour que les sciences humaines ne se soumettent pas à la loi de l'offre et de la demande, et pour que vive une nouvelle littérature comparée.

Biography: Marie Berne a obtenu un doctorat (Ph.D) en Littérature française et comparée à l'Université de Colombie britannique au Canada. Elle habite maintenant à Hong Kong où elle enseigne la culture et la littérature à la City University of Hong Kong. Elle a publié une monographie 'Eloge de l'idiotie' (Rodopi, 2009) étudiant le phénomène de l'idiotie dans les romans occidentaux du 20e siècle. Elle a également publié des articles sur Beckett, Gao Xingjian et Ionesco, co-rédigé un livre interdisciplinaire en anglais sur "Les Fondations de l'Europe contemporaine" et travaillé à l'édition d'un ouvrage sur l'identité européenne pour le département des études européennes de Hong Kong University. Son dernier projet de recherche porte sur la langue des animaux littéraires et cinématographiques chez certains auteurs et réalisateurs européens et asiatiques des XXe et XXIe siècles.

A PROPOSAL FOR A BALANCED APPROACH TO CULTURAL GLOBALIZATION STUDIES

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Abstract: It seems impossible for scholars to agree on a definition of globalization. There has been no agreement on whether it is a social, political, economical or cultural phenomenon; or when it started. Although its impact is unquestioned, there are almost as many conflicting definitions of globalization as writings exist on the matter. When it comes to literary studies, globalization becomes an even more problematic subject. Its shapeless nature is exacerbated by the fact that not many literary scholars have approached it, and the majority of those who have done it from a postcolonial position. To complicate further the question, globalization theory often follows the scholars' own private agendas, which tend to favor localism.

As a graduate student whose main interest is the impact of globalization in Spanish culture, I have frequently found myself wondering how to balance the —more often than not— biased theoretical corpus on cultural globalization studies. This paper aims to sketch a model for a balanced study of globalization on the literary field. In order to achieve this, I will focus on several key aspects for a comprehensive study of globalization:

- Historicizing globalization: I will argue that globalization started no later than 1400 A.D. and that the current situation is nothing but an acceleration of the forces that facilitate transnational exchanges.
- The overlapping of the cultural and economic capitals: I will argue that culture is —and has always been— an exchangeable commodity that follows historical, political, and economical fluxes.
- The center-periphery model: I will argue that the center-periphery model often used for globalization studies is an unacceptable oversimplification of global relations and will defend the idea that globalization works in a multidirectional

fashion.

This paper will prove that the cultural exchanges facilitated by globalization are far more complex than the Eurocentric model has established and will call for an comprehensive historicization of globalization.

Biography: Marina Coma
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PhD student

COMPARATIVE SOUTH AFRICAN LITERARY STUDY: CONFINES AND POSSIBILITIES

H.E. Janse van Vuuren
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Abstract: JM Coetzee's *Waiting for the Barbarians* (1980) appeared within less than a year of Wilma Stockenström's *Die kremetartekspedisie* (1981). In the interim the Afrikaans novel was translated by JM Coetzee as *The Expedition to the Baobab Tree* (1983). Coetzee's protagonist asks to no avail of the "barbarian girl" in his guardianship: "What do I have to do to move you?" and "Does no one move you?" Stockenström's slave girl seems to answer this question, which together with the translation of the Afrikaans text by the English author, is taken as the departure point for a singularly productive comparison of the two novels (including in the comparative literary exercise the English translation, which opened the text to high acclaim by an international readership). Against this example of a particularly fruitful exercise in literary comparison (facilitated through the English translation by Coetzee), stands the much contested and critiqued attempts by South African literary historiographers (Chapman, 1996, & Heywood, 2004, for example) towards inclusive comparative literary histories. Chapman and Heywood cross linguistic borders and include multiple South African literatures (such as English, Afrikaans, Sotho, Xhosa) in the focus of their literary histories, as well as recorded texts from various oral traditions alongside critical appraisals of authors and oeuvres in various written literatures. The paper strives to confront the question about where comparative literary approaches are most productive, and where such approaches are less fertile - where and why they meet with resistance from critics and single language literary historians. Both examples are based in the practice of South African literary history and literary criticism. In both examples (the comparison between two single novels from the same period, in a similar style and period code, as well as in the case study of the one author comparative literary histories by Chapman and Heywood) translation plays a role. On an ideological level, the contestation by critics of the nature of the comparative, inclusive literary histories points towards a lack of the concept of a unified "nation", and towards strong internal divisions along hotly contested linguistic borders. The virulent critical reactions to both literary histories seem to question the concept of "South African literature" plus the possibility of unification of a multiplicity of geographically unified literatures under this umbrella term ("South African literature"). Yet to the outside world and within an international context "South African literature" is certainly a significant, coherent and meaningful concept, calling up central authors, such as JM Coetzee, Andre P Brink, Breyten Breytenbach, Nadine Gordimer, Antjie Krog and others. How to deal with such an anomaly is one of the challenges that comparative literary practice faces in the twenty first century...

Biography: Helize Janse van Vuuren is professor in the Department of Language and Literature at the Nelson Mandela Metropolitan University in Port Elizabeth. She is the author of *Tristia in perspektief* (1989) and co-editor with Willie Burger of *Sluiswagter by die dam van stemme: Beskouings oor die werk van Karel Schoeman* (2002).

COMPARATIVE LITERATURE: AN INSURGENT VOICE IN THE CONTEXT OF GLOBALIZATION

M.R. Barcelos Bettiol
Universit  de Coimbra

Abstract: The concept of *Weltliteratur*, one of the founding pillars of the subject of Comparative Literature, shows that political boundaries aren't always strong enough to impose cultural boundaries. If that were so, American Literature would be one of the most well-known and award-winning literatures in the world; however, such as not the case, whereas Irish Literature, one of the biggest Nobel Prize winners for literature, has managed to make itself known to the rest of the world. Among many examples, this one shows that political and economic hegemonies, typical traits of globalization, don't always manage to assert themselves in the literary sphere.

The literary experience is the experience of what is uncertain, as the literary territory is the experimentation venue par excellence. While Comparative Literature confronts different literatures and subjects, by putting in local and national aspects in perspective, it has shows us that literature, though in a context of globalization, remained a sphere of resistance; that is, the literary text is not wholly subservient to models imposed by globalization, as the literary text always has a critical and deforming view with regard to such models.

In its constant, methodological self-reflection and in its analysis on the topic of globalization, Comparative Literature emphasizes that World Literature should not obliterate the differences between texts, cultures and historical periods, as it should show wisdom in not homogenizing knowledge and, above all, the experience of reading, while preaching that which modern theorists call Welt-Humanism. In other words, when Comparative Literature uses the term Welt-Humanism, it perceives literature as a file of differences, by supporting the autonomy of literatures and of the cultures of this overwhelming, anti-humanistic process influenced by globalization, while preserving the literary and cultural diversity of nations. Thus being the case, this work will show that Comparative Literature, in the set of theories it upholds, has always been an insurgent voice within that globalization process, while supporting a literary humanism and cosmopolitanism, as it highlights the autonomy of the literary sphere relative to the political and economic hegemonies imposed by globalization.

Biography: Maria Regina Barcelos Bettiol holds a degree in Literary Arts from the Pontifícia Universidade Católica in Rio Grande do Sul, Brazil. She holds a Master's Degree in French and Francophone Literatures from the Federal University of Rio Grande do Sul. She also holds a Ph. D in Literary Arts (General and Comparative Literature) from the Université Sorbonne Nouvelle Paris III. She is currently working on her post-doctorate degree in Portuguese Literature from the University of Coimbra. Lecturer, author of countless essays and publications. Prominent among her books is *O Século das Luzes: uma herança para todos*. Publisher: Tomo, 2009.

S1 QUESTIONS DE POETIQUE COMPAREE / QUESTIONS OF COMPARATIVE POETICS

FONDER UNE NOUVELLE THEORIE SUR LA PAROLE DES ECRIVAINS

M. Münch

Le Kremlin-Bicêtre

Abstract: Parmi toutes les disciplines des sciences humaines qui sont bien placées pour étudier le phénomène littéraire mondial, la littérature générale et comparée, consciente qu'elle est de la différence des cultures est la mieux placée pour définir l'art littéraire dans ses fondements. Or il se trouve que la méthode inductive de comparaison des oeuvres n'a pas réussi à fournir par induction un dénominateur commun planétaire. Il est aisé d'en tirer la conclusion que la "littérature" n'existe pas en tant que telle, mais seulement des littératures ou des écrivains comme on l'entend dire très souvent. Mais un tel constat implique qu'il n'y a pas non plus de nature humaine sous les cultures. Or comme l'espèce humaine existe (comment le nier sans tomber dans le racisme ?), il doit y avoir une nature commune à l'origine de toutes les cultures. En suivant cette hypothèse, la jeune théorie de l' "effet de vie" a réussi à isoler un invariant dans les arts poétiques des auteurs passés à la postérité. Cet invariant affirme qu'une oeuvre est réussie lorsqu'elle est capable de créer un "effet de vie", un "effet de plénitude" en co-création avec la psyché. C'est le seul point sur lequel tous les grands auteurs sont en accord ; il est difficile de ne pas en tenir compte. Il explique aussi bien la diversité des cultures que l'unité d'homo sapiens. Il permet également de construire objectivement une théorie de la "world literature" et d'y repositionner toutes les méthodes critiques s'appuyant sur les sciences humaines existantes mais partielles du fait de leurs points de vue spécialisés. Mon exposé rappellera les étapes successives de la genèse de la théorie de l' "effet de vie", exposera ses atouts en matière de critique ainsi que ses perspectives de développement.

Biography: Né en 1934 en France près de la frontière du Rhin, Marc-Mathieu Münch, après des études de musique et de lettres à Strasbourg et à Paris et après l'expérience enrichissante de l'enseignement secondaire, a effectué toute sa carrière de comparatiste à l'université de Metz. C'est là, ayant suivi de près les nouvelles critiques, et observé leurs apports nouveaux mais aussi leur impuissance finale à définir le phénomène de l'art littéraire, qu'il s'est lancé dans la longue et patiente comparaison des arts poétiques des grands auteurs du monde entier. Après y avoir trouvé de quoi écrire son "Pluriel du beau" (Metz, 1991), il y a trouvé, en cherchant mieux, l'invariant mondial de l' "effet de vie" (L'Effet de vie ou le singulier de l'art littéraire, Paris, 2004). Professeur émérite aujourd'hui, il vit et travaille à Paris.

COMPARATIVE LITERATURE AND SANSKRIT LITERARY THEORY. FROM COMPARATIVE POETICS TO EMOTION RESEARCH

R. Gafrik

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Abstract: Non-Western cultures have made major contributions to the Western civilization. The term world literature itself has been expanded to include literatures of cultures outside of the Western world. This fact bears on literary theory as well. Literary studies try to develop a universal approach to literature. Their presuppositions, however, are rooted in the modern Western notion of literature (e.g. mimesis, literariness). In the West, it was especially Earl Miner who opened the debate on the commensurability of the world's literary cultures with his project of comparative poetics. The paper will point to the existence of literary critical discourses outside of the Western world and argue for the emergence of an intercultural theory of literature. In China, Japan, the Arab world, and most markedly in India the production of literature has been accompanied by a rich critical output. In India, an indigenous literary theory independent of Western scholarship is still alive. The so-called rasa theory, first formulated in Bharata's Natya Shastra (third century BCE to fifth century CE) and later developed into rasadhvani by Anandavardhana and Abhinavagupta, seems, as Patrick Hogan and Keith Oatley argue, particularly interesting because it corresponds with the recent advancement in the study of cognition and emotion. The paper will evaluate the position of Sanskrit literary theory in the discourse of comparative poetics and discuss its implications for the development of the theory of comparative literature.

Biography: Róbert Gáfrik studied English and German at Matej Bel University in Slovakia and at universities in Erfurt and Göttingen in Germany. He received PhD in literary studies in 2006 from Institute of World Literature of Slovak Academy of

Sciences where he presently works as a research fellow and is head of Department of Comparative Literature. He also teaches German literature at Trnava University. He has done research on literary relations between India and the West, especially Germany. He has also published articles on the theory of comparative literary studies, comparative poetics, and digital literature. He is author of a monograph on the reception of Indian themes and motives in German Literature (*Hra s cudzou kultúrou*, 2009). With Libuša Vajdová he edited 'New imagined communities': Identity making in Eastern and South-Eastern Europe (2010).

WRESTLING WITH OEDIPUS, ROUND TWO: DELEUZE AND GUATTARI'S RHIZOME AND JACK KEROUAC'S ROOTS / LA DEUXIEME LUTTE CONTRE ŒDIPE : LE RHIZOME DE DELEUZE ET GUATTARI, LES RACINES DE JACK KEROUAC

H. Melehy

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Abstract: There can be little doubt that the most resonant term proposed by Gilles Deleuze and Félix Guattari, rhizome, with which they contested all unifying hierarchies and the clearly bounded entities that come with them, has offered a radically new way of thinking about literature's function of presenting reality as well as its relationship to such residual enclosed social formations as the nation. At the very least, they have suggested to comparative literature conceptions of overlap, interweaving, and multidirectional transfer that greatly facilitate considerations of transnationalism and tranlingualism. In an early essay, "On the Superiority of Anglo-American Literature" (1967), Deleuze attributes such a revolutionary energy to American literature in particular, finding European literature to remain preoccupied with rootedness and orderly development. Among American authors, Deleuze accords rapturous praise to Jack Kerouac: "We know of no book of love more important, more stirring, more grandiose than Kerouac's *The Subterraneans* [1958]." For Deleuze, Kerouac's writing arrives at pure becoming, leaving behind pre-given conceptions and conventions to create something new and revolutionary. However, some years later, in *Anti-Oedipus* (1972) and *A Thousand Plateaus* (1980), though continuing to treat him as exemplary, Deleuze and Guattari put a twist on this understanding of Kerouac. They observe that, after a beginning in which he gestured toward rejecting paternal hierarchies, he ended up "in search of his Breton ancestors of the superior race"—that is, in the worst kind of rootedness, in their view after the general pattern of American literature. But what they miss in this reading of Kerouac's *Satori in Paris* (1966) is that for the author, as a participant in the Québécois Diaspora that resulted from economic, cultural, and linguistic marginalization in British Canada, a situation that exposed the francophone population to harsh policies of assimilation in the U.S., genealogy was a contestatory act. It opposed a set of imagined fathers to the fathers imposed by both predominantly anglophone Canada and twentieth-century Anglo-American cultural homogenization. In *Satori in Paris*, Kerouac plays with this idea, practically joking about the major geographical displacement necessary to overcome the cultural unsettlement of the diasporic condition. Though he stages the narrative as a quest for roots, through an adeptly ironic plot and his characteristic poetic vitality, he demonstrates the futility of that quest, even assigning the name "Ulysse" to the one distant relative his narrator manages to locate in Brittany, a name that suggests that at the end of the quest, the end of vagabondage, lies only more wandering. Kerouac's search for roots, then, is a valorization of leaving the fathers that overtakes the need to find them. In viewing Kerouac as an Anglo-American author, in fact in relying on such nation-based or region-based categories as "Anglo-American" and "European," Deleuze and Guattari themselves retain traces of the paternal impulses that organize these. But when Kerouac is viewed in a perspective that recognizes the transnationalism and tranlingualism that his writing energetically exposes, comparative literature may leave these categories behind and look forward to a conception of literature truly freed from the paternal rootedness of integral language and nation.

Il y a peu de doute que le terme le plus résonnant de Gilles Deleuze et Félix Guattari, "rhizome", avec lequel ils contestaient toutes les hiérarchies unificatrices et les entités clairement circonscrites qui les accompagnent, a offert une façon radicalement nouvelle de penser la présentation littéraire de la réalité, aussi bien que les rapports de la littérature avec les résidus de formations sociales limitées telle que la nation. Ils ont tout au moins proposé à la littérature comparée des concepts d'empiètement, d'enchevêtrement et de transfert multidirectionnel qui facilitent beaucoup les considérations sur le transnationalisme et le tranlingualisme. Dans un texte de 1967, "De la supériorité de la littérature anglaise-américaine", Deleuze attribue une telle énergie révolutionnaire à la littérature américaine en particulier, constatant que la littérature européenne demeure préoccupée de l'enracinement et du développement bien ordonné. Parmi les auteurs américains, Deleuze accorde une louange enthousiaste à Jack Kérouac : "Nous ne connaissons pas de livre d'amour plus important, plus insinuant, plus grandiose que les *Souterrains* [1958] de Kérouac." Selon Deleuze, l'écriture de Kérouac arrive au devenir pur, en abandonnant toute conception et toute convention préalables pour créer quelque chose de nouveau et de révolutionnaire. Pourtant, quelques années plus tard, dans leurs *Anti-Œdipe* (1972) et *Mille plateaux* (1980), tout en continuant de le traiter en exemplaire, Deleuze et Guattari révisent cette compréhension de Kérouac en observant que, après un début impliquant le geste de rejeter les hiérarchies paternelles, il finit "à la recherche de ses ancêtres bretons de la race supérieure" — c'est-à-dire dans le pire des enracinements, selon eux en suivant le scénario

général de la littérature américaine. Mais ce qu'ils omettent de cette lecture de Satori à Paris de Kérouac, c'est que pour l'auteur, en tant que participant de la Diaspora Québécoise qui avait résulté de la marginalisation économique, culturelle et linguistique au Canada britannique, situation qui exposait la population francophone à la politique sévère d'assimilation aux États-Unis, la généalogie était un acte contestataire. Elle opposait un ensemble de pères imaginaires aux pères imposés par le Canada principalement anglophone et l'homogénéisation culturelle anglo-américaine au xx^e siècle. Dans Satori à Paris, Kérouac joue avec cette idée, en plaisantant sur le grand déplacement géographique qu'il faut subir pour surmonter le bouleversement culturel de cette condition de diaspora. Quoiqu'il présente le récit comme une traditionnelle recherche de racines, par une intrigue subtilement ironique et la vitalité poétique qui marque ses œuvres, il démontre la futilité de cette quête ; il donne le nom d' "Ulysse" au seul parent distant que son narrateur trouve en Bretagne, un nom qui suggère que, à la fin de la quête, à la fin du vagabondage, il n'y a que plus de vagabondage. Cette recherche de racines valorise donc le fait d'abandonner les pères qui surpasse l'impératif de les trouver. En considérant Kérouac comme un auteur anglo-américain, en fait en s'appuyant sur des catégories nationales ou régionales telles qu' "anglo-américain" et "européen", Deleuze et Guattari préservent eux-mêmes des traces des impulsions paternelles qui organisent celles-ci. Mais dès qu'on voit Kérouac dans une perspective qui reconnaît le transnationalisme et le translingualisme dont son écriture est l'exposition énergique, la littérature comparée peut laisser de côté ces catégories dans l'anticipation d'une conception de la littérature comme vraiment libérée de l'enracinement paternel de la langue et de la nation intégrales.

Biography: Hassan Melehy is Associate Professor of French and Francophone Studies at the University of North Carolina at Chapel Hill. He has published widely on the English and French Renaissance, critical theory, and film studies. His most recent book is *The Poetics of Literary Transfer in Early Modern France and England* (Ashgate, 2010). Currently he is working on a book on Jack Kerouac's poetics of exile.

Hassan Melehy est Professeur Associé d'Études Françaises et Francophone à l'Université de la Caroline du Nord à Chapel Hill. Il a publié nombreux articles sur la Renaissance anglaise et française, la théorie critique et les études du cinéma. Son livre le plus récent s'intitule *The Poetics of Literary Transfer in Early Modern France and England* (Ashgate, 2010). Son projet de recherche actuel est un livre sur la poétique de l'exil de Jack Kérouac.

POETIC INSPIRATION IN THE PHILOSOPHIES OF SAMUEL TAYLOR COLERIDGE AND MUHAMMAD IQBAL

A. MohdRamli

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Abstract: The stress that English Romanticism lays upon a poet's imaginative capacity as a source of poetic inspiration finds its clearest expression in the writings of its philosopher, Samuel Taylor Coleridge (1772-1834). Unlike many of his English contemporaries, he developed a philosophy of poetic inspiration that conceptualized the notion of imagination within the context of a Christian theology that was influenced both by Platonism and German Idealism. As a student and later lecturer of English Literature, the Islamic poet Muhammad Iqbal (1877-1938) had been exposed to both English Romanticism and German Idealism. Though he recognized the importance of imagination as a source of artistic creativity, Iqbal emphasized intuition as a higher form of poetic inspiration. By adapting and merging certain aspects of English Romanticism, German Idealism, Henri Bergson's philosophy on intuition, and Islamic theology, he asserted the importance of a special type of intuition, Intuition of Existence, as a form of poetic inspiration. This paper, hence, is a comparative study of English Romanticism's emphasis on imagination and Iqbal's notion of intuition, in order to discuss the important roles that both Christian and Islamic theologies played in these literary philosophies respectively.

Biography: Aimillia Mohd Ramli is an Assistant Professor at the Department of English Language and Literature, International Islamic University Malaysia.

S3 COGNITION ET EMOTION: DE NOUVELLES VOIES POUR LA LITTÉRATURE COMPAREE? / COGNITION AND EMOTION: NEW VISTAS FOR COMPARATIVE LITERATURE?

ENTHUSIASM: TOWARDS A THEORY OF EMOTIONAL STIMULATION THROUGH POETRY (1750-1800)

K. Sicks

Justus Liebig University Giessen

Abstract: Enthusiasm, a central topos of literary theory ever since Plato's conception of mania in the Phaidros dialogue, gets reconceptualised in German Enlightenment: Combining approaches from aesthetics and anthropology, philosophers like Baumgarten, Herder or Mendelssohn theorise enthusiasm as a human capacity that lies at the heart of all creative processes. Creativity results only from this emotional elation, which is itself provoked by encounters with the arts, and particularly with poetry. Reading poetry is thus an 'inspiration' which may stir up the readers' capacity for feeling (Empfindungskraft) and, in this way, their creative imagination. The paper aims at reconstructing these concept(s) of enthusiasm, paying particular attention to (1) enthusiasm as an interface of reading and writing, and (2) the relation between the enthusiastic mode of reading/feeling and less appreciated modes of emotional reactions to poetry and the arts (like Rührung or passion). In this manner, the paper provides a starting point towards a history of aesthetic and psychological discourses on emotional stimulation through literature.

Biography: Coordinator of the European PhD-Network "Literary and Cultural Studies" at Justus Liebig University in Giessen (Germany).

FLIGHTS OF CREATIVE IMAGINATION

U. Talwar

University of Rajasthan

Abstract: Imagination... is more important than Knowledge. Knowledge is limited. Imagination enriches the world. (Albert Einstein)

Imagination, the ability of conjuring images and sensations, helps provide meaning to experience and understanding to knowledge. It is a response to the physical world through the creation of a fictional world. Although all human beings are endowed with this faculty of imagination but the creative writers express their subjective inner reality not as a mimesis of the factual reality but peppered with powerful creative imagination, the fantastic.

The present paper focuses on two short stories – "The Handsomest Drowned Man in the World" (1967) by Gabriel Garcia Marquez and "The Yellow Wallpaper" (1899) by Charlotte Perkins Gilman – and a novella *The Little Prince* (1943) by Antoine de Saint Exupery that create imaginative worlds and makes profound observations about life and human nature blurring the boundary between reality and myth. These three writers belong to three different periods, cultures and languages but capture the imaginative and reflect the psychological underpinnings of both human action and imagination. Their imagination takes story telling from realism to the realms of fantasy, operating on allegorical and mythical levels. Gilman (1860-1935) an American writing in English, Saint-Exupery (1900-1944) writing in French, and Marquez (1927-2004) a Colombian writing in Spanish, explore the crevices of human mind to create and reflect on three different literary traditions. Gilbert delineates a feminist perspective in the patriarchal society of early twentieth century, Saint-Exupery presents most profound observations on human condition through a child's perception of the world around him and Marquez narrates the stories conjured up by the villagers about a dead body that washes up on their beach. The three perceptions and emotional associations are at three different stages of life childhood, a woman with a new born baby and elder men and women in the small village on the sea beach. Using different narrative techniques, blurring the boundaries between reality and myth these stories deflect unique psychological positions, juxtaposing the macabre and funny the creative imagination manifests itself in characterization. All the three unnamed narrators in the fictions under study foreground the relationship between imagination and subjective agency and seek new subjectivity. In *The Little Prince* and "The Yellow Wallpaper" the protagonists' imaginations allow the homodiegetic narrator to move out of their lonely private realms into inter-subjective relationships with others. The third person omniscient, heterodiegetic narrator in "The Handsomest Drowned Man in the World" traces the responses of the villagers to the drowned man, whose appearance changes their lives. The three texts, inform their authors, are based on reality and real life experiences but their reality resembles the wildest imagination. For Gilman and Saint Exupery writing these texts was a therapeutic experience. Crossing the boundaries of nations, cultures and gender, these allegorical tales bring out truths of three different literary

traditions. The paper proposes to examine what these three texts yield to a non-culture reader.

Biography:

Dr. Urmil Talwar is Selection Grade Lecturer (Associate Professor) in English at Government Girls College, Shahpura, Jaipur. At present she is based in the Department of English, University of Rajasthan, Jaipur, as a UGC Post Doctoral Fellow (2009-12) working on "Border Poetics in the novels of Amitav Ghosh". She has attended several national and international seminars and presented papers therein. Her papers have been published and also translated stories from Hindi to English were published in *Journal of Literature and Aesthetics* and in *23 Stories*. She has co-edited *Contemporary Indian Drama, Gender History and Culture and Literary Debates*. Her doctoral thesis 'The Role of Public Schools in Shaping the Literary Culture of England During 1920's and 1930's' is also published. Postcolonial studies and women writings interest her the most.

PITY AND ANGER WITHOUT A CATHARSIS? MORAL EMOTIONS AND THE NORDIC *TENDENSROMAN*

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Abstract: *Tendensroman* is a Nordic subgenre of the novel, which is designed to affect the moral emotions and social views of its readers. It came into being in the nineteenth century, and critics of that time (e.g. Edvard Flygare) saw it as being modelled on genres such as the French sentimental social novel, the Anglo-American novel of purpose, and the German *Tendenz-Roman*. In this presentation, I discuss the ways in which works in the genre, including *Hertha* (1856) by Fredrika Bremer and *Vaaralla* (1891) by Teuvo Pakkala, attempted to arouse moral emotions such as anger and pity in the readers and make them change the world for the better. I touch upon issues such as the relation of the *tendensromans* to the prevailing moral code of the time and the lack of catharsis in the genre. I also make some suggestions on how to understand the affective and persuasive aspects of genres in the frame of a historical theory of genres (with reference to Hans-Robert Jauss, Alastair Fowler and David Fishelov).

Biography: Saija Isomaa is a post-doc researcher in Finnish Literature at the University of Helsinki. She is specialised in genre theory and comparative study of genres. Recently, she has been exploring the affective and persuasive purposes and functions of genres such as the thesis novel and the tendency novel (*tendensroman*).

THE FUTILE QUESTS TO T. BEACH: EFFACING EMOTIONS THROUGH REPETITION IN MARGUERITE DURAS' INDIAN CYCLE

T.P. Rantanen

University of Tampere

Abstract: The Futile Quests to T. Beach

Effacing Emotions through Repetition in Marguerite Duras's *India Cycle*

Marguerite Duras's oeuvre has been a subject for several studies that combine trauma theory or psychoanalysis with literary studies (cf. Bajomée 1989, Kristeva 1987, Glassman 1989 and Knuuttila 2011 – to mention but a few). This is no wonder, as it involves a great extent of repetition and variation of themes such as death, loss, desire and madness. As Knuuttila (2011, *passim*.) shows, this repetition and variation can be seen as a way for acting out and working through the traumatic past, in this case young Lol V. Stein's loss of her fiancé for a *femme fatale*. This loss, its consequences and the attempts to narrativize and capture Lol V. Stein's mysterious mind form a half of Duras's *India Cycle*, as the other half is concentrating on the infamous *femme fatale*, Anne-Marie Stretter.

However, my approach is leaning more on apophatic tradition, that seeks to examine the possibilities of expressing the ineffable in literature and arts (cf. Franke 2007 and 2009, Løevlie 2003). Thus I see repetition as a manner of effacing the original emotion little by little – if there is the thing to perceive as the original emotion: the reader has a better access to the projections of Lol's emotions created by Jacques Hold, a curiously self-aware character-narrator. Instead of cumulating emotional effectivity and thus perhaps offering catharsis of a kind, the *India Cycle* refuses to be a finite continuum with clear solutions. Its logic is that of deterioration, not of development, unless this development is negative and inverse by its nature.

I will illustrate this effacing and deterioration of emotions by comparing the variations and following the narrative degeneration of a similar scene in the novels *Le ravissement de Lol V. Stein* (1964) and *L'amour* (1971) and in the film (and the script of the film) *La femme du Gange* (1974). The original scene portrays Lol V. Stein's and Jacques Hold's quest to the casino of T. Beach, where Lol was abandoned ten years ago. The later variations present the ghostly version

of Lol, L.V.S., and a voyager, who set forth for the same goal – without fully understanding, what they are supposed to find. Meanwhile the tragic Ball Night of T. Beach has grown mythic to the extent that the emotions attached to and evoked by it become distant or at least extremely mediated.

My aim is to demonstrate how the narrative attempt to capture Lol V. Stein's mind and the quest for immersing oneself in the remains of emotions is essentially doomed to fail in the India Cycle.

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Biography: Tytti Rantanen was graduated as Master of Arts from the University of Tampere in 2011. She is currently working on her PhD thesis "Poetic Interference in French Literature and Cinema from the 1950s to the 1970s" as a doctoral student in the Finnish Doctoral Programme for Literary Studies.

In her Master's Thesis, Rantanen studied Marguerite Duras's India Cycle and the question of "negative poetics" combining post-classical narratology with French post-structuralist literary theory. In her PhD thesis Rantanen is not concentrating exclusively on Duras, but building a larger corpus with novels from Claude Simon, Monique Wittig, Hélène Bessette and films from Alain Resnais and Jean-Luc Godard. The essential questions remain the same: how can the radicality of the form, the poetic interference, be treated not as an obstacle that has to be solved and tamed, but as a possibility that has aesthetic values in such – and how to encourage academic discussion about this possibility without mystifying it.

S1 DE L'ESPACE CULTUREL A L'ESPACE ESTHETIQUE / FROM CULTURAL SPACES TO AESTHETIC SPACES

L'APPROCHE SCENOPOÏËTIQUE : UNE LECTURE DES JEUX D'ESPACE DANS LE PROCESSUS DE REPRESENTATION

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Abstract: « L'espace m'a toujours rendu silencieux » disait Jules Vallès. Peut-être parce que lui-même est extrêmement bavard, bien que pas toujours intelligible. De même que Spinoza rappelait que nul ne sait ce que peut le corps pour détrôner la raison comme unique berceau de la volonté, l'incidence de l'espace sur nos états, nos comportements et nos représentations demeure assez floue. L'engouement des dernières décennies pour réhabiliter la dimension spatiale montre que son apparence inoffensive ne dupe plus son monde. Mais si les cartes ne mentionnent plus de « terra incognita » et si la voûte étoilée n'est plus le plafond du monde, de l'espace sourd encore le sens originel du mot « mystère ». C'est que le statut de l'espace pose la question de la place de l'Homme. Interroger la spatialité, c'est considérer le regard qu'on y porte, c'est-à-dire le processus de représentation lui-même, ce par quoi on se situe et se projette. En voulant tracer une carte du monde, le personnage de l'Auteur de Borges a peint son propre visage. Espace et sujet s'engendrent et se déterminent l'un l'autre par des jeux de tensions, d'exclusions et de transgressions. On ne peut faire de l'espace un concept générique. On bute seulement à en parler au singulier. En revanche, les relations entretenues avec la spatialité ont en commun une articulation dramaturgique que l'on a choisi de nommer dynamisme scénopoïétique. L'approche scénopoïétique est une certaine lecture du processus de représentation qui élargit la notion de scène à tout comportement qui met en tension ou en jeu le visible et l'invisible, le concret, le conçu et le symbolique, l'énoncé et l'inexprimé, pour s'installer au cœur de cet atelier de fabrication d'espaces, là où ils s'agencent, se chevauchent, se mêlent, se heurtent et donnent lieu à des formes, des états, des discours.

Biography: Doctorat d'Esthétique audiovisuelle obtenu en décembre 2010. Publication de divers articles sur la spatialité et le processus de représentation. Travaille aussi comme scénographe avec plusieurs compagnies théâtrales.

TOWARDS A LITERATURE OF THE MEDITERRANEAN

M. Lovato

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Abstract: Through the present paper I want to offer a theoretical contribution towards a definition of Mediterranean Literature. For many scholars within the humanities, this category seems a logical solution to the impasse in which most of the recent reflection on Orientalism have entered. However, the notion of Mediterranean discourages, as F. Braudel already warned in the fifties, any simplistic definition of it. The complexity of the literary, historical, and anthropological ties linking peoples and languages across the Mediterranean basin makes that of the Mediterranean a challenging theoretical category. Informed by the cautionary warnings and methodological approaches of historians such as F. Braudel and N. Purcell, anthropologists as M. Herzfeld, theorists and thinkers as F. Cassano and A.K. Khatibi, I intend to qualify what distinguishes contemporary Mediterranean literature from its previous historical phases, outlining a definition of Mediterranean aesthetics and literature that sees the Mediterranean sea as: 1) a sea in which the historiographical coordinates and relations of cause and effect are uncertain; 2) a sea marked by a dividing line -which I will describe as a "wound"- physically intangible and yet for ages inscribed in the consciences of intellectuals and common people. It is with respect to this line, I will argue, that we comparatists should position contemporary intellectual and literary works, and their reception among the multiple audiences constituting the Mediterranean public. It is with respect to this line, already detected by the Ecole d'Algers and historians as B. Benassar, that the work of E. Said should be reconsidered and read under a new light. Thus positioned, the works of artists such as A.L. Kechiche and A.M. Smari, in which European and Arabic protocols interact simultaneously and at different levels, will be presented as being in continuity with the traditional works written in the Arabic and Francophone tradition, with some new elements which I will take as examples of that contemporary Mediterranean literature I intend to define.

Biography: Martino Lovato is a PhD student in Comparative Literature at the University of Texas at Austin. He is interested in Mediterranean studies, particularly in the intersections between historiography and aesthetics in modern and contemporary French, Italian and Arabic literature.

LANDSCAPE AESTHETICS AND GEOGRAPHICAL IDENTITY IN V. S. NAIPAUL'S *THE ENIGMA OF ARRIVAL*

Y. Kim
Sogang University

Abstract: Landscape Aesthetics and Geographical Identity in V. S. Naipaul's *The Enigma of Arrival* Youngjoo Kim (Sogang University, Korea) The English country house and the landscape of the English countryside have moved to the center of attention during the last decades of the twentieth century. The cult of the country house has spread deep and wide in contemporary English culture. Country house tourism in Britain continues to grow popular. The success of the television adaptation of Evelyn Waugh's *Brideshead Revisited* in 1981 triggered an avalanche of costume drama and heritage films including the recent hit of British TV series *Downton Abbey* (2011). The cultural appeal of the quintessentially English rural idyll and the mystique of the English country house remain strong in many country house novels of Britain from the 1980s on: Kazuo Ishiguro's *The Remains of the Day* (1988), V. S. Naipaul's *The Enigma of Arrival* (1987), Ian McEwan's *Atonement* (2007), Sara Water's *The Little Stranger* (2009) and Alan Hollinghurst's *The Stranger's Child* (2011), to name only a few. The literary configuration of the country house in the recent British novels is deeply enmeshed in the general nostalgia for the by-gone era, which was both fueling and fueled by the Thatcherite project of reviving authentic Englishness. It is not coincident that the English country house is one of the most often-visited places in contemporary British fiction concerned with Englishness in heritage and empire whether it (re)produces, contests or challenges a dominant ideology of Englishness. This paper aims to put Naipaul's novel *The Enigma of Arrival* (1987), a first person narrative told by a middle-aged Indian writer who leaves his homeland Trinidad for pastoral retreat to a Wiltshire manorial cottage, in a discursive grid of the landscape aesthetics and the politics of geographical identity in postimperial Britain. *The Enigma of Arrival* presents the landscape of melancholia from the perspective of postcolonial subjectivity and gives a full meditation on the relation of pastoral England (place) and Englishness (identity) in postimperial Britain.

Biography: Research interests include: twentieth-century British Fiction, cultural geography, the English country house literature, gothic literature, modernism and ethics, and gender and sexuality Teaching experiences are at both undergraduate and graduate levels at Sogang University in Korea since 2005. Courses include: Modern British Fiction, Contemporary British Literature, Feminist Literature, Sexuality and Literature, Gothic Novel, British and American Short Stories, Introduction to English Literature, Writing about English Literature, Literary Criticism, Pro-seminar: A Survey of Twentieth Century British Literature Publications are mostly on modernist and contemporary writers of Britain including Virginia Woolf, E. M. Forster, Daphne du Maurier, Jean Rhys, Angela Carter, Jeanette Winterson, Kazuo Ishiguro, and Graham Swift. Among them are: "Romance with Daphne du Maurier: Revisiting the Ruins of Englishness in *Rebecca*." *Feminist Studies in English Literature* 19:3 (December 2011): 5-44. "The Light in the Heart': Virginia Woolf and the Gothic Aesthetics." *Studies in Modern Fiction* 17:3 (December 2010): 7-31. "Grotesque Body and Grotesque Laughter in Angela Carter's *Rewriting of Fairy Tales*." *Feminist Studies in English Literature* 18:1 (August 2010): 29-56. "Modernity and the Geography of London: Virginia Woolf's *Mrs. Dalloway*." *James Joyce Journal* 15:2 (December 2009): 209-235. "Geographical Imagination and the Landscape Aesthetics in Contemporary British Fiction: Kazuo Ishiguro's *The Remains of the Day* and Graham Swift's *Waterland*." *Studies in Modern Fiction* 15:2 (September 2008): 7-34.

CHANGE/SPACE: THE CALL OF THE WILD IN PATRICK WHITE'S *A FRINGE OF LEAVES*

Q.A. Rahman, A.M. Noman
JAHANGIRNAGAR UNIVERSITY

Abstract: Cogito Ergo Sum- The philosophical propaganda laid down by Descartes serves more than what we may consider when there is a question of existence. And the line "Thinking is existing" becomes an abyss of enquiry as far as "space" is concerned. We know that "Space" is political and space provides transgressivity. Hence, from this vantage point Patrick White's *A Fringe of Leaves* depicts/ignites the feasibility of Ellen's (the protagonist) transformation which is 'space' dependent. Ellen Gluya-Ellen Roxburgh - Ellen Gluya again suggests a finest fact of life that is the "Change". The point to ponder is how it changes? Is it the space-time continuum or the person herself that facilitates this change? In *A Fringe of Leaves*, the Cornish woman gave of 'civility' in such a seemingly easy way. What exactly made her do so? We may consider that change in life is a respond to calls. Hence, the paper tries to show that in *A Fringe of Leaves*, the change occurred mostly not because of the call of time (or situation), even not so much because of the call of inner or innate nature (by Freudian definition) but because of the call of the wild, that is the call of space. Moreover, the paper approaches geocritically to frame a relation between Ellen as a referent and space as the sphere of representation of that referent.

Biography: BIOGRAPHIES

Arafat Mohammad Noman is currently doing his post graduation at Jahangirnagar University, Savar, Dhaka. He is taking English Literature and Cultural Studies as his major and his topic of interest(s) is post modernism, post-colonialism, and cultural studies. Arafat Noman has deep interest in research works and has presented papers in different international conferences.

Qazi Arka Rahman is currently doing his masters in English Literature and Cultural Studies in Jahangirnagar University, Savar, Dhaka. His area of interests are post colonialism, cultural studies queer theory and postmodernism. He has presented her research papers in several international conferences.

S3 INNOVATION AND TRADITION

CONNECTIONS BETWEEN DIGITAL AND BAROQUE LITERATURE

O.G. Tavares

Universidade Federal de Santa Catarina

Abstract: I propose that one may find a connection between 17th century Baroque and contemporary digital literature. This would be done by the notion of ingenio (ingenuity) and artifício (artifice). Baroque literature, and mostly all others that predate Enlightenment and romanticism, have a different conception of art, one that does not comprehend art as the expression of the self or through the Kantian idea of a purposeless purpose (the aesthetic notion of art), but rather as in the sense of a technique which produces and artifact, the artist being thus an artificer (in similar manner as a carpenter produces a chair).

Art in the seventeenth century has a purpose. One need only pick up one of the many treatise on rhetoric or poetics (such as Baltasar Gracian, Diego Garcia Rengifo, and others) to find that art not only had purpose – with large scale politic and theological implications –, but that there were rules and procedures laid out for such objectives. Literature in this period is not thus expression or beauty, nor does it contain the notion of self and liberty, it is rather an institutionalized technique or ingenio.

I take the seventeenth century's technical procedure for the production of literary works, and their large emphasis on ingenio in most rhetoric and poetic treatise, as to show that art in those days could be thought as a procedural act similar to that of programming a digital work in code and that the act of reading a digital work involves a mechanic operation of code (or the working of a algorithm so to make the work come to being). Reading then also involves a learning of procedures and possibilities of operation so the user can learn what he can or cannot do within the material limits of that work (better understood when we look at baroque labyrinth poems). This not only implies a different procedure for creating art, but also a different means of understanding what is a work of art, as also how we may rethink some aspects of digital literature and literary criticism.

Biography: Doctorate student in literature in Brazil's Universidade Federal de Santa Catarina. Earned his master's degree in 2010 with the dissertation *A Interatividade na Poesia Digital* [The Interactivity in Digital Poetry] in the same institution. Was the editor of *Revista Texto Digital* (ISSN 1807-9288), a periodical focused on the relations between digital medium and text. Is a member of the Núcleo de Pesquisa em Informática, Literatura e Linguística (NUPILL) since 2005. Is currently researching the connections between seventeenth century baroque and contemporary digital literature.

DIGITAL STORYTELLING: THE NARRATIVE APPEAL OF THE EVERYPERSON

H. Briel

university of nicosia

Abstract: The internet is quickly becoming sociology's treasure trove. Never before has there been as much material available about individuals, society and history as there is now. Information is shared freely by individuals and collected by others, all under the watchful eye of a global public. But this is not only a sociologist's data heaven, but indeed one for a number of disciplines such as discourse analysis, visual studies, history, performance studies and memory and trauma research; importantly, it is also one for literary scientists, although, I would argue, an underutilized one. The presentation will analyse how one particular brand of internet narration allows for much investigative research as to how the internet has changed our ways of communicating with the world. Here it is especially online Oral History (OH) projects which provide much data for literary science and its narrative analyses. They already engage most of the above named disciplines of inquiry, but are of particular interest to literary research as they represent co-created ad hoc narratives. And when using video equipment during the interview, the filmic quality is added to the verbal narrative, creating a truly cross-platform narrative. Going even further and following Lev Manovich's theory that bits have become the new cultural currency, these life story narrations would then represent a new kind of digital performance art, grounded in remembered real-life experience. Depending on what subject areas these stories encompass, they can have a powerful positive or negative impact on both the narrator and the audience. After giving some short examples of other OH narrative analyses (amongst them the powerful visual mapping of Jewish life in Berlin on a website through the use of pop-up narratives), I will then turn to an OH project conducted 2010-2012 in Cyprus. 20 qualitative video interviews were collected and then put online. I will analyse a number of these and demonstrate that digital life story narratives allow their speakers a way to come to terms with their narrated past and use these (oft reiterated) narratives to build up their present and future.

Specific heed will be paid to the apparent juxtaposition of the so-called referential contract in OH projects, were the respondent is expected to adhere to a semblance of historic truth and the suspension of disbelief required by films. My research here is broadly suggesting that both of these phenomena are much closer than one might think, a claim whose validity will be checked against the video data presented.

Biography: I received my Ph.D. from the University of Massachusetts, Amherst with a dissertation on the aesthetic theories of Adorno and Derrida. My most recent publication is the edited *Glocalisation Electronic Media in South Eastern Europe* (2009). Earlier books include *German Culture and Society: A Glossary* (2002) and *Adorno und Derrida, oder wo liegt das Ende der Moderne?* (1993). Other publications of mine are centered on German and English Arts and Literature, (Trans-)Cultural Studies, New Media, Manga and Anime. My research interests include international Human Resource Management, Inter-cultural Studies, Broadcast Media in the Digital Age, Visual Media and the Sociology of the Digital World. Presently, I teach Media and Communication Studies at the Management Center Innsbruck, Austria, the University of Nicosia, Cyprus and the Indian Institute of Learning and Management, New Delhi.

PERSISTENCE AND TRANSFORMATION OF AVANT-GARDE IN DIGITAL MEDIA

H. Veivo

Université Sorbonne Nouvelle - Paris 3

Abstract: Harri Veivo Associate professor University of Sorbonne Nouvelle – Paris 3 Persistence and Transformation of Avant-Garde in Digital Media Digital media is claimed to fundamentally change not only communication, but also forms of participation in politics. Recent examples ranging from the "Occupy" movements and the Arab spring to the rise of the Pirate Parties in Germany and Sweden show that this seems indeed to be the case. Is digital media likely to change the relation between literature and everyday life as well, likely to realize the desire of making art felt, present and relevant in a new way? I am interested in knowing what happens to this avant-garde aspiration in cultures and societies where the role of digital media becomes more and more central, and especially in literature existing only or distributed mainly through digital media. "Avant-garde" is here understood both as a period in the history of art and literature and as a critical stance within modernisation. Canonical works of the historical avant-gardes – such as F. T. Marinetti's "Manifesto of Futurism" and the anti-literature of DADA – constantly nurture experimental writing in digital media or distributed through digital media. This persistence of intertexts is accompanied by the use of "traditional" avant-garde techniques such as montage and the combination of image and text. Furthermore, the transnational and cosmopolitan character of the historical avant-garde communities is continued in networks established in social media. The political, economical and technological context is, however, fundamentally different and necessitates a critical evaluation of the heritage of the historical avant-gardes and a critical reflection on the relevance of the very notion. The historical avant-gardes will thus serve to understand continuity in fundamental questioning of modern culture but also to shape out specific conditions of literary production in digital media.

Biography: Harri Veivo is associate professor at the University Sorbonne Nouvelle – Paris 3 and adjunct professor of comparative literature at the University of Helsinki. His research interests are avant-garde literature and its theory, Finnish avant-garde, and contemporary experimental writing. His recent publications include "Broken Clouds – Also by Instalments": Mediating Art and the Everyday, the High and the Low in Finnish Literary Avant-Garde of the 1960s" (in *Regarding the Popular: High and Low Culture in the Avant-Garde and Modernism*. S. Bru et al. (eds.), Berlin, Walter de Gruyter, 2012, 240-252), "Le dialogue complexe entre le national et l'international dans la poésie d'avant-garde finlandaise des années 1960" (accepted for publication in *Etudes finno-ougriennes*) and "Efforts pour être contemporain : Stratégies de distance et de légitimation dans le NIE, post-exotisme et Reality-Hunger" (*Variations* 19, 2011, 157-169).

S2: ANTIQUITÉ/MODERNITÉ : UN LABORATOIRE DU COMPARATISME — ANTIQUITY/MODERNITY: A LABORATORY FOR COMPARATIVE STUDIES

KEYNOTE SPEECH / CONFÉRENCE INTRODUCTIVE - ARTIFACTS AND PRE-COLUMBIAN ANTIQUITY IN COLONIAL MEXICO (1521-1700)

A. More
UCLA

Abstract: If the European Renaissance has largely been defined as the recuperation, interpretation and activation of classical models from Greek and Roman antiquity, this paradigm becomes more complicated in the context of 16th and 17th-century colonial Spanish America. In the first place, in the period immediately following the Spanish conquest, Renaissance classical models imported to the Americas helped to establish the concept of a pagan indigenous past. Once this analogy had been made, authors had to contend with not one but two antiquities albeit not always explicitly articulated in these terms. On the one hand, classical models continued to inform Spanish American writings that participated in the European Republic of Letters. On the other, writings on the Pre-Columbian indigenous past began to envision this, largely independently now of an analogy with Greek and Roman antiquity, as a local antiquity. The status of the Pre-Columbian antiquity in colonial Mexico, then, was dependent upon and distinct from Greek and Roman antiquity. Its most obvious difference derived from the fact that it had to contend with the violence of the conquest that had first established the Pre-Columbian past as archaic. In the second place, in the face of continuing practices of Pre-Columbian belief and ritual, the Spanish state and church worked actively and explicitly to dissolve links between an indigenous present and past. By the early sixteenth century these efforts had created numerous artifacts of the indigenous past, cut off from the institutions that had initially established their significance. These relics were antiquarian, in the sense that Arnold Momigliano has defined it: their authority rested not on their ability to complete but rather to resist narrative meaning. Their singular materiality was that which enabled them to serve as witnesses to a lost and archaic time as well as permitted their circulation far from the ritualistic or communicative praxis in which they were first created. This paper will argue, then, that Pre-Columbian antiquity was constitutionally tied to the material relic, not as a testament to having survived the "shipwreck of time" (in Francis Bacon's words), but as an insurance that the past would remain permanently past. To substantiate this argument, this paper will present a broad overview of the creation, salvation and archivization of Pre-Columbian antiquity in colonial Mexico. First, it will outline the uses of classical antiquity, particularly Roman, to establish the Pre-Columbian past as antique. Second, it will discuss the salvaging of relics by indigenous nobility, under the aegis of state-sponsored genealogical and collective histories, and friars, under the aegis of mendicant histories of evangelization. Third, it will discuss the incorporation of these artifacts into a notion of local antiquity by Creoles (Americans of European descent) during the second half of the seventeenth century, a period that also witnessed violent campaigns of "extirpation of idolatries" intended to eradicate vestiges of Pre-Columbian belief in indigenous communities. It will compare these movements, discussing the ambiguous relationship between colonial violence and the material relic. While focused on the case of colonial Mexico, the impetus of the paper is comparative. To this end, it will theorize the relationships among the material relic and temporal fragmentation, the anecdote and historical narrative, and the constitutional violence of archives.

Biography: Anna More (BA, Harvard 1993; PhD UC Berkeley 2003) is Associate Professor in the Department of Spanish and Portuguese at the University of California, Los Angeles. She specializes in the colonial period of the Iberian Americas with a particular focus on baroque aesthetics, historiography, and race in colonial Mexico. Her first book, *Baroque Sovereignty: Carlos de Sigüenza y Góngora and the Creole Archive of Colonial Mexico* (University of Pennsylvania Press, forthcoming) examines the relationships among baroque aesthetics, imperial politics, and the formation of a local archive in colonial Mexico. Through readings of the diverse works of the seventeenth-century creole polymath Carlos de Sigüenza y Góngora, together with a variety of Spanish, creole and indigenous writings, she argues that archival politics provided a new form of regional sovereignty during a period of Spanish imperial decline.

Prof. More is currently working on a comparative study of economy and excess in texts from and about the seventeenth- and eighteenth-century Spanish and Portuguese empires. She is interested in how economic metaphors enter into a range of texts from the Iberian baroque, particularly through the repeated figures of barbarism and riches. She also continues to work on the formation of archives, historiography and temporality in Mexico and the baroque and neo-baroque as a language of memory in Latin America.

She was the recipient of the 2007-2008 University of California President's Research Fellowship in the Humanities and of a 2007 Fullbright Research and Teaching Fellowship for Brazil for a project on the symbolic place of quilombolas, communities of runaway slaves, in the Brazilian memory of slavery. She is the co-convenor, together with Ivonne del

Valle (UC Berkeley) of the UC-wide Multicampus Research Group Early Modern Globalization: Iberian Empires/Colonies/Nations.

TABLE-RONDE / ROUND TABLE - L'ANCIEN, LE MODERNE ET LE FAMILIER DANS QUELQUES TEXTES MÉDICAUX EN LANGUE VERNACULAIRE AU XVIIÈME SIÈCLE

A. Bayle
Université Jean Moulin Lyon 3

Abstract: L'accroissement sans précédent au XVI^e siècle des publications imprimées touchant la santé et la médecine s'accompagne d'une réflexion très nourrie sur les choix linguistiques. A partir d'exemples tirés d'ouvrages dûs à des chirurgiens (Paré) ou à des traducteurs de textes de chirurgie et d'anatomie (Canappe, Joubert), ainsi qu'à des médecins empiriques soucieux d'une diffusion populaire de leur savoir (Alessio Piemontese, Fioravanti), nous chercherons à montrer que la question du rapport entre "l'ancien et le moderne" se pose de manière particulière dans ces textes médicaux. Comment la double revendication qui est la leur se négocie-t-elle ? Il s'agit en effet pour eux de revendiquer le legs antique, dans la tradition humaniste, et parfois même de « restaurer » ou de « réparer » un savoir antique déformé par le temps, tout en faisant le choix de la langue vernaculaire dans un souci de vulgarisation scientifique. La question du choix linguistique, de l'illustration de la langue "maternelle" engage nécessairement un débat sur les valeurs qui y sont associées : vulgarisation et sentiment de « familiarité » ont partie liée. Or ce critère du « familier » peut aussi bien être associé à la mâle autorité des sources anciennes canoniques (Hippocrate, Galien) qu'à la modeste figure féminine de la mère, médiatrice, dans le présent, d'un savoir populaire immémorial.

Biography: Bibliographie en attente

COMPARED WITH ANTIQUITY: EARLY CULTURAL STUDIES AND WRITING ON MODERN LIFE

M. De Pourcq
Radboud Universiteit Nijmegen

Abstract: The discipline of cultural studies concentrates on the analysis of contemporary cultural practices for which it is generally dismissive of the canonical benchmarks and points of reference from age-old literary studies. Cultural studies indeed defined itself as a distinctly modernist project, reorienting the study of culture to the present and developing or integrating new approaches in order to address the questions raised by the rapidly evolving new media and the demands of changing audiences. A ground-laying work in this respect is Roland Barthes's 1957 collection of *Mythologies* which is an effort to capture the defining codes of everyday cultural phenomena like blockbuster movies, fashion, sports and advertising by conceiving and applying a new semiological model. The work is commonly seen as pioneering in writing on modern life, particularly because of its many salient analyses of the upcoming popular and mass culture in the 1950s. Interestingly, these mythologies, although conceptually based on contemporary sociological, psychological and linguistic theories, abound in comparisons with classical antiquity. It becomes all the more interesting when one notices that these comparisons are seldom used as parallels, comparing the same phenomenon in two different epochs in order to gain insight into their respective nature and value. Antiquity here is also used as an archive of theoretical models to account for modern human behaviour and to examine their cultural practices. This means that concepts from the classical tradition work together with the newly established framework of cultural theory.

I will use Barthes's mythologies of modern sports as a case study to identify and assess the modalities and purposes of this type of comparison between the ancient and the modern. Additional material for this case study comes from the posthumously published script *L'homme et le sport* (2004) which has been written by Barthes for Canadian television in 1960. In this corpus of texts Barthes discusses particular types of sport and sporting events, like the Tour de France, football, wrestling and ice hockey, and dwells upon the more general anthropological meaning of sports today, both for the sportsmen and for their public. In doing so, Barthes ceaselessly compares modern sports with classical epic and classical tragedy rather than drawing parallels with ancient sports like the Olympic games or the gladiatorial combats. It appears that canonical genres from literary studies are used here as a heuristic instrument to interpret contemporary practices of a very different nature. So Barthes brings together notions from recent semiological theories and from the classical tradition to establish a frame for cultural studies. I will try to explain how and why this happens by means of the theory of 'anchoring' (Amos Tversky and Daniel Kahneman). 'Anchoring' refers to a cognitive process in which a familiar scheme or idea gives a common ground to name and interpret a novel phenomenon, which is also the largely unknown practice of analyzing this understudied phenomenon. My point will be that the comparison in this case is a device of anchoring in which the ancient and the modern fulfill a particular role.

Biography: 2012 - Present Assistant Professor (tenure track), Classics and Cultural Studies, Radboud Universiteit Nijmegen 2010 - 2014 Veni Postdoctoral Research Fellow, Netherlands Organisation for Scientific Research (NWO), Radboud Universiteit Nijmegen 2009 - 2010 Rubicon Postdoctoral Research Fellow, Netherlands Organisation for Scientific Research (NWO), Radboud Universiteit Nijmegen 2008 - 2009 Postdoctoral researcher, KU Leuven, Classics and Literary Studies 2008 Phd in Classics and Literary Studies, KU Leuven, thesis: Roland Barthes and the Greek desire: tragedy, philosophy, writing (note: the submitted paper is no part of this thesis)

"MAIS COMME IL EST DES ARISTOPHANES VICIEUX, IL EST DES MENANDRES PLEINS DE VERTUS"; : LA COMPARAISON AVEC L'ANTIQUITE DANS LES APOLOGIES DU THEÂTRE AU XVIIIÈME SIÈCLE

C. Thouret
Université Paris Sorbonne

Abstract: Je m'intéresserai à la façon dont, en France, en Angleterre et en Espagne, dramaturges et théoriciens du XVII^e siècle usent de la comparaison du théâtre de leur époque avec celui de l'Antiquité. On verra que la comparaison intervient dans un processus de légitimation et d'élaboration théorique mais aussi de création et de distinction d'avec les contemporains. Si le principe d'imitation gouverne la poésie, il est inséparable d'une relation dynamique au modèle, à travers un jeu de rapports d'identité et d'altérité avec lui. Ces réflexions seront l'occasion d'interroger nos pratiques critiques de comparatistes : en quoi ressemblent-elles à ce comparatisme ? Peuvent-elles / doivent-elles s'en inspirer ?

Biography: Clotilde Thouret

S2: AKHMATOVA ET LES POÈTES EUROPÉENS

LES FIGURES D'AKHMATOVA ET DE TSVETAEVA DANS LE CONTEXTE POÉTIQUE EUROPÉEN

V. Lossky
Paris IV Sorbonne

Abstract: A préciser

Biography: Professeur émérite à l'université Paris IV

SPLEEN ET NOSTALGIE : ANNA AKHMATOVA EN DIALOGUE AVEC BAUDELAIRE

T. Victoroff
Université de Strasbourg

Abstract: A préciser

Biography: Maître de conférence en Littérature comparée à l'université de Strasbourg

LA NATURE DANS L'UNIVERS POÉTIQUE D'AKHMATOVA, RILKE ET ELIOT

N. Schwaller
Université de Strasbourg

Abstract: La poétesse russe Anna Akhmatova nous propose une poésie qui fait écho à la littérature européenne. Sous de nombreux aspects, elle répond aux poètes occidentaux mais elle propose également un renouvellement de leurs thématiques : son traitement de la nature est tout à fait éloquent quant à cette volonté de leur répondre tout en récrivant cette poésie. Au XXe siècle, la nature en Europe a perdu de son éclat, elle est fanée et terne alors qu'à la même époque, Anna Akhmatova fait fleurir une nature verte et foisonnante, tantôt sous la neige, tantôt sous la brise estivale ; doit-on voir là une manière de faire référence au Romantisme du XIXe siècle en cherchant l'inspiration dans le passé de l'Europe ? Faut-il voir la volonté de rompre avec un traitement occidental pessimiste de la nature écrasée par la ville et l'industrie ? Est-ce peut-être encore l'affirmation implicite de l'espoir et de la vie florissante par une poétesse prise dans une société mortifère où l'oppression domine ? C'est à partir de cette réflexion sur la nature et de son traitement spécifique qu'il sera intéressant d'articuler les points communs et les différences entre la poésie européenne (comme chez T. S. Eliot et J. M. Rilke par exemple) et celle d'Anna Akhmatova.

Biography: Nicolas Schwaller est un étudiant de première année de Master ; après avoir terminé ses deux années de Lettres Classiques en Classe Préparatoire aux Grandes Ecoles (Lycée Fustel de Coulanges à Strasbourg), il a intégré le cursus de Lettres Modernes à l'Université de Strasbourg. Il prépare actuellement le concours du CAPES en Lettres Modernes ; il souhaite également passer l'Agrégation de Lettres Modernes et faire un Doctorat en Littérature Comparée. Ses recherches portent essentiellement sur la poésie médiévale, la poésie du XIXe siècle et celle du XXe siècle.

TRANSLATION OF ANNA AKHMATOVA'S STUDIES ON PUSKIN: SIMILARITY OF TWO POETS

D. de Oliveira
Universidade de São Paulo

Abstract: Anna Akhmatova was one of the greatest Russian poets of all times. Together with the Acmeists, she broke the conventions and wrote in a simple and clear way. Although the language was easy to understand, the message underneath it was still complex. Pushkin did the same, but in a different era, and maybe that is why Akhmatova wrote some essays about his poetry. The translation of Anna Akhmatova's studies on Pushkin are very important because of its uniqueness: it is the first time that Akhmatova's essay will be translated to Portuguese.

Biography: Akhmatova, A. (1992). *My Half Century* (selected prose). New York: Ardis. Akhmatova, A. (1998). *Sobraniye ochineny* Moscou: Elis Lac. Anderson, N. K. (2004). *The Word that Causes Death's Defeat*. Londres: Yale University

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S1: ORIENT/OCCIDENT: THE COMPLEXITIES OF CROSSING BOUNDARIES

THE PLEASURES OF CROSSING BOUNDARIES

D. Jullien

University of California Santa Barbara

Abstract: Orient/Occident: the pleasures of crossing boundaries I propose to look at pleasure-bound experiences of cultural contact (ie blissful journeys or euphoric moments of travel narratives), a dimension which arguably has been somewhat obfuscated by the prevailing post-Saidian culture of guilt with its focus on dysphoric intercultural contacts between East and West. I intend to explore texts that either narrate successful intersubjective encounters (Montagu's Turkish Embassy Letters are remarkably filled with such instances, whether she is contradicting prevalent European assumptions about Oriental life, or staging elaborate dialogues between Western preconceptions about the East and Eastern preconceptions about the West), or thematize love affairs across ethnic or religious boundaries (Flaubert's ecstatic snapshots of Oriental scenes, along with his literal pursuit of intercultural intercourse, take the notion of jouissance to new heights). Ultimately, I aim to show how these texts about pleasure attempt a displacement, testing and realignment of the aesthetic and ethical boundaries prescribed by the genre along new lines.

Biography: Professor of French & Comparative Literature, UC Santa Barbara

PhD Paris 3 Sorbonne (1987)

Books authored: Proust et ses modèles: les 1001 Nuits et les Mémoires de Saint-Simon (1989); Récits du Nouveau Monde: les voyageurs français en Amérique de Chateaubriand à nos jours (1992); Les Amoureux de Schéhérazade: variations modernes sur les 1001 Nuits (2008)

Research interests: Intertextuality; Marcel Proust; Jorge Luis Borges; East-West relations; 19th-21st century French & comparative literature

"CAPTIVES" AND "HOSTAGES" IN "MEDITERRANEAN" LITERATURE

M. Dobie

Columbia University

Abstract: Madeleine Dobie, Columbia University 'Captives' and 'Hostages' in 'Mediterranean' Literature Since the mid 1960s the hostage has been a key figure of political and cultural relations between East and West, the societies of Europe and North and America and those of the Arab and Muslim world. Prior to this time, however, another figure, that of the captive, embodied the complex inter-relationship of contact and conflict. A flurry of recent historical and literary studies has highlighted the prevalence of piracy and captivity in early modern culture. Discussions of these practices have, in fact, anchored a wider commentary on power relations and cultural boundaries in the early modern Mediterranean. Scholars including Linda Colley, Nabil Matar, Gillian Weiss, Daniel Vitkus, Khalid Bekkaoui and Douglas Burgess have all offered accounts that emphasize in various ways the multilateral distribution of power and the fluidity of borders. This paper explores the literary representation of captivity in the Mediterranean region. Taking a transhistorical perspective it considers how the key tropes and topoi of eighteenth-century French and British 'Barbary captivity' narratives: works by Defoe, Aubin, Lesage, Voltaire and Marmontel among others compare with more contemporary writing by and about hostages, including work by Genet, Seurat, Djébar and Khadra. I explore the shifting political grounds of the depiction of intercultural contact and consider why contemporary scholars have been so intrigued by the historical figure of the captive.

Biography: Madeleine Dobie is associate professor of French and Comparative Literature at Columbia University and director of the Columbia in Paris MA in French Cultural Studies in a Global Context (which in fall 2013 will become an MA in Mediterranean Studies). Her scholarship relates to eighteenth-century French culture and to twentieth and twenty-first century francophone/postcolonial cultures of France, the Maghreb, Lebanon and the French Caribbean. She is the author of *Foreign Bodies. Gender, Language and Culture in French Orientalism* (Stanford University Press, 2001, 2003) and *Trading Places: Colonization and Slavery in Eighteenth-Century French Culture* (Cornell University Press 2010). Her re-edition of the novels of Mayotte Capécia, co-authored with Myriam Cottias, will come out in August 2012 with Armand-Colin under the title, *Relire Mayotte Capécia : une femme des Antilles dans l'espace colonial français, 1916-1955*. She is coeditor of a special issue of *Comparative Studies of Africa, South Asia and the Middle East* entitled 'France in

Africa/Africa(ns) in France' (2005), and of a forthcoming special issue of *Romanic Review* titled 'Thinking the Postcolonial in French,' co-edited with Emmanuelle Saada (spring 2012). She is the translator of Sarah Kofman, *Paroles suffoquées* [Smothered Words (Northwestern UP, 1999)], and the author of articles on eighteenth-century and contemporary French and francophone culture. She is currently writing a book on hostage figures in contemporary literature, cinema and philosophy from France, Algeria, Lebanon and the Maghreb.

"IN ORDER TO PROVOKE CONFUSION AMONG CHRISTIANS"

P. Madsen

University of Copenhagen

Abstract: Among Martin Luther's commitments to the fight against the Turkish threats were promotions of two pieces of polemical writings, Ricolto di Monte Croce's Refutation of the Koran from around 1300 and the treatise on The perfidity of the Turks from 1480 by George of Hungary. Both of these authors had direct, personal experience of life among the infidels, and both not only rejected their religious beliefs in defense of Christianity and pondered the ways in which disturbing experiences of increasing Islamic dominance challenged their own Christian frame of interpretation, they did also depict what appear as positive aspects of daily life among the infidels. Crossing the boundaries between what was defined as opposite religious spheres did involve surprisingly positive experience. In his travel account, *Liber peregrinationis*, Ricolto relates his observations and experience as a missionary in the near Orient, and in order, as he writes, to provoke confusion among Christians he describes the various aspects of perfection among the Saracens. George of Hungary, in his account, brings into the open how close his relations to Sufi rituals became. These examples are not unique.

Biography: Among Martin Luther's commitments to the fight against the Turkish threats were promotions of two pieces of polemical writings, Ricolto di Monte Croce's Refutation of the Koran from around 1300 and the treatise on The perfidity of the Turks from 1480 by George of Hungary. Both of these authors had direct, personal experience of life among the infidels, and both not only rejected their religious beliefs in defense of Christianity and pondered the ways in which disturbing experiences of increasing Islamic dominance challenged their own Christian frame of interpretation, they did also depict what appear as positive aspects of daily life among the infidels. Crossing the boundaries between what was defined as opposite religious spheres did involve surprisingly positive experience. In his travel account, *Liber peregrinationis*, Ricolto relates his observations and experience as a missionary in the near Orient, and in order, as he writes, to provoke confusion among Christians he describes the various aspects of perfection among the Saracens. George of Hungary, in his account, brings into the open how close his relations to Sufi rituals became. These examples are not unique.

S2 SCIENCES DE LA VIE ET LITTÉRATURE :

LABLIT POUR ADOS: LORSQUE LA BIOLOGIE L'EMPORTE

S. Aymerich, H. Beaulieu, J. Centelles
Université autonome de Barcelone

Abstract: En 1994, l'année même où l'acronyme AILC2 prend naissance et quatre ans avant les recommandations de Beyond 20003 à propos des usages scientifiques de la fiction, Pere Roig4 fonde « Solaris»5, une collection de romans qui s'adresse aux lycéens. Au nombre des auteurs, des écrivains ayant une formation scientifique, à côté d'enseignants des deux grandes branches du savoir –les lettres et les sciences– travaillant le jeune genre de la lablit6 en collaboration.

À la veille de la parution du 30e livre, le moment du bilan de la collection étant arrivé, le docteur en biochimie Josep-Joan Centelles, la linguiste Hélène Beaulieu et l'écrivaine et biologiste Sílvia Aymerich analysent le succès inégal des 29 romans publiés jusqu'à présent.

D'emblée, étant donné que les auteurs à succès ont tous écrit d'autres titres à vente bien plus faible, l'analyse des raisons du choix de la part des lecteurs doit tenir compte d'autres variables. En particulier, celles relatives au sujet traité. En effet, parmi les 7 best-sellers7 de la collection, la biologie s'érige en vedette. L'étude approfondie en révèle les particularités sous-jacentes.

1 Membres de l'équipe de science-in-fiction. e-SOLARIS < <http://blocs.xtec.cat/assaig/francais/>>

2 MARSH, D. et AL. (2001). Profiling European CLIL Classrooms. Languages open Doors. Finland and Netherlands: University of Jyväskylä and European Platform for Dutch Education.

3 Millar, R et Osborne, J. Beyond 2000,

< <http://www.kc.ac.uk/content/1/c6/01/32/03/b2000.pdf> > (1998): p. 17.

4 Pere Roig i Plans (1937-2007) mathématicien, musicien de jazz et pédagogue innovateur barcelonais.

5 "Projecte Solaris" en catalan, "Narraciones Solaris" en espagnol.

6 Sans renoncer à la paternité française du genre, que Arthur B. Evans accorde à Jules Verne, («Verne's "romans scientifiques" should be viewed as what they were and are—i.e., the first important examples of scientific fiction in Western literature, quite distinct from SF. » dans *Science-fiction Studies*, XV:1 #44 (mars 1988): 1-11), il sera dénommé « science-in-fiction » par le chimiste et écrivain Carl Djerassi au début des années 90. Le néologisme « lablit » postérieurement créé par la biologiste et écrivaine Jennifer Rohn est un terme équivalent.

7 Titres ayant plus de trois éditions tant en catalan qu'en espagnol.

Biography: —AYMERICH, Sílvia est licenciée en sciences biologiques ainsi qu'en philologie anglo-germanique de l'Université de Barcelone, professeure de catalan de l'Université autonome de Barcelone et diplômée en traduction de l'Université de Perpignan. Elle a une maîtrise de l'Open University du Royaume-Uni en enseignement ouvert et à distance et a traduit des nouvelles de divers auteurs anglosaxons en catalan. En tant qu'écrivaine, elle a publié, entre autres, *La meva Europa* (prix Amadeu Oller, 1985), *Berlín Zoo* (1991), *Els déus de Califòrnia* (prix Ciutat d'Elx, 1993), *Ulls de Pantera* (1994), *Gelati!* (1998) et *Roger d'Orlhac* (2009)**.

LA "VRAIE VIE" : UNE VERITE NOMINALISTE DE LA FICTION LITTÉRAIRE ? ERIC CHEVILLARD, PIERRE SENGES ET JAMES GRAHAM BALLARD

M. Cazaban-Mazerolles
Université de Poitiers

Abstract: Sous l'influence de l'extension croissante du paradigme biologique, l'homme est de plus en plus conduit à se considérer avant tout comme un organisme vivant. Mettre en scène des personnages préoccupés par leur corps, leur organisme et leur vitalité est pour la littérature une manière d'enregistrer cette évolution épistémologique. Toutefois, s'il existe des transferts en termes de modèles, de vocabulaire et de contenus, il ne s'agit pas pour les auteurs dont nous nous

proposerons l'étude de décalquer le discours biologique institué, la fiction littéraire disputant ici précisément à la science le privilège de proposer un savoir sur le phénomène vital.

Les récits de Pierre Senges, Eric Chevillard et James Graham Ballard prétendent explicitement délivrer un discours de vérité sur la vie qui s'appuie mais remet aussi en question le propos scientifique en vigueur sur le sujet. Ainsi dans ces trois œuvres contemporaines le phénomène vital n'est-il pas réductible à un matérialisme organique hors le cadre duquel il est toutefois exclu de le considérer. Dans *Veuves au maquillage* en effet, le narrateur orchestre sa propre vivisection à la recherche du lieu ultime de la force vitale, survivant jusqu'au bout aux amputations successives qu'il fait subir à son organisme selon la méthode minutieuse d'un manuel d'anatomie. La vie menée par Crab, le héros d'Eric Chevillard, défie de même la science en épousant et se soustrayant tour à tour à ses lois, soit en contrevenant à l'unicité de sa vérité. Enfin, le texte de Ballard, qui se concentre sur l'exposition d'une vitalité au contraire hautement fidèle aux normes biologiques et médicales instituées, désigne précisément son propre hors-texte comme le lieu d'une vérité autre sur ce que signifie le fait d'être « réellement vivant ».

Avec, mais aussi contre les sciences du vivant, il s'agit donc à chaque fois de se demander « ce qui mérite le nom de vie ». C'est peut-être cette perspective nominaliste qui autorise la fiction à produire une vérité qui ne se veut pas selon le modèle scientifique descriptive, mais relève d'un autre type de savoir : prescriptif et polémique. Se trouvent alors interrogées la notion scientifique de « vrai », mise en cause dans ses prétentions exclusives et universelles, et une possible littérarité du savoir dont la spécificité reste à définir.

Biography: Marie Cazaban-Mazerolles

LES IDEOLOGIES DU XXE SIECLE EXPOSEES AU MUSEE D'HISTOIRE NATURELLE. HISTOIRE ET BIOLOGIE DANS LE ROMAN DES SOCIETES POSTCOMMUNISTES EN EUROPE

C. Krauss

Université de Strasbourg

Abstract: Vingt ans après la fin des régimes communistes, la fiction tend à faire le point sur les transformations des sociétés d'Europe centrale, à revisiter l'histoire du XXe siècle et son impact sur l'être humain. Or on peut actuellement constater que de nombreux romans établissent un parallèle entre les processus politiques ou sociaux et des processus biologiques. Avec la fin du communisme et l'instauration du capitalisme, la nature semble reprendre son droit et confronter l'être humain à une évolution que le simple darwinisme ne parvient plus, cependant, à expliquer. Les mêmes textes construisent de véritables musées fictionnels du passé que le lecteur peut visiter, mais où il ne trouvera qu'une stabilité illusoire: entre musée d'Histoire naturelle et cabinet de curiosités, ces espaces confirment l'inhumanité des idéologies politiques et le caractère insaisissable d'un environnement toujours en mouvement. Les textes de trois romancières seront au centre de mes réflexions: ceux de l'Allemande Judith Schallansky, de la Polonaise Olga Tokarczuk et de l'Ukrainienne Oksana Zabushko.

Biography: Judith Schallansky: *Der Hals der Giraffe: Bildungsroman* (Le cou de la giraffe: roman d'éducation), Berlin, Suhrkamp, 2011. Olga Tokarczuk: *Prowadz swój plug przez kosci umarłych* (Conduisez votre charrue sur les ossements des morts), Kraków, Wydawnictwo Literackie, 2009. Oksana Zabushko: *Muzej pokinutih sekretiv* (Le Musée des secrets oubliés), Kiev, Fakt, 2009.

AU-DELA DES ORIGINES NATURELLES DE L'EMOTION. MYTHES ET MALENTENDUS DES MODELES LITTERAIRES ET BIOLOGIQUES DE L'AFFECT

N. Manning

Université de Strasbourg,

Abstract: Cette communication, qui s'inscrirait dans le volet Biologie, sciences de la vie et littératures du séminaire « Littérature et savoirs II » du congrès de l'AILC, viserait à explorer les périls d'un modèle qui tente d'identifier et de localiser une origine « naturelle » de l'émotion esthétique. Hérité du roman réaliste du XIXe siècle puis tombé en désuétude, ce modèle a repris sa vigueur avec le développement récent des neurosciences de l'affect. Fondé sur la binarité entre nature et artifice, il produit un modèle du pathos littéraire où l'hyperbole et la litote, l'excès et la carence, l'hystérie et l'automatisme

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sont seuls issus d'une émotion éternellement en quête d'origines biologiques et corporelles mythiques. Nous proposerons que la neurobiologie ne peut être conçue comme fondement de l'architecture de l'affect littéraire en raison des nombreux paradoxes qui découlent de cette téléologie linéaire. Valoriser l'artificialité de la littérarité émotionnelle, c'est donc extraire celle-ci d'une approche fondée sur l'enracinement de l'émotion dans des expériences « réelles », sensuelles ou empiriques, censées advenir avant toute opération du langage.

Biography: Ancien élève de l'École normale supérieure d'Ulm et docteur en littérature comparée de l'Université de Strasbourg, mon étude Rhétorique de la sincérité : la poésie moderne en quête d'un langage vrai paraîtra en 2013 aux Éditions Honoré Champion.

S1: TRANSLATION AT THE BORDERS

TRANSLATION, ADAPTATION, AND METATHEATER

M.A.F. Witt

North Carolina State University

Abstract: Metatheater—briefly defined as theater on theater or theater within theater—offers a particular point of view on the translation/adaptation problem. The model of metatheatrical plays, Shakespeare's *Hamlet*, has been translated and adapted more than any other work for the stage. Metatheatrical adaptations such as Tom Stoppard's *Rosencrantz and Guildenstern are Dead* expand and adapt *Hamlet*'s metatheatrical reflection for their own times. Tony Kushner's postmodern translation/adaptation of Pierre Corneille's *L'illusion comique* offers another example of metatheater on metatheater. Kushner's *Illusion* constitutes a peculiar case study on the borders of translation in that not one line of Corneille's is actually translated yet the play as a whole stands as a "translation" of *L'illusion comique*. Jean-Paul Sartre performs an intralingual translation of Alexandre Dumas's *Kean*, adapting it into a metatheatrical work for the mid-twentieth century. Tom Stoppard's 2004 sparse translation of Luigi Pirandello's wordy *Enrico IV* exemplifies a transformation of twentieth century metatheater for the twenty-first century.

Translation and adaptation for the theater are complicated by the fact that the work of the translator/adaptor of the text will be further adapted and "translated" by theater directors and actors as well as in some cases cinema or other media directors and producers. I will consider this problem briefly, although my main focus will be on translating and adapting the metatheatrical text. I will argue that in pushing the borders of translation, it may be useful to return to the word's etymology in *transfere/translatius*. All texts that are successfully "carried across" from one language, era, or genre to another may be considered "translated."

Biography: Mary Ann Frese Witt

Professor Emeritus, Department of Foreign Languages and Literatures, North Carolina State University

CRISES IN THE COLONY: FROM LADIPO TO SOYINKA AND SOYINKA AGAIN

J.B. Foster

George Mason University

Abstract: This paper will examine two distinct forms of translation as adaptation that center on Soyinka's English-language play *Death and the King's Horseman*, the work that was cited by the Nobel Committee when the author was awarded the Prize for Literature in 1986. First, and more conventionally, the play represents Soyinka's version of a specific historical event. In 1946 a British colonial officer intervened to stop the ritual suicide of the King of Oyo's horseman, an event that had already been dramatized by Yoruba playwright Duro Ladipo. The relationship between the two plays can be aligned quite directly with a "sources and analogues" approach to discussing adaptations. One prime example would be Shakespeare's method of reworking and dramatizing extant stories or situations from history.

Less conventional, however, are the parallels between certain aspects of *Death and the King's Horseman* and Soyinka's own life story as told in *Ake: The Years of Childhood*, especially in the concluding chapters that focus on unrest in Britain's Nigerian protectorate at the end of World War II, in the case of a market women's strike. The overlap between the play and the autobiography casts light on several often misunderstood aspects of the play, especially Soyinka's attitude toward Nigerian authority figures. There is also the question of which work should be considered the adaptation, since although the autobiography was written *after* the play, the events that it records must have influenced Soyinka well *before* his interest in the controversy over ritual suicide. The play and *Ake* thus can be said to feed off of each other in mutually reflective ways, making each one an adaptation of the other.

Biography: John Burt Foster has a doctorate in comparative literature from Yale and is presently a University Professor at George Mason University. He has written several books and numerous articles on comparative topics, most notably on Nietzsche and modern fiction and on Nabokov's career up to *Lolita* as a lens on international modernism. This year he holds a research fellowship from the National Endowment for the Humanities to finish a book on "Transnational Tolstoy:

Between the West and the World." After editing the annual journal of the International Comparative Literature Association for four years, he is now the ICLA's English-language secretary.

RECEPTION THROUGH TRANSLATION : TRACING THE BANGLA TRANSLATIONS OF *MACBETH* AS A COLONIAL LEGACY

S. Chattopadhyay
JADAVPUR UNIVERSITY

Abstract: Shakespeare was introduced to India by the British rulers and under their guidance found his way into the Indian curriculum. Because of his undisputed literary merit Shakespeare created a permanent niche for himself in the Indian literary scenario, and reached the Indian reader through translations in a variety of Indian languages. Given India's vastness and its linguistic and cultural diversity, I will concentrate only on one of the dominant languages which encouraged the reception of Shakespeare during the colonial regime. As Bengal was the seat of literary and cultural studies at the time, several Bangla translations of Shakespeare were produced. "Macbeth" was a particular favourite who survived the test of time in terms of popularity and continued to be translated till late into the twentieth century. In this study, the focus will be on a comparison between the translations done by Girish Chandra Ghosh (1899) and Utpal Dutt (1975), but the process would remain incomplete without some specific references to Rabindranath Tagore's translation (1875), since he remains the strongest pillar of the Bangla literary scenario even today. This comparison sheds light on how "Macbeth" has been used by these different Bengali translators to serve diverse purposes. The study also addresses how translators are prompted by different policies and agendas in their choice of a text to be translated and how the final exercise involves negotiations with the diverse linguistic and cultural problems offered by the chosen text, as well as the specific requirements of the contemporary age and the target readers/audience. The paper proposes to look at 'translation' as a mode of reception with special reference to the colonial era in Bengal, India.

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TRADUIRE L'INEXPRIMABLE : LES POUVOIRS DE LA "LANGUE INSTRUMENTALE" DANS LA MORT D'OPHELIE D'HECTOR BERLIOZ

G. Loisel
Université Blaise Pascal

Abstract: La Mort d'Ophélie, ballade d'Hector Berlioz composée en 1842 (une seconde version suivra en 1848), appelle à s'interroger sur les rapports qu'entretiennent adaptation (comprise comme traduction intersémiotique) et traduction. Cette oeuvre est en effet le produit d'une succession d'étapes qui mettent en jeu la « tâche du traducteur ». A l'origine, le récit de la mort d'Ophélie par Gertrude, tel qu'on le trouve dans Hamlet de Shakespeare. Traduite en français par Pierre Le Tourneur, cette scène fait l'objet d'une réécriture en vers, demandée par Berlioz à Ernest Legouvé. Ce premier moment de traduction implique des déplacements, des aménagements, qui sont en même temps une façon de s'approprier la langue de l'autre. Mais en métamorphosant le récit en poème, il s'agit aussi de rendre le texte disponible, ouvert à une recréation, qui sera cette fois-ci la « tâche du musicien ». Quel rapport la musique entretient-elle avec le texte traduit ? L'adaptation se veut-elle le prolongement de la traduction, le complément de celle-ci ? Ou doit-elle être envisagée comme authentique re-traduction, se superposant au texte, quitte à le faire passer au second plan ? Prétend-elle remédier aux manques inhérents à toute traduction ou imposer au texte un surplus de sens ? Les enjeux de la traduction intersémiotique semblent avoir mobilisé l'attention d'Hector Berlioz. Six ans après avoir composé la première version de La Mort d'Ophélie pour piano et voix, le voilà qui remet son ouvrage sur le métier pour le transformer en une ballade pour chœur de femmes et orchestre. Faut-il voir dans ce geste la volonté de proposer une traduction « revue et corrigée » de la scène shakespearienne, une traduction qui tenterait de saisir l'essence du texte shakespearien par un transfert des moyens d'expression du texte à la musique ? Entre traduction et recréation, l'adaptation musicale est l'occasion d'une mise à l'épreuve des pouvoirs de ce que Berlioz nomme la « langue instrumentale ». Loin de s'en tenir à une restitution des propos de Gertrude, la musique s'efforce de dévoiler la réalité sous-jacente au texte : elle rend sensible l'intériorité clivée d'Ophélie, la fêlure qui s'est produite en elle. Par-delà le littéral, le compositeur parvient alors à donner corps à l'inexprimable.

Biography: Ancienne élève de l'Ecole normale supérieure de Lyon, agrégée de Lettres modernes, Gaëlle Loisel est actuellement ATER à l'Université Blaise Pascal. Elle termine une thèse de doctorat, intitulée La Musique au défi du

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drame : Berlioz et Shakespeare, qui sera soutenue en octobre 2012. Ses travaux portent sur les rapports entre littérature et musique, sur l'histoire et les théories du romantisme, ainsi que sur les questions de traduction, de réception et de transferts culturels dans l'espace européen au tournant du XIXe siècle.

S1: ARAB SPRING AND THE PERSPECTIVES OF ARAB COMPARATIVE SCHOLARSHIP

ARAB SPRING AND CHANGE OF PSEUDO-IMAGES

H.H. Hanafi
Cairo University

Abstract: Arab Spring came as a surprise to Arab people as well as to Arab regimes. It came also as a sudden event for civil and official western observers. It changed the Pseudo-images, the West accumulated and projected on the Muslim world through its modern times, with the beginning of Orientalism till 11 September 2001: Oriental dictatorship, violence, underdevelopment, stagnation, Mentalité primitive, pensée sauvage, Arab mind...etc.

New media and academic writings appeared to correct previous pseudo-images and depict new ones: the right to revolt against dictatorship and corruption, the right to defend individual and collective freedom, honour and social justice. Self-confidence, the role of the youth and revolutionary emergence went beyond classical opposition political parties. Armed forces are not in the hands of the dictator, who fled, imprisoned or killed but the vanguard of the revolutionary masses. Revolution broke the barrier of fear.

Western powers changed their vision of the area. It is better to deal with the people rather than with dictators. Islamic movements are not that evil and can be dealt with as independent new emerging political powers, not as dependants political regimes.

Biography: HANAFI, Hassan Hassanien (Cairo University, Egypt)

LA DÉMOCRATIE ENTRE ISLAM ET ISLAMISME

T. Ben Ameer
L'université de Tunis

Abstract: Nous essayerons dans cet exposé de nous interroger sur l'avenir du printemps arabe et de trouver des réponses aux questions essentielles que pose l'arrivée des Islamistes au pouvoir.

Il s'agit en premier lieu de définir la relation entre Islam en tant que religion et la démocratie et de voir dans quelle mesure les textes fondateurs de cette religion sont compatibles ou non au choix démocratique.

Nous essayerons en second lieu de marquer la différence entre Islam et Islamisme entre religion et courants politiques d'inspiration religieuse. Notre analyse sera axée notamment sur les Ikhwans ou frères musulmans et les mouvements salafistes et leurs visions de l'Islam en tant que message divin d'une part et en tant qu'histoire et civilisation d'autre part. Cette introduction nous permettra d'aller au vif du sujet et de dévoiler les positions respectives de ces courants politiques vis-à-vis des libertés des droits de l'homme et de la démocratie et de signaler les étapes qu'ils ont pu franchir sur le plan de leur évolution idéologique.

On s'attardera en dernier lieu sur les résultats éventuels de l'interaction entre les islamistes et le pouvoir et l'incidence de cette interaction sur leurs formations politiques et sur l'avenir du printemps arabe d'une manière générale.

Biography: BEN AMEUR, Taoufik (L'université de Tunis)

LA STRUCTURE DU DISCOURS POLITIQUE DURANT LE PRINTEMPS ARABE, ÉTUDE DE DEUX CAS : PRO-LIBÉRAL ET PRO-ISLAMIQUE

R. Saleh
Université de Helwan

Abstract: La presse égyptienne joue un rôle primordial dans la formulation de l'opinion publique ainsi que celle des élites. Durant la période du printemps arabe les esprits étaient prêts à accepter les différentes perspectives du changement. Celles-ci peuvent se ressembler, être en parallèle ou même s'opposer. En effet, le rôle de la presse a été effectué sur deux axes : le premier est la sélection des informations et le deuxième est le discours adressé à des niveaux

particuliers des lecteurs.

Notre recherche vise à examiner la structure du discours politique durant le printemps arabe à travers deux séries d'articles de deux écrivains très connus et très engagés dans le processus révolutionnaire. Ces deux écrivains appartiennent à deux tendances différentes : Hassan Nafaa, un pro-libéral et Fahmi Howeidi, un pro-islamique. Nafaa est un professeur de sciences politiques à l'Université du Caire; il joue un rôle principal dans les organisations de la société civile. Il était l'ex- organisateur de l'Assemblée nationale du changement, organisation militante qui a lancé l'initiative de la lutte contre la succession du fils du Président à la tête du régime. Howeidi est un journaliste star dans le domaine du média. Dans ces articles, il se penche sur les faits divers pour diagnostiquer le bouleversement des valeurs dans la société égyptienne en usant d'arguments pertinents, en marge des versions officielles des faits et événements socio-politiques des médias partisans.

En dépit de leur critique de l'ostracisme du régime égyptienne qui a provoqué la marginalisation des couches moyennes et le déséquilibre entre classes supérieures et classes démunies, les deux écrivains adoptent deux chemins différents. Le discours de Nafaa révèle les fautes que le conseil militaire commit durant la période transitionnelle. Il souligne, aussi, l'attitude "opportuniste" des frères musulmans. Quant au discours de Howeidi, il essaye de rassurer le peuple égyptien en mettant en lumière les avantages du régime islamique et en attaquant à la fois l'ancien régime et les élites laïques et libérales.

Notre recherche traite les principales figures des deux discours : les figures de sens (le pôle métaphorique, le pôle métonymique), les figures de mots (les jeux lexicaux, les jeux sur les sonorités et sur les ressemblances formelles) et les figures de pensée (L'ironie et les procédés déconcertants).

La recherche examine, aussi, la signification des termes différentes chez Nafaa et Howeidi à titre d'exemple : La révolution, La démocratie, La justice sociale, Les élections justes, etc..

Enfin ce travail tente d'évaluer le rôle du média, ses impacts ainsi que ses limites.

Biography: SALEH, Rasha (Université de Helwan, Egypte)

DISCUSSIONS

S2 STRUCTURE, FORM AND MATERIALITY IN COMICS

ASSEMBLING COMICS

R.P. Cortsen

University of Copenhagen

Abstract: This paper is concerned with the way meaning is produced in comics and thus reflects on very general questions of structure, form and materiality. In considering comics as an analytical object, I want to stress an approach that is not preoccupied with the reader's active production of content nor with the author/artist's inscription and intention. Moving away from some of the theory in comics studies which consider comics a language, a medium, a genre or a specific kind of literature, this approach actively focuses not on a definition of comics but rather makes a gesture towards opening comics to a potentially much more fluid field that is more concerned with the mechanisms of comics than its boundaries. The intent is to conceptualize comics as a network made up of elements that are connected in different ways and to examine how these connections work. This concept is founded on the theory of comics as network (Groensteen 1999) but furthers this by examining comics and its components as a network that can be comprised of components at various levels of scale from the verbal/visual elements of caption, speech balloons and images to the much bigger elements of panels, pages and albums. This is a non-hierarchical approach which does not privilege neither text nor image as the prime component of comics. In thinking about comics as a virtual network than can be actualized in many shapes and sizes, this paper uses Manuel DeLanda's assemblage theory (DeLanda 2006) as a way of addressing relations between the components of comics. By transferring the way DeLanda has developed the thoughts of Deleuze and Guattari from the concrete theorizing of social structure to the abstract theorizing of the potential in comics this points to some of aspects of comics are not part of a linear presentation of narrative structures. Through an analysis of various examples from comics this paper examines how the connections made between the components of comics can fall along three axes that are interconnected and help shape the way comics are constructed. These axes describe mechanisms of expression and materiality, stabilizing and destabilizing and coding and decoding which are all central capacities that the components of comics employ in their relation to other components. Essential to "comics as assemblage" is the fact that the components of an assemblage can be connected to other components across an assemblage and also be connected to other assemblages. The concept of assemblage is a dynamic one which potentially can connect and disconnect continuously, creating new assemblages, making them smaller or bigger and reconfiguring them in new combinations. Inspired by Thierry Groensteen's concept of tressage (Groensteen 1999), comics as assemblage traces the connections that can be made throughout a work and how these might be dependent upon resemblance, repetition, color, style or other ways of connecting and disconnection elements. Meaning emerges through the various processes that shape the assemblages of comics and this paper maps how these connecting and disconnecting mechanisms might be conceptualized as a virtual possibility which can be actualized in various ways. Works cited DeLanda, Manuel. 2006. *A new philosophy of society: Assemblage theory and social complexity*. London: Continuum. Groensteen, Thierry. 1999. *Système de la bande dessinée*. 1. éd. Paris: Presses universitaires de France.

Biography: Rikke Platz Cortsen is a PhD scholar at the University of Copenhagen's Department of Arts and Cultural Studies working on a thesis concerning time and space in comics. She has published several articles on various aspects of comics scholarship and has presented papers on many international conferences. Her most recent publication is "Thirty-two Floors of Disruption – Time and Space in Alan Moore's 'How Things Work Out'" in *Crossing Boundaries in Graphic Narrative: Essays on Forms, Series and Genres* (ed. Jake Jakaitis and James F. Wurtz), McFarlane, 2012. She is an editor of *SJoCA – Scandinavian Journal of Comic Art* and a founding member of *Nordic Network for Comics Research – NNCORE*.

HOW ICONOGRAPHIC ELEMENTS CAN PLACE A STORY INTO TIME AND SPACE: A COMPARATIVE ANALYSIS AGAINST NARRATIVE TECHNIQUES

R.S. Bronzatto

Universidade Presbiteriana Mackenzie

Abstract: This paper aims to demonstrate how iconographic elements are able to place a narrative into time and space. The first part of this work will explain the regular techniques used by literary writers to create the ambience and to position a story in time. Several examples extracted from celebrated works like Bram Stoker's *Dracula*, for instance, will be analyzed. The second part will be focused on the techniques and resources employed by comic book artists in order to "compensate" for the absence or limited use of words and narrative descriptions. The third and final part will be a critic comparison between a classic narrative, "1984" from Orson Wells, and its comic equivalent "V for vendetta", from Alan

Moore and David Lloyd.

Biography:

Roberta Bronzatto has a degree in Translation - English and French from Universidade Presbiteriana Mackenzie, and worked as translator for almost 14 years. Her interest in Graphic Narrative Research began at this period, and her graduation paper was related to this area. In 2005 she attended a 5 months course of in Graphic Narrative Studies at Gibiteca Henfil, in the Centro Cultural Vergueiro, in São Paulo, a course that resulted in a fanzine called Putzgrila, issued in the 2006 edition of São Paulo's "Nuite Blanche", with some texts and strips written by her. She was also the Editor in Chief of "Garagem Hermética", an independent comic magazine that participated in the 2011 Alternative Selection of the "Fetival Internacional de la Bande Dessinée" in Angoulême. Today, she works as Linguist Specialist for Paypal Brasil in São Paulo, Brazil. Links: http://garagehermetic.blogspot.com.br/2006_05_01_archive.html
<http://www.bdangouleme.com/competition/S%C3%A9lection%20Alternative/17> <http://sociosltida.blogspot.com.br/>
<http://impulsohq.com/tag/roberta-bronzatto/> <http://www.bigorna.net/index.php?secao=entrevistas&id=1190345488>
<http://video.google.com/videoplay?docid=-7759907277052051451>

THE DIGITAL LIFE OF COMICS

A. Piepoli

Università di Macerata

Abstract: The development of the Internet technologies has been changed and changing the way to communicate between persons, and several of these changes have affected other mass media. The implications on comics are many. The use of blogs and social networks by both authors and readers of comics has influenced a digital evolution of the medium. At the same time, just when the world economic crisis also has an impact on the market of printed comics, we witness a true explosion of creativity on the web. The multimedia capabilities of computers are used in many different ways, for example to explore new territories of Sequential Art or to realize projects starting from the web in order to land on the printed page.

The paper aims to focus on some aspects of the evolution of comics in the "digital world". Starting once more from the concept of comics as a complex form of static multimedia pieces of communication using verbal and pictorial elements and with peculiar rules of linear reading, the presentation shall highlight not so much the process of making stories, but rather the expressive solutions employed, the changes in some rules of reading, the development of the network of co-referentiality in the comic communicates and the new relationship between author and reader.

Biography: Angelo Piepoli is PhD in Theory of Information and Communication. He studies Semiotic Textology of multimedia communicates and History and techniques of comics. He is a research collaborator of the Department of Social change, legal institutions and communication, holds seminars in the course of Semiotics and collaborates with the magazine Heteroglossia at the University of Macerata

S1: LE MOUVEMENT SYMBOLISTE ET LES MALADIES MENTALES

BAUDELAIRE ET LES ALIENISTES

F. Meltzer

The University of Chicago

Abstract: Il y a eu, récemment, des chercheurs qui se sont penchés sur la question de l'aliénisme au XIXe siècle en France (voir, par exemple, "Paradigmes de l'âme," colloque ayant eu lieu à la Sorbonne Nouvelle en 2010). Mais si nous avons des études approfondies sur Baudelaire et le mal, il n'y a que très peu de travail sur Baudelaire et l'idée de la folie. Dans "Assommons les pauvres," Baudelaire fait référence à Lélut et Baillarger, deux aliénistes de l'époque. Le poète rentre donc dans la discussion de la folie possible de Socrate, pensant -- suivant la définition des deux aliénistes-- la partager. Je voudrais commencer par rappeler l'importance de Joseph de Maistre pour Baudelaire-- l'idée du péché originel en particulier, comme base qui "explique tout" d'après Maistre. Puis le texte "Assommons les pauvres" s'impose. Socrate, nous dit le poète, avait un "Démon prohibiteur," tandis que lui, Baudelaire, possède un "Démon d'action." Avec beaucoup d'ironie, le poète s'imagine muni d'un "brevet de folie" avec Socrate, signé par les aliénistes. En effet, la question de la folie de Socrate est grande à l'époque, et Baudelaire connaît ces débats. La question se pose: quelles sont les données de ces débats? Que pouvons nous apprendre, en les considérant, sur l'idée de la folie et de la maladie mentale qui forment un contexte pour Baudelaire, et qui détermine sa propre vision de lui-même ?

Biography: Françoise Meltzer, Professor, University of Chicago, USA

LE ROMAN PARANOÏAQUE SYMBOLISTE: FIODOR SOLOGOUB ET ANDREÏ BIÉLY

O. Skonechnaia

Institute of World Literature

Abstract: L'objectif de ce rapport consiste dans la mise en lumière et la description d'une certaine forme littéraire que nous définissons comme «roman paranoïaque»: il s'agit de grandes oeuvres en prose de Fiodor Sologoub, *Rêves lourds* et *Démon mesquin* ainsi que de celles d'Andreï Biély, *La Colombe d'argent*, *Pétersbourg*, *Carnets d'un toqué*, *Moscou*. Le roman paranoïaque reproduit le processus de connaissance déficiente, réalisée par le héros et transformée par l'auteur en une réalité délirante, c'est-à-dire romanesque. L'objet de notre analyse est la stratégie symboliste d'utilisation d'un certain modèle clinique dans le but de lui donner un sens métaphysique, mystique, mythologique, esthétique et de la transmuier en une poétique.

Biography: Dr. Olga Skonechnaya, Russie

FOLLIES AND MADNESS: VERHAEREN AND REMBRANDT AT THE TURN OF THE CENTURY

A. Alhadef

The University of Colorado at Boulder

Abstract: Émile Verhaeren (1855-1916), essayist, poet and art critic during the Belgian renaissance wrote a lengthy essay on Rembrandt Van Rijn at the turn of the century, a book-length study that was well known in its day, but has since long been forgotten. One may wonder why Verhaeren's work has not found a place in Rembrandt studies. The answer however may be fairly obvious, for Verhaeren's *Rembrandt* (1901) is not so much about Rembrandt, a Dutch artist who lived in Leiden in the 17th century, as it is about an artist, Belgian or French, who lived in Brussels or Paris at the turn of the century. In sum, my thesis states that Verhaeren's *Rembrandt* is as much about Verhaeren and his symbolist cohorts as it is about Rembrandt.

According to Verhaeren, Rembrandt, freed from the customary cares of life—unaware of them in fact—was seen as a solitaire, a being lost in a capricious inner world of his own making. His peers, feared his behavior as they feared anyone who lived outside the norm. Rembrandt, Verhaeren emphasizes, lived in a world of dreams (il vit dans un monde de rêve),

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dictated by illusions, where la fantaisie presides over art and life. As a visionnaire whose eccentricities violated decorum, Verhaeren praised his folly, labeling him un fou. Focusing on Verhaeren's emphasis on Rembrandt's non-conformist ways, I argue that Verhaeren's reading of Rembrandt is colored by his own art criticism of his fin de siècle confrères, aesthetes known for their caprices.

My paper then posits the argument that Émile Verhaeren's 1901 study of Rembrandt is best understood in the context of late nineteenth century aesthetics. Where his previous biographers, Fromentin, Hippolyte Taine, Blanc, Thoré-Burger and others, disparaged his singular life-style, Verhaeren applauded it. In sum, where Rembrandt's image had been denigrated by his eighteenth and nineteenth century biographers, Verhaeren's detailed study rehabilitates the master from Leiden viewing his capricious behavior as a liberating act, one echoed by the eccentric behavior of his own peers in Belgium and France—naturally, the names of Fernand Khnopff, Rops, Ensor, Rimbaud, Verlaine, Mallarmé and others come immediately to mind. In effect Verhaeren's Rembrandt says that he who had painted the Night Watch, an idiosyncratic canvas if ever there was one, was in fact a fellow Symbolist, a man whose aberrant behavior would have been warmly embraced in Verhaeren's own Brussels.

Biography: Albert Alhadeff, Ph.D.
University of Colorado, Boulder

S2 MIGRATION AND LITERATURE IN CONTEMPORARY EUROPE

THE HISTORICAL AND SPATIAL FRAME OF LITERATURE AND MIGRATION IN EUROPE

S. Vlasta

University of Vienna

Abstract: The proposed paper is part of the international project “A Comparative History of Literatures in European languages/Histoire compare des literatures en langues européennes”, directed by Fridrun Rinner and Franca Sinopoli and sponsored by the International Comparative Literature Association ICLA/AILC. In my paper, I will give an outline of the development of literature and migration in contemporary Europe starting with an overview of the history of literature and migration in Europe from World War II, focussing particularly on the years from the 1950s onwards. The paper will look at the institutional approaches and reception of literature of migration, in particular with regard to a colonial or non-colonial past of the national context in question. Also the critical reception as well as the scholarly approach will change depending on the socio-historical/cultural context of the authors and their texts, an aspect which will be taken account of in the proposed paper. In order to be true to the project’s concept, the paper does not intend to depict this historical and institutional framework on a country-by-country basis, but, rather, it attempts at making obvious the big commonlines which have developed over the past 60 years. Like the planned chapter of the bigger project, the paper will be structured into three parts, i.e. Empirical approach, Critical and institutional approach, Scholarly approach. This paper will be given in English.

Biography: Sandra Vlasta – CURRICULUM VITAE Mag. Dr. Sandra Vlasta Date and place of birth 1976, Mödling, Austria Current position Senior Scientist at the Department of Comparative Literature, University of Vienna Contact University of Vienna, Department of Comparative Literature, Sensengasse 3a Room 05.03, 1090 Vienna, Austria. +43-1-4277-43078 / sandra.vlasta@univie.ac.at 1. Education 2008 PhD in Comparative Literature, University of Vienna Titel of the dissertation: „A Comparison of Literature in the Context of migration in English and German” 2002 Magister-Diploma in Comparative Literature and English Studies, University of Vienna 2. Academic appointments as of 2008 Senior Scientist, Department of Comparative Literature, University of Vienna 2007/2008 Lecturer, Department of Comparative Literature, University of Vienna 2005-2006 Austrian Lector (ÖK) at the Department of Germanic Studies, Trinity College Dublin / Ireland 2004-2005 Austrian Lector (ÖK) at the Corso di Laurea “Lingue e Comunicazione Internazionale”, Università degli Studi Roma Tre in Rome / Italy 2002-2004 Language Assistant at Stamford High School in Stamford, Lincolnshire/Great Britain Publications (selection) Sandra Vlasta, ed. with Barbara Agense and Christine Ivanovic, Die Lücke im Sinn. Vergleichende Studien zu Yoko Tawada, Tübingen: Stauffenburg Verlag, forthcoming. Sandra Vlasta, “Globale ethnoscaapes’ in deutsch- und englischsprachiger Literatur im Kontext von Migration”. In: Balogh, András F.; Mitterbauer, Helga (Hg.), Gedächtnis und Erinnerung in Zentraleuropa. Wien: Praesens Verlag, 2011, 245-258. Sandra Vlasta, “Passage ins Paradies? – Werke zugewanderter AutorInnen in der österreichischen Literatur des 21. Jahrhunderts”. In: Boehringer, Michael; Hochreiter, Susanne (eds.), Zeitenwende: Österreichische Literatur seit dem Millennium, 2000-2010. Vienna: Praesens Verlag, 2011, 102-118. Sandra Vlasta, ed. with Michaela Bürger-Koftis and Hannes Schweiger, Polyphonie. Mehrsprachigkeit und literarische Kreativität. Vienna: Praesens Verlag, 2010. Sandra Vlasta, “Mehrsprachigkeit in der Literatur und das Entwerfen alternativer historischer Perspektiven – Vladimir Vertlib’s Erzählung ‚Mein erster Mörder’ als ‘touching tale’”. In: TRANS: Internet-Zeitschrift für Kulturwissenschaften 17 (2010), http://www.inst.at/trans/17Nr/5-5/5-5_vlasta%20.htm. Sandra Vlasta, “Das Ende des ‘Dazwischen’ – Ausbildung von Identitäten in Texten von Imran Ayata, Yadé Kara und Feridun Zaimoglu”. In: Schmitz, Helmut (ed.), Von der nationalen zur internationalen Literatur. Transkulturelle deutschsprachige Literatur und Kultur im Zeitalter globaler Migration. Amsterdam: Rodopi, 2009, 101-116. Review of Horst, Claire: Der weibliche Raum in der Migrationsliteratur. Irena Brezna – Emine Sevgi Özdamar – Libuše Moníková. Berlin: Hans Schiler, 2007; published in: Mitterbauer, Helga; Scherke, Katharina (eds.). Moderne Kulturwissenschaftliches Jahrbuch Jahrgang 4 (2008). Innsbruck: Studienverlag, 2009, 268-269. “Muttersprache, Vatersprache, Bildersprache – Mehrsprachigkeit und familiäre ‚Sprachbande’ im Kontext von Migration in Anna Kims Die Bilderspur”. In: Germanistik in Ireland, Yearbook 2007, Konstanz: Hartung-Gorre Verlag, 2007, 29-45. “Vom Zusatznutzen des Germanistikstudiums – das Transferable Skills Projekt im Rahmen des Germanistikstudiums am Trinity College Dublin”. In: Jahrbuch Theorie & Praxis 2006, Innsbruck: Studienverlag, 2007, 189-199. Academic Award 2007 PhD Award for Migration Studies 2007 granted by the Austrian Academy of Sciences

MIGRATION AND LITERATURE IN CONTEMPORARY EUROPE: FROM PERIPHERAL TO POINT(S) OF CONVERGENCE

A. Eubanks

Johnson C. Smith University

Abstract: On 9 and 10 December 1991, the European Citizen was created during the Maastricht European Council. Since then, Europeans of the member states of the European Union (EU) have witnessed the introduction of a common currency, and the institutional, administrative, and civic Europeanization of Europe characterizes an arguably new Europe for the new millennium. In contrast to the administrative and civic Europeanization, there are many and varied debates about what it means or may mean to be European, who gets to be European and who does not, and about European culture. In this context, the comparative study of literature of migrants can be productive. Although somewhat different for the individual EU member states, the history of literature of migrants and its reception have unfolded in similar ways. In addition to the creation of a conflicted relationship between national and migrant literatures, terms like the German *Gastarbeiterliteratur* have not only created a separate and distinct category for migrant literature, but have also served to limit its authors to a single characteristic (they are 'guest workers') and, by extension, the content of the works to a few themes such as feelings of loneliness, loss of home, a sense of isolation, etc. Significantly, what dominated the discourse about migrant literature was the concern with themes rather than with its vehicle, i.e., language. The literary productions of migrants during the past two decades invite comparison of these works to explore the extent and degree to which they are contributions to the debates about 'European identity'. As basis for comparison serve examples from diverse texts and authors: May Ayim's *Blues in schwarz weiss* (Afro-German, 2003), Cristina Ali Farah's *Madre Piccola* (Italian and Somali, 2007), Jadelin Gangbo's *Rometta e Giulileo* (Italian-Congolese, 2001), Léonora Miano's *Afropean Soul et autres nouvelles* (Franco-Cameroonian, 2008), Yoko Tawada's *Das nackte Auge* (Japanese-German, 2004), and Feridun ZaimoĀylu's *Kanak Sprak* (Turkish-German, 1995). The authors are different in terms of both their (or their parents') countries of origin and in terms of their current homes and languages. The intentional reference to such variegated works serves to illuminate that despite the authors being subject to different first and second languages, individual life stories and embeddedness in different local/national contexts (and challenges) in their current place of residence, they also have in common the translinguistic character of their texts. Importantly, the translinguistic aspects of the texts do not constitute the encounter (or even clash) between two given cultures (homeland and country of residence). Instead, each of the texts presents instances of the linguistic and creative potential when any two cultures 'meet' to inform each other and, in the process, both emerge as changed. One of the effects on the (respectively indigenous) reader/recipient of the text or texts is defamiliarization with his or her native language; she or he is thus invited not only to encounter something (another culture/country) or someone (the narrator) Other but to also experience the assumed 'normal' (his or her native language, i.e., the language in which the author writes the text at hand) as Other. In this sense, each of the very different texts in different languages all 'teach' that alterity is not far away, but that it exists where one might not expect it (at home, in one's native language). The creative, aesthetic and profound play with language may not bring anyone closer to answering questions about 'European identity' (and may indeed raise new questions in addition to existing ones). However, the turn to its constitutive medium, i.e., language, clearly outlines the challenges that are implicit in recent migrant literature across Europe: whether or not there can or will be an answer to what constitutes European identity, it is necessary that Europe acknowledges its current reality (as a consequence of its history) and reimagines itself as the heterogenous space it has always been.

Biography: Adelheid R. Eubanks is a native of Cologne, Germany, and came to the United States to pursue graduate studies. She received an M.A. in Germanic Languages and Literatures and a Ph.D. in Comparative Literature and French from Washington University in St. Louis, MO. Adelheid Eubanks has taught and done administrative work at Coker College in Hartsville, SC, from 1995 through 2008, and has joined Johnson C. Smith University, a historically black institution, in January of 2009. She has presented at conferences and published on a multitude of subjects. In addition to her education in Germany and the United States, she has worked or studied in Paris, France, Oslo, Norway, Shanghai, China, Quebec City, Canada, and Rome, Italy. She regularly conducts study abroad experiences with students and teaches courses on literature as well as German, French, Italian, and Latin. Research interests include globalization, global education, and identity in the context of the European Union.

NEW VOICES: A HEGEMONIC STRUGGLE OVER WHAT EXACTLY IS MULTICULTURAL LITERATURE

A. Willems
Universiteit Gent

Abstract: Nye Stemmer: a hegemonic struggle over what exactly is multicultural literature

An Willems, University of Ghent

Supervisor: Wolfgang Behschnitt In the past decade, the debate on whether or not Denmark has a multicultural literature worthy of that name has raged, both in fictional writings and in Danish media. This brings up the question of what exactly is multicultural literature, a question also posed in the anthology Nye Stemmer (New Voices). Published in 2007, this was the result of a literary contest organized by Berlingske Tidende and publishing house Gyldendal, which reached out to aspiring writers with 'a different ethnic or cultural background than Danish'. In my presentation, I will show how the

anthology Nye Stemmer, a combination of the winning fictional texts and interviews with their authors, follows a tradition of previous anthologies of so-called Danish multicultural literature in establishing its own definition of multicultural literature. With tools from the discourse theory developed by Laclau and Mouffe and later finetuned by Žižek and Torfing, these anthologies' introductions, their selection of texts and their presentation of the authors will be scrutinized to reveal their part in the hegemonic struggle over a proper definition of multicultural literature. I will show how the different anthologies' editors create chains of equivalence by remaining vague in their descriptions of these works and how any 'monocultural' literature functions as a constitutive outside, a contrast to what is considered multicultural.

Biography: Education and Credentials General Overview § Master Studies in Journalism

- Erasmus Hogeschool Brussels, 2011
- graduated cum laude § Postgraduate Studies in Linguistics and Literature – Main Subject: German
- University of Ghent, 2010
- graduated magna cum laude § Master of Linguistics and Literature – Main Subject: French – Scandinavian Studies
- University of Ghent, 2009
- graduated summa cum laude (83,8 %) § Bachelor of Linguistics and Literature – Main Subject: French – Swedish
- University of Ghent, 2008
- graduated magna cum laude (80 %) Relevant Courses § Multicultural Literature in Sweden: University of Ghent, 2009 § Nordic Area Studies: University of Ghent, 2008 § Danish Linguistics, Literature and Culture: University of Ghent, 2008 § History and Culture of Scandinavia: University of Ghent, 2007 § Language and Psychology: University of Stockholm, 2007 § Literary Canon and National Identity: University of Stockholm, 2007 Research Experience § Master's Thesis Project: Tänk om man fört oss bakom ljuset – Fakta och fiction I det Enquistiska författarskapet (June 2009)
- studied the complex yet intriguing network of intertextual references in the works of the celebrated Swedish author Per Olov Enquist, in specific regard to his recent autobiography § Doctoral Thesis (in progress): Looking for 'new voices' but exactly how new?
- multilingualism and language strategies in migration literature: a comparative study of the Swedish and Danish situation in the first decade of the 21st century
- Future publications Introduction to Mieke Desmet's translation of a short story by Jonas Hassen Khemiri in nY, a Dutch literary magazine (expected end 2012)

S2 EARLY MODERN CONSTRUCTIONS OF EUROPE

THE SURVIVAL OF MEDIEVAL ANTIQUITY: EUROPEAN IDENTITIES AND THE EARLY MODERN TRANSFORMATIONS OF THE "ROMAN ANTIQUE" TRADITION

C. Pascual-Argente

Rhodes College

Abstract: The roman antique is often narrowly approached as a medieval French literary genre that did not survive beyond the thirteenth century. However, if we take a European perspective, it becomes clear that narratives set in antiquity and retelling the key classical stories of Troy, Thebes, Eneas, Apollonius of Tyre, or Alexander the Great, to name only the most prominent ones, continued not only to be copied and illustrated but also reworked and rewritten throughout the continent, in almost every European language, well into the early modern period. Narratives directly or indirectly derived from the old romans antiques are in fact among the first romance books to be printed during the incunabula period and beyond. The tradition of roman antique, as Barbara Nolan has called it, had in my view a crucial role as part of the process that historian Robert Bartlett has called "the Europeanization of Europe," providing European elites with a shared cultural memory of the classical past. In this paper, I propose to consider the influence of the old genre of roman antique, as the traditional signifier of a European elite identity, during the crucial period represented by the second half of the fifteenth century. Specifically, I will look at the publication and circulation of narratives deriving from the roman antique tradition during the incunabula period in Germany, France, and Spain. What are the links between the books in different languages and how do they compare with the early roman antique's diffusion? What is the public targeted by these incunabula and how is it different or similar to the public of the roman antique tradition? And more importantly, how do the changes undergone by these narratives, their publics, and their diffusion, affect the construction of a European identity to which these tales had been traditionally committed?

Biography: I received my Ph.D. in Spanish in 2010 from Georgetown University with a dissertation describing the construction of a collective memory of classical antiquity in thirteenth- and fourteenth-century Castile through the interaction of word and image. Recent publications include articles on the Castilian translation of Alain Chartier's *Quadrilogue invectif*, word and image in the *Libro de Alexandre*, and gender and genre in Castilian epics. I am currently Assistant Professor at the Department of Modern Languages and Literatures, Rhodes College.

WHOSE MARGIN? ROMANCES, THE MEDITERRANEAN, AND THE IDEA OF EARLY MODERN EUROPE

G. Stanivukovic

Saint Mary's University

Abstract: In this paper I will explore literary and cultural ideas of the margin and the marginal in early modern understanding and representations of Europe by examining a selection of prose romances set in both fictional and real European lands and by exploring depictions of Europe in the maps of the Mediterranean produced around the same time when the romances were printed. As a way of introduction I will begin by discussing a map from the British Library (Add MS 31318B), known as the 'The Catalan Map of Mansa Musa', produced by Jacopo Rusi for the ruler of Mali around 1525. This map is a striking illustration of the idea of Europe and the Ottoman Empire depicted as a joint space before borders and the idea of the state started to be represented in maps in the 18th century. It also shows Europe depicted as subordinate to the representation of the Ottoman (northern) Africa within the Eastern Mediterranean, seen from the Islamic angle. This map is an instance of the reversal of the centre and the margin in early modern Europe. At the map's visual and symbolic centre lies Sicily as an important focal point of the clash of powers which fought for dominance in Europe. As a symbolic clasp, Sicily binds Europe's South to the Ottoman African North into one physical and heuristic space within a map that blends the coastal precision of mariners' charts with figuration decoration derived from medieval world maps. The upside-down position of the Afro-European Mediterranean, showing Northern Africa and the South of Europe above the North-West centre of Europe illustrates how dominant the Ottoman Africa was at that time and how the South was favoured over the West and certainly over the North of Europe, whose borders fade into the pale yellow parchment of the map. Spatial and symbolic multiplicities and reversals within the Mansa Musa map have their fictional correlative in prose romances of the 16th and 17th centuries, fictions in which Sicily features as the island around which centres the plot of romances, involving the valorous deeds of the Western errant knight in his clash with the Saracen. In prose romances, Europe is imagined as a network of small lands of fragile stability, as territories which create the margin that separates the land of the Saracen from the land of Christians, in the distance. That all acts of chivalry take place either in the Ottoman Africa or in the lands of southern Europe and the Eastern Mediterranean suggests that the importance of political and state power of the European states is imagined as being dependent on the ability of the margin to defend

Europe. From the revisions of the Amadis de Gaule cycle of romances in the 1580s and 1590s, to 16th-century English and Scottish renderings of the medieval romances like *Clariodus* and *The Seven Wise Masters*, to such romances like Richard Johnson's *The Seven Champions of Christendom*. and the 17th-century anonymous *Oceander*--prose fiction approaches the idea of the commonwealth of Christian states as something that is enabled by the sensitive but important margin of Europe. Spatial and temporal dimensions of romances become also social and cultural dimension within the geographical multiplicity of smaller lands and kingdoms of Europe. I argue that, despite the high level of fantasy, romances are texts in which the concepts of the centre and the margin, Europe and the world outside it, are explored and contested in terms that enhance rather than obscure the idea of Europe as a composite of lands. Since romances violate decorum and largely do not depend on mimesis for the power of their narrative, romances became the ideal genre for the construction of new hierarchies within, and and for the ideas about, Europe in the early modern period.

Biography: Goran Stanivukovic is Professor of English literature at Saint Mary's University in Halifax, Canada. He has published widely on Shakespeare and non-Shakespearean drama, Ovid and the body in the early modern period, prose fiction and the Eastern Mediterranean, gender and queer early modern literature, and contemporary re-envisioning of the Renaissance.

CONSTRUCTION OF ENGLISH NATIONAL IDENTITY IN EARLY MODERN ENGLISH TRAVEL WRITING

H. Tekdemir
Bogazici University

Abstract: One of the important historical developments in 16th century England is the geographical expansion and the colonization of the New World together with various other European nations. In this paper, I will firstly discuss the main characteristics of 16th century English travel/colonial writing. Who traveled to the Americas, with what purpose? What parts of the new continent were explored and later colonized? Who wrote the accounts, and to whom were they addressed/presented, with what purpose? What are the common characteristics in these accounts, with respect to the representation of the natives, of other conquering nations, of the new land? How did the public react to these writings? Secondly, I will examine how the emergence of the English national identity in 16th century England was created as much as a result of the imperial expansion, mainly to the Americas, as shaped by the travel literature of the period. Hence, English national identity developed side by side with the imperial enterprise. Various social and historical developments of the period (the decline of feudalism, emergence of the middle class and of the merchants, the rise of mercenary/capitalist spirit, developments in seafaring, the desire to expand horizons under the influence of Renaissance ideals etc.) led to overseas travels, which contributed to the celebration of English wealth, success, and 'supremacy' abroad. However, it is also thanks to the literary accounts of the adventures in the New World that contributed to the creation and confirmation of a distinctly English national identity that defined itself in opposition to the politics, religion and social manners of other European countries and the natives of the 'conquered' lands. As Peter Hulme argues, the 'obsessive' documentation of the travels abroad can be related to a 'self-conscious effort to create a continuous epic myth of origin for the emerging imperial nation.' In this second part of the paper, I'd like to look at Richard Hakluyt's *Principal Navigations* and Walter Raleigh's accounts of the new world as two exemplary works. Though Hakluyt's 'scholarly approach' with which he brought together various letters, travel accounts and the like contrasts with Raleigh's eye-witness account of the new territories, these two texts nevertheless serve the same end with respect to the creation of "Englishness" abroad.

Biography: Hande Tekdemir is an Assistant Professor of English at the Western Languages and Literatures Department of Bogaziçi University in Istanbul. She earned a PhD in English at University of Southern California in 2008, after receiving her BA and MA in English at Bogaziçi University. She is currently working on a book tentatively titled "Collective Melancholy: Istanbul at the Crossroads of History, Space and Memory." Her research interests include the modern English novel, postcolonial studies, urban theory and literature, detective fiction and contemporary Turkish novel.

S2 TERRITOIRES DE LA SUBJECTIVITÉ

DU DECENTREMENT DE L'ESPACE AU DECENTREMENT DE L'ÊTRE

T. Ben Salah

Faculté des lettres de Sousse

Abstract: Du écentration de l'espace au décentration de l'être

Le dysfonctionnement du monde contemporain a engendré une déliaison entre l'être et son milieu social, phénomène qu'incarne un bon nombre d'oeuvres littéraires ayant pour cadre la ville moderne, dont notamment celles de JMG Le Clézio, d'Annie Ernaux et de Peter Handke. Ces écrivains s'avèrent des observateurs attentifs des paysages urbains et de la solitude moderne, une solitude considérée par eux comme absolue et envisagée comme "méthode et effort de concentration". Dépouillés de repères, ayant perdu toute maîtrise sur le réel qui leur échappe et dont ils ne perçoivent pas le centre, leurs "héros" errent. Sans consistance aucune, ils sont réduits à des corps évoluant dans une ville anonyme. Ils semblent fuir plutôt qu'accomplir un parcours existentiel. Leur histoire est dépourvue d'un enracinement dans le passé et le récit de leur vie est inscrit dans un temps déstructuré, privé de continuité et de sens. Leur existence se réduit à un enchaînement de faits et de gestes sans aucune épaisseur. En mal d'être et de vivre, ils marchent. Leur mouvement les empêche de maîtriser le monde et d'en avoir une saisie globale et totalisée. Leur regard n'en saisit que des bribes, des morceaux d'espaces ou d'êtres, des objets banals mais auxquels ils donnent vie. L'intrigue est mince, quasi absente et de petits riens, des scènes de la vie quotidienne d'êtres seuls se trouvent au centre de l'oeuvre. Le sujet est effacé, toute introspection est bannie. L'écriture reproduit l'écho de la vacuité d'un monde déjà dépourvu de sa substance et de sa charge émotive. Elle promeut la marge, le périphérique et l'excentrique. La scène est envahie par la description des résidus de la vie urbaine: la mousse de bière restée sur les parois d'un verre vide (Le Clézio, Le Déluge), un graffiti à moitié effacé (A. Ernaux, Journal du dehors), une bouteille Thermos ou la poussière par terre sous la planche (P. Handke, L'angoisse du gardien de but au moment du penalty)... L'attention est détournée de toute action et focalisée sur le langage, à l'origine de la vacuité du monde et de sa désubstantialisation.

Biography: Je suis Thouraya Ben Salah, enseignante et chercheuse à la faculté des lettres de Sousse, Tunisie

HOMMES / FEMMES : QUI DU CENTRE, QUI DE LA PÉRIPHÉRIE ?

S. Camet

Faculté des Lettres

Abstract: La métaphore géométrique du centre et de la périphérie est souvent utilisée pour décrire l'opposition entre les deux types fondamentaux de lieux dans un système : celui qui le commande et en bénéficie, le centre, et ceux qui le subissent, en position périphérique. La périphérie est subordonnée parce que le centre est dominant- et réciproquement. Penser en termes de centre(s) et de périphérie(s) permet une réflexion sur l'interaction entre les lieux du monde et leurs représentants symboliques : pour que le couple homme/femme ait sens, il faut qu'il y ait relations entre les deux et que ces relations soient dissymétriques. Le centre est central justement parce qu'il bénéficie de cette inégalité et, réciproquement, la ou les périphérie(s) sont caractérisée(s) par un déficit qui entretient leur position dominée. « L'opposition entre centre et périphérie est celle des hommes (propriétaires de la maison collective), et des femmes, propriétaires des huttes familiales du pourtour. Nous sommes en présence d'une structure concentrique pleinement consciente à la pensée indigène, où le rapport entre le centre et la périphérie exprime deux oppositions, celle entre mâle et femelle, comme on vient de le voir, et une autre entre sacré et profane : l'ensemble central, formé par la maison des hommes et la place de danse, sert de théâtre à la vie cérémonielle tandis que la périphérie est réservée aux activités domestiques des femmes, exclues par nature des mystères de la religion... » Cette description d'un village bororo du Brésil par Claude Lévi-Strauss dans Anthropologie structurale, sert de base à notre réflexion. L'ère post-moderne, selon Jacques Derrida, est une époque de « déconstruction ». Alors qu'auparavant la réalité était perçue comme un ensemble d'éléments allant par paires dont l'un des membres était systématiquement supérieur à l'autre, la perception déconstructiviste tient que ce schéma a perdu de son caractère absolu. Hommes / Femmes des sociétés contemporaines, quel est donc votre lieu ?

Biography: Maître de Conférences, Habilitée à diriger des recherches, Littérature Générale et Comparée Publications : Métamorphoses du Moi / Tableau de l'Homme nu : Essai sur Richard Lindner / Tragique quotidien / L'un/L'Autre, ou le Double en question

MARCEL PROUST: UN EXEMPLE ATYPIQUE DE DECENTREMENT

X. Guo

Fudan université

Abstract: A la recherche du temps perdu de M. Proust est souvent considéré comme le modèle classique du roman psychologique. Pourtant, l'exploration attentive de notre vie psychologique que Proust effectue dans son roman n'a pas abouti à un nouveau solipsisme ; au contraire, il détruit plus encore cette légende moderne du Moi identique et auto-suffisant. Par rapport aux écrivains réalistes classiques du dix-neuvième siècle, Proust décentre et humilie le Moi de façon plus complète car il a révélé que l'être, dans son existence temporelle, n'est pas séparable de l'espace, que l'espace et le temps sont une réalité unique. La spatialité de l'être a pour conséquence, au niveau subjectif, l'aliénation du moi ; et au niveau objectif, son instrumentalisation. Entre divinisation et humiliation du Moi, nous cherchons à modifier notre regard sur le monde et sur nous-mêmes non dans le but de nier radicalement l'être, mais au contraire de lui conférer sa dignité ; poser le Moi au centre est bien le déprécier en même temps qu'instrumentaliser autrui. Nous voulons essayer de trouver une approche vraiment réaliste pour considérer la vraie réalité du Moi en discutant le « vrai Moi » tel que La recherche... nous l'a montré, c'est-à-dire comme un être « extra-temporel ». En effet, c'est par une reconstruction et non par une destruction du Moi que Proust humilie véritablement le Moi ; cela explique exactement pourquoi nous considérons Proust comme un exemple « atypique » de décentrement. En même temps, si nous considérons le « dialogisme » et le « polyphonisme » proposés par Bakhtine comme expressions de notre ignorance, aveu d'humilité, et, au niveau de la création littéraire, comme l'expression du décentrement de l'auteur-créateur du monde, nous voudrions voir en examinant ces deux notions comme le « vrai Moi » a changé le schème classique de la narration romanesque et comment La recherche... a réalisé un dialogisme polyphonique.

Biography: Education 09/1996---06/2000 En Chine Université Nord-Ouest, Ecole de journalisme et de communication Branche : journalisme Diplôme obtenu : Maîtrise de lettres 01/2002---06/2002 Cours de la langue française à Université Charles-de-Gaulle Lille 3, Département Enseignement du Français à l'International (DEFI) 10/2002---10/2004 Université Paris 12 Val de Marne, Ecole de sciences humaines et sociales Branche : lettres et échanges interculturels, littérature comparée Diplôme obtenu : DEA (Diplôme des études avancées) 10/2004---10/2011 Université Paris-Est, Ecole cultures /sociétés Branche : langue et littérature française Diplôme obtenu : Doctorat Thèse : DE LA LITTÉRATURE À LA PHILOSOPHIE DU RÉCIT Évolution du schème narratif et modification de la forme existentielle : le cas Marcel Proust 06/2012---06/2014 Université Fu Dan, département de littérature chinoise Branche : la littérature comparée Post-Docteur Traduction : Une saison avec Proust de René Péter, Gallimard, 2005, traduit et publié aux éditions de la littérature du peuple (Renmin Wenxue chubanshe) en 2008, dans le cadre du Programme d'Aide à la Publication FU Lei Cent Titres du Ministère français des Affaires étrangères et de l'Ambassade de France en Chine. Articles écrits ou traduits publiés dans la presse, voici deux liens : 1. 18/10/2008, sur Yang cheng wan bao, un article sur Le Clézio : <http://press.idoican.com.cn/detail/articles/20081018037B71/> 2. 14/04/2009, sur Yang cheng wan bao, article traduit, Les grèves des universités en France, écrit par le Professeur Francis Claudon http://www.ycwb.com/ePaper/ycwb/html/2009-04/11/content_471919.htm

LES AUTRES SENS, LES ESPACES MULTIPLES : DE NOUVEAUX LIEUX ET DES OBJETS D'AFFECTION DANS LA LITTÉRATURE BRÉSILIENNE CONTEMPORAINE

M.F. Garbero de Aragão

Universidade Federal Rural do Rio de Janeiro

Abstract: Au cours des vingt dernières années, quelques aspects intéressants apparaissent dans les récits publiés au Brésil, en particulier en ce qui concerne la composition des caractères par rapport à leurs espaces et leurs objets d'affection. La notion de décentrement et de nouvelles lectures de l'exil écrites dans la scène littéraire conduisent à des questions au sujet des changements dans le contexte brésilien au cours de cette période. En même temps, nous voyons l'inclusion de certaines théories sur le sujet décentré que, dans le dialogue avec la littérature brésilienne, ne correspondent pas à une perte ou à faire référence à des notions précédemment détenues. Notre proposition est une lecture de cette difficulté et les possibilités conceptuelles de la représentation, à partir de trois auteurs contemporains: Veronica Stigger, Ana Paula Maia et Cecilia Gianetti.

Biography: Professeur de littérature brésilienne de l'Université rurale fédérale de Rio de Janeiro, a étudié master dans Théorie Littéraire et Doctorat dans Littérature Comparée. Actuellement, il se consacre à la recherche sur les récits des constructions méta-affectifs dans le littérature brésilienne contemporain.

S1: RELIGION AND THE NOVEL

THE VERY LONG NOVEL AND RELIGION

V. Nemoianu

The Catholic University of America

Abstract: I would like to introduce the generic principle of “Very Long Novel” as opposed to “regular novel” and to “novella” or even “short story. We encounter “the very long novel” in medieval literature, Japanese and Chinese literature, Russian literature, and Western literature of the 18th-20th century literature. I will try to suggest a short general definition and outline several branches or modalities of this species. Examples will be provided.

I will argue that perhaps the most important common feature of the various “very long novels” is the relationship to transcendence i.e. the effort to imitate and/or to replace the cosmic creation and to present to the reader a complete (in as far as possible) portrait of reality as a whole.

This will be the nucleus and summary of a full book-length study.

Biography: Prof. Virgil Nemoianu (CUA, Washington DC 20064)

PAIDERASTIA AND TYRANNICIDE IN LIGHT OF THE LETTERS OF KHION

T.J. Figueira

University of Georgia

Abstract: Thomas J. Figueira will start with the thematic system comprising violent resistance to non-traditional or self-aggrandizing government by one man (rule by a mounarkhos judged a turannos). The ‘tyrant’ traditionally expresses his abstraction from social norms through sexual transgression. He enacts hubris on citizens’ wives, sisters, daughters, and adolescent sons. Since recourse to remedial violence by females is problematic, social convention places that onus on youths. Hence from the time of the botched coup d’état against the Peisistratids by the pederastic couple Harmodios and Aristogeiton, adolescent males form a natural resistance. Their homoeroticism may be proclamative or coded. Specifically, the paper will consider the transformation of this conceptual system in the Letters of Khion, a Greek pseud-epistolary novel about the assassination of the tyrant Klearkhos of Herakleia by a groups of young males. This work has been dated from the fourth century BCE (its setting is in 353) down to the second century CE. The adaptation of a mythopoetic or myth-historical thematic to a more domesticated, less gendered genre brought significant metamorphoses. Moreover, it is an open question whether the changing attitudes of Plato toward education and sexuality have been dramatized in a work ostensibly about his protégées.

Biography: Thomas J. Figueira

SIXTEENTH/SEVENTEENTH CENTURIES DEBATES ON COSMOLOGY AND ACCOUNTS OF CREATION

G. Mazzotta

Yale University

Abstract: My presentation focuses on some sixteenth/seventeenth centuries debates on cosmology and accounts of creation. It considers neo-Platonic theories of creation (Ficino and Pico); it reviews some Epicurean doctrines (especially the revival of Lucretius’ conceptions in his <De rerum natura>), and it will examine closely discussions put forth by Milton in his <Paradise Lost> and <Tasso’s Mondo creato> in their shared effort, respectively, to reconcile radically opposed doctrines and establish a clear-cut difference between them. But the underlying argument of this paper consists in showing that, notwithstanding the apparent divergences between the various doctrinal positions, they all converge on what can be called a “metaphysics of production”, whereby the human world of making and the theology of creation cannot quite be distinguished from each other.

Biography: Giuseppe mazzotta

Yale university USA

RELIGIOUS DISCOURSE AND METAPOETIC REFLECTION IN JEAN PAUL'S NOVELS: "REDE DES TOTEN CHRISTUS", "CLAVIS FICHTIANA", KAIN'S MONOLOGUE IN DER KOMET

M. Schmitz-Emans
Universitaet Bochum

Abstract: Jean Paul's „Rede des toten Christus“ (in the novel „Siebenkäs“), „Clavis Fichtiana“ (in the novel „Titan“) and the disturbing monologue of a character called Kain (at the end of the fragmentary novel „Der Komet“) strongly resemble each other with regard to form as well as content: Every text is conceived as a sermon, paroding the sermons of Christian preachers. Jean Paul has invented numerous and quite different preachers: odd and grotesque characters as the „Feldprediger Schmelzle“ (in „Des Feldpredigers Schmelzle Reise nach Flätz“), severe and sublime characters such as the court preacher Spener (in „Titan“), professional preachers like the Senior Schwers and his son Ingenuin (in: „Der Jubelsenior“), and characters that in spite of their secular profession write sermons in order to reflect about issues of outstanding importance. Sermons conventionally reflect upon (and performatively confirm) the relation between man and god, the secular world and eternity. In Jean Paul's sermon texts mentioned above, however, all transcendental realities are thoroughly questioned, and eternity appears just as an illusion of mortal beings that are doomed to be annihilated by time and death. These anti-sermons are written as profound thought experiments, and as such experiments they are linked with an important aspect of Jean Paul's self-understanding as a literary writer. Literature, as he argues in accordance with the philosopher Friedrich Heinrich Jacobi, depicts impressive images of desperation and annihilation that are situated far beyond philosophical or theological discourse, and by transgressing rational argument, literature can mediate spiritual truths via emotionality and sentiment. But there is still another reason to regard these prominent sermons as poetological texts: They address an absent auditory and thus refer to the specific situation of the writer as it is reflected many times by Jean Paul. Preaching is a central model for poetic production, as already Ursula Naumann has pointed out in her doctoral dissertation about „Predigende Poesie“. In my paper I will argue in favour of the thesis that Jean Paul focusses on the process of writing sermons in anticipation of a future public – and not on the process of directly addressing the public orally. Writing sermons, preaching on the paper, as one might put it, can be regarded as a basic model of poetic communication, and it exposes and reflects itself especially in Jean Pauls poetic sermons. A brief survey of Jean Paul's preachers and sermon writers will be the starting platform for my argument.

Biography: Monika Schmitz-Emans (*1956) studied in Bonn where she received her Doctorate degree in 1984 for her study on Jean Paul. In Bonn she also qualified for a professor title with the monograph "Schrift und Abwesenheit. Historische Paradigmen zu einer Poetik der Entzifferung und des Schreibens".

From 1992 to 1995, she was Professor for European Literature of the Modern Times at the Fernuniversität Hagen. She is a C-4 Professor for General and Comparative Literature at the Ruhr University in Bochum since 1995. From 1999 to 2005, she was the head of the DGAVL (German Association for General and Comparative Literature). Since 2007 she is the chairwoman of the Jean-Paul-Gesellschaft (Jean Paul Society). Since 2005 she is a member of the Academia Europaea.

Field of research and publications include: General literary theory and poetics, opus and poetics of individual authors, the relationships between literature and philosophy, literature and the arts, literature and music.

S4: COMPARATISME ET INTERMÉDIALITÉ

A L'OMBRE DE LA LITTÉRATURE COMPARÉE : LA PRATIQUE CULTURELLE DE L'INTERMÉDIALITÉ DANS L'ŒUVRE ROMANESQUE D'ANDRÉ BRINK ET L'ŒUVRE POÉTIQUE DE JACQUES PRÉVERT

F. Guiyoba

Ecole Normale Supérieure de Yaoundé

Abstract: Nous partons de l'hypothèse que l'œuvre romanesque du Sud-Africain André Brink et l'œuvre poétique du Français Jacques Prévert foisonnent d'une intermédialité dont les jeux et les enjeux sont d'ordre culturel et, en conséquence, diamétralement opposés. En effet, la veine intermédiaire prévertienne nourrit un iconoclasme clairement et pleinement assumé, et ce suivant le principe antique de la *satura* qui est poussé ici à l'extrême, comme dans les *Paroles* de cet auteur. C'est le cas des textes comme « Lanterne magique de Picasso » et « Promenade de Picasso », entre autres. À l'inverse, l'intermédialité brinkienne sert une idéologie, non pas de discordia, mais de concordia, comme dans *Une saison blanche et sèche* ou *Au plus noir de la nuit*. Pour le montrer, nous nous appuyons sur la méthode d'analyse que nous avons proposée dans l'article *Intermédialité* du Dictionnaire international des termes littéraires (DITL), mais aussi et surtout sur l'application, à l'intermédialité, de l'intertextualité genettienne en tant qu'outil essentiel du comparatisme littéraire. D'où il apparaîtra que la littérature comparée est un excellent tremplin heuristique d'appréhension d'une intermédialité qui sert, d'une part, des desseins culturels agoniques parce que surréalistes-déconstructionnistes, et d'autre part des préoccupations iréniques parce que visant, chez Brink, la fraternisation entre les races et les nations. Ce qui se traduit chez Prévert par un mélange 'indigeste' des arts, et chez Brink par une rencontre harmonieuse de ceux-ci, comme dans *L'œuvre d'art totale* de Richard Wagner.

Biography: François Guiyoba est né le 30 janvier 1959 à Balamba (Cameroun). Titulaire d'un doctorat nouveau régime de l'Université de Nantes (1993) et d'une HDR de l'Université de Toulouse (2008), il enseigne la littérature comparée et des disciplines connexes à l'Université de Yaoundé 1 (Cameroun).

LE SUJET EN CONTREPOINT : VERS UNE POÉTIQUE DE LA FUGUE MODERNISTE

A. Viselli

University of Toronto

Abstract: Cette communication propose d'examiner le lien étroit qu'entretient la littérature avec la musique : en l'occurrence la structure musicale de la fugue chez les symbolistes français et les modernistes en Europe. La fugue – style musical perfectionné par Johann Sebastian Bach dans son œuvre posthume *« L'Art de la fugue »* – lorsque transposée en littérature transcende les frontières du genre musical et se manifeste sous la plume de maints auteurs par le biais du contrepoint, de la polyphonie aussi bien que d'autres figures de style – termes qui ne se traduisent pas toujours identiquement d'un genre à l'autre. Vaincre l'incommensurabilité ou l'incompatibilité de ces deux arts représente une source d'inspiration, voire la possibilité d'un nouveau processus esthétique littéraire pour des auteurs entre 1874 et 1941 tels que Verlaine, Gide, Joyce, Pound, Saba et Vittorini entre autres. Outre le rapprochement de la musique au roman et à la poésie, la fugue permet particulièrement à ces écrivains de s'interroger sur la représentation de l'être à travers le temps et l'espace – qu'il s'agisse de la figure du poète, du romancier, ou simplement du héros et du dynamisme de l'intrigue dans un récit. Nous montrerons, par le biais d'exemples tirés des ouvrages de Paul Verlaine (*« Romances sans paroles »*), d'André Gide (*« Les Faux-monnayeurs »*), de James Joyce (*« Ulysses »*) et d'Elio Vittorini (*« Conversazione in Sicilia »*) que ces auteurs, écrivant en différentes langues mais dans un contexte historique comparable se sont tournés vers une esthétique musicale et polyphonique où les sons se superposent en harmonie pour représenter ce qui reste impossible en littérature, celle-ci se caractérisant plutôt par sa linéarité : la simultanéité d'une subjectivité fragmentée.

Biography: Antonio Viselli est actuellement en dernière année de doctorat au Centre de littérature comparée à l'Université de Toronto. Sa thèse, sous la direction des Professeurs Roland Le Huenen et Ming Xie, s'intitule "The (Proto-)Modernist Subject in Time: Fugue and the Fourth Dimension." Il a publié des articles critiques sur Tristan Corbière, Jean-Jacques Rousseau, Nanni Moretti et James Joyce.

HEINER MÜLLER ET HOWARD BARKER : DES TABLEAUX AU THÉÂTRE. L'INTERMÉDIALITÉ COMME PROGRAMME

S. Arlaud
Université Lyon 2

Abstract: Depuis le 17^e siècle, les beaux-arts sont indissociables de l'histoire du théâtre. Les décorateurs, les illustrateurs, les costumiers participent tous à établir cette nouvelle perception mimétique du théâtre et renforcent autant que possible l'effet de vraisemblance, clef de voûte du programme classique à travers trompe-l'oeil, prestiges et innovations techniques. Les "tableaux", les "images" et leur dialogue intermédial avec les textes et les mises en scène sont ainsi liées à l'histoire du théâtre et de la représentation, entré en crise dès la fin du 19^e siècle. Et pourtant, la mise en "images" des textes, même si elle ne se fait plus au nom du mimétisme, ne cesse pas. On peut même avancer que la place du scénographe devient de plus en plus prédominante dans la machine théâtrale contemporaine. Il n'est donc guère étonnant que la crise de la représentation théâtrale se joue précisément dans ce nouveau dialogue. L'image ne se place plus comme double, comme illustration du texte, elle réclame sa part d'autonomie et de contradiction.

Heiner Müller ne cessera de questionner la place de cet autre art, en le plaçant au cœur de sa production dramatique. Dans sa pièce programmatique *Hamletmaschine* (1977), il règle ses comptes avec les idéologies et avec la machine théâtrale qui les soutient à grands coups d'images-choc. Sur scène, l'acteur (qui est ou n'est pas Hamlet) déchire la photo de l'auteur, fend les têtes de Mao, Marx et Lénine à grands coups de hache et bafoue les monuments de la culture européenne. Les images sont alors à la fois le mal et le remède. Elles deviennent la clef de voûte de la société du simulacre, où l'image s'est substituée à la réalité qu'elle était censée représenter, mais aussi l'outil par lequel le simulacre peut être révélé. Müller absorbe ce nouveau système de représentation, le met au cœur de son dispositif dramatique dans *Bildbeschreibung*, bien sûr, mais aussi dans *Verkommenes Ufer*, *Medeamaterial*, *Landschaft mit Argonauten*. Le théâtre-tableau lui sert alors à trouver une nouvelle forme capable d'exprimer toutes les inconséquences, les paradoxes et toutes les apories de la réalité. Les images, les tableaux sont alors autant d'éléments qui viennent endiguer la machine théâtrale, mettre des bâtons dans les roues de cet engrenage cathartique, réconciliateur. Car pour Müller, toute visée réconciliatrice n'est que trahison et mensonge. L'intermédialité devient alors un véritable système poétique et politique, qui ouvre la porte au théâtre post-dramatique, terme-clef présenté par Hans-Thies Lehmann en 1999 pour rassembler les nouvelles esthétiques théâtrales de l'après 1968.

Ce texte de Müller servira de pont vers un autre auteur, à la fois dramaturge, théoricien et peintre, le Britannique Howard Barker. Le palimpseste *Gertrude-Le Cri* (publié en 2002) de Barker est une variation sur les oubliés de Hamlet, mais aussi sur la lecture hystérique sur fond de conflit générationnel qu'en proposait Müller en 1977. Ce n'est pas le seul point commun qui relie les deux auteurs. S'il n'a pas tenté la radicalité formelle de *Bildbeschreibung*, Barker développe dans *Scenes from an Execution* (1990) une réflexion similaire à celle de Müller sur ce que le théâtre (ou la peinture) peut dire de la réalité et sur sa place dans la société. Ce retour vers les "images" chez Müller et chez Barker, qui est également un peintre reconnu, servira de fil rouge à une réflexion sur la recherche d'une nouvelle forme théâtrale, résumée par l'un et par l'autre par le terme-clef de "catastrophe" et où le spectateur prend toute sa place. Le rapport dialectique entre le texte, les images et leur mise en scène se résume peut-être le mieux dans cette phrase de Heiner Müller, qui plairait certainement à Barker: "Sehen, heisst die Bilder töten." Pour voir, au sens Brechtien, il faut donc tuer les images, les idoles. Le théâtre contemporain est-il alors une mise à mort des images? C'est peut-être étrangement ce que propose Barker lorsqu'il revendique la part d'ombre du théâtre, l'obscurité complète, afin que le mystère puisse s'épaissir aux yeux du spectateur. Dans un article pour le *Guardian* (22 août 1988), Barker présente son théâtre de la sorte: "Depuis quelques années, je tente de créer un théâtre qui reconnaisse à son public des droits d'interprétation. Cela a impliqué la transgression des deux totems du théâtre contemporain: la Clarté et le Réalisme." Les tableaux de l'exécution sont aussi une exécution des tableaux.

Biography: Née en 1970, ancienne élève de l'ENS Fontenay/ Saint-Cloud, agrégée d'allemand et maître de conférences en études germaniques à l'Université Lyon II depuis 2000, j'ai publié ma thèse sur les Références anglaises de la modernité viennoise en 2000. Depuis je travaille sur les transferts culturels entre la France, les pays anglophones et les pays germanophones (musées, revues, théâtres), les discours 'identitaires' et 'nationaux' et le théâtre contemporain

germanophone.

PHOTOGRAPHS, LOST, FOUND AND FABRICATED: THE ELUSIVE AND HAUNTING PORTRAIT OF THE MOTHER IN AND AROUND NARRATIVES OF TANIZAKI, KANAI, BARTHES AND GUIBERT

A. Sakaki
University of Toronto

Abstract: The prominent and formative absence of the "Winter Garden Photograph" in Roland Barthes' *La Chambre claire* (1980: English trans., *Camera Lucida*) has incited a host of valuable responses from critics and scholars. While the narrator's unfamiliarity with his mother depicted in the old photograph is resolved and elevated to a symbolic stature within Barthes' own narrative, the "punctum" coming from the temporal and existential disconnect felt by the viewer/son has been similarly explored in other narratives, such as Tanizaki Jun'ichirô's "Yume no ukihashi" (1959: English trans., "Bridge of Dreams"), Kanai Mieko's "Mado" (1976: English trans., "Windows") and Hervé Guibert's "L'image fantôme" (1981: English trans., "Ghost Image"). Building on my previous work on how these texts elaborate on the definitive photographs' incongruity with the viewer/narrator, I will focus in this paper on the fact that all of them are unaccompanied by the printed photographs described. In particular I will examine in Guibert the case of the photograph of the narrator's mother, which he fails to develop from the negative but which, in variations, appears printed in other books by the author: *Suzanne et Louise* (1980) and *Le Seul Visage* (1984). I will discuss the significance of the physical omission of the photographic images from the printed pages, the proliferation of description and interpretation of these absent images in text, and the effects of their being printed in other publications, out of context. This is an attempt at a better conceptualization of the incommensurable and volatile relationship between photography and narrative, two media often regarded, in the modern age of mechanical reproduction, as transparent and complicit with the formation of objective knowledge. I will demonstrate how photographs and narratives can defy expectations and challenge modern conventional notions of memory, identity and belonging by their performative ways of destabilizing the autonomy and integrity of visual and textual registers.

Biography: Atsuko Sakaki is Professor in the Department of East Asian Studies and the Centre for Comparative Literature at the University of Toronto. Her most recent publications include "The Face in the Shadow of the Camera: Corporeality of the Photographer in Kanai Mieko's Narratives," in *Mechademia* 7 (Fall 2012), "Waves from Opposing Shores: Exchanges in a Classical Language in the Age of Nationalism" in Richard King and Cody Poulton and Katsuhiko Endo, eds., *Sino-Japanese Transculturation: From the Late Nineteenth Century to the End of the Pacific War* (Lanham, MD: Lexington Books, 2012), "Tanizaki Jun'ichirô, or Photography as Violence," *Japan Forum* (2010), "Taming of the Strange: Arakida Rei Reads and Writes Stories of the Supernatural," in Peter Kornicki, Gaye Rowley, and Mara Patessio, eds., *The Female as Subject: Reading and Writing in Early Modern Japan* (Center for Japanese Studies, University of Michigan, 2010) and "Kaisetsu: Yume no hon to soine shite" in Kanai Mieko, *Kishibe no nai umi* (Kawade bunko, 2009). She is also the author of *Obsessions with Sino-Japanese Polarity in Japanese Literature* (Hawai'i, 2005) and *Recontextualizing Text: Narrative Performance in Modern Japanese Fiction* (Harvard, 1999), and translated and edited *The Woman with the Flying Head and Other Stories* by Kurahashi Yumiko (M.E. Sharpe, 1998). Currently she is working on three book projects, "Corporeality and Spatiality in Modern Japanese Literature"; (Gotô Meisei, Abe Kôbô, Hasegawa Shirô, Horie Toshiyuki), "Photographic Rhetoric in Modern Japanese Fiction" (Tanizaki, Abe, Mishima, Kanai, and Horie) and translation of short stories by Horie Toshiyuki.

S1: TRANSLINGUAL LITERATURE

WRITER SPEAKS WITH FORKED TONGUE: INTERLINGUAL PREDICAMENTS

S.G. Kellman
University of Texas

Abstract: For some writers, switching languages is seamless, painless, and complete. Though he affected the false modesty of bemoaning his "second-rate brand of English," Vladimir Nabokov in fact gave up what he called "my natural idiom, my untrammelled, rich, and infinitely docile Russian tongue" for virtuoso performances in an English tongue that, through his genius, also proved untrammelled, rich, and infinitely docile. Mary Antin composed a memoir, *The Promised Land* (1912), that celebrated her ability "to think in English without an accent" but elided the ordeal of acquiring English, "this beautiful language in which I think," and in fact omits any mention of her first language, Yiddish. However, for many others, the translingual trajectory places them in a treacherous linguistic DMZ, a space between languages in which they feel at home in neither. "I don't have the words for what I want," says Celaya, the "bilingual" protagonist of Sandra Cisneros's *Caramelo* (2002). "Not in English. Not in Spanish." In *Monolinguisme de l'autre: ou la prothèse de l'origine* (1996), Jacques Derrida recounts how he, a Jew growing up in Muslim Algeria, resided "au bord du français, uniquement, ni en lui, ni hors de lui, sur la ligne introuvable de sa côte" – in a liminal position neither inside nor outside the French language. In his 2003 memoir *The Speckled People*, Hugo Hamilton describes his childhood as a "language war"; raised by a German mother and an Irish nationalist father who prohibited the use of English at home, Hamilton haunted the interstices where German, Irish, and English collided. And Anton Shammas, a Palestinian Arab who writes in Hebrew: "I do not know/ One language on the one side,/ And one language on the other. / And I daydream in the no-man's land" (*No Man's Land*). Few writers demonstrate as severe a case of tedium lingua as Louis Wolfson (*Le Schizo et les langues* (1970)), whose revulsion toward his maternal language, the language of his terrifying mother, propelled him toward several other languages – including French, Hebrew, Russian, and German – that he did not entirely inhabit. However, the territory that Assia Djebar, an Algerian who came to French from Berber and Arabic, calls "in Ces voix qui m'assiègent... en marge de ma francophonie" (1999) – "l'entre-deux-langues" is inhabited by many other translinguals as well. Though language is of course not a place, many translinguals conceive of their situations through spatial metaphors. I intend to examine the contours of their imaginary space between languages and how several translingual writers try to make it their home.

Biography: A professor of comparative literature at the University of Texas at San Antonio, where he has taught since 1976, Steven G. Kellman was UTSA's first Ashbel Smith Professor (1995-2000). He has also taught at the University of California campuses of Berkeley and Irvine and at Bemidji State Minnesota and Tel-Aviv University. He received his Ph.D. and M.A. in comparative literature from the University of California at Berkeley and his B.A. in English & General Literature from the State University of New York at Binghamton. He has held the Fulbright Distinguished Chair in American Literature at the University of Sofia and a Fulbright Senior Lectureship at Tbilisi State University and twice served as Partners of the Americas lecturer in Peru. He was twice awarded the UTSA President's Distinguished Achievement Award in Research Excellence (1990-91, 2005-2006) and received the campus-wide teaching award (1985-86). Kellman has served as John E. Sawyer fellow at Harvard's Longfellow Institute and has held an NEH research grant, an NEH grant to South Africa, and a Fulbright-Hays grant to China. He was honored with the 2005 Arts & Letters Award of the San Antonio Public Library Foundation and the 2008 Gemini Ink Literary Excellence Award. Kellman is the author of *Redemption: The Life of Henry Roth* (Norton, 2005), which was honored with the 2005 New York Society Library Award for Biography and was praised in the *San Francisco Chronicle* as "not only a necessary addition to the annals of American literature, but also a trenchant exploration of the relationship between the horrors of life and the saving power of art." Kellman's other books include *The Translingual Imagination* (2000), *The Plague: Fiction and Resistance* (1993), *Loving Reading: Erotics of the Text* (1985), and *The Self Begetting Novel* (1980). He is editor or co editor of M. E. Savage's *An American in the Making* (2009), *Switching Languages: Translingual Writers Reflect on Their Craft* (2003), *UnderWords: Perspectives on Don DeLillo's Underworld* (2002), *Torpid Smoke: The Stories of Vladimir Nabokov* (2000), *Leslie Fiedler and American Culture* (1999), *Into The Tunnel: Readings in Gass's Novel* (1998), and *Perspectives on Raging Bull* (1994). Since 2001, he has co edited *Magill's Literary Annual*. A contributing writer for *The Texas Observer* and the *San Antonio Current*, Kellman received the 1986 H. L. Mencken Award for his column in the *San Antonio Light*. He was awarded first place in arts criticism by the Association of Alternative Newsweeklies in 2006 and received the McGinnis-Ritchie Award for Nonfiction for an essay in the *Southwest Review* during 2008. He is currently serving his fourth term as a director of the National Book Critics Circle, for which he also serves as vice president for membership, and was recipient of the NBCC's 2007 Nona Balakian Citation for Excellence in Reviewing. His essays and reviews have appeared in *The American Scholar*, *Atlantic Monthly*, *Bookforum*, *Chicago Tribune*, *Chronicle of Higher Education*, *Huffingtonpost.com*, *Forward*, *Michigan Quarterly Review*, *New York Times Book Review*, *Georgia Review*, *The Nation*,

Los Angeles Times, and Virginia Quarterly Review, among many other publications. Kellman was founding president of the literary center Gemini Ink and was elected into the Texas Institute of Letters.

INVOLUNTARY DISSENT: THE "MINORITY VOICE" OF TRANSLINGUAL IMMIGRANT MEMOIR

M. Besemeres

The Australian National University

Abstract: Involuntary dissent: the 'minority voice' of translingual immigrant memoir In *Lost in Translation* (1989), her evocative memoir of migrating at thirteen from Poland to North America, Eva Hoffman diagnoses her impatience with her American friends' fixation on their relationships to their mothers as a case of minority vision, which fails to connect with the terms of debate taken for granted by speakers of the dominant language: 'An oppositional voice – a voice that responds to a statement with a counterstatement and says no, you're wrong, it's not the mother but the daughter who's at fault – is part of the shared conversation. But a minority voice – a voice that introduces terms outside the tensions of a particular dialogue, terms that come from elsewhere – is usually heard only as an irritating mosquito buzz on the periphery, an intrusion that the participants in the main conversation want to silence quickly and with a minimum of rudeness, so they can get on with the real subject.' (1991 [1989]: 266) With reference to Hoffman's memoir and three essays, by Bulgarian-born French literary scholar Tzvetan Todorov (1985), Indian-born US author Gita Kumar (2000) and Russian-born Australian journalist Irene Ulman (2007), I look at how immigrant life writers represent experiences of introducing 'terms from elsewhere' into established local debates by virtue of their 'minority' outlooks on the issues at stake, as immigrants from another language background. My focus is on experiences of involuntary dissent. By involuntary dissent I refer to a situation of being seriously at odds with the very group one wants to belong to. Clearly, such a position is not exclusive to immigrants. The examples I discuss may resonate with other kinds of ambivalent group membership: shifting class identity and resulting tensions between family members, oppressive consensus around gender or disability, or everyday frictions sparked in crossing between the subcultures of workplace and home. I hope, though, to suggest how trans-lingual immigrants' accounts of involuntary dissent are nevertheless distinctive, and worth thinking about when reflecting on phenomena of dissent more generally.

Biography: Mary Besemeres, a Visiting Fellow at the Australian National University, is the author of *Translating One's Self: Language and Selfhood in Cross-Cultural Autobiography* (2002) and is co-editor of *Translating Lives: Living with Two Languages and Cultures* (2007). She was founding co-editor of the journal *Life Writing*.

TRICKSTERS AND SHAPE-SHIFTERS: MULTILINGUAL LEARNERS, WRITERS, AND PROTAGONISTS

N. Lvovich

City University of New York, Kingsborough College

Abstract: From the earliest human history, mythological tricksters have been protagonists of numerous fairytales, folklore, and visual art. Some examples of famous tricksters are: Greek God Hermes, Native American Coyote, French Monsieur Renard, and countless literary characters which inhabit and hold complex multilayered narratives, such as Woland, the "foreign professor"/Satan in Mikhail Bulgakov's celebrated *Master and Marguerite*. Tricksters are boundary-crossers, cross-dressers, transformers, and culture heroes—"gods of threshold" (Hyde 8) embodying ambiguity and change. Their symbolic *modus vivendi* is the liminal space within cultural ritual process (rite of passage). Tricksters disrupt and transform durable cultures, embody Change, and produce Art. The proposed paper will investigate a modern day neophyte trickster--an outsider, an immigrant, a foreigner, and an exile--a multilingual individual. Conceived as part of a larger creative project within the interdisciplinary framework of cultural anthropology, mythology, bilingualism/L2 theories, literary theory, narrative and visual art, this paper will propose the metaphor of a multilingual as a mythical trickster with Protean identity via the analysis of a fictional translingual writer, a protagonist in Barbara Kingsolver's novel, *Lacuna*. A loner, an orphan, a closeted homosexual, and a permanent foreigner in both lands (the U.S. and Mexico), Harrison Shepherd is a reflection of 'real' translingual writers and of 'real' L2 learners, the 'liminal' people and 'bricoleurs' whose linguistic subjectivities, ambiguities, and secrets resonate with mythical characteristics of "transgression, usurpation, and betrayal" (Kramsch 74). Reversing Steven Kellman's coinage of 'Translingual Imagination,' I will examine imagined Translingualism as a narratorial construction site of The Multilingual Subject (Kramsch) where literary "self-begetting" (Kellman) meets translingualism. Works Cited: Hyde, Lewis. *Trickster Makes This World*. New York: North Point Press, 1998. Kellman, Steven. *Self-Begetting Novel*. New York: Columbia University Press, 1980. Kellman, Steven. *The Translingual Imagination*. Lincoln: University of Nebraska Press, 2000. Kramsch, Claire. *The Multilingual Subject*. Oxford: Oxford University Press, 2009.

Biography: Natasha Lvovich is Professor of English and director of ESL Program at Kingsborough Community College of the City University of New York. She also teaches graduate courses in the M.A. program at Brooklyn College. Her background is in language and literature (French) and her Ph.D. is in applied linguistics/second language acquisition. Her loyalties are divided between creative writing and interdisciplinary scholarship—the intersection of bilingualism and of narrative and fiction written by "translingual" authors. Whether her inquiry is academic or "romantic," it questions the issues of language and psyche, lingua-cultural home, memory, exile, and creativity. Her publications include both academic and creative work, among which a book of personal essays, *The Multilingual Self*. Her creative nonfiction was published in a number of academic and literary magazines; one of her stories has been nominated for Pushcart Prize.

FICTIONS OF THE RUSSIAN-JEWISH DIASPORA: A "RUSSIAN" LITERATURE IN FOREIGN TONGUES?

A. Wanner

Pennsylvania State University

Abstract: The exodus of over 1.5 million Russian-speaking Jews from the former Soviet Union to Israel, North America, and Germany has triggered a new global phenomenon: over the past decade, a number of these émigrés have become successful writers in the languages of their host countries. Prominent examples include Wladimir Kaminer, Lena Gorelik, and Alina Bronsky in Germany, Vladimir Vertlib in Austria, Boris Zaidman in Israel, and Gary Sheyngart, David Bezmozgis, Lara Vapnyar, Anya Ulinich, Irina Reyn, Ellen Litman, and Sana Krasikov in the US. In addition, there are some important non-Jewish translingual Russian writers such as Andreï Makine (writing in French) or Olga Grushin (writing in English). Even though they have abandoned Russian as a medium of literary expression, or perhaps precisely because they have done so, most of these writers maintain, or manufacture, a strong Russian identity in their fictionalized self-representation. Paradoxically, as Jews they managed to become fully recognized as "Russians" only outside of Russia. While they have received a friendly response from readers and critics in the West, the reception of their books in Russia has been indifferent at best or hostile at worst. The territorial and linguistic move out of Russia into a constructed foreign "Russianness" raises a host of questions pertaining to transnational authenticity, including the role of language in a writer's national categorization, the function of cultural stereotypes in the fashioning of an ethno-national identity, and the value of Russianness vs. Jewishness as a brand in different literary markets. Surveying the literary activity of these émigré writers in Europe, Israel, and North America, this paper will address the question to what extent their writings qualify as part of a transnational and translingual "Russian" literature (similar to the question of a Jewish literature in gentile languages). By what means do these authors assert their Russianness discursively in texts written in French, German, English, or Hebrew? The discussion will include the use of spatial and chronological markers, hybrid linguistic forms, as well as open and hidden intertextual references to canonical works of Russian literature.

Biography: Adrian Wanner (Ph.D. in Russian Literature, Columbia University, 1992) is a Professor of Russian and Comparative Literature at Pennsylvania State University, where he served as head of the Department of Germanic and Slavic Languages and Literatures from 2001 to 2008 and is currently co-director of the graduate program in German. He has published numerous articles in Slavic and comparative literature journals and is the author of three monographs: *Baudelaire in Russia* (University Press of Florida, 1996), *Russian Minimalism: From the Prose Poem to the Anti-Story* (Northwestern University Press, 2003), and *Out of Russia: Fictions of a New Translingual Diaspora* (Northwestern University Press, 2011). In addition he has published five editions of Russian, Romanian, and Ukrainian poetry in his German verse translation.

S4: LITTÉRATURE ET PHILOSOPHIE

AESTHETICS AND PHILOSOPHY: JORGE LUIS BORGES AND THE LIMITS OF PRINCIPAL THOUGHT

P. Dove
Indiana University

Abstract: This paper explores the status of "philosophy" in the literary works (short stories and essays) of Jorge Luis Borges, a writer renowned for his literary engagements with philosophical debates and systems. The Argentine literary and cultural critic Beatriz Sarlo proposes (*Un escritor en las orillas*, 1995) that by taking up philosophical material Borges converts it into a machine for generating literary plot. Her reading is useful insofar as it forces us to confront the question of philosophy in Borges's oeuvre as a formal problem (the relation of narration to its own origins or conditions of possibility); what is at stake in Borges's literary appropriations cannot be illuminated through attention to ideational content alone. Building on Sarlo's position while also deviating from it, I take up a hypothesis developed by Reiner Schurmann in his posthumous *Des Hegemonies brisées* (1996), that the constitutive condition for thinking and for action is found in a gap or fissure at the heart of the arke—the origin or the first principle that would secure the rationality, authority and justice of a given order. If this is the case, if the rational order of any community necessarily covers over an absence, what does thinking (philosophy or theory) have to say about this situation? To what extent are the resources of the philosophical tradition able to account for the puzzling juxtaposition of articulation and brokenness (*brisure*) that Schurmann works through in his reassessment of the history of principal thought? And what happens when we expose philosophical thinking to a different order of analysis, such as the literary? I propose that Borges's meditations on aesthetics illustrate a similar thought of the impossibility of arke and of an uncanny identification of totality and its dissolution.

Biography: Patrick Dove is Associate Professor and Director of Graduate Studies in the Department of Spanish and Portuguese, as well as an adjunct professor in Comparative Literature at Indiana University. His first book, *The Catastrophe of Modernity* (Bucknell University Press, 2004), explores the use of "the tragic" as a index of Latin American modernity in writers such as Jorge Luis Borges, Ricardo Piglia, Cesar Vallejo and Juan Rulfo. He has also published extensively on issues related to literature, philosophy and politics in Argentina and Chile. His second book project, *Literature and Interregnum*, examines the crisis of sovereignty and its effects on contemporary Southern Cone literary production.

LA PHILOSOPHIE DANS L'ESSAI POSTCOLONIAL : OUVERTURE INTERPRÉTATIVE ET ESPACE DE DIALOGUE CHEZ WOLE SOYINKA ET EDOUARD GLISSANT

F. Alix
Université de Strasbourg

Abstract: Les relations entre littérature et philosophie sont souvent conçues à travers l'étude de romans ou de poèmes dont on exprime la signification philosophique. Une autre tendance est plus préoccupée par les procédés littéraires qui permettent de construire une signification intéressant la philosophie. Ainsi, Pierre Macherey parle d'"une pensée sans concepts, dont la communication ne passe pas par la construction de systèmes spéculatifs assimilant la recherche de la vérité à une démarche démonstrative" (Macherey, 1990 : 198). A l'inverse, Bruno Clément a tenté de voir comment des procédés littéraires sont mis en œuvre dans l'écriture philosophique (Clément, 2005). Dans les deux cas, les auteurs font porter leur attention sur un genre nettement défini comme relevant de la littérature (le roman pour Pierre Macherey) ou de la philosophie (le "discours" cartésien pour Bruno Clément).

Il est alors intéressant de reprendre la question des procédés littéraires qui permettent de construire une dimension et un sens philosophique en s'intéressant à l'essai postcolonial. L'essai est un genre marginalement littéraire (Obaldia, 2005) qui se situe à la frontière du texte philosophique. On ne peut donc pas définir sa démarche par une répugnance à user de concept, mais par le traitement original qui en est fait. On pourra alors redéfinir le rapport entre philosophie et littérature à partir des termes de Christine Baron : "la littérature peut exposer des concepts et des idées identifiables, lisibles tout en suggérant qu'aucun jeu interprétatif n'est achevé en lui-même" (Baron, 2007 : 115). Cette ouverture de l'interprétation passe par la création d'un espace de dialogue avec le lecteur et d'effets de dialogisme. Dans l'essai postcolonial, ce "passage par l'altérité" (Baron, 2007 : 237) contribue à la construction d'une "épistémè métisse" (Mangeon, 2010). On verra deux stratégies. D'une part, chez Wole Soyinka, les concepts sont inscrits dans une expérience spécifique, qui permet de mêler culture occidentale et culture africaine. L'essayiste fait ainsi porter sa réflexion à trois différents niveaux,

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l'universalité de la philosophie, la communauté de la culture, la spécificité de sa sensibilité. Il donne ainsi naissance à un humanisme pragmatique où tous trois s'entremêlent. D'autre part, chez Edouard Glissant, s'opère une réécriture d'un concept clef de l'œuvre de Félix Guattari et Gilles Deleuze, celui de rhizome. L'essayiste, jouant de l'intertextualité et du dialogisme, l'ancre dans son univers culturel. Mais, plutôt que de le spécifier, il lui donne ainsi une nouvelle résonance : il trouve de nouveaux champs d'application dans ce déplacement.

Biography: Agrégé de Lettres Modernes et ancien élève de l'ENS Lyon, Florian Alix termine actuellement à l'Université de Strasbourg un doctorat sur l'essai postcolonial, sous la direction de Romuald Fonkoua. Il a enseigné à l'Université de Strasbourg et à l'Université Michel de Montaigne Bordeaux 3. Il a été membre du laboratoire jeunes chercheurs "Littératures et études postcoloniales", affilié à l'ENS Lyon. Il est l'auteur de plusieurs articles sur les littératures maghrébines, subsahariennes et antillaises (F. Fanon, E. Said, V.Y. Mudimbe, D. Chraïbi...) et il a co-dirigé l'ouvrage *Postcolonial studies : modes d'emploi*, à paraître aux Presses Universitaires de Lyon.

S4 : FORCE ET VERTU DE LA LITTÉRATURE FACE A L'HISTOIRE IMMEDIATE

ECRIVAINS ET POSTURES PROPHETIQUES AU REGARD DE L'HISTOIRE IMMEDIATE : L'ECRIVAIN, PAR-DELA LE PROPHETE EMPÊCHE

M. Watthee-Delmotte, C. Meurée
FNRS/UCL

Abstract: Ecrivains et postures prophétiques au regard de l'histoire immédiate

1. L'écrivain, par delà le prophète empêché (Christophe Meurée & Myriam Watthee-Delmotte) Dans un premier temps, nous envisagerons un infléchissement dans la figure prophétique telle que la configure le discours littéraire de part et d'autre de l'Atlantique. La littérature de la seconde moitié du XX^e siècle avait multiplié, avec la guerre froide consécutive à la Shoah et à Hiroshima, les figures prophétiques visant à entériner l'inévitabilité d'une destruction de grande ampleur et à concevoir les formes d'élection post-apocalyptique. Cependant, le tournant des années 1980 constate progressivement la fin des idéologies, des grands récits, de l'Histoire, etc. et bien que les figures prophétiques demeurent, elles semblent subir une forme d'empêchement : la question de la transmission devient problématique car la « communauté discursive » n'assure plus la cohérence de l'interprétation ni ne construit d'horizon d'attente, les contenus étant devenus intransmissibles. Dès lors, la parole prophétique échappe à celui qui en est le vecteur ; un autre possible, d'ordre axiologique, émerge : la communauté symbolique se retrouve alors autour d'un discours esthétique, fictionnel. À travers les exemples croisés de *La Possibilité d'une île* de Michel Houellebecq (2005), de *The Year of the Flood* de Margaret Atwood (2009) et de *Jan Karski* de Yannick Haenel (2009), on esquissera ce qui apparaît, dans les années 2000, autour de ce phénomène : le traitement du motif de la lecture/relecture (de documents existants ou de textes fictifs) devient crucial, en ce sens que le texte n'instruit plus par son absorption (comme dans l'Apocalypse de Jean de Patmos), mais provoque l'incertitude et l'errance, voire induit la méprise et la condamnation, tout en se présentant comme le seul dépassement possible de la transmission empêchée.

Biography:

Myriam Watthee-Delmotte est Directrice de recherches du Fonds National de la Recherche Scientifique belge et Professeur à l'Université catholique de Louvain (Louvain-la-Neuve), où elle a fondé et dirige le Centre de Recherche sur l'imaginaire. Elle est Membre de l'Académie royale de Belgique. Christophe Meurée est Chargé de recherches au Fonds National de la Recherche Scientifique belge et Membre du Centre de Recherche sur l'Imaginaire de l'Université catholique de Louvain (Louvain-la-Neuve).

L'ÉCRIVAIN, VOIX DE LA COMMUNAUTÉ BRISÉE

J. Lambert¹, C. Meurée²

¹Université Catholique de Louvain-la-Neuve, ²FNRS/UCL

Abstract: Dans un second temps, nous analyserons la transcription, dans le cadre littéraire, des événements liés à l'attentat du 11 septembre 2001. La comparaison de la pièce de théâtre *11 September 2001/11 septembre 2001* de Michel Vinaver et du poème *Petite Suite au 11 septembre* d'Henry Bauchau permettra de faire émerger deux modalités particulières d'interdiscursivité. Dans la pièce de théâtre de Vinaver, ce procédé s'opère par la collation de fragments issus du discours journalistique produit au moment de l'attentat. L'interdiscursivité paraît mettre en évidence une certaine entreprise « mémorialiste » qui relève du ressassement, et donc de la perpétuation du bris de l'Histoire et de la communauté — entraînée dans un mouvement de claustration par un événement qu'elle ne parvient pas à dépasser. L'impuissance de cette entreprise est soulignée par le dramaturge, qui indique la nécessité de son dépassement par le biais de la littérature. Ce dépassement est aussi celui que propose Bauchau, adoptant une posture de type prophétique qui repose sur un principe d'espérance. Son poème n'est pas une reconstruction à partir des fragments de l'événement traumatique, mais une intégration de ce dernier au sein d'un texte conçu comme un espace de résonance interdiscursif plus vaste, qui place en écho des allusions littéraires allant du Moyen âge à l'époque contemporaine. C'est cette entreprise de « mémoire assumée » — reprise de l'événement et réinsertion de celui-ci dans le flux de l'Histoire — qui permet à l'écrivain d'insister sur la volonté d'un renouvellement, d'une refondation de la communauté brisée par la « communauté discursive » qu'est la littérature.

Biography: Jérémy Lambert, CRI

QUAND L'HISTOIRE IMMÉDIATE EST EXPLOSION : L'UNIVERS FICITIONNEL COMME "FRÉNÉSIE INTERROGATIVE" DANS L'ATTENTAT DE YASMINA KHADRA ET LES ÉTOILES DE SIDI MOUMEN DE MAHI BINEBINE

C. Tazartez
université Rennes 2

Abstract: Jean-François Soulet souligne que l'histoire immédiate se construit à partir de « raz de marée » qui détruisent « des éléments essentiels » du « cadre de vie » des hommes et les poussent à remettre en question « leur conception du monde »[1]. Ils suscitent une « frénésie interrogative » qui, selon Soulet, ne peut être satisfaite que par un « récit global et cohérent ». Les attentats terroristes font indéniablement partie de ces « raz de marée », et ont pour but cet « anéantissement » des repères aussi bien individuels que collectifs. S'ils font l'objet d'une démarche historique, ils constituent également un matériau pour le romancier. Cependant, pouvons-nous considérer que le romancier cherche à élaborer un « récit global et cohérent » à travers la construction d'une fiction ? Comment représente-t-il l'histoire immédiate lorsqu'elle est explosion ? Peut-il la saisir dans l'univers fictionnel ? Cherche-t-il à « apaiser la frénésie interrogative » suscitée par l'événement, ou bien exprime-t-il cette abondance de questions qui submerge ceux qui le vivent, sans pouvoir y apporter de réponse ? Participe-t-il à l'élaboration de l'histoire immédiate en fournissant une source d'analyse exploitable par l'historien ? Ou bien effectue-t-il un travail similaire à celui de l'historien en écrivant l'histoire immédiate ? Les romans de Yasmina Khadra, *L'attentat* (2005), et de Mahi Binebine, *Les étoiles de Sidi Moumen* (2010) interrogent deux attentats terroristes : celui réalisé par la femme du narrateur qui se fait exploser dans un restaurant de Tel Aviv, et celui perpétré par un groupe de jeunes issus de la décharge de Sidi Moumen en banlieue de Casablanca dans un hôtel luxueux de la ville. Comment ces univers fictionnels abordent-ils l'événement terroriste ? Comment les voix narratives cherchent-elles leur place – « individuellement et collectivement – dans le monde où [elles] vi[vent] » ? Ces deux récits construisent une quête de compréhension à travers une démarche mémorielle qui n'aboutit qu'à la mort des instances narratives. Comment s'organise le processus mémoriel et quelles fonctions peut-il avoir ? Le récit cherche-t-il et obtient-il la cohérence et la totalisation ?

[1] Tous les éléments entre guillemets sont des citations de l'ouvrage de Jean-François Soulet, *L'histoire immédiate*, Paris : PUF, « Que sais-je ? », 1994, pp.23-24.

Biography: Chloé Tazartez est doctorante en littérature générale et comparée à l'université de Rennes 2 où elle prépare une thèse sur les fictions du terrorisme dans le roman arabe et américain post 11 septembre sous la direction d'Emmanuel Bouju.

Elle est l'auteur d'un article intitulé « « Je suis de l'antimatière » », dans *Interférences Littéraires*, nouvelle série, n°5, « Le sujet apocalyptique », s. dir. Christophe Meurée, novembre 2010, pp. 151-166.

S2: LITTÉRATURE (COMPARÉE) ENTRE MONDIALISATION ET GLOBALISATION

URBAN SCAPES ET ENVIRONNEMENT NATUREL DANS LA LITTÉRATURE DU MONDE GLOBALISÉ

K. Kramer

Université de Bielefeld

Abstract: Le monde globalisé est caractérisée par l'émergence de topographies urbaines qui se prêtent à une description systématique à partir du concept du scape dans la mesure où elles définissent à la fois des formes d'organisation du savoir et de la perception tout en articulant le monde comme un environnement géophysique formé par l'intervention humaine. Si, dans la littérature, les urban scapes se manifestent souvent comme le site d'une confrontation de l'homme avec son oikos ou habitat naturel, ils ne s'inscrivent pourtant aucunement dans la perspective d'un retour à l'expérience immédiate de proximité locale fréquemment propagé dans les approches écologiques contemporains. Partant de la littérature hispanophone moderne, la communication se propose, au contraire, de dégager dans quel sens les processus de globalisation et/ou mondialisation amènent la constitution de scapes géophysiques qui se définissent par une interaction complexe entre le global et le local et deviennent ainsi le lieu d'une réflexion anthropologique portant sur les relations changeantes qui s'établissent entre l'homme et son environnement naturel et technique.

Biography: Kirsten Kramer Studium der Romanistik, Anglistik und Philosophie in Bonn, München und Paris (Abschlüsse: Maitrise, Université de Paris-Sorbonne; Erstes Staatsexamen, Rheinische Friedrich-Wilhelms-Universität Bonn)

1994-99:

Wissenschaftliche Mitarbeiterin am Institut für Italianistik der Ludwig-Maximilians-Universität München und am Romanischen Seminar der Universität zu Köln (Französische, Italienische, Spanische Literaturwissenschaft)

Winter 2000:

Promotion mit einer Arbeit über Das ästhetische Subjekt. Formen autobiographischen Schreibens in der französischen Romantik, Ludwig-Maximilians-Universität München

2001/2002:

Wissenschaftliche Mitarbeiterin am Romanischen Seminar der Universität zu Köln

2003-2005:

Postdoktorandin am Internationalen Graduiertenkolleg 625 "Institutionelle Ordnungen, Schrift und Symbole" (Technische Universität Dresden/Ecole Pratique des Hautes Etudes, Paris)

2005-2009:

Wissenschaftliche Mitarbeiterin am Institut für Romanistik der Friedrich-Alexander-Universität Erlangen (Spanische, Französische, Italienische Literatur- und Kulturwissenschaft)

2008:

Gastwissenschaftlerin am Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, Mexiko Stadt

2010-2012:

Lehrstuhlvertretung am Romanischen Seminar der Ruprecht-Karls-Universität Heidelberg (Spanische, Hispanoamerikanische und Französische Literaturwissenschaft)

2012:

Habilitation mit einer Arbeit über Wissen, Aisthesis, Kalkül. Kulturtechniken visueller Welterzeugung in der frühneuzeitlichen spanischen Lyrik, Friedrich-Alexander-Universität Erlangen

seit SS 2012:

Professorin für Vergleichende Literaturwissenschaft/Romanistik an der Universität Bielefeld

LE MILIEU DU MONDE

J. Dünne¹, J. Knebusch²

¹Universität Erfurt, ²Université Paris III Sorbonne Nouvelle

Abstract: Notre contribution part de l'hypothèse que l'être-situé dans un « milieu » ne devrait pas seulement être appréhendé comme un être-situé dans un espace corporel du proche, mais aussi dans un espace créé par une mise en situation par le biais de médiums et de techniques-culturelles permettant d'« étendre » et de rendre plus complexe cette situation. À partir de là, nous voudrions concevoir, par le truchement de la littérature francophone et de sa géo-graphie, une mondialisation située permettant d'explorer les processus de mondialisation entre attachement à la Lebenswelt immédiate et appropriation du monde au moyen de médiums techniques ; cette appropriation définit alors un « cosmopolitisme situé » que l'on pourrait opposer à la version existentielle d'un « cosmopolitisme enraciné ».

Biography: Professeur de Romanistique à l'Université d'Erfurt

DE LA LITTÉRATURE-MONDE À LA TOTALITÉ-MONDE SELON EDOUARD GLISSANT

L. Gauvin

Université de Montréal

Abstract: De la littérature-monde à la totalité-monde selon Édouard Glissant par Lise Gauvin, Université de Montréal. La notion de « littérature-monde en français », mise en avant par un récent manifeste (Le Monde, 16 mars 2007), si elle recouvre toutes les littératures de langue française et en appelle à des relations transversales entre ces littératures, ne saurait faire l'économie des espaces littéraires spécifiques aux littératures dites francophones par rapport à la littérature hexagonale. Ni faire l'impasse sur la relation écrivains-publics qui s'y établit. Comment donc désigner les diverses littératures dites francophones sans les marginaliser, et, d'une certaine façon, les exclure ? Comment, par contre, ne pas constater le statut particulier de ces littératures qu'on a du mal à nommer. Littératures mineures (au sens de Deleuze et Guattari, d'après Kafka : une littérature qu'une minorité fait dans une langue majeure), minoritaires, petites littératures (au sens de Kundera : celles dont l'existence même est question) ? Tour à tour ces désignations ont été choisies pour décrire des systèmes littéraires à la fois autonomes et interdépendants. Je discuterai la notion de littérature-monde en rapport avec celle de Tout-monde et de totalité-monde proposée par Édouard Glissant

Biography: Lise Gauvin est écrivaine, critique littéraire et professeure émérite à l'Université de Montréal. Elle a publié des ouvrages consacrés à la littérature québécoise et aux littératures francophones, parmi lesquels L'écrivain francophone à la croisée des langues (Karthala, 1997 et 2006, prix France-Québec), Langagement. L'écrivain et la langue au Québec (Boréal, 2000), Écrire, pour qui? L'Écrivain francophone et ses publics. (Karthala, 2007). Elle a aussi dirigé des ouvrages collectifs sur Les littératures de langue française à l'heure de la mondialisation ainsi que sur Les métropoles culturelles dans l'espace francophone (Hurtubise, 2010 et 2011). Ont également paru en 2010 une suite d'Entretiens avec Édouard Glissant, sous le titre L'Imaginaire des langues (Gallimard) et, en 2012, un ouvrage intitulé Aventuriers et sédentaires. Parcours du roman québécois (Champion). Son essai intitulé La Fabrique de la langue. De François Rabelais à Réjean Ducharme (Seuil, « Points-essais », 2004 et 2011) a reçu une Mention spéciale du jury du Grand Prix de la critique du PEN français. Dans le domaine de la fiction, elle a fait paraître un essai –fiction, Lettres d'une autre ou Comment peut-on être québécois (e) (TYPO, 1987 et 2007), des recueils de nouvelles, Fugitives (Boréal, 1992), Arrêts sur image (L'Instant même, 2003), des récits, À une enfant d'un autre siècle, Un automne à Paris (Leméac, 1997 et 2005) et un court roman, Quelques jours cet été-là (Punctum, 2007). Elle collabore au journal le Devoir à titre de responsable de la chronique des « Lettres francophones ». Membre de la Société royale du Canada, elle a été Présidente de l'Académie des lettres du Québec en 2008 et 2009.

S4: THE ART OF NOT THINKING

TROPES OF NOT-THINKING SINCE ROMANTICISM: FROM EVOCATIONS OF POETIC VISION TO GROTESQUERY

M. Juvan

Research Centre of the Slovenian Academy of Sciences and Arts

Abstract: Tropes of Not-Thinking since Romanticism: From Evocations of Poetic Vision to Grotesquery Since romanticism, several techniques, narratives, motifs, and tropes have been thoughtfully invented in literature to make readers think that authors, while writing their texts, were not thinking: evoking poetic ecstasy and prophetic vision, picturing narcotic delusions, describing or imagining dream worlds and representations of unconsciousness, imitating “primitive” art, “wild thinking” or Buddhist nirvana, narrating *acte gratuit*, experimenting with coincidence or *écriture automatique*, dramatizing the absurd, or venturing into the transhuman through the aesthetics of the grotesque. Are all these literary devices merely signs that variously represent a disruption with modern Western rationality and Cartesian notion of subjectivity? Are they thus nothing but rhetorical tropes aiming to convince not only audiences, but authors themselves that they both can gain access to the existential transcendence through literary artworks as lacunae of not-thinking? If so, are these devices just another – however unconscious – product of theory, which is endemic to European post-enlightenment aesthetic discourse? Or, on the contrary, do they symptomatically mark some cognitive otherness that only emerges in the singularity of artworks, but escapes other discourses of modern society and their semiotic articulation? Given that language as symbolic order represents the Other, can the act of writing in fact completely avoid self-controlling and self-reflective thinking? After all, if trans-reflexive spontaneity of writing could be conceded, is the act of publishing one’s work possible without any calculation?

Biography: Marko Juvan (1960, Ljubljana), senior researcher and head of the Institute of Slovenian Literature and Literary Studies (Research Centre of the Slovenian Academy of Sciences and Arts) and Professor of Slovenian Literature at the University of Ljubljana. His current areas of interest include literary discourse, intertextuality, Slovenian literature and world literary system, cultural nationalism in romanticism, and spatial literary studies. He is in editorial boards of *Primerjalna književnost*, *CLCWeb*, *Context* and *Slavica litteraria* and co-edits the series “*Studia litteraria*.” 2002–06 he was president of the Slovenian Comparative Literature Association, 2007–11 member of the Executive Committee of the REELC/ENCLS, since 2008 he is in the ICLA Committee on Literary Theory. His recent publications include three books and one edited volume: *Literary Studies in Reconstruction: An Introduction to Literature* (Frankfurt/M. etc.: Peter Lang, 2011), *History and Poetics of Intertextuality* (West Lafayette, IN: Purdue University Press, 2008), *Literarna veda v rekonstrukciji* (Ljubljana: LUD Literatura, 2006), *Primerjalna književnost v dvajsetem stoletju in Anton Ocvirk* (Comparative Literature in the 20th Century and Anton Ocvirk), ed. by Marko Juvan and Darko Dolinar (Ljubljana: Založba ZRC, 2008).

THINKING AND NOT-THINKING IN HORACE'S *ARS POETICA*

P. Hajdu

Hungarian Academy of Sciences, Research Centre for HUmanities

Abstract: In his *Ars poetica*, a highly influential book of western literary theory, Horace mocks the poets that seem to rely on divine inspiration instead of a careful and self-conscious method of producing poetry. In other passages, however, he thinks that the process of poetic creation tends to be automatic if the topic, the genre, and metric is well chosen for the given poet. As if all his advices about the poet’s activities, and all the knowledge he tries to transfer were no more than a preparation for an unconscious creative process. Thinking provides the circumstances of a non-thinking activity of writing. Thinking and not-thinking seem to play their roles also in the consumption, especially in the appreciation of poetry. Here again, the speaker advertises an approach that is as conscious as possible, but many places imply that reader’s (listener’s) alertness may be harmful for the poetic effect. The paper will analyse the dynamics of thinking and not-thinking in Horace’s text about poetry.

Biography: Senior fellow of Institute of Literary Studies of the Hungarian Academy of Sciences, managing editor of *Neohelicon*, member of ICLA’s executive council and theory committee. Does research in classical (mostly Roman) literature, 19th century literature and literary theory.

LA FICTION COMME ART DE LA NON-PENSÉE ?

F. Lavocat

Université Paris3-Sorbonne

Abstract: Dans ce papier, on s'interrogera sur le renversement, qui est intervenu dans les années 1990, autour des notions de fiction et de personnage. Le discrédit pluriséculaire concernant la fiction, supposée annihiler les facultés de pensée et ruiner la mission émancipatrice de l'art, s'est radicalement retourné : sous l'influence des théories de la fiction et du « tournant cognitif », la fiction est devenue hyperboliquement bénéfique, pour l'individu, pour la société, pour l'espèce. Cependant, on essaiera de montrer que ce qui se joue dans cette réhabilitation de la fiction est sa disparition, dans l'effacement toujours plus aboutie de la distinction entre fiction et non fiction, que l'on peut aussi analyser comme un recul de la théorie littéraire.

Biography: Françoise Lavocat Professeur de littérature comparée Université Paris 3 Sorbonne nouvelle Vice-présidente à la recherche de la Société française de littérature générale et comparée.

S1 BEYOND GEOPOLITICAL BOUNDARIES: KOREAN/ASIAN CINEMA IN PARALLAX VIEWS

ANOTHER IMAGE OF MODERNITY: A HISTORIOGRAPHY OF ASIAN CINEMA

T. Lee
Kyung Hee University

Abstract: The aim of my presentation is to discuss the way in which Asian cinema constructs its own identity since 1990s. What my paper focuses on is the aspect of Asian cinema which internalizes the gaze of the West for its own aesthetic justification. Cinematography as such in Asia stands for the modernization and the non-traditional way of life. The identity of Asia today is the invention of the modern world, in particular, the post-war world system depending on American-centered geopolitics. An issue raised with the identity of an Asian cinema is not the problem of nationality -- East Asia has rapidly been transformed from the rural community to the industrial and urban society dominated by industrialization and urbanization after the Second World War and the liberation from the colonial occupation. Furthermore, the reality of globalization has imposed East Asian countries to face up the cultural confusions between traditional values and Western values. The rampant transformation propelled modernization and globalization is tacitly interwoven with the logic of cultural forms such as cinema. In this way, my presentation analyzes another image of modernity through the formal logic of Asian cinema.

Biography: Alex Taek-Gwang Lee is a cultural critic and associate Professor in the School of English in Kyung Hee University. He obtained Ph.D. from The University of Sheffield, UK. He published books and articles on French and German philosophy, Korean cinema, popular culture, political issues and Fine Art, including *This is What Cultural Criticism Means* (2011), *The Age of Impressionists* (2011), *The Fate of Theories after Althusserianism: Derrida, Zizek, Ranciere and Badiou* (2010), *The Rudeness of Good News: An Analysis of Korean Popular Culture* (2009), *On Futurism* (2008), etc.

TRAUMA AND THE MELANCHOLIC TURN IN KOREAN CINEMA

M. Lee
Syracuse University

Abstract: To speak of Korean history as being marked by wars, colonialism, reparation, and civil massacres is to unavoidably speak of national and individual traumatic losses and posttraumatic psychic traumas, as well as of the return of memories. That is to say, fear, hysteria, and anxiety inherent in the psychic scars continue to dwell on in both Korea's individuals and the collective group and, more crucially, affect one's relationship to mortality, loss and mourning. When the trauma involves a tragic loss of the loved one, the psychic aftereffect of melancholy emerges as a vital issue. Korean cinema has become a crucial epistemic method and language to articulate these hidden psychological states and delineate the melancholic affect at both individual and collective levels; simply put, it is a visual archive of Korean traumas and the subsequent psychic manifestations. On this premise, this paper will examine the ways in which Korean cinema visualizes the psychic trauma emerging belatedly from the events of a catastrophic reality and traumatic loss, and utilizes melancholy to elaborate the innate pain and acting out. Over the course of this task, we will notice that the cinematic immanence of melancholy, paradoxically, generates sustainability in the traumatized subject, thereby sublimating the pain, rather than dissociation and repression emphasized in the Freudian notion of melancholy. Hence, I will argue that the visual manifestation of psychic trauma in Korean cinema presents the new nodal point of "melancholic cathexis" as the healing point, calling attention to "the return of melancholy" in the process of working through and mourning. A *Petal* by Jang Sun-woo the first Korean narrative feature film on the trauma of Gwangju Massacre will be used as a filmic example to address this counter perspective of the melancholic effect.

Biography: Meera Lee is Humanities Faculty Fellow and Associated Faculty to Asian/Asian American Studies at Syracuse University. Her research interests include contemporary Korean cinema and literature, postcolonial studies, trauma studies and psychoanalysis. As the recipient of the 2011 AKS fellowship, she is currently working on a book, tentatively titled *Haunting Emotion: Han, Trauma and Healing*.

MAPPING TRACES OF SPACE IN *ASHES OF TIME REDUX* (2008)

H.J. Chung
Kyung Hee University

Abstract: In an increasingly globalized context, theoretical and practical approaches of conceptualizing spatial narratives and geographical configurations are growing in importance. Transnational mobility is often manifested in cinema through tropes of mapping and navigating through composited cartographies that integrate numerous spaces and trajectories. How can we think about a film not only as an aesthetic text and a global commodity but also as a material object that retains traces of transnational circulations of film? In this paper, I present a case study: Hong Kong auteur Wong Kar-wai's *Ashes of Time Redux* (2008), a digitally restored version of a wuxia film released initially in 1994. Since Wong could retrieve only a portion of the original negatives from a laboratory in Hong Kong, the filmmaker recreated the film by looking for copies from various international distributors and storage vaults in overseas Chinatown film theaters. I propose seeing the film as a map that tracks multiple temporal and spatial trajectories: the distribution of international art house films, Hong Kong film history, cinematic circulations of the wuxia genre, and the geographical dispersion of Chinese diaspora.

Biography: Hye Jean Chung is a Mellon Postdoctoral Fellow in the Comparative Media Studies program at Massachusetts Institute of Technology. She received her PhD in Film and Media Studies at UC Santa Barbara. Her primary research interests include transnational filmmaking, global media, digital cinema, and contemporary East Asian cinema. Her work has been published in issues of *Cinema Journal* and *The Velvet Light Trap*.

AN INTERTEXTUAL STUDY OF CHINESE(HONG KONG) MARTIAL ARTS FILMS AND KOREAN ACTION FILMS

D. Lim
Hankuk University of Foreign Studies

Abstract: The restoration of Korean film today could be said a result of various historical elements. Especially, influences from Hong Kong films of 1960~70's are considerable. This historical study between Korean and Hong Kong films sets up following research goals: Firstly, the way in which Koreans film accepted from Hong Kong films since 1960s and in what routes?; Secondly, which Hong Kong films were actually reflected in Korea during 1960~70's?; Thirdly, what was the impact of those texts on Korean films?; and Fourthly and finally, how can we evaluate so-called camouflage joint production between Korea and Hong Kong? I will discuss historical traces and experiences in the current condition of transnational journey and diagnose the meaning of the acceptance of films as inter Asian pop-culture. (Key Words: Korean Film, Hong Kong Film, Martial Arts, Intertextuality, Camouflage Joint Production)

Biography: Lim, Dae-Geun is an associate Professor, GS Department Global Culture and Contents, Hankuk University of Foreign Studies, has a Ph.D. on Chinese Literature and Culture(2002). He is the author of various books on Chinese Cinema, such as *Story of Chinese Films*, *Introduction of Chinese Cinema*, *Shanghai Cinema in 20th century* (co-author), etc. He is writing frequently on Chinese films and transnational pop-culture.

S2 LA LITTÉRATURE COMPAREE FACE AU POSTCOLONIAL, AU TRANSNATIONAL ET à LA MONDIALISATION / POSTCOLONIAL, GLOBALIZED, TRANSNATIONAL COMPARISON

ADAPTATIONS OF WESTERN LITERATURE IN COMMUNIST EASTERN EUROPE: FRANK HARDY'S *POWER WITHOUT GLORY* AND JOHN STEINBECK'S *THE GRAPES OF WRATH*

D. Cerce

University of Ljubljana, Faculty of Economics

Abstract: In his 1991 Introduction to *Power without Glory*, Jack Lindsay observes that many novelists have elicited a forceful reaction from the public by exposing various aspects of life which powerful interests prefer to keep hidden, but hardly any other novel in Australia and beyond has had "such a violent and tempestuous career at every moment of its writing, printing and initial publication as Frank Hardy's *Power without Glory*" (9). I would argue that the sensational hue and cry which erupted over Hardy's novel has a parallel in the reception of John Steinbeck's *The Grapes of Wrath*, and that the two novels share also other similarities. A juxtaposition of the two works by Hardy and Steinbeck is particularly relevant in terms of the role of literature and literary criticism in totalitarian Eastern Europe, which was characterised by the all-permeating ideology of Marxism and Leninism. Whereas contemporary critics agree that, just as it is impossible to neglect the political implications of literary masterpieces, so it is wrong to believe -- with George Levine -- that "all things are political," and on the basis of this theory, replace literary studies with cultural ones, the few critical voices defending the relevance of aesthetics in interpreting literature during the years following the communist takeover were outnumbered by those who embraced the need for politically and ideologically committed reading (Guran 96). It is not surprising, given the two authors' partisanship for the workers and their strong sense of indignation at the labour situation, that both novels were read simplistically and tendentiously, and served as a political tool. I aim to show that, despite apparently different motives behind writing their novels, each of the two authors produced a work that not only added significantly to the Depression era's socially conscious art, but also set its stamp on the world literary map for many years to come.

Biography: Danica Cerce is an Assistant Professor of literatures in English, teaching English at the Faculty of Economics, University of Ljubljana. She received a Ph.D. in Literary Sciences in 2002 and an M.A. in Australian literature in 1995 both from the Faculty of Arts, University of Ljubljana. She has presented on numerous international conferences, including ICLA, SCLA, EASA, ASAL, AULLA and others. In 2006, she was a keynote speaker at the 30th Commemorative Conference of the John Steinbeck Society of Japan, held at Kinjo Gakuin University in Nagoya. Her publications include the books *Pripovednistvo Johna Steinbecka* (Maribor: Mariborska literarna družba, 2006) and *Reading Steinbeck in Eastern Europe* (Lanham, New York, Toronto, Plymouth: University Press of America, 2011) and several book chapter, published by Scarecrow Press and Rodopi Press. In addition, she has written numerous articles on American, Australian and Slovene literature, published in various Slovene and foreign academic journals, including *Antipodes*, *Steinbeck Review*, *Steinbeck Studies*, *JASAL*, *Acta Neophilologica*, *Slavisticna revija* and others, as well as in conference proceedings, such as *Obdobja*, *Discontinuities and Displacements*, etc.

THE IM/POSSIBILITY OF ADAPTING SHAKESPEARE INTO PEKING OPERA: A CAST STUDY OF NATIONAL GAOGUANG OPERA COMPANY'S *CLEOPATRA AND HER FOOLS*

J. Chen, S. Lee

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Abstract: National Guoguang Opera Company, a Peking Opera troupe in Taiwan, has aimed at reviving traditional Peking Opera since 1995. In order to enrich the contents of traditional Peking Opera, the troupe has tried to fuse the performances with Chinese novels, and Taiwanese folklore and legends. In 2012, An-chi Wang, the artistic director of the troupe, invited Wei-jen Chi, a Taiwanese playwright, to adapt Shakespeare's *Anthony and Cleopatra* into *Cleopatra and Her Fools* in Peking Opera. Although Chi employed the techniques of metadrama to reinterpret/reproduce Shakespeare's play, Chi's Mandarin Chinese translation does not preserve but distort the poetry and the spirit of Shakespeare. Moreover, there are two problems derived from Chi's Shakespearean adaptation. One is related to the issue that Shakespeare's spoken drama and Peking Opera are seemingly incomparable because they are different performance genres. The other is about the problem that Chi's Mandarin Chinese translation cannot faithfully present the poetry of the original text. In order to unearth these embedded problems in Guoguang Opera Company's *Cleopatra and Her Fools*, we would like to adopt Richard Hornby's definition of metadrama and Walter Benjamin's notion in "The Task of the

Translator” to discuss them in three aspects in this paper: 1) to compare the original and its theatrical adaptation, 2) to see if Shakespeare’s spoken drama and Peking Opera are in/comparable theatrical objects, and 3) to detect if Mandarin Chinese translation in Peking Opera is suitable for Shakespearean performance. In this paper, we argue that such an intercultural performance is neither a Shakespeare’s play nor traditional Peking Opera; instead, Cleopatra and Her Fools that National Guoguang Opera Company produced exposes the limits of Shakespearean performance in postmodern Taiwanese theatre. [KEY WORDS] National Guoguang Opera Company, Shakespeare, Peking Opera, Anthony and Cleopatra, metadrama, Mandarin Chinese translation, in/comparable theatrical objects, Wei-jen Chi, intercultural performance

Biography: Benjamin, Walter. “The Task of the Translator.” *Illuminations*. Trans. Harry Zohn. New York: Schocken, 1968. 69-82. Chi, Wei-jen. *Cleopatra and Her Fools*. Taipei: National Guoguang Opera Company, 2012. Shakespeare, William. *The Tragedy of Anthony and Cleopatra*. 2nd ed. Blakemore Evans. Boston: Houghton Mifflin Company, 1997. 1391-439. Hornby, Richard. *Drama, Metadrama, and Perception*. Cranbury: Associated UP, 1986.

THE INTERSTITIAL LANGUAGE AND TRANSNATIONAL EXPERIENCE

P. Bartoloni

National University of Ireland, Galway

Abstract: Public as well as private spaces are the results of cultural, social and political negotiations in which the present, the past and the future assume a fundamental role of mediation. It is in this sense that a place, be it a square, a street; and an object, be it a statue or a fountain often tell a story which is also the accumulation of memory and the ways in which memory is relived and presented. This dynamic and interactive narration is central to transnational experiences in which the temporal/spatial relation acquires further significance, and layers of meanings through the mediating role not only of temporal differences but also, if not primarily, of spatial encounters. Memory and space are related since the social objects of the past (i.e., squares, streets, statues, fountains) come to react as symbols of an imagined life with the concrete places of the present. This encounter demands representational and emotional responses, which are at the basis of cross-cultural dialogues. The investigation of transnational spaces implies first of all a conceptualization of the modalities of representation, starting from language. In this essay, and through a discussion of the Italian Forum in Sydney, I intend, firstly, to question the Heideggerian notion of language as the house of being, especially in the sense of a closed and localized space in which identity and its representational modes are declined according to specific rules and values. This will enable me to introduce the concept of a language-out-of-place that is a language whose processes of articulation are underpinned by interstitiality and hybridity. Secondly, I will argue that the language-out-of-place is propelled by a desire to externalize the personal, in the first instance, experience of identity through the cherished memory of the past. And thirdly, as this language comes to produce social objects (Dilthey), it activates a collective experience, whose destiny, in the words of Lacan, is to keep alive the symbolic sphere (the thing of representation) through its unavoidable disappearance in the very act of symbolization.

Biography: Paolo Bartoloni is Established Professor of Italian at the National University of Ireland, Galway (NUI Galway). He has published extensively on continental theory and philosophy, especially the work of Giorgio Agamben, Walter Benjamin, Martin Heidegger, Gianni Vattimo, and Mario Perniola, and its impact on the reception of authors such as Blanchot, Calvino, Caproni, and Svevo. His books and articles investigate temporal and spatial thresholds, stressing the inherent potentiality and interstitiality of modern art. He is currently working on the concept of thingness in European thought and art. Bartoloni is the author of *The Cultures of Exile, Translation and Writing* (Purdue UP, 2008); *Interstitial Writing: Calvino, Caproni, Sereni and Svevo* (Troubadour Publishing, 2003); co-editor of the thematic issue *Ambiguity in Culture and Literature*, CLCWeb, vol. 12, no. 4, December 2010; editor of *Re-Claiming Diversity: Essays on Comparative Literature* (La Trobe University, 1996), and co-editor of *Intellectuals and Publics: Essays on Cultural Theory and Practice* (La Trobe University, 1997).

TRANSFERT DU FEUILLETONISME FRANÇAIS EN GRÈCE DU XIXE SIÈCLE

P. Pappas

Centre for Greek Language

Abstract: "La Grèce est une province de la France". C'est ainsi qu'un illustre écrivain grec de la fin du XIXe siècle, Grigorios Xenopoulos, résumait la culture médiatique de son pays. En effet, le feuilleton français prédominait dans le poly-système littéraire grec du XIXe siècle. Les lectures du lecteur ordinaire formaient un panorama de littérature française,

surtout populaire. Pendant tout un siècle, les romans diffusés et lus en Grèce sont des romans français, la langue enseignée à l'école est le français et la langue source du 80% des traductions publiées c'est encore le français. Le transfert culturel du feuilleton provoque des réactions et encourage le mimétisme. Notre intervention présentera un tableau de la présence de la littérature française et de son contexte en Grèce ; partant de la découverte d'Eugène Sue, notre recherche portera sur la diffusion étonnante de Dumas père, dont les romans seront traduits par milliers d'exemplaires, se penchera sur la mode des Mystères, sur la présence de Victor Hugo dans les livres et les journaux, sur l'apparition tardive de Balzac et l'introduction scandaleuse de Zola, n'oubliant pas les noms de certains auteurs très populaires (Soulié, Féval, Feuillet, Matthey-Arnould, Aimard, Jules de Gastyne, Xavier de Montépin, Ponson du Terrail, Emil Richebourg, Daudet et autres). Par ailleurs, nous examinerons les diverses sources de la culture médiatique, interrogeant les journaux de la Presse et du Siècle, du Petit Parisien et du Petit Journal, mais portant une attention plus particulière sur la Revue de Paris, la Revue des Deux Mondes et l'Illustration, qui ont servi d'original ; enfin nous décrirons les genres et courants littéraires prépondérants jusqu'au début du XXe siècle. Notre approche réfléchit à partir des théories et des concepts de transfert culturel (M. Espagne), de socio-poétique (Viala), de patronage (Lefevère), de champ littéraire (Bourdieu), de distant reading (Franco Moretti) et saura profiter de la littérature récente, grecque et française, sur le roman (Moullas, Tonnet, Queffelec, Tortel, Angenot, Quegnas etc.).

Biography: 2006-2012 PHD in Modern Greek Literature, University of Crete. Dissertation title: "The dialogue of Greek and foreign literature through literary translations 1830-1909". (Supervisor: Professor Alexis Politis). I have conducted research in numerous newspapers, journals, books and archive collections in Athens, Crete, Thessaloniki and the web and I have designed a database containing 15000 different titles. I have successfully presented aspects of my research in numerous Universities and Conferences. I will defend my dissertation in April. 2002-2005 MA in Modern Greek Philology, University of Crete. (9, 73/10). Dissertation Title: "Gabriele D'Annunzio in Greece" (10/10) 1997-2002 BA in Bachelor of Arts in Modern Greek Philology, Department of Philology, University of Crete (8, 1/10) Major publications - "A brief history of Greek feuilletons", International Scientific Meeting in the memory of Panayiotis Moullas, under publication, University Studio Press, Thessaloniki - "Alexandros Papadiamantis as a journalist and as a translator", Proceedings of the Conference "Alexandros Papadiamantis as a translator", under publication, Domos editions, Athens - "Seeking the multiple identity of the Greek translator 1830-1909", Kondyloforos, 9, February, 2010, 55-65 - "Towards a history of translators and translations 1830-1909", Apiliotis, October 2010. (<http://www.apiliotis.gr/ArticlesList.aspx?C=234>) - "First thoughts concerning literary translation 1870-1909", Neoi erevinites-filologoi, Society for the Study of Modern Greek Culture, 2010 - "Istotopography, or the digital sources of Modern Greek studies", Kondyloforos, 7, February, 2010, 207-210 - "La fortune de La ville morte et autres oeuvres dramatiques de d'Annunzio en Grèce", Studi Medievali e Moderni (N 2/2006), Loffredo di Napoli, 263-271 - "The dedications on the books of Stratis Tsirkas' library" http://www.ekebi.gr/appdata/documents/tsirkas_web.pdf) Grants and Fellowships -2008-2012 Holder of the Greek State Scholarship for Modern Greek Literature for PHD. -2008-2010 Holder of Melina Merkouri Foundation Scholarship for PHD. -2008-2009 Scholarship from the Foundation for Education and European Culture (Not accepted since I was granted with the State Scholarship). -2003- 2004 Greek State Foundation-I.K.Y. Scholarship (Excellent performance in the first year of the MA). -2002-2003 University of Crete Scholarship (Best performance in entrance exams of the MA). Major publications - "A brief history of Greek feuilletons", International Scientific Meeting in the memory of Panayiotis Moullas, under publication, University Studio Press, Thessaloniki - "Alexandros Papadiamantis as a journalist and as a translator", Proceedings of the Conference "Alexandros Papadiamantis as a translator", under publication, Domos editions, Athens - "Seeking the multiple identity of the Greek translator 1830-1909", Kondyloforos, 9, February, 2010, 55-65 - "Towards a history of translators and translations 1830-1909", Apiliotis, October 2010. (<http://www.apiliotis.gr/ArticlesList.aspx?C=234>) - "First thoughts concerning literary translation 1870-1909", Neoi erevinites-filologoi, Society for the Study of Modern Greek Culture, 2010 - "Istotopography" or the digital sources of Modern Greek studies", Kondyloforos, 7, February, 2010, 207-210 - "La fortune de La ville morte et autres oeuvres dramatiques de d'Annunzio en Grèce", Studi Medievali e Moderni (N 2/2006), Loffredo di Napoli, 263-271 - "The dedications on the books of Stratis Tsirkas' library" http://www.ekebi.gr/appdata/documents/tsirkas_web.pdf) Grants and Fellowships -2008-2012 Holder of the Greek State Scholarship for Modern Greek Literature for PHD. -2008-2010 Holder of Melina Merkouri Foundation Scholarship for PHD. -2008-2009 Scholarship from the Foundation for Education and European Culture (Not accepted since I was granted with the State Scholarship). -2003- 2004 Greek State Foundation-I.K.Y. Scholarship (Excellent performance in the first year of the MA). -2002-2003 University of Crete Scholarship (Best performance in entrance exams of the MA). Languages spoken -Greek (native) -English (Proficiency, University of Cambridge, grade A) -Italian, (fluent, European certificate, B1) -French (proficient, DELF 1-4) -German (working language)

LITTERATURE COMPARÉE ET ENSEIGNEMENT / TEACHING COMPARATIVELY

LE GENRE DU CONTE FANTASTIQUE DANS LE PROCESSUS COGNITIF ET SOCIAL DE LA LECTURE ET DE L'ÉCRITURE

A.A. Simão Fonseca
UNITAU

Abstract: Students reading skills and written production at the beginning of Middle school concern Portuguese teachers and have been calling language scholars attention in recent decades. Based on my own experience as a teacher and other teachers' experience accounts, I have noticed that the fantastic tale genre is seldom discussed in the Portuguese classes. However, it is an interesting genre for pre-teens who face a period of transition, seeking answers for situations that seem absurd. Teens enjoy reading something different from what they have read in Elementary school and also identify themselves with texts that are beyond their apparent reality. Although in general, students at this age are not used to reading and find it very difficult to write, the context of my classroom was favorable for this research which aimed to develop a project on fantastic tale genre with Middle school students. The specific objectives were to increase students' pleasure of reading not only the fantastic tales but also other kinds of reading and to write on fantastic tale genre. It was an action research divided in five times: 1 th) reading for recognition of gender; 2 th) interpretation of four fantastic tales; 3th) production of fantastic tales, 4th) and exposure correction of short stories; 5th) release of a book of short stories produced and edited. It was developed throughout the year 2011 and during the month of February 2012. The subjects were 6th grade students of a public school in Minas Gerais. It was based on the theoretical perspective of sociocognitive reading according to Marcuschi (2008), Koch (2005, 2008), Koch and Elias (2006); Bakhtinian concepts of language and speech genres (Bakhtin, 2010) and the literary approaches to fantastic tales. It followed the official documents PCN (BRAZIL, 1998), the Portuguese national curriculum for Elementary Education of Minas Gerais and the Basic Curriculum Content - CBC (MINAS, 2007) on reading and writing. The results showed that students can become proficient readers and good producers of texts if teachers are committed to the teaching and learning of these students.

Keywords: fantastic tale. gender. reading. written production

Biography: Je suis Master en linguistique appliquée en mettant l'accent sur la langue maternelle. J'ai un diplôme de troisième cycle en littérature portugaise et brésilienne. Actuellement développer la recherche sur la lecture et la production de textes mettant l'accent sur l'éducation des enfants et des adolescents. Je travaille comme professeur de langue portugaise à l'histoire élémentaire, moyenne et haute; e avec plus de 20 ans dans le rôle de l'enseignant.

TEACHING THE CULTURE OF PROXIMITY IN THE LITERATURE CLASSROOM

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Kenyon College

Abstract: The focus of this paper is on the literary object in the classroom, in both secondary and tertiary education. One of the achievements of literary theory in recent decades has been a reflection on the literary canon, defined as the corpus of texts appropriate for pedagogical use. Such reflection has revealed the unspoken assumptions underlying canon-formation, and has resulted in a much more open and fluid definition of a "teachable text". Now it is time to consider introducing yet another new category to the evolving pedagogical canon: the culture of proximity. The term, arising out of French debates over reforms to the discipline of literary studies, designates the culture that is most familiar, and therefore "proximate" to the students who enter the literature classroom. It acknowledges that we are in an era in which new media have radically altered the concept of "reading": the internet, video games, graphic novels are just a few examples of "culture of proximity", that is to say, with which most students already are familiar precisely because it is extracurricular. But to what extent, if any, can one speak of the "literariness" of the culture of proximity? Has the pedagogical canon become so fluid that we can speak of a commensurability between what students already know, and what we teach? Now that Pierre Bourdieu has exposed the ideological function of "legitimate culture" (in *La Distinction*, 1979), we need also to ask whether there is such a thing as "illegitimate culture" defined as proximate, popular, and therefore "not to be taught". Either we must find new reasons to exclude such culture from the classroom or, on the contrary, exploit the possible commensurability of proximate culture and taught culture, such as a putative "literariness" that would be common to both, in order more effectively to fulfill our pedagogical mission: to bring our students to a higher awareness and appreciation of literature in all of its manifestations. That is the challenge literature teachers face in our post-modern, globalized societies.

Biography: Mortimer Martin Guiney is a professor of French at Kenyon College in Ohio (USA). He obtained his PhD in comparative literature at Yale University in 1987. His current research is on controversies surrounding the teaching of literature, both in France and the United States. His book *Teaching the Cult of Literature in the French Third Republic* (Palgrave, 2004) looks at the ideological function of literary pedagogy at the turn of the last century. He coedited, with Ralph Albanese, an issue of *Yale French Studies* on contemporary debates over the discipline of French literature (*French Education, Fifty Years Later*, 2008), and is currently working on a book that will examine the endangered state of literary pedagogy, Literature and General Education.

INTERTEXTUALITY AS CONTEXTUALITY: EZRA POUND'S "IN A STATION OF THE METRO" FOR AN EDUCATIONAL SETTING

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Hiroshima University

Abstract: Ezra Pound's two-line poem, "In a Station of the Metro" (1916), is a remarkable node of intertextuality. The diptych is an adaptation of a Japanese haiku poem, as is indicated by the author. The American poet presumably knew the Oriental poem through an English translation. Concurrently, Pound's poem shows a trace of influence by the French symbolist, Stéphane Mallarmé's "Apparition" (ca. 1863), as well as the painter, Gustave Moreau's watercolor, entitled *L'Apparition* (1876). The picture is an intersemiotic translation of biblical passages. The female dancer featured in Moreau's work represents a productive motif for the fin-de-siècle art including Oscar Wilde's *Salome*. The above intertextual information is highly enriched for various responses, but, specifically, what is the relevance for the nonspecialized area such as an introductory course of comparative literature for the audience including science students, as I have in a Japanese university? Is a seemingly unanimous unexpectedness revealed by the heterogeneous students enough for actualizing an object of the presentation on intertextuality? My supposition is that their unexpectedness, which appears to be fugitive, may be viewed as a key to considering the relevance of the information, leading to the notions of self-exploration, self-fulfillment, and vicariousness in literature. Students in a classroom setting undeniably represent the prerogative client of our academic activities named comparative literature. The relevance of the information that we give them extends itself to the objective and the *raison d'être* of the humanities in general. The issue of this proposal necessitates the insights and responses from all members of my audience, i.e., colleagues from around the world.

Biography: BA in Liberal Arts, University of Tokyo, Japan, 1981. MA, University of Tokyo, Japan, 1984. PhD in Comparative Literature, University of Toronto, Canada, 1996. Associate Professor, Hiroshima University, Japan, 1997- .

HOW TO DO THINGS WITH "LITERARY YEARS"

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Abstract: This paper discusses the possibility for the revitalization and the alternative utilization of the concept of "a literary year". The idea is contemplated in the light of single recent occurrences in Bulgarian literary studies analyzed against the backdrop of certain more general tendencies in current comparative literature studies. The presentation rationalizes the specific qualities of the concept such as its flexibility and adaptability, as well as its applicability to a wide range of methodological approaches. It goes on to consider the advantages of the methodology involved: a deeply penetrating analysis of events and developments that have occurred at a certain well-determined moment in literary history; a focus on the cross-section between a synchronic situation and diachronic development, which provides a unique opportunity to activate the potential of synchronic analysis in order to enforce diachronic study (Jauss); the shift of the analytical emphasis onto reception, which provides an opportunity to reconstruct the prevailing perception at a given moment in time; an illumination of the relations between literary texts and a wide range of social and aesthetic practices that stimulate the interdisciplinary aspect of comparative literature studies. The format of the literary years reinforces the contextualization of literary texts and opens a perspective towards synchronic intercontextual readings of texts that appeared simultaneously but otherwise seem ultimately incompatible. Special emphasis is given to the functionality of the approach of the literary years for creating alternative university courses in Comparative literature compatible with the methodological premises of cultural studies that might additionally justify the necessity for Comparative Literature and contribute to its significance as an academic discipline since such courses face the challenge of the ever growing pragmatic orientation of public opinion promising greater practical use of the knowledge acquired. The paper offers an account of a number of academic activities in Bulgaria that illustrate different appropriations of the concept and the corresponding methodological strategies.

Friday, July 19, 2013

Biography: Present Position: Professor, Doctor habil. Since May 1995 Chair of the Comparative Literature Department at PlovdivUniversity; Since 1997 - Member of the Committee for Literature at the Supreme Academic Board of the Council of Ministries; Since 1995 - Member of the editorial board of the magazine Ezik I literatura (Sofia); Since 1997 - Member of the editorial board of the magazine Stranitsa (Plovdiv) Degrees: 1973 - Graduated from Sofia University "St. Kliment Okhridski" Bulgarian philology (Minor Studies: English); 1983 - PhD in literature. Thesis; 2004 – Doctor habil. Dissertation;

LA LITTÉRATURE COMPAREE COMME DIALOGUE DES ARTS / COMPARATIVE LITERATURE AS DIALOG BETWEEN THE ARTS

LÉONARD FOUJITA ET JEAN GIRAUDOUX : DIALOGUE SILENCIEUX ENTRE DEUX ARTISTES CONTEMPORAINS

Y. Mase
Universite Waseda

Abstract: Alors qu'ils vivent à Paris dans les années 20 et fréquentent dans des cafés célèbres parmi lesquels la Rotonde, lieu connu pour la rencontre heureuse de Foujita et de Yuki en 1921, futur femme de Robert Desnos, ainsi que pour des épisodes insérés dans la narration d'un certain Jean dans le roman de Giraudoux intitulé *Siegfried et le Limousin* paru en 1922, il n'y a pas de traces qui prouvent eloquemment le lien d'amitié entre Jean Giraudoux et Leonard Foujita. Ceci est d'autant plus mystérieux qu'ils ont des amis communs et connus tels que Jean Cocteau et Paul Morand. Sans doute il se fussent sciemment, alors qu'ils se reconnaissent par l'entremise d'amis proches. Nous pouvons supposer que Giraudoux étant modeste et timide, Foujita divertissant et ouvert, celui-ci regardait silencieusement dans un coin de la Rotonde celui-ci provoquer le brouhaha par le choix de costumes ou de comportements ostensiblement atypiques. Voilà pourquoi la parution de l'essai de Giraudoux, illustré par le dessin de Foujita nous intrigue : *Le combat avec l'image* (1940). C'est un récit quasi autobiographique raconté à la première personne par un certain Jean, double de l'auteur, qui souffre sous l'Occupation allemande. Le texte se présente sous forme d'une espèce de dialogue entre le narrateur et la femme qui ferme les yeux, image peinte par la main de Foujita. D'après ce Jean, le point de départ de ce récit est l'arrivée mystérieuse de ce dessin chez lui, tête d'une dormeuse. A l'en croire donc, Foujita lui a laissé un dessin en quittant avec précipitation la France dès l'éclatement de la guerre en 1940. Mais, pourquoi Giraudoux n'a pas précisé le nom de la personne qui lui a laissé ce dessin ? Est-ce que c'est Foujita lui-même qui est venu le lui laisser en dépit de la situation tendue ? D'ailleurs, le nom de l'éditeur n'est pas marqué sur la couverture de ce livre, alors que la mise en page nous fait penser vivement au travail de Jean-Gabriel Daragnès connu pour la fameuse édition très richement illustrée de *Suzanne et le Pacifique* de Giraudoux. Toutes ces questions restent sans réponse. Le but de cette intervention est d'essayer de formuler la réponse hypothétique à ces questions, à partir de l'analyse du texte de Giraudoux appuyé sur la documentation au sujet de la relation professionnelle des gens non seulement dans le domaine théâtral mais aussi dans le domaine d'édition, tels que des décorateurs-peintres, illustrateurs, auteurs dramatiques, éditeurs de livres illustres.

Biography: Yukie MASE, terminée sa thèse de Doctorat sous la direction de Christine Hamon Sirejols en 2008, elle donne des cours de spécialité à l'université Waseda à Tokyo, dans le département des Arts du spectacle et cinématographique. Elle travaille sur le sujet interdisciplinaire depuis 2011 : le rapport organique entre le texte et l'image dans des livres illustres publiés pendant la période d'entre deux guerres.

LES NOTIONS D'ART DANS LES OEUVRES DE DEUX POETES QUEBECOIS, GILLES HENAUULT ET ROLAND GIGUERE

S. Lee
Sungkyunkwan University

Abstract: Cet exposé vise à approfondir les notions d'art à partir des œuvres poétiques ou critiques de deux poètes québécois, Gilles Hénault (1920-1996) et Roland Giguère (1929-2003). Ces deux poètes francophones ont tous traversé la période de la "Révolution tranquille" qui a apporté, jusqu'à la fin des années soixante, beaucoup de transformations au Québec sur le plan social, politique et économique. Leurs œuvres écrites des années 1940 à 1970 en particulier montrent alors de nouvelles visions théoriques qui élaborent ce qui sera la littérature nationale québécoise et non plus la littérature canadienne de langue française. D'ailleurs, pour eux, la poésie n'est pas seulement dans le résultat écrit. Elle constitue une manière de dire le monde et de le "voir" à travers sa propre temporalité. Elle peut donc cohabiter avec l'œuvre d'art visuelle (la peinture, le dessin, la sculpture etc.). En fonction de ces idées sur la poésie, l'œuvre artistique et leur pays, les deux poètes écrivent leurs poèmes et leurs textes critiques. Pour Hénault, la littérature consiste à exprimer ses propres réflexions sur la société et la culture québécoises pour bien comprendre la spécificité francophone de son pays natal, rappelée depuis le manifeste 'Refus global' écrit en 1948 par Paul-Émile Borduas et les Automatistes. En travaillant en 1953 à la radio, à la télévision ou au cinéma, et en dirigeant notamment le Musée d'art contemporain de Montréal 1966 à 1971, en tant que journaliste, critique d'art et de littérature ou scénariste, il a fondé la poésie moderne québécoise selon ses divers points de vue. Hénault pense que la poésie est parfois un mot de passe et l'écriture poétique établit une forme en mouvement rythmique. D'après cette démarche poétique, il réfléchit sur l'espace entre les mots du

texte et l'espace entre les lignes de l'oeuvre d'art. Pour lui, la gravure, la peinture, l'art typographique font naître leurs lignes à travers le mouvement de la main de l'artiste, de même que la poésie ou "poïésis" en grecque fait naître les mots à partir de l'art du "faire" du poète, c'est-à-dire durant sa fabrication ou sa création due à sa main. D'ailleurs, le poète, le graveur et le typographe voient tous, de la même manière, l'envers du monde sensible. Hénault représente, dans ses poèmes laconiques comme certains cryptogrammes ou calligrammes, ses proses amples et ses textes critiques d'art, le monde d'images provenant de visions renversées, pour résoudre "une contradiction entre ce qui est donné et ce qui est désiré". Au-delà de la distance entre la forme du "langage" plastique et la forme du langage littéraire, il met en relation l'art et l'écriture. Giguère est un poète, un typographe, un graveur qui a été en pleine activité depuis les années 50 au Québec. Il a étudié une typographie et une sérigraphie dans une École des arts graphiques. Il a alors fondé en 1949 les Éditions Erta qui publiaient, selon chaque planche lithographique ou sérigraphique, les oeuvres originales nées des procédés graphiques des artistes à l'aide du linoléum ou de la soie. Ce poète réfléchit sur la beauté du monde représentée à la fois par "l'écriture" graphique et l'écriture poétique. Et son poème tel que <Abécédaire> par exemple est illustré par Gérard Tremblay sous forme de rouleau. Ses poèmes sont également accompagnés de lithographies ou de sérigraphies en couleur et en noir de différents artistes. D'ailleurs, ses textes sont quelquefois publiés sous forme de livres-objets placés sur la toilette typographique ou sous forme de portefeuilles ou d'albums. En particulier, le recueil de poèmes <Forêt vierge folle> montre bien des dessins-poèmes, des dessins-graphiques, des poèmes-collages, pour tout faire imaginer et tout faire dire selon "l'âge de la parole". Sa préférence envers cette double écriture qui met en rapport la poésie et la peinture consiste, peut-être, à réaliser, d'une manière très simple ou laconique, la poésie qui est "l'invasion de l'univers extérieur par le monde du dedans" et constitue l'espace commun et ouvert du dedans et du dehors.

Biography: - Licenciée ès lettres françaises à l'Université Sungkyunkwan à Séoul en Corée du Sud - Maîtrise ès lettres françaises à l'Université Limoges en France - Docteur ès lettres françaises à l'Université Paris 8 en France (Thèse : <L'Art dans la poétique d'Yves Bonnefoy>) - Professeure chargée de cours à l'Université Sungkyunkwan (Département de langue et littérature françaises) - Livres et articles (liste non exhaustive) * <La Corée ; hier et aujourd'hui>, traduit du coréen, collaboration, Académie d'Études Coréennes, 2009. * <La Poétique d'Yves Bonnefoy>, Korean Studies Information, 2010. * <La Poésie française [du Moyen âge au début du XXIe siècle]>, Korean Studies Information, 2012. * "La poésie française et le problème de son enseignement en Corée", <Études de Langue et Littérature Françaises>, numéro 83, septembre 2010. * "Les circonstances pratiques de l'enseignement de la poésie française, développées pour les étudiants débutants en langue française", <Enseignement de Langue et Littérature Françaises>, numéro 37, juin 2011. * "La notion de nature dans les oeuvres de Charles Baudelaire selon Yves Bonnefoy", <Comparative Literature>, numéro 54, juin 2011. * "Les identités de la langue française et de la littérature nationale coloniale, dans les poèmes de Senghor et de Césaire - sur les <Poèmes> et le <Cahier d'un retour au pays natal>", <Comparative Literature>, numéro 56, février 2012.

ASIAN ART & THOUGHT EXPOSED IN EUROPEAN SYMBOLISM, FOCUSING ON THE SYMBOLIST POETRY OF C. BAUDELAIRE & R.M. RILKE

S. Chin
chin sangbum

Abstract: C. Baudelaire, pioneer of modernity, laid the foundation for symbolist aesthetics with the creation of his outstanding poetry collection *Les Fleurs du Mal*, in which many mysterious Asian elements can be found. It is thus necessary to examine the reception process of Asian art and thought by Charles Baudelaire. As a second step the relationship between Japanese erotic aesthetics, Zen Buddhist elements and Taoist ideas appearing in Baudelaire's Symbolist poetry will be investigated. In particular the correlation of Baudelaire's core Symbolist concept 'Correspondance', in which mind, color and sound correspond with one another, and the Buddhist idea that material world and spiritual world are not two but one single unit will be examined. The German poet Rilke received many possibilities from French Symbolist poetry, which again had been influenced by Oriental art and ideas. Rilke, fascinated with Asian poetry and thought, created a Symbolist poetry encompassing the ideas of an inner world, the reincarnation of the soul, the unity of the universe and man, and the rebirth of birds. The relationship between Rilke's Symbolist concepts and Chinese literature, Japanese haiku poetry and Zen ideas shall be investigated. In addition, the extremely abstract suggestive techniques found in Rilke's later Symbolist poetry shall be compared to the techniques of Japanese woodcut prints and the relationship between Rilke's Thought of Oneness and Taoist thought shall be inquired into.

Biography: In March 1981 I started working as professor at the German Institute at Cheonbuk National University, Cheon-Ju, South Korea. In August 1983 I went on a month-long study trip through Germany. From March 1987 to Sep.

1987 I stayed as visiting professor at the University of Goettingen to research German literature. From October 1987 to September 1988 I had a scholarship from the Austrian Federal Ministry for Science and Research (BMWF), so I had the opportunity to do research not only on German and Austrian Literature, but also on the methodology of comparative literature at the University of Vienna. In December 1988 I published my Ph.D. thesis 'A Comparative Study on the Chinese reception of Goethe and Hesse' under Prof. Dr. Park Chanki at Korea University, Seoul, Korea. From March 1989 to date I have been working as Professor of Modern German Literature and Comparative Literature at Cheon-Buk National University. From March 1998 to Feb. 1999 I worked as research professor at the University of Vienna and - with the financial support of the Korea Research Foundation - accomplished a project titled 'Eastern Influences on Trends of Modern German Literature around the Turn of the Century'. At present I am active as former Chairman of The Association for the Comparative Study of World Literature in Korea and as board member of the Society for German Language and Literature and the Korean Hesse Academic Society'. In 2011 I was recognized by Chonbuk National University as Best Scholar, having published many valuable academic papers and books and having greatly contributed to the globalization of Korean culture. I was awarded two honorable prizes: the 2011 Korea Society Contribution Grand Prix and the 2011 Korea Innovative Leader Grand Prix. I have co-authored the books 'Eins und doppelt' (Peter Lang 2000), 'Transgressing Cultural and Ethnic Borders, Boundaries, Limits and Traditions' (Unisa 2004), 'Akten des XI. Internationalen Germanistenkongresses Paris 2005' (Peter Lang 2007), 'Beyond Binarisms, Crossing and Contaminations', Studies of the Germanistenkongress Warschau 2010 (Peter Lang 2012), and others. I have published among others 'The meeting of East Asia and German Literature', (Hanguk Academic Information Publishing Co. 2011), 'The Search of the East in Western Art', (Jibmundang 2011), 'A Comparative Study on Korean Literature & German Literature', (Parkijong 2012). My research focuses on the interrelationships of Far East and German Literature, East Asian influenced on trends in German literature at the turn of the century, and on European art trends.

SAPPHO IN THE VISUAL ARTS: TEXTUAL, CINEMATIC, AND ARTISTIC TRANSLATIONS OF "GLUKUPIKRON"

N. Sakandar

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Abstract: The boundary between translation and adaptation is vividly seen in the landscape of the Ur-text; an originator; mosaic content transferred from one source to another. In the fragments left to us by Sappho, the compound word glukupikron was discovered, roughly translated into sweetbitter (or bittersweet), a painful longing. The word gives us an understanding of her Eros. When discussing boundary and translation, where is the connection between poetry and the arts (fine art, music, cinema)? We know Sappho in two ways: visually, through the striking images of Grecian urns, she was also a popular subject for painters through different periods, Romantic, etc.; and orally, her poems were set to music, the lyre. This paper argues that glukupikron is a type of Ur-text by examining its boundlessness through the paintings of Gustav Klimt, the music of Franz Schubert and Richard Wagner, and the poems of Paul Celan and Charles Baudelaire. The paper will also look at the relationship between the sublime and glukupikron, and in what way the translation of mimesis from verse into art is responsible for the boundary itself. In order to discuss the translation from word to verse to art, one must also look at the string of translators who have carried Sappho's fragments from one language to another. The paper explores two types of translations: mosaic - content-based translations into different mediums, and language - the role in which translators have approached glukupikron from different periods and landscapes, and how their versions of the Ur-text adapted Sappho's Eros (and the sublime), as well as redefining the peripheries of its meaning.

Biography: Nasir Sakandar is from San Diego, California, and holds a Bachelors of Arts degree in History from San Diego State University. He is currently an MFA Candidate at the University of Minnesota. His work and reviews have appeared or are forthcoming in Hayden's Ferry Review, Rain Taxi, La fovea, L'Allure Des Mots, and other places. He is Co-Editor-in-Chief for Dislocate Magazine.

S1 LITTERATURES POSTCOLONIALES / POSTCOLONIAL LITERATURES

COMPARATIVE STUDY AND IMPERIAL WORLD MAP: JOSEPH CONRAD'S ONTOLOGY OF SPACE

J.S. Kang

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Abstract: This paper seeks to develop a reading of the postcolonial scene that highlights the uneven coexistence of different temporalities. This investigation draws on Antonio Gramsci's "Some Aspects of the Southern Question" and "Super-City and Super-Country," as well as Ernst Bloch's *Heritage of Our Times*. The notions of backwardness and non-synchronicity, as articulated by Gramsci and Bloch, redirect our focus from the hierarchical division between Europe and the rest of the world to the discrepancies within the nation and among the nations. Gramsci utilizes the idea of backwardness by attending to the geographical conundrum of the north-south disproportions in Italy. This notion of backwardness merges with Bloch's observation of non-synchronous contradictions that comprise contemporary Germany. Their mutual concern is regarding which backward (or non-synchronous) elements can meet the dialectical imperative and form the transformative potential of the present. Plus, an exploration of backwardness and non-synchronicity necessarily invites the question of progress. My paper will compare the theories of Gramsci and Bloch with Walter Benjamin's idea of progress, most notably in "N [Re The Theory of Knowledge, Theory of Progress]." Benjamin helps articulate Gramsci and Bloch's complex attitudes toward progress: while resisting the idea of linear teleological progress, they neither fall back on the romanticized version of the peasantry nor fetishize the technocratic solutions. Through this particular constellation of Gramsci, Bloch, and Benjamin, I seek to arrive at a more nuanced critique of how imagined spaces of the periphery figure in Joseph Conrad's narratives. While challenging Conrad's modernist ontology of space, this paper will expand on Edward Said's arguments in *Culture and Imperialism*. As Said himself points out, the problem of the "imperial world map" is inseparable from a certain tradition of the "comparative study." Ranging from Erich Auerbach to Matthew Arnold, this tradition is predicated not only on an opposition to "strident nationalism" but also on an equally problematic cultural vision of trans-nationalism, whose universality supposes the crisis-free ideal realm. I argue that Conrad's narratives become complicit with and continue this tradition, through their failure to achieve a subversion of the imperial world map. Focusing on the spatial realities in *Lord Jim* (1900), *Nostromo* (1904), and *The Secret Agent* (1907), I will demonstrate that both theoretically and practically, the ideas of backwardness and non-synchronicity constitute a critique of the "comparative study" scheme.

Biography: I am currently a PhD candidate in English at the University of Minnesota. My research interest is in peripheral modernism. Most recently, I have presented the paper, "Between Ingenuousness and Irony: Max Havelaar as Immanent Critique," at the international conference "Generation M: Resetting Modernist Time" in Amsterdam (May 11-12, 2012).

LE COMPARATISME DANS LES LITTÉRATURES POSTCOLONIALES : UNE ÉTUDE DES ÉCRITURES DE RÉSISTANCE À TOUTES LES ASSIMILATIONS

C. Angué

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Abstract: En cette ère de mondialisation des échanges, les particularités régionales s'estompent au profit d'une tendance commune, voire dominante. L'analyse de ce phénomène doit tenir une place importante dans les études littéraires et particulièrement dans le champ des littératures postcoloniales car l'approche comparatiste permet de penser les différences de façon positive. Si la colonisation peut tenir compte des spécificités territoriales, l'évangélisation tend à effacer voire interdire religions, langues et pratiques culturelles antérieures. En Polynésie, elle s'est ajoutée à la création d'un topos littéraire puis d'un stéréotype touristique. Les explorateurs et les écrivains voyageurs des dix-huitième, dix-neuvième et vingtième siècles ont « plaqué » sur les terres polynésiennes les mythes antiques et bibliques de la culture européenne, gommant ainsi les différences entre fiction et réalité et effaçant au passage les mythes traditionnels. Le comparatisme étudie ici la réécriture des mythes, mais aussi les stratégies « occidentales » employées à Tahiti et en Nouvelle-Zélande, ainsi que leur efficacité ; il tient compte de leurs évolutions dans le temps et dans l'espace. Aujourd'hui, de nombreux écrivains polynésiens répondent à cette forme de violence culturelle. En se moquant des écrivains voyageurs, en rejetant les images coloniales, en détournant le vocabulaire des missionnaires, ils affirment leur particularité. Ils revendiquent une identité propre, solide et fière et s'opposent – parfois sans la nommer – à la mondialisation perçue comme une nouvelle tentative autoritaire d'assimilation à la culture « occidentale ». Pourtant, le comparatisme permet de mettre en lumière un phénomène capital : le rejet d'une domination culturelle extérieure ne se présente en rien comme un nationalisme. Il insiste au contraire sur l'harmonie régionale : refusant un isolement stérile, les écrivains insulaires exaltent la civilisation polynésienne. De même que les mythes, les frontières géo-politiques ont été

importées par les anciennes puissances coloniales, elles doivent donc tomber dans les œuvres contemporaines. C'est en créant une « puissance » culturelle océanienne que ces écrivains résistent aux influences extérieures. Leur démarche n'est nullement auto-centrée : Chantal Spitz écrit en français et Witi Ihimaera en anglais ; ils utilisent les armes linguistiques et poétiques de la culture dominante pour affirmer leur richesse spécifique. Le comparatisme présente un intérêt majeur : par la confrontation des œuvres polynésiennes contemporaines à celles des Occidentaux d'hier et d'aujourd'hui, nous percevons la force et la beauté de la réponse postcoloniale.

Biography: Actuellement en deuxième année de Doctorat en Littérature Comparée à l'université de Paris Ouest Nanterre La Défense, Chloé Angué a obtenu un contrat doctoral et prépare sa thèse sous la direction de Sylvie Parizet. Son travail porte sur « le rôle de l'imaginaire biblique dans l'œuvre des écrivains francophones et anglophones du Pacifique aux 20^{ème} et 21^{ème} siècles ». En 2011, elle a publié dans la revue électronique Loxias un article consacré au théâtre de l'auteur tahitien Jean-Marc Pambrun : « Les parfums du silence et La lecture de Jean-Marc T. Pambrun : le refus du second rôle » (<http://revel.unice.fr/loxias/index.html?id=6817>).

DISCIPLINING DEMOCRACY

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Abstract: The modern university in Africa is a postcolonial phenomena that has, in its institutional and disciplinary forms, replicated the European organization of knowledge. Early attempts to articulate a role for higher education in Africa took divergent views. Some argued the need to formulate a role for the university that emphasized nationalist visions of Africanizing the social composition of the university. Others argued that the university should be structured to provide the human resources through which developmental needs were to be met. Structural adjustment programmes in the late 1980s and throughout the 1990s decimated the resource allocation to African higher education institutions and led to large scale migrations of critical scholars to the European and North American metropolises. University research became dependent on external funding, which shifted the priorities of research, driven by the interests and priorities determined by donor agencies of the North. This has given rise, argues Mahmood Mamdani, to the dominance of a market-led rationale in university research of which a 'consultancy culture' is symptomatic. Mamdani has argued that there is currently no existing alternative model to the consultancy culture: 'it will have to be created'. An initiative is underway under his direction at the Makerere Institute for Social Research to create an example of a possible model. The Center for Humanities Research at the University of the Western Cape in South Africa has joined these discussions as a partner institution to the MISR initiative, and we have held a series of workshops to establish the intellectual vision which would frame a rethinking of what it means to do humanities and social science research in a postcolonial university in Africa today. This paper is an individual reflection on one aspect of this project premised on the following questions: if we are to undo the colonial legacy of knowledge production in Africa, and think Africa as a place from which to think the world, what would be the intellectual challenges that lie ahead? Drawing on Latin American, Asian experiences, and other African experiences, this paper explores the question of the epistemological and conceptual foundations through which we might think about the renewal of the humanities and social sciences by tracking the intellectual career of a concept in Political Science in Africa: 'democracy' and 'democratization'. It takes stock of the ways in which colonialism, nationalism, modernization theory and Marxism have shaped the conceptual categories through which we make sense of democracy and argues for a critical reworking of these pasts in order to develop a conceptual grammar which illuminates the

predicaments of Africa, not as a failure, but as an assessment of its concrete forms. This involves translating African political practices into theoretical insights. The paper interrogates the ways in which 'democracy' and 'democratization' is thought, variously in historicist, quantitative, indexical and modular forms that undergird the externally imposed assumptions about democracy in the discipline of Political Science as it exists on the continent.

Biography: Suren Pillay

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TRANS-PACIFIC VISTAS: INDIGENOUS VOICES ON THE POSTCOLONIAL STAGE AND COMPARATIVE METHODOLOGY

M. Maufort

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Abstract: Trans-Pacific Vistas: Indigenous Voices on the Postcolonial Stage and Comparative Methodology Marc Maufort University of Brussels (Belgium) This paper seeks to explore how the discipline of comparative literature could help scholars determine how Indigenous theatre avoids homogenization in today's "global village." Analyzing the growing body of Aboriginal drama in contemporary Canada and Oceania from a comparatist perspective sheds light on the myriad ways in which Indigenous playwrights negotiate globalization so as to preserve the uniqueness of their specific cultural and aesthetic traditions. At the dawn of a new century, Indigenous drama in Canada and Oceania is constantly recreating itself, thus evading easy categorizations and definitions. A detailed study of contemporary Indigenous theatre in these different parts of the world suggests how the discipline of comparative drama could contribute to a reconsideration of the theoretical concept of World literature, as formulated by David Damrosch. As is well-known, Damrosch regards world literature as a network of circulation of literary works. He views it as a mode of reading taking into account the specific local environment in which the foreign literary work is received. In this regard, he usefully refers to the notion of refraction, which evokes a sense of cultural in-betweenness echoing Homi Bhabha's postcolonial theories. Indigenous drama, as the case studies of this paper will exemplify, offers instances of "refraction" of Western dramatic tradition along Native idioms, in a bold gesture of reaffirmation of local cultural paradigms. Adopting a trans-pacific perspective, I shall compare and contrast works by Marie Clements, one of today's prominent Métis dramatists in Canada (The Edward Curtis Project--2010, Tombs of the Vanishing Indians--2012), Victoria Kneubuhl (Hawaii; Ola Na Iwi [The Bones Live], 1994), Toa Fraser (Fiji; Paradise, 2001), and Andrea James (Yanagai! Yanagai!, 2003). These emerging writers "refract" the conventional limits of dramatic form in order to resist being exoticized, indeed levelled out as imagined "Others" by mainstream Anglo-Celtic audiences. Thus, comparative literature remains an indispensable tool through which to examine the contradictions inherent in the fraught process of globalization.

Biography: Marc Maufort is Professor of English, American and postcolonial literatures at the Université Libre de Bruxelles (Belgium). He is the current European Secretary of the International Comparative Literature Association (ICLA). Maufort has authored three monographs: Songs of American Experience: The Vision of O'Neill and Melville (1990), Transgressive Itineraries. Postcolonial Hybridizations of Dramatic Realism (2003), and Labyrinth of Hybridities. Avatars of O'Neillian Realism in Multi-ethnic American Drama (1972-2003) (2010).. He has co-edited a number of critical anthologies, including Performing Aotearoa: New Zealand Theatre and Drama in an Age of Transition (2007) and Signatures of the Past. Cultural Memory in Contemporary Anglophone North American Drama (2008).

S3 LES RELATIONS ORIENT/OCCIDENT / EAST-WEST RELATIONSHIPS

KARYÈS, CAPITALE MÉDIÉVALE DE LA RÉPUBLIQUE MONASTIQUE DU MONT ATHOS : POÉTIQUE VIVANTE DE LA VILLE AU CARREFOUR DE L'ORIENT ET L'OCCIDENT, VUE DE L'ASIE DE L'EST

J. Sourd

Diocesan Boys' School

Abstract: Située à mi-chemin entre l'Orient et l'Occident la presqu'île du Mont Athos en Chalcidique (Grèce du Nord) a attiré comme un aimant (R. GOTHONI, 2008) toutes les nations du monde depuis sa fondation en 963 par Saint Athanase, l'Athonite. Considérée comme le joyau du Jardin de la Vierge, la ville de Karyès apparaît comme une micro-cité médiévale dont les bâtiments furent étudiés par l'architecte Paul Mylonas (MYLONAS, 1972) (et dont les récits des voyageurs occidentaux abondent dans le champ des imaginaires partagés). Cependant, les Asiatiques jouent depuis peu un rôle dans cette vision de l'imaginaire de cette nostalgie byzantine à travers les récits de voyage du Japonais Haruki Murakami (MURAKAMI, 1990) les travaux de l'historien d'art byzantin de l'université de Waseda, Tomoyuki Masuda (MASUDA, 1990) ou des photos du Hongkongais Jonathan Wong (2002-2005). Ce sont ces visions de Karyès, appelée autrefois en grec « Mesi » (Milieu), que nous souhaiterions aborder dans notre exposé afin de montrer comment les nouveaux découvreurs de Karyès ont créé une nouvelle « poétique de la ville » au sens développé par Pierre Sansot dans son ouvrage (1996) du même titre.

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FAMILIARISING THE EXOTIC: EUROPEAN KĀLI-BHAKTI IN EARLY MODERN CALCUTTA - "YOU'LL FIND MOTHER IN ANY HOUSE. DO I DARE SAY IT IN PUBLIC?"

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Abstract: One of the most interesting socio-cultural traits in late-eighteenth-century South Asia was the disarmingly-involved and comparativist manner in which European travellers responded to the richly-syncretised field of devotional spirituality in the eastern India; the preponderantly-shakta orientation of early modern Bengali configurations of religious devotion led, especially in the vicinity of the rather-heterodox city of Calcutta, to the familiarisation of European migrants

to the Goddess Kali, who seemed to represent a certain subaltern decentring of the ritually-entrenched codes of elite Hindu devotionism. Anthony Firingee, (Antoni Phiringi) originally Hensman Anthony (?-1836), was a folk-poet/bard, who, despite being of Portuguese origin, was famous for his much-feted devotional songs in Bengali towards the beginning of the 19th century; he was also celebrated for his performance in literary face-offs, occasionally of a competitively-scurrilous nature, known as Kavigan2 (bardic duels) with the then crème de la crème of Bengali composers, viz., Bholā Moira, Ram Basu and Thakur Singh. He married a Hindu Brahmin widow, who was called Saudamini, and was substantially involved with not only the Bengali culture and language but also Hinduism, especially in its tantrika configuration. Anthony, eventually, mastered the language and composed numerous canonical devotional songs addressed to the Goddesses Kali and Durga. His agamani songs, celebrating the return of Goddess Durga to her parental home-- a process that marks the Bengali autumn-festival of Durga Puja-- and he was instrumental in the construction of a temple to Goddess Kali in the Bowbazar-area of North Calcutta that is nowadays famous as the Phiringa« Kalibari (foreigner's Kali temple). The proposed paper will look at the cultural polysemy between a "local" Indic religious tradition and the "cosmopolitan" acculturation of a European traveller, through a comparativist analysis of devotional song-texts and cultural-historical sources and records. Of special interest should be Edward Said's formulation, which locates it in the intersection of power and knowledge, of the "Orientalism"-discourse. Said's analysis of the "Orient" as a "cultural construction", through a renegotiation of the Foucauldian power-knowledge-nexus and Gramscian hegemony, helps in constructing a discursive model for a literary-cultural comparativism as the key-stone of transcontinental cultural transactions. In this paper, the literary-cultural construction of a religious hybridity, operating between and cross-fertilising Indo-European cultural conjunctions, will be examined through the study of individual agency, in this case of Hensman Anthony, and literary borrowings.

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L'EUROPE SOUS LE CHARME DE L'AFRIQUE ! TOMBOUCTOU, AUTREFOIS DESTINATION DE RÊVE DES CHERCHEURS-VOYAGEURS EUROPÉENS : ANALYSE CRITIQUE DES RÉCITS DE VOYAGE DE MUNGO PARK (1771-1806), RENÉ CAILLÉ (1799-1838) ET HEINRICH BARTH (1821-1865)

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Abstract: De grands explorateurs ont parcouru le monde sur les cinq continents, du Nord au Sud, de l'Est à l'Ouest, à pied, en bateau, à cheval ou en pirogue, de déserts en steppes, des glaciers aux jungles impénétrables, d'océans en détroits. Ces voyageurs rencontrèrent des peuples étrangers et des régions exotiques et mythiques ; ils firent des témoignages de leurs rencontres et expériences sous diverses formes d'expression. En témoigne bien le nombre important de récits de voyage sur Tombouctou au Mali. Fin Novembre 2011, la ville faisait la « une » de la presse française. L'évènement : « Mali : trois Européens enlevés, un autre tué à Tombouctou » (Libération du 25. 11. 12). Avec la déclaration d'indépendance de l'Azawad par les touaregs maliens le 6 Avril 2012, Tombouctou devient davantage un thème d'actualité. Ville fondée par les Touareg au Ve siècle de l'hégire, Tombouctou a fait rêver l'Europe durant plusieurs siècles. Mais pourquoi cette ville dite « mystérieuse » a-t-elle fait autant fantasmer l'Occident? Qu'est-ce qui faisait le charme ou la particularité de cette cité en terre africaine ? Pourquoi exerçait-elle une attraction aussi forte sur les chercheurs, voyageurs et savants européens (Mungo Park, René Caillé, Heinrich Barth, Gordon Laing, Oscar Lenz, etc.) ? Jouit-elle aujourd'hui encore du même intérêt qu'avant ?

Nous nous proposons de répondre à ces questions en nous appuyant sur quelques écrits de quelques voyageurs européens : « Assurément le voyage n'est pas aussi simple que celui de Nice ou d'Alger. S'étant endormi dans un wagon, au départ de Paris, on ne se réveille que six semaines plus tard dans un chaland-pirogue sur le Niger. Cependant on va voir que tout n'est pas difficultés dans cette longue route, ni barbarie dans ces pays hier encore mystérieux. » (Félix Dubois 1897 : 1). Ce discours sur Tombouctou est-il radicalement différent du discours classique sur l'Afrique noire, « longtemps figée dans les représentations de l'imaginaire médiéval qui en faisait une terre d'opprobre et de malédiction, et au cœur duquel peu de voyageurs s'étaient jusque-là aventurés » ? (Jacques Chévrier, 1999 : 4) Quelle analyse critique peut-on faire des mises en scène de rencontres interculturelles entre Européens et Africains dans les écrits européens sur Tombouctou, ville multiculturelle par excellence, composée d'Arabes d'origine marocaine, de Sonraïis, de Touaregs, de Mandingues et de Peuls ?

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SHANGHAI BETWEEN EAST AND WEST: IN SEARCH OF A COMPARATIVE METHOD FOR OUR OWN TIME

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Abstract: As we reflect on the strengths and limitations of a comparative approach to literary studies for contemporary classrooms and public discourse, the representation of Shanghai in literature and film during the period from the May 4th Movement through the turn of the 21st century offers a propitious focus for our discussions. This particular time and place – Shanghai from the end of the first World War to present – presents an ideal comparative model for three main reasons: historically, as one of the great ports of China, Shanghai provides an opening to other East Asian countries as well as to the Western world; politically, a long, complex, sometimes tragic history of extraterritoriality in the form of both a legal structure and the international Concessions and Settlements lays the framework for rich, intricate, and dynamic connections between events, peoples, languages, and literatures; finally, a very large number of writers, both Asian and Western, write and mutually influence each other in texts about Shanghai through much of the 20th and certainly the 21st century. Literary and cinematographic representations of historical Shanghai reveal political amorphousness, volatile traditions, productive exchanges, and continuing, chronic threat and aggression, in ways that parallel and presage the salient characteristics of our own global period and indicate critical lessons for contemporary scholarship and teaching. By juxtaposing, analyzing, and evaluating diverse film and fictional versions of Shanghai, we will suggest a comparative method that can be applied to a range of literary and cultural contexts, in both academe and the public spheres. In particular, we will focus this presentation on a comparative analysis of precise authors and filmmakers whose depictions of historical Shanghai address social, political, cultural, and economic issues reflect the complex issues of our contemporary situation: technology, globalization, and the dissolution of national boundaries; linguistic and socio-cultural displacement and integration of immigrants within majority-ethnic communities; diasporic identities and racial and class inequalities. The paradoxes of Shanghai as a city and cultural symbol -- a mixture of ancient and modern; at the cultural crossroads of East and West; the site of both the founding of the Chinese Communist Party and the excesses of Western Capitalism and Imperialism – have led to an incredible array of stories, novels, and films that are particularly suited to our comparative approach. We will focus on the way in which the representation of Shanghai by writers and filmmakers with transnational (immigrant, expatriate) and hybrid (multi-national, multi-racial/ethnic) identities break down ideological notions of “East” and “West,” “primitive” and “advanced” societies. In so doing, we will address the elements of Orientalism present in these works, as well as in traditional U.S. and European study, in which China and Asia function as Other to an imaginary, homogenous Western civilization. In *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies* (Indiana UP, 1993), Rey Chow decries the “general lack of exchange between scholars of Asian and Western literatures” and “Western cultural hegemony [in which] even when studies of a comparative nature are undertaken, the terms of reference are often provided by the West” (123). Our methodology resists such cultural co-optation by comparing texts by both Asian and non-Asian writers and directors, and by calling into question aesthetic moralizing while emphasizing ethical interpretive practices. We will analyze the following stories, novels, and films: Texts · Somerset Maugham, *The Painted Veil* (1925) · Mao Dun, *Rainbow* (1930) · Andre Malraux, *La Condition Humaine* (1933) · Eileen Chang, *Lust, Caution* (1979) · Kazuo Ishiguru, *When We Were Orphans* (2000) · Wang, Anyi, *The Song of Everlasting Sorrow* (2008) · Qiu Xiaolong, *Years of Red Dust* (2010) Films · Maxu Weibeing, *Song at Midnight* (1937) · Stephen Spielberg, *Empire of the Sun* (1987) · Ye Lou, *Suzhou River* (2000) · Ye Lou, *Purple Butterfly* (2003) · John Curran, *The Painted Veil* (2006) · Ang Lee, *Lust, Caution* (2007) Our presentation will have a double axis. First, we show that, despite the national and political diversity – Chinese, Japanese, French, British, American – the representation of Shanghai has a relatively straightforward structure but nevertheless points the way to apories of great interest. Second, this problematic conceptual framework anticipates contemporary needs, dilemmas, and challenges, and thus serves as an especially powerful methodological instrument for navigating the literature and, more generally, the events of the 21st century.

Biography: Lisa Bernstein is an associate professor for the University of Maryland University College and Academic Exchange Specialist for the U.S. Department of State. She has taught courses on Global Literature and Social Change, Contemporary World Literature, Women’s Studies, and Critical Approaches to Literature, as well as courses in German

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language and culture. Her research interests include twentieth-century African, Caribbean, and German art and literature by women, feminist theory, and new technologies in teaching. She is editor of *(M)Othering the Nation: Constructing and Resisting National Allegories through the Maternal Body* (Cambridge Scholars Press 2008), and recently published an article, "Between Complicity and Resistance: Christa Wolf and Nadine Gordimer," in *Truth to Power: Public Intellectuals In and Out of Academe* Eds. Silvia Nagy-Zekmi and Karyn Hollis (Cambridge Scholars Publishing 2010). Richard Schumaker is an associate professor at the University of Maryland University College and an assistant director in its Center for Teaching and Learning. He was educated at the University of California and University of Paris IV, from which he holds three graduate degrees. Having taught in Germany and Italy, he has divided his professional life between Europe and the United States. Over the years, he has presented at Oxford, Glasgow, Paris, Regensburg, Palma, Bourdeaux, Baltimore, College Park (MD), Santo Domingo, Aruba, and St Petersburg, Russia. Recently he presented and published at the China-US Forum in Nanjing, PRC. Along with his co-author, Lisa Bernstein, he's organizing a session at the Boston 2013 session of Northeastern Modern Language Association entitled, "Representations of Shanghai: Film and Fiction."

S2 LITTERATURE COMPAREE ET MONDIALISATION / COMPARATIVE LITERATURE AND GLOBALIZATION

LITERATURE IN THE AGE OF GLOBALIZATION

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Abstract: Literature in the Age of Globalization

While national literature is still a viable classification for departments, its studies is in a time of transition as its methodologies are redefined, and as its boundaries become fuzzier. Given this time of transition, questions about new directions for the study of literature should be considered: what other terrains could and should be chartered for research and scholarship and for programs, departments, centers and other broader divisions within the university? Re-categorization also gives rise to questions about the manuscripts journals accept and about the themes of conferences as well as to questions of a higher level such as if increments of ground-breaking scholarship necessitates the birth of new fields.

In my opinion, the answer is affirmative. A great writer is no longer, or at the very least less than in the past, defined by one single literature or department and must be examined by the oeuvres—their genres, languages, theoretical affiliations, readership and other penchants. For example, when Gao Xingjian visited my university this year, rather than from one or two departments, the Graduate Institute of Performing Arts, the Department of Chinese, the College of Liberal Arts, the Center for General Education, as well as scholars from a wide variety of departments of other universities convened for this literary festival. Moreover, invoking the fact that contemporary poets cite as their influences poets such as Paul Celan, Du Fu, Rainer Maria Rilke and Charles Baudelaire and rhapsodize about these international luminaries makes one realize that national, cultural or Samuel Huntington's civilizational boundaries cannot crimp the reading and writing of literature by imposing national, linguistic or continental borders.

The solution for structuring research, courses and the university would be to reflect the globalizing trend: departments can be encouraged to rename or to carry multiple descriptors; faculty and courses can straddle departments and programs, and broader units and new courses, programs and departments should be created on campus to cope with this change. Journal editors, reviewers and publishers can support rising fields with special issues, series and marketing labels. Students should be taught to sign up for classes in other and affiliated departments including comparative literature where literature and theories are taught with more rigor either in their own languages or with linguistic and contextual matrices in mind.

With this transnational and global awareness, scholars can appreciate with even greater acuity literature's achievements in its forms and thoughts as well as the linguistic liaison and cultural connectivity Lisa Lowe, Stuart Hall and other critics suggest. Moreover, to illustrate literature's interconnectedness within the context of globalization, this paper examines comparatively the poetry of Jorie Graham and Bei Dao; Graham comments on both the power and disempowerment of global media and on interpretation and closure, whereas Bei Dao's insistence on the subjective and deployment of narrative gaps as well as quirky metaphors illuminate the condition of humans as fellow travelers and readers in this global era.

Biography: Dr. Yi-Hsuan Tso is Assistant Professor at the National Taiwan Normal University. Her publications include journal articles about American multicultural poetry, Rita Dove, Keats, feminism, Taiwanese cinema, encyclopedia entries on contemporary American poetry, a translation that constitutes a chapter of a psychology textbook, an interview of a Taiwanese Canadian poet, poems and newspaper articles.

COMPARATIVE LITERATURE: FROM A NATION-BASED PERSPECTIVE TO A CROSS CULTURAL APPROACH

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Abstract: Comparative literature is an academic field that invites balance and equity; two elements are compared in a dynamic game that exposes differences and similarities. Either comparing two literary works, from a traditional comparative perspective, or comparing literature to artistic productions, philosophical or sociological concepts, religious, political or artistic views, comparative literature is by nature interdisciplinary. Originally, the comparatist's intention was to explore a national literature and then to study another national literature in order to establish connections. However, the

concept has evolved; the intention now is to go beyond national boundaries to increase the understanding of other cultures. That is why this field is seen as the forerunner of Cultural Studies.

Cultural Studies was proposed as a social articulation that denied the separation of high and low cultures, a set of practices that wanted to erase boundaries among disciplines and discourses. It includes a variety of areas such as history, gender, race, ecology, film studies, textuality, and popular culture, to name a few. It has no specific methodologies but rather employs a variety of different approaches. One of the goals of Cultural Studies is to understand the processes that shape culture and society as well as their transformations.

So far, the similarities between the fields of Comparative Literature and Cultural Studies are clear: both are interdisciplinary, both are dynamic, both want to understand human nature by means of people's different manifestations and both want to erase boundaries either geographic, linguistic, textual, social or cultural. By embracing these two fields and using comparative methods to explore relationships of power, social processes, communal struggles or identity dilemmas, scholars have validated both fields.

Since the field of Cultural Studies is broad, my proposal is to concentrate on one area of Cultural Studies, popular culture. Taking into account that Pop culture can be defined as the ideas, views, attitudes, images or artifacts that permeate society and has been studied by scholars from different fields, my proposal will be to present an analysis of lyrics claiming "freedom and fraternity" and produced in the 1980's in the Americas from a comparative perspective. Thus, musical pieces written in English and Spanish will be selected while the methodology and theory of Comparative Literature, reinforced by the premises of popular culture from a Cultural Studies approach, will show how an academic field, Comparative Literature, can expand into cultural dimensions in order to clarify human concerns.

Biography: Gilda Pacheco, Costa Rican, is a full professor at the University of Costa Rica. Former Coordinator of the Master's Program in English Literature and former Director of the Graduate Program in Literature, she is currently the Director of the School of Modern Languages at the University of Costa Rica. She received a B.A. in English, a B.A. in French, and a M.A in English Literature from the University of Costa Rica. As a Fulbright scholar, she earned a Ph.D. in Comparative Literature at The Pennsylvania State University in the United States. She has published many articles and stories in academic journals and, with Kari Meyers, has co-authored three books: *An Introductory Guide to Literary Criticism* (2003), *The Telling and the Tale: An Introductory Guide to Short, Creative Prose* (2006) and *Women and/in Literature: Unique Voices, Shared Visions* (2011).

A POSITIVE APPROACH TO LITERARY GLOBALIZATION

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Abstract: From its being an "expanded canon" to its being "a mode of reading, the theories of world literature have generated a good amount of criticism, which has, in fact, enriched all the debates around it in the last couple of decades. Just like world literature, globalization is contested because, supposedly, it threatens cultural specificities and has a potential to erase them. As a constantly expanding phenomenon, globalization reached all areas of humanities including literature and culture today. Thus it is indispensable to discuss one without the other when it comes to literature in general. With world literature, texts from all around the world gain circulation, often in translation. However, it does not necessarily have to eliminate local and cultural color of a text when it moves from its national borders to the world of literature. This would make the arbitrary divisions between Western and non-Western literatures seem less important than they are considered to be, and allow world literature to be the common ground where such divisions would dissolve. In order to attain this condition, politics of translation, as articulated by Venuti, Lefevere, and Bassnett in their books on translation, need to be carefully examined by comparatists and other scholars of humanities in translated texts in order not to end up with a stack of culturally flattened texts and call it "world literature." This paper argues that it is possible to maintain differences of texts originated in diverse cultures and make them global at the same time. It is indispensable today to avoid globalization; however forming a literary state where cultural specificities are protected while making national literatures available to the rest of the world is attainable with careful consideration of translation politics.

Biography: Fatma Tarlaci is a Ph.D. candidate in Comparative Literature at the University of Texas at Austin. Her research interests include the relationship between national and world literature, translation as a comparative tool, and the concept of national identity in the contexts of globalization.

LOCAL/GLOBAL LITERACY: ENGAGING WITH THE POETICS OF TRANSITION

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Abstract: At a time when the global interrelates to the national, when comparative critics propose a "transnational literacy" (Spivak), new modes of reading "world literature" (Damrosch), a "postcolonial horizontal reading" (Brydon), an "Other Thinking", a "critical cosmopolitanism" replacing colonial difference (Mignolo), there yet persists a discordant centre-periphery discourse dividing, Europe and the Middle-East, or Latin and Arabic, segregating cultures with numerous intersections along history. The "Middle-East" is a colonial categorization used interchangeably with Islam, Arabs and Mediterranean, which rejects the historical varieties of the region. Area studies form part of the old borders set by colonial Europe, and according to Mignolo, set a distinction between disciplinary knowledge and subaltern knowledge, ignoring the fact that disciplinary knowledge attributed to Europe has come as a process of incorporating other knowledges. My methodology is informed by Western scholarship, while embracing a postcolonial perspective, aiming at introducing further perspectives on planetary cultural processes. Western categorizations based on colonial difference, as well as Arab reductive nationalisms need to be countered through a planetary comparative approach that conciliates area studies and comparative literature. This would map transcultural relations that promote new perspectives on global literacy. So far, in Arab speaking local-based institutions, literature has frequently been locally situated, while Western literature 'othered' as a rival. National institutions have frequently maintained an ambivalent relationship with Europe, whose modernizing project came along with colonization. In the struggle for independence, the nationalists' developed an inverse discourse turning national literature into a self-enclosed system. National conflicts between imitation and innovation were not an issue of concern in postcolonial studies; lately, socio-political changes have drawn postcolonialists' attention to indigenous conflicts (Young), and ways of incorporating their problematics among world theoretical concerns. The aim of this research is to map Avant-gardism - or the 'other writing' in Egypt as part of a planetary movement that has materialized in response to cultural secularism, confronting the sanctification of literary traditions as part of national legacies. My focus will be on Egypt - not as a nation - but as a cultural hub - a site of intervention, where cultural transformations have been taking place in continuum, during times of transition. In the European narrative hegemony, Arab cultural transformations came in response to contacts with Europe in the mid-nineteenth century. Accordingly, Napoleon's French campaign to Egypt was considered as the driving force initiating modernity and modernization, a hypothesis denying a long history of Egyptian-French mutual translations. This also negates a long history of cultural production in Egypt providing inspiring resources to oppositional movements contesting classical 'Arabism'. Unlike some Western avant-garde movements' rupture with the past, avant-gardists in Egypt excavated buried remnants, thus reviving Egypt's multiple histories. Cultural transformations in Egypt did not initiate in rhetoric and theory, rather in verbal and visual cultural productions. Most of these productions were transnational; the Egyptian Surrealists, who worked in close alliance with the international Surrealist movement, stand out as a prominent example, introducing new ways of reading self-other relations, eventually promoting cultural transformations. Oppositional poetic groups emerged in the seventies (Aswat and Ida'a), and in the nineties, proponents of the 'Other Writing' have continually retained a conflicting relationship with institutions of Arabic for breaking with their stultified rhetoric. Despite being largely inspired by popular knowledge and aligning with the subaltern position, they hardly gained popular acclaim. Towards the turn of the third millennium, due to a continuum of transformations, avant-garde and popular collectives syncretized poetics and politics; currently the cultural renditions emerging sporadically in response to the Egyptian Revolution have synchronized several styles and temporalities. They are more of a bricolage breaking with the canon and opening new vistas on former resistant cultural processes. One of the objectives of this research is to map local/global modes of intervention. Subsequently, the paper will be speculative and interventionist: it will counter 'Arabism' in conformist readings without collapsing the difference between Arab and European cultural renditions. "Transliteracy", "critical cosmopolitanism", or changing modes of reading "world literature" is effectuated when comparative critical scholars are able of speaking about the specificities of their worlds and cultural productions (Jameson). Rendering the invisible, visible is a postcolonial intervention in the Eurocentric paradigm. Multiple perspectives will ensue depending on different locations; a comparative reading does not collapse difference but becomes an intermediary strategy conveying the interdependence of global cultural processes by bolstering the space in between. This may hopefully reactivate a European-Arab cultural dialogue, a stimulant for rethinking standardized visions of the world.

Biography: Marie-Therese Abdel-Messih. Professor of English & Comparative Literature Universities of Cairo, and Kuwait (on secondment). Member of the International Advisory Board & Associate Editors of CLCWeb: Comparative Literature and Culture, Purdue University; Member of Board of Trustees: The International Prize for Arabic Fiction (IPAF) supported by the Booker Prize Foundation; Member of the Advisory Board of the National Centre for Translation. Among translations and numerous articles in English and Arabic, she has authored books in Arabic: *A Transcultural Reading of Literature* (1997; 2004); *Visual and Verbal Cultural Representations* (2001); *National Culture: Global or International Options* (2006; 2009).

HISTOIRE, PHILOSOPHIE ET COMPARATISME / HISTORY, PHILOSOPHY, AND COMPARISON

COMPARATIVE LITERATURE AT THE CROSSROADS OF PHILOSOPHY AND HISTORY

H. Meretoja
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Abstract: In my paper, I would like to explore how comparative literature could be developed into a direction that takes better into account both the philosophical and historical presuppositions underlying literature and research in comparative literature. I will propose developing a contextualizing approach that analyses literature from both philosophical and cultural-historical perspectives. This approach is based on the view that literature always has certain philosophical presuppositions or commitments – it has certain ontological, epistemological and ethical underpinnings: that is, a certain underlying view of what reality is like and what human existence is about, a certain view of our epistemic relation to the world, and a certain view of the sense in which we are moral and political agents, acting in the world with others. These philosophical presuppositions, in turn, do not come from nowhere; they are formed in a certain historical world, and can be historicized. In my research, for example, I have tried to relate various philosophical views on subjectivity and narrativity to the wider post-war socio-historical and literary context. Hence, I have tried to look at the ways in which literature exists, in a sense, at the crossroads of philosophy and history – but without reducing literature into either one, but trying to be sensitive to its particularity, complexity and irreducibility as literature.

The challenge of such a comparative, contextualizing approach is to combine close analysis of particular novels with an effort to place them in relevant cultural, sociohistorical, philosophical and theoretical contexts so that the analysis throws new light on both the novels and the contexts. There should be a constant interplay between the analysed novels and the relevant contexts, and the theoretical-conceptual tools should not be rigidly defined at the beginning, but held open to reinterpretation as the research proceeds; this makes conceptual self-reflection a crucial part of literary analysis. In my paper, I will also examine what theoretical means we have to better understand this dialogue that takes between literary theory and objects of interpretation. I will suggest that contemporary critical hermeneutics provides resources that have not yet been fully acknowledged in helping us understand the dialectic movement between the general and the particular that is at work in the interpretation of literary texts in the light of theoretical concepts. In this dialectic movement, the pole of the general can be seen to comprise a *mélange* of relevant theoretical, philosophical and socio-historical contexts and the pole of the particular the literary texts under scrutiny. The approach I thereby suggest is not a new theory in the traditional sense but rather reflection on the conditions and presuppositions underlying literary production, literary interpretation and the dialogue between them.

Biography: Dr. Hanna Meretoja studied Comparative Literature, Philosophy, Cultural History, Art History and Media Studies, before completing her PhD in 2010 at the University of Turku. Since 2001, she has been working in various teaching and research positions at the Department of Comparative Literature, and has also conducted doctoral research at the University of Tübingen (2002-2003), Sorbonne Nouvelle (spring 2004) and Uppsala University (spring 2008). Meretoja's dissertation *The French Narrative Turn: From the Problematization of Narrative Subjectivity in Alain Robbe-Grillet's Dans le labyrinthe to its Hermeneutic Rehabilitation in Michel Tournier's Le Roi des Aulnes* (2010) analyses the crisis and return of narratively understood subjectivity in relation to various philosophical traditions, to the postwar socio-cultural situation and to current debates in narrative studies. In her postdoctoral research, Meretoja explores the ethical dimension of the narrative process in which cultural memory and identities take shape. She focuses particularly on twentieth-century "perpetrator fiction" that delineates the experience of those involved in National Socialism and unearths the simultaneous impossibility and necessity to integrate traumatic experiences, through storytelling, to cultural memory. Meretoja is particularly interested in the interrelations between literature, philosophy and history. In several publications, she has explored the philosophical (ontological, epistemological, ethico-political) and cultural-historical underpinnings of selected novels from the postwar period to the present. She has also published theoretical articles on the methodology and philosophy of literary studies. Her research interests include the intersections of ethics and aesthetics, narrative studies, hermeneutics, questions of subjectivity, identity and otherness, cultural memory, war and trauma, consumer culture and the socio-critical potential of art. Meretoja's articles and conference papers deal with a range of novelists from the French *nouveaux romanciers*, Michel Tournier and Günter Grass to contemporary novelists such as Michel Houellebecq, Siri Hustvedt, Julia Franck, Jonathan Littell, Caryl Phillips and Muriel Barbery. With her colleagues, she has launched "Café Voltaire" (Helsinki: Avain/BTJ Finland), a series of essay anthologies that deal with contemporary literature from various countries. She has co-edited the first and third volumes of the series (on French and German literature), and is currently the Chief Editor of the series.

NODES AND HOLES. COMPARATIVE LITERARY HISTORY AS A SKETCHY MAP OF LITERATURE

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Abstract: Twenty years ago, a new discourse emerged in the field of literary science. The necessity of a comparative literary history was recognized by historians and theorists alike as a feasible solution for the longtime crisis of literary history. Mario J. Valdés, one of its most important theorists, defined the new science in his *Introduction to Comparative Literary History as Discourse* (1992) as “a history of communicative developments” (3) that “responds to texts as form, as historical reflection and as reading experience” (4). The key assets of this new hybrid discipline – a mélange of comparative literature and literary history – were, in his view, the focus on the literary system as a whole and the displacement of the historian’s interest from the study of influence to that of intertextuality. Drawing the image of a literary system recalls the structuralist ambition of a Lucien Goldmann who attempted the reconstruction of a world view. In the footsteps of Claudio Guillén’s seminal book on *Literature as System. Essays Toward the Theory of Literary History* (1971), this blend of *nouvelle histoire* and genetic structuralism signals the arrival of the new topographical turn in human sciences (Sigrid Weigel, 2009). As Guillén writes, “artistic wholes and literary systems are, like great cities, complex environments and areas of integration” that involve multiple diachronic slices within a section of historical time. The fate of the new discipline was spectacular, if one were to cite the names of Denis Hollier, Franco Moretti, Marcel Cornis-Pope, John Neubauer, and, to some extent, Emory Elliott and Sacvan Bercovitch. My paper proposes a theoretical survey of the assumptions, concepts, and methods employed by comparative literary histories, followed by an analysis of two case studies (Hollier’s *A New History of French Literature, 1989*, and M. Cornis Pope & J. Neubauer’s *History of the Literary Cultures of East-Central Europe. Junctures and Disjunctures in the 19th and 20th Centuries, 2004-2010*). The focus of the analysis will be on the concept of the ‘node’ as a rewriting of the traditional ‘event’, a move that implies a methodological shift with significant consequences. What is left behind by such a choice (the ‘holes’ or indeterminacies with which Roman Ingarden once identified the mobile nature of the literary artwork) calls for an increased contribution from the reader of such a literary history. The extent to which a structural perspective could join a pragmatic one will represent the main question of such an endeavor.

Biography: OANA FOTACHE DUBALARU is Assistant Professor of Literary Theory at the University of Bucharest (Romania). Ph.D. in literary theory (2006). She has taught courses and published on modern literary theory, comparative literature, and exile studies. Her recent publications include: “Postcards from Europe. Representations of (Western) Europe in Romanian Travel Writings, 1960-2010”, forthcoming in M. DeCoste, D. MacDonald, R. Kilbourn (eds.), *Europe in its Own Eyes/ In the Eyes of the Other* (Wilfrid Laurier UP, 2012); “‘Global Literature’ – In Search of a Definition”, in L. Papadima, D. Damrosch, Th. D’haen (eds.), *The Canonical Debate Today. Crossing Disciplinary and Cultural Boundaries* (Rodopi, 2011); “Narrating the Communist Prison: An Interpretive Model of Some Romanian Case Studies”, in *Journal of East European Studies*, Seoul: Hankuk Univ. of Foreign Studies, December 2011; *Discourses on Method in Postwar Romanian Literary Criticism* (in Romanian; Univ. of Bucharest Press, 2009). She is currently a postdoctoral fellow of the University of Cluj (Romania).

« MELANCOLIE POSTCOLONIALE ET FIGURATIONS PROSPECTIVES DE L’HISTOIRE »

M. García
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Abstract: Si les sociétés postcoloniales et les littératures de ces sociétés ont en commun une trajectoire historique marquée par l’expérience de la colonisation et par la relation de violence qu’elle instaure, le danger consistant à faire de la colonisation le marqueur déterminant de l’histoire de ces sociétés a été souligné par la critique (Appiah, 1994). Ce reproche ne semble pas avoir modifié substantiellement la vocation avant tout historiographique et mémorielle du roman postcolonial, avec indépendance de l’origine géographique de ses auteurs, de telle sorte que, sans déterminer entièrement leurs productions, la mémoire du passé colonial « demeure la clé de leur juste interprétation » (Sultan, 2011: 28). Jean Bessière a signalé que le risque inhérent à cette démarche est la réduction des figurations littéraires du politique à une vision pathologique du social dans les pays postcoloniaux (Bessière, 2009, 7). Les fictions postcoloniales africaines que nous examinons ici s’écartent de cette tendance mémorielle pour se tourner vers le futur. Elles font partie d’une nébuleuse de pratiques génériques aux contours diffus qui connaît un vif succès à l’échelle mondiale (roman d’espionnage, thriller, roman d’anticipation, politique-fiction, roman géopolitique). Au-delà de la réflexion sur des aspects contemporains --inquiétude de l’individu face à la perte de pouvoir des structures étatiques et à la montée du terrorisme international, destruction de l’homme et de la planète-- des romans comme *Dakar transgress* (Samba Lo Nyombo, 1995), *Aux États-Unis d’Afrique* (Abdourahman Waberi, 2006), *Passage des larmes* (Waberi, 2009), *Wall Street re-berlingue l’Afrique* (Félix Ulombe Kaputu, 2010) ou *Cidade dos Espelhos* (João Paulo Borges Coelho, 2011) proposent des re-figurations de l’Histoire qui vont à l’encontre d’une lecture politique progressiste des pays anciennement colonisés. Il ne s’agit plus, ou plus seulement, de dénoncer le poids d’un passé qui surplombe le présent, de dire le désenchantement

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après la période euphorique des indépendances ou de jeter le discrédit sur l'utopie politique. Ces textes, en redisant le passé non plus dans le présent mais dans le futur, proposent une réaction à la désespérance que la notion de mélancolie postcoloniale formulée par Paul Gilroy (2005) ne permet pas d'expliquer de manière satisfaisante. Comme le note Stéphane Mosès dans *L'Ange de l'Histoire* : « La fin de la croyance en un sens de l'histoire n'entraîne pas l'abolition de l'idée d'espérance. Au contraire, c'est précisément sur les décombres du paradigme de la Raison historique que l'espérance se constitue en catégorie historique » (1992: 24). Aussi, l'Histoire comme catastrophe propre de ces récits dystopiques permet-elle paradoxalement de construire des passages fictionnels de l'Histoire à partir d'un « futuro que não deu em nada » (Borges Coelho). Ces passages, qui ne s'inscrivent plus dans la temporalité du progrès, restituent à la mélancolie la portée politique que Benjamin lui avait donnée.

Biography: Mar Garcia est enseignante de littératures et de cinémas francophones à l'Université autonome de Barcelone, où elle dirige l'équipe Litpost (Groupe de Recherches en Littératures et autres Arts Postcoloniaux et Émergents) depuis 2005. A publié de nombreux articles et chapitres où elle examine les processus de production, circulation et réception des littératures et des cinémas africains et de l'océan Indien ainsi que les écritures postcoloniales de l'exotisme. A coédité plusieurs volumes dont *Indicities/Indices/Indicios. Hybridations problématiques dans les littératures de l'océan Indien* (2010) et *Violences symboliques et institutionnelles dans les littératures de l'océan Indien* (à paraître en 2012). Elle prépare une étude sur l'œuvre d'Ananda Devi.

S2 DE L'ESPACE CULTUREL A L'ESPACE ESTHETIQUE / FROM CULTURAL SPACES TO AESTHETIC SPACES

WRITING AGAINST TERROR IN NETWORK CENTRIC BATTLE SPACE: DELILLO'S LATER FICTION

M. Leps
York University

Abstract: Writing against Terror in Network Centric Battle Space: DeLillo's Later Fiction The notion of network helps us to lift the tyranny of geographers in defining space and offers us a notion which is neither social nor 'real' space, but associations. — Bruno Latour "Network Centric Battle Space," made possible through LINK 16, refers to a warfare technology-enabled space generated by multiple actors who feed information in real time to a shared system during combat. Developed both to improve efficiency and decrease "friendly fire" casualties, the system allows a network of information to be co-produced among naval, air, and ground forces while they are engaged in combat, to synchronize and compound lethal force. This technology was developed more or less at the same time that Bruno Latour et al. were developing Actor-Network Theory (ANT), in an effort to re-tool and re-focus sociological investigations of knowledge/power relations. Articulating the findings of Greimassian structural semantics, Foucauldian discourse analysis, and Law's sociological work on heterogeneities and the performativity of method, the theory constitutes, in Latour's words, "a powerful tool to destroy spheres and domains, to regain the sense of heterogeneity and to bring interobjectivity back into the centre of attention. Yet, it is an extremely bad tool for differentiating associations. . . . It is thus necessary, after having traced the actor-networks, to specify the types of trajectories that are obtained through highly different mediations. This is a different task." My paper begins this different task by focusing on Don DeLillo's last four novels, written in "the days after" the attacks on the World Trade Center, to go beyond their individual forms of resistance to the global war on terror and draw a network of relations among them. Redeploying Bakhtin's notion of the text as an unrepeatably event co-produced by the author and reader, my paper argues that DeLillo's last four novels summon the reader to produce and experience modes of resistance to the totalizing force of terror through a network of virtual narrative associations among economic, political, aesthetic, and ethical links that the reader must realize.

Biography: Marie-Christine Leps specializes in literary theory and discourse analysis. Her book, *Apprehending the Criminal: The Production of Deviance in Nineteenth-Century Discourse* (Duke University Press) traces the production and circulation of knowledge about the criminal in criminology, the press, and crime fiction, and shows how the delineation of deviance served to construct cultural norms in England and France. She has published articles on social discourse, narrative realism, intertextuality, the novels of Don DeLillo, and various aspects of the "Information Age," concerning issues of governmentality, race, and gender. Together with Lesley Higgins she co-authored articles on governmentality, fiction, film and history, and is currently writing a book on Woolf, Foucault, and Ondaatje. She is the Director of the Graduate Program in English and is cross-appointed to the Graduate Program in Social and Political Thought at York University, in Toronto.

LES ESPACES DE LA MEMOIRE: MARCEL PROUST, THOMAS MANN ET HUGO VON HOFMANNSTHAL

R.M. Dimian
Univ. Stefan cel Mare Suceava

Abstract: Liée surtout à une émotion ou à une sensation de l'espace, la mémoire involontaire fut l'un des thèmes identitaires les plus fascinants de la littérature du début du XXe siècle. Notre exposé propose une analyse de la manière dont plusieurs classiques de la modernité, tels que Proust, Th. Mann et Hugo von Hofmannsthal, choisirent de représenter la liaison entre la mémoire et l'espace.

Biography: Raluca Dimian Hergheligiou est docteur ès lettres de l'Ecole Pratique des Hautes Etudes de Paris et de l'Université De Iasi ; Roumanie, depuis 2008. Depuis 2006 elle enseigne la littérature allemande moderne, française et comparée à l'Université de Suceava, Roumanie. Ses activités de recherches se regroupent autour du comparatisme allemand-français, de la temporalité littéraire et de l'autoction.

BODY, SPACE AND EMOTION: THE PERSPECTIVE OF EXPERIENCE

I. Grosu
Université de Limoges

Abstract:

Space is not neutral. It is filled by the values human beings give to it. Perception transforms space into a habitable (experience of topophilia) or inhabitable space (experience of fear), while emotions contribute to the construction of a certain representation of it. All senses contribute to the perception of space and to its representation by the human beings. Since space affects us and arouses feelings and emotions, how does human body react to it? Body is a metaphor for space (Porteous), especially female body. Body is a space itself, a structure that is affected emotionally by the space it perceives, occupies and where it evolves. Criteria of appreciation of space are different for each of us; homescape (Porteous, Bruno) or intimacy can be a place of fear, even terror (as in the case of Bukowski) or of topophilia (such as theorized by Bachelard, Yi-Fu Tuan, Gillian Rose). Emotions aroused by the perception of space contribute to its representations as expanded or shrunk space and affects the perceiving subject. In the relation between body, space and emotion, the question is how is space perceived and what elements of experience contribute to a certain representation of the lived space?

Biography:

Ph D Candidate in Comparative Literature EHIC, Université de Limoges

S3: ANTIQUITÉ/MODERNITÉ : UN LABORATOIRE DU COMPARATISME — ANTIQUITY/MODERNITY: A LABORATORY FOR COMPARATIVE STUDIES

TABLE-RONDE / ROUND TABLE - MODÈLES FÉMININS ANTIQUES DES FEMMES ÉCRIVAINS DES XVII^E ET XVIII^E SIÈCLES.

A. Debrosse

Université Paris Sorbonne (CRLC)

Abstract: Aux XVI^e et XVII^e siècles, les femmes écrivains se multiplient et leur statut change nettement. Il s'ensuit une recherche de nouveaux modèles propres à soutenir leurs aspirations nouvelles. La redécouverte de l'Antiquité permet aux femmes de trouver les autorités adéquates.

Ainsi, à l'époque médiévale, leur modèle était Proba Falconia, dont les Centons virgiliens circulaient largement et qui est la première femme dont l'œuvre ait été imprimée ; au XVI^e et surtout au XVII^e siècle, Sappho prend sa place, au point qu'elle est aujourd'hui beaucoup plus célèbre que sa consœur latine. William Kemp et Hélène Cazes montrent à quel point la chute de Proba a été vertigineuse, puisque ses Centons, très diffusés au Moyen-Âge, ne connaissent pratiquement pas de réédition entre 1522 et 1588 et que ses imitateurs, jadis nombreux, deviennent plus rares. Parallèlement, à partir de l'editio princeps de Sappho par Henri Estienne en 1554, les vers de la poétesse sont de plus en plus diffusés et imités par les plus grands poètes français, de Ronsard à Racine.

Ces deux modèles sont étonnamment antinomiques : c'est comme si on avait choisi de remplacer un modèle par son exact opposé. En effet, si les femmes pouvaient parfois déchiffrer la langue latine, familière aux lecteurs du XVI^e siècle, elles étaient plus rares à lire le grec. De plus, Sappho appartient résolument à la sphère païenne alors que Proba écrit une Vie de Jésus-Christ. Les Centons de Proba sont utilisés dans l'enseignement où on préfère éviter Sappho. Enfin, l'œuvre de Proba, entièrement conservée, est beaucoup plus lisible que celle de Sappho, très fragmentaire. À une époque où l'on ne goûtait pas encore les paroles en archipel, la mode sapphique pouvait tenir de la gageure. Par ailleurs, adopter un modèle comme Sappho n'est pas chose aisée, car si elle est louée par Platon, elle est largement décriée pour la conduite de vie qu'on lui impute, alors que Proba est irréprochable.

On a donc substitué à une figure familière et incontestable un parangon exogène et polémique, tant sur le plan linguistique que sur le plan culturel. Nous voulons comprendre pourquoi, malgré les difficultés soulevées par l'adoption de ce nouveau modèle par et pour les femmes écrivains des XVI^e et XVII^e siècles (en France et en Italie), Sappho est devenue incontournable et quelles ont été les stratégies pour la rendre acceptable.

Biography: Thèse ayant pour titre "La souvenance et le désir" : la réception des poétesses grecques aux XVI^e et XVII^e siècles (France et Italie), sous la direction de François Lecercle, Paris-Sorbonne. Soutenance le 29 juin 2012. Situation actuelle : boursière de la Fondation Thiers.

LES TRADUCTIONS DE TRAGÉDIES ANTIQUES : PARATEXTE THÉORIQUE, LABORATOIRE CRITIQUE

Z. Schweitzer

MCF, Université de Saint-Etienne

Abstract: Étudier la conception de l'Antiquité énoncée dans les paratextes des traductions des tragédies latines permet un décentrement du regard porté sur le théâtre antique: ce théâtre antique n'est pas seulement un modèle ou un repoussoir selon les époques et les pays, il ne se réduit pas à des influences ou à une référence, circonscrite temporellement, et l'histoire de leurs traductions n'est pas seulement la corroboration d'une histoire littéraire générale. L'étude du discours sur la tragédie latine et l'Antiquité permet de comprendre la circulation et l'élaboration de notions et d'idées sur la tragédie et de dresser un panorama nuancé des regards portés sur l'Antiquité. Les tragédies de Sénèque fonctionnent comme un laboratoire pour la théorie du théâtre moderne; l'étude des différentes conceptions de ce théâtre énoncées dans le paratexte invite à une appréhension nuancée, et peut-être non linéaire, de l'histoire du genre. En ce sens, il s'agit d'un laboratoire méthodologique pour le comparatisme.

Biography: MCF en littérature comparée, Université de Saint-Etienne

S3: AKHMATOVA ET LES POÈTES EUROPÉENS

ANNA AKHMATOVA : PARTICULARITES DE LA TEXTOLOGIE ET DIFFICULTES DE PUBLICATION

N. Kraineva

Bibliothèque nationale de Saint-Pétersbourg

Abstract: A préciser

Biography: Directrice du département des manuscrits de la Bibliothèque nationale de Saint-Pétersbourg

COMMENT TRANSPOSER DES RYTHMES POÉTIQUES ?

J. Backès

Paris IV Sorbonne

Abstract: Rien ne semble plus facile que de reproduire, en traduisant, un modèle de vers. Les formes grecques antiques ont été transposées en russe avec succès. La poésie d'Akhmatova, pour un traducteur français, pose d'énormes questions. La « crise de vers » qui affecte la poésie russe à la fin de l'époque symboliste — certes moins grave que celle qu'a connue le symbolisme français — pose des problèmes nouveaux, qu'il faut aborder non pas en examinant les types de vers les uns après les autres, mais en observant comment ils se juxtaposent et s'opposent, dans un recueil, dans un cycle, voire dans un seul poème.

On tentera de poser des questions ; il est peu probable qu'on fournisse des solutions indiscutables.

Biography: Jean-Louis Backès Sorbonne Paris IV

RENATO POGGIOLI, UN TRADUCTEUR D'EXCEPTION D'ANNA AKHMATOVA EN ITALIE

L. Toppan

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Abstract: Renato Poggioli (né à Florence en 1907 et mort aux Etats-Unis en 1963) a été un critique littéraire très important en Italie pendant les années 20 et 30 du XXème siècle, avant d'émigrer aux Etats-Unis parce que profondément antu-fasciste et donc contre le régime dictatorial mis en place en Italie.

De l'autre côté de l'Océan, il a enseigné entre 38 et 63 aux Universités de Brown et de Harvard.

Poggioli a été traducteur d'auteurs russes et enseignant de Littérature russe en Italie. Il est connu pour son essai *Théorie de l'art d'avant-garde*, traduit en anglais avec le titre *The Theory of Avant-garde*

Dans plusieurs articles ou volumes, nous trouvons de traductions des vers d'Achmatova :

1929: Anna Achmatova, Versi [Proprio sul mare; Prima di primavera c'è dei giorni; Risvegliarsi quando albeggia; Sul lago s'è fermata ora la luna], traduzione dal russo di Renato Poggioli. – "Rivista di letterature slave", IV, 4, luglioagosto 1929, pp. 277-286.

1931 : Anna Achmatova. – "Il convegno", XII, 3, marzo 1931, pp. 103-106.
Anna ACHMATOVA, Proprio sul mare, versione dal russo di Renato Poggioli.
– "Il convegno", XII, 3, marzo 1931, pp. 107-115.

1933: Poeti russi del Novecento [Sergej Esenin, Canzone canina; Anna Achmatova, Luna sul lago; Marina Cvetaeva, Lettera; Nikolaj Gumilëv, Due canzoni]. – "L'Italia letteraria", 7 maggio 1933, p. 7.

Renato POGGIOLI (a cura di), *La violetta notturna. Antologia dei poeti russi del Novecento* [contiene poesie di Aleksandr Blok, Michail Kuzmin, Vladislav Chodasevic, Ėž, Nikolaj Gumilëv, Anna Achmatova, Osip Mandel'sĖtam, VjacĖslav Ivanov,

Igor' Severjanin, Vladimir Majakovskij, Sergej Esenin, Marina Cvetaeva e Boris Pasternak], Lanciano, Carabba, 1933, 168 p.

1949 : Renato Poggioli réuni ses traductions dans le volume : *Il fiore del verso russo*, Torino, Einaudi, 1949 (pour lequel il a même reçu les critiques de la part du Parti Communiste Italien).

Le but de notre intervention est de mettre en relief comme Poggoli a contribué, à travers ses traductions, à faire connaître au milieu littéraire italien les vers et les idées des grands poètes russes, notamment d'Anna Achmatova, dans un moment très dure de l'histoire italienne, le fascisme. Pendant cette période, en Italie - et surtout dans le milieu littéraire de Florence - il y a eu toute une floraison de traduction de poètes étrangers (Carlo Bo traduit de l'espagnol, Leone Traverso de l'allemand et Renato Poggioli du russe) : la traduction devient une manière de se ressourcer, loin des diktats étouffants de la culture officielle.

En 1935, Mario Luzi - grand poète florentin, 1915-2005 – suivi le cours de Littérature russe de Renato Poggioli à l'Université de Florence. Ils deviendront très amis. Luzi eût l'occasion de rencontrer Anna Achmatova le 13 décembre 1964 à Taormina pour une remise de prix et il fut marqué par cette rencontr, qu'il décrit dans un beau texte publié dans le volume *Perse e brade*, a c. di Stefano Verdino, Newton Compton, Roma 1990 (p.46).

Les textes de Poggioli et de Luzi concernant Achmatova, mériteraient d'être connus par un public français (ou étranger), parce qu'il met en valeur le statut « européen » de la poète.

Biography: Laura Toppan: MCF au Département d'Italien, Université de Lorraine (Nancy)

S2: ORIENT/OCCIDENT: THE COMPLEXITIES OF CROSSING BOUNDARIES

COLLECTORS OF WORLDS: EUROPEAN TRAVELERS AND THEIR MIDDLE EASTERN COLLABORATORS

P.L. Horta

New York University Abu Dhabi

Abstract: This paper forms part of a book manuscript on the role of cross-cultural collaboration in the expansion of the canon of the tales of the 1001 Nights. Taking its methodological cue from a novelized life of Sir Richard Francis Burton, Iliya Troyanov's *The Collector of Worlds*, this paper asks us to revisit the familiar travelogues and ethnographic works of Lane and Burton from the vantage point of their local collaborators, who in real life as well as in fiction had their own visions of figuratively or literally traveling West. My purpose here is not only to showcase recent research but ask questions that should resonate with other researchers of cross-cultural travelogues. What are the uses and limits of the framework of Orientalism to understand the intertwined dialogues of the Nights collaborations? What other theoretical formulations—around heterotopia, cosmopolitanism—might complement the familiar debates on Orientalism that have dominated the field? What are the cognitive effects of cross-cultural travel and collaboration?

Biography: Paulo Lemos Horta

Assistant Professor of Literature, New York University Abu Dhabi

FROM CURIOSITY TO CRITICISM - THE DISMANTLING OF ORIENTAL DESPOTISM IN MONTESQUIEU'S *LETTRES PERSANES*

A. Fastrup

University of Copenhagen

Abstract: From Curiosity to Criticism 'Montesquieu's transformation of Oriental despotism' in *Lettres Persanes* Anne Fastrup, University of Copenhagen Montesquieu's knowledge of the Orient and Oriental despotism stemmed from the seventeenth century travel literature, i.e. Jean de Thévenot's *Relation d'un voyage fait au Levant* (1664), Jean-Baptiste Tavernier's *Nouvelle Relation de l'intérieur du Grand Seigneur* (1676) and, in particular, Jean Chardin's *Voyages en Perse et autres lieux de L'Orient* (1680). As Nicolas Dew has demonstrated in *Orientalism in Louis XIV's France* (2009), these travel accounts, written by people who had travelled for many years in the Ottoman Empire and Persia, were part of a broader intellectual culture of curiosity. According to Furetière's *Dictionnaire Universel*, a curious person is someone who takes an interest in: 'les choses nouvelles, secrettes, rares & curieuses'; he has a 'dèsir d'apprendre, de voir les bonnes choses, les merveilles de l'art et de la nature. C'est un curieux qui a voyagé par toute l'Europe, un curieux qui a feuilleté tous les bons livres, tous les livres rares.' An important element in the travel culture of les curieux was the publication of the voyageur's observations of the foreign culture in widely read travel accounts. In these travel narratives, we can see a desire to represent the foreign culture, that is customs, habits, religion, political organisation, people etc. as extraordinary phenomena. So if the curious on the one hand tried to represent the Oriental culture as object of direct observation, he tried on the other hand to make this culture appear in a particular form, that is as 'merveilles' or 'comme des choses rares et curieuses.' Hence, on the cover of the travel accounts and in the chapter headings, the author would promise the reader that he or she was about to encounter 'merveilles', 'singularités' and 'curiosités'. The sultan's harem with its secret and impenetrable world of eunuchs and imprisoned women constituted probably one of the most extraordinary curiosities to be found in the Oriental culture. Furthermore, this world of unrestrained power and blind obedience was not only presented as the domestic sphere of the sultan; it was also considered to be the quintessence of what Europeans, since the end of the seventeenth century, had termed Oriental despotism. The representation of the harem and thus of Oriental despotism is not only a recurrent element in travel accounts (and in the related *histoires générales*), it is also exemplary for this particular mixture of observation, imagination and sensationalism that meet and converge in the curious viewpoint. As nobody apart from the sultan (or the shah) had access to the harem, the writer had no other choice than to admit that he was presenting 'un monde inconnu' (Chardin) and 'es imaginations & des conjectures' (Tavernier). On the other hand it is revealing that all three travellers 'Thévenot, Tavernier and Chardin' promise that they will introduce the reader to hitherto unknown singularities about the harem. In my paper, I will argue that the representation of Oriental despotism in *Lettres persanes* dismantles or demystifies the curious Orient. By using the epistolary novel, Montesquieu is opening the door into the closed and mystical world of the harem. He puts the reader in a new intimate relation to the 'despot' and to the women of the harem. By adapting elements from the libertinage, he - or

his novel - causes a cultural transformation in which curiosity evolves into a search for pleasure and the Oriental harem into a tool for political criticism of French absolutism.

Biography: Anne Fastrup (born in 1963), Associate professor of comparative literature at the University of Copenhagen. Since 2008 cooperates on a collective research project called Islam in European Literature.

TRAVEL AND ROMANCE: CONTEMPORARY ARABIC AVATARS OF THE ANCIENT NOVEL

P. Kennedy

New York University-Abu Dhabi

Abstract: A number of the novels of the Lebanese novelist, Rabee Jaber, who recently won the Arab Booker prize for America, seem to be inspired by medieval forms of narrative (romance; the popular Arabian epic; the ancient novel; the Odyssey ...); those of his novels that feature travel across ethnic divisions as well as geographic borders pay tribute to a fairly paradigmatic form of writing, but more essentially explore complex ambiguous issues of identity and sectarian affiliation. There is a precarious optimism in his writing in this respect. This paper will consider some of the earlier forms of writing to which Jaber appears to have a literary atavistic relationship, but focus on two or three of his own works.

Biography: Philip Kennedy, NYU Abu Dhabi

Associate Professor of Middle Eastern and Islamic Studies, Comparative Literature, New York University-Abu Dhabi

S3 POETIQUES ET SAVOIRS SCIENTIFIQUES

POUR UNE ESTHÉTIQUE DES TRANSFERTS ÉPISTÉMOLOGIQUES

S. Olson Niel

Abstract: Le darwinisme a inspiré fortement les écrivains du dix-neuvième siècle. Cette théorie scientifique continue encore à influencer notre société postmoderne de manière plus ou moins visible. *Moby Dick* de Melville et *La Bête humaine* de Zola sont, par excellence, des œuvres darwiniennes qui figurent le combat pour la vie. Au vingtième siècle, Romain Gary écrit *Charge d'âme*. Le darwinisme a influencé fortement ce roman dénonçant la prolifération nucléaire et la surexploitation énergétique. L'homme semble être capté par une « techno et socio système » qui met en péril ses stratégies biologiques de survie. Récemment, Michael Cunningham dans *Le Livre des jours* (*Specimen days*) dépeint trois époques où l'homme se bat pour sa survie. Il imagine un futur où l'être humain sera concurrencé par des robots doués de sentiments et des extraterrestres apatrides. Tout semble annoncer l'extinction probable de notre espèce. Par contre, ce darwinisme n'existe pas à l'état pur dans les œuvres littéraires. Il s'allie à d'autres théories scientifiques afin de créer de nouveaux paradigmes permettant de remettre en question notre perception de la réalité. L'optique joue un rôle central dans *Moby Dick*. La lutte pour la survie dans le roman de Melville demeure invisible cachée dans les ténèbres de l'océan. Elle est une réalité angoissante, aussi terrible que le blanc de la baleine. Seul le spectre des couleurs peut figurer la splendeur de la lutte darwinienne pour la vie. Dans *La Bête humaine*, le narrateur met en scène des catastrophes ferroviaires pour évoquer la décadence sociale. Le combat pour la vie s'achève dans la violence de l'entropie. Comme au dix-neuvième siècle, les écrivains postmodernes incorporent d'autres modèles scientifiques. Dans *Charge d'âme*, la théorie de la relativité d'Einstein sert à dépeindre les angoisses planant sur l'avenir de l'homme, animal en voie de disparition. Si toute matière peut être transformée en énergie, alors l'âme humaine peut devenir une force énergétique. Tel est le sujet de Gary. L'homme utilisera l'âme humaine pour faire fonctionner les machines d'un monde déshumanisé. De même, Michael Cunningham s'inspire de la thermodynamique, de la cybernétique pour dépeindre l'horreur d'un avenir sans rédemption pour l'humain. La sélection naturelle annonce la mort de l'homme, puisque des espèces concurrentes (robots et aliens) anéantiront le genre humain.

Les théories scientifiques subissent un transfert particulier dans ces quatre romans. Les écrivains inventent des œuvres qui ont leurs propres paradigmes selon Pierre Bayard. Ses théories ne deviennent pas des idéologies scientifiques (Canguilhem), mais elles nous apparaissent comme des figurations du psychisme humain capables de dépeindre nos angoisses les plus profondes. A chaque rupture épistémologique, l'être humain doit faire face à l'inconnu. Melville et Zola sont confrontés aux angoisses légitimes d'une société qui s'industrialise. Gary et Cunningham constatent la déshumanisation et la robotisation de notre monde. Les transferts épistémologiques nous aident à nous confronter aux dangers des forces destructrices et létales : les pulsions de mort. Ils donnent une conscience à la science. Si la nature pousse l'homme à la détrôner, la littérature aide l'homme à rester maître de lui-même. C'est pourquoi Cunningham introduit, dans *Le Livre des jours*, la poésie de Whitman pour empêcher le règne du « déshumain » qui est au centre de la pensée du psychanalyste Pierre Fédida. La littérature symbolise les ruptures épistémologiques et leur donne du sens ce qui permet à l'homme de ne pas renoncer à lui-même. Grâce à ces transferts, il peut porter le poids de son existence. C'est pourquoi il importe de défendre une esthétique des transferts scientifiques en littérature.

Biography: Je m'appelle Sébastien Niel. Je viens de soutenir ma thèse Zola et l'inconscient sous la direction de Pierre Bayard (mention : très honorable avec félicitations du jury). J'ai utilisé la littérature pour déconstruire la théorie freudienne de la pulsion afin d'inventer un autre modèle qui s'applique plus particulièrement aux phénomènes de groupe. J'ai écrit un article récemment dans les *Cahiers Naturalistes* où je compare le travail de Winnicott et une nouvelle de Zola qui met en scène des angoisses d'effondrement psychique. Membre de l'A.C.L.A., j'ai eu l'honneur d'être sélectionné pour participer à la conférence annuelle de cette association en 2011. J'ai participé au panel de Catherine Labio rendant compte des différents langages de la crise économique dans la littérature (de l'époque médiévale jusqu'au naturalisme espagnol). De plus en plus, vivant dans un milieu américain, j'utilise mon approche analytique afin d'observer les modèles théoriques cachés dans la littérature et tente de créer des liens entre les romans postmodernes français et les récits américains.

LA POETOLOGIE

T. Vercruysse
Universität des Saarlandes

Abstract: Dans le discours qu'il consacre à Goethe, Valéry propose significativement un parallèle entre la maîtrise de la forme linguistique de nature poétique et la forme naturelle modelée par la plante :
« (...) dans le poète ou dans la plante, c'est le même principe naturel : tous les êtres ont une aptitude à s'accommoder, et cette aptitude variable mesure leur aptitude à vivre, c'est-à-dire à demeurer ce qu'ils sont, en possédant plus d'une manière d'être ce qu'ils sont. » (Œ, I, 538)

Même si Valéry n'avait de Spinoza qu'une connaissance de seconde main, et qui ne semble guère l'avoir enthousiasmé, il apparie le "conatus", par lequel le poète et la plante persévèrent dans leur être (« demeurer ce qu'ils sont ») avec le potentiel transformateur (« possédant plus d'une manière d'être ce qu'ils sont »). Le lieu de leur articulation est le "kairos", la circonstance, qui détermine les variations de l'être dont le devenir est une dimension, comme l'ont montré les philosophes de Nietzsche mais aussi de Simondon, théoricien de l'information. Goethe parviendrait à lire « la totale arabesque qui relie » les avatars de la métamorphose, la ligne exercée par la modulation des forces formatives s'adaptant aux circonstances :

« Goethe passionnément s'attache à l'idée de métamorphose qu'il entrevoit dans la plante et dans le squelette des vertébrés. Il recherche les forces sous les formes, il décèle les modulations morphologiques (...) Il décrit avec la plus grande exactitude les effets de l'adaptation, et quelques-uns des tropismes qui régissent la croissance des plantes, l'équilibre de puissances qui s'établit et se rétablit, heure par heure, entre une loi intime de développement et le lieu et les circonstances accidentelles. Il est un des fondateurs du transformisme. » (Ibid., p. 543).

À l'instar d'Atikhè dans "L'Âme et la danse", l'arabesque est « l'acte pur des métamorphoses ». Si Goethe contribue à fonder le transformisme, représenté par Lamarck puis par Darwin, c'est qu'ils sont à l'écoute des circonstances, de l'imprévisibilité du "kairos" que les néo-darwiniens ont précisément refoulé pour penser la technè de la nature comme une version plus sophistiquée du mécanisme de la nature. C'est ainsi que François Jacob affirme le primat déductif du « programme génétique » dans "La logique du vivant" ; seulement, et l'oubli est révélateur, il passe sous silence les avancées de l'embryologie du XXe siècle, ses arabesques, ses diagrammes que Deleuze, dans "Logique de la sensation"

louait chez l'embryologue Dalcq. L'arabesque prévalant dans la logique ou les logiques de la sensation mises au point par Valéry, Deleuze, Léonard et Goethe, malgré les divergences évidentes qui peuvent se dégager entre eux, s'oppose donc à la logique du vivant de François Jacob et du néo-darwinisme, qui en voulant congédier le transformisme de Lamarck, a en fait trahi Darwin. Jean-Marie Schaeffer, par ailleurs éditeur des *Ecrits sur l'art de Goethe* (contenant ses écrits sur la

morphogenèse) s'appuie sur "L'origine des individus" (Fayard, 2008) de Kupiec pour réfuter la notion de « programme génétique ». Kupiec milite, contre le néo-darwinisme, pour un retour à Darwin : « selon Kupiec les inducteurs embryogénétiques trouvés à ce jour sont des inducteurs non spécifiques, c'est-à-dire qu'ils sont susceptibles d'induire des réponses différentes selon les circonstances. » (J.-M. Schaeffer, "La fin de l'exception humaine", Gallimard, NRF essais, 2007, p. 172).

Cette prise en compte de la circonstance, du "kairos" (qui apparaît aussi dans le commentaire du texte fondateur de Diderot sur l'embryologie par Prigogine et Stengers : « apparition (...) de formes différenciées précisément au moment et à l'endroit opportuns » *La nouvelle alliance*, Gallimard, folio-essais, p. 135) doit nous guider pour élaborer une poétologie généralisée qui mettrait au centre, ou en filigrane, les ondulations serpentes et significatives de l'arabesque.

Biography: Thomas Vercruysse, Docteur en littérature, Assistant à l'université de la Sarre

SCANDINAVIAN DETECTIVE FICTION AND POPULARIZING SCIENCE

R. Shideler
UCLA

Abstract: AILC/ICLA 2013 Proposal Ross Shideler Detective Fiction and Popularizing Science This paper will suggest that Detective Fiction has been for many years and continues to be a forum for the popularization of contemporary science. Literature has often served as a means of making the reading public aware of contemporary scientific theories and discoveries. But scientific methods and theories have consistently played a major role in detective fiction. Sherlock Holmes and his uncanny ability to observe and analyze has served as the archetype for using apparently scientific methods to solve crimes. Scandinavian detective fiction has taken up Holmes' mantle. Smilla Jespersen in *Smilla's Sense of Snow* by the Dane Peter Hoeg, Lisbeth Salander in *The Girl with the Dragon Tattoo* by the Swede Stieg Larsson, and Igi Heitmann in *The Butterfly Effect* by the Norwegian Pernille Rygg are all examples of what one might call variants of a female Holmesian detective. This paper will examine how these detectives use scientific methods, theories, and

instruments to solve the crimes in which they become involved, and how these representations serve to popularize contemporary science.

Biography: Ross Shideler's most recent book is *Questioning the Father: From Darwin to Zola, Ibsen, Strindberg, and Hardy*. He has written two other books, translated two plays from Swedish, co-edited one book with Kathleen Komar, and published over 75 articles, poems, and reviews. He was the ICLA Treasurer for the Americas from 2004-2010, President of the Society for the Advancement of Scandinavian Study, 1999-2000, and an Associate Dean in the Graduate Division of UCLA, 2003-2012.

S2: TRANSLATION AT THE BORDERS

A PROPOS DE TRADUCTION ET D'ECRITURE. ETUDE DE TEXTES AU CARREFOUR DES ETUDES DE TRADUCTION ET DES SCIENCES LITTERAIRES: LE CAS DES ECRIVAINS-TRADUCTEURS

S. Vanasten

Université catholique de Louvain

Abstract: La présente proposition prend appui sur cette considération selon laquelle les sciences de la traduction peuvent constituer un apport non négligeable à l'analyse du texte littéraire. Durant ce bref exposé, il s'agira de démontrer que certaines considérations issues des études de traduction peuvent s'avérer éclairantes pour l'interprétation, la description historique, la transmission et réception matérielle de textes littéraires dits originaux (c'est-à-dire non traduits ou du moins présumés non traduits). Pour le champ littéraire néerlandophone, où la traduction constitue une part considérable de la production littéraire, une telle perspective interdisciplinaire et croisée est susceptible de livrer des enjeux intéressants. Le cas sur lequel je propose de m'arrêter est celui des écrivains-traducteurs, plus précisément d'écrivains néerlandophones établis (selon l'histoire littéraire) qui, à côté de leur oeuvre créatrice, ont également traduit, de manière officieuse ou officielle, des textes littéraires; d'un point de vue institutionnel et systémique, ceux-ci ne peuvent être détachés de leur trajectif créatif, parce légitimés par une seule et même signature. Citons en guise d'exemple Jan Greshoff, Frank Kellendonk, Leopold, Theun de Vries, Hugo Claus, Paul Claes, Gerrit Komrij, Leonard Nolens, Anneke Brassinga, Paul Rodenko ou encore Cees Nooteboom... Traduire a une incidence sur mon style, avoua un jour l'écrivain néerlandais Frans Kellendonk. "Oui, telle est pour moi la véritable raison pour laquelle je traduis. Je le fais comme un pianiste jouerait des gammes"^[1] Chez le poète flamand Leonard Nolens, traduire et écrire co-existent également de la manière la plus intime dans l'atelier du poète, la traduction s'inscrivant ici dans un rapport d'antériorité, palimpsestique, à la création.^[2] Hugo Claus quant à lui considérait le traduire, selon ses propres dires, comme des exercices de doigté, de vélocité, pour se préparer à la véritable prestation artistique. Comme si traduire de la littérature et faire de la littérature (dichten) étaient pour ces auteurs finalement deux versants de la même médaille: écrire. Alors que les traducteurs sont, ces dernières décennies, de plus en plus considérés comme des co-auteurs, les traductions littéraires de ces écrivains invitent à être ré-examinées sous un nouvel angle. Si, comme diverses signes l'indiquent, l'écriture de ces auteurs a manifestement été influencée par leur pratique de traduction, l'oeuvre littéraire originelle de ces écrivains-traducteurs en appelle à une nouvelle approche interdisciplinaire, plurielle et comparée, qui rendrait compte de cette interpénétration réciproque dans la production littéraire et de cette vie embryonnaire double – traductrice, créatrice, hybride – entre les langues. Quels apports théoriques et possibles interprétatifs les recherches en traductologie – qui ont pris ces dernières décennies un envol considérable à l'échelon international (le 'translational turn' dont parle notamment D. Bachmann-Medick pour les cultural studies) – offrent-elles pour la compréhension des textes littéraires en propre? Peu de recherches ont été initiées à ce sujet pour la production littéraire néerlandophone moderne. Le cadre théorique de la communication prendra principalement appui sur les travaux de Mathilde Vischer (*La traduction, du style vers la poétique*, Philippe Kaccottet et Fabio Pusterla en dialogue, 2009), Efrain Kristel (*Invisible Work. Borges and Translation*, 2002), Federici Federico (*Translation as stylistic Evolution: Italo Calvino Creative Translator of Raymond Queneau*, 2009) ainsi que sur divers travaux en cours en France (Louise Ladouceur et Sathya Rao, 2010) et en Estonie (Tartu, 2011). La présente proposition s'emploiera à explorer quelques-unes de ces pistes et à tester leur valeur opératoire à l'épreuve d'un corpus de textes-traductions néerlandophones en provenance du domaine francophone. (Comment par exemple une poétique d'écrivain peut-elle être reconstruite via l'étude des variantes – de la traduction au texte 'original' –? Comment par le travail de traduction et de lecture l'émergence et la composition d'une bibliothèque d'écrivain peut-elle être éclairée, etc.)

[1] Charlotte de Cloet, Tilly Hermans en Aad Meinderts, 'Oprecht veinzen.' Over Frans Kellendonk.. Meulenhoff / Letterkundig Museum, Amsterdam / Den Haag, 1998 (Schrijversprentenboek 43), p. 127. [2] Anneleen De Coux, 'Mijn leven in 't net', dans: De Tijd, 08-10-2005.

Biography: Stéphanie Vanasten est docteur en philosophie et lettres (littératures germaniques et comparées) de l'Université catholique de Louvain (Louvain-la-Neuve, Belgique). Elle est chargée de cours en littérature néerlandaise à l'UCL depuis 2011. Aspirante puis chargée de recherches du Fonds de la Recherche Scientifique-FNRS, elle fut également, de 2005 à 2011, chargée de cours invitée à temps partiel à l'Université catholique de Louvain et aux Facultés universitaires St-Louis. Sa thèse de doctorat, consacrée à la question du grotesque chez Günter Grass et Hugo Claus, traduit la portée comparatiste de ses travaux orientés vers la période contemporaine et son intérêt pour des questions de théorie littéraire et de création artistique au carrefour de diverses traditions esthétiques, philosophiques et linguistiques. Poursuivant dans cette voie, elle s'est ensuite spécialisée dans l'étude comparée de l'oeuvre de l'écrivain belge néerlandophone Hugo Claus. Au départ d'une interrogation sur le rapport qu'entretient l'oeuvre clausienne avec la francophonie, elle a développé ces dernières années une série d'analyses croisées sur l'impact du traduire dans l'oeuvre littéraire et l'écriture créatrice de Claus. Ses recherches touchent à l'articulation épistémologique et anthropologique

d'une réflexion concrète sur les textes et l'hybridation de leurs langages au champ des transferts culturels et de l'interculturalité, en particulier pour la néerlandistique.

REDRAWING THE BOUNDARIES OF TRANSLATION: JAMES JOYCE'S "OXEN OF THE SUN" EPISODE IN ULYSSES AND THE ISSUE OF TRANSLATABILITY

I. Grubica

Faculty of Humanities and Social Sciences, lecturer

Abstract: James Joyce's *Ulysses* is one of the key modernist texts that overtly challenges the conventional notion of translation and calls for its reconsideration. Written in encyclopaedic mode and being, as Umberto Eco has viewed it, a composite, transitional or hybrid text, grounded in intertextuality and parody it not only stages the modernist celebration of translation embodied in an ongoing, albeit subversive, dialogue with tradition but also evokes the concept of translation as border-crossing and exile. My paper, therefore, proposes to rely on the examples from *Ulysses* and its translations into several languages as an energizing platform for problematizing and illustrating the porous borderline between translation and adaptation. Both concepts are closely intertwined with the architectonics of *Ulysses* as the reinscription of other texts in the novel in various forms of intertextuality and pastiche, forging a textual archive and a complex repository of cultural memory. My paper will argue that the translation of this novel into other languages is always a multiple coded process that defies the traditional criterion of fidelity and redraws the boundaries of translation, since the task of the translator is to decode the ambivalences of infinite semiosis in the novel and encode them in another language and culture, enacting translation as an open intercultural dialogue. To illustrate this my paper will focus on the 'Oxen of the Sun' episode which is concerned with gradual embryonic development of life as well as language. This episode is a pastiche of classic English prose styles, often considered an anthology of styles. Discussing examples from two different German, two French, two Italian and two Croatian translations of *Ulysses* and bringing into discussion the issue of translatability (as discussed by Benjamin and Derrida) my paper will show how the translators came to terms with the linguistic, stylistic, rhetoric and cultural barriers between source text/culture and target culture and which strategies they adopted to legitimise the border-crossing between translation and adaptation.

Biography: IRENA GRUBICA is a lecturer in the English Department at the University of Rijeka, Croatia, where she teaches Modern Irish literature and English Neo-Classicism and Romanticism. Her interests include 19th and 20th-century English and Irish literature, translation studies and cultural criticism. She graduated in Comparative Literature and English Literature from the University of Zagreb. Her MA thesis (amounts to 334 pp.) is on the two Croatian translations of Joyce's *Ulysses* and her doctoral thesis is on cultural memory in Joyce's novels. She has published a chapter on Joyce and Translation in the book *Joyce and/in Translation*, ed. by Rosa Maria Bosinelli, *Joyce Studies in Italy*, 10, 2007, pp.107-114. She was a Chevening Scholar at the University of Oxford in the year 2004/5 conducting research in Joyce and Irish literature under the supervision of Jeri Johnson, and a visiting scholar at the James Joyce Institute in Zürich. She has published articles on Irish and English authors in various Croatian and English periodicals and contributed to several volumes of essays, including the book *The Reception of Oscar Wilde in Europe* (London, Continuum 2010). She is the author of a foreword to the first Croatian translation of Beckett's *Molloy* and the organizer of several international panels and seminars where she invited a large number of scholars from American, Canadian, Japanese, British and other European Universities (e.g. at James Joyce Symposium Tours 2008 (organizer of the Seminar on Joyce Translation and Translatability), IASIL Maynooth 2010 (organizer of the panel Joyce, Culture, Memory: New and Old Perspectives), ESSE Turin 2010 (organizer of the seminar The Fantastic in the Fin de Siecle), IASIL Leuven 2011 (organizer of the panel Language, Memory, Symbolism: Reconciling Conflicting Identities in Irish Literature), ESSE Istanbul 2012(organizer of the seminar The Art of Autobiography). She organized an international interdisciplinary conference in Rijeka Literature, Culture and the Fantstic: Challenges of the Fin de Siecle(s), Croatia that gathered 50 scholars from 15 European countries. She presented her work at more than twenty international conferences in Europe and in America. She is an American Salzburg Seminar Alumna and an active member of ESSE and IASIL.

TRANSLATING GENDER: THE FERTILITY OF RENAISSANCE *IMITATIO*

V. Finucci

Duke University

Abstract: Given the well-established practice of imitating master works in the early modern period as a way for authors to define their appropriation of the past and get "authorized" in the bargain, I plan to examine how translation—in the sense of working through a model to be imitated and of adapting ("personalizing") well-known plots through control of their intertexts—offered women writers a way to insert gender into the creative process. I will specifically concentrate on a

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particular scene that found a life of its own in many 16th and 17th century pastoral romances. It is most famously present in Torquato Tasso's *Aminta* (1573), where a satyr abducts a nymph in the woods and ties her up to a tree with her long tresses. He will free her in exchange for her agreement to satisfy his lust. Happily the nymph is saved from the sexual predatory nature of her imprisonment by an outside event. The scene became so famous that it soon constituted the *sine qua non* of any pastoral romance.

However, women writers unsurprisingly found the scene difficult to accommodate and thus worked to change its parameters. As a result, their nymphs are not saved by a *deus ex machina* device but by their own intelligence and cunning. I will focus on how Isabella Andreini in her *Mirtilla* (1588) and Valeria Miani in her *Amorosa speranza* (1604) dealt with the subject. They were the first women writers to pen pastoral romances in Italian literature. Each felt obliged to revisit Tasso's archetype and each translated it for the stage with a different strategy, thus showing that the insertion of gender into customary Renaissance *imitatio* requirements produces a different equation, one not only woman-friendly but more realistic and palatable

Biography: Valeria Finucci, Professor, Romance Studies Department, Duke University

S2: ARAB SPRING AND THE PERSPECTIVES OF ARAB COMPARATIVE SCHOLARSHIP

ECRITURE DE SOI DE FEMMES ÉGYPTIENNES, DE LA NAHDA À LA VEILLE DU 25 JANVIER: MALAK HEFNI NASSEF (1886-1918) ET LATIFA AL ZAYYAT (1922-1996)

A. Rachid
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Abstract: Deux moments caractérisent l'éveil d'une conscience de soi liée à l'avenir d'une nation : la Nahda ou renaissance des débuts du XX^{ème} siècle et la fin de ce siècle où de multiples voix féminines renouvellent cette conscience et l'adaptent au changement des temps. Deux femmes célèbres me permettront d'illustrer ces propos : Malak Hefni Nassef et Latifa Al-Zayyat.

Dans sa correspondance avec May Ziadé, écrivaine et intellectuelle libano-egyptienne célèbre, Malak prononce ces paroles douloureuses et cependant nourries d'espoir : Que l'homme nous laisse libres de réfléchir à ses idées et de choisir les plus raisonnables. Qu'il n'entrave pas notre libération comme il s'est acharné à nous asservir. Nous ne supportons plus son esclavage. Nous qui ne craignons ni l'air, ni le soleil, ses yeux, sa voix nous font trembler. C'est également le chemin d'une libération qui anime l'ensemble de l'oeuvre de Latifa Al-Zayyat (autobiographie ou autofiction), avec ses moments forts (La porte ouverte), ses doutes et ses déceptions (la Vieillesse et autres récits). Cependant, à la fin de son récit de prison (Perquisitions, feuillets personnels), l'espoir renaît : Je me dirigeais de la porte des WC à celle du dortoir et le chemin me parut étroit, tortueux et sombre. Je traversais l'encombrement du couloir, ses débris et son obscurité, j'ouvris la porte dans toute sa largeur et me retrouvais dans le plein de la cour et la lumière du soleil. Et il me vint à l'esprit, assise au bord de mon lit, que j'étais enfin en mesure de ranger mes papiers qui demeuraient enfouis dans leurs cachettes secrètes.

Biography: RACHID, Amina (Université du Caire, Egypte)

COMPARATISME ET DESPOTISME

O.M. Jemni
Faculté des Sciences humaines et

Abstract: Dans le cadre du workshop « Arab Spring and the perspectives of Arab comparative scholarship / Le Printemps arabe et les perspectives de la Littérature Comparée », s'inscrivant dans la perspective générale du XX^{ème} congrès de l'AILC/ICLA « Comparative Literature as a Critical Approach /Le comparatisme comme approche critique », nous nous proposons de nous interroger sur les rapports « Comparatisme / Despotisme » dans l'intention d'essayer de prévoir l'avenir de la littérature comparée dans le monde arabe suite à ce phénomène exceptionnel des débuts du vingt-et-unième siècle,

Le comparatisme est ici entendu – dans son sens le plus large et incessamment renouvelé dans ses dimension théoriques - comme approche critique fondée essentiellement sur l'étude comparée des savoirs - linguistiques, religieux, mythologiques et surtout littéraires- de langues différentes et sur le dialogue entre cultures différentes, englobant de nouvelles théories comparatistes et de nouveaux champs de recherche : Cultural studies, Gender studies, Post-colonial studies, anthropologie culturelle, multiculturalisme, médiologie , concernant la littérature écrite, les différentes formes d'expression artistiques, les arts de l'image, etc., et s'étendant même - dans le contexte de mondialisation de l'heure actuelle - à la comparaison éventuelle des territoires, des nations, , des états, des souverainetés, des systèmes., etc. La deuxième moitié du couple concerne le despotisme. Nous entendons ici essentiellement le despotisme, dans son acception la plus étendue, et dans son sens plutôt moderne, c'est-à-dire toute forme de gouvernement où un individu, un groupe, ou un parti, règne avec « un pouvoir politique absolu et de manière abusive au regard des lois » (wikipedia). Despotisme éclairé ou pas, à caractère religieux ou séculier

- Le despotisme, par sa nature, exclurait-il , ou du moins , contesterait-il l'idée de comparaison qui est le fondement même du comparatisme ?

- Le despotisme aurait-il un impact direct ou indirect sur la réception de l'autre, sur les courants d'idées, la migration des idées, l'édition , la traduction, la réécriture, l'adaptation ainsi que tout forme de réflexion , de création ou de production culturelle et sur leurs différents enjeux poétiques et esthétiques ?

- A quel point le despotisme pourrait-il s'opposer ou imposer des limites à des nouvelles notions de comparatisme telle que la notion d'écocritique, de géocritique , de transcontinentalités littéraires, de littérature mondiale, de multiculturalisme,

notions éminemment ou à connotations politiques et objet de conflits à caractère et/ou à connotations idéologiques ?

- Dans quelle mesure le comparatiste se trouve-t-il confronté – dans ses pratiques comparatistes individuelles ou collectives - aux diverses formes, figures et cas du despotisme ? Et à quel point le despotisme aurait-il la capacité de faire face aux organismes, institutions, associations, sociétés savantes se réclamant du comparatisme ?
- Comment pourrait-on situer le rapport « comparatisme/despotisme » dans le cadre de la dynamique des processus de transformation : passages, transferts, frontières, territoires, et comment et par quel moyens le despotisme pourrait-il empêcher la diversité culturelle, l'ouverture sur l'autre ?
- Le comparatisme prend-il le risque d'une dénaturation dans cette confrontation avec le despotisme et ses agents ?
- Le Comparatisme ne serai-il pas, enfin de compte, une approche critique du despotisme ??

Il s'agira, donc, dans cette communication, de cerner, tant que possible, les différents aspects du rapport « comparatisme / despotisme » et d'essayer de fournir quelques éléments de réponse à ces interrogations.

Biography: MOKDAD, Omar Jemni (Université de Tunis)

L'INSTRUMENTALISATION POLITIQUE DE L'IDENTITÉ NATIONALE ENTRE LA FRANCE ET L'EGYPTE

A. Moghith
Université de Helwan

Abstract: En janvier 2010 le Président Sarkozy, dans un contexte de crise économique et de baisse graduelle de popularité, un an avant la campagne des élections présidentielles, lance un débat officiel sur l'identité nationale. Selon lui l'identité de la France, surtout sa laïcité, est menacée. Ce qui est visé dans ce débat c'est l'Islam, que le Président et son gouvernement essayent de stigmatiser comme un danger pour l'identité française.

Un an plus tard au cours du printemps arabe le même débat est lancé en Egypte, au cours de la polémique autour des principes dits supra-constitutionnels, sensés protéger les libertés fondamentales des citoyens.

L'extrapolation est arrivée au point que les partis religieux ont organisé le vendredi 29 juillet 2011 une manifestation "millionnaire" sous le slogan: la défense de l'identité.

Ici l'identité de l'Egypte, et surtout l'islam, est menacée. Ce qu'est visé dans ce débat c'est la laïcité que les hommes politiques et les idéologues des courants religieux essayent de stigmatiser comme danger pour l'identité égyptienne. Malgré l'opposition tranchante: en France la laïcité est en danger, l'islam c'est le danger ; en Egypte l'islam est en danger, la laïcité c'est le danger, on peut remarquer beaucoup des traits communs.

Dans les deux cas, les défenseurs de l'identité nationale partent d'une vision volontariste qui suppose que l'identité se forme à partir des décisions intentionnelles prise par l'Etat ou les acteurs politiques; l'agitation se passe dans un contexte électoral; l'opposition politique dénonce violemment une manipulation, voire un jeu dangereux pour la cohésion sociale; enfin les analyses des nombreux philosophes et intellectuels français et égyptiens considèrent que l'identité nationale, dans ce débat provoqué, est un masque derrière lequel se cachent des stratégies politiques anti démocratiques: priver les citoyens français de leur droits culturels, et priver les citoyens égyptiens de leur droits politiques.

Biography: MOGHITH, Anwar (Université de Helwan, Egypte)

DISCUSSIONS

S3 GENDER AND GENRE IN COMICS

THE SHAME INOCULATION: MORRISON'S *THE FILTH*

D. Coughlan
University of Limerick

Abstract: The double identities of comic book superheroes are structured in such a way as to suggest that strength in the masculine public sphere is the truest sign of manhood. At its extreme, the hypermasculine superhero embodies a dominant masculinity armoured against any possible infection by the feminine, even if that means rejecting love, marriage, and the home. Yet, at the same time, this armoured self can be read as the expression of a sense of male shame and inadequacy, with the hero removing himself from the home because he cannot trust himself given the, often sexual, violence that defines him as a man. As early as 1993, Grant Morrison was concerned with "the idea of diffusing the hard body," the results of which are evident in "Animal Man," "Doom Patrol," and "Flex Mentallo," for example. But it is in "The Filth" that he tries to show how, as he says, "the shabbiest, shittiest life you can live," one defined and limited by shame, guilty, fear, hatred, and loneliness, "can be redeemed into glory by the power of imagination." Here, the hero seemingly is Ned Slade, a high-ranking officer of the "supercleansing" operation The Hand, whose off-duty persona is Greg Feely, a single man, addicted to pornography and accused of paedophilia, but fiercely dedicated to his cat Tony's well-being. Shifting between worlds of differing scales and dimensions, "The Filth," as its name suggests, studies the interactions of perversion and policing and, in the process, the superhero's part in redeeming male shame.

Biography: Dr David Coughlan is a Lecturer in English at the School of Languages, Literature, Culture and Communication, University of Limerick. He has published on contemporary American fiction and graphic narrative in the journals "College Literature," "Critique: Studies in Contemporary Fiction," and "Modern Fiction Studies," as well as in a number of edited collections and the "Blackwell Encyclopedia of Twentieth-Century Fiction." Most recently, he was contributing co-editor of a special issue of the journal "Derrida Today" on Where Ghosts Live.

GIRLS AND THE BANDE DESSINÉE: JENNY'S *PINK DIARY* AND EUROPEAN SHŌJO MANGA IN THE 2000S'

N. Hiraishi
University of Tsukuba

Abstract: In its long history, the bande dessinée (BD, Franco-Belgian comic) has developed a rich world and style. In this paper, I would like to explore the expansion of the BD world through cross-cultural interaction in the genre, focusing on a French manga-style girl's comic: Jenny's Pink Diary (2006-2008). Japanese manga was introduced to France and became the subject of attention in the last decade of the 20th century. Frédéric Boilet created the term "Nouvelle Manga," and started his attempt to bridge French BD and Japanese manga, targeting adult audiences by narrating the universal realm of daily life. On the other hand, Japanese comics attracted young girls as well as boys; reinforced by the popularity of some animated television series, Japanese girl's comics has established a presence and fostered the creation of Shōjo manga (manga-styled girl's comic) in Europe. In the 2000s, several shōjo manga works appeared in Europe, including Shakespeare's adaptation of Romeo and Juliet. Amongst these works, Christina Plaka's Yonen Buzz (2005-2008, published in Germany) and Jenny's Pink Diary deserve particular attention. In both works, the scenes are set in Japan: the characters are (at least in the beginning) Japanese high school students, wearing uniforms. This fact might indicate that the girls' fantasy aroused by manga is likely to be connected to "Japanese" school life, while the sharing of the codes and mannerisms of shōjo manga shows us that this genre has become firmly established in the minds of European readers. Moreover, the merging of BD style with manga style produces intriguing descriptions. A close examination of Pink Diary leads us to some distinctive features of this work, such as the attentive description of the inner feelings of the characters. The technique for depicting inner feelings with an innovative page layout had been cultivated in the seventies by some manga artists, and has become the chief distinction of shōjo manga. Jenny's combination of specific features of manga and of bande dessinée explores and pioneers a new frontier in BD for girls.

Biography: Noriko Hiraishi is Associate Professor of comparative literature at the University of Tsukuba, Japan. She received her Ph.D. from the University of Tokyo. In addition to her ongoing interest in European fin-de-siècle literature and modern Japanese literature, her current research includes studies of contemporary Japanese literature and culture. Recent publications are as follows: Adapting "the West": Agonizing Youths and Schoolgirls in Modern Japanese Literature. Tokyo: Shinyosha, 2012 (in Japanese). "Japan in European Shōjo Manga: The Cases of Yonen Buzz and Pink

Diary." In Japanese Comparative Literature Association, ed., *Words Crossing Borders: Japanese Literature in the World*. Tokyo: Sairyusha, 2011 (in Japanese). "The Quest for "Modern Love" in 1910-20s' East Asia through the Reception of Ellen Key's Works." In Shigemi Inaga, ed., *Artistic Vagabondage and New Utopian Projects: Transnational Poietic Experience in East-Asian Modernity (1905-1960)*. Kyoto: International Research Center for Japanese Studies, 2011. "Shojo and Rococo: the Girl's Description in Dazai Osamu's Joseito (Girl Student)." In Yumiko Masuda and Junko Saeki, eds., *Femininity in Japanese Literature*. Kyoto: Shibunkaku, 2011 (in Japanese). "Degenerate Flâneuse: Contradictory Images of Urban New Women in Modernizing Tokyo." In Eduardo F. Coutinho, ed., *Identities in Process: Studies in Comparative Literature*. Rio de Janeiro: Aeroplano, 2009.

WHILE MY GORILLA GENTLY WEEPS

T. Lassiter

Indiana University of Pennsylvania

Abstract: Alan Moore is recognized as a graphic novel writer who speaks to the twenty-first century reader in multiple ways culturally, politically, artistically, and otherwise. The range of critical interpretations and explorations of his texts is indicated, for example, in *Studies in Comics 2:1*, where he and his works were the subject. While his more overtly political texts like *Watchmen* and *V for Vendetta* currently garner popular attention, his graphic novel *Promethea* is less studied. This presentation addresses that gap, focusing particularly on the Weeping Gorilla trope. Moore himself claims he added the gorilla because he thought "that would be so stupid and I needed more elements that are stupid. I need irrelevant themes I can just throw in..." Despite Moore's declarations, I find Weeping Gorilla a very interesting character and not "stupid" at all. It fuses the Silver Age of comics, inverts the traditional romance comic, and delves into existential angst. Comments such as "Choke! Modern life makes me feel so alone" and "Go on, ask me about my marriage" offer prime opportunities to explore those elements and consider their implications in the postmodern age. This presentation examines Weeping Gorilla's comments from postmodern, global and feminist perspectives. Ultimately, though, I hope to show how a gorilla can be more human than some of the rest of us. (This is to be submitted under the Comparative and Narrative Approaches in Comics Studies panel)

Biography: Tracy Lassiter is a PhD student at Indiana University of Pennsylvania. She has previously presented at the ICLA Congresses in Hong Kong and Korea.

S2: LE MOUVEMENT SYMBOLISTE ET LES MALADIES MENTALES

HYSTERIA AS A CREATIVE CONDITION IN ALEXEI REMIZOV'S *SOLOMONIIA*

J. Friedman

Herberger Institute for Design and the Arts, Arizona State University

Abstract: The proposed paper deals with the phenomenon of hysteria as it was presented in Alexei Remizov's 1928 tale *Solomoniiia*, which evolved through six in-print versions, and three original illustrated albums Remizov produced in the mid-1930s. I will argue that Remizov's interpretation of mental illness as a manifestation of abnormality that provides a creative advantage is rooted in his symbolist past, while proving opportune for his surrealist present.

The protagonist of the story, *Solomoniiia*, is an innocent young country girl who promised herself to God, but is married off to a local shepherd against her will. On her wedding night she has a vision of the devil that assumes the place of her husband. This is followed by many more explicitly sexual apparitions, demonic torture, and the birth of the devil's offspring. Although the original 1928 narrative describes *Solomoniiia*'s malaise as a demonic, or to be more accurate, phallic possession, the subsequent French translation of the text by the surrealist poet Gilbert Lély published in Paris periodical *Hippocrate* (1935: no. 10) frames *Solomoniiia* as a hysteric, thus linking the tale to the contemporaneous surrealist debate about the relationship between mental illness and creativity. The tale's subsequent versions strongly suggest that it was *Solomoniiia*'s possession, her "sickness" that produced her creative vision. Despite being a victim, a person possessed, *Solomoniiia*'s strength was in her ability to transgress the limitations of the diurnal consciousness. Her visions released her imagination, and her possession (hysteria) was the impetus for this release of imagination.

Alexei Remizov (1877–1957) entered the busy St. Petersburg art scene in 1905, following his return from Siberian exile, and soon found a place among the symbolists, establishing himself at the forefront of literary experimentation. After his reluctant emigration abroad in 1921, Remizov finally settled in Paris in 1923 where he continued to write and publish fiction, now supplementing his writings with single-copy illustrated albums in India ink and watercolor. Over the period of almost twenty years he produced nearly 250 of these albums. My paper will examine one such album, the 1935 *Solomonie la Possédée*, in the context of the symbolist and surrealist discourse on mental illness and its connection with creativity.

Biography: Dr. Julia Friedman

(Herberger Institute for Design and the Arts, Arizona State University)

BETWEEN THE HYPNOTIC AND THE HALLUCINATORY: AESTHETIC EXPERIENCE AND THE POETRY OF MALLARMÉ

C. Sciortino

University of California

Abstract: In France from 1889 to 1900, in the shadow of Jean-Martin Charcot, the expansion of the so-called "New Psychiatry" was so intense that Jules Héricourt could declare the "absolute truth of the unconscious." The developments in the study of suggestibility and the unconscious led to an effort to link them to aesthetic experience. Henri Bergson in *Time and Free Will* (1889) compares aesthetic experience to a state of hypnosis, since both aim to put the consciousness to sleep and open it to the suggestion of an idea. Paul Sourier in *La Suggestion dans L'Art* (1893) saw in hypnotic trance and hallucinatory experience the elements of aesthetic experience, writing:

In the illusions produced by paintings aren't there some aspects of the hallucination?...Between the hypnotic state and ecstasy of the beautiful, between the effects of suggestion and those of art?

Gabriele Séailles in, "Essai sur le génie dans l'art," argued that since sensation has the same nature as a mental image and can only exist through it, works of art are "hallucinations grafted onto true perceptions," pointing to the example of seeing a figure in a cloud. Sourier alluded to the power of the hypnotic object of the gaze to take possession of the beholder, describing how the fascination of the visual might lead one to "remain absorbed for hours gazing at a curtain

fringe, a brilliant reflection in a mirror, or a flower in a piece of tapestry”.

This paper examines the ambivalent terrain of hallucinatory and hypnotic elements in the poetry of Mallarmé and related poets in his circle. It will look at the relationship between aesthetic experience—especially Mallarmé’s search for the elusive ideal in his poetry—and hallucinatory-hypnotic experience to consider how his poetry both reflects and aims to induce a psychic state that moves ambiguously between hallucinatory madness (or possession) and the hypnotic properties of aesthetic experience articulated by Bergson, Séaille, and Sourier.

Biography: Cassandra Sciortino,
Ph.D student,
University of California, Santa Barbara

PLUSIEURS TYPES DE FOLIE DES PERSONNAGES LITTÉRAIRES QUE L’ON TROUVE DANS DES ŒUVRES D’INSPIRATION HELLÉNISTE CHEZ LES ARTISTES RUSSES DU DÉBUT DU VINGTIÈME SIÈCLE

N. Gamalova
université Jean Moulin Lyon 3

Abstract: Cette contribution se propose d’étudier plusieurs types de folie des personnages littéraires que l’on trouve dans des œuvres d’inspiration helléniste chez les artistes russes du début du vingtième siècle. Dans la tragédie "antique" d’Innokenti Annenski, *Le roi Ixion* (1902), et dans les traductions par ce même auteur des tragédies d’Euripide (*Oreste et Héraclès furieux*), nous considérerons la folie représentés (d’une manière « visuelle » et « picturale ») comme possession par la déesse Lyssa et comme persécution par les Érinyes. La comparaison avec *Érinyes* (1889) de Leconte de Lisle permettra de voir la différence, dans le traitement de la personnification de la démence et de l’épouvante, chez un Parnassien français (Leconte de Lisle) et un Symboliste russe (I. Annenski). Ensuite, nous étudierons les descriptions de la démence bacchique dans *Loadamie* (1902) d’Annenski et dans sa traduction des *Bacchantes* d’Euripide. Une autre folie encore, venant des Muses, caractérise le héros d’Annenski *Thamyris le citharède* (1906).

Biography: Natalia Gamalova,
Maître de Conférence
université Lyon 3

MALADIES MENTALES ET OBJECTIF D’UN POÈTE SYMBOLISTE

V. Maslova
Académie des Sciences

Abstract: Beaucoup d’artistes de la fin du 20ème siècle ont souffert des maladies mentales ou ont manifesté des symptômes de celles-ci. Il suffit de citer Van Gogh, Salvador Dali, M.Vrubel, A.Rimbaud, F. Dostoïevski. D’habitude on analyse l’influence de la maladie mentale sur l’œuvre de l’artiste. Il est beaucoup plus rare d’analyser le processus inverse. Il est normale de se demander si une certaine déviation à la norme qui frôle la maladie soit déterminante pour la création artistique. Si oui, pouvons - nous expliquer la stylistique originale de l’œuvre artistique du point de vue de médecin, si nous pouvons dire que c’est l’état de déséquilibre psychique qui plonge le poète dans la haine et le dégoût, le remet aux démons du Mal. Ne serait - ce plus raisonnable d’analyser les œuvres des poètes et peintres - symbolistes qui ne cessent d’évoquer le sujet de solitude, anxiété, fatigue, rêve à partir de leurs propres positions artistiques. Les objectifs que poursuit un artiste symboliste sont radicalement différent de ceux des artistes appartenant à d’autres tendances. Son but est de se plonger dans un état qui lui permettrait de s’accorder à la musique de sphères et d’y capter les images nécessaires. Or, l’artiste cherche à créer une "démence consiente". Pour lui la mission d’un poète est de participer à la création du monde et y compris grâce au langage suggestive. Rimbaud trouve son langage par la voie de dérégulation de tous les sentiments. Pour voir si les symbolistes ont pu atteindre leurs objectifs nous allons faire appel à la "théorie de donneur-récepteur".

Friday, July 19, 2013

Tout comme pour la transfusion de sang il faut avoir la compatibilité des groupes sanguins et du facteur rhésus il faut avoir un certain degré de compatibilité entre l'œuvre artistique et sa perception par le public. Nous supposons que le degré de cette compatibilité détermine le succès d'un œuvre. A son époque les symbolistes n'ont pas eu le succès en dehors de leurs cercles. Aussi, Verlaine a-t-il donné le nom de "maudits", d'incompris et d'abandonné à lui - même et ses confrères. Mais déjà le 20ème et le 21ème siècle ont vu le symbolisme occupé de place de valeur d'un histoire de l'art et de la culture.

Biography: Vera Maslova,
Etudiante 3ème cycle en philosophie
Institut de Philosophie
auprès l'Académie des Sciences de la Fédération de Russie

S3 MIGRATION AND LITERATURE IN CONTEMPORARY EUROPE

OCCIDENT AND ORIENT - SEARCHING FOR JUXTAPOSITION IN CONTEMPORARY POSTCOLONIAL NOVELS

A. Stanecka

Jan Kochanowski University

Abstract: The presentation is going to be devoted to variety of images depicted in postcolonial contemporary British novels. The author is going to base her ideas on different ways of presenting white British culture versus culture of ethnic minorities living in the United Kingdom. Quoting and supporting the discussion with well known ideas of Edward Said and his Occident and Orient division the author will try to answer the following questions: which of Said's ideas are present in the XXI-th century Britain? Which elements of the concept of Occident and Orient are to be found in contemporary London? Which of the notions discussed in Orientalism continue, and which of them, if any, became the voice of the past. The author will endeavour to answer the questions comparing novels of contemporary writers such as Zadie Smith, Gautam Malkani or Hanif Kureishi. Finally, the question whether such a variety of presentation is successful or not will be answered.

Biography: Agnieszka Stanecka wrote her PhD on postcolonial studies (University of Silesia, Poland). She has wide experience as an academic teacher. Currently she is a lecturer at the Jan Kochanowski University of Humanities and Sciences, a branch in Piotrkow Trybunalski, Poland. She is interested in gender studies, feminist studies the issue of marginalization, blurred identities and hybridity of postcolonial subjects.

L'EXIL EN OCCIDENT

M. Salvioli

Université Catholique de Louvain

Abstract: L'Exil en Occident Le thème de l'exil apparaît un pôle catalyseur des problématiques de la littérature de la migration, d'une littérature du dépaysement. En particulier, dans la littérature des «périphéries» il est question, maintes fois, de «l'exil en Occident», d'un exil au «centre». Dans cette perspective la communication propose de se situer dans une «périphérie» très féconde par rapport au thème choisi, le monde arabe, et plus spécifiquement dans sa partie occidentale, le Maghreb (Maroc, Tunisie, Algérie). L'étude portera sur deux ouvrages maghrébins qui, déjà dans le titre, font référence à l'exil: *al-Ghurba* (1971) de Abdelfattah Laroui et *L'exil occidental* (2005) de Abdelwahhab Meddeb. Le premier, *al-Ghurba*, un roman écrit en arabe par l'intellectuel marocain connu en France et ailleurs pour ses essais d'histoire et théorie politique en français, est traduit sous le titre *L'exil*, terme qui correspond en effet à celui arabe, sans d'ailleurs pouvant lui rendre sa polysémie, désignant la condition de vivre dans un pays autre que le sien ainsi que tous les sentiments de souffrance, malheur et aliénation liés à cette condition. Dans *al-Ghurba*, à travers l'histoire de Chuhayb, autrefois nationaliste passionné mais désormais observateur désenchanté de la réalité de son pays, et celle d'Idris, cherchant en vain une solution à l'impasse dans le voyage en France et l'amour pour Marie, l'exil représente la condition de l'intellectuel déçu de la période post-indépendance, il est à la fois l'exil en pays natal et l'exil réel en Occident. Par le second ouvrage, *L'exil occidental*, l'écrivain franco-tunisien Abdelwahhab Meddeb qui vit à Paris mais se définit «errant», propose une dimension existentielle et philosophique de l'exil, à partir de l'œuvre du mystique persan Sohrawardi (1155-1191) et de sa propre expérience, nous invitant à partager l'épreuve de l'étranger, de la poésie préislamique aux émigrés de Tanger, en passant par Tunis, New York et le Japon, mais aussi par la désolation de Auschwitz. On pourrait donc constater une évolution du thème dans deux oeuvres qui appartiennent à deux périodes différentes - même s'il faut rappeler que la distance temporelle serait beaucoup moins importante si on ne considérait que le champ littéraire français, où la traduction de *al-Ghurba* est parue en 1999 -, qui ont deux pays d'origine distincts et parlent deux langues différentes, mais à partir d'un univers culturel commun. La comparaison entre ces deux œuvres vise à enrichir la réflexion sur la littérature de la migration, ses sujets et ses stratégies discursives, en abordant le thème spécifique de l'exil, mais surtout en posant la question de l'appartenance de la littérature du Maghreb à plusieurs champs littéraires (français, occidental, maghrébin, arabe) comme celle de son statut au sein des différents champs. Au niveau plus élevé, théorique, cette communication concerne le rôle de la critique comparatiste d'une part dans la définition de la littérature de la migration, qui pourrait comprendre selon nous même les ouvrages d'auteurs qui ne résident pas toujours à l'étranger et qui n'écrivent pas forcément dans la langue de l'autre, et d'autre part dans la définition de la littérature maghrébine et de la littérature postcoloniale en général. La critique comparatiste peut nous conduire, selon notre avis, à étudier la production bilingue ou plurilingue du Maghreb comme un seul organisme constitué par plusieurs composantes qui dialoguent entre elles. Cette démarche représente une nouveauté dans les études comparatistes ainsi que dans les études arabes, car les deux composantes principales de la littérature maghrébine, arabe et française, ont été jusqu'à

maintenant considérées et étudiées comme deux entités séparées. Et c'est la démarche que nous avons essayé de proposer dans notre thèse et notre livre sur la littérature marocaine (Voci da Tangeri. Identità, cultura e letteratura in Marocco, Diabasis 2010) et que nous continuons à parcourir dans notre projet de recherche postdoctoral sur la littérature maghrébine de voyage, Migration à Nord: voyage et autofiction dans le roman maghrébin (marocain, tunisien, algérien) en français et en arabe, dont cette communication voudrait présenter un échantillon ainsi que ses implications théoriques.

Biography: 1. Name: SALVIOLI 2. First name(s): Marianna 3. Permanent address: via P. Capone, 7 - 84122 Salerno (Italy) 4. Date of birth: 19/10/1978 5. Place of birth: Salerno 6. Nationality: Italian SCIENTIFIC EDUCATION · Ph. D in Linguistics and Comparative Literature: 02/07/2008, University of Naples Suor Orsola Benincasa, SESA (Scuola Europea di Studi Avanzati) - SUM (Istituto di Scienze Umane) and Ph. D. in Langues, cultures et sociétés: 02/07/2008, INALCO (Institut National des Langues et Civilisations Orientales), Paris (joint tutorship), mention Très honorable avec félicitations du jury à l'unanimité (Honors). Thesis title: Voci da Tangeri. Identità, cultura e letteratura in Marocco (French summary Voix de Tanger. Identité, culture et littérature au Maroc). Supervisor: Professor Maria Teresa Giaveri (Naples), Joint advisor: Professor Luc Deheuvels (INALCO). Jury: Maria Teresa Giaveri, Luc Deheuvels, Gisèle Vanhese, Elisabeth Vauthier. Four-year degree course in Comparative Studies (languages and literatures: Arabic and French): 27/11/2001, University of Naples "L'Orientale", mention summa cum laude (110/110 e lode) Fellowships: Post doctoral fellowship co-founded by the Marie Curie Actions of the European Commission: Université Catholique de Louvain, Belgique, 7 may 2012- 6 may 2014 · Graduate fellowship: Rabat, Morocco, 5 January-30 June 2009 (six months), Service de Coopération et d'Action Culturelle (SCAC) of the French Embassy of Morocco. Internship to improve Arabic at Centre d'Etudes Arabes (CEA) of Rabat, certificate obtained. · Graduate Fellowship: Italy, 2005-2008 (3 years), SUM (Istituto di Scienze Umane). · Graduate Fellowship in "Improvement in foreign countries" at the University Paris III-Sorbonne Nouvelle: Paris, France, 2002-2003 (12 months), University of Naples "L'Orientale". · Intensive Modern Arabic course certificate at Bourghiba Institute: Tunis, Tunisia, 3 April-1st June 2000 (2 months), Italian Foreign Ministry, Scholarship to Tunisia. RESEARCH ACTIVITIES · Yearly appointment as Lecturer (Professore a contratto) in Comparative Literature: University of Naples "L'Orientale", 2010-2011. · Yearly appointment as Lecturer (Professore a contratto) in French Language: University of Naples Federico II, 2010-2011. · Course at the Doctorate school in Gender Studies on the book La grande avventura di essere me stessa devoted to Simone de Beauvoir: University of Naples Federico II, 28 April 2010. · Yearly appointment as Lecturer (Professore a contratto) in Italian Language and Culture: Italian Institute of Culture in Rabat (Morocco), January-Mai 2009. · Yearly appointment as Lecturer (Professore a contratto) in pedagogical, linguistic and cultural training of Leonardo scholars for European Union Projects TEXT 2004/2005, TECXT 2005/2006: University of Naples "L'Orientale", 2004-2007. As part of a PRIN project (Prin, Progetto di ricerca scientifica di rilevante interesse nazionale 2009-2012) I'm involved in the National project at the University of Turin (director: Professor Maria Teresa Giaveri). The title of project is Plotting the Future: Prophecy and Disenchantment in Literary and Musical productions from Early Modern to the Post Modern Age between The East and The West. My specific project concerns the prophecy in the Modern Arabic Literature, in which it becomes a favorite theme since Khalil Gibran's The Prophet (1923). member of scientific societies: · Compalit (Associazione per gli Studi di Teoria e Storia comparata della Letteratura) · SeSaMo (Società per gli Studi sul Medioriente) · CESET (Centro per lo Studio e l'Edizione dei Testi), University of Naples "L'Orientale" · SBLGC (Société Belge de Littérature Générale et Comparée) Publications Book Voci da Tangeri. Identità, cultura e letteratura in Marocco, postfazione di Luc-Willy Deheuvels, Diabasis, Reggio Emilia 2010, collana Imago Mundi, 250 pp. ISBN 978-88-8103-691-2

<http://www.diabasis.it/database/diabasis/diabasis.nsf/pagine/6AB604A391C2ED73C12576E1005E3CD2?OpenDocument>
Editor of book: F. de Cristofaro, G. Episcopo, M. Salvioli (eds.), Oriente e Occidente. Atti del convegno annuale dell'Associazione per gli Studi di Teoria e Storia comparata della Letteratura – Compalit, Napoli, 13-15 novembre 2008, rivista online «Between», n. 2, nov. 2011, <http://ojs.unica.it/index.php/between> (forthcoming). Articles in journals with peer review: 1) Miti e contromiti di Tangeri. Da Au Grand Socco a Soco Chico, rivista online «Mesogea segni e voci dal Mediterraneo», n. 4/2011, <http://www.mesogeamag.it/voci-e-pensieri/item/29-miti-e-contromiti-di-tangeri-da-au-grand-socco-a-soco-chico.html> 2) al-Hijra ila al-shamal aw al-kitaba al-jadida li 'l-gharb ("La migrazione a Nord o la riscrittura dell'Occidente"), «Ribat al-koutoub», n. 7-8, nov. 2009, <http://www.ribatalkoutoub.ma/spip.php?article151> 3) Laboratorio tangerino. al-Khubz al-hafi (Il pane nudo) di Mohamed Choukri nelle traduzioni di Paul Bowles e Tahar Ben Jelloun, «Recto/Verso», revue de jeunes chercheurs en critique génétique, n. 3 – la Création en collaboration, juin 2008, <http://www.revueverso.com/spip.php?article100> 4) Un dramma-apologo di Sa'ad Allah Wannus: "L'elefante o Re del tempo", «Mesogea segni e voci dal Mediterraneo», n. 2/2005, pp. 66-73. 5) Cultura scientifica e farsa popolare: Tayf al-Khayâl e Pantagruel, le vicende di due eroi "trasgressivi" a confronto, «Annali dell'Istituto Universitario Orientale» – Sezione Romana, XLIV, 2, luglio 2002, pp. 641-686. Proceedings of colloquia: 6) Interzone et labyrinthe: William Burroughs et Mohamed Choukri à Tanger, in A. Hibbard, B. Tharaud (eds.), Bowles Beats Tangier, International Centre for Performance Studies, Tangier 2008, Series: Conferences and Colloquia n. 5, pp. 115-124. 7) Migrazioni a Nord. Visioni d'Occidente nella letteratura araba, in F. de Cristofaro, G. Episcopo, M. Salvioli (a cura di), Oriente e Occidente. Atti del convegno annuale dell'Associazione per gli Studi di Teoria e Storia comparata della Letteratura – Compalit, Napoli, 13-15 novembre 2008, rivista online «Between», n. 2, nov. 2011, <http://ojs.unica.it/index.php/between>

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MIGRATION, EXILE AND IDENTITY: YOUNG ARGENTINE WRITER CONFLICT

G. Wamba

Universidad Nacional La Plata Argentina

Abstract: The aim of this work is to make an approach to a subject which not only provides a new way of focusing on the issue of Argentine migrant in European literature but also reveals the collective historical memory of a culture in crises (the Argentine culture). Consequently, we describe the convergence occurring on developing this subject in relation to the Argentine migrant in Spain, France and Germany like a European who does not accept his Latin American condition. However; this migrant usually does not renounce to his Argentine identity and, even immersed in a different culture, claims to be different from other migrants. This recent uprooting experience and the historical memory and exile of his parents reinforce the dialogue of literature with the Argentine history of the seventies. Therefore, we shall focus, on the one hand, on the use of stereotypes and ideologemes for creating a intermedial image of the Argentine migrant in other European cultures and languages and; on the other, on describing the way in which he builds up, at the same time, a narration of the collective past. Laura Alcoba in France *La casa de los conejos* (2010) *Los pasajeros del Anna C.* (2012) Patricio Pron in Spain *El comienzo de la primavera* (2008) *El espíritu de mis padres sigue subiendo en la lluvia* (2012), Maria Laura Barbetta in Germany (*Änderungsschneiderei Los Milagros*, 2009)

Biography: Professor, Dr. Graciela Wamba Gaviña She studied at National University of La Plata where she got the Degree of Doctor of Letters with Germanistic orientation. She was awarded fellowships for research and assistance to congresses and seminars by the German Government. (DAAD), in many opportunities. CONICET scholar and researcher, at present, she is Professor of German Literature and German Training Course in the Faculty of Humanities and Education Sciences of University of La Plata. and Master of Compared Literature. She is member of national and international institutions of German Literature and Compared Literature. She has published several works in national and foreign journals related to her specialty. At present, she performs research tasks in the Literature Center and Compared Literatures of the aforementioned University. Professor Wamba working areas are: Contemporary German novel, migration literature, compared literatures and philosophy. Professor Wamba last publications *The Swiss exile of German writers: opposites symbiotic situation Bertolt Brecht, Georg Kaiser and Robert Musil*, in *German Argentine Annual Book*, 2007.III, pp 211-222 *Frankreich, Italien und andere europäische Länder in der neuesten argentinischen Literatur*, Kailuweit, Rolf, Pfänder, Stefan, Vetter, Dirk, (Hrsg) *Migration und Transkription, Frankreich, Europa, Lateinamerika*, 2010, Berlin:Berliner Wissenschafts Verlag:179-191 *Hermann Broch and Virgilio, Exile as a constant in European literature. Concerning The death of Virgilio de Hermann Broch.*, in Galán, Lia, Chicote Gloria, *Cultural Dialogues, Act III Seminary on Classical and Mediaeval Studies*,2009, 681-694. *-Evil Stereotype in Nazism and Argentine History Concerning Spider woman kiss of Manuel Puig in Minellono, María Mirror distortion. Text representation of Argentine and compared literature strategies. La Plata, Ediciones al Margen*, 2008, 263-270 *The miniseries 'Winds of Water' (2006) of Juan José Campanella. Cine and literature in the generic crossing. About a conflict between two cultures: Argentine, Spain and the migrant issue (past and present) Act III International Congress CELEHIS" Argentine, Latin American and Spanish Literature "*. Mar del Plata, 2008.. *The generic crossing in the miniseries Winds of Water of Juan José Campanella. The migrant issue: Argentine and Spain in : Criticism and Hispanic literature between two centuries: generic mixed races and inter media dialogues*, 427-440, Madrid, Maia ,2010 *Europe and Argentine in the most recent Argentine novel (2000-2006), Argentine emigrant-immigrant phenomena, Compared Literature Report XXXIV*, Mendoza, Argentine, Cuyo National University, Faculty of Philosophy and Letters, CLC, 2009, pp.270-278 *Berlin-Buenos Aires in the German and Argentine Literature in Puertas Abiertas*, n° 5, 2009. *Fausto theme in the expressionism. From Böhme mystic to nuclear energy in: Acts German Argentine Association IV*, 2009., 173-180 *Hermann Broch and Virgilio, exile as a constant*

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S3 EARLY MODERN CONSTRUCTIONS OF EUROPE

DISCOURSES AND PRACTICES: EARLY MODERN REPRESENTATIONS OF THE OTTOMAN EMPIRE

N. Berman

Ohio State University

Abstract: My talk will discuss the question of the early modern European imaginary through an analysis of representations of the Ottoman Empire. In response to the expansion of the Ottoman Empire into European territories, images of the invading imperial power circulated across Europe. This discourse, which dates back to the middle of the fifteenth century, was by no means homogenous; broadsheets and newspapers took a more factual approach to the events, while highbrow literature was distinguished by fictionalization and ultimately stereotyping of Ottoman characters and culture. While tensions between conflicting representations of the Ottomans were a phenomenon observable in various linguistic contexts, highbrow representations (particularly in operas and plays) were, some degree of variation notwithstanding, surprisingly similar in their approach to the Ottomans. The articulation of these images in various European languages, however, stood in contrast to the distinct practices of interaction between individual European states and the Ottoman Empire. While France, among others, became an ally of the Ottomans in the early sixteenth century, the Holy Roman Empire, for example, was engaged in military hostilities with the Ottomans for over two centuries. My talk will explore the similarities and differences that are observable in select European representations of the Ottoman Empire in light of social, political, and economic practices, and consider the consequences of this analysis for our understanding of culture. I will pursue the question of how we can conceive of "Europe" in light of these heterogeneous discursive and other practices. The discussion will center on the role of "discourse," especially with regard to methodological and theoretical questions.

Biography: Nina Berman is Professor of Comparative Studies at The Ohio State University, and specializes in intercultural hermeneutics, German orientalism and colonialism, globalization and culture, world literature, critical theory, travel literature, and translation studies in both her research and teaching. She recently published "German Literature on the Middle East: Discourses and Practices, 1000-1989" (University of Michigan Press, 2011).

CONSTRUCTIONS OF EUROPE IN ELIZABETHAN AND JACOBAN HISTORIOGRAPHY

F. Kläger

University of Münster

Abstract: Given the perpetually close involvement of England with the continent on the one hand, and its insular position on the other, the history of relations between the two provides a particularly fruitful instance of cultural exchange. In the early modern period, with the development of English national consciousness and the waning of influence on the continent, the relationship became problematic. Unsurprisingly, this deterioration left its traces on historiographic representations of relations in the past, as well. In my paper, I discuss a number of instances in which key parameters of English national identity, liberty and civility, are constructed in such a way as to bespeak a relationship to a "European other" that becomes foundational for the early modern notion of 'Englishness'. Texts studied include Holinshed's *Chronicles* and Camden's *Britannia*, as well as various shorter works. I discuss Tudor and Stuart negotiations of the "mixed" ethnic origins of the English; of "ancient constitutionalism" and of the split from Rome. All of these involve the early modern English historians in engaging with perceived differences with the continent that are less pronounced than they seem. The study thus considers the construction of difference in a formative period of national identity, and it does so by considering aspects that appear more relevant to early modernity than the present day, such as ethnicity and the conflict of secular and religious powers, as well as dimensions that are still highly relevant to the construction of European identity today, such as legal, political, and religious discourses.

Biography: Florian Klaeger studied English literature and history at Mainz, Galway (Ireland), Giessen, and Duesseldorf. He has published a monograph on early modern historiography, examining Elizabethan writings on Ireland for their impact on constructions of the English national past. He currently holds a postdoctoral position at the university of Muenster, teaching British and Irish literature and culture in the English Department. His research interests and publications address questions of individual and collective identity formation, genre theory (esp. the theory and poetics of the novel), Shakespeare Studies, and metaphorology. He is co-coordinator of the Marie Curie Initial Training Network "CoHaB - Diasporic Constructions of Home and Belonging" and, together with Prof. Klaus Stierstorfer, head of the DFG-funded research group, "Orbis Britannicus versus Orbis Europaeus? Negotiations of National and European Identities in British and Irish Literature".

"THE SHIP OF EUROPE" - THE FRONTISPIECE OF JOHN DEE'S *GENERAL AND RARE MEMORIALS*

E. Richter

University of Münster

Abstract: In 1577 John Dee, the Royal Astronomer and counsellor of Elizabeth I, published the *General and Rare Memorials Pertayning to the Perfect Arte of Navigation* in which he describes his vision of England becoming the leading naval and imperial power in Europe. The maritime context of this work highlights the importance that seafaring and naval power had with regard to the struggle for hegemony in 16th-century Europe: Maritime supremacy was equated with political power as control of the sea became central for trade and colonialism. Besides, the sea turned into a space where relationships between the European forces were settled, as contemporary royal proclamations elucidate.

The frontispiece represents "the sum of Dee's prophetic hopes" for England according to Margery Corbett and Ronald Lightbown as it shows Elizabeth I sitting enthroned on the 'ship of Europe' in the position of a helmsman, defiantly heading west with God symbolically backing her journey in the form of the Tetragrammaton. Consequently, the frontispiece not only relates to the general progress in naval matters but also to the contemporary religious conflict in Europe, highlighting the self-perception of the English as an 'Elect Nation' and drawing on the biblical connotation of the ship.

Apart from the 'ship of Europe'-metaphor used in this frontispiece, this paper will explore the significance of the religious, imperial, maritime, and royal representational elements of early modern English identity established under Elizabeth I. It will discuss the frontispiece in relation to George Gower's famous *Armada Portrait* (1588) of Elizabeth I, as the painting draws on the setting and scenery introduced in this woodcut.

Biography: Eliza Richter studied English and History at the University of Paderborn

(Germany) and the University of Sheffield (United Kingdom) with a focus on early modern history and English literature. In 2012, she completed her state examination in Paderborn and was accepted as a PhD student at the University of Münster (Germany). She is part of the 'Europa-Kolleg' which focuses on literary constructions of European and national identities. Currently, she is working on her PhD thesis: "The Sea as a Third Space in Early Modern English Literature – A Maritime Quest for Identity (1570-1642)."

S3 DEPLACEMENTS, NOUVEAUTE ET MEMOIRE

QUAND JEAN GIONO MIGRE VERS L'AMERIQUE

A. Chelly-Zemni

Faculté des Lettres et des Sciences Humaines

Abstract: Quand Giono migre vers l'Amérique Le concept général de « décentrement » est, dans la littérature comparée, de portée très large et très féconde. Il peut cependant être spécifié à partir des expériences de certains écrivains qui, au nom du pluralisme littéraire, ont fait éclater l'espace clos de leur littérature nationale et sont entrés dans une autre sphère linguistique et culturelle. Dans ce cadre d'idées, nous prendrons Giono comme exemple. Cet écrivain français, bon connaisseur de la langue anglaise, très ouvert aux littératures étrangères et à la littérature nord américaine en l'occurrence, a prêté une oreille personnelle à des voix lointaines qui ont suscité chez lui un intérêt admiratif. Traducteur de talent, il a pu sortir de lui-même afin de dialoguer avec d'autres écrivains et avec une autre écriture dont la découverte et conséquemment l'influence ont éclairé le champ de son imaginaire. Parallèles et parentés, mais aussi divergences peuvent être appréhendés à différents niveaux entre lui, Faulkner Hemingway, Steinbeck, Melville, Dos Passos et autres romanciers américains. À une époque où la littérature américaine gagnait du terrain en France, il a renoncé à tout un monde fermé qu'il a bâti depuis dix ans (entre 1930 et 1940) et qui l'avait figé dans le moule des écrivains chantres de la nature et de la vie rustique, pour se mettre à l'école des Nord-Américains dont les livres étaient éloignés des chemins battus de la culture reconnue en France. Par là même, il est sorti des labyrinthes fermés de la littérature française. Comme Hemingway, Steinbeck et Dos Passos, il a concentré toute son attention sur les dangers du modernisme, les insuffisances de la science et les tares de la civilisation industrielle. Le « sud imaginaire » de sa Provence natale s'apparente au « deep south » et au Jefferson imaginaire de Faulkner qui s'érige en un ancêtre dans ses « Chroniques romanesques ». Son enthousiasme pour Herman Melville se concrétise par la traduction de *Moby Dick* (1851), un travail qui s'achève par la rédaction de *Pour saluer Melville* (1941), version originale de ce chef d'œuvre américain. À *Of Mice and men* (1937) de Steinbeck, source essentielle de son roman *Les Grands chemins* (1951), il a donné à l'errance et au compagnonnage masculin un autre sens encore plus fécond. Le thème de la grande route se donne aussi à lire dans *The Grapes of Wrath* (1939), également de Steinbeck et dans des poèmes de Walt Whitman. Inutiles de multiplier les exemples, mais dans notre travail, nous nous attarderons sur les liens de convergences et de divergences entre Giono et certains écrivains américains. Nous étudierons ce qui a conduit cet homme à résister à l'ethnocentrisme culturel et à l'imposition d'un mode de pensée unique dont il était contemporain pour se reconstruire dans une autre altérité. Il pourrait s'agir dans sa condamnation du nationalisme littéraire d'exorciser sa haine des intellectuels français qui, dans la tourmente sociale et politique provoquée par la Deuxième Guerre, l'avaient à tort, relégué au banc des écrivains collaborateurs. Quoi qu'il en soit, ce « voyageur immobile », en dépassant sa patrie et ses frontières, s'est donné le plaisir de l'exotisme dans le silence de son bureau. Son écriture possède sa propre autonomie et ses propres lois de fonctionnement. Parce qu'elle est flexible, souple et d'un imaginaire intensif, elle refuse la fermeture et la constance et joue librement avec les emprunts tantôt explicites, tantôt implicites. Le fait qu'elle fusionne avec d'autres textes et d'autres auteurs témoigne d'un état d'esprit créateur, fait de curiosité et prêt au décentrement.

Biography: Alya Chelly-Zemni est maître-assistant à la Faculté des Lettres et des Sciences Humaines de Sousse (Université de Sousse, Tunisie) où elle enseigne la civilisation française et la littérature comparée. Elle est l'auteur d'une thèse de doctorat intitulée « La Question du salut dans l'œuvre de Jean Giono » et de nombreux articles notamment sur cet écrivain.

HISTOIRE DE LA LANGUE BERBERE DANS VASTE EST LA PRISON D'ASSIA DJEBAR

S. Yacoub Khlif

université de Monastir

Abstract: Exclue depuis des siècles des sphères du pouvoir de l'Etat central avec lequel les Berbères étaient en conflit quasi permanent, la langue berbère a commencé à obtenir droit de cité: enseignement universitaire, enseignement facultatif dans les collèges et lycées en Algérie, expérience d'intégration dans l'enseignement primaire au Maroc etc. Des écrivains militants tels que Kateb Yacine ont revendiqué avec force les origines amazighes de l'Afrique du nord et se sont insurgés contre le fait que seul le français ou l'arabe aient le droit d'exister, aient le monopole d'exprimer la pensée et les aspirations de l'homme moderne. Assia Djébar, romancière, historienne et cinéaste algérienne est très sensible à la question des langues, et de la quête identitaire. Dans son roman intitulé *Vaste est la prison*, elle cherche à reconstruire l'histoire en s'interrogeant sur la langue berbère, cette "écriture lybique", redécouverte "au XIXe siècle à partir d'une stèle bilingue, la stèle de Dougga", une des langues de l'Algérie et par conséquent une des langues de son histoire de femme

algérienne. La deuxième partie du roman ayant pour titre "L'effacement sur la pierre", tourne autour de l'alphabet berbère dont les lettres, 'traînant à terre, tels les quadriges et les déesses ailées du monument démantelé de Dougga semblent elles-mêmes avoir pris la fuite". l'alphabet lybique est un des plus anciens alphabets de la terre, mais la langue qu'il transcrit est toujours vivante: "si cette écriture étrange s'animait, se chargeait d'une voix au présent, s'épelaît à voix haute, se chantait?" Voeu né du vif besoin de contredire la conviction que l'Algérie est un pays monolingue arabe. C'est ce double décentrement que nous tenterons d'analyser à travers le texte d'Assia Djebar, décentrement par rapport à l'arabe classique, langue du Coran et porteuse d'une tradition culturelle importante et ancienne, et décentrement par rapport à la langue française, langue du colonisateur, considérée par Kateb Yacine comme "le butin de guerre" des Algériens.

Biography: Ancienne élève de l'ENS de Tunis, ès docteur en littérature et civilisation françaises, auteure d'une thèse sur Pierre Michon, Souad yacoub Khlif est actuellement Maître Assistante à L'université de Monastir. Elle est spécialiste de la littérature française contemporaine et a publié un certain nombre d'articles dans des revues françaises et tunisiennes (Itinéraires, Champ des signes...)

ARTHUR RIMBAUD DANS LA LITTÉRATURE ARABE

A. Hetzel

Ecole Pratique des Hautes Etudes

Abstract: On a beaucoup écrit sur Arthur Rimbaud. Si son oeuvre, pourtant brève, eut une influence inouïe sur les poètes du monde entier, lui-même est devenu un sujet poétique comme si, ayant achevé d'écrire, les autres poètes poursuivaient son oeuvre, nourris par son écriture mais aussi par son destin particulier et, surtout, son silence. Je propose d'étudier la réception de l'oeuvre de Rimbaud chez des écrivains arabes (Chams Nadir, Leïla Sebbar, Abdellatif Laâbi, Salah Stétié, Mou'In Bsisso) et de montrer comment, "au-delà des nations", des "continents littéraires", les diversités culturelles entre poésie française et poésie arabe se lient harmonieusement autour du "mythe Rimbaud". Il s'agira aussi de s'interroger sur ce qui, chez Rimbaud, tend vers ces autres références, sur ce qui, dans son écriture, est déjà "décentré" et qui aboutira au départ vers l'Arabie. En étudiant la postérité de Rimbaud dans la littérature arabe, nous souhaitons proposer une nouvelle approche critique de son oeuvre.

Biography: Aurélie Hetzel Post-doctorante en sciences religieuses, EPHE, HISTARA Docteur en littérature comparée, Université Paris IV-Sorbonne, CRLC (2009). Auteur de La reine de Saba. Des Traditions au mythe littéraire, Classiques Garnier, coll. "Perspectives comparatistes", 2012.

D'UNE LANGUE A L'AUTRE : SUR QUELQUES AUTEURS LAUREATS DU PRIX CHAMISSO

T. Chaix-Bryan

Paris 3, EA 172

Abstract: Dans le cadre de cet atelier autour de la notion de décentrement, on se propose de s'intéresser à des auteurs qui vivent cette expérience d'un autre centre au plus profond d'eux mêmes, c'est-à-dire à partir de leur langue maternelle qu'ils "abandonnent" pour écrire dans une autre langue, pour s'en "approprier" une nouvelle et ainsi aller vers un autre centre. Le Prix Chamisso récompense chaque année des auteurs qui ont fait le choix, très souvent en continuant à écrire aussi dans leur langue maternelle, d'écrire en allemand. Les flux migratoires transforment le paysage littéraire allemand et germanophone et lancent ainsi, avec ces écrivains singuliers, un défi à la littérature nationale. La recherche s'intéresse depuis peu à ces auteurs (cf. la publication dans Allemagne d'aujourd'hui des contributions sur la littérature migrante en Allemagne, juin 2010) qui enrichissent la langue allemande, mais il nous semble intéressant de procéder à un travail de synthèse à partir de quelques auteurs pour étudier le phénomène de décentrement qui est à l'oeuvre. Décentrement que l'on définit ainsi comme un franchissement voire une transgression des frontières nationales qui conduit à une approche latérale, oblique, mettant à mal certaines certitudes.

Biography: Agrégé d'allemand, titulaire d'un master d'études interculturelles franco-allemandes, Docteur en littérature générale et comparée (Paris III - Sorbonne Nouvelle sur "l'expérience fragmentaire chez Kafka, Celan et Blanchot), Thibaut Chaix-Bryan s'intéresse aux transferts culturels franco-allemands et à l'écriture fragmentaire chez Kafka, Celan et Blanchot. Auteur de plusieurs recensions d'ouvrages, traducteur de poèmes de Theodor Kramer dans différentes revues, a participé à différents colloques notamment sur la Shoah et la littérature contemporaine européenne.

FOOD, EXILE AND DECENTERMENT: MEMORIES OF HOME AND SHIFTING TASTES IN THE WORKS OF AMA ATA AIDOO AND DINAW MENGESTU

S. camet¹, J.B. Highfield²

¹Faculté des Lettres, ²Rhode Island School of Design

Abstract: As Ralph Ellison poignantly points out in *Invisible Man*, food and foodways are among the most potent of cultural expressions: “I took a bite, finding it as sweet and hot as any I’d ever had, and was overcome with such a surge of homesickness that I turned away to keep my control. I walked along, munching the yam, just as suddenly overcome by an intense feeling of freedom.” The food people eat and the way it is prepared speaks volumes about their relationship to their culture, their place in society, and their interaction with the environment. As with all artistic expressions of culture, cooking can be eminently practical or wondrously elaborate. On a most basic level, though, food has the ability to remember home, to reconstruct cultural memory from the integration of ingredients, seasonings, and preparations. As John Egerton writes in the introduction to *Cornbread Nation 1*: “At the very least, the foods of our formative years linger in the mind more tenaciously — and favourably — than almost anything else.” The loss of those foods, or their prolonged absence, then brings about a cultural displacement that emphasises the distance from home. Foodways act a crucial tool of cultural self-definition, and the memories of those foodways serve as a connection between the lost identity of childhood and the inhabited adult identity. Food from home eaten while in exile has the ability to remake memories on the tongue. This paper examines the concept of decentering through an examination of food culture in exile, in novels by Ama Ata Aidoo and Dinaw Mengestu. The retention or rejection of foodways chart the psychological effect of the distance from Africa in these narratives.

Biography: Jonathan Highfield (Ph.D., University of Iowa, 1995) is professor of English at Rhode Island School of Design. His work on postcolonial ecocriticism has appeared as chapters in *Environment at the Margins: Literary and Environmental Studies in Africa* (2011), *Postcolonial Green: Environmental Politics and World Narratives* (2010), *Trauma, Resistance, Reconstruction in Post-1994 South African Writing* (2010), and *Fact and Fiction* (2008). He has published essays in *Antipodes*, *Atlantic Studies*, *Canadian Journal of Irish Studies*, *The International Journal of Environmental, Cultural, Economic and Social Sustainability*, *The Jonestown Report*, *Kunapipi*, *Passages*, and *Rupkatha*. He is also the co-editor (with Kwadwo Opoku-Agyemang and Dora Edu Buandoh) of *The State of the Art(s): African Studies and American Studies in Comparative Perspective* (2006).

S2: RELIGION AND THE NOVEL

MANZONI'S NARRATIVE OF REDEMPTION

D. Figueira

Abstract: Dorothy M. Figueira will examine the role of organized religion in Manzoni's *I promessi sposi* and the manner in which it clashes with ethical and broadly political concerns. She will also look at how Manzoni provides a narrative of redemption and a theology of providence. In particular, she examines how this thematic grew out of his Jansenist background and his involvement with the philosophy of Rosmini.

Biography: Dorothy Figueira
Honorary President, International Comparative Literature Association
Editor, *Recherche littéraire/Literary Research*
Professor, Comparative Literature
University of Georgia
121 Joseph Brown Hall
Athens, Georgia 30602-6204

VENGEANCE AND MERCY IN ANNA KARENINA

J.B. Foster
George Mason University

Abstract: Tolstoy's novel begins with a Biblical epigraph, "Vengeance is mine, I will repay," which in fact has been edited to suppress the speaker's name as identified in the Bible ("sayeth the Lord"). Deprived of this ascription to the Lord, the words allow for ambiguity in Tolstoy's characters, since the power to repay that should belong only to the Lord, thus enjoining merciful conduct on humans, might now be claimed by any first-person subject. Though in the Russian original the phrase is cited in Old Church Slavonic, which continues to show its origins in Scripture, even this stylistic coloring could be understood to justify pitiless self-righteousness rather than pious humility, as the concluding judgment on Anna Karenina by Vronsky's mother suggests. Within the time permitted, this paper will consider the main variations on the dialectic of vengeance and mercy that surface throughout Tolstoy's long novel. The focus will fall mainly on Anna and her husband Karenin, but the discussion will also refer to telling episodes involving Dolly Oblonsky (whom Gary Saul Morson has claimed to be the novel's real protagonist) and Konstantin Levin, the main character in the plot line that develops as an alternative to Anna's story. Among the major points to be explored in the treatment of specific scenes are the spontaneity of vengeful impulses; the struggle to practice merciful conduct; the role of scripture, consciously brought to mind as a motive, versus ingrained patterns of feeling that may or may not derive from that authority; and the conflict of letter and spirit in invoking the Bible.

Biography: John Burt Foster has a doctorate in comparative literature from Yale and is presently a University Professor at George Mason University. He has written several books and numerous articles on comparative topics, most notably on Nietzsche and modern fiction and on Nabokov's career up to *Lolita* as a lens on international modernism. This year he holds a research fellowship from the National Endowment for the Humanities to finish a book on "Transnational Tolstoy: Between the West and the World." After editing the annual journal of the International Comparative Literature Association for four years, he is now the ICLA's English-language secretary.

ETHICS, GOODNESS, GOD: READING DOSTOEVSKY AND VASILY GROSSMAN AFTER LEVINAS

S. Shankman
University of Oregon

Abstract: In the aftermath of the Shoah, Emmanuel Levinas declared that theodicy was no longer possible. Rejecting the traditional ontological understanding of God as a supreme "being" -- and acknowledging, with Nietzsche, "the death of a

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certain god inhabiting the world behind the scenes," as Levinas puts it at the end of "Otherwise than Being" -- Levinas sought to rethink God solely through the ethical relation. Two novelists who had a profound impact on Levinas's thought were Dostoevsky (particularly "The Brothers Karamazov") and Vasily Grossman ("Life and Fate"). My paper reads these two writers, and these two novels, in the context of Levinas's radical quest to think God solely through ethics, culminating in his last great work, "Otherwise than Being, or Beyond Essence."

Biography: Steven Shankman UNESCO Chair in Transcultural Studies, Interreligious Dialogue, and Peace Distinguished Professor of English and Classics Participating Faculty Member, Comparative Literature Director, Center for Intercultural Dialogue

ATTITUDINAL AVATARS OF RELIGIOUS CONSCIOUSNESS IN MODERN EUROPEAN FICTION

G.E.P. Gillespie
Stanford University

Abstract: After setting the stage with tersely basic reminders of the Renaissance obsession with cultural history and the habit of juxtaposing cultural eras and belief systems which later generations continued (archaic/ancient/medieval/renaissance/enlightenment/romantic/modern and variants), I will address a variety of attitudes about atavism reflected in literary works or acts. I will start from extremes of the Revolutionary age and nineteenth century -- e.g., "hyperbolic substitution"; "respectful displacement"; "extreme egophany"; "Romantic reaffirmation"; "reverential awareness"; "religious atheism"; "Symbolist respiritualization"; "sacramental reenactments". The paper will close with an appraisal of the key accomplishments of modernist fiction in mobilizing the powerful Western anthropological drive in order to elaborate an archaeology of the soul. At least a dozen artists will be cited to illustrate how the perception of persistent religious consciousness became built into the "grand narrative" of modernity.

Biography: Professor Gerald E. P. Gillespie
Div. of Literatures, Cultures, Languages Stanford University

S5: COMPARATISME ET INTERMÉDIALITÉ

TARSILA DO AMARAL'S "PAU BRASIL" PAINTING: BETWEEN THE EXOTIC VISION OF BLAISE CENDRARS AND THE NATIONALIST POETICS OF OSWALD DE ANDRADE

E.L.A.D.O. Batista

Universidade de São Paulo (USP)

Abstract: Modernist Brazilian painter Tarsila do Amaral, in her "Pau Brasil" period, tried to reconcile in her work the nationalist approach advocated by his partner and husband, Brazilian poet Oswald de Andrade, with the urge for the exotic and picturesque professed by their friend and collaborator, French-Swiss writer Blaise Cendrars. In her production of the period, Tarsila do Amaral adopted in her paintings the cubist style she learned with Albert Gleizes and Fernand Léger, colored with the hues she found in Brazilian popular culture. Blaise Cendrars, by way of his travels to Brazil during the 1920's and of the impact of his poetic work on Brazilian writers, is seen by literary critics as a great influence on Brazilian early Modernism. Cendrars was regarded as directly responsible for the nationalist turn in Brazilian Modernism, and he was named the guide of Brazilians in search of their own national roots. This paper tries to deconstruct this idea, showing Cendrars not as a guide, but as a third (invited) element in the "Pau Brasil" movement – completed with Tarsila do Amaral and Oswald de Andrade, the three sustained by the powerful shadow of intellectual Paulo Prado. I propose to reverse the traditional idea of a unilateral influence, in which the Brazilians are situated as debtors of the European famous poet, to a relationship of reciprocal influences, suggesting a joint effort, which resulted in three works: the books of poems *Feuilles de route*, by Blaise Cendrars, launched in 1924, and *Poesia Pau Brasil*, by Oswald de Andrade, published in 1925, and the exhibition by Tarsila do Amaral held at Galerie Percier in Paris in 1926. In this paper, the collaboration on Pau Brasil movement by Cendrars is seen not as guidance, but as a strategy used by Oswald de Andrade to legitimize and propagandize the movement both in Brazil and Europe.

Biography: Eduardo Luis A. O Batista has a degree in Translation by Universidade Federal de Ouro Preto (UFOP), and he concluded his Masters degree in Comparative Literature, supervised by Prof. Else Pires Vieira in his dissertation "Questions of travel, questions of translation: Brazil in Elizabeth Bishop's literary work" (2003), at Universidade Federal de Minas Gerais (UFMG). Batista's PhD was completed at Universidade Estadual de Campinas (UNICAMP) with the thesis "The poetics of cultural representation: relations between travel and translation in Brazilian literature" (2010). In this research he approached the historical relations between travel literature and translation in Brazilian literary history. In 2009 he occupied the position of Visitant Researcher at University of London, Queen Mary College, working on the international project "Brazil and its translators". Currently he is doing a post-doctoral research at Universidade de São Paulo (USP) on the influence of European traveler-artists over Brazilian Art History of XIX century. He was approved to spend one year (2012-2013) at University of Amsterdam, Department of History, Archaeology, and Area Studies as Visiting Fellowship, sponsored by FAPESP. Some of his published articles are: 1) BATISTA, Eduardo L. A. Oliveira. Poética da representação cultural: relações teóricas entre a literatura de viagem e a tradução literária. (The poetics of cultural representation: theoretical relations between travel literature and literary translation). In: COUTINHO, Eduardo F. (Org.). *Discontinuities and Displacements: Studies in Comparative Literature*. 1 ed. Rio de Janeiro: Aeroplano, 2009, v. , p. 357-363. 2) _____. "Translations don't pay": a recepção da literatura brasileira no Reino Unido no século XIX. (The reception of Brazilian literature in Great Britain in the XIXth century). *CROP*, v. 15, p. 4, 2010. 3) _____. VIEIRA, Else Ribeiro. P. Richard Burton e Elizabeth Bishop: pioneiros na tradução da literatura brasileira em língua inglesa. (Richard Burton e Elizabeth Bishop: Pioneers in translating Brazilian literature into English language). *Ipotesi (UFJF)*, v. 13, p. 13-25, 2009.

HYBRIDATION ET NOUVEAU CONCEPT DU POÉTIQUE DANS LA CONTEMPORANEITE

M.J. Lemos

Universidade do Estado do Rio de Janeiro

Abstract: Cette communication vise à entamer une réflexion sur la façon dont la notion de poésie - et de littérature - se réarticule dans les œuvres de deux poètes contemporains : celle du Brésilien Carlito Azevedo, l'un des plus représentatifs de sa génération, et celle du très connu poète français Pierre Alferi. Les deux artistes utilisent des stratégies à la croisée de plusieurs langages – littéraire, cinématographique, photographique, théâtral et publicitaire – pour désarticuler le concept de « poésie pure ». Interrogeant le caractère autonome et pour ainsi dire « éloigné de notre monde » de la poésie, ils cherchent à proposer un nouveau concept du poétique, dés-institutionnalisé et dé-cristallisé. C'est ainsi qu'ils introduisent dans leurs textes, par exemple, des images d'objets quotidiens, à la poursuite d'une possible littéralité, comme le fait Alferi avec le cube Maggi dans son livre *Kub Or* ou Azevedo avec les répliques

entendues dans la rue ou extraites de journaux, pour ne citer que deux des procédés que nous exploiterons dans notre présentation.

Biography: Masé Lemos é doutora em Letras pela Universidade Sorbonne Nouvelle - Paris 3 (2004) com tese sobre a obra de Raduan Nassar, *Une poétique de l'intertextualité*. Fez pós-doutorado na Universidade do Estado do Rio de Janeiro com bolsa da Faperj (2005/2006) sobre as relações entre ceticismo, cinismo e sátira na literatura brasileira. É Professora Visitante do Setor de Teoria Literária do Departamento de Letras da UERJ e pesquisadora do Centre de Recherche Sur les Pays Lusophones - CREPAL - da Université de la Sorbonne Nouvelle - Paris 3. Faz parte do Grupo de Pesquisa do CNPq Estudos de Paisagem nas Literaturas de Língua Portuguesa. Pesquisa atualmente a poesia contemporânea brasileira e francesa e desenvolve estudos acerca das relações entre poesia e paisagem. É autora do livro de poesia "Redor"(2007). Faz parte do conselho editorial da Revista "Inimigo Rumor" e da Coleção "Ciranda da Poesia" (Eduerj). Coorganizou "Alguma Prosa: ensaios sobre a literatura brasileira contemporânea" (2007). Publicou em 2011 o livro "Marcos Siscar" pela Coleção Ciranda da Poesia - Eduerj.

STAGING CONTINGENCY INTERMEDIATELY IN SOPHIE CALLE'S *DOUBLE GAME*

S. Dimakopoulou

National and Kapodistrian University of Athens

Abstract: Sophie Calle's *Double Game* (1999) is her 'own particular mixture of reality and fiction,' in dialogue with Paul Auster. The product of a collaboration, *Double Game* is an intermedial body of work employing various mixed-media forms, involving a series of assemblages, installations, photographs, interventions in public spaces. A writer of fiction and an 'artist in the first person'—as the director of the French National Museum of Modern Art noted on the occasion of a retrospective of Calle's work in 2004—engage in a playful game of re-enactment where reality and fiction become interchangeable, with Calle re-enacting 'episodes' from her life that Paul Auster had used in *Leviathan* to 'create a fictive character named Maria.' Spanning her bedroom, pages of notebooks, hotel rooms in Venice, an instruction manual on 'How to Improve life in New York City,' *Double Game* is a work that not only complicates the boundary between the public and the private, carrying out the 'poetic principle of the Situationist derive,' as Yves Alain Bois has noted, but also a work premised on contingency and intimacy, revolving the uncertain boundary between design and chance. This paper proposes to examine how intimacy and contingency come to intersect in an intermedial experiment that paradoxically brings into play an affective mapping of private and public space through ironic distancing, narcissism, and bending of cultural narratives and contexts.

Biography: Stamatina Dimakopoulou is a Lecturer in American Literature at the National and Kapodistrian University of Athens. Publications include articles on John Ashbery, Max Ernst, Joseph Cornell, and American modernist little magazines. She has contributed chapters to *Revue modernistes anglo-américaines: lieux d'échange, lieux d'exil*; *Revue modernistes, revues engagées, 1900-1939*; and the forthcoming *Oxford Critical and Cultural History of Modernist Magazines*. She is co-editing a volume entitled *The Letter of the Law: Literature, Justice and the Other* (forthcoming with Peter Lang). She is co-editor of the e-journal *Synthesis* a new interdisciplinary journal of literature and culture (<http://www.enl.uoa.gr/synthesis/>).

CONCLUSION

S2: TRANSLINGUAL LITERATURE

MATERIALITY OF TRANSLINGUAL WRITING AND CRITICISM: TRANSATLANTIC KNOWLEDGE TRANSFER

A.F. Kola

Nicolaus Copernicus University

Abstract: The aim of the paper is to reinterpret the problem of East and Central European émigrés' writing and criticism, and migrants role in the development of humanities in the United States starting in WWII. I would like to focus from comparative perspective on the careers of certain theoreticians (especially Roman Jakobson, René Wellek, and Manfred Kridl) and as a supporting context writers/poets (especially Czeslaw Milosz). Knowledge transfer creates a new quality, whereas the cosmopolitan and multicultural background of presented actors allows them to adopt and adapt in a new venue. I would like to focus on literary theoreticians, but the position of writers in the American milieu was different from the initial, European one. Hence, this kind of marriage of art and academic world was an interesting effect of transatlantic knowledge transfer. Writer's reflexivity and creative uses of languages in such a translingual writings and bi-cultural literature is a kind of meta-commentary for this process, sometimes even more perspicacious than in literary theoreticians perspective. The main objective of the paper is focusing on materiality of migrants writing and criticism. I rely on archival sources and documents from Poland, Czech, Lithuania, the United States. However I work with them not only as a historian but also as a comparative critic (e.g. in the American context an exemplary realization is in Haun Saussy's critical edition of *The Chinese Written Character as a Medium for Poetry* by Ernest Fenollosa with excisions by Ezra Pound; see also the French school of "critique génétique"). The processual character of literary works in the new context is especially informative in the practice of universalizing language in migrant situations. The materiality (see e.g. Hans Ulrich Gumbrecht) of those documents and other sources, such as radio interviews, and palimpsest structure uncovers a struggle with language of bi- and translingual writing and criticism, which could be overlooked in classical studies of published texts.

Biography: Adam F. Kola, Ph.D., assistant professor, Deputy Director of the Institute of Slavonic Philology, Nicolaus Copernicus University, Torun, Poland. Fellowships in the Czech Republic, Slovenia, Croatia, China (Institute for World Literature inaugural session 2011; organizer Harvard University and Peking University) and the US (Columbia University; archives and libraries: Bakhmeteff Archive of Russian and East European History and Culture, Butler Library, Columbia University; the Houghton Library, Harvard University; and in the Roman Jakobson Archive, MIT). Numerous stipends from the Foundation for Polish Science. Books in Polish: "Europe in Polish, Czech, and Croatian Discourse. Critical Reconfiguration", 2010; "Czech and Russian Slavophilism in Comparison", 2004; 60 papers in Polish, Czech, Russian and English language.

A WRITER'S FORKED TONGUE: CODE-SWITCHING IN BECKETT'S BILINGUAL WORKS

M. Kager

Rutgers University

Abstract: A Writer's Forked Tongue: Code-Switching in Beckett's Bilingual Works This paper will investigate Samuel Beckett's bilingualism by comparing his recently published letters to his fictional writing. Beckett lived most of his adult life in Paris. Although his relation with the French language started out that of a diligent and determined student towards its subject, he eventually reached near-native fluency in the language, while also having a good command of Italian, Spanish and German. He wrote all his works twice, first in English, then in French, or the other way around. Although critics like to speculate about the why and how of Beckett's sudden language «switch» in truth it was by no means an abrupt nor a final move. He started out writing in English and changed to French only gradually, and never definitively. His first writings in French were reviews, followed by his first bilingual work, the volume of poetry «Trois Poèmes» which had the French on the left hand page and the English on the right. Next appeared his first translation into French of one of his own English works, the novel *Murphy*. It was not until 1947, when he was forty-one years old, that he started writing his first novel in French, *Molloy*, the first volume of what became his famous trilogy. Yet Beckett never renounced the English language; as soon as the volumes of the trilogy had appeared he started work on their translation into English, and he continued writing plays in English, such as *Happy Days* and *All that Fall*, while always translating everything he wrote in English instantly into French, and sometimes into German as well. The two volumes of Beckett's recently published letters (Volume I was published in 2009, Volume II in 2011) give a particular insight into Beckett's fluency in French. Where Beckett's French plays, novels and stories have been endlessly labored over, have gone through numerous versions and have been corrected by native French speaking friends, resulting in perfectly crafted pieces of French literature, the letters, conversely, constitute a much more spontaneous medium «the next best thing to hearing Beckett speak in

French. As George Craig, the translator of the French letters, writes, «it is one thing to send a typescript to a publisher [«!], quite another to send an important and deeply felt letter in French to someone one knows and respects.» («French Translator's Preface», Letters 1941-1956, xxx) In these French letters, we find mistakes, idiosyncrasies and expressions that, if not exactly incorrect, are not entirely idiomatic either. Another interesting revelation of the published letters is that where in the English letters Beckett engages in a continuous moving back and forth between English and French, even within the same sentence (code-switching), he does not do this in the French letters at all. The French letters are free from multilingual interference. Recent research on bilingualism from socio- and neuro-linguistic point of view has shown that code-switching, long considered a sub-standard language use, a sign of linguistic incompetence, is in fact «a sensitive indicator of bilingual ability.» (Shana Poplack, 583) This paper will use the insights of socio- and neuro-linguistics to study Beckett's letters, and will compare the results to both the original and the English translation of Beckett's first novel in French, *Molloy*. I hope that an examination of the letters can illuminate the development of Beckett's fluency in French, leading to a better understanding of his bilingualism in English and French as it relates to his literary and dramatic works.

Biography: Maria Kager is a doctoral candidate in comparative literature at Rutgers University. Her thesis, directed by Professor Myra Jehlen, examines multilingualism in the works of James Joyce, Samuel Beckett and Vladimir Nabokov. She has published articles on Nabokov, Joyce, Franz Kafka and Thomas Mann.

LEE MIROK'S WESTERN AUTOBIOGRAPHICAL WRITING, FOCUSING ON LEE MIROK'S GERMAN NOVELS *THE YALU RIVER FLOWS, MUDEONYI, THE PAINTER NAKDONG AND EXODUS*

S. Chin
chin sangbum

Abstract: The Korea-born writer Lee Mirok, famous in Germany, expressed the traditional Korean spirit in his German-language autobiographical novels *The Yalu River flows*, *Mudeonyi*, *The Painter Nakdong*, and *Exodus*. I intend to investigate how traditional thought such as Confucianism, Buddhism and Shamanism are represented within the Western autobiographical narrative structure in his above-mentioned works. Lee Mirok participated in independence movement in order to win liberation from Japanese colonial rule for Korea and thus became chased by Japanese Colonial Police so that he had no choice but to flee to Germany as a refugee. He had to suffer all kinds of hardships before he became a writer in Germany. After having studied German language, natural sciences, philosophy and literature during his student days, he worked not only as professor of Asian Studies at Munich University but was also active in the Intellectuals' protest against the Nazi regime. It will be investigated how Lee Mirok, based on the experiences of his childhood, harmonized Korean traditional thought such as Confucianism, Buddhism and Shamanism with a simple style within the frame of Germany's autobiographical novel type. The study will intensively research how Lee Mirok drew the narrative form of Bildungsroman from Keller's *Der Gruene Heinrich* and the autobiographical elements associated with the Korean atmosphere and recollections of his childhood in his home country from Kang Youngheul's *The Grass Roof*.

Biography: In March 1981 I started working as professor at the German Institute at Cheonbuk National University, Cheon-Ju, South Korea. In August 1983 I went on a month-long study trip through Germany. From March 1987 to Sep. 1987 I stayed as visiting professor at the University of Goettingen to research German literature. From October 1987 to September 1988 I had a scholarship from the Austrian Federal Ministry for Science and Research (BMWF), so I had the opportunity to do research not only on German and Austrian Literature, but also on the methodology of comparative literature at the University of Vienna. In December 1988 I published my Ph.D. thesis 'A Comparative Study on the Chinese reception of Goethe and Hesse' under Prof. Dr. Park Chanki at Korea University, Seoul, Korea. From March 1989 to date I have been working as Professor of Modern German Literature and Comparative Literature at Cheon-Buk National University. From March 1998 to Feb. 1999 I worked as research professor at the University of Vienna and - with the financial support of the Korea Research Foundation - accomplished a project titled 'Eastern Influences on Trends of Modern German Literature around the Turn of the Century'. At present I am active as former Chairman of The Association for the Comparative Study of World Literature in Korea and as board member of the Society for German Language and Literature and the Korean Hesse Academic Society'. In 2011 I was recognized by Chonbuk National University as Best Scholar, having published many valuable academic papers and books and having greatly contributed to the globalization of Korean culture. I was awarded two honorable prizes: the 2011 Korea Society Contribution Grand Prix and the 2011 Korea Innovative Leader Grand Prix. I have co-authored the books 'Eins und doppelt' (Peter Lang 2000), 'Transgressing Cultural and Ethnic Borders, Boundaries, Limits and Traditions' (Unisa 2004), 'Akten des XI. Internationalen Germanistenkongresses Paris 2005' (Peter Lang 2007), 'Beyond Binarisms, Crossing and Contaminations', *Studies of the Germanistenkongress Warschau 2010* (Peter Lang 2012), and others. I have published among others 'The meeting of East Asia and German Literature', (Hanguk Academic Information Publishing Co. 2011),

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'The Search of the East in Western Art', (Jibmundang 2011), 'A Comparative Study on Korean Literature & German Literature', (Parkijong 2012). My research focuses on the interrelationships of Far East and German Literature, East Asian influenced on trends in German literature at the turn of the century, and on European art trends.

S5 : FORCE ET VERTU DE LA LITTÉRATURE FACE A L'HISTOIRE IMMEDIATE

AU-DELA DE L'EVENEMENT ET DE LA POSTCOLONIE ... RECITS DU RETOUR, RETOUR A LA FABLE

Y. Parisot

université Rennes 2

Abstract: Parce qu'elle impliquait, si ce n'est de sortir du paradigme de la « lutte entre "père" et "fils" », du moins de lui associer celui de la « violence du frère à l'égard du frère » (Achille Mbembe, 2000), l'inflation événementielle, telle qu'elle se manifesta dans le non-occident, à partir des années 1990, posa à la fiction postcoloniale la question de sa légitimité, en termes politiques. En témoignèrent les nombreux romans qui, confrontés à l'urgence, empruntèrent des dispositifs caractéristiques des genres factuels (cf. le corpus constitué dans le cadre de l'opération « Fest' Africa. Écrire par devoir de mémoire ») ou se revendiquèrent de la politique-fiction (Aux Etats-Unis d'Afrique d'A. Waberi, par exemple). Plus récemment, comme si les potentialités de telles stratégies énonciatives avaient été épuisées, sont apparues d'autres formes de fiction, cherchant la voie d'un au-delà de l'événement. Chez Nuruddin Farah (Links, 2004 ; Knots, 2007) ou chez Kossi Efoui (Solo d'un revenant, 2008), le récit du retour dans un pays dévasté, et le regard réflexif qui l'accompagne, nimbe les faits d'une spectralité visant à éviter l'écueil du référentiel univoque auquel les littératures postcoloniales ont longtemps été assignées. Ce faisant, il rend effective la mise en mémoire de l'urgence et visibles, les traces du présent.

Dans un second temps, effet d'une « posture littéraire » (Jérôme Meizoz, 2007) ou d'une vision élargie de l'inflation événementielle susmentionnée, le réinvestissement de formes canoniques de la mémoire littéraire postcoloniale – le récit de voyage, l'allégorie héritée du discours de décolonisation ou des temps de dictature – tend paradoxalement vers un au-delà de la Postcolonie. De fait, le choix de la trilogie chez Nuruddin Farah – à Links et Knots s'ajoute Crossbones, en 2011 – ou la fictionnalisation de l'archive chez Kossi Efoui (L'Ombre des choses à venir, 2011) rejoignent l'entreprise d'écrivains caribéens, tels Neil Bissoondath (The Unyielding Clamour of the night, 2005) ou Dany Laferrière (L'Enigme du retour, 2009) : ces œuvres sont représentatives d'une « écriture sous époque » (Natalie Depraz, 1999) qui ne semble inscrire l'immédiat dans une épaisseur temporelle que pour mieux affirmer les pouvoirs de la fable tout court.

Biography: Agrégée de Lettres modernes, Yolaine Parisot est maîtresse de conférences en littératures francophones et comparées à l'Université Rennes 2 et membre du CELLAM – EA 3206. Auteure d'une thèse consacrée au roman haïtien contemporain (Paris 4, 2004), elle poursuit des recherches sur les littératures postcoloniales francophones et anglophones, en particulier caribéennes et indianocéaniques, dans la perspective d'une approche phénoménologique des discours et des représentations. Elle s'intéresse également aux rapports entre littérature et histoire immédiate et à l'épistémologie des littératures postcoloniales (théories postcoloniales, violences épistémiques, genres minorés, culture populaire). Outre plusieurs articles, elle a co-dirigé l'ouvrage collectif Caraïbe, océan Indien : questions d'histoire, paru chez L'Harmattan en 2009. Elle siège au conseil d'administration du Conseil International d'Etudes Francophones.

MÉLANCOLIE POSTCOLONIALE ET FIGURATIONS PROSPECTIVES DE L'HISTOIRE

M. García

LITPOST. UNIVERSITAT AUTONOMA DE BARCELONA

Abstract: Si les sociétés postcoloniales et les littératures de ces sociétés ont en commun une trajectoire historique marquée par l'expérience de la colonisation et par la relation de violence qu'elle instaure, le danger consistant à faire de la colonisation le marqueur déterminant de l'histoire de ces sociétés a été souligné par la critique (Appiah, 1994). Ce reproche ne semble pas avoir modifié substantiellement la vocation avant tout historiographique et mémorielle du roman postcolonial, avec indépendance de l'origine géographique de ses auteurs, de telle sorte que, sans déterminer entièrement leurs productions, la mémoire du passé colonial « demeure la clé de leur juste interprétation » (Sultan, 2011 : 28). Jean Bessière a signalé que le risque inhérent à cette démarche est la réduction des figurations littéraires du politique à une vision pathologique du social dans les pays postcoloniaux (Bessière, 2009, 7). Les fictions postcoloniales africaines que nous examinons ici s'écartent de cette tendance mémorielle pour se tourner vers le futur. Elles font partie d'une nébuleuse de pratiques génériques aux contours diffus qui connaît un vif succès à l'échelle mondiale (roman d'espionnage, thriller, roman d'anticipation, politique-fiction, roman géopolitique). Au-delà de la réflexion sur des aspects contemporains — inquiétude de l'individu face à la perte de pouvoir des structures étatiques et à la montée du terrorisme international, destruction de l'homme et de la planète — des romans comme Dakar transgress (Samba Lo Nyombo, 1995), Aux États-Unis d'Afrique (Abdourahman Waberi, 2006), Passage des larmes (Waberi, 2009), Wall Street re-berlingue l'Afrique (Félix Ulombe Kaputu, 2010) ou Cidade dos Espelhos (João Paulo Borges Coelho, 2011) proposent des re-

figurations de l'Histoire qui vont à l'encontre d'une lecture politique progressiste des pays anciennement colonisés. Il ne s'agit plus, ou plus seulement, de dénoncer le poids d'un passé qui surplombe le présent, de dire le désenchantement après la période euphorique des indépendances ou de jeter le discrédit sur l'utopie politique. Ces textes, en redisant le passé non plus dans le présent mais dans le futur, proposent une réaction à la désespérance que la notion de mélancolie postcoloniale formulée par Paul Gilroy (2005) ne permet pas d'expliquer de manière satisfaisante. Comme le note Stéphane Mosès dans *L'Ange de l'Histoire* : « La fin de la croyance en un sens de l'histoire n'entraîne pas l'abolition de l'idée d'espérance. Au contraire, c'est précisément sur les décombres du paradigme de la Raison historique que l'espérance se constitue en catégorie historique » (1992 : 24). Aussi, l'Histoire comme catastrophe propre de ces récits dystopiques permet-elle paradoxalement de construire des passages fictionnels de l'Histoire à partir d'un « futuro que não deu em nada » (Borges Coelho). Ces passages, qui ne s'inscrivent plus dans la temporalité du progrès, restituent à la mélancolie la portée politique que Benjamin lui avait donnée.

Biography: Mar Garcia, LITPOST, Universitat Autònoma de Barcelona

MIA COUTO : FORCE ET VERTU DE L'IMAGINATION

I. Cazalas

Université de Strasbourg. Institut de littérature comparée. UFR Lettres. EA 1337

Abstract: Mia Couto, l'un des plus grands écrivains africains contemporains de langue portugaise, a créé au fil de ses livres un univers résolument fictionnel qui envoûte par sa singularité, son onirisme poétique et son recours au fantastique. Mais alors même que son œuvre est très éloignée du modèle du roman historique et qu'elle refuse les conventions réalistes, elle a comme peu d'autres le pouvoir d'évoquer l'histoire récente du Mozambique, pays dévasté par deux longues guerres (guerre de décolonisation de 1960 à 1975, guerre civile de 1977 à 1994), puis marqué par un processus de réconciliation et de démocratisation. Nous aimerions interroger les modalités de ce savoir historique paradoxal, construit par des romans qui laissent libre cours à la puissance imaginative et exacerbent l'écart entre monde fictionnel et monde réel. En nous appuyant principalement sur *Jesusalém (L'Accordeur de silences)* tout en faisant aussi référence à d'autres titres, nous analyserons les formes littéraires qui fondent cette connaissance du contemporain : parabole contre-utopique qui remotive la démiurgie biblique pour symboliser l'amnésie nationale ; roman familial qui devient un prisme allégorique et critique pour saisir l'histoire collective. Dans cette « scénographie postcoloniale », la quête du narrateur, enfant à l'écoute des voix qui habitent le silence, figure la responsabilité de l'écrivain : celle d'inventer dans un pays en ruine des histoires et une langue entretenant – comme celle de Guimarães Rosa – néologismes et parler du Mozambique. L'imagination est alors cette puissance vertueuse associée à une forme de survie, parce qu'elle déconstruit les mythes identitaires et transmet de manière décalée la mémoire des violences historiques toutes proches. (Proposition pour le séminaire « Force et vertu de la littérature face à l'histoire immédiate » / Responsables : Yolaine Parisot, Emmanuel Bouju)

Biography: Docteur en littérature comparée, Université de Strasbourg

Thèse sous la direction de Pascal Dethurens: "Contre-épopées généalogiques. Fictions nationales et familiales dans les romans de Thomas Bernhard, Claude Simon, Juan Benet et Antonio Lobo Antunes".

EA 1337 - UFR des Lettres - Institut de Littérature Comparée - Université de Strasbourg - 14 rue Descartes - 67000 Strasbourg

S3: LITTÉRATURE (COMPARÉE) ENTRE MONDIALISATION ET GLOBALISATION

POUR UNE ANTHROPOLOGIE DU MOUVEMENT. SAVOIR LITTÉRAIRE ET FIGURES DE RELATION, PASSAGE ET FLUX

V. Borsò

Abstract: is missing

Biography: is missing

DE LA LITTÉRATURE COMPAREE COMME POLEMOLOGIE

A. Marie

Lycée Clos-Maire

Abstract: DE LA LITTÉRATURE COMPAREE COMME POLEMOLOGIE

Avant de chercher à penser la place, le sens de la littérature comparée dans un monde global (dans le « Tout-monde », pour reprendre l'heureuse expression de Glissant), il nous paraît nécessaire de nous prémunir contre deux écueils : le premier consisterait à dresser à grands traits un tableau simplificateur de la mondialisation, résumée en quelques définitions convenues, le second à asséner notre propre définition, fatalement partielle et partiale. Ces deux risques sont inhérents à une étude brève. Notre parti pris méthodologique sera donc le suivant : convoquer les points de vue et réflexions de deux écrivains et essayistes qui se sont attachés à prendre à bras le corps la question du global, en tant qu'il bouleverse, questionne, infléchit leur pratique littéraire. Il s'agira donc pour nous, à travers ces deux points de vue et dans une perspective comparatiste, de comprendre en quoi la mondialisation impose de repenser les rapports entre les domaines culturels et linguistiques.

Richard Millet et Patrick Chamoiseau sont deux auteurs français. En effet il ne s'agit pas seulement ici de proposer une comparaison entre les deux auteurs, mais de dégager un modèle théorique utile pour toute démarche comparatiste. Strictement contemporains (nés tous deux en 1953), ils entrent dans la mondialisation et la pensent de manières radicalement différentes, voire diamétralement opposées. Si Millet revendique sa francité, Chamoiseau explique qu'il se sent plus proche « de n'importe quel hispanophone ou anglophone de la Caraïbe que d'un écrivain français », avant d'ajouter : « j'écris en français mais je n'ai pas le sentiment que ma littérature soit de la littérature française... ». Chamoiseau, au sein même de son œuvre, semble donc s'attacher à gommer les différences entre les domaines linguistiques. Nous prendrons cependant bien soin de ne pas passer outre les subtilités, les paradoxes, chez deux écrivains qui bien qu'essayistes ne sont ni philosophes, ni militants ; nous nous tiendrons à distance de leurs incursions récentes, plus ou moins heureuses dans la vie publique. Il n'en reste pas moins qu'entre ces deux bornes que constituent leurs œuvres, aux antipodes l'une de l'autre, nous pensons tenir l'écart maximal (et donc un instrument de mesure) où peut se déployer le spectre de toutes les « mondialisations » ie de toutes les constructions littéraires de la mondialisation. Nous verrons que Millet, comme Chamoiseau ont, contre toute attente, recours aux mêmes outils : les notions d' « horizontalité » et de « verticalité » : horizontalité de l'espace global déterritorialisé, post-national et verticalité des territoires ou des espaces reterritorialisés. A mi-chemin entre concepts et métaphores, ces deux outils permettent de s'orienter dans l'espace global, de le faire entrer dans le champ de la représentation et obtenir ainsi un diagramme où le Tout-Monde devient pensable, si complexe soit-il. La littérature comparée tient ici le compas qui lui permet de mesurer son champ d'investigation : entre les identités culturelles et linguistiques bien délimitées d'une part, le chaos de l'uniforme ou de l'indifférencié d'autre part. Entre le comparable et l'incomparable.

Ces réflexions nous intéressent dans la mesure où, pour Millet et Chamoiseau, comme pour tout écrivain qui interroge son rapport au Tout-Monde, elles concernent d'abord la langue et la littérature, les mutations et devenir qu'elles ne manqueront pas de connaître, les voies nouvelles qui s'offrent à elles, les dangers qui les fragilisent et les menacent. La littérature comparée peut-elle encore prendre la mesure de ces changements ?

C'est seulement au terme de ce parcours que nous pourrions dégager le schème transversal qui, sans les réunir, place néanmoins Millet et Chamoiseau sur un même front : l'image de la guerre. Que l'on se risque, comme Chamoiseau à se plonger « dans le vivant du monde », dans le rhizome des langues « mises en relation », ou que l'on exhibe, avec Millet, la nostalgie de l'universalisme français, le « sentiment » aigu de la langue nationale, la guerre est l'incontournable point de rencontre avec le Tout-Monde. Guerre froide ou sanglante, latente ou déclarée, collective ou solitaire, elle permet de penser l'indispensable négativité – fût-elle minimale – qui rend possible l'écriture littéraire dans un monde global, c'est-à-dire dans un monde où plane la menace de l'uniformisation (uniformisation des mondes de vie, des discours, des

opinions et donc le triomphe planétaire des valeurs dominantes). La Littérature, rappelons ce principe, étant incompatible avec le consentement ou l'adhésion béate à l'uniforme, à tous les nivellements normatifs.

Reste ainsi à poser que la littérature comparée (et il faut donc contester la proclamation de son décès par Spivak en 2003) ne peut survivre comme discipline qu'à la condition de s'affirmer comme polémologie. Si elle doit renoncer à certaines méthodes ou certains outils devenus obsolètes à l'heure de la globalisation, peut-elle se dissoudre dans le vaste champ des cultural studies, ethnic studies, gender studies au contact desquelles d'aucuns lui prédisent une nouvelle vie ? En crise permanente, la littérature doit rendre possible la compréhension critique de la crise, soit de la « guerre », joyeuse ou mélancolique que les écrivains mènent, rarement contre, mais plus souvent au sein même du Tout-Monde.

Biography:

Arnaud MARIE, né le 13/04/1977. Demeurant au 5 impasse Louis Gaitet, 21160 Marsannay-la-côte.
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Formation :

Au lycée G. Cuvier, Montbéliard :
1995 : Bac littéraire, mention Bien

A l'université de Bourgogne :

1997 : équivalence du Deug lettres modernes en lettres supérieures au lycée Carnot à Dijon.
1998 : Licence de lettres modernes, mention Assez bien
1999 : Capes de lettres modernes.
2000 : Maîtrise de lettres modernes sous la direction de M. Philippe Monneret. « Deleuze : le langage et l'événement », mention Très bien. Mention complémentaire de la licence Français langue étrangère, mention Bien.

A l'université de Paris Ouest La Défense :

2003 : DEA (master) de littérature comparée, sous la direction de M. Camille Dumoulié : « L'art sacré de Pasolini », mention très bien.
2008 : Doctorat de littérature comparée sous la direction de M. Camille Dumoulié : « Théâtre de Federico Garcia Lorca, Jean Genet et Pier Paolo Pasolini : la cérémonie impossible. Marges et frontières de la représentation. »
-Jury : M. Camille Dumoulié, Mme Karen Haddad-Wotling, Mme Élisabeth Rallo-Ditche, Mme Claude Murcia, M. René Schérer. Mention très honorable, félicitations du jury.
2009 : qualification aux fonctions de maître de conférences.

Champs linguistiques :

Italien, Espagnol, Anglais et Allemand.

Parcours professionnel :

1999-2000 : Lycée Hippolyte Fontaine, Dijon, classe de seconde.
2001-2002 : Collège Sévigné, Mayenne, classes de cinquième et quatrième.
2002-2003 : Lycée Clos-Maire, Beaune, classes de seconde.
2003-2004 : Lycée Clos-Maire, Beaune et Lycée S. Liégard, Brochon, classes de seconde, première et BTS.
2004-2005 : Collège G. Brassens, Brazey-en-plaine et collège F. Tisserand, Nuits Saint-Georges, classes de sixième et quatrième.
2005-2006 : Lycée des Marcs d'or, Dijon et collège J. Ferry, Beaune, classes de première, BTS et cinquième.
2006-2007 : Lycée E. Marey, Beaune, classes de seconde BEP, terminale BEP, terminale BAC professionnel.
2007-2008 : Collège G. Brassens, Brazey-en-plaine, collège R. Dorgelès, Longvic, et collège La Champagne, Brochon, classes de quatrième et troisième.
2008-2009 : Lycée Le Castel, Dijon, classes de seconde, première, BTS.
Septembre et octobre 2009 : vacation à l'IUT de Bourgogne, section SRC, 2ème année.
2009-2010 : Collège F. Tisserand, Nuits Saint-Georges, classes de sixième et quatrième.
2010-2011 : Lycée Clos-Maire, Beaune et lycée Montchapet, Dijon, classes de seconde et première.
2011-2012 : Collège Monge, Beaune, classes de sixième et cinquième.

Activités de recherche et publications :

-« Le Balcon, la représentation pervertie » dans la revue en ligne Silène (centre de recherches, Université de Paris Ouest La Défense) : <http://www.revue-silene.com/f/index.php>

-« L'Identité, entre spectralité et sacralité », dans la revue en ligne Trickster (numéro 9) : http://trickster.lettere.unipd.it/doku.php?id=malessere_identita:arnaud_spectralite

-« La Disgrâce, comme constitution d'un sujet spectral » dans la revue en ligne Post-Scriptum (numéro 13) : <http://www.post-scriptum.org/alpha/index.htm>

« Le Suicide sacrificiel ou l'épreuve de la subjectivité dans le théâtre de Garcia Lorca, Genet et Pasolini » dans La fabrique du Sujet, Paris, Editions Desjonquères, 2011.

« Pasolini : La scène vivante » dans L'Autofiguration au théâtre, Florence Fix et Frédérique Toudoire-Surlapierre (éd.), Dijon, EUD , coll. Ecritures, 2011.

MONDIALISATION ET GLOBALISATION COMME NIVELLEMENT ET COMME PERTE?

W. Asholt
Universität Osnabrück

Abstract: Il y a 50 ans, Erich Auerbach publiait l'essai « La philologie der la littérature mondiale », où il prévoit la mondialisation comme accomplissement et destruction de l'idée de la « Weltliteratur » et où il désigne « la standardisation de la culture terrestre » comme « inévitable ». Je vais essayer de voir si la « solution très simple » même « trop simple » qu'il craint à la fin de sa « Mimesis » a fait les progrès prévus ou si la « richesse de la vie » de la littérature, dont il y parle aussi, n'empêche pas l'homogénéisation globale, tant et si bien que la littérature ne renonce pas à son savoir de/sur la vie.

Biography: Wolfgang Asholt

S2 BEYOND GEOPOLITICAL BOUNDARIES: KOREAN/ASIAN CINEMA IN PARALLAX VIEWS

LIFE ON TOUR: EXPUNGING THE MEMORY OF POVERTY IN FILM

S. Nam

Korea National University of Arts

Abstract: This paper discusses the way in which <My Barefoot Friend>(2011) represents poverty and time. Although it is not a typical travelogue, the film can be seen as a document of a temporal journey to the world in which there are still visible proofs of physicality in labor. It should be noted that the bared body in fact produces an intangible element which however is critical in modern times, i.e. speed (the main character Shalim is a rickshaw driver). Focusing on the notion of memory vanished in the process of development, I will trace the 12 years, for which the documentary is filmed, to analyze the contrasting relationship between change and stagnation, dream and reality, the gaze of a visitor and the body of the inhabitant, and finally compassion and contemporaneity. I will argue that the contrapuntal construction of the film, between heat and shower, walkers and vehicle, lightness and heaviness, etc., hints at the fact that the state of poverty should be presented as an isolated spectacle, from the logic of development and from the criterion of (non-)production, in order to preserve the hope of escape and solidarity.

Biography: Nam, Soo-Young is an assistant professor at the department of Cinema Studies, Korea National University of Arts. She received her Ph.D. in Comparative Literature at New York University, with a theoretical study of cinematic image as repetition and documentation. She published *Historical Memory in the Age of Image-Processing: Documentary, Repetition for Subversion* in 2009, and has written various articles on film theory and cultural studies.

A COMPARATIVE STUDY OF NATURAL DISASTER FILMS: HOW TO EXPRESS THE PRIMARY AND THE SECONDARY FEARS

Y. Kang

Kyung Hee Cyber University

Abstract: The tsunami disaster in Japan, which took place in March 2011, has shown that there are two different aspects of the fear experienced by people in the face of natural disaster: the primary fear about the disaster itself and the secondary fear about their impact and aftermath. In the case of latter, one can also define it as social fear which arises due to the lack of information and the exclusion from the social network. This paper examines three contemporary natural disaster films, namely <Haeundae> (ROK, 2009), <Nihon chinbostu> (JP, 2006) and <2012> (USA, 2009), and analyzes how the primary and the secondary fear are represented in these movies. It focuses on the analysis of the mode of representation at the level of primary fear and the narrative at the level of secondary fear. These films seem to suggest that the natural disaster would be no object of fear, but the occasion for the sublime self-sacrifice. In the disaster movies humanism and love play a important role as the last human dignity. What is interesting is that these three films show each nation's character. Through disaster films from ROK, Japan and USA, people can find out how each nation reacts natural disaster and represents the situation. For example, <Haeundae> and <2012> are all blockbuster films, but have different way of expression because of budget and other productional reasons.

Biography: Kang, Yunju is an assistant professor at the department of Arts and Cultural Management, Kyung Hee Cyber University. She received her Ph. D. in Sociology at Münster University in Germany, with an study of alternative film production. She worked as a programmer of environmental film festival in Korea (Green Film Festival) and has written various articles on environmental films and environmental film festivals.

LOVE AT LAST SIGHT: LIKE SOMEONE IN LOVE AND EUNGYO

S. Kim

Kyung Hee University

Friday, July 19, 2013

Abstract: Auteurism versus genre film, style versus story, exteriority versus interiority: these are but few points of distinct formal divergence that set apart Abbas Kiarostami's <Like Someone in Love> and Jung Ji-woo's <Eungyo>(English title <A Muse>), two 2012 films that depict against the shared backdrop of contemporary East Asia (Japan and Korea respectively) an unlikely romantic relationship between an aged man and a young girl. Eschewing, or effectively dislocating, the familiar thematic trappings trailing such intergenerational romance (alienation, incommunicability, libidinal fixation, etc. to which the audience is accustomed thanks to such milestone Western movies as <Lolita> and <Last Tango in Paris>), both films succeed in projecting onto the screen the possibility of a landscape and time-zone in which desire ventriloquizes the memory of culture as much singular as it is radically other. Yet if, as the truism goes, every success cannot but bespeak a certain sign of failure, that very remarkable depiction of singular romance invites us to reflect on the price that had to be paid for, which in this case turns out to be nothing other than a sense of history and its accumulated weight. And it is in this respect that comparison with the two films' thematic predecessors of Western origin attains critical importance. For while apparently resisting historicized reading/viewing, the two recent films nonetheless do not appear to have wholly renounced their negotiation with the universal. Which leads to the following reformulation of the question: which aspect of history is it that films like <Like Someone in Love> and <A Muse> desist in particular? And what does that say about the condition of possibility of filmmaking in East Asia?

Biography: Kim, Suk is an assistant professor at the School of English, Kyung Hee University in Seoul, Korea. He received his Ph.D. in English and American Literature at New York University with a theoretical focus on English modernist literature and its cultural influence.

LYRICAL TERRITORIALIZATION OF THE WAR: *THE CUCKOO* (2003) AND *WELCOME TO DONGMAKGOL* (2005)

H. Lee

Hankuk University of Foreign Studies

Abstract: This paper aims to make a multiple-faceted analysis on the lyrical territorialization of the war in two different films <The Cuckoo>(2003) and <Welcome to Dongmakgol>(2005). <The Cuckoo>, a Russian film by Aleksander Rogozhikin and <Welcome>, a Korean film by Kwanghyun Park present incredibly similar situation set against the war. The themes of both films, however, are not the war itself, I will argue, but lyrical humanism. For the impossibility of communication between enemy forces and natives which makes comic circumstances to incapacitate the urgency and crisis of the war, not to mention the central female characters mentally retarded pour ridicule on the war or on hostility, both films seem to embody lyrical territorialization of the war.

Biography: Lee, Heewon specializes in Russian cinema and culture. She is a professor of Institute of Foreign Literature Studies, at Hankuk University of Foreign Studies, Korea. She has written extensively on Russian cinema and film theory, with special focuses on themes like film aesthetics, kino-politics, indexical iconicity and filmic translation, to name only a few.

S3 DE L'ESPACE CULTUREL A L'ESPACE ESTHETIQUE / FROM CULTURAL SPACES TO AESTHETIC SPACES

DANDIES AND CRIOLLOS IN RIO DE DE LA PLATA XIX'S: FASHION AND LITERATURE

J.B. de Figueiredo
UFRGS

Abstract: During XIX century political ideas at whole world were not presented only in theoretic ways. The clothes were essential to show how identity could appear in its materiality. Besides the clothes itself, writings of fashion - as *La Moda*, in Buenos Aires 1850's - and literature were totally involved in creation of new identities in Rio de la Plata's space, in both States around: Argentina, Brazil and Uruguay. The dandy was one of these images, that provoked a sort of critiques, besides its participation in political ideas, literature and appearance in some writers and politics at the time, like Argentinians Sarmiento and Alberdi, Uruguayan Rod  s and Brazilian Lobo da Costa.

Biography: Joana Bosak de Figueiredo has a Master degree in History and a Doctorate degree in Comparative Literature and was temporary professor in both institutes at UFRGS. Nowadays is sponsored CNPq with a post-doctoral fellowship at UFRGS, where researches Identity in Fashion, History and Literature in XIX's Rio de la Plata.

WHAT COLORS ARAB SPRING MIGHT BRING READING ARAB SPRING DAYS IN THE LIGHT OF THE ARABIAN NIGHTS

S.A. Elsis
University of Maryland

Abstract: The paper aims at examining the Arab uprisings/revolutions/civil wars, in the shadow of political mentality and theory in the Arabian Nights on one hand, and the current global political rhetoric on the other hand. While analyzing a fictional literary work from the early to pre-modern Islamic period through a political prism may seem bizarre to some, a closer historical reading of the Nights could spotlight and explain what so-called "Arab Spring". The tales may not have offered a practical solution to the sometimes harsh political realities of citizens living under various leaders; nevertheless it acted as a healthy outlet to vent. What remains is a compelling case that politics and the Nights are inextricably linked. Shahrazad, like many of the characters she creates, intends to lecture the king on the rights and responsibilities that come with his position, that the king has an obligation to govern with justice, tend to the weak in society, prevent robbery, and promote societal cohesion. While analyzing a fictional literary work from the early Islamic period through a political prism may seem bizarre to some, a closer historical reading of *Alf Layla wa Layla* indicates that, like most literary works, it is also a product of its times. In this way, 1001 Arabian Nights can be seen as a form of early political expression, a vehicle through which grievances and pent-up emotions could be aired. While the work was edited and reedited, translated and mistranslated, and bears the bruises and scars of a work that was changed and revisited many times, it can nevertheless shed light into the lives and experiences of people during the Islamic Golden Age (or what known in the western history as medieval age) OR maybe, can moreover shed light on the most recent political events taking place in the Arab world now, the so called "Arab Spring".

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EDUCATION

Cairo University, Cairo, Egypt.

Ph.D with "First Honor Degree" in Modern Arabic Literature, Area of

Specialization: Modern Arabic Poetry, "The Arabic Prose Poem: A Study in the Poetics of Genre." August 2011

M.A. in Modern Arabic Literature, 2000 with honors

Thesis: "Significances of Absence in SA'DI YUSOF Poetry"

Cairo University, Cairo, Egypt. 1989-1993

B.A. in Arabic Language and Literature, June 1993.

AWARDS and HONORS

Abdel-Muhsen Taha Badr award for the best thesis of
Arabic literature of the year, 2001 2000
Scholarship of Egyptian Culture Ministry to study Poetics of
Arabic Prose Poems, 2003 2000

TEACHING EXPERIENCE

SPRING 2012, University of Maryland:

- The Arabian Nights and the art of story-telling (taught in English)
- Modernity and Chronology of Modern Egypt in Cinema

FALL 2011, University of Maryland:

- Women in Arabic Cinema – Finding Personal and National Identity
- Theocratic and Secular Discourses in the Arab Renaissance/Nahda

2010-2011, University of Maryland:

- Reading in Arabic literature. (taught in Arabic Fall 2010).
- Advanced Modern Standard Arabic.
- The Arabian Nights and the art of story-telling (taught in English)

2009-2010, Harvard University:

- Advanced Modern Standard Arabic. (2 classes).
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2008-2009, Harvard University:

- Advanced Modern Standard Arabic, (2 classes).

INTEGRATING PHYSICAL EDUCATION AND LITERATURE : A COMPARATIVE STUDY

A.N. Ghosh

ADITI MAHAVIDYALAYA

Abstract: This paper will explore the connection between literature and Physical education which has existed in India and other countries since time immemorial.

The importance of Physical Education has existed in the ancient literary texts such as legendary Indian Epics: Ramayana and Mahabharata. There are wonderful narratives which describe the traditional art of archery taught by the great gurus to their disciplines who became great warriors and well known heroes like Rama in Ramayan and Arjun, Karan in Mahabharat. Similarly, we find some traditions which have been kept alive on the lines of martial art leading to knighthood in almost all parts of India. Along with the description of martial art and its popularity there exists poetry and drama in the praise of archery ,Mallayudh, Mulkhumb, Kalaripayat, Kushti (Wrestling) etc.

The most significant aspect of Physical Education is found in the literary narratives which contain fascinating description of knighthood. The epic heroes who won the hands of beautiful bride by showing their physical strength behind their physical culture is well articulated in the treatise of literary discourse.

Another interesting aspect of this comparative study is found in a class room situation where recitation of interesting stories, poems along with physical exercises for the students develop a good relationship between literature and physical education.

Thus this paper will probably be first of its kind in the realm of comparative literature and other Arts, focussing on its relationship to Physical Education.

Biography: Dr Anita Ghosh

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S1 COMPARER LES ESPACES / COMPARING SPACES

THE GEOMETRY OF PARIS IN THE NARRATIVES OF JEAN RHYS

C. Davis

Barry University

Abstract: The Caribbean writer, Jean Rhys (1890-1979), born and educated in Roseau, Dominica, spent her adult life in Paris and London. Through her transnational background and her relationships, Rhys moved in such varied milieu as theatre, music hall, journalism, art, espionage, diplomacy, leftist politics, and even the underworld of currency speculation and escroquerie (swindling). She depicts these experiences in five books of fiction published between the World Wars, beginning with "The Left Bank" (1927), a collection of stories set in Paris and Dominica, and ending with "Good Morning, Midnight" (1939). Although many critics conflate Rhys's personal life and literary oeuvre, portraying her, like the characters in her books, as a promiscuous alcoholic who drifted around Paris, Ford Madox Ford immediately discerned her mastery of technical form. For Rhys, the "shape" of the novel was paramount; and each of the Paris books has a different shape and takes place in a different area of the city, since Rhys maps the geography of Paris in order to underscore the interior life of the protagonist. This comparative analysis of literature and geography argues that the Paris walks of Rhys's protagonists are precisely calibrated to specific streets and to historical and cultural landmarks, that resonate for them in particular ways. Each of the Paris books follows a different map of the city, as the protagonists explore the persistence of memory. Situated in sites of conflict and retrospect, Rhys's characters achieve transformative experiences and transcend time through resonances of urban geography.

Biography:

Cynthia Davis, PhD is Professor of English and the Associate Dean in the School of Adult & Continuing Education at Barry University in Miami, FL. She is the author, with Verner D. Mitchell, of a trilogy on women writers of the Harlem Renaissance: *Where the Wild Grape Grows: Selected Writings of Dorothy West* (University of Massachusetts Press, 2005); *Western Echoes of the Harlem Renaissance: The Life and Writings of Anita Scott Coleman* (University of Oklahoma Press, 2008), and *Literary Sisters: Dorothy West and Her Circle, A Biography of the Harlem Renaissance* (Rutgers University Press, 2012). She has contributed articles on Caribbean and African-American literature to *Landscape and Empire: 1770-2000* (ed. G. Hooper, Ashgate, 2005); *Anthurium: A Caribbean Studies Journal*; and the *Journal of the College Language Association*. She received a Master's in English from Georgetown University and her PhD from the University of Maryland, College Park.

SPACE AND LANDSCAPE: DEEP ECOLOGY IN RAJA RAO'S *THE SERPENT AND THE ROPE* AND GAO XINGJIAN'S *SOUL MOUNTAIN*

K. Barua

Indian Institute Of Technology Guwahati

Abstract: Deep Ecology is concerned with encouraging an egalitarian attitude on the part of humans not only toward all members of the ecosphere, but even toward all identifiable entities or forms in the ecosphere. Gao Xingjian.. *Soul Mountain* is about his wandering travels from the source of the Yangtze River in Southwest China down to the East Coast in quest of the elusive "Lingshan", the soul mountain. The paradigm shifts of the ecology-controlled ideas of religious Daoism found in Gao Xingjian's *Soul Mountain*(2000) interrogates the relationships between human cultures and the physical and constructed environment we are concerned here with Chinese aesthetics and Daoism as Deep Ecology which assumes that the world of phenomena manifests the Dao, the Way of nature. The Dao is not a separate reality but rather the patterned harmoniously interactive processes of the natural world, Raja Rao's *The Serpent and the Rope* is a quasi- autobiographical novel which offer a wonderful synthesis space, landscape and nonhuman life forms. through the mythic geographic and the biocentric world. The central theme is the quest of Ramaswamy's sojourn across Europe and London to ethnic locales of a south Indian village and Benares in India. The epigraph: "Waves are nothing but water/so is the sea" sets the tone on the dialogics of landscape. The attempt here is to present an interpretation of ecology from the ancient Vedic to the Daoist thought systems referred to in the two texts.

Biography: Dr Krishna Barua is Professor (English) in the Dept. of Humanities & Social Sciences in Indian Institute of Technology Guwahati. Her Ph.D on Patrick White (1986) was one of the pioneering works on Commonwealth Literature. She has published extensively on comparative literature both in India and abroad. Her area of study includes Comparative Literature, Cultural Studies and Translation.

EPISTEMOLOGY OF OBSERVATION AND THE CONSTRUCTION OF HUMAN AND PHYSICAL GEOGRAPHIES IN POST-INDEPENDENCE HONDURAS

J.I. Lara
Grand Valley State University

Abstract: Honduras during the 19th and 20th centuries was a space controlled by disparate and conflicting powers. Hondurans, Americans, British and others explored and inhabited different regions of this small Central American country, and created a series of textual representations of the Honduran natural and built environments and populations. During this period we see the production and circulation of works of fiction and non-fiction that utilized behavioral and physical characteristics -- skin color, hair, facial features -- as well as tropes of blood to define the cultural and racial composition of the Honduran people. The purpose of this presentation is to discuss the relationship between the geographical descriptions and demographic assessments that both foreign and national writers incorporated into their narratives and the theories pertaining to natural history and the science of race prevalent in the Americas and Europe. Through a set of examples, I argue that much of the literature created during this period played a role in the elaboration of what became the ideology of a Honduran national race and laid the foundation for the Honduran State's divergent corrective measures aimed at improving the racial and cultural composition of its Amerindian and Black populations. The State adopted a more environmentalist or neo-Lamarckian approach to the "Indian" problem, while it took a more innatist position when debating the possibility of civilizing its Black communities and conforming them to the homogenous national image it sought to construct. According to late 19th and early 20th century scientific theories and discoveries on the etiology of race and human improvement (eugenics), the European, white "race plasma" should not mix with that of these two groups because Blacks and Indians only diluted its "superior" composition. Honduran intellectuals endorsed those scientific theories and employed them to legitimate their rejection of Black populations, and in large part, their ideological representation of the Northeast region as being outside the territorial, cultural and racial bounds of the nation. Overall, this paper uses the particular case of Honduras to elaborate on the complexities of the concepts of biology, geography, epistemology and race, and the unquestionable relationship between literature and the life sciences.

Biography: Jose I. Lara is an Assistant Professor of Colonial and 19th century Latin American Literature and Culture at Grand Valley State University. He received his doctorate in Literature and Cultural Studies from Georgetown University. His research interests include proto-racial and racial classifications and representations in Central America and the Caribbean; philosophical and scientific racial discourses; and the relationship between literature, race and nation-building projects.

CAMUS ET SARAMAGO: CARTOGRAPHIE DE L'HOMME DANS UNE VILLE EN ETAT DE SIEGE

O. Jubilado
Université d'Évora

Abstract: Dans cette communication, nous nous proposons d'esquisser une réflexion comparative axée sur un «comparatisme de la différence», à partir de l'analyse de *La Peste* d'Albert Camus et d'*Ensaio sobre a Cegueira* de José Saramago. Notre hypothèse de lecture vise à analyser comment des fléaux différents (la peste et l'aveuglement soudain), qui ravagent la ville d'Oran et la ville «sans nom», contribuent à établir une cartographie de l'Homme dans deux villes différentes mais en état de siège.

Dans un premier volet, il s'agira de comparer et de dresser la cartographie des deux villes décrites, avant et après la découverte du fléau, et de réfléchir aux implications que l'effet épidémie produit sur l'Homme, en tant que membre d'une communauté, dans une ville malade et en état de siège. En fait, malgré leur différence, les deux romans sont axés sur un même procédé romanesque: l'énigme que représente, d'une part, la découverte d'un rat mort, et d'autre part, un homme aveugle, premiers signes incompris d'une maladie épidémique qui ravage deux villes, apparemment, différentes (Oran et la ville «sans nom»).

Dès lors, Camus et Saramago nous narrent l'histoire d'une épidémie qui met en état de siège la ville et les hommes: son apparition, son développement et sa disparition; mais aussi la lutte et les réactions des Oranais et des personnages sans nom contre deux fléaux différents. C'est dans ce scénario de combat contre l'épidémie et la tyrannie, de séparation, de non communication,

Biography: Brève Biographie - Odete Jubilado – Université d'Évora - Portugal

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BREVE BIOGRAPHIE

NOM : Jubilado

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FORMATION

ī· Doctorat en Littérature Comparée, Université d'Évora.

ī· Mestrado (équivalent à un DEA en France) en Littérature Comparée, Faculté de Lettres de l'Université de Lisbonne.

ī· Licenciatura (équivalent à une Maîtrise en France) en Littératures

Modernes variante Portugais/Français, Faculté de Lettres de l'Université de Lisbonne.

EXPERIENCE PROFESSIONNELLE:

ī· Professeur à l'Université d'Évora ayant enseigné la Littérature Comparée ; la Langue Française; la Culture Française et la Littérature Française.

DOMAINES DE RECHERCHE:

ī· Littérature Comparée

ī· Littérature Portugaise Contemporaine

ī· Littérature Française Contemporaine

ī· Littérature et Arts

LIVRES PUBLIES:

ī· Jubilado, Maria Odete Santos: 2000, Saramago e Sollers: Uma (Re)escrita Irónica? [Saramago et Sollers: Une (Ré)écriture Ironique?], Lisboa, Vega.

ī· Jubilado, Maria Odete Santos: 2010, Olhares Cruzados: a Problemática da Leitura em José Saramago e Philippe Sollers, [Regards Croisés: la Problématique de la Lecture chez José Saramago et Philippe Sollers], Lisboa, Nova Vega.

Brève Biographie - Odete Jubilado – Université d'Évora - Portugal

2/2

ARTICLES ET COMMUNICATIONS:

ī· J'ai publié plusieurs articles dans des revues nationales et internationales comme Ariane; Vértice; Espaço/Espaço; Pensardiverso etc...

ī· J'ai participé à plusieurs colloques et congrès nationaux et internationaux : Portugal; France; Espagne; Italie etc...

Autres Activités:

ī· Adjointe du Directeur du Département de Linguistique et Littératures

ī· Membre du Conseil du Département de Linguistique et Littératures

ī· Membre de l'Association Portugaise de Littérature Comparée

ī· Membre de l'Association Internationale de Littérature Comparée

ī· Membre du CEL – Centre d'Études en Lettres

LES ETUDES THEMATIQUES ET LA COMPARAISON / COMPARING THEMES, MOTIFS, IMAGES

"BLONDES : PLUS CHAUDES QUE LES BRUNES"; "BRUNES : PLUS CHAUDES QUE LES BLONDES"

K. Rondou
Ixelles

Abstract: Projection des fantasmes de Gautier et Balzac sur la chevelure de leurs héroïnes magdaléennes : analyse de *La toison d'or*, de *Magdalena* et de *Splendeurs et misères des courtisanes* Katherine Rondou Université Libre de Bruxelles HEPH – Condorcet L'approche comparatiste, souvent réservée à la confrontation de littératures nationales, ne doit cependant pas négliger les monographies. L'étude systématique d'un même thème, d'un même motif, à travers les publications d'un seul auteur, se révèle parfois très riche pour l'exégèse d'une œuvre, dont elle peut souligner les obsessions. Les représentations de sainte Madeleine dans les textes de Gautier et Balzac en fournissent un parfait exemple. Le thème magdaléen, même réduit à deux auteurs, reste cependant trop vaste pour l'espace d'un article. Aussi, je me limiterai à l'analyse systématique d'une composante essentielle du personnage : sa chevelure. La comparaison des différents extraits évoquant les longues mèches de la sainte me permettra de dégager des conclusions significatives quant aux obsessions personnelles qui guident la création des deux auteurs. Enfants d'une époque particulièrement captivée par la chevelure féminine, les auteurs du XIXe siècle ne peuvent manquer d'accorder toute leur attention à la longue chevelure de Marie-Madeleine, la sensuelle pécheresse convertie. Parmi ceux-ci, Gautier et Balzac occupent une place à part. Alors que leurs contemporains s'attachent essentiellement aux connotations associées aux Madeleines rousses, les auteurs de *La toison d'or*, *Magdalena* et *Splendeurs et misères des courtisanes* projettent sur la sainte des obsessions personnelles, relatives aux blondes et aux brunes. Après une brève synthèse des représentations de l'amie du Christ dans l'imaginaire occidental, nous rappellerons la fascination de la religion chrétienne, et de la société judéo-chrétienne en général, pour la chevelure féminine. Nous préciserons également les valeurs symboliques traditionnellement associées aux différentes couleurs de cheveux, afin de mieux dégager l'originalité de Gautier et Balzac. Alors que l'imagerie populaire associe blondeur et angélisme, Gautier dépeint, dans *La toison d'or*, une Madeleine corruptrice, et réserve à la Madeleine brune de *Magdalena* la spiritualité de la sainte. Esther, la mondaine repentie de *Splendeurs et misères des courtisanes*, bénéficie, quant à elle, d'une double couleur de cheveux. Noires dans certaines descriptions, blondes dans d'autres, les longues mèches de la jolie Juive retiennent depuis longtemps l'attention de la critique balzacienne. Une étude minutieuse du texte, dans ses versions successives, nous amène à y lire l'expression de deux fantasmes de l'auteur : l'aristocrate parisienne et la sensuelle orientale.

Biography: 1 Nom : RONDOU Prénom : Katherine Date de naissance : 18/02/1980 à Charleroi Adresse : Avenue Jeanne, 4 Bte 6 1050 IXELLES Belgique Téléphone : 00/32/(0)499/16.82.39 courriel : krondou@gmail.com Doctorat en Philosophie et Lettres, orientation langues et littératures romanes : -Le thème de sainte Marie-Madeleine dans la littérature d'expression française, en France et en Belgique, de 1814 à nos jours, sous la direction de Michel BASTIAENSEN et avec un jury composé de Valérie ANDRE, Barbara BAERT, Manuel COUVREUR et Jean-Marie SANSTERRE, Université Libre de Bruxelles, décembre 2006. Postes occupés Aspirant-chercheur du Fonds National de la Recherche Scientifique Université Libre de Bruxelles 1er octobre 2003 - 16 septembre 2007 Maître-assistant de langue française Diverses Hautes Ecoles belges 17 septembre 2007 - Collaboratrice scientifique Université Libre de Bruxelles Novembre 2007 - Communications : 17 septembre 2005 « Le rapport aux évangiles d'auteurs de la fin du XXe et du début du XXIe siècle : analyse d'un cas particulier, l'interprétation de Luc 8, 2 –'Marie, appelée la Magdaléenne, de laquelle étaient sortis sept démons'- dans la littérature postérieure à 1969. » La Croix et la Bannière, pour une définition de l'écrivain catholique en francophonie, XVIIe-XXe siècle, Journée d'étude du 17 septembre 2005, Université Libre de Bruxelles, Centre Interdisciplinaire d'Etude des Religions et de la Laïcité. 29 septembre 2007 « Déculpabilisation magdaléenne dans la littérature contemporaine : redéfinition du péché et de l'expiation de sainte Marie-Madeleine dans les lettres de la seconde moitié du XXe siècle et du début du XXIe siècle » La culpabilité, journée d'étude de l'Association Française d'Histoire Religieuse Contemporaine, La Sorbonne. 27 décembre 2007; 11, 18 et 25 avril 2008; 9 mai 2008 « Le thème de sainte Marie-Madeleine dans le théâtre de langues romanes, du Moyen Age au début du XXIe siècle » Cycle de conférences donné dans le cadre du cours de Littératures Romanes Comparées du professeur Michel Bastiaensen, Université Libre de Bruxelles. 6 mai 2008 « Le thème de sainte Marie-Madeleine dans la littérature contemporaine, roman populaire et roman spirituel » Conférence de vulgarisation scientifique, Bibliothèque de Montigny-le-Tilleul. 7 mars 2011 « Regards belges sur Médée, quelques auteurs francophones s'emparent du mythe », en collaboration avec Catherine Gravet M comme Mère, M comme Monstre, colloque international du centre de recherches SAFES, ULB 4 et 5 juillet 2011 « La Madeleine de Christen Ostrowski : échos des mouvements révolutionnaires de 1830 » Art, Literature and Revolution, colloque international, Université Manouba de Tunis 20



septembre 2011 « Marie-Madeleine : polyphonie féminine. De la sainte putain à la sainte mère », Voix poétiques et Mythes féminins, Les femmes de la Bible, Université Blaise Pascal, Clermont-Ferrand Publications : -« Antigonnes francophones dans la littérature belge contemporaine », dans : Représentations de la féminité dans l'espace culturel francophone, colloque de l'Université de Galati, 15-16 octobre 2010, Communication interculturelle et littérature, 2010, V.12, fasc.4, p.31-p.42. -« Il rapporto di Maria di Magdala con il sangue della redenzione nelle rappresentazioni letterarie contemporanee della Passione », dans : Intersezioni, rivista delle idee, avril 2011, V.31, fasc.1, p.5-p.16. -« Des souvenirs dormant dans cette chevelure, étude de la chevelure de sainte Marie-Madeleine dans la littérature contemporaine », dans : Studi Francesi, mai-août 2010, V.161, fasc.2, p.232-p.243. -« Renouveau du personnage de sainte Marie-Madeleine dans le théâtre de Michel de Ghelderode », dans : Textyles, revue des Lettres belges de langue française, 2010, V.36-37, p.251-p.263. -« Exemple de création hagiographique dans le théâtre dannunzian : origines de sainte Alétis, 'personnage secondaire' de La Pisanella », dans : Communication interculturelle et littérature. 2010, V.9, p.266-p.270. 3 -« Le personnage de sainte Marie-Madeleine dans la littérature de l'après-guerre : acceptation et valorisation de la féminité », dans : CRIHANA Alina et al., Représentations de la féminité dans la culture européenne du XXe siècle, actes du colloque des 15-16 octobre 2009 de l'Université de Galati, Galati, Europlus, 2009, p.291-p.302. -« Panorama de la parabole de l'enfant prodigue dans la littérature belge des XXe et XXIe siècles », dans : CHEVREL Yves, JONGY Béatrice et LEONARD-ROQUES Véronique, Le Fils prodigue et les siens (XXe-XXIe siècles), Paris, Le Cerf, 2009, p.77-p.89. -« Quand Madeleine cesse de pleurer. Etude des larmes de sainte Marie-Madeleine dans la littérature contemporaine », dans : Les Lettres Romanes, 2007, V.61, fasc.1-2, p.89-p.102. -« Il tema di Maria Maddalena nella letteratura decadente : il teatro dannunziano », dans : Intersezioni, rivista delle idee, V.27, août 2007, fasc.2, p.169-p.192. -« Marie-Madeleine, Soi féminin complet dans le roman contemporain après 1950 », dans : Cahiers d'Histoire des Littératures Romanes, 2006, V.30, p.461-p.481. -« Echos de la Madeleine, figure évangélique, dans la littérature contemporaine », dans : Rivista di Storia e Letteratura Religiosa, 2005, V.41, fasc.3, p.413-p.432. -« TARDIF (Guillaume). Les facéties de Poge, traduction du Liber facetiarum de Poggio Bracciolini, édition critique de Frédéric DUVAL et Sandrine HERICHE-PRADEAU. Genève, Droz, 2003. Compte-rendu », dans : Revue Belge de Philologie et d'Histoire, 2004, V.82, fasc.3, p.801. -« Le figuier, quatrième emblème magdaléen », dans : Idioma, Mélanges offerts à Jacques Lemaire, 2002, p.157-p.170. Sous presse : -« Marie-Madeleine », dans : PARIZET Sylvie, Bible et littérature (titre provisoire), Paris, Le Cerf. -« Lectures du Noli me tangere dans la littérature contemporaine : richesse narrative des silences de l'évangile johannique », dans : BIERINGER Reimund et al., Mary Magdalene and the Noli me tangere in Interdisciplinary Context, actes du colloque des 17-19 décembre 2009, Katholieke Universiteit Leuven and Saint-Paul University, Ottawa, Canada Faculty of Theology and Faculty of Arts. -« Judas dans la littérature belge francophone », en collaboration avec Catherine GRAVET, dans : Figures de Judas dans la littérature francophone. -« Regards d'écrivains français contemporains sur la possession de Marie de Magdala », dans : Communication interculturelle et littérature. 4 En préparation : -Le thème de sainte Marie-Madeleine dans la littérature d'expression française, en France et en Belgique, de 1814 à nos jours, Paris, Honoré Champion. (Publication de la thèse de doctorat) -« Le personnage de sainte Marie-Madeleine dans la littérature et les arts d'Europe », cycle de conférences de vulgarisation scientifique, Musée Curtius. -« Réécriture féministe de thèmes féminins dans l'oeuvre de Jacqueline Harpman » -« Jeanne d'Arc dans la littérature belge francophone » -« Impact de la théologie féministe sur les représentations littéraires de sainte Madeleine »

EUROPEAN INTERSECTIONS OF A MYTH: DON JUAN

G.S. Boruszko
Pepperdine University

Abstract: The myth of Don Juan have participate in the European construction not only of its literary corpus but also in the process of the evolution of the notion of being European and the expression of it. Each representation constitutes an intersection offering a unique opportunity to re-invent the myth transforming it into a 'living memory'. Each new re-articulation of the myth acts as a repetition working in parallel ways just as memory organizes events and recollections into the line of time. Don Juan generally fails to create his own individual memory in an individual play but it seems that he is saved from oblivion by the re-creation of the myth in each new variation of the play. Ultimately this character's salvation comes from the hands of its own creators. In the accumulation of variations of the myth, Don Juan obtains a 'larger memory pool' that brings him closer to a more diverse memory that could determine an individual. Literature and theater in particular open up a field of experimentation with memories that while being rooted in literary works or imaginary events serve as models of individual memorial processes. In the words of Pierre Nora: "Amid these complexities, it is memory that dictates while history writes; this is why both history books and historical events merit special attention." (Representations, 21) The Comparative Literature field serves as a mirror of reality's complexities: imagination and creativity dictates while theater represents. This is the challenge and privilege of the literary field.

Biography: Dr. Graciela Susana Boruszko is associate professor at the International Studies and Languages Division at Pepperdine University. Prior to joining the Pepperdine faculty, she served as Chair of the Modern Languages Department

at Biola University as well as Director for the Studies Abroad Program. For much of her career, professor Boruszko focused on teaching and researching in the areas of Hispanic Philology, Comparative Literature and Linguistics, French Studies, French Philology, Hispanic Studies, Literatures and Cultures. Dr. Boruszko's multicultural background forged in her a passion for Cultural, Linguistic and Literary Studies in its multiple representations. Her research topics include: the transnational, identity, ethnicity, multiculturalism, migration, languages and its linguistic and literary spaces, Spanish Cultures, Latin American Cultures, linguistics, languages. As a result Dr. Boruszko counts with many publications, nationally and internationally. Dr. Boruszko currently directs an international research group on Comparative Literature and Identity Issues. She also directs student research projects related to the same topics. Dr. Boruszko participated in numerous international and national Conferences, Symposiums and Colloquiums as well as serving as a visiting professor in countless international forums in Europe, Latin America and North America. Dr. Boruszko earned a Licence de Lettres Modernes, Lettres et Langues, a Maîtrise de Lettres Modernes, Lettres et Langues, a DEA in Lettres and Langues from the Université de Bourgogne in Dijon, France, a DEA in French Philology and a PhD degree in French Philology from the UNED Madrid, Spain.

COMPARATISME, IMAGOLOGIE ET STEREOTYPIE: IMAGOTYPES CHEZ DIDIER VAN CAUWELAERT ET BRIGITTE PAULINO-NETO

M.J. Simões
Université de Coimbra

Abstract: Le choc entre différents groupes sociaux mérite aujourd'hui une attention redoublée surtout à partir du moment où les agents de la politique sociale reconnaissent l'importance d'étudier les problèmes engendrés par une société multiculturelle. L'Imagologie redevient alors un domaine de recherche privilégié au seuil des voies du comparatisme, comme le soulignent Manfred Beller et Joep Leerssen, une fois que l'étude des représentations et des images groupales et nationales se révèle fondamentale pour développer de nouvelles formes de connaissance et d'intente dans les communautés sociales. Cependant l'Imagologie ne pas pas subestimer les contributions que les recherches d'autres disciplines des sciences humaines ont apportées vis-à-vis l'étude des représentations — notamment la Psychologie Sociale et la Philosophie. L'Imagologie doit profiter des recherches sur des stéréotypes sociaux — comme on peut rencontré, par exemple, dans les travaux publiés par Craig McGarty, Vincent Yserbyt and Russells Spears — et de la recherche menée par des philosophes qui ont pensé le rapport à l'autre, comme E. Levinas ou G. Deleuze. L'irréductibilité de l'autre à l'autre est "envisagée comme altérité", défendue par E. Levinas, se déploie dans les textes littéraires, si l'on croit, avec G. Deleuze, que la littérature "est un processus, c'est-à-dire un passage de Vie qui traverse le vivable et le vécu. L'écriture est inséparable du devenir". Ce travail aura pour but, alors, non seulement d'identifier des imagotypes et des stéréotypes dans la fiction de Didier van Cauwelaert et Brigitte Paulino-Neto mais prétendra aussi souligner l'importance de l'imagologie au sein du comparatisme critique et comment cette approche comparatiste peut contribuer à cerner la valeur cognitiviste de la littérature pour la saisie de l'humain dans le monde contemporain.

Biography: Maria João Simões est Professeur (PhD) de Littérature et enseigne plusieurs disciplines du domaine des Études Littéraires à la Faculté de Lettres de Université de Coimbra, au Portugal, dès 1989. Devint Professeur Auxiliaire, en 2000, après la présentation de son Doctorat. Avec une formation initiale en Littérature Comparée, elle est membre de l'Association Internationale de Littérature Comparée dès 1989. Membre du Comité Exécutif du Centre de Recherche "Centro de Literatura Portuguesa", dirige actuellement un Projet de recherche sur l'Imagologie, dont les premiers résultats ont été publiés en 2011, dans le volume *Imagotipos Literários: Processos de (Des)Configuração na Imagologia Literária*, dont elle est l'Éditeur. Exemples d'articles publiés: "Nouvelles Voies de La Littérature Comparées: Imagologie et Stéréotypes en Le Clézio, Lídia Jorge et Fay Weldon" (Congrès de l'APLC 2010) et "Imagology and Relational Complexity: The Group Stereotype" (Congrès de l'AILC: in COUTINHO, Eduardo F. (Ed.) - *Beyond Binarisms. Discontinuities and Displacements: Studies in Comparative Literature*, Rio de Janeiro, Aeroplano Editora, 2009, pp. 81-90). Organization (avec publication de texte) des volumes *O Grotresco* (2005) e *O Fantástico* (2007). Les domaines de recherche privilégiés: Esthétique Littéraire, Théorie de la Littérature Comparée et Imagologie, Littérature Portugaise.

UNDERLINING THE DIFFERENCE THROUGH COMPARATIVE METHOD: HOW THE COMPARATIVE APPROACH HELPS TO DEFINE A NATIONAL LITERATURE

F. Chianese
Università di Napoli L'Orientale

Abstract: What are, in terms of critical investigation, the benefits of a comparative approach? What could be these benefits in our society and our time, I wonder, indeed, in our global, transnational culture, where any culture seems to

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look at the others in an unique, wide international context, where any literary and cultural phenomenon is immediately supranational. The answer is already in the question, I reckon. If any aspect of a culture defines itself only through the difference with another one from other culture – as years of post-structuralism guarantee – then, the comparative approach becomes fundamental to find and underline the very autonomous and original characteristics that make any national literature unique in its way: only the comparative studies can keep together the literature of all the countries in our epochal turning, making any literature confront with each other, so that, I dare say, studying a national literature makes a sense today only in comparisons with any other. Assuming the existence of this global, transnational literature as an uber-model for all the contemporary literature, the first step will be to analyse what the different literary experiences have in common, to extrapolate their common features, so that we can find and underline which are the features that make them different, following the instance that Edward Said gave us in *Orientalism*, a couple of years ago. Even, and moreover, in this case, it will be the otherness of a different point of view to look at a common matter from that let us understand what makes a national literature different from another one – and, once more, nothing more than Eastern culture can help to define – for opposition – Western culture. In my research for the PhD program, for instance, I analyse Western literature as a wide context, from USA to Eastern Europe, passing through Italy and central Europe, to depict phenomena spread throughout this area in their analogies and differences – or differànces, using the famous Derrida's expression: in my paper, I would like to analyze how considering such a large field helps me to set the borders between the different literary experiences I focus on in my work.

Biography: Francesco Chianese was born in Napoli, Italy, and studied Italian Modern and Contemporary Literature at Università degli Studi di Napoli Federico II (MA in Modern Literature in 2004, post-graduate degree in Theatre Critics and Literature in 2010; final dissertations about the theatre of Pier Paolo Pasolini). After a couple of years teaching in secondary school, he is in his first year of a PhD program in Comparative literature at Università degli Studi di Napoli l'Orientale: his research focuses on the analysis of the transformations in father figure in American, Italian and Eastern-European postmodern literature. In 2011 he attended the American Studies seminar in Roma, Italy, and in 2012 the OASIS - Orientale American Studies International School in Procida, Italy. In his period he is researching at Bristol University in Bristol, UK.

S2 LITTERATURES POSTCOLONIALES / POSTCOLONIAL LITERATURES

LA LANGUE (PORTUGAISE) AU-DELA DES NATIONS

L.G. Xavier

Escola Superior de Educação de Coimbra

Abstract: Après l'indépendance de l'Angola et du Mozambique, les relations culturelles et politiques entre ces pays africains et le Portugal ont changé. La langue portugaise, cependant, y est restée. D'autre part, la littérature connue est écrite en langue portugaise, une langue occidentale et impérialiste. La langue portugaise n'est pas, cependant, la même en Afrique qu'au Portugal: là elle est devenue africaine, elle a acquis une vitalité esthétique surtout au niveau du lexique et de la structure de la phrase qui lui a apporté une identité sui generis. Si dans un premier moment, la langue portugaise a servi d'arme idéologique, pour faire passer le discours esthétique du colonisateur, maintenant elle est une autre langue, mise au service de la construction d'une culture et d'une identité nationales. Cette transformation a été pacifique, aujourd'hui le portugais est la langue de la littérature africaine de langue portugaise. Le domaine esthétique privilégié de la langue est la littérature, un champs de confluence de frontières linguistiques: la confluence entre le portugais et les langues nationales. Le portugais sera historiquement la langue du colonisateur en Afrique de langue portugaise. Toutefois, cette langue européenne a changé à cause du contact avec les langues bantoues. Elle a acquis une nouvelle personnalité. La situation du portugais en Angola et au Mozambique n'est pas exactement la même. Au Mozambique, le portugais a plus de difficulté de s'imposer, déjà dépassé par l'anglais, dans certains milieux sociaux et des affaires. L'objectif principal de cette présentation est de comparer ces deux réalités africaines de langue portugaise (celle d'Angola et du Mozambique), montrant que malgré ces deux différents contextes sociaux et culturels, la littérature continue à préférer cette langue européenne qui est devenue une Autre langue, résultat de la coexistence avec plusieurs langues africaines. Le portugais sert, alors, non seulement de véhicule d'ascension sociale, comme forme d'accès à la mondialisation. Par la littérature, la langue a dépassé les frontières culturelles et géopolitiques. Pour faire preuve de ce qu'on vient de dire, on donnera des exemples des auteurs et les œuvres africains de langue portugaise.

Biography: Lola Gerales Xavier est professeur et chercheur à Coimbra. Son doctorat est en littérature comparée (de littératures de langue portugaise). Elle a publié des œuvres et des articles sur les littératures africaines de langue portugaise, la littérature brésilienne, la littérature portugaise et la littérature comparée.

READING POSTCOLONIAL WOMEN WRITING IN ENGLISH THROUGH POSTCOLONIAL EYES

G.D. Leighton

Universidad Nacional de San Martin

Abstract: English postcolonial literature has been studied from different points of view. One of these is the one this paper presents: postcolonial female authors in english language (English with a small "e" to show the difference with the central English language). This topic will be studied with two different approaches: gender and genre. Gender in postcolonial female literature is central, mainly since Spivak has coined her famous "subaltern of the subaltern", thus showing the stressing place women have in the postcolonial world. Genre is also a fundamental topic when studying postcolonial female authors, where resistance and difference is many times shown through manipulation of the canonical genres, and through the creation of new forms of writing literature. Poems, prose, letters, memoirs, are entangled to form a new way of, as Bill Ashcroft would say it, "writing back to the Empire". The corpus this paper presents tries to describe the postcolonial world in english, through women writers. The Anglo-Indian author Arundhati Roy's *The God of Small Things* will be taken first, and here we will work with auto?-biography with trespassing boundaries including drama, novel and television; the Caribbean Grace Nichols' *The Fat Black Woman Poems*, which present autobiography and historical novel through poem writing, crossing again the frontiers of genre; and the Nigerian Ama Ata Aidoo's *Our Sister Killjoy*, studied last due to the complexity and richness of her breaking genres and surpassing rules. In all three texts, the theme of gender will be particularly analyzed, together with center and periphery, displacement, and language. The theoretical frame will be postcolonial theory and criticism, particularly Homi Bhabha, Gayatri Spivak, Bill Ashcroft, and Leela Gandhi; culture in a broad sense, mainly through Eagleton and Derrida; and comparative literature, which will provide the possibility of taking a wide view of women postcolonial world in three continents: Asia, Africa, and America.

Biography: Leighton, Gabriela. PhD. Director of the Centre for Languages Studies at the National University of San Martin, Argentina. Senior Lecturer of English Literature at the Universidad Nacional de San Martin and Universidad de Buenos Aires. Member of the Board of the School of Humanities at the University of San Martin. Expert at the National Research Commission in Argentina. Senior Researcher at the National Research University System and at the Science

and Technology Research Agency in Argentina. Has published many articles, chapters and two books on English Language and Literature.

POSTCOLONIALISING COMPARATIVE LITERATURE

A. Gagiano

Stellenbosch University

Abstract: ICLA 2013: ABSTRACT of an Individual Proposal for Session 5: 'Nations and Beyond: Linguistic Areas, Literary Continents, Globalization?' Presenter: Annie Gagiano. Title of proposed paper: 'Postcolonising Comparative Literature' Abstract: The first phrase in the rubric for this session, "Nations and Beyond", brings to mind the violent and premature Caesarean birth of most contemporary African nations. I refer of course to the Berlin Conference of 1884-85 (also known by the German name Kongokonferenz). Almost all the European powers took part in this meeting, the main aim of which was to regularise among the Euro-states (but not stop!) the piratical raiding of territories, land occupations and power seizures mainly by these powers themselves in a process all too reminiscent of some recent events in that the reason cited as the main one was to end slavery by black and Muslim strongmen, 'freeing' African territories into the hold of the European powerlords. By the beginning of the twentieth century, 90% of African territory was held by European powers, who had divided up the continent into 'countries' that cut through linguistic-cultural and ethnic communities. Once 'independence' began to be granted to these countries, their relationship to the European centres (often referred to as 'mother countries') changed marginally and nominally, while the power relations changed little in fact if they did in appearance. I raise these political histories in order to suggest that what we call "globalization" and think of as a contemporary phenomenon began in the more overtly brutal form of colonization which had, as we know, the denigration; subjugation; alteration and even partial erasure of local intellectual and also cultural economies at its heart. So the "Linguistic Areas, Literary Continents, [and] Globalization" that feature in the subtitle to this session are not matters peculiar to the present. Power imbalances have not changed all that much since the previous two or two-and-a-half centuries and are perhaps visible even in the examples of what are called "categories" or "literary continents" in the session outline that follows the title, viz. "European literature"; "Western literature" and "World literature". The third of these categories is the most interesting because of its ambiguities of meaning or reference. The idea originated in Europe and suggested reaching out from Europe to literatures of other times and locations, and Comparative Literature itself usually involved the comparison of a European or Western 'classic' text with a non-European one. This has shifted, but only fairly recently, into pleas for the overcoming of binary thinking dichotomising the literatures of the "West" from those of the "Rest"; yet the phrase "World Literature" does continue to carry something of the flavour of having the "Western" or "European" literatures and academes as host [however gracious and generous] to the "other" literatures and studies of them, or as making, even allowing, space to their consideration. In manoeuvring my way through the rubric provided for this session, I consider the suggestion that "beyond continental borders", "linguistic areas" may be "more appropriate than geopolitical or cultural criteria in defining literary identities". Concerning "linguistic areas", Swahili literatures along with those termed Francophone, Lusophone and Anglophone come to mind, along with certain smaller cross-border literatures such as those in Wolof or Amharic, but the Europhone literatures are really the only ones that cross continental borders for African authors; and in this phenomenon the colonial histories again play a central, originating and lingering part. History is "over", but not easily "done with", and, even though it serves little purpose to harp on colonial cruelties and the both 'extending' and diminishing effects it had on local cultures and their oratures and literatures, the inter-accessibility that the implantation of Europhone languages brought to Africa carried (inevitably) both gain and loss. "World literature" as a category relies largely on the existence of Europhone writing from other areas as it does on translation into these languages. The point I am working towards is that a more recent consequence of 'language spread' among elites or the wealthier citizens of African and other areas that we refer to as postcolonial (whatever the ironies of the term) is that it creates within comparative literary practice the possibility of 'bypassing' Europe or the West – inevitably recalling Dipesh Chakravorty's provocative book title, *Provincializing Europe* (2000). In my own paper I would introduce and then build on the above arguments to make three further points: a) that intra-postcolonial comparative reading practices reveal an exciting vein for literary-comparative exploration, because in bypassing the 'Western' centres of influence such a de-centering shift in literary focus is much more likely to avoid the presently troubling hierarchizing binarisms that comparatists often struggle with; b) that reading postcolonial texts comparatively is more likely to succeed in avoiding homogenisation of different postcolonies and postcolonial cultures since differences [historical; stylistic; formal] necessarily come to light along with similarities; thus reducing the danger of homogenisation of postcolonial writing practices and cultures; c) that it is high time those denigrating postcolonial studies as stuck in a single oppressor/victim paradigm looked at more recent developments in the field (and I speak as a practitioner) that involve examining literary representations of the postcolonial present in which the colonial presence is in the past even if there are lingering traces of it: a present in which the achievements; failures; oppressive or developmental effects of local, contemporary, postcolonial governmentalities and social practices are assessed in texts written from within these cultures or by expatriate insiders – in both cases addressing an inside as well as an outside readership by means of language choice.

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The illustrations from my own work from which I shall draw would be intended to indicate the interesting range of possible ways in which postcolonial comparative literary studies can work and its techniques be put to work. They include the following: 1) comparing the workings of humour (dark and less dark) in texts by Zimbabwean, Kenyan and Somali authors offering socio-political critique from experiential perspectives; 2) examining the valorisation of transgressive women in southern African texts ranging from traditional folktales to recent short stories; 3) comparing the way three southern African novelists – Bessie Head, Yvonne Vera and Unity Dow – enter the minds of male oppressors in daring and evocative literary explorations that seek to transcend denunciation and achieve analytical and imaginatively empathetic comprehension; 4) comparing depictions of young, aspiring female characters respectively contextualised by a late colonial Rhodesian and a postcolonial Botswana setting; 5) examining a chronological series of South African texts representing interactive tribalisms and modernities – ranging from traditional narratives to a Zakes Mda novel and a recent novelistic exposure of AmaXhosa male initiation practices (titled *A Man who is not a Man*); 6) the juxtapositional thematic reading of two folktales, one from the South African Khoikhoi culture and the other from the North-East Indian Khasi people of Meghalaya; 7) a comparison between what I termed “motherforce” in two brief novels respectively by the Indian writer Mahasweta Devi and a Northern Zambian author, Binwell Sinyangwe. At the most recent ICLA conference I compared representations of child narrators as witnesses to what I termed “the politics of cruelty” respectively during the Partition of Pakistan from India (in Bapsi Sidhwa’s *Cracking India* – alternatively titled *Ice Candy-Man*) and in Libya during the early years of Col. Qaddafi’s reign (in Hisham Matar’s *In the Country of Men*). My paper will (hence) comprise a historical-theoretical framework – in which I intend drawing on Achebe; Bakhtin; Dussel; Minh-ha and Lara – and an illustrative exemplificatory section in which I show how the ideas raised in the opening section can be put into practice, as is done in the texts and readings mentioned in the preceding paragraph.

Biography: Annie Gagiano is Professor Emerita in the Department of English of the University of Stellenbosch, South Africa. She specializes in the study of African Anglophone fiction and more broadly in Postcolonial Studies from a comparatist perspective.

S4 LES RELATIONS ORIENT/OCCIDENT / EAST-WEST RELATIONSHIPS

WORDS AND NOVELS AFTER FUKUSHIMA

S. Kimura
Tsuda College

Abstract: After the enormous disaster known as the Great East Japan Earthquake on March 11th 2011, various literary writings such as novels, poems, haiku came out. I will take up those writings mainly published in Japan and France. Immediately after the Great East Japan Earthquake, tsunami, and ensuing meltdown at the Fukushima Daiichi nuclear reactors, Kawakami Hiromi published a short story called God 2011. The work appeared in May 2011 within the monthly literary magazine *Gunzo* as the author's response to the events of March 11. It was likely the first novel published after March 11 to deal with the nuclear incident. As is often the case with artistic works, Kawakami's literary contribution seemed to presage Japan's current situation. Ryoko Sekiguchi published in France *Ce n'est pas un hasard* which contains the diary one day before March 11 to the end of April. Ryoichi Wago was sending real time short poem or his cry from Fukushima by twitter. On the other hand, writing Fukushima is also difficult matter. How can we describe Fukushima from outside? How can we speak on behalf of people in Fukushima? These questions might be issue for writings. One year after Fukushima, an anthology of short stories called *March Was Made of Yarn: Reflections on the Japanese Earthquake, Tsunami, and Nuclear Meltdown* was published. Japanese original version and English translated version (both UK version and US version) came out at a time. I will deal with those novels and poems and consider how writers confronted or struggled to the disaster or how they show the way to the future.

Biography: Tsuda College Associate Professor 2006-present Department of International and Cultural Studies International Research Center for Japanese Studies Visiting Associate Professor 2011-present
Works: *A Brief History of Sexuality in Premodern Japan* (Estonia, Tallinn University Press, 2010). *Breasts for Whom?: Sexuality and Authority in Japanese Medieval Tales* (Tokyo: Shinyosha, 2009). *Homosexuality and Love Tales: Court Society and Authority* (Tokyo: Seidosha, 2008).

LITERATURE AFTER FUKUSHIMA. A COMPARISON OF APPROACHES IN GERMAN AND JAPANESE LITERATURE

H. Heselhaus
Tsukuba University

Abstract: Individual Proposal for sub-theme 5): "Nations and Beyond: Linguistic Areas, Literary Continents, Globalization?" Herrad Heselhaus: *Literature after Fukushima A Comparison of Approaches in German and Japanese Literature* The world-wide reactions to the threefold catastrophe of earthquake, tsunami, and nuclear accident in Japan on March 11, 2011 were manifold. Countless debates started in the spheres of ecology and economics, science and literature, ethics and pragmatics. The paper wants to introduce and discuss outstanding approaches to this problematic theme in Austro-German and Japanese literature, because in these two realms writers and thinkers have expressed their concerns in response to the crisis in a very unique way. Contributions from German literature range from Elfriede Jelinek's quick responses in internet publications and theater plays (also stage productions in Germany and Japan) to Peter Sloterdijk's philosophical and political essays on the *conditio humana* in times of global warming and local disasters. One of the many links between German and Japanese literary and intellectual life is the Japanese Berlin-based writer Yoko Tawada. Her recent publications combine German and Japanese approaches to the nuclear disaster. On the Japanese side there are as famous authors as Kenzaburo Oe, who has taken a decidedly political and intellectual stance in public discussions, and Hiromi Kawakami with her unique way of turning the events of March 2011 into literature. The paper does not only want to compare the diverse literary reactions in Japan and Germany, but also wants to point out joint literary debates and reciprocal influences in both countries. At the core of the discussions in post-Fukushima literature there are not only the urging questions of how literature can and must response to the current global crises, but also of how literature is able to reflect in language the events and their short- and long-term consequences for human life on this planet.

Biography: 1992-1996 Munich University, Dept. of German Literature (Assisntent)
1996-2002 Tübingen University, Dept. of German and Comparative Literature (Assistent)
2002- Tsukuba Unversity, Dept. of Literature and Linguistics (Professor)

ANOTHER IMAGE OF MODERNITY: A HISTORIOGRAPHY OF ASIAN CINEMA

T. Lee

Kyung Hee University

Abstract: The aim of my presentation is to discuss the way in which Asian cinema constructs its own identity since 1990s. What my paper focuses on is the aspect of Asian cinema which internalizes the gaze of the West for its own aesthetic justification. Cinematography as such in Asia stands for the modernization and the non-traditional way of life. The identity of Asia today is the invention of the modern world, in particular, the post-war world system depending on American-centered geopolitics. An issue raised with the identity of an Asian cinema is not the problem of nationality -- East Asia has rapidly been transformed from the rural community to the industrial and urban society dominated by industrialization and urbanization after the Second World War and the liberation from the colonial occupation. Furthermore, the reality of globalization has imposed East Asian countries to face up the cultural conflictions between traditional values and Western values. The rampant transformation propelled modernization and globalization is tacitly interwoven with the logic of cultural forms such as cinema. In this way, my presentation analyzes another image of modernity through the formal logic of Asian cinema.

Biography: Alex Taek-Gwang Lee is a cultural critic and associate Professor in the School of English in Kyung Hee University. He obtained Ph.D. from The University of Sheffield, UK. He published books and articles on French and German philosophy, Korean cinema, popular culture, political issues and Fine Art, including *This is What Cultural Criticism Means* (2011), *The Age of Impressionists* (2011), *The Fate of Theories after Althusserianism: Derrida, Zizek, Ranciere and Badiou* (2010), *The Rudeness of Good News: An Analysis of Korean Popular Culture* (2009), *On Futurism* (2008), etc.

S1 INTERTEXTUALITES, RENCONTRES / INTERTEXTUALITY, ENCOUNTERS

A THEMATIC AND STYLISTIC COMPARISON OF EMILY BRONTE'S *WUTHERING HEIGHTS* AND ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

L.M. Varghese
Catholicate College

Abstract: A Thematic and Stylistic Comparison of Emily Bronte's *Wuthering Heights* and Arundhati Roy's *The God of Small Things* (Dr. Lata Marina Varghese, Associate Professor, PG Department of English, Catholicate College, Pathanamthitta, Kerala, INDIA) Abstract Literatures of the world did not evolve in isolation from one another. Comparative Literature, as an interdisciplinary critical scholarship, deals not only with the literature of two or more different linguistic or cultural groups, but moves across time periods, genres, disciplines, regional or national boundaries, to explore the relationships among multiple literary traditions. This paper seeks to explore the fictional world created by two women writers separated by time, place and societies-*Wuthering Heights*(1847) by Emily Bronte, a Victorian British writer and *The God of Small Things*(1997) by Arundhati Roy, a Postmodern Indian writer. Texts are usually compared on the basis of related or contrasting themes. A further dimension can be added by comparing texts which are constructionally and formalistically related. *Wuthering Heights* and *The God of Small Things* bear striking similarities in their themes, structure and time scheme. Hence, a comparative study of the two novels has been made using Thematics and Stylistics as narrative techniques, even though they are essentially critical approaches used for interpretation and evaluation of literary texts. Keywords: Comparative Literature, Emily Bronte, *Wuthering Heights*, Arundhati Roy, *The God of Small Things*, Thematics, Stylistics, narrative techniques

Biography:

Dr. Lata Marina Varghese, Associate Professor, teaches English Literature in the Post Graduate Department of English, Catholicate College, Pathanamthitta, Kerala, INDIA. She has participated in more than 50 International/National and Regional Seminars/Conferences/ Workshops in India and has 32 publications in refereed journals/anthologies from reputed publishing firms and seminar proceedings. As Convener, she has organised one International Seminar and 4 National Seminars on various topics. She has edited 3 Seminar Proceedings, 3 College Research Journals and has authored 2 Books (under publication). She completed a UGC Sponsored Minor Research Project on "A Land of One's Own: Women and Land Rights in Literature and Society". Currently she is working on her second doctoral thesis (Women's Studies---"Women's Land and Property Rights-The Christians of Kerala"). Her area of interest include English Literature, Comparative Literature, Novel, Indian English Fiction, Women Studies, Postcolonial Literature, Film Studies and Eco-Criticism .

BLINDED BY AGENDA: INDIFFERENCE TO ATROCITY IN CONRAD'S *HEART OF DARKNESS* AND ITS RECEPTIONS

P. Bornedal
American U of Beirut

Abstract: Peter Bornedal *Blinded by Agenda Indifference to Atrocity in Conrad's Heart of Darkness and its Receptions* In the last few decades, we have experienced a sea-change in the reception of Joseph Conrad's *Heart of Darkness*. Whereas in earlier receptions, the novella was largely seen as a critical work with an anti-colonialist agenda; this has changed into almost its opposite in later receptions like those of C. Achebe, E. Said, J. Smith, and other feminist receptions. In the proposed talk, I will address some recurrent problems in *Heart of Darkness* and its receptions. As my point of departure, I understand the novella as being problematic, and even disturbing, like many of its recent critics, but for entirely different reasons, and indeed, I will see these receptions in themselves as problematic for ignoring and trivializing these reasons. What we notice in the novel itself, is its (at best) oblivion of, if not insensitivity to, or even apology for, the atrocities and genocidal exploitations committed against the native population of the Congo. The protagonist of the novel, Marlow, has admittedly a few pensive moments where he condemns the nature of the colonization of Congo, realizing as well the hypocrisy of its ideological justifications. Nonetheless, he is in the final analysis won over by the charisma and eloquence of the enigmatic antagonist Kurtz (the amoral colonialist figure guilty in genocidal exploitation of the natives in the inner Congo), who is redeemed partly because of his eloquence, and partly because of the unreserved and unapologetic brutality by which he has been implementing Belgian King Leopold's de facto profit-motives for staying in Congo. Kurtz has entered into the abyss of horror, he has seen eye to eye with nothingness, and has come out as a man transformed, personifying this horror himself. Now we read a text in which he is excused by his education, his charisma, and his eloquent 'voice' – that 'voice,' which in his death-throes utters the famous

'the horror,' as he gazes into the womb of being. Is this 'voice' expressing 'the horror' of his being as suppresser and colonizer? . . . Of his being as such? . . . Of existence as such? — We don't know, but we notice that this educated-charismatic-eloquent metaphysical voice subjects him to the text's (Marlow's) unreserved admiration, while it/he in this enthused state of mind entirely forgets the atrocities that so obviously have been committed in the name of a man in possession of an unbroken 'will' and an admirable 'voice' by which to express it. (We see this defense of intellectualized and purpose-rational brutality reiterated in Francis Ford Coppola's film adaptation, *Apocalypse Now*.) However, turning our attention to recent receptions, we notice that also critical readers are immune to these atrocities. These readers adopt certain well-rehearsed critical stances to the text, but they are blinded by their agendas, and show little interest in the banality of suffering. With great eloquence and clarity of mind, Achebe takes offense of (and rightly so) Conrad's ethnocentric and racist discourse; Edward Said of Conrad's Imperialist perspective, while feminist critics may have noticed the patriarchal ideology of the novel. As I shall argue, these are indeed small sins compared to the greater sin of apologizing for genocide.

Biography: American University of Beirut Prof. Peter Bornedal, Nicely Hall 200W AUB, Bliss Street, 1107-2020 Beirut, Lebanon USA Address: American U. of Beirut, NY Office, 3 Dag Hamm. Plaza, 8th Floor, New York, NY 10017-2303 Tel: +9611-350000, ext. 4025. Mobile: +9613-109045 E-mail: bornedal@hotmail.com & bornedal@aub.edu.lb Updated: Sunday, February 26, 2012 Curriculum Vitae Bio-note Academic Rank: Professor, American University of Beirut. Education: (a) Dr. Phil., Philosophy, The University of Copenhagen. (b) Ph. D., Comp. Lit., The University of Chicago. Main Specialization: Continental Philosophy/History of Ideas, 19th & 20th Century Nationality: Danish. Residency: Lebanon. Married to: Sarah Padillo Bornedal Publications: Six books (+ one forthcoming), several articles. Most recent book: *The Surface and the Abyss: Nietzsche as Philosopher of Mind and Knowledge* (Walter de Gruyter, 623 pp.). Book; Manuscript completed: *Reading Derrida Reading: A Critical Examination of the Philosophy of Jacques Derrida*. Book; Manuscript in preparation: *Continental Philosophers of Cognition and Mind: Kant, Schopenhauer, Nietzsche, & Freud*. ----

----- Education Dr. Phil.: The University of Copenhagen (Faculty of the Humanities. Spring 1998) Ph. D.: The University of Chicago (Department of Comparative Literature. Fall 1994) MA: The University of Chicago (Department of Comparative Literature. Summer 1989) Mag. Art.: The University of Copenhagen, (Department of Comparative Literature. Spring 1984) [A] Other significant educational activities; no degrees: (i) Yale University (Research Student, Departments of Comp.Lit./Philosophy, Spring 1986; student of J. Derrida); (ii) Northwestern University ("The School of Criticism and Theory," 1985); (iii) Ecole Normale Supérieure, Sorbonne, etc. (Research Student, Paris, Fall 1984; student of J. Derrida. B) Early education: (i) Nørresundby Gymnasium (High-school/College); Science track: Mathematics, Physics, & Biology. (ii) Holsterbro Musik-Højskole (Music after-school); main tracks, Composition & Piano]. Brief Dissertation descriptions Dr. Phil. thesis. Faculty of the Humanities, University of Copenhagen: *Speech and System*, 470 pages. Danish Doctoral Degree equivalent to German Habilitation or French Doctorat d'Etat. Philosophical thesis rethinking fundamental Deconstructive concepts in the light of modern language philosophy. Deals with problems of meaning, speech, and systems. Philosophical background in Phenomenology, Hermeneutics, Language Philosophy, and Post-structuralism. Published by Museum Tusulanum Press, Copenhagen UP, 1997. [Advisors/opponents: Prof. Dr. Phil. & Dr. Theol. Peter Kemp (chair); Prof. Jørgen Dines-Johansen; Prof. Dr. Phil. Lars Henrik-Smith.] Ph.D. dissertation. Comp. Lit., The University of Chicago: *The Interpretations of Art*. 370 pages. Describes epistemological transformations of critical and aesthetic paradigms – the changes in the conception of art and the artist – from Neoclassicism to Romanticism. Deals with English, German, and French developments. Later re-written and published by Rowman & Littlefield/University Press of America, Lanham/New York, 1996. [Advisors/opponents: Prof. Dr. Françoise Meltzer (chair); Prof. Dr. Wayne C. Booth; Prof. Dr. Frantisek Svejksky.] Mag. Art. dissertation. Comp. Lit., University of Copenhagen: *Skrift of Skribent – Undersøgelser i Grammatolgien [Writing and Writer – Investigations in Grammarology]*, 270 pages. Introduction to Derrida's *Grammatology from La Voix et le Phénomène to La Carte Postale*. Parallel introductions to texts constituting Derrida's textual object. Later published by Museum Tusulanum Press, Copenhagen UP, 1986. [Advisors: Prof. Jørgen Dines-Johansen; Docent Dr. Niels Egebak; Lecturer Mag.Art. Torben Kragh-Grodal.] Employment, and other relevant experience 2006 – : Professor at American University of Beirut, CS Program. 2000 – 06: Associate Professor at American University of Beirut, CS Program. 1993 – 00: Assistant Professor at American University of Beirut, CS Program. 1987 – 89: 'Kandidatstipendiat' (equivalent to post-graduate student) in department for Comparative Literature, University of Copenhagen. 1990ties: Free-lance employed by Danish Radio & TV, and other Danish film companies as accredited artistic advisor over international Danish film-makers 1980ties: Co-edited in the mid-eighties two Danish journals: *Tid Skrift*, and *Semiotik*; was as well on the editorial board of the small publishing firm, *Basilisk*. Languages Fluency in English and Danish; proficiency in Germanic and Nordic languages: German, Swedish, and Norwegian; reading knowledge of French. Institutional Affiliations 1: American Comparative Literature Association (ACLA). 2: American Philosophical Association (APA). 3: Australasian Society for Continental Philosophy (ASCP). 4: International Association for Philosophy and Literature (IAPL). 5: Modern Language Association (MLA). 6: North American Nietzsche Society (NANS). 7: Society for Phenomenology and Existential Philosophy (SPEP). 8: Southern Comparative Literature Association (SCLA) Acknowledgments and honors From 1984 to 1993: Student-years in the USA were generously

supported by several institutions and foundations, notably: Northwestern University; The University of Chicago; International House of Chicago Residence Fellowship; The Danish-American Foundation; The Danish Research Council of the Humanities; Carlsberg Foundation; Knud Højgaard's Foundation; Augustinus Foundation; Martin Levy's Stipends; and others. Summer 1995: AUB Faculty Development Grant. Summer 1996: AUB Mellon Research Grant. Summer 1998: AUB Faculty Development Grant. Summer 2000: AUB Faculty Development Grant. Teaching and Research Interests I) Research: Areas of Specialization/Competence: Qua Dr. Phil. (Humanities, Copenhagen): Specialization: Theories of language and interpretation, especially Hermeneutics, Structuralism, Speech Act Theory, and Deconstruction. Competence: Contemporary continental philosophy. Philosophy from Descartes to Derrida. Areas of Specialization/Competence: Qua Ph.D. (Comp. Lit., Chicago): Specialization: History of aesthetics and criticism from Neo-Classicism to Romanticism. Competence: Classical and Contemporary Literary Theory. Areas of Specialization/Competence: Qua Mag. Art. (Comp. Lit., Copenhagen): Specialization: The Deconstruction of Derrida, and theories related to his project: Linguistics, Psychoanalysis, & Phenomenology. Competence: Contemporary Philosophy and Literary Theory. Some Scandinavian philosophy, literature, and film. Areas of Research Interests after Dissertations: Most Prominent Names: Kant, Schopenhauer, Nietzsche, Freud, Husserl, Habermas, Derrida. Most Prominent Fields: Continental 19th and 20th Century Philosophy: Kantianism/neo-Kantianism, Phenomenology, Language Theory, Psychoanalysis, Deconstruction. Most Prominent Intellectual Hobby Interests: Contemporary Cosmology; Evolutionary Biology; Cognitive Science; Chaos Theory. II) Teaching: Teaching at University of Copenhagen (1987-89): 1) Hermeneutics, Structuralism, and Deconstruction (teaching Gadamer; Ricoeur; Levi-Strauss; Barthes; & Derrida). 2) Søren Kierkegaard. (teaching Enten-Eller; Gjentagelsen; Om Begrebet Angst; and relevant journals). 3) Franz Kafka (teaching various short-stories; Der Prozess; Der Schloss; and relevant diaries and letters). 4) The Modern Breakthrough (teaching Georg Brandes; Henrik Pontoppidan; J. P. Jacobsen; Herman Bang; August Strindberg; and Henrik Ibsen) Teaching at the American University of Beirut (1993-2011): A.1) Core teaching; generic, undergraduate courses: General introductions to the history of philosophy and literature from Socrates to Foucault, Sophocles to Beckett. Regular teaching of the following four courses: CS 201: Ancient Near East and Classical Civilizations. CS 203: Enlightenment and Modernity/18th and 19th Century Thinking. CS 204: Contemporary/20th Century Thinking. CS 206: Enlightenment, Modern and Contemporary Thinking. A.2) Core teaching; General Lectures given (lectures given to all students in a segment (counting typically 200-250 students), introducing the readings of the week: 1) Aristotle Lecture: introduction to Aristotle's Metaphysics. 2) Freud Lecture: introduction to Freud's Civilization and its Discontents. 3) Goethe Lecture: introduction to Goethe's Faust. 4) Hawking Lecture: introduction to A Brief History of Time 5) Kant Epistemology Lecture I: introduction to Kant's Prolegomena I. 6) Kant Epistemology Lecture II: introduction to Kant's Prolegomena II. 7) Kant Ethics Lecture: introduction to Kant's Grounding for the Metaphysics of Morals 8) Mann Lecture: introduction to Thomas Mann's Death in Venice. 9) Nietzsche Lecture I: introduction to Nietzsche's Beyond Good and Evil I. 10) Nietzsche Lecture II: introduction to Nietzsche's Beyond Good and Evil II. 11) Salih Lecture: introduction to Tayeb Salih's Season of Migration to the North. 12) Voltaire Lecture: introduction to Voltaire's Candide. B) Elective course teaching; self-designed courses for senior students: 1) The Deconstruction of Derrida. (Introduction to Derrida's deconstruction through essays from Of Grammatology, Margins of Philosophy, Dissemination, The Postcard, and Truth in Painting). 2) Heidegger's 'Being and Time.' (Introduction to Heidegger's Being and Time). 3) Language, Imagination, and Poetry (Introduction to theories of language and poetry from Neo-Classicism to Romanticism, including Corneille, Dryden, Pope, Rousseau, Herder, Kant, Schiller, Goethe, Coleridge, Wordsworth). 4) Introduction to Psychoanalysis: Psychoanalysis and the arts. (Introduction to psychoanalytical writings on art and literature, including Freud, Jones, Rank, and Lacan). 5) Introduction to Psychoanalysis: Freud's metapsychology. (Introduction to Freud's metapsychology). 6) Introduction to Nietzsche: Nietzsche's epistemology (Introduction to Nietzsche's epistemology). 7) Nietzsche in context: Critiques of Religion, Morality, and Art. (Nietzsche's critiques in relation to Hegel, Feuerbach, Schopenhauer, Wagner, Le Bon, Freud). 8) Theories that Shaped the 20th Century: Marxism, Nihilism, Psychoanalysis, Structuralism. (Introduction to Marx, Feuerbach, Nietzsche, Freud, Kafka, Saussure, Levi-Strauss, Barthes, Foucault). 9) Schopenhauer and Nietzsche: World, Will, Art, and Life. Introduction to the four themes from Schopenhauer's The World as Will and Representation, and Nietzsche's responses and re-formulations. 10) Currents in 19th Century Thinking. (A survey of 19th Century thinking, from Kant, over Hegel, Feuerbach, Comte, Darwin, Schopenhauer, Nietzsche, to Freud.) Administrative Service (Highlights) 1) (ca. 1995-99) Student advisor 2) (ca. 2000-1) Active in several CS re-structuring committees. 3) (2004-5) Active in several CS re-structuring committees. 4) (2009-11) Coordinator of 204core teaching in CS Program, AUB. 5) (2010) Member of advisory committee as advisor to the AUB Board of Deans (BOD) List of Publications & Conferences Books Current Projects 0) In Preparation: The Eye and the World: Continental Philosophers of Sensations, Experience and World (working title) 0) Book Manuscript: Reading Derrida Reading: A Critical Examination of the Philosophy of Jacques Derrida. (Manuscript completed; approx. 380 pages). Published 6) The Surface and the Abyss: Nietzsche as Philosopher of Mind and Knowledge. Berlin/New York (Walter de Gruyter), 2010. 620 pages. ISBN: 978-3-110-22341-5. 5) On the Beginnings of Theory: Deconstructing Broken Logic in Grice, Habermas, and Stuart Mill. Lanham/New York (Rowman and Littlefield on imprint UPA), 2006. 240 pages. ISBN: 0-7618-3390-0. 4) Speech and System. Copenhagen (Museum Tusulanum, Copenhagen UP), 1997. 400 pages. ISBN: 87-7289-352-4. 3) The Interpretations of Art. Lanham/New York (Rowman and Littlefield on imprint UPA), 1996. 370 pages. ISBN: 0-7618-0178-2. 2) Reconstructions [written in Danish]. Copenhagen (Museum Tusulanum, Copenhagen UP), 1990. 100 pages. ISBN: 87-7289-118-1. 1)



Writing and Writer: Investigations in Grammatology [written in Danish]. Copenhagen (Museum Tusulanum, Copenhagen UP), 1985. 160 pages. ISBN: 87-7289-009-1. Articles (In Progress or in Various Stages of the Publication-Process) 0) None Articles (Published or in press) 28) In Press: Chiasmatic Reasoning: Strategies of Self-Immunitization in Jürgen Habermas. To appear in Chiasmatic Encounters (Continuum, New York), p. 169-184. [Editor Prof. Kuisma Korhonen; Series editor: Prof. Hugh Silverman]. 27) Two lexicon-entries, Sklave & Mittelmäßigkeit. In Nietzsche-Lexikon. Wissenschaftlichen Buchgesellschaft (Darmstadt) 2009. Editor, Prof. Christian Niemeyer. ISBN:978-3-534-20844-9. 26) Eternal Recurrence in Inner-Mental-Life: The Eternal-Recurrence-Thought as Describing the Conditions of the Possibility for Knowledge and Pleasure. Nietzsche-Studien 35 (New York, Berlin: Walter de Gruyter, 2006), p. 104-166. [Editors: Profs. Josef Simon, Günter Abel, & Werner Stegmaier]. 25) Different Kinds of Ecstasy: Review of Three Recent Works on 'Eternal Recurrence'. Nietzsche-Studien 35 (New York, Berlin: Walter de Gruyter, 2006), p. 343-356. [Editors: Profs. Josef Simon, Günter Abel, & Werner Stegmaier]. 24) The Fragmented Nietzschean Subject and Literary Criticism: Conflicting Images of Woman in Jacobsen's 'Arabesque to a Drawing of Michelangelo'. The Comparatist (Southern Comparative Literature Association, 2006), p. 5-37. [Editor: Prof. MaryAnn Frese Witt]. 23) A Silent World: Nietzsche's Radical Realism; World, Sensation, Language. Nietzsche-Studien 34 (New York, Berlin: Walter de Gruyter, 2005), p. 1-47. [Editors: Profs. Josef Simon, Günter Abel, & Werner Stegmaier]. 22) The Incredible Profundity of the Truly Superficial: Master and Slave as Mental Configurations. Nietzsche-Studien 33 (Berlin/New York: Walter de Gruyter, 2004), p. 129-155. [Editors: Profs. Josef Simon, Günter Abel, & Werner Stegmaier]. 21) The Law of the Name. Orbis Litarum, International Review of Literary Studies no. 51. (Odense: Odense University, 1997), p. 157-177 [Editor: Prof. Morten Nøjgaard]. 20) Kritik af Dekonstruktionen ['Critique of Deconstruction']. Kultur og Klasse no. 75, (Copenhagen: Copenhagen University, 1993), p. 86-99 [Editor: Prof. Jørgen Holmgaard]. 19) Thinking as Passion. Versus no. 57. p. 3-10 (Milano, 1991), [Editor: Prof. Umberto Eco]. 18) Dekonstruktion som en bestemt Læsekunst ['Deconstruction as a certain art of reading'], in Svane, M-L & Ørum, T. (eds.): Køn og Moderne Tider ['Sex and Modernity'; Anthology on feminism], p. 54-74 (Copenhagen 1991). 17) Dagligdagsprog og Kreativt Sprog ['Everyday Language and Creative Language'], in Madsen, Peter (ed.): Almen Litteraturteori ['General Theory of Literature'; Anthology on contemporary theory of literature]. (Copenhagen 1990). 16) Intentionalitet og Kreativ Skaben ['Intentionality and Creative Production'], in Kultur og Klasse no. 64, p. 35-53 (Copenhagen 1989.) 15) Tænkning som Omsorg for Eksistensen ['Thinking as concern with being'], in Slagmark no. 12, Aarhus 1989. 14) Den uendelige Fortolkelighed ['The Infinite Interpretability']. Den Blå Port no. 11, Copenhagen 1989. 13) Om Forståelse ['About Understanding']. NSU, no. 28, Reykjavik 1988. 12) Filosofien som sin egen Genstand ['Philosophy as its own Object']. Profil no. 3, Oslo 1987. 11) Selv-dekonstruktion ['Self-Deconstruction']. Tid Skrift, no.7, Copenhagen 1987. 10) Habermas mellem Moderne og Postmoderne Fornuft ['Habermas between Modern & Postmodern Reason]. Slagmark no. 6, Aarhus 1986. 9) Viljen til Spillet ['The Will to Play']. Semiotik no. 9, Copenhagen 1986. 8) Det indre Teater ['The Interior Theater']. Agrippa 7th vol., no. 4, Copenhagen 1986. 7) Undervejs gennem Sproget ['On the Way through Language']. Litteratur og Samfund no. 39, Copenhagen 1985. 6) Døden er en Kvinde ['Death is a Woman']. Litteratur og Samfund no. 36, Copenhagen 1983. 5) Sandhedens Figur ['The Figure of Truth']. Tid Skrift no. 2, Copenhagen 1983. 4) Anmeldelse af P. Lübcke's Filosofiens Historie [Review of P. Lübcke's 'Filosofiens Historie']. Semiotik, no. 5-6, Copenhagen 1983. 3) Kunsten: At forføre ['The art of/as Seduction']. Semiotik, no. 5-6, Copenhagen 1983. 2) Skema, Grammatik og Metafysik ['Scheme, Grammar, and Metaphysics']. Tid Skrift no. 1, Copenhagen 1983. 1) Brandts Talende Krop ['The Speaking Body of Brandt']. Litteratur og Samfund, no. 32, Copenhagen 1982. Other Miscellaneous Writings: 1) The Last Journey. Film Manuscript. Commissioned by film-director/producer Ole Bornedal. Feb. 2009. Translations (English & German into Danish): 3) Friedrich Nietzsche: Dionysos-Dithyramben/Dionysos Dityramber.. In: Efter Emancipationen, (Copenhagen: Basilisk Press, 1985). 2) Appignanesi/Zarate: Freud for Beginners/Freud for Begyndere. (Copenhagen: Basilisk Press, 1984). 1) Coward/Ellis: Language and Materialism/Sprog og Materialisme. (Copenhagen: Rhodos Press, 1981). Conferences, Lectures, and Seminars: 20) International Conference on Nietzsche's Genealogy of Morals. Invited as Plenary Speaker on "The Priest and the Slave: Nietzsche's 'Critique of Ideology'." (University of Brasilia, Brazil; third week of October, 2012. Organizer Professor André Garcia). 19) Seminar on Nietzsche. Invited to give seminar on Nietzsche on theme: "Nietzsche after Postmodernism"; (UFMG Belo Horizonte, Brazil; second week of October, 2012. Organizer, Professor Rogério Lopes). 18) International Workshop on Kant and Nietzsche on Religion. "Nietzsche's Deconstruction of the Christian-Kantian 'Good Will,' and its Political Implications" (UFMG Belo Horizonte, Brazil; 6-7 October, 2012. Organizer, Professor Rogério Lopes). 17) International Conference on Kant and Nietzsche. Invited as Plenary Speaker on, "The Interpreting Eye: The Development of Kant's 'for-us' into a Theory of Perception in Schopenhauer, Helmholtz, Lange, and Nietzsche." (UFMG Belo Horizonte, Brazil; 3-5 October, 2012. Organizer, Professor Rogério Lopes). 16) International Conference on Derrida: The Eternal Destruction of the Always Different: A Response to Nietzsche and Derrida (Derrida Today, University of Irvine, California, 11-13 July, 2012). 15) International Conference on Derrida: On Essentialistic and Formalistic Notions of Truth: On Deconstructing 'Truth' as Regulative Idea in Habermas and Kant. (Derrida Today, British Academy, London, July 2010). 14) International Conference: Perception, Conceptualization, and Interpretation: On the Logical Foundation for Interpretability. (IAPL: International Association of Philosophy and Literature. Nicosia, Cyprus. June 2007). 13) International Conference: Organized and chaired the Panel: "The Future of Deconstruction". Gave the paper: On Reading and Misreading Nietzsche in Deconstruction (ACLA: American Comparative Literature Association. Puebla, Mexico. April 2007.) 12) International Conference: The Subtle Art of Seduction – The Sexual Politics of the Metaphysicians; from

Mozart to Kierkegaard, Nietzsche, and Freud. (IAPL: International Association of Philosophy and Literature. Freiburg – Strasbourg – Basel, Germany, June 2006). 11) International Conference: Will-to-Power and Reality Principle – Understanding Nietzsche’s Will-to-Power in the Context of Freud’s Neurological Writings. (ACLA: American Comparative Literature Association. Princeton University, USA. March 2006.) 10) International Conference: Chiasmatic Reasoning – Strategies of Self-Immunitization in Jürgen Habermas. (IAPL: The International Association for Philosophy and Literature. University of Helsinki, Finland, 2005). 9) International Conference: Eternalizing the Self. A Master-Formula for Auto-Affection: ‘Wie Man Wird Was Man Ist’. (ASCP: Australasian Society for Continental Philosophy. Macquarie University, December, 2004). 8) International Conference: On the Possibility of a Nietzschean Literary Criticism. (SCLA: Southern Comparative Literature Association. University of Texas, Austin, USA. September 2003.) 7) International Conference: A Silent World – On the Question of Reality in Nietzsche. (ACLA: American Comparative Literature Association. Cal State San Marcos, San Diego, USA. April 2003.) 6) International Conference: Three Objections to the Neo-Pragmatism of Stanley Fish. (ACLA: American Comparative Literature Association), Cal State San Marcos, San Diego, USA. April 2003.) 5) International Conference: The Pleasure of Resistance – On the Theory of Pleasure in Nietzsche. (Nietzsche Society & SPEP: Society for Phenomenology and Existential Philosophy. Loyola University, Chicago, USA. October 2002.) 4) Local Lecture: Why the Death Drive? – On the Paradoxes and Ambiguities in Freud’s Arguments for a Death Drive. (CVSP-Program, American University of Beirut, Beirut, Lebanon. April 2002.) 3) International Conference: ‘The Origin of Language’ in Analytic Philosophy. (MLA: Modern Language Association of America. New Orleans, USA. December 2001.) 2) International Conference: A Desire for Reason. (SPEP: Society for Phenomenology and Existential Philosophy. Goucher College, Baltimore, USA. October 2001.) 1) International Conference: Living in the Mirror. (ACLA: American Comparative Literature Association. University of Colorado, Boulder, USA. March 2001.)

IN SEARCH OF THE LOST TIME: READING CHARLES BAUDELAIRE IN HAGIWARA SAKUTARO AND JEONG JIYONG

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Abstract: Hagiwara Sakutarō (1886-1942) is probably the most influential of Japan’s modern poets since he was the first to have made an attempt to write Western-style modern poetry. He has been credited to have introduced French symbolist poetry, represented by Charles Baudelaire, and have founded “free-verse, colloquial poetry in Japanese.” Thanks to his Western-influenced gaze, Toshiko Ellis argues, Japan’s modern poets could have formed a sense of “modern subject” and also discovered “the modern landscape.” Appropriate to the reputation of “the Japanese Baudelaire,” thus, Sakutarō’s “modern” features are resonant with Baudelairean images such as pain, disease, putrefaction, slugs (“black gland on glistening gland”), wet tangled hair, and damp clay. *Blue Cat* (1923) represents a typically Baudelairean theme, dealing with “the encroaching sense of ennui in a more or less philosophical manner” (Ellis 63). Considering Ezra Pound’s early parts of *The Cantos* (1925), T.S. Eliot’s *The Waste Land* (1922) and Wallace Stevens’ *Harmonium* (1923), Sakutarō had clearly been beating his drum in *Blue Cat* to the Western tune of the modern period. Sakutarō’s influence, however, was not limited to Japanese poets. Korean poets in the colonial period such as Jeong Jiyong, Kim Sowol, Baek Seok, Yun Dongju who stayed in Japan for the study, were all aware of his new poetry and deeply influenced by his Western-style modernist experiments. Particularly, Jeong Jiyong (1902- c. 1950), the first Korean modernist poet, who majored in English literature at the Doshisha University, admired Baudelaire and Sakutarō publicly and endeavored to write his own Western-style modern poetry in the early phase of his poetic career. His representative poems such as “Café France,” “The Deck of a Ship,” “A Sad Train,” “Sea” poems, “A Sea-Gull,” and “My Hometown” resound with Baudelairean symbolist images and Sakutarōesque sensuous language. This paper, therefore, makes an attempt to trace the poetic trajectories of both Sakutarō and Jiyong who share the same poetic origin, Baudelaire. In doing so, this paper suggests an alternative reading of Sakutarō’s and Jiyong’s voice as an eternal wanderer. To be specific, based upon Henri Bergson’s conceptions of matter and memory, this paper will shed a new light on the intellectualism and the nihilistic retreat that have been so far viewed as the limitations or weaknesses of both poets and then indicate that those strategies have been both poets’ deliberate attempts to capture the decay of the traditional Beauty/Ideal. Ultimately, this paper tries to suggest that Sakutarō and Jiyong have embodied the most quintessential mode of existence as a modern man.

Biography: JIHEE HAN is Associate professor of English at Gyeongsang National University, the Republic of Korea. She has published many essays on Adrienne Rich, Walt Whitman, and Langston Hughes, World Literature, and Korean poetry and novels. Korean translation of *Collected Poems of Adrienne Rich* (Moonji 2011), “Ecology and Korean Ghangho Poetics” *Ecology and Poetics*, ed. by Franca Bellarsi (Peter Lang 2011), “On Korea” in *Cultural History of Reading*, ed. by Gabrielle Watling (Greenwood 2010), “Korean Novelists and Novels” in *World Novels*, ed. by Michael Sollars (Facts on

File 2009), "Korean Poets and Poetry" in World Poetry, ed. by Victoria Arana (Facts on File 2008).

S3 LITTERATURE COMPAREE ET MONDIALISATION / COMPARATIVE LITERATURE AND GLOBALIZATION

LUMBER AND LITERATURE: FORESTATION, NOVELIZATION, GLOBALIZATION

B. Martin

Williams College (université)

Abstract: The etymological roots of the French words bois (wood) and buche (log) are linked to those of the word bouquin (book). From lumber to paper and pages, from oral tales told around logging camp fires to novels on woodsmen and forestry, I want to examine an overlooked figure in French literary representation: the forestier or bucheron. In the French literary tradition, the woodsman is a heroic figure in medieval fabliaux, seventeenth-century fairy (La Fontaine, Perrault), and nineteenth-century novels (Balzac, Stendhal, Sand, Flaubert, Zola). At the heart of this lumber tradition is a celebration of the role that the forest plays in the French imagination. The wooded landscapes of Compiègne, Fontainebleau, the Ardennes, and Berry have for centuries served as royal hunting grounds, provided natural resources, and inspired folk legends and literature. From Europe to the New World, this French tradition of lumber literature continued in New France: in seventeenth-century travel narratives (Marquette, Joliet), nineteenth-century tales of Quebecois trappers and woodsmen, and in an entire genre of twentieth-century bucheron novels (Beaugrand, Hemon). As we struggle to make the transition from the coal economies created by nineteenth-century industrialization to the green economies envisioned by twenty-first century technologies, what might these works of lumber literature contribute to discourses on ecological modernity, environmental studies, and eco-criticism? During this conference on Comparative Literature as a Critical Approach and its thematic questions on Literature: Just Another Comparative Science? and on Nations and Beyond: Linguistic Areas, Literary Continents, Globalization?, what might this literary history of the forest reveal about the relationships between lumber literature and science, Francophone Europe and North America, the literary and ecological impact of (de)forestation, and the transition from paper to digital books?

Biography: Brian Martin is Associate Professor of French and Comparative Literature at Williams College (USA), where he teaches courses in nineteenth and twentieth century French and Comparative Literature. A Fulbright scholar at the University of Stockholm (1993-94) and a Ph.D. in French at Harvard University (2003), Martin taught American literature at the Ecole Normale Supérieure (Fontenay-aux-Roses, 1999-2000). He is the author of the book, *Napoleonic Friendship: Military Fraternity, Intimacy, and Sexuality in Nineteenth-Century France* (2011), which examines the history of intimate friendship among soldiers in the French military, from Napoleon to the First World War. Martin's work focuses broadly on gender and sexuality in France, and on Nordic masculinities from Scandinavia to Quebec.

LOOKING AT THE MARGINS IN INDIAN DRAMA IN ENGLISH: CROSS-CULTURAL ISSUES IN THE GLOBAL CONTEXT

M. Trikha

Director Centre for Canadian Studies

Abstract: Title: Looking at the Margins in Indian Drama in English: Cross-Cultural Issues in the Global Context.
Abstract: Search of any usable definition of culture which is cultivated over the centuries by a country is the sum of all that forms its arts and religions, traditions and rituals and emotions and thoughts and other related factors like language and particular knowledge structures which have led to the harmonious development of the faculty of man in the course of centuries. It enables man to have full possession of its powers and thus imbibes "the history of human spirit" to use the expression of Matthew Arnold from the Preface of his book *Literature and Dogma*. It was in the mid-seventies that a few things crystallized within the socio-cultural practices and the academic institutions and various disciplines – philosophy, architect, literary studies and other discoveries – which led to the revelation that "No culture can live if it attempts to be exclusive" as Mahatma Gandhi perceptively observed. It generated the contemporary culture which rejects the hierarchy and desires to express that authority of the common man with the changing relationship between the cultural and creative activity and establishing the significance of self reflection and self designation. However, the cross-cultural experiences especially of minorities are so subtle and difficult to define and appreciate. The sharp issues of concrete realities and vague ambitions, likes and dislikes, memories and desires weave the tapestries of different cross-cultural currents and the societies face the "lover's quarrel" of bitter certainties and imaginary uncertainties. It is truer in the case of minorities because they have made irreversible choices governed at a point of time by the priorities and questions that guided their own mode of self-understanding; consequently, they have to live with them though they keep listening to the ambivalent and even nostalgic socio-cultural voices of the world which they have left behind or their own present world gradually changing beyond recognition. The paper attempts to analyse on two plays – Asif Currimbhoy's *This Alien... this Native*

Land and Mahesh Datani's Final Solutions to focus on the complex problems of different minorities in India, a land of endless diversities and infinite solutions. Manorama Trikha

Biography: Search of any usable definition of culture which is cultivated over the centuries by a country is the sum of all that forms its arts and religions, traditions and rituals and emotions and thoughts and other related factors like language and particular knowledge structures which have led to the harmonious development of the faculty of man in the course of centuries. It enables man to have full possession of its powers and thus imbibes "the history of human spirit" to use the expression of Matthew Arnold from the Preface of his book *Literature and Dogma*. It was in the mid-seventies that a few things crystallized within the socio-cultural practices and the academic institutions and various disciplines – philosophy, architect, literary studies and other discoveries – which led to the revelation that "No culture can live if it attempts to be exclusive" as Mahatma Gandhi perceptively observed. It generated the contemporary culture which rejects the hierarchy and desires to express that authority of the common man with the changing relationship between the cultural and creative activity and establishing the significance of self reflection and self designation. However, the cross-cultural experiences especially of minorities are so subtle and difficult to define and appreciate. The sharp issues of concrete realities and vague ambitions, likes and dislikes, memories and desires weave the tapestries of different cross-cultural currents and the societies face the "lover's quarrel" of bitter certainties and imaginary uncertainties. It is truer in the case of minorities because they have made irreversible choices governed at a point of time by the priorities and questions that guided their own mode of self-understanding; consequently, they have to live with them though they keep listening to the ambivalent and even nostalgic socio-cultural voices of the world which they have left behind or their own present world gradually changing beyond recognition. The paper attempts to analyse on two plays – Asif Currimbhoy's *This Alien... this Native Land* and Mahesh Datani's *Final Solutions* to focus on the complex problems of different minorities in India, a land of endless diversities and infinite solutions.

THE LIFE OF GURU PADMASAMBHAVA: A COMPARATIVE STUDY

R. Chadha

University of Jammu

Abstract: Guru Padmasambhava was a sage guru who is said to have transmitted Buddhism to Bhutan, Tibet and the neighboring countries in the 8th century. Padmasambhava means The Lotus-Born, as according to tradition, he was incarnated as an eight-year-old child appearing in a lotus blossom floating in Lake Dhanakosha, in the kingdom of Oddiyāna, traditionally identified with the Swat Valley of South Asia in present-day Pakistan. In those lands he is better known as Guru Rinpoche ("Precious Guru") or Lopen Rinpoche, or, simply, Padum in Tibet, where people regard him as the second Buddha. He is further considered an emanation of Buddha Amitabha and traditionally even venerated as "a second Buddha". As early as the twelfth century, scores of biographies have been created, considerably expanding the stories of Padmasambhava's life. There exist in the Tibetan language, as part of Tibetan literature, quite a number of biographies of Padmasambhava. The oldest of them all appeared in the 13th century. These biographies are very interesting indeed and contain a great deal of very valuable material link. There are also available many accounts of Guru Rinpoche's life, written by great scholars such as A.M. Blondeau, Jacob Dalton, Ngawang Zangpo and others, in the English language. Further, there are available in the Tibetan manuscripts discovered near Dunhuang, two passages relating to the early development of the legends surrounding this famous Buddhist master. The present paper proposes to make a comparative study of the various biographies of Guru Padmasambhava, produced not only in Tibet and India but also in the West (in English as well as Tibetan), along with other source material from Tibetan manuscripts (available in translation) so as to show how the legendary saint has been viewed across cultures and times. This analysis reveals mutability in the early biographies of Padmasambhava. The present inquiry is of significant importance in that it allows Western historians to see Guru Padmasambhava's relevance to contemporary life by uncovering the historical and human side of this great teacher. Such a study, in its own way, sheds light on the inner meaning and the inner significance of life.

Biography: Mr. Rajat Chadha is a freelance journalist writing for different dailies of Jammu and Kashmir, India. He has a special interest in ancient folklore, mythology and culture studies.

RABINDRANATH TAGORE AND THE EMERGING POETICS OF COMPARATIVE LITERATURE WITHIN AN INDIAN CONTEXT

P. Parikh

Whistling Woods Film Institute

Abstract: In my paper, Rabindranath Tagore and the Emerging Poetics of Comparative Literature within an Indian Context, I will argue that creative and critical discourse of Rabindranath Tagore offers a possibility of a poetics of non-resentment as well as a significant articulation of emergence of newly formed images of being human-in-the-world. I will do this with informed re-readings of various literary practices of Tagore, situating them within and around the frameworks of historical, epistemological as well as existential contexts, while keeping alive the nuances of open spaces scattered and suggested that surrounds all his activities, in the personal as well as public spheres. I will emphasize reception of Tagore in different Indian languages as a story, both of the articulation of identities, negotiations, creative strategies as well as an energetic and fruitful recovery of fresh literary practices within the languages of different regions. My presentation will conclude with a suggestion that engagement with Tagore's writings provides us with a number of openings which is at the heart of the discourse of Comparative Literature in the Indian Context

Biography: Prabodh Parikh is a poet/fiction writer who mostly ends up writing letters to friends in Gujarati/English. He studied philosophy in the US in seventies and retired as a teacher of Philosophy in 2005. At present he is Faculty In-charge of International Art Literature and Culture, Whistling Woods International, a film school in Mumbai. He is also the Director of Katha Centre for Film Studies, which is involved in project related to Film Curatorial Practice. His lifelong love for Jazz (Village Vanguard, New York), Beer (pubs everywhere) and Sada Dosa (Tiffin services in the streets of Thiruvananthapuram), takes him to different cities of the world, where he also lectures on contemporary Indian Literature, Arts and Cinema. Gandhi and Tagore continue to engage him, as much as, Buddhist monasteries. He last showed his drawings and paintings in San Francisco, 1973.

S2 QUESTIONS DE POETIQUE COMPAREE / QUESTIONS OF COMPARATIVE POETICS

ON THE BIBLIOGRAPHIC HABITATS AND BOOKISH LIVES OF THE SPRING FRAGRANCES

N.Z. Da

University of Michigan--Ann Arbor

Abstract: Sui Sin Far's 1910 "Spring Fragrance" stories measure out cross-cultural communication in bibliographic terms. The world of the Spring Fragrance stories is so bibliographically small you cannot take a turn in it without running into books or some form of materialized literature. If a poem is read, someone hears it. If someone hears it, a neighbor will be able to explain it. If a poem enters into someone's mind it will be repeated and written down. If something interesting happens it has to be written down. If it is written down it has to be shared. If a book exists it has to be seen, touched, broached in conversation. Saturated with books—books on shelves, books being written, books read out loud, books shipped from abroad—and materialized literature— literature recited, overhead, shared, telegrammed, given as advice—these two stories present the clash of cultures as the literary mediations. Books and materialized literature do triple duty as the catalyst, medium and message of net change in the opinion or prejudices about the other and thus provide the means by which cross-cultural communication can be differentiated by type and degree. This essay reads the Spring Fragrance stories as a meta-reflection on the conjunction of book theory and cross-cultural studies. Are books actually closer together (in geographical and mental space alike) or do stories simply simulate what is actually a methodological necessity in the discipline of cross-cultural literary analysis? In the study of Sino-American exchanges before the twentieth century where archives are small and materials scarce, scholars depend on the re-presentation of historical space as a bibliographic space in which people traverse and negotiate differences via texts. For example, we say: Mark Twain and Liang Qichao visited Hawai'i around the same time—therefore they must have worked on each other's imaginaries. The publication of the English translation of the Chinese classic *Hong Long Meng* (*Dream of the Red Chambers*) in 1896 had to have influenced the target audience of that publishing house. Because original reactions and voices are such rare commodities in transnational studies, it has become standard practice to gauge transnational and crosscultural exchanges by tracing reception and textual traces. Sociolinguistics applied to literary criticism has enabled critics to defer to literary contact as the means by which communication occurs between parties who are otherwise not likely to communicate with one another, from whence we get the scholarly practice of tracking literature that "travels" to foreign locales, or vice-versa, paying out as it goes the transversal politics and aesthetics that the sedentary physical bodies of the authors could not. Literary contact, now no longer restricted to genealogies of influence or scenes of exhaustive reading, has, in a sense, displaced cultural contact in literary studies. Sui Sin Far's stories explore the fiction that books are not only nearer in cross-national spaces, but also more mediatory. They examine the fantasy that the books of others and the books of otherness are constantly being read, with the effect of that reading producing the change we can believe in. By animating "bookish" lives in bibliographic habitats, they also help us assess the extent to which methodologies in cross-cultural/transnational studies depend on, only to hide by transposing on to representation, such simulated literary contacts.

Biography: Nan Z. Da is a PhD Candidate in the Department of English Language and Literature at the University of Michigan-Ann Arbor specializing in long nineteenth-century American literature and letters. She is currently working on a dissertation that uses Sino-American literary exchanges from 1800 to 1910 to ask what difference, if any, proximity to the literature of others makes and to assess the possibilities and perils of envisioning transnational space as bibliographic space.

TOWARDS A COMPARATIVE POETICS: "UNIFIED FIELD THEORY" PERSPECTIVES

A. Merilai

UNIVERSITY OF TARTU

Abstract: The theory and practice of today's humanities are shaped by a postmodern methodological pluralism, and teaching proceeds from an unprecedented openness to innovation. There are theoretical clusters that focus on the form and structure of a work, combined with stylistic, author-centered or reader-centered approaches, socio-semantic interpretations and intertextual relations. Contemporary literary research has to integrate an overwhelmingly rich multitude of different productive methods and critical deconstructions: literary historical, bio-bibliographical and reception studies, close reading, structuralist, semiotic, linguistic, narratological, psychoanalytical, socio-psychological (gender and memory

studies, postcolonialism, new historicism), intercultural studies, post-structuralist discursive, hermeneutical-phenomenological, mytho-theoretical, analytical philosophical, ecocritical, statistical, digital and other constructive approaches. Such scholarly versatility is necessary as different authors, texts and phenomena can actualize separate points of view and methodologies. Thus, the in-depth study of literatures should take place within a comprehensive unified meta-multi-theoretical field that integrates diverse paradigms and polylogical perspectives central to current literary research. Although the comparative meta-theory or comparative poetics do not aim to erase inevitable incoherencies and exclusive disparities, a synchronization of meta-languages can often be achieved at the appropriate levels of description. No scholar is expected to have full command of all relevant discourses, hence the need for shared synergies.

Biography: Arne Merilai

Chair Professor of Estonian Literature

Institute of Culture Studies and Arts
Faculty of Philosophy
University of Tartu
Estonia

LE NOIR AFRICAIN ET L'IDENTITÉ NATIONALE BRÉSILIENNE: LE ROMANTISME ET LA VISION FRANÇAISE (DÉSACRALISANTE)

M.T. Cavalcante
ULBRA

Abstract: TRANSCONTINENTALES/TRANSCONTINENTAL STUDIES: Les Relations Littéraires entre la France et le Brésil Prof^a Dr^a Moema Cavalcante Les relations littéraires, philosophiques et théoriques entre la France et le Brésil sont anciennes et remontent aux premiers siècles des Découvertes maritimes; elles se poursuivent toujours, soit par le biais d'idées et de concepts assimilés, soit à travers des études littéraires entreprises par des écrivains français ayant séjourné au Brésil ou par des professeurs qui se sont investis dans l'étude des concepts et de la méthodologie littéraire. Nous allons présenter, discuter et analyser ce phénomène de façon sommaire et en fournir des exemples, tout en signalant les trois grandes étapes, pour nous arrêter brièvement sur l'un des cas ponctuels des relations littéraires entre les deux pays et mettre en relief des données plus marquantes. Tout au long du premier siècle d'existence de la littérature brésilienne, on trouve des textes de voyageurs étrangers, parmi lesquels des Français, qui décrivent la nouvelle littérature et ses relations avec le Portugal et la France. La littérature de voyage débute juste après 1500, alors que seule la thématique littéraire peut être considérée comme brésilienne. Les auteurs, le langage et les styles sont bel et bien européens, étrangers à la Période Coloniale. Ces écrits évoquent des aspects de la nouvelle terre, ses habitants sauvages, ses beautés naturelles, les singularités de son peuple. 1^o Moment: On peut considérer que la question de l'identité nationale brésilienne est déjà posée avec les formes littéraire primitives et les premières analyses textuelles. Sous l'intitulé « Littérature Portugaise », mais tout en cherchant des différences entre les nationalités, on a retranscrit des textes dont les sens étaient différents de ceux des textes écrits en Europe en général. Le sentiment de l'exaltation nationale a été décrit par des Européens donc, et dans le cas qui nous intéresse, l'identité surgit d'un mélange avec d'autres sentiments chez des écrivains venus de France et/ou européens. Deux auteurs ont écrit en français: SISMOND DE SISMONDI dans *De La Littérature Du Midi de l'Europe* publié en 1813, où l'auteur fait l'analyse de textes et de caractéristiques d'écrivains, et examine leurs ressemblances et leurs différences avec des écrivains du Portugal, tout en les considérant comme des écrivains portugais ce qu'indique le titre et où un chapitre est dédié à la littérature du Brésil. C'est également le cas de FERDINAND DENIS dans *Résumé de l'Histoire Littéraire*, où il souligne le caractère désormais brésilien de cette littérature, du fait de l'originalité des textes qui annoncent la rupture avec l'ambiance européenne, et du fait de ses traits et du sens de l'identité qui caractérisent les textes nouveaux. 2^o Moment: LE NOIR AFRICAIN ET L'IDENTITE NATIONALE BRÉSILIENNE: LE ROMANTISME ET LA VISION FRANÇAISE (DESACRALISANTE) Pendant la période romantique, essentiellement, les relations entre la France et le Brésil se sont exprimées grâce à des influences culturelles et/ou littéraires, dans le domaine de la philosophie et dans les arts en général. Pour ceux qui étudient la Littérature Brésilienne, il n'est pas difficile de repérer l'influence française dans l'expression des idées, des concepts et des textes littéraires, dans la philosophie, la vision du monde et la notion de Patrie. A la Littérature Brésilienne, le Romantisme a apporté l'exaltation des indigènes comme point important dans la formation identitaire, et les grands auteurs romantiques ont célébré l'Indien en tant que symbole de la Patrie. Cependant, beaucoup d'entre eux oublient une voix qui commençait à parler pour la Patrie et lui apportait le sang métis qui allait donner naissance à la Nation Brésilienne: celle du NOIR. La philosophie et la Littérature, ainsi que les autres arts, ont quasiment exclu le Noir du

panorama littéraire brésilien, ce qui était également le cas dans d'autres pays européens et donc en France. L'homme africain subissait la discrimination de l'homme blanc et était traité comme un animal, entassé au fond d'une cale. Mais le Romantisme brésilien a fait surgir une nouvelle identité nationale avec le personnage noir chez JOSE DE ALENCAR, *O Tronco do Ipê*. (Rio: Ática, 1977). Certains auteurs rappellent qu'il existe des courants croisés entre fiction et culture¹ et mentionnent des références où l'on évoque des concepts comparables à ceux d'oeuvres brésiliennes du Romantisme, comme on peut le constater chez AFRANIO COUTINHO² dont on parlera ici. Le thème pourrait servir de support à une analyse du roman français, avec des caractéristiques comparables à celles d'un roman brésilien ou se déroulant en France. Ce qui nous amène donc à analyser *O Tronco do Ipê* en tant que roman qui exprime des sens nés dans les deux pays (ou plus), comme le Brésil (ici) et la France (là-bas). Expliquons-nous. Si, d'un côté, la structure narrative, les idées principales et les thèmes abordés contiennent tous les ingrédients d'un roman français, tels une histoire d'amour, de beaux personnages, du suspense et du mystère, de l'amour et du sang, ou un paysage effroyable servant de décor au roman, d'un autre côté le personnage noir est dépeint comme un sorcier, créateur de tamtams, sinistre et malheureux, mais paradoxalement ami des jeunes gens qui meurent et sont enterrés au pied d'un ipê (arbre brésilien) centenaire, dans un syncrétisme mythique et religieux, dont les rituels se prêtent à la communication avec les Morts - explication et consolation devant l'effroyable mort. Mêlés à ces données de la culture africaine, surgissent des fées, des lutins et des saints catholiques... Pour conclure, on pourrait aussi réfléchir sur un 3^e Moment, c'est-à-dire le Modernisme, avec l'inclusion/exclusion de MARIO DE ANDRADE dans l'Anthropophagisme afin d'évoquer des idées et des sens ultérieurs, ce que nous ferons à une autre occasion...

ALENCAR, JOSÉ de. *O Tronco do Ipê*. Rio: Ática, 1977. L'Avocat, Françoise et Duprat. Fiction et Culture. Paris: Éditions Lucie, 2010. COUTINHO, Eduardo. *Identities in Process : Studies in Comparative Literature. Beyond Binarisms ...* Rio de Janeiro : Aeroplano, 2009.

Biography: CAVALCANTE, Moema Terezinha Pinto est professeure de littérature générale et comparée. Elle a le Diplôme de DOCTEUR - Littérature Comparée à la Université de Limoges, France, où elle a présentée et réusit la Thèse sur le thème: identité nationale brésilienne. M^{me}. Moema Cavalcante a travaillé dans la recherche à la Université Luthérienne du Brésil, ULBRA, à Canoas, Rio Grande do Sul, Brésil, où elle a dirigé une équipe de recherches depuis une dizaine d'années. Elle est auteur de plusieurs livres sur Littérature Brésilienne et éducation.

CURTIUS ET ORTEGA — SUR LA RÉCEPTION DE SPENGLER

M. Tsuda
Osaka University

Abstract: Curtius et Ortega - sur la réception de Spengler Masayuki Tsuda (Université d'Osaka) Ernst Robert Curtius est bien connu comme l'auteur de *Europäische Literatur und lateinisches Mittelalter* (La littérature européenne et le Moyen Age latin, 1948). Ce travail montre clairement son identité d'Européen. Toutefois, la construction de cette identité d'européen fut bien compliquée. Après la Guerre franco-allemande de 1870, il est né Allemand en Alsace. Or, on ne peut expliquer son action de rassembler l'idée d'Europe avec son identité alsacienne. Dans cette communication, j'aimerais comparer Curtius et José Ortega y Gasset en ce qui concerne la réception de Spengler dans le but d'analyser la relation de Curtius avec son époque. Curtius et Ortega étaient attachés par des liens d'amitié. Le philologue allemand et le philosophe espagnol se sont écrit de 1923 à 1954. Les deux étaient critiques journalistiques. Ils partageaient une curiosité pour la philosophie de la vie, la littérature contemporaine et l'Empire romain. Cependant, la réception de *Der Untergang des Abendlandes* (Le Déclin de l'Occident, 1918-1922) de Spengler était très différente pour les deux. Tandis que Ortega reconnaît que la première Guerre mondiale a été un acte suicidaire pour l'Europe, Curtius ne nie jamais la supériorité européenne sur le monde entier. Toutefois, la pensée de Spengler constituait une menace pour Curtius et elle l'a conduit à concevoir l'idée d'Europe.

Biography: Masayuki TSUDA est né à Nagasaki (Japon) en 1980. Il obtient un diplôme de 2^e cycle universitaire (M.A.) en littérature française de l'Université de Kyoto. Dans le mémoire de maîtrise, il affirme que "le temps perdu" et "le temps retrouvé" chez Proust correspondent à "Paradise Lost" et "Paradise Regained" chez John Milton. À présent, il prépare la thèse de doctorat sur les critiques de Ernst Robert Curtius.

S1 SEXUALITE, GENRE, IDENTITE (LITTERATURE ET CINEMA) / SEXUALITY, GENRE, IDENTITY (LITERATURE AND CINEMA)

ARCHITECTURE AND GENDER IN W.G. SEBALD AND YOKO TAWADA

C.D. Rupprecht

Queens College, City University of New York

Abstract: If architectural criticism has conventionally drawn on psychoanalytic narratives (as in the cliché of womblike domestic interiors versus phallic skyscrapers), literary representations of architecture, as related to the story of the human subject, have the potential to subvert such narratives. When it comes to representations of historical trauma, is architecture a structure of containment, or of substitution? Is affect produced or deflected by these fictitious architectural structures? Does architecture in literature function like Lacan's armor of an alienating identity; or as the Freudian topography of the Oedipal family romance? - From a psychoanalytic point of view, I address these theoretical questions regarding architecture and emotions in literature in terms of gender and kinship, specifically in conjunction with maternally coded figures and spaces. My paper analyzes and compares two postmodern novels: W.G. Sebald's *Austerlitz* (2001) tells the story of a Holocaust survivor orphaned by the Kindertransport. His expertise in 19th-century architectural history - including train stations and fortifications - reveals itself to be a defensive structure that leads, however, to what Freud called screen memories (*Deckerinnerungen*) about his biological mother. As the narrative turns from disaffected descriptions of buildings to the emotional melodrama of mourning the lost maternal figure, the two-dimensional image of the mother displaces three-dimensional structures the protagonist has come to mentally inhabit. As a result, the protagonist's lonely, dislocated and altogether rootless existence is set into sharp relief, undoing the initial function of architecture to provide a different illusion of comfort. At the same time, Austerlitz's relationship to the narrator, who tells this story about the orphan as a stranger, remains distant without emotional closure or catharsis. Whereas Sebald's narrative follows a traditional Freudian trajectory in terms of the emphasis on the Oedipus complex (searching for the maternal by undoing the paternal, i.e., architecture), the second book I discuss, Japanese-German author Yoko Tawada's *Das nackte Auge* (2004), suggests that architecture itself may have a maternal dimension beyond domestic interiors. The cave-like spaces her initially homeless narrator-protagonist comes to inhabit function as a kind of exterior womb; that, in turn, seems to transcend the loss of parents and country. An illegal Vietnamese refugee, who was abducted by a German man, finds herself in a basement in Paris, then discovers, by extension, the dark cavernous spaces of the movie theaters, where she falls in love with film star Catherine Deneuve. The resulting uncanny, intimate relationship between the narrator-protagonist and Deneuve's two-dimensional screen image contrasts with Sebald's juxtaposition between architecture and the human figure. Tawada's suggestion of erotic desire through use of the Japanese pronoun, *anata*, culminates in the reader's recognition that the subject has disappeared into Deneuve's movie plots; and that the darkness has swallowed her to reveal that she is nothing but a spirit. Hence Tawada conjures up a space beyond architecture, akin to ancient caves or mythological underground realms, where the dead are said to dwell. Unlike Sebald, who does not foreground the male-male relationship between narrator and protagonist (as he focuses on the heterosexual mother-son relationship), Tawada breaks out of conventional Freudian and architectural narratives. And, whereas Sebald maintains the difference between essence and facade, Tawada's anti-essentialist queer narrative shows that there is an 'other' space: the foundation (basement) that is not part of design and, therefore, outside of history. Or, as Benjamin has described this space: 'the foundations [where] things were interred and sacrificed [the] horrible cabinet of curiosities [that] lies there below.' Both authors write in the aftermath of historical trauma - World War II and Hiroshima - where the question of buildings as ruins and/or sheltering spaces structures the representation of individual subjects and their stories. However, whereas history shapes the subject in Sebald insofar as its ruins signify the trajectory of his past (from a nostalgic perspective: the kinder, gentler 19th century), Tawada's text extends architecture into the realm of affect, where sentiment is not simply transferred away from or onto buildings; but rather itself turns out to be an amorphous, unknown space beyond pre-existing (historical) narratives.

Biography: EDUCATION Ph.D. Comparative Literature, Graduate Center, City University of New York, 1999 B.A. *summa cum laude*, Comparative Literature, City College, CUNY, 1991 M.A. Coursework in German Literature & Theater, Goethe University, Germany, 1986-88 AWARDS AND HONORS SCMLA/Texas A & M Women's Studies Prize for Best Paper in Gender Studies, 2003 Carolyn G. Heilbrun Prize for Best Dissertation in Women's Studies, 1999 Graduate Center University Fellowship and Tuition Scholarship, 1991-97 BOOKS *Womb Fantasies: Subjective Architectures in Postmodern Literature, Film, and Art*, under contract at Northwestern University Press. Forthcoming 2013. *Subject to Delusions: Narcissism, Modernism, Gender*. Evanston: Northwestern University Press, 2006. *Dark Spring*, novella by Unica Zürn. Translation and Introduction. Cambridge: Exact Change, 2000. PEER-REVIEWED ARTICLES "'I could still see her in my mind's eye': Blurred Boundaries in Uwe Johnson's Anniversaries" *Studies in 20th & 21st Century Literature*

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AU BERCEAU DE LA PHILOSOPHIE : LE PIQUE-NIQUE SUR L'ACROPOLE, OU DE L'AMOUR AU FÉMININ

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Abstract: Dans son "Pique-nique sur l'Acropole", Louky Bersianik parodie "Le Banquet" de Platon et procède à une révision des mythes fondateurs de la culture occidentale. A l'opposé du "genre moral" grec l'auteure québécoise formule, à travers sa « fiction », des interrogations postmodernistes sur le corps féminin et des réflexions métacritiques sur l'écriture. Louky Bersianik aborde la problématique de la création d'une nouvelle épistémologie féminine qui valorise le travail créateur des femmes, notamment le travail "maternel" qui ne sera plus "sanctifié" ou "mythifié". Le caractère documentaire du Pique-nique le rapproche de l'essai et contribue à la construction d'une théorie. L'auteure passe en revue les discours existants sur les femmes –philosophique, psychanalytique, religieux, mythologique – mais le fait à travers la fiction, et même la « théorie-fiction » où la critique se mêle à la création. S'inscrivant dans les courants postmoderniste et postcolonialiste, le roman est subversif à tous les niveaux, à commencer par le titre. Son « banquet anthropophage » interroge les discours masculins platoniciens et réfléchit à l'expérience vécue par les femmes, à leurs corps et leurs désirs. La philosophie de l'amour n'est plus une théorie désincarnée et andro-centrée mais regroupe des réflexions sur l'amour comme moteur qui met en marche le cœur, symbole des relations humaines.

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POST-PORN, QUEERNESS AND DISSIDENT SEXUALITY IN THE FILMS OF MONIKA TREUT

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Abstract: At the intersection between film and gender activism exists in the german-language area a paradigmatic example about the projection of the tensions and confrontations in the feminist movement. I refer to the case of german filmmaker Monika Treut. The emergence of categories such as sexual dissidence, queerness, post pornography, among others, produced a discussion in the heart of the feminist movement of the early eighties, both theoretical and political level, these are issues that we can see clearly in Treut's films of the eighties and early nineties: *Verführung: grausame die Frau* (1984, codirected in collaboration with Elfi Mikesch) *Jungfrauenmaschine Die* (1988) and *My father is coming* (1991). The emergence and debate on these categories and the beginning of the queer movement or what more recently has been theorized as "post pornography" are themed issues and fictionalized in the works of Treut mentioned above. This paper analyzes, first, the projection of the debate over pornography in Treut's films (which was known in the eighties in the U.S. feminist movement as "Sex Wars") and, secondly how the dual nature of gender and sexual identity are confronted from dissident sexuality and cinematic representation.

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S4 COGNITION ET EMOTION: DE NOUVELLES VOIES POUR LA LITTÉRATURE COMPAREE? / COGNITION AND EMOTION: NEW VISTAS FOR COMPARATIVE LITERATURE?

THE SIN HIDDEN: ENVY AND MIMETIC DESIRE IN IAN MCEWAN'S *AMSTERDAM*

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Abstract: “Envy is the hardest sin to acknowledge”, writes René Girard in his book *A Theatre of Envy: William Shakespeare* (1991). Mervyn Nicholson, in his 1999 study, *Male Envy: The Logic of Malice in Literature and Culture*, quotes Girard and elaborates that, “[...] it is practically meritorious to admit to other sins. One may admit to lust in one’s heart, but hardly to envy in one’s heart”. Whether we regard envy as a sin in the theological sense, or as an emotion in the psychological sense, the fact remains: envy is taboo. For Girard, envy also has an anthropological dimension, in that it is a key factor in stirring up conflict in society, with invidious competition spreading from one rival to another until it has infected the whole community. Archaic cultures sought to control rivalry by channeling it to religious rituals of sacrifice, but, according to Girard, Christianity brought about the disintegration of this scapegoat mechanism by exposing the innocence of Christ crucified – and through him, all subsequent surrogate victims. Christianity revealed the “things hidden since the foundation of the world”, namely the traces of sacrificial violence covered up by archaic mythology of justified sacrifice. The unmasking of the mechanism that strived to keep envy in check has not quite managed to do the same for envy itself, as contemporary Post-Christian subjects still hide their envy from others, as well as themselves, in the name of all-consuming individualism that refuses to acknowledge any perceived sense of inferiority in the face of the envied Other. According to both Girard and Nicholson, literary fiction has proved a privileged medium for dealing with envy and unmasking its cultural taboo. My paper will analyze the theme of envy and its demystification in one contemporary English novel, Ian McEwan’s *Amsterdam* (1998). McEwan’s novel unearths the psychological laws that govern the interaction of two friends turned enemies and reaches almost apocalyptic heights in its plot twist that follows the (self-) destructive logic of a moral meltdown.

Biography: Hanna Mäkelä is a PhD student at the University of Helsinki in Finland, from where she received her M.A. degree in 2006, and at the Justus-Liebig-University Giessen in Germany. She currently works as a researcher and teacher at the University of Helsinki while writing a doctoral dissertation in Comparative Literature. Her main research interests include contemporary fiction in English, the mimetic theory of René Girard, and questions concerning identity, morality and spirituality in narrative and culture at large. She has published an article “Imitators and Observers: Mimetic and Elegiac Character Relationships in Donna Tartt’s *The Secret History* and Siri Hustvedt’s *What I Loved*” in the anthology *Genre and Interpretation* (Pirjo Lyytikäinen, Tintti Klapuri and Minna Maijala eds., Helsinki: Department of Finnish, Finno-Ugrian and Scandinavian Studies & The Finnish Graduate School of Literary Studies, 2010).

FEELING FICTION: COGNITIVE UNDERPINNINGS OF THE EMOTIONAL RESPONSE TO IMAGINED STORIES

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Abstract: It is by far not an uncommon experience that one should cry when reading of a tragic mishap in a novel, or smile at a clever remark by one character, or bite one’s nails at an approaching turning point in a story. These reactions, observable to others, are the actual expressions of real inner feelings, which are prompted by imagined scenarios triggered by words on a page. How we can be visibly moved by what we know to be unreal, inexistent, is a question that has intrigued philosophers, psychologists and more recently cognitive scientists, and it is known as “the paradox of fiction” (Radford 1975): the paradox consists of the contradiction between real emotional response and the fictional nature of the object that triggers it. One may however revisit the underlying presupposition of this paradox: that only things believed to be true are likely to trigger authentic emotional response, which implies that for one to feel with fiction, one needs to believe that the characters, situations it describes have existed or exist. Experientially, we know this is most often not the case. This explains that while we experience real fear responses, we don’t leave the movie theater in the middle of a horror film (Mellman, 2002, Oakley 2002). Believing and imagining are thus two different modes or mental states, which are made possible by the same cognitive apparatus. Engaging in the mental elaboration of an imagined scenario (a hypothesis, a counterfactual, a dream, a phantasy, a work of fiction or a single conditional sentence) does not imply the suspension of emotional mechanisms, which are as much part of cognition as our rational thought.

Human reality encompasses more than physical reality: it is mental reality also, as well as shared social reality and interpersonal interactional reality (Brandt & Brandt 2005). The next question to ask is why we engage with fiction. One possibility to address this is that fiction provides a room for simulation (Mar & Oatley 2008), with ultimate pragmatic advantage, such as improved behavior or a sort of emotional literacy. One should go one step further to ask why we enjoy fiction. To address it, we need to relate to the experience of the story as such, the experience of being told a story, i.e., that story as mediated by a mind which we assume likely to work in much the same ways as our own. Even if our attention to this other mind by default remains silent as we engage in the story, it is to this intentional mind that we turn to when we experience frustration at the story, when it does not end as it should (Dancygier 2012, Oakley 2008). In this presentation we propose to revisit the paradox of real emotional reaction to literary fiction, by addressing the following issues: the difference between the mental states of belief and imagination, mental reality as human reality, mental simulation in fiction and emotional literacy, and the role of shared attention and conceptual mediation in the emotional engagement with fiction.

Biography: Brandt Line and Per Aage Brandt (2005). *Cognitive Poetics and Imagery*. *European Journal of English Studies* 9(2): 117-130. Dancygier, Barbara (2012). *The Language of Stories. A Cognitive Approach*. Cambridge University press. Mellmann, Katja (2002). "E-Motion: Being Moved by Fiction and Media? Notes on Fictional Worlds, Virtual Contacts and the Reality of Emotions". *PSYART: A Hyperlink Journal for the Psychological Study of the Arts*. Available http://www.psyartjournal.com/article/show/mellmann-e_motion_being_moved_by_fiction_and_medi. Mar, Raymond A. and Keith Oatley (2008). *The Function of Fiction is Abstraction and Simulation of social Experience*. *Perspectives on Psychological Science* 3(3), 173-192. Oakley, Todd (2009). *From Attention to Meaning. Explorations in Semiotics, Linguistics and Rhetoric*. Bern: Peter Lang [European Semiotics, vol. 8]. Oatley, Keith (2002). *Emotions and the story worlds of fiction*. In: M.C. Green, J.J. Strange & T.C. Brock (Eds.), *Narrative impact. Social and cognitive foundations*. Mahwah, NJ: Erlbaum, 39-69. Radford, C. (1975) "How Can We Be Moved by the Fate of Anna Karenina?" *Proceedings of the Aristotelian Society, Supplemental Vol. 49*, pp. 67-80.

SUSPENDED FAILURES: THE INTERMEDIAL EXPERIENCE OF HORROR

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Abstract: What does it mean to experience horror, what is its social relevance, and how are the phenomena reflected in literary materials? With examples from Romantic authors to their Modernist peers, I intend to show horror needs to be rethought both as aesthetic experience and an emotive literary form. In doing this, I venture beyond usual genre and psychoanalytical definitions, and show that horror is something that cannot be accounted for by today's clichés and conventions, by the routine identifying of "horrifying" elements based on any fixed set of rules, or the standard rhetoric of a subcultural phenomenon. My objective, however, is not to establish an elitist concept of horror against a popular one – literary horror is a kind of language and language as such is something we all inherently share. From this premise, my study aims at showing how contemporary cultural practices tend to misconstrue and remain at odds with the social nature of horror in literary expression. Specifically, my presentation explores what it is like to read works of literature whose horror effect hinges on a particular kind of aesthetic experience. In texts from Kleist to Hoffmann, Frost and Yeats, an incongruent correspondence of words and images generates the affective sensation and gives rise to an unexpected experience of horror. The source of this incongruence can be located in a type of intermedial break between the participant media which often, in genre or psychoanalytical views of the phenomenon, gets overlooked as mere fantasy or fiction which we can simply do away with as the movie, book or therapy session ends. In my analysis, the work of horror suspends all escape from its influence and promotes new knowledge in doing so: brought to a halt, the reader remains compelled by its power. For methodology, I will employ two closely related devices from the rhetorical tradition: ekphrasis and hypotyposis. Whereas ekphrasis denotes, as it has appeared in recent use, the verbal representation of a visual representation, hypotyposis presents the vivid description of a visual image. With this distinction, the latter differs from ekphrasis in the way it stresses, in classical terms, the *enargeia* (the sensate appearance or "shine") of the work at hand instead of its *energeia* (the kinetic motion or "energy" of the text as it makes use of multiple media). As a result, I will argue that whereas both devices are essential components of any reading process – where one provides the aesthetic experience with form and the other sets it in motion – one wonders if ekphrasis and hypotyposis belong to the same level of presentation, supporting each other, or whether their interplay, to a disturbing effect, is actually driven by words failing to represent images. My presentation is based on an eponymous monograph I plan to finish by the end of 2012. The book explores how the emotive phenomenon of horror can be understood in the changing scenes of art and culture. By traversing a specific period in the history of Western thinking, it highlights the importance of certain recurring motifs and issues from Romanticism to Modernism and our present day in both literature and literary theory. It also recognises language as the medium of this endeavour which is never finished as long as it keeps generating new uncertainties and disruptions to enrich our experience.

Biography: Jarkko Toikkanen holds a PhD from University of Tampere, Finland, where he works as university lecturer. In 2011, he was appointed as Visiting Research Fellow at the University of Westminster in the United Kingdom. Dr. Toikkanen is in the process of completing a monograph on the intermedial experience of horror in literature. His areas of expertise include deconstruction and Paul de Man, word and image theory, affect theory, and the poetics of Romanticism and Modernism.

INSIDE THE FRAME: THEORIZING SPACE AND EMOTION IN SARTRE, MROZEK, AND HIRANO KEIICHIRO

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Abstract: I am interested in the Literature and Human Sciences general topic, and specifically in the AFFECTIVE SPACES. THEORIZING SPACE AND EMOTION IN LITERATURE. Both the second and third panels of this seminar, "Literary Interiors" and "Spaces of Anxiety" provide an interesting frame for a comparative examination of the claustrophobic interiors in Sartre's "Huis Clos" (No Exit), Slawomir Mrozek's play "Tango" and the Japanese writer Hirano KeiichirÅ's acclaimed novel "L'Eclipse." With critics agreeing that each of the three works steps into significant prominence when viewed in an international context, I wish to focus on the modality in which all these spaces claw the characters out of their intimate emotions and lives while displaying a set of relations delineated within confined sites. My discussion could thus also be adjusted to fit into the first seminar, "Theorizing Affective Spaces," as it pays particular attention to various ways of theorizing space in literature before moving on to examine the affective spaces of these three works - a drawing room decorated in Second Empire style, a crowded apartment in Communist Poland, and the circumscribed space of the cave and an unnamed village in medieval France featured in "L'Eclipse" - as Foucault's "autre spaces," in which the characters' lives and time in history form a network that "connects points and intersects with its own skein."

Specifically, these spatial configurations convey an ideal conduit for the communication of existential (Sartre), political (Mrozek), and theological and sexual (Hirano) anxieties, intersecting time and space to expose what Foucault calls "an ensemble of relations." In this context, it is necessary to notice that the space which today appears to form the horizon of our concerns, our theory and our systems, is not an innovative concept; space itself has a history in Western experience. By way of retracting this history of space, I examine a hierarchic ensemble of places in the real life, juxtaposed as sacred and profane, protected and open/exposed, or urban and rural places in dichotomies that represent configurations of what could roughly be called the space of emplacement or localization. I then turn to the point in time starting with Galileo and the seventeenth century, when cosmologically a place was no longer anything but a point in its movement, and when extension was substituted for the space of emplacement or localization. My analysis tackles the understanding of the site which today has been substituted for extension, which itself had replaced emplacement, to examine the notion of site as drawing in spaces that move indefinitely in literature - ideologically, politically, and affectively - in short, I approach the notion of literary space as that which, in Foucault's formulation, "takes for us the form of relations among sites." To be sure, I am not including in this evaluation of framed spaces works like Henry James's "Portrait of a Lady," where the literary text, in spite of the confines of a place like Osmond's villa in Florence, cannot contain the rustling sense of darker sagas unfolding backstage or in the wings, prompted sometimes, I admit, by the sexual reticence of the author and the period alike. I focus instead on the type of closed space similar to that which one encounters in Strindberg's plays, a world without a way out for those kept captive inside.

What are then some of the defining elements of such framed spaces and what is the specificity of emotions their captors experience in the three texts I have chosen for this discussion?

An immediate characteristic of these tightly framed literary spaces is that they are still nurtured by the notion of the sacred, in spite of the unorthodox lives of those within. Even a place like Sartre's hell, or an absurd world where ideology has replaced Christianity as in Mrozek's "Tango," or the solitary, remote abode of an alchemist is still not a space entirely desanctified. As the full range of the characters' questions and doubts concerning their inability to live life differently, of their earnestness to disregard commandments in the fever of sexual and political liberation, or of the alchemist's blasphemous (from a Christian perspective) ambition are thrown into sharp relief, such efforts can only underlie the protagonists' ultimate attempt to attain a state of divinity or salvation and a secret yearning for the sacred.

Further, enclosed spaces can be particularly engaged with the characters' most intense emotions. Behind the doubts thrusting themselves repeatedly into the protagonists' consciousness, lies the conundrum that occupies their minds: the question of whether evil exists as a force separate from good or is, as in Christian theology since Augustine, simply the absence of good, as darkness is the absence of light. Tension arises as hell is other people (Sartre), the death of the innocent shows the failure of political violence to bring about meaningful change (Mrozek) and the horrid murder of the hermaphrodite, which marks the occasion for an ecstatic vision in which the flesh and the spirit are unified (Hirano), is punctuated by the infernal mechanism of history.

The final characteristic of these framed spaces is that by interrelating emotion and space they have a function in relation to all the spaces outside their confines. In this context, they offer a space of illusion that reinforces the real, not

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necessarily more desirable space: the perfectly regulated hell vs. our terrestrial, messy world; the cluttered apartment in “Tango,” corresponding to ill constructed ideologies and politics that have outrun their course and whose role is to counterpoint the meticulous tidiness of social normativity; or the fascination of the hermaphrodite, whose silent appeal for harmonious unity suggested in the eclipse that brings together the sun and the moon, Christian and alchemic thought, tragically insinuates instead the highly regulated communities (the Dominicans of Hirano’s “L’Eclipse or the Jesuits of Paraguay come to mind), in which human “perfection” is effectively and rigorously achieved.

The literary spaces discussed here represent sites of intellectual expansion that allow for the greatest reserve of imagination, which in turn opens up the “exploration of the relation between spatial depictions and emotion.” Without them, the space of our dreams would dry up, empty of feelings and emotions.

Biography: Ileana Alexandra Orlich
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ASU President’s Professor
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Saturday, July 20, 2013

S3 SCIENCES, RECITS ET FICTIONS (THEORIE DE LA FICTION)

LES EFFETS NARRATIFS DE LA SCIENCE DANS LA LITTÉRATURE

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Abstract: On peut constater que la réception de modèles de pensée scientifiques dans des romans ne laisse pas d'avoir une influence sur les procédés narratifs, que ce soit sur le plan du vocabulaire employé ou bien sur le plan du commentaire et de la description. Dans quelques cas-limites, la réception de discours scientifiques est à la base d'une transformation radicale de la forme romanesque. Cette intervention se propose d'étudier d'un point de vue comparatiste deux écrivains du XIXe siècle: Gustave Flaubert et Adalbert Stifter. Les œuvres de ces auteurs se caractérisent par une ouverture vers le domaine de la science et par la présence de structures 'anti-romanesques'. Il s'agira d'élucider le rapport qui existe entre ces deux phénomènes.

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LES RELATIONS ENTRE LA PHYSIQUE MODERNE ET LE ROMAN CONTEMPORAIN

B. Dilmac

Universität Freiburg

Abstract: Une des tendances les plus caractéristiques du roman depuis les années 1980, selon la critique littéraire, est le retour au récit. En outre, il y a accord sur le fait que ce tournant ne correspond pas à un simple renouement avec la tradition réaliste ou naturaliste. Les romanciers post-avantgardistes, bien qu'ils nient quelquefois toute parenté avec leurs prédécesseurs néo-avantgardistes, se situent quand même dans un rapport de continuité avec les « nouveaux romanciers » – du moins en ce qui concerne une certaine méfiance générale quant à la possibilité de représenter la réalité dans un texte littéraire. Dans ce contexte, cette intervention se concentre sur le rôle de la physique moderne (p.ex. la théorie des quanta, la thermodynamique, etc.) à laquelle recourent certains romanciers contemporains comme Michel Houellebecq, Michel Rio, Patrick Deville, Jean-Philippe Toussaint, Daniele Del Giudice ou Jorge Volpi. Dans leurs romans, le recours aux savoirs des sciences naturelles ne sert pas seulement à revaloriser la littérature en tant qu'instrument épistémologique, mais aussi à fournir des modèles de pensée au moyen desquels les romans reflètent leur propre structure et leur rapport problématique avec la réalité.

Biography: Formation

1998:
Baccalauréat, Mönchsee-Gymnasium Heilbronn, Allemagne

2007:
Maîtrise en lettres modernes (avec distinction), Université de Mannheim, Allemagne

2011:
thèse de doctorat (avec mention très honorable), Université de Fribourg, Allemagne

Titre de la thèse: Literatur und moderne Physik. Literarisierungen der Physik im französischen, italienischen und lateinamerikanischen Roman (Michel Rio, Michel Houellebecq, Jean-Philippe Toussaint, Patrick Deville, Daniele Del Giudice, Jorge Volpi)

Prix et bourses

nov. 2008 - sep. 2011:
Bourse de la fondation Konrad-Adenauer

nov. 2011:
Prix de la fondation Jürgen et Irmgard Ulderup (prix pour la thèse de doctorat)

Expériences professionnelles

sep. 2007 - sep. 2008:
Teaching assistant à l'université de Fribourg (Allemagne)

depuis oct. 2011:
Assistante à la chaire de Prof. Dr. Thomas Klinkert, université de Fribourg

SCIENCES DE LA VIE, ÉCOCRITIQUE, FICTIONS ENVIRONNEMENTALES

A. Hermetet
Université d'Angers

Abstract: Il s'agit d'interroger le croisement entre discours scientifique, discours critique et pratiques littéraires, en prenant comme exemple les questions environnementales, telles qu'elles apparaissent dans les fictions de la fin du XXe siècle et du XXIe.

Biography: Anne-Rachel Hermetet :
Professeuse à l'Université d'Angers depuis 2006.

Domaines de recherche :

- Etudes de réception
- Revues littéraires européennes (XIXe-XXe siècles)
- Histoire des traductions en France et méthodologie de la lecture des œuvres traduites
- Roman et littérature d'idées dans la première moitié du XXe siècle
- Domaines français, anglo-saxon, italien, hongrois
- Transmission des savoirs scientifiques dans la fiction (XXe-XXIe siècles)

Publications :

- Les Revues italiennes face à la littérature française contemporaine. Etude de réception (1919-1943), Paris, Champion, 2003.
- Pour sortir du chaos. Trois revues européennes des années 20, Rennes, PUR, 2009.

S2 FEMINIST-QUEER

QUEERING AENEAS: A COMPARATIVE APPROACH TO THE POSTCOLONIAL FEMINIST *AENEID*

T. Zimmerman

University of Alberta

Abstract: In light of this year's ICLA Congress and its overall topic of "Comparative Literature as a Critical Approach" in this presentation I focus on an important literary trend in contemporary historical fiction that has been overlooked by scholars: the postcolonial feminist *Aeneid*. I compare two innovative, yet unstudied, historical novels from this category: Judith Gleason's *Agotime* (1970) and Nancy Cato and Vivienne Ellis' *Queen Trucanini* (1976). Both novels for the first time in the literary tradition challenge or queer Virgil's beloved Latin epic the *Aeneid* from a postcolonial feminist perspective. As a comparatist I am interested in understanding how postcolonial feminists are writing back to, and decentering, our discipline's western classics, such as the *Aeneid*. Justifying the potential of such a project is the work of anti-colonialist feminists Gayatri Chakravorty Spivak and Rey Chow. Spivak asserts that Comparative Literature must cross borders and displace the "hierarchical functioning of current Comparative Literature which measures in terms of a standard at whose heart is Western European nationalisms" (*National Imagination* 30). Chow believes that "instead of reconsolidating the boundaries of nations through the study of national languages and literatures, comparative literature should remain the place where theory is used to put the very concept of the nation in crisis, and with that, the concept of the nation as the origin of a particular literature [or genre]" (*In the Name of Comparative Literature* 112). Gleason's and Cato and Ellis' feminist novels put the nation/empire into question and suggest that seriously taking into consideration the feminist postcolonial approach is imperative within Comparative Literature today and must be a central strategy moving forward. Related to charges against Comparative Literature as a Euro-centric and elitist discipline, is the issue of an exclusive male canon of European masterpieces, which includes writers like Virgil. Sarah Webster Goodwin argues that because Comparative Literature has traditionally defined its "concerns around an exclusively male canon, it has resisted the inroads of feminist criticism" (*Cross Fire and Collaboration* 249). This presentation on the postcolonial feminist *Aeneid* attempts to remedy this unfortunate trend by emphasizing the invaluable contributions of postcolonial feminist writers to the field, like Cato and Ellis and Gleason, who take an unconventional approach by "queering" Aeneas. Aeneas, a former prince of Troy and later famed founder and ancestor of Rome, has of course his mythic-literary roots in Homer's Greek epic the *Iliad*. In Virgil's hands he becomes a central protagonist; he is a demi-god (son of Venus and Anchises) and after the defeat of the Trojans by the Greeks in the Trojan War, is ordained by Jupiter to exile, but also survival in Italy. Aeneas' founding of what will become Rome is the impetus for Virgil's tale, as it suggests continuity with Troy, and justifies and glorifies the greatness of the Roman Empire and Roman citizen. Like the Ancient Romans, European nationalists in the Middle Ages (Britons, Franks, Venetians), as well as the Ottoman Turks, also began constructing a continuity with the Trojans by tracing an ancestral line to Aeneas. This strategy legitimized claims to the superiority of their foundations and cultures. Postcolonial feminist authors Cato and Ellis, and Gleason critically draw from this founding myth of imperial destiny in the western tradition by recuperating the lives of two relatively unknown historical figures: the last of the Indigenous Tasmanians, Trucanini (c.1812–8 May 1876) and *Agotime* (reign 1789-97), a West African Queen of Dahomey (now the Republic of Benin), who is sold into slavery and exiled to Brazil. The time frames and settings of the novels, nineteenth century Tasmania, Dahomey and Brazil respectively, narrate the experiences of the protagonists as women of colour under a renewed regime of "Aeneasism," in which British and Portuguese patriarchal nationalism, imperialism, colonialism, and empire are well under-way. This socio-political, and historical, framework makes for a strong case in reading these postcolonial feminist works today comparatively in relation to, and as counter-texts, to the original *Aeneid*, the protagonist Aeneas, and no less the western literary tradition.

Biography: TEGAN ZIMMERMAN is a PhD Candidate and Contract Instructor in the Program of Comparative Literature at the University of Alberta. The recipient of the Andrew Stewart Memorial Graduate Award and the Queen Elizabeth II Scholarship (2012), she is currently writing her dissertation on the role of the maternal in transnational feminism and the contemporary woman's historical novel (forthcoming as a monograph from LIT-Verlag, 2013).

LANDSCAPES OF LOSS AND DESIRE: THINKING TRAUMA AND DIFFERENCE

R.T. Schmidt

UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL

Abstract: Comparative literature is about crossing boundaries – of texts, languages, cultures and nations - to make connections in the in-between, a space for productive tensions and negotiations between specificities and relations that highlights literature's dialogical expressive power cross-culturally and the singularity of its ways of knowing and

unknowing. Along these lines, it would be legitimate to argue that the ethos of comparative literature as an undiscipline, defined as “the most phantom-like of humanities discipline” (Saussi, 2006), is embedded in otherness. I conceive this otherness as a doorway to foreground a complementary articulation of comparative literature with trauma studies. If trauma, according to Cathy Caruth (1995) may provide the very links between cultures by establishing bridges between disparate historical experiences that would be otherwise regarded as isolated phenomena, comparative literature, by its turn, provides a critical mode of inquiry into the semantics and genealogies of cultures across a broad spectrum of symbolic productions and values by gravitating towards one’s another’s expression, language, history, and geography. Trauma has become a recurrent textual inscription in contemporary literary narratives that render the continuum of cultures as a dramatic stage for the unspeakable horrors of the modern world with a meaning-making function that evokes the gothic narrative mode, regarded in itself a narrative of trauma (Bruhm, 2006). I propose to examine a set of works by Toni Morrison, Jamaica Kincaid and Edwidge Danticat as exemplary cases of literary narratives that afford a unique perspective into the effects of history through the fictional treatment of a traumatic memory which erupts under the conditions of vulnerability engendered by losses suffered by the female protagonists in early infancy and who end up being caught up in extreme events of larger stories of collective trauma and cultural dispossession. Deploying multiple narrative strategies, among which disjunctive time sequences to dramatize the belatedness of traumatic experience and the layers of the protagonists’ discontinuous memory, Morrison, Kincaid and Danticat re-create history as a reenactment of sexual abuse, insidious racial discrimination and ethnic cleansing, a structural violence by which the patriarchal slavery system, processes of colonization and fundamentalist nationalism foreclose identities and brand them as less worthy and less human than others. This means that trauma is carefully embedded within identifiable cultural, historical and political specificities. As I elaborate on the convergences of referential specificities, I propose the tropes of loss and desire as a frame to understand the operations of the protagonists’ traumatic memory, particularly in terms of the spectralization of the mother that emerges as an alluring otherness in dreams, hallucinations, nightmares or memory-traces. The mother is neither present nor absent, dead or alive, material or immaterial and remains the manifest void, a presence/absence at the center of the narratives, haunting and posing a challenge to representation. Precisely because there is a threat of dissolution of life/meaning, desire emerges as a point of resistance on two distinct levels: on the level of the representation of an erotic urge that eludes the heterosexual symbolic and the gender binaries that naturalize femininity into reproduction, and on the level of a deliberate rhetorical staging of the narrating selves in their need to tell and reinvent themselves. If narrative is viewed as a performance, the protagonists-narrators can be defined as cross-borders as they mediate between personal history and cultural history, the past and the present, silence and language, lost genealogies and the ethical imperative of the transmissibility of that loss. The paper addresses the strengths of a transnational comparative approach as a field of practice in the humanities that instead of involving a politics of identity is oriented towards otherness and/in difference, occasions for that Gayatri Spivak defines in her *Death of a discipline* (2003) as “the uncoercive rearrangement of desire”, which I take as a catachresis for the (im)possibility of a culture of recognition and responsibility. Key words: fictional narratives – trauma – otherness – desire - performance

Biography: PhD in literature at the University of Pittsburgh, Professor of literature at the Federal University of Rio Grande do Sul, Brazil, and research fellow of the Brazilian Council of Research (CNPq) since 1980’s. Publications include well over 100 articles and book chapters published in Brazil and abroad, edition of books covering topics such as literary geographies, comparative literature and feminist criticism, including a collection of critical articles on the Brazilian writer Clarice Lispector and several reeditions of women writers from the XIX century. Former vice-president of the Brazilian Association of Comparative Literature and also of the Brazilian Association of American Studies. Research interests range feminist theories and feminist narratology, migrations and transculturations of the European novelist genre to XIX century Latin America, literature and recognition, narrative and ethics, humanities and discourses of sustainability.

WHERE "RACE" AND GENDER MEET : SEX WITH THE "OTHER" IN QUEBEC FICTION BY MEN

L. Saint-Martin
Université du Québec à Montréal

Abstract: WHERE « RACE » AND GENDER MEET : SEX WITH THE « OTHER » IN QUEBEC FICTION BY MEN
Heterosexual sex with the racial « other » is a double encounter with difference and, potentially, with domination, violence, stereotypes or, in the best of cases, reconceptualizations of identity. The proposed paper will look at contemporary Quebec fiction by Jacques Godbout (white male Québécois, African woman), Louis Hamelin (white male Québécois and « aboriginal » woman) and Dany Laferrière (black Haitian/Québécois male and white Québécoise women). Various inflexions of desire, power and domination emerge, providing a fascinating window onto approaches to difference and « otherness », as well onto various constructions of masculinity depending on the « race » of the protagonist (dominant or not), economic and social power, age, etc. P.S. I would like to give this paper in the language that will receive the widest audience (English or French are equally fine with me).

Biography: Lori Saint-Martin is a professor at Université du Québec à Montréal, where she teaches feminist theory, literary translation and Québec literature. She has written about 15 books on Québec women's writing, including *Le nom de la mère*, *Mères, filles et écriture dans la littérature québécoise au féminin* and *La voyageuse et la prisonnière. Gabrielle Roy et la question des femmes*. More recently, she has published *Au-delà du nom. La question du père dans la littérature québécoise actuelle* and *Postures viriles, ce que dit la presse masculine*. With Paul Gagné, she has translated more than sixty English-Canadian novels and works of non-fiction into French and twice won the Governor General's Award.

QUEER CONFEDERACIES: MATERIAL FEMINISM AND COMPARATIVE ECOCRITICISM

C.E. Rigby
Monash University (Clayton)

Abstract: This paper takes its title from a felicitous phrase in Donna Haraway's contribution to Stacy Alaimo's and Susan Hekman's important volume, *Material Feminisms* (2008). "Queer confederacies" names that unstable multiplicity of dynamically interacting microbes, animals, plants, metals, chemicals, words, cultural practices etc. that co-constitute the material human self: a self that, on closer inspection, has "never been (exclusively) human." Haraway's is one of a number of "new materialisms" that are currently reconfiguring the field of ecocritical theory (see e.g. Serenella Iovino's and Serpil Oppermann's forthcoming volume, *Material Ecocriticism*). Located within and across an array of disciplines, these varied new materialisms share a concern to regain and deepen our understanding of the agentic and communicative dimension of nonhuman entities and to thereby resituate human agency and communication within the "vibrant matter" (Jane Bennett) of the more-than-human world. In this paper, I propose to outline the contribution of material feminism to the development of current ecocritical theory and practice in comparative literary studies. I will then consider how this might inform a reading of the interrelationship of gender, sexuality and non-human agency in two seemingly unlikely textual companions: Goethe's *Faust. Part Two* (1832) and Mary Shelley's *The Last Man* (1826). What links these works, I will argue, beyond their critical engagement with the thought and literature of Romanticism from which they both emerge and depart, is the way that they challenge anthropocentric, androcentric, heterosexist models of sovereign human selfhood.

Biography: Kate Rigby is Associate Professor in Comparative Literature in the School of English, Communications and Performance Studies at Monash University. She is a Fellow of the Australian Academy of the Humanities and of the Alexander von Humboldt Foundation. Her research ranges across German Studies and Comparative Literature, European philosophy, literature and religion, and culture and ecology. Among her many publications in these areas are *Topographies of the Sacred* (2004), an ecocritical study of European Romantic-era philosophies and aesthetics of nature and place, and (with Axel Goodbody) *Ecocritical Theory: New European Approaches* (2011). She is a founding co-editor of the ecological humanities journal, *Philosophy Activism Nature*, and was the founding President of the Australia-New Zealand Association for the Study of Literature, Environment and Culture (<http://www.aslec-anz.asn.au/>), a founding member of the Australian Ecological Humanities research network (<http://www.ecologicalhumanities.org/>), and a member of the Gender Studies committee of ICLA.

S2: COMPARATIVE EARLY MODERNITIES

REPRESENTING THE EARLY MODERN

R. Handler-Spitz
Middlebury College

Abstract: Representing the Early Modern Rivi Handler-Spitz Middlebury College The term “early modern” implies a rupture between antiquity and modernity and casts the period 1500-1800 as containing the seeds of what would subsequently blossom into modernity. This periodization stresses continuities between the early modern period and the present. Just as importantly, it emphasizes similarities between developments in diverse geographical regions within the early modern world. While comparative historians and economists have recently begun exploring the latter subject, less scholarship has been devoted to investigating parallel or interconnected developments in the artistic, cultural, and philosophical sectors of early modern cultures worldwide. Expanding our view and examining these global interconnections allows us to recognize that intellectual issues long viewed as paradigmatic of the European Renaissance in fact resonate far beyond their putatively “home” cultures. Epistemological questions regarding the status and validity of diverse forms of knowledge, the relationship of language to the world, and the shifting nature of truth are as central to the work of the Chinese authors Li Zhi, Yuan Zongdao, and Jiang Yingke as they are to works by Shakespeare, Cervantes, and Montaigne. In China, as in Europe, these concerns pervaded both artistic theory and practice at the turn of the seventeenth century and stemmed in large part from increased exposure to foreign cultures and greater interaction among conflicting ideologies at home. This paper examines debates over representation – or, more precisely, misrepresentation – in China and Europe at the turn of the seventeenth century. Although Chinese and European theories of representation grow out of vastly different philosophical backgrounds – with European texts rooted in a mimetic model and Chinese texts favoring more lyric expressivism – discussions of the dangers of verbal representation intensified in both regions in this period. Naturally, the specific terms in which these discussions took place differed, as did the range of responses they spawned. Yet the widespread concern over the instability of representation marks this issue as central to the experience of early modernity. Studying culturally disparate responses to a shared phenomenon provides a perspective beneficial to both sides of the comparison: it allows us to break free of the parochial notion that anxieties over the mismatch between appearance and reality were a uniquely European phenomenon, and it enables us to recognize that many of these concerns were not only stimulated by increased interactions between Europe and the Far East but also mirrored in contemporary Chinese literature and literary criticism. More importantly, comparative studies of this kind permit us to situate both cultures as equal players and co-participants in a global early modern network of intellectual exchange.

Biography: Rivi Handler-Spitz is assistant professor of Chinese and Comparative Literature at Middlebury College. She received her PhD in Chinese and French comparative literature from the University of Chicago in 2009, and held a post-doctoral fellowship in Classics at Brown University from 2009-2010. Her work focuses on the essay form in the sixteenth and twentieth centuries. She is currently working on two projects, a monograph entitled *Provocative Texts: Li Zhi in the Global Sixteenth Century* and a book of translations of Li Zhi’s prose.

THE REPRESENTATION OF INTERIORITY IN CAO XUEQIN’S *STORY OF THE STONE*

S. Volpp
UC Berkeley

Abstract: COMPARATIVE EARLY MODERNITIES
Workshop: *Affronter L’ancien/Facing the Old*
The Representation of Interiority in Cao Xueqin’s *Story of the Stone*
Sophie Volpp
University of California at Berkeley

This paper proposes to consider the representation of interiority in seventeenth and eighteenth-century Chinese fiction in comparative context. As the scholar of eighteenth century French fiction Nicholas Paige has remarked, interiority is a less important concern in early modern French fiction than contemporary scholars, trained by their reading of modern European fiction to view the representation of psychological complexity as a destination towards which the novel develops, might think. Perhaps because of the strong influence of nineteenth and early twentieth-century European fiction, however, critics of seventeenth and eighteenth Chinese fiction tend to privilege the representation of interiority, and to expect psychological development from their protagonists. In fact, the representation of thought is a relatively late

development, an area of avant-garde experimentation in China even in the mid eighteenth-century. The advantages of the comparative approach in considering the representation of interiority in the Chinese novel are many, not least that we become more aware of our conditioning as critics to read the Chinese novel as though it were a French or British novel of a later date.

One potential pitfall of such an approach, however, is that we allow scholars of European fiction to provide the paradigms by which we analyze Chinese fiction; were we to write a global history of free indirect discourse, we might begin with Cao Xueqin, who precedes Austen by half a century, but we might also call it something other than free indirect discourse, and might read Austen and Goethe differently as a result. The very notion of commensurability is naturally affected by the direction of comparison, whether West to East or East to West.

In this paper, I consider one of the major novels of the early modern period, Cao Xueqin's *Story of the Stone* (*Honglou meng*), examining the techniques that Cao uses to represent interiority and to provide the illusion of the communication of thought among characters. *Story of the Stone* itself provides a paradigm for thinking about the notion of commensurability in its inquiry as to the potential for communication among "other minds." I place the examination of its techniques for representing thought in the context of Buddhist notions of mind, ultimately asking how Buddhist notions of mind may underlie the replication of like minds in pairings of minor and major characters. Ultimately, I show, the novel is not interested so much in representing communication between implied persons so much as in claiming that there is no implied person behind the literary character, a claim that generations of readers have accepted only with regard to the minor characters, refusing to acknowledge the most basic claim of the novel, that its protagonist is also a stone.

Biography: Sophie Volpp is Associate Professor of Chinese and Comparative Literature at the University of California, Berkeley. She is the author of *Worldly Stage: Theatricality in Seventeenth-century China* (Harvard East Asia Center, 2011) and is currently writing a book entitled *Substantive Fictions: Literary Objects in Late-imperial China*.

THE CHINESE POTPOURRI: DETECTING THE "MODERN" SCENT IN THE NOVEL *DREAM OF THE RED CHAMBER*

P. Xu
University of Chicago

Abstract: Sensory perception is aesthetically constructed; and the aesthetics of the senses assume new cultural meanings when placed against the backdrop of historically diverse national and literary contexts. This paper adopts historical and comparative approaches for a reading of the representation of scent in the eighteenth-century Chinese novel, *Dream of the Red Chamber* (*Honglou meng*), situating the work alongside William Chambers' thesis (1772) on contemporary Chinese aesthetic life. The novel, renowned for its diurnal realism and lavish detail, displays a sharpened sense of olfactory perception curiously lacking in its sixteenth-century predecessor *Plums in the Golden Vase* (*Jin Ping Mei cihua*). In a similar manner, Chambers' thesis reveals a keen interest in the aromas and scents of the Chinese garden not found in his 1752 publication on the same subject. How might one make sense of the seemingly abrupt increase in represented scents and smells in the two cases? How might these historically contemporaneous discourses illuminate one another when approached from a comparative perspective? Drawing upon art historical discussions of minor arts (e.g., fragrance boxes), I suggest that the literary representation of scent in Chinese everyday life is closely associated with the import of European aromatic ideas and products during the second half of the eighteenth century. More specifically, what is presented and imagined in both texts is a rich, lively, and sensuous flow of mixed aromas, or what I call the "Chinese potpourri." A novelty in the Zeitgeist of eighteenth-century China, this aromatic hybrid stands in stark contrast to the more traditional, scholar-favored, "pure" type of scent. In this sense, the "Chinese potpourri" was essentially an early modern production emerging at the interstices of European and Chinese sensory histories.

Biography: XU Peng is a Ph. D candidate at the Department of East Asian Languages and Civilizations at the University of Chicago. A Kunqu and Peking opera singer trained in the connoisseur circle in Beijing, she is now completing her dissertation which unpacks the aesthetic experiences and sonic characteristics of operatic singing in late sixteenth- and early seventeenth-century China. This current paper, which offers a slice of history of olfactory perception, grew out of her research on sensory experience of sound in pre-modern China.

A COMPARATIVE STUDY OF FOREIGN COUNTRY REPRESENTATION IN EARLY MODERN JAPANESE AND KOREAN LITERATURE

H. Kim
University of Tsukuba

Abstract: People in the early modern period in East Asia had some access to foreign knowledge through encyclopedias and atlas such as Wakansansaizue, Kaiitsushoko in Japan, Jibonyuseol, Seonghosaseol in Korea. East Asian people were quite curious about foreign cultures, and that is part of the reason why imaginary travel stories, including Wasobyoe, Huryusidokenden, Chinsetsuyumiharizuki in Japan, and Hongildongjeon, Guunmong, Kumosinhwa in Korea, were enormously popular.

Images of foreign countries in the early modern period in Japan and Korea show an innocent curiosity for the strange and marvelous, offered as wonderful and amusing shows. Images of the strange and marvelous can be effective tools to rule the other. Even the strangest can be made into something manageable, comprehensible and somewhat familiar --- something that can be contained inside of the borderline dividing Japan or Korea and the foreign.

For example, Ryukyu was important for the Edo policies of Sakoku or national isolation. Increasingly in the 19th century, it had come to be understood as a borderland between the West and Japan, because a variety of Westerners visited it, sometimes in an effort to persuade Japan to open its doors to foreign trade.

In this regard, Kyokutei Bakin's representation of Ryukyu as Tametomo's land can be understood as expressing his fear and anxiety about Western global expansion encroaching upon Ryukyu. By use of the quasi-history of Tametomo, he tried to strengthen the borderline between the West and Japan, by identifying Ryukyu with Japan.

In this conference, I would like to examine some of the extraordinary, and sometimes, bizarre images of foreign lands in these writings. I argue that these writings are partly extravagant wonder stories, partly reflections of Japanese and Korean people's desire for knowledge of neighboring countries in the early modern period, and partly reflections of their anxiety concerning the West's expansion into Asia.

Biography: 23 May 1975, Born in Cheong-Ju city, KOREA

Education:

February 2001: B.A. in Japanese Language and Literature

Korea University, Seoul, KOREA

February 2003: M.A. in Japanese Literature

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February 2005: Complete Doctoral Course in Japanese Literature

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University of Tsukuba, Tsukuba, JAPAN

Present: Ph.D. Candidate in Japanese Literature

University of Tsukuba, Tsukuba, JAPAN

Advisor: Dr. Etsuko AOYAGI

Experiences:

April 1999-March 2000: Exchange Student, Chuo University, Tokyo, JAPAN

March 2003-February 2004: Lecturer, Seoil College, Seoul, KOREA

September 2003-February 2004: Lecturer, Myongji College, Seoul, KOREA

April 2004-March 2005: Exchange Student, Meiji University, Tokyo, JAPAN

April 2009-March 2011: Research Fellow of the Japan Society for the Promotion of Science, JAPAN

April 2011-September 2011: Lecturer, Ibaraki University, Mito, JAPAN

April 2011-Present: Lecturer, Maebashi Kyoai Gakuen College, Mabashi, JAPAN

Membership:

The Society of Japanese Early Modern Literature

The Association of Japanese Literature

Korea Association Japanology Corporation

The Japanese Language and Literature Association of Korea

S2: RACONTER LA THÉORIE

SE SOUVENIR ET INVENTER : UNE NARRATOLOGIE DE LA MÉMOIRE TRANSCULTURELLE DANS LES RÉCITS DE ZAFER ŞENOCAK

M. Geiser

CIELAM Université Aix-Marseille

Abstract: Les romans dits 'postmodernes' de l'écrivain germano-turc Zafer Āzenocak comportent une dimension subversive, car ils déconstruisent le processus narratif en y introduisant un discours critique sur les procédés de la narration. Le narrateur-écrivain expose sa méthode d'écriture dans le récit même qui se compose par étapes, accompagnées d'un métadiscours sur la position de l'auteur et sa mainmise sur l'histoire (dans les deux sens du terme). Les réflexions narratologiques sont thème du récit au même titre que les événements racontés. Les observations du réel ne servent pourtant pas de simple prétexte à la mise en place d'une théorie, mais en constituent une partie intégrante : Le narrateur à la première personne, alter ego de l'écrivain, fait participer le lecteur à sa quête de l'histoire, mais aussi à sa recherche esthétique et à l'élaboration du récit au niveau de l'intrigue et de la structure formelle. Pour le narrateur-personnage, la perspective autoréférentielle est le principe même, le point de départ de toute narration: « Quand je lis, j'ai toujours deux cahiers à côté de moi. L'un d'eux porte l'étiquette 'Inventions' ; j'y inscris mes réflexions et mes trouvailles [...]. Dans l'autre cahier que j'ai intitulé 'Souvenirs', j'écris des citations glanées au fil de mes lectures. [...] Quand il m'arrive de confondre les cahiers, les souvenirs se glissent en douce dans les inventions ou vice versa. Je n'en fais pas un drame. Je ne suis pas un scientifique » (*Gefährliche Verwandtschaft*). A la recherche d'un mode possible de narration, d'un « mythe d'écriture » personnel (*Welcher Mythos schreibt mich ?*), le narrateur instaure le dialogue avec le lecteur qu'il implique ainsi dans l'avancement de la réflexion poétologique. Outre les romans et les recueils de poésie, Zafer Āzenocak a publié de nombreux essais aux interrogations critiques, esthétiques et philosophiques. Ces différents types d'écriture se complètent, se reflètent réciproquement. Dans un petit essai en vers intitulé *Poetologische Skizze*, l'auteur explique ses stratégies narratives : « Mes textes reposent sur trois pieds : Se souvenir – Inventer – Jouer ». A travers le jeu, le lecteur devient personnage et spectateur de la réflexion du narrateur. Se pose alors également la question des références culturelles et de la mémoire qui ne sont pas d'emblée communes. Dans les romans, la dimension transculturelle, liée à la notion d'origine et au choix de la langue, apparaît sous forme de jeu intellectuel contribuant à la fonction poétique du texte. Nous proposons d'étudier les récits de la tétralogie berlinoise *Der Mann im Unterhemd*, *Die Prärie*, *Gefährliche Verwandtschaft* et *Der Erottomane*, publiés entre 1995 et 1999, dans lesquels les multiples perspectives de différentes mémoires collectives et du souvenir individuel sont explorées comme matériau d'un projet de poésie autofictionnelle.

Biography: Myriam Geiser est germaniste et comparatiste, enseignante au département d'études germaniques à l'université Stendhal (Grenoble 3), et membre associé au groupe de recherche EA 4235 - Centre Interdisciplinaire d'Etude des Littératures d'Aix-Marseille (CIELAM). Sa thèse en cotutelle avec les universités Mayence-Germersheim et Aix-Marseille I, soutenue en août 2010, porte sur « Le discours sur la littérature interculturelle en Allemagne et en France ». Elle a publié de nombreux articles sur l'esthétique et la réception des littératures germanophones et francophones de la migration. Ses principaux axes de recherche sont les transformations des systèmes littéraires contemporains, les concepts d'identité en littérature et les poétiques du plurilinguisme. Co-édition d'ouvrages : *Grenzen der Zentralität – Zur Dynamik von Zentren und Peripherien*. Limites de la centralité – La dynamique des centres et des périphéries, sous la direction de Myriam Geiser, Dominique Rademacher, Lucie Taïeb, Berlin : Logos Verlag (Collection Schriften zur Kultur- und Geistesgeschichte), 2011. 256 p. *Identité en métamorphose dans l'écriture contemporaine* (Actes du Symposium international à l'Université d'Aix-Marseille, 7-10 avril 2005), sous la direction de Fridrun Rinner, Myriam Geiser, Jeanne Glesener, Joanna Peiron et Annika Runte, Aix-en-Provence : PUP (Publications de l'Université de Provence, Collection Textuelles – littérature), 2006. 316 p. Monographie: *Der Ort transkultureller Literatur in Deutschland und in Frankreich. Deutsch-türkische und frankomaghrebinische Literatur der Postmigration*. Würzburg : Königshausen & Neumann, à paraître en 2012.

THEORY IN A DEAD LANGUAGE

D. Figueira

University of Georgia

Abstract: In this paper, i will discuss Lee Siegel's novel *Love in a Dead Language*. Siegel is a Sanskritist, translator and fiction writer. In this book, he combines the genre of the murder mystery with a translation of the *Kama Sutra* and subjects it to the constraints of Sanskrit literary criticism in the form of a commentary of the Sanskrit original and his translation of it

that becomes the topic of his student's dissertation, who seeks to subject the translation to traditional Sanskrit literary analysis. The novel parodies high Sanskrit scholarship, translation theory and the policier genre. I begin by elucidating the various forms of Sanskrit commentaries, glosses and canonical sources that Siegel makes up to parallel actual Sanskrit material. I then show how the protagonist's translation butchers the Sanskrit original and breaks the tenets of Sanskrit translation theory. Finally, I investigate the issue (one dear to us all and all too common to poststructuralist theory) of how the critic him/herself becomes the text, as in the free-translation of the Kama Sutra becoming the personal narrative of the sordid pedophile adventure of the Sanskrit professor translator

Biography: Dorothy Figueira is Professor of Comparative Literature at the University of Georgia. Trained in Comparative Literature and the History of Religion she is author of *Translating the Orient; The Exotic: A Decadent Quest; Aryans, Jews Brahmins, Otherwise Occupied*. She has edited *Cybernetic Ghosts* and co-edited with Marc Maufort *Theories in the Round*. She has served as editor of *The Comparatist* and is currently editor of *Literary Research* and a Honorary President of the ICLA

LA LITTÉRATURE AFRICAINE MODERNE ET LE PASSAGE DE L'ORAL À L'ÉCRIT

R.N. Kabuya
Université de Lorraine

Abstract: Il y a quelques années, les spécialistes de la littérature africaine se divisaient entre euro et afro-centristes. Les premiers stipulaient que le roman d'Afrique était un avatar du roman européen alors que les seconds voyaient dans les productions écrites modernes la transformation (continuation) de la littérature traditionnelle orale. Cette deuxième tendance a donné lieu à diverses théories qui, dans une perspective comparatiste, insistent sur le passage de l'ère orale à l'ère écrite, sur les mécanismes déployés par l'écrivain pour faire correspondre sa narration à celle du conteur des temps anciens. Soutenue par une grande partie des critiques africanistes, la théorie de l'oralité en tant que modèle de référence et « sperme vivificateur » des littératures africaines a été portée dans Giambatista Viko ou le viol du discours africain, premier roman de Georges Ngala. Outre le processus de création romanesque, ce livre raconte la confrontation brutale des deux points de vue sur le roman africain en mettant en scène un intellectuel formé à l'école occidentale et romancier « soucieux » d'exploiter les procédés de la culture orale dans ces romans. Dans cette étude, je propose donc de partir de ce roman qui décrit une « aventure ambiguë » et qui expérimente la théorie de l'engendrement du roman par le conte. Ce texte constitue en même temps une poétique et une exemplification de ce que pourrait être une narration qui s'inspire de l'oralité et des cultures traditionnelles. Cela suppose de révéler, à tous les niveaux de la construction du roman, les éléments que le narrateur énonce et que la narration met en œuvre. Cette analyse me conduira également à interroger l'ambivalence de ce type de roman dont les auteurs sont également critiques littéraires.

Biography: En troisième année de thèse Littérature Générale et Comparée. Effectue une thèse en cotutelle entre l'université de Lubumbashi (RD Congo) et l'Université de Lorraine (Metz) sous la direction de Dominique Ranaivosoa et Huit Mulongo. S'intéresse à l'histoire littéraire de l'Afrique et notamment au processus de renouvellement. Sa thèse porte sur "les nouvelles écritures de violence. Les enjeux d'une mutation dans la littérature africaine depuis 1980. Membre du Centre Ecritures et du Celtram (Centre d'Etudes Littéraire pour le Traitement des Manuscrits).

(IN)VISIBLE THEORY. PAUL AUSTER AND THE WRITER AS CULTURAL CRITIC

I.M. Capelo Gil
Catholic University of Portugal

Abstract: As Jacques Derrida wrote in 'Devant la loi', literature has the ability of forfeiting order whilst simultaneously creating a law that the text is both destined to break and uphold both in its negotiation of the inner literary boundaries of genre and in the articulation of the world outside. This contentious condition which prompts the literary text to become its own law, comes clearly across in Paul Auster's writing. By engaging with the conditions of contemporary America and reflecting on contemporary American writing in his fiction, Auster engages in a dialogue with literary theory on a representational and on a conceptual level, engagingly articulating the text's outside with its interiority. The paper will discuss Paul Auster's fiction as a mode of engaging critical discourse and itself as a critical discourse of sorts, by looking specifically at *Invisible* and *Sunset Park*. It will further discuss Auster's critical engagement with the visual turn and the way in which his texts fulfill a revisionist mandate to read in the structural invisibility of literature the hyper-visibility that marks contemporary culture.

Saturday, July 20, 2013

Biography: Isabel Capeloa Gil is Associate Professor of German and Comparative Literature at the Catholic University of Portugal. Her main research areas include intermedia studies, gender studies as well as representations of war and conflict. Her work has appeared in *Colloquia Germanica*, *Orbis Litterarum* and *Daedalus*, amongst other journals. She is the author of *Mythographies. Figurations of Antigone, Cassandra and Medea in German 20th Century Drama* (2007), and co-editor of *Landscapes of Memory. Envisaging the Past/Remembering the Future* (2004); *The Colour of Difference: On German Contemporary Culture* (2005), as well as *The Poetics of Navigation* (2007) and *Fleeting, Floating, Flowing: Water Writing and Modernity* (2008). She is also the editor of the international peer-reviewed journal *Comunicação e Cultura* (Communication and Culture). She has lectured at the University of Wales (Lampeter), at the National University of Ireland (Galway), at the Universities of Hamburg and Munich in Germany, as well as at the University of Pennsylvania, Western Michigan University (USA), at Northwestern University and at the University of Venice, Ca' Foscari (Italy). She is currently the Dean of the School of Humanities at the UCP. In 2010 she became Honorary Fellow at the School of Advanced Study, U. London.

S3: ETHNOLITERATURE AND ETHNOPOETICS

JUSTIFICATION DU FOLKLORE – FOLKLORE DE LA JUSTIFICATION: LES POUILLES ET BASILICATE COMME OBJETS ET SUJETS DE LA PHILOSOPHIE DE L'HISTOIRE, DE L'ETHNOLOGIE ET DE LA LITTÉRATURE ENTRE 1930 ET 1960

U. von Loyen
Universität Siegen

Abstract: Peu après la Seconde Guerre mondiale le Sud de l'Italie a été soumis à une série d'opérations épistémologiques, bureaucratiques, administratives, déterminées par la dialectique qui consiste à conserver comme héritage culturel une façon de vivre souvent considérée archaïque et, d'autre part, à l'affranchir de son isolement en la prenant comme pierre de touche pour la modernisation. Ils s'ensuivent non seulement en Italie mais en tout l'Europe des discussions relatives au rôle du Sud et – dans des cercles marxistes – au rôle de la paysannerie face à la «classe ouvrière» dans la perspective de la philosophie d'histoire. Ernesto de Martino, historien de la religion, se rend dans le talon de la botte italienne avec toute une équipe interdisciplinaire afin de vérifier sa théorie d'un compromis magico-religieux étant au fond de toute civilisation, et en vertu duquel le Soi individuel et collectif arrive à échapper à la menace d'une perte d'auto-présence. Dans des proverbes, des contes et récits ainsi que dans le »Re-Enactement«, il met en relief une »déhistorisation du négatif« (destorificazione del negativo) par laquelle seule la transition du l'inhistorique en histoire deviendrait possible, une pratique dont De Martino cherche à montrer la présence aussi dans les sociétés industrielles contemporaines. Le Sud de l'Italie acquiert ainsi le statut d'une universalité particulière – c'est ce qu'il s'agit d'examiner de près pour De Martino lui-même, ainsi que pour l'ethnologie italienne qui est fondée sur lui, à l'aide des documents assemblés. Les stratégies, les collaborations, l'échange réciproque de prétentions entre les chercheurs et ceux qui sont l'objet de la recherche, aboutissant en fin de compte dans un corpus d'images, de sons et de textes qui revendique une validité mondiale, seront au centre de notre conférence.

Biography: Ulrich van Loyen, born in Dresden, studied Philosophy and Italian and Germanic Philology in Munich and Rome, earned his PhD from the Dept. of German Literature at LMU Munich with a dissertation on the Prague poet and Oxford anthropologist Franz Baermann Steiner, and is currently employed as Research Assistant/ Assistant Professor at the University of Siegen.

LITERATURE AND INTERETHNIC COHABITATION IN THE BALKANS

T. Aleksic
UNIVERSITY OF MICHIGAN

Abstract: In my presentation I will discuss the well-known Balkan legend of the immurement of a live female body into an architectural edifice that cannot stand without a human sacrifice. The sacrificed body becomes a metaphor for torture, rape, mutilation and other acts of violence in the course of many ethno-religious conflicts in the 20th century Balkans. Drawing on ancient Serbian and Greek ballads, *The Building of Skadar* and *The Bridge of Arta*, I introduce the Balkan legend of immurement as a narrative of original violence committed on the threshold of community foundation. The immured woman is sacrificed to appease communal conflict and disorder in the ranks of men and any pre-existing communal tensions should be resolved over her dead body. The impulse for the construction of the edifice-community, the supernatural voice that commands this visionary project, is variously interpreted as a deity, the (patriarchal) Law, national/religious essence, or collective spirit. Community is viewed as a fictional concept whose material substance lies in the blood of the sacrificial victim. Her death becomes the guarantor of the social pact but, at the same time, this original violence incorporated into the foundations of the edifice is also the source of future conflicts. Further I will introduce the literary "bridge texts" by the Yugoslav author Ivo Andrić (Nobel Prize, 1961), the Albanian Ismail Kadare (Booker 2006), and the always controversial Greek writer Nikos Kazantzakis. These texts famously rewrite the immurement legend in order to explore the historical problem of national identity in the Balkans. In their ironic versions of the immurement legend, the bridge emerges not only as the symbol to which the Balkans are historically compared, but also as a metaphor interiorized by the population of the region. The chapter records the disappearance of the female body as a productive metaphor of community building, while men and conflicts among men come to the forefront, as communal crisis increasingly becomes embedded in the language of defense or invasion. All the three narratives are situated against ethnic conflicts, World Wars, Communism, and dictatorships that marked recent Balkan history, but also nationalist uprisings and populist movements. However, these texts show little sympathy for the romantic ideals behind these nationalist projects. Instead, they offer an increasingly critical view of community's sacrificial imperative, which grows louder with the succession of historic events, and culminates with a hybrid of the Communist totalitarian state and

lethal capitalism. The full power of these texts lies in their social critique of as much the contemporary Balkan societies as of the propensity of human communities in general to sabotage the "construction" of peaceful interethnic coexistence. In dialogue with the Congress theme of ethno-literature, my presentation will invite a discussion of both the sacrificial economy behind the legend of immurement, but also of whether such nation(alist)-informed literature, as the three novels mentioned above, could be thought of as "ethno-literature" proper.

Biography: EMPLOYMENT September 2007-Tenure-track Assistant Professor of South Slavic and Comparative Literature University of Michigan, Ann Arbor. Joint appointment between Slavic Languages and Literatures Department and Comparative Literature Department. EDUCATION May 2007 Ph.D. Comparative Literature Rutgers University, New Brunswick, NJ Dissertation: Mythistory in a Nationalist Age: Comparative Analysis of Serbian and Greek Postmodern Fiction. February 2004 Masters in Comparative Literature, Distinction (did not take Degree) Rutgers University, New Brunswick, NJ. March 2002 Masters in English Literature and Theory, Magna cum laude. University of Nis, Serbia. 1993 Bachelor of Arts in English Language and Literature, High Honors. University of Nis, Serbia. PUBLICATIONS COMPLETED MONOGRAPH *Sacrificed Body: Balkan Community Building and the Limits of Freedom*. Currently under press review. EDITED VOLUME *Mythistory and Narratives of the Nation in the Balkans*, Tatjana Aleksic, ed. Newcastle-upon-Tyne: Cambridge Scholars Publishing, Ltd., UK, 2007. REFEREED JOURNALS "National Definition through Postmodern Fragmentation: Milorad Pavic's Dictionary of the Khazars." *Slavic and East European Journal (SEEJ)* 53:1 (Spring 2009): 86-104. "The Emerging Subject of Rhea Galanaki's *Ismail Ferik Pasha*." *Journal of Modern Greek Studies* 27:1 (May 2009): 31-54. "Extricating the Self from History: Bait by David Albahari." *MMLA Journal* 39:2 (Fall 2006): 54-70. BOOK CHAPTERS "Making Patriarchal History Women's Own: Eugenia Fakinou's *The Seventh Garment*." *Myth and Violence in Contemporary Female Text: New Cassandras*, Sanja Bahun-Radunovic, Julie Rajan, eds. Surrey, UK: Ashgate, 2011, 143-160. "Grief Can only Be Written in One's Mother Tongue." *Literature of Exile*, Agnieszka Gutty, ed. New York, Berlin: Peter Lang Publishing, 2009, 155-175. "Disintegrating Narratives and Nostalgia in Post-Yugoslav Postmodern Fiction." *Balkan Literatures in the Era of Nationalism*, Murat Belge, Jale Parla, eds. Istanbul, Turkey: Bilgi University Press, 2009, 3-14. "Mythistorical Genres of the Nation," *Mythistory and Narratives of the Nation in the Balkans*, Tatjana Aleksic, ed. Newcastle-upon-Tyne: Cambridge Scholars Publishing, Ltd., UK, 2007, 1-11. "The Balkan Immurement Legend: Between Myth and a Nationalist Project," *Mythistory and Narratives of the Nation in the Balkans*, Tatjana Aleksic, ed. Newcastle-upon-Tyne: Cambridge Scholars Publishing, Ltd., UK, 2007, 87-106.

ETHNOGRAPHICAL SITUATIONS IN CHRISTOPH RANSMAYR AND JOSEPH WINKLER

A. Honold
Universität Basel

Abstract: is missing

Biography: is missing

REALISTIC ETHNOLITERATURE – IS THERE SUCH A THING?

K. Stüssel
Universität Bonn

Abstract: The paper aims at a critical investigation of the ethnopoetic dimensions in realistic literature in 19th century Germany. Although realism is deeply involved in ethnographic research and debates, a dominant opinion attributes a movement of 'closure' to realistic texts. Thus one tends to neglect attempts to reach out beyond the confines of the literary. The paper, however, wants to demonstrate how the integration of pragmatic and ethnographic modes of narrating serves as a starting point for ethno-literature in realism.

Biography: Kerstin Stuessel is professor of German Literature at Rheinische Friedrich-Wilhelms-University since 2010. Assistant professor, 'Habilitation', Lecturer at TU Dresden. Education at the universities of Goettingen, Bielefeld (M.A.), London (university College), and Cologne (Ph.D).

S3: ARAB SPRING AND THE PERSPECTIVES OF ARAB COMPARATIVE SCHOLARSHIP

CONSIDÉRATIONS COMPARATIVES SUR LE "PRINTEMPS ARABE" À PARTIR DE L'ANALYSE DES ÉCRITS DES ORIENTALISTES ITALIENS SUR LA RÉVOLUTION ARABE DE 1916

A. Pellitteri
Université de Palerme

Abstract: L'histoire du monde arabe contemporain est aussi l'histoire de mouvements décisifs, dits révolutionnaires, qui ont caractérisé les développements récents. Ici on aborde le sujet à partir de la lecture et des positions exprimées par les orientalistes italiens, parmi lesquels Ettore Rossi, à propos de la "révolution arabe" de 1916 contre l'Empire ottoman. On fera ressortir, de manière comparative, l'utilisation de la terminologie (telle que *zulm* et *ifsad* / *adl* et *islah* en particulier) dans le cadre de la recomposition des sociétés arabes musulmanes et aussi des liaisons entre arabes et puissances coloniales et néo-coloniales.

Biography: PELLITTERI, Antonino (Université de Palerme, Italie)

AL-AZHAR FACE À LA CAMPAGNE NAPOLÉONNIENNE: QUAND LA RÉSISTANCE PROFITE DE LA DISPARITÉ

M.M. Khedr
Université du Caire

Abstract: Les relations bilatérales franco-égyptiennes sont d'une richesse remarquable. Elles sont séculaires et assez particulières, par leur nature, leur jaillissement et leur fluctuations. Parmi les stations importantes qui ont marqué ce parcours, il y a eu celle de la campagne napoléonienne en Egypte (1798-1801), cet événement grandiose qui a façonné un début de relations culturelles dépassant les limites du militaire, de la défaite, et des rapports de force trop polémiques par leur complexité : la réalité est que cet affrontement a permis de créer, pendant 150 ans au moins, en Egypte, une sorte de francophonie, bien représentante de son temps.

Al-Azhar, fondé au XVe siècle, est la plus grande institution islamique et l'une des plus anciennes universités du monde. La campagne française en Egypte est la première tentative de colonisation qui s'est dirigée vers l'Orient à l'aube du XIXe siècle. La confrontation des deux éléments représente deux mondes distincts : la tradition face à la modernité ? Telle est l'hypothèse qui émane de la première lecture de l'événement.

Pourtant l'analyse peut aller au-delà de cette simple interprétation. Campagne ou expédition ? Suggérant l'agression militaire ou l'accomplissement culturel des Français en Egypte, il est vrai que l'événement a été marqué par la violence et le sang. Mais paradoxalement à ce heurt, les conséquences en seront positives et déboucheront ultérieurement en une sorte d'inspiration et de complémentarité culturelles des plus riches entre l'Orient et l'Occident.

On pourrait évidemment susciter les rapports ambigus entre l'institution islamique d'Al Azhar : le pouvoir spirituel, le symbole national, d'un côté, et les Français : envahisseurs, « civilisés » de l'autre côté. Nous sommes à la fin du XVIIIe siècle, un siècle qui a été marqué, en France, par la philosophie, les idées, l'appel au cosmopolitisme, au nom de la civilisation supérieure de soi, des Français, représentants de la civilisation occidentale, vis-à-vis du pays arabe, des Mamlouks, l'Egypte, qui aurait constitué le noyau de l'empire occidental sollicité en Orient.

Malgré la tentation, les préjugés et les soupçons, l'opposition et les plans, un dialogue a pu s'instaurer entre les deux adversaires. La complexité de la situation n'a pas exclu une tentative d'avant-garde qui assimilerait l'Autre et s'exprimerait -vingt ans après- dans une renaissance resplendissante où l'élément français serait omniprésent. Après la pluie, le beau temps : après le choc, la communication et la tolérance. Pas de rejet de l'Autre, pas de phobie ou d'incommunicabilité. Le fanatisme n'est-il pas le premier ennemi de la civilisation ?

Biography: KHEDR, Manal (Université du Caire, Egypte)

DU DIALOGUE DES CULTURES.... L'EXEMPLE DE LOUIS MASSIGNON

N. Abd El Meguid
Université du Caire

Abstract: Au cours de cet exposé, nous tenterons d'apporter quelques éléments de réponse à une question qui excède le cadre académique proprement dit. Il s'agira de découvrir dans quelle mesure l'œuvre de Louis Massignon s'inscrit dans ce mouvement, né au cours du XXe siècle, qui préconise, de façon générale, une communication de type dialogique entre l'Occident et les autres régions du globe et qui, particulièrement, recherche un dialogue entre l'Europe et le monde arabe ou entre chrétiens et musulmans dans le quel les intervenants sont placés sur un pied d'égalité. Nous entendons par « approche dialogique », la volonté explicite d'un groupe ou d'un individu d'entrer en communication avec d'autres groupes ou individus, de les écouter, et de chercher à les comprendre. Le désir d'établir un dialogue possible, constructif et prometteur doit évidemment animer chacun des interlocuteurs. Un tel dialogue ne semble absolument pas voué à l'échec.

En effet, l'islamophilie de Louis Massignon fait figure d'exception, étant donné qu'il accorde un intérêt soutenu pour un islam spirituel, religieux et mystique- lequel intérêt se présente de fait comme une protestation contre une conception politisée de l'islam très répandue en Occident, islam envers qui, par ailleurs, l'opinion publique nourrit fréquemment un sentiment de mépris, parfois d'animosité.

L'originalité de la personne de Massignon ainsi que celle de son œuvre voire de son engagement fiévreux continuent à interroger tant chrétiens que musulmans et à témoigner de sa foi au deux partis. Cet homme à l'identité si insaisissable répond à une vocation qui l'appelle à un dialogue avec les chrétiens comme avec les musulmans et cela sans jamais les dresser les uns contre les autres. En choisissant d'étudier la démarche du « prophète du dialogue », notre contribution semble vouloir répondre à de nombreuses demandes des deux côtés, tant est actuel le message du Professeur Massignon, message qu'il convient d'encourager la diffusion.

Mais qui est cet « homme de foi, d'action et d'idéal » qui consacre sa vie à l'exploration des voies d'un dialogue ouvert à toutes les spiritualités ? En quoi consiste essentiellement la dimension de l'humanité de cet « esprit de charité » pour comprendre l'Autre ? Quels sont les fondements de l'« approche dialogique » chez ce « passionné de Hallâg » ? Est-ce l'Amour saint ? Le profond Respect ? La merveilleuse Amitié ? La Rencontre fraternelle ? L'extrême Charité ? La générosité de l'Accueil ? Comment peut-on reconsidérer voire revivifier la valeur de la Substitution, laquelle constitue l'épine dorsale, l'essence même de toute pratique de la foi ? Comment faut-il concevoir, dans cette médiation, le rôle de « l'Hôte » et celui de l'étranger comme « invité » ?

En répondant à ces questions, nous estimons qu'il serait important aujourd'hui de réfléchir sur notre façon d'enseigner, d'écrire, plus globalement de transmettre, afin que nous devenions capables d'ouvrir des chemins à l'intérieur et au-delà de nos diverses cultures et de nous effacer progressivement, de manière aussi inattendue et avec autant de générosité que Louis Massignon, l'inspirateur incomparable du dialogue islamo-chrétien.

Biography: ABD EL MEGUID, Noha (Université du Caire, Egypte)

DISCUSSIONS

S4 COMICS, GENRE AND POLITICS

WHEN UNIVERSES COLLIDE: THE NEVER ENDING BATTLE BETWEEN DC COMICS AND MARVEL COMICS AND THE ANXIETY OF INFLUENCE

S. Buchenberger
Kanagawa University

Abstract: Title of Symposium: Comparative and Narrative Approaches in Comic Studies

Title of Presentation: When Universes Collide: The Never Ending Battle between DC Comics and Marvel Comics and the Anxiety of Influence.

Presenter: Stefan Buchenberger PhD. Kanagawa University, Yokohama, Japan

Since the 1960s the mainstream comic book world has basically been divided into two universes, those populated by the characters of DC Comics and Marvel Comics. Before that time, until Marvel Comics broke onto the scene with *Fantastic Four # 1* in 1961 and *Amazing Fantasy #15*, which introduced Spider-Man in 1962, DC Comics set the standard for superhero comics and still considers itself “the original universe”. So how was it possible for Marvel to overcome the dominance of its mighty predecessor and establish itself as the other major player on the comic book scene, and for long periods of time even to surpass DC in the volume of comics sold?

Using Harold Bloom’s theory of purposefully misinterpreting one’s literary predecessors in order to supplant them, this paper will seek to show how Marvel successfully misread DC in order to create its own original comic book universe and how this process of reciprocal misinterpretation is still ongoing.

This seemingly eternal mechanism that operates within the sphere of superhero comic books also makes the conception of really new ideas, trends or characters very difficult, as the lack of convincing new characters since early 90s shows. It would further explain the constant restarts and rewritings of both universes that we see, as both DC and Marvel try to reinvent the wheel by misreading their own and their competitor’s iconic characters.

Biography: Bloom, Harold: *The Anxiety of Influence: A Theory of Poetry*, New York: Oxford University Press, 2nd ed. 1997

100 BULLETS AND THE HARD-BOILED TRADITION

H. Backe
Ruhr University Bochum

Abstract: As American and as literary as few genres, hard-boiled has frequently and easily transcended cultural and medial borders. What Raymond Chandler called “realistic mystery fiction” has been appropriated by French novelists in their own *serie noir* and has been turned by Hollywood into film noir. From its beginnings in 1923, when *Black Mask Magazine* published the first formative stories of Carroll John Daly and Dashiell Hammett, to the late 20th century and the novels of Sara Paretsky and James Ellroy, hard-boiled has evolved and – in its own way – matured. At the same time, its motifs, characters, and narrative conventions have dissipated so widely outside the genre as to be ubiquitous. Brian Azzarello and Eduardo Risso’s acclaimed *100 Bullets* (New York, Vertigo 1999-2009) is a comic series which consciously and overtly borrows from hard-boiled traditions. Running to 100 issues, the series initially appears to be a sequence of loosely connected revenge stories set in contemporary urban America, yet evolves into an increasingly complex conspiracy plot in which a confederacy of crime-lords secretly governs the USA. Within this big picture, only one story-arc could be unreservedly classified as noir: in *The Counterfifth Detective*, private eye Milo Garrett is the protagonist and narrator of his final case involving a stolen painting, missing persons and several ‘dames.’ Just as the painting he is trying

to retrieve is only a red herring in his own story, yet proves to be a vital plot point within the scope of the whole series, Milo's story and the way it is told might seem arbitrary at first, yet are indicative of the way Azzarello and Risso handle generic traditions. This paper argues that the series skillfully deconstructs hard-boiled conventions only to reconstruct them as something else, using the genre and its development as an aesthetic mirror-image of the disorder-as-order of its story.

Biography: Hans-Joachim Backe is post-doctoral researcher at the Department of General and Comparative Literature at Ruhr-University Bochum, Germany. He is the author of *Strukturen und Funktionen des Erzählens im Computerspiel* (2008), winner of the Anna Balakian Memorial Award of 2010, and co-editor of *From Ritual to Romance and Beyond. Comparative Literature and Comparative Religious Studies* (2011). In 2010, he has been elected chairperson of the Research Committee on Comparative Literature in the Digital Age. His research interests include literary theory, transmedia narratology, games studies, comic studies, and literature of the 19th to 21st century.

FROM V FOR VENDETTA TO THE ARAB SPRING – METAMORPHOSIS OF THE GUY FAWKES MASK

A. Mahmutovic
Stockholm University

Abstract: Alan Moore's *V for Vendetta* appropriated the image of Guy Fawkes, not only playing with the historical meaning and significance of this figure but also creating a whole other signifier and signified, which showed traces of a revolutionary spirit in modern popular culture. It could, in many ways, be used to support the theory of hegemony in the sense that it has produced a negotiated set of meanings that can be both commercial and oppositional. With the release of the filmatization of Moore's novel, the further transformation of the mask, as a popular culture commodity, the uses of the mask embolden competing interests and values as well as they show an on-going process of re-shaping those values. Following the release of the film current developments in the sphere of politics concerning anti-piracy legislation such as ACTA, SOPA, and the global Occupy movement have led to the Guy Fawkes mask generating more widespread exposure. As a political symbol, the Guy Fawkes mask is distinct from other political symbols before its time such as the Che Guevara image or the peace sign. It is dissimilar from earlier symbols of political protest in the way it does not articulate a very specific revolutionary politics the way the other political symbols did. It has been utilized both in support of and against different politics all over the world from the Arab Spring to the Church of Scientology. At the same time, the mask has also been re-articulated in several cultural and subcultural spheres. All these factors place the mask in a unique relation to the powers of incorporation, much more than many other political symbols.

Biography: Adnan Mahmutovic is a Bosnian/Swedish Lecturer in English Literature and Creative Writing at Stockholm University. His work has appeared in many international journals, and his book *Ways of Being Free* is published by Rodopi. His fiction books include *Thinner than a Hair*, *Refugee*, and *How to Fare Well and Stay Fair*.

S4 MIGRATION AND LITERATURE IN CONTEMPORARY EUROPE

CROSSING THE LINES: PASSPORTS AND BORDERS AS MOTIFS IN CONTEMPORARY LITERATURE OF MIGRATION

J. Gulddal

University of Newcastle

Abstract: This paper investigates the use of passports and borders as motifs in contemporary literature of migration. Obtaining appropriate travel papers and having them scrutinised by the police at the border is often a pivotal movement in individual migration narratives, deciding between granted or denied access, recognition or rejection and, ultimately, a life of adversity or opportunity. Further, passports and borders have a certain metaphorical import within the migrant experience in as much as they embody the hybridity of migrant identity as well as the transnationality of migrant literature. For these reasons, the passport and the anxiety-ridden border crossing have become standard elements in contemporary migrant literature. My discussion proceeds comparatively and draws out three prominent examples originating, not so much in three different national settings, but rather in three different border regions, which are subjected to detailed narrative inquiry: the Iron Curtain in Herta Müller's *Der Mensch ist ein großer Fasan auf der Welt* (1986), the US-Mexican border in T. Coraghessan Boyle's *The Tortilla Curtain* (1995) and the Strait of Gibraltar in Tahar Ben Jelloun's *Partir* (2006). Analysing these works in terms of their use of passports and borders as motifs, I posit two key hypotheses: Firstly, I argue that passports and borders are evoked in these novels as textual interfaces bringing together a specific historical situation and a specific literary mode of enunciation. Thus, the often highly detailed accounts of contemporary movement control practices serve, on the one hand, to anchor the plot historically; on the other hand, they are used constructively as a means of articulating the spatial, narrative and thematic dimensions of the individual work. The paper demonstrates how this dual structure enables the analysed novels to undertake a multifaceted investigation of migration, territoriality and freedom under the condition of universal movement control. Secondly, the paper hypothesises that the motifs of passports and borders offer a privileged opportunity to explore and reinterpret the constituent transnationality of migrant literature: these institutions of movement control are themselves interfaces separating nations yet also overseeing the traffic between them, and as such they provide powerful focal points for a literature situated in the borderlands rather than within a single national context. In pursuing these hypotheses, the paper calls attention to the seemingly humdrum practicalities and obstacles of migration while at the same time exploring their wider significance both in terms of how they are deployed productively as literary strategies and in terms of their heuristic potential for an exploration of migrancy and transnationality in contemporary literature.

Biography: Dr. Jesper Gulddal is a senior lecturer in literary studies at the University of Newcastle, Australia. He holds a PhD in Comparative Literature from the University of Copenhagen, and completed his post-doctoral work at Clare Hall, Cambridge University. He has published widely on the literary history of European anti-Americanism from Romanticism to the present day, most recently the monograph *Anti-Americanism in European Literature* (New York: Palgrave-Macmillan, 2011). Having previously completed a study of the passport as a motif in European literature of the nineteenth century (in Danish: *Litterære pasregimer* (Copenhagen: Museum Tusulanum Press, 2008)), he is currently working on a general investigation of the impact of movement control practices on the European novel.

ANDRÉE CHEDID : RACINES ET LIBERTÉ DANS LE ROMAN *LES QUATRE MORTS DE JEAN DE DIEU* ET DANS L'OEUVRE INTÉGRALE DE L'AUTEUR

S.P. Pérez

E.O.I. Moratalaz

Abstract: *Les quatre morts de Jean de Dieu*, le roman ultime d'Andrée Chedid publié aux éditions Flammarion (2010), dessine le portrait d'un enfant du XXème siècle au nom sanctificateur: Jean de Dieu, personnage auquel elle donne une dimension emblématique jalonnée des bouleversements du siècle précédent.

De la poésie à la prose, elle nous livre une fresque où rien n'est oublié: l'Histoire, l'amour, la famille, la maladie, la mort. La fiction saisit l'histoire et emprunte à l'art ses métaphores, à la musique, à la peinture, à la littérature pour livrer la charpente intérieure du vécu d'un individu et la manière littéraire de le traduire. La fiction a le privilège de s'élever à un autre genre de vérité que celui livré par les faits historiques positivement attestés. Les silences de l'histoire sont comblés par les ressentis personnels qui appartiennent, toutefois, à un certain collectif et peuvent être transmués à plusieurs collectifs de nombreuses périodes historiques. Ses événements sont inscrits autrement dans notre idée de nous-mêmes et c'est ce qui fait de nous un individu à part entière dans le paradoxe de nos contradictions qui n'en conforment pas

moins notre personnalité multiple. La pénétration de l'histoire dans la vie collective et celles des destins individuels est l'axe d'où part la connaissance de l'homme et de la société, confrontant la mémoire historique et scientifique à l'autre, existentielle et artistique.

Les problèmes de la société ne s'arrêtent pas aux frontières des Etats mais s'inscrivent dans le champ de la globalité. Andrée Chedid est bien placée pour nous le dire puisqu'elle est née en Égypte, originaire du Liban et qu'elle a vécu à Paris depuis 1946. Au croisement d'identités et de religions diverses de par son origine familiale, elle a toujours créé des passerelles entre l'Orient et l'Occident à travers son parcours littéraire. Enfant du siècle elle-même, donc (1920-2011). Ce dernier roman est, sans nul doute, la sublimation de l'oeuvre intégrale d'Andrée Chedid. Il s'inscrit dans l'universalité tellement elle a su par la maîtrise de sa langue adapter des faits concrets et prendre de l'envol au-delà d'une histoire particulière pour rejoindre la pensée universelle.

Mais Chedid ne s'en tient pas qu'à cet aspect. Elle va bien au-delà. Elle s'interroge sur les interactions où se jouent le destin d'un homme et la convergence de ses interrogations et de son positionnement. Elle privilégie l'influence de la religion pour aller vers l'athéisme ; des mythes universels dont le roman est truffé pour mieux se les approprier ; des convictions politiques comme le communisme à une époque, déconstruit par la chute du mur de Berlin ; de l'influence de la parole écrite et littéraire ou orale, des proverbes, pour mieux les détourner dans un complexe de métaphores et de paraboles ; des peintures qui deviennent des leit-motifs de l'existence ; des dissertations philosophiques ; des références culturelles universelles multiples surtout au croisement entre la culture espagnole et la française mais au-delà encore. S'en mêlent des personnages égyptiens pour combler cette présence méditerranéenne commune aux traits migrants.

Migration qui a lieu dans plusieurs dimensions spatiales symboliques par leur interculturalité et leur transculturalité : Paris, terre d'exil, territoire aux visages multiples, qui représente pour l'auteure comme elle le lit dans toute son oeuvre, la liberté, et qui prend dans ce roman précis l'allure de l'affranchissement du milieu et des croyances inculquées par la famille ou la politique d'un pays avant d'acquérir une autonomie personnelle. Et cela va plus loin encore. La langue française aussi et surtout, comme véhicule international et littéraire de l'expression de cette liberté. À celui-ci, vient s'ajouter Cerbère, à la frontière espagnole mais toujours en France. Endroit qui prend tout son sens symbolique dans le mythe grec et dans le roman des Quatre morts de Jean de Dieu, comme lieu inévitable de passage entre la vie et la mort, comme territoire qui embrasse la Méditerranée, espace géostratégique partagé entre l'Espagne et la France, reliant aussi bien Marseille et l'Égypte, autres présences géographiques du roman.

Ponctué de réflexions en tout genre : médicales, scientifiques, économiques, sociologiques, mathématiques, astronomiques... le roman d'Andrée Chedid ne fait que recréer au sommet de sa création, avec une mise en scène tout autre que celle que nous lui connaissions, l'essence de sa pensée et de ses questionnements bien armés dans un livre plein de sagesse mais non dépourvu d'humour, de beauté, de poésie, de la fragilité de l'homme et de son passage sur terre, sur une part de terre, fragile, d'argile, jusqu'à redevenir poussière.

Le lecteur semble plonger dans la tragédie dès la première page, celle de la mort. Car c'est la vie qui le veut, dira l'auteure. Mais envisagée à l'opposé de la haine et de la violence, dans la sublimation de l'amour, de l'art, de la philosophie, de la science, du corps...

Un corps qui veut être présence et qui est mis en scène dans l'espace et dans le temps, entretenant ces espaces et ces temps ; les temps et les espaces de Jean de Dieu redonnant vie à la phrase introductrice de Chrétien de Troyes : « Li cors s'en va, il cuers séjorne » (Le corps s'en va, le coeur séjourne).

Ce roman, selon les critiques, représente la quintessence de son oeuvre, oeuvre achevée, puisque Andrée Chedid est décédée en 2011, parfaite, par conséquent. Ainsi est-elle !

Biography: Professeur de français pour adultes dans une École Officielle de Langues (Escuela Oficial de Idiomas) de Madrid en Espagne et responsable du département de français, je suis spécialiste en Andrée Chedid sur qui j'ai écrit plusieurs communications dans divers symposiums à Grenade, Cordoue... et à l'Université à distance de Madrid dans le cadre de la formation pour les professeurs sur la « littérature française et francophone contemporaine ». J'ai également collaboré avec l'Université à distance dans diverses communications sur plusieurs auteurs différents à l'Institut Français de Madrid dans le sein de séminaires de la littérature.

J'ai été collaboratrice littéraire pour des maisons d'édition en Espagne comme SM, SGEL qui diffusent les méthodes d'Hachette en Espagne et suis co-auteure d'une méthode française pour les collèges-lycées chez Oxford University Press.

**BETWEEN REPRESENTING A STORY OF MIGRATION AND RE-IMAGINING A TALE OF EXOTICISM IN
ABDELKADER BENALI'S DE LANGVERWACHTE**

N. Baba

Leiden University

Abstract: Abstract In this paper I will analyse Abdelkader Benali's novel *De Langverwachte* (2002) which narrates a story of migration from a small village in Morocco to the metropolitan city of Rotterdam. I will discuss particularly how the novel redeploys exoticism as a particular practice of "cultural translation", of seeing, speaking and thinking onto migrant people as exotic others. The novel represents migrant characters through exotic cultural codes, among which mystery, strangeness and romance in a wild landscape. The text's particular mode of narration testifies to both a fascination with and a fear from the culturally different migrants. This narration attempts to translate migrants as subjects of desire in a way that makes them as familiar and at the same time strange to the home (Dutch) culture. The narrator's representation of their cultural and mental world both in their homeland and the host society maintains the idea of the other's absolute difference. In my close-reading, I will argue how migrants are subjects of translation, (re)imagined as exotic others, romanticized and mysterious. My paper will display thereby the text's exoticist representation of migrants' touching story which apparently caters for the Western reader and reinforces Orientalist perception of exotic otherness.

Biography: Nouzha Baba is a PhD candidate at the Institute for Cultural Disciplines (LUICD) of Leiden University. She received a BA in English Literature (2006) from Abdelmalek Essaâdi University of Tetouan and an MA in Cross-Cultural and Literary Studies (2008) from Sidi Mohamed Ben Abdellah University of Fez. Her current dissertation is a comparative study of contemporary French and Dutch literature of Moroccan migration, in which she focuses on the interrelated issues of globalization, migration, interculturality and identity. Her research is interdisciplinary which brings together literature of migration, (post)postcolonial theory, cultural studies and analysis. She aims thereby to display the intercultural dynamics in the construction of identity in times of globalization and (post)migration.

S3: PRESIDENTIAL PANEL — COMPARATIVE LITERATURE/WORLD LITERATURE : RECONSIDERED / LITTÉRATURE COMPARÉE/LITTÉRATURE MONDIALE : NOUVEAUX EXAMENS

WORLD LITERATURE ET LITTÉRATURES MINEURES

M. Symington

université de la rochelle

Abstract: Comment les littératures dites mineures peuvent se composer dans le paysage de la « World Literature » ? Bien des modes de composition sont concevables. On a dit la hiérarchie des tailles des littératures, le centre et la périphérie, les réseaux. Ces littératures mineures peuvent être aussi des moyens d'analyser les données de la « World Literature » et de dire les limites internes que porte cette « World Literature »

Biography: Micéala Symington, Professeur, Université de La Rochelle (France)

COMPARATIVE LITERATURE/"WORLD LITERATURE": THE INDIAN PERSPECTIVE

I. Chanda

Jadavpur University

Abstract: Comparative Literature provides a method of studying literary texts. 'World Literature' is an object of study that can be addressed with the tools of Comparative Literature. From within Comparative Literature, we are able to map flows and formations in various language-cultures out of which are born texts that may be located within specific language-literary systems and studied with the tools of reception provided by our discipline. Comparative Literature in the west was committed, from the time Goethe formulated the ideal of weltliteratur, to transcend national boundaries for language and literature: indeed, Goethe's proposal may be seen as a challenge to the contemporary cultural imperialism, and an alternative way of conceptualising the world in terms of cultural contact and exchange. However, this did not mean that World Literature would be translated into a single homogeneity, or that the 'world' should be defined along the ideology and proclivity of a single perspective in the interests of an abstract 'universal' humanity without local habitation and name. World literature proponents in the west have tended to pose World Literature as an opposition to National Literature or as an aggregative whole composed of adding all so-called National Literatures. This assumed a homogenous 'nation', with a single language and uniform literature. The ideology that marks the construction of the category World Literature today reveals the problems and obsessions of those constructing the category. The relation of Comparative Literature to World Literature was specified for the multilingual and pluricultural Indian context by Rabindranath, who titled a lecture on Comparative Literature as Viswasahitya, World Literature. Tagore conceptualised world literature as representing the 'entirety of the literary act'. Comparative Literature aims to study this 'entirety' by placing the individual 'literary act' in the context of its production, thus requiring the reader of world literature to understand literary activity and its process of coming into being not from the 'outside', but from within the temporal, spatial and linguistic location of its production. This paper attempts to re-figure the relation between World Literature and Comparative Literature from the multilingual, plural Indian perspective, where such a located 'reading' is not only a pedagogical or a scholarly activity, but a way of negotiating daily lived reality.

Biography: Professor of Comparative Literature and Coordinator of the University Grants Commission Centre of Advanced Study Programme in Comparative Literature at Jadavpur University. Books: *Tracing the Charit as a Genre* (2003), *Reception of the Receievd: European Romanticism, Rabindranath and Suryakant Tripathi Nirala* (2007); edited volumes: *Literary Historiography* (2004) in the series *Literary Studies in India*, *Locating Cultural Change: Theory, Method Process* (2011); translations: *Bitter Soil* (1996), *The Glory of Sri Sri Ganesh* (2003), *DhoraiCharit Manas* (forthcoming)

LE RELATIVISME BIEN TEMPERE OU COMMENT COMPARER L'INCOMPARABLE

M. Spiridon
Université de Bucarest

Abstract: Nos propos portent sur la mission de la littérature comparée de tempérer les excès relativistes de la nouvelle world littérature/littérature monde afin de délimiter un espace littéraire où le véritable dialogue interculturel soit toujours possible. On y suggère aussi qu'afin de gérer un tel espace la littérature comparée actuelle devrait se forger des concepts-clef et découvrir des méthodes appropriées.

Biography: Monica Spiridon, Professeur, Université de Bucarest

S2: LES RAPPORTS LITTÉRAIRES ENTRE LA FRANCE ET LE BRÉSIL

GRANDE SERTÃO: VEREDAS (DIADORIM). DEUX TRADUCTIONS, DEUX MOMENTS DE LA RÉCEPTION DE LA LITTÉRATURE BRÉSILIENNE EN FRANCE

M.V.M.D. Aguiar
USP

Abstract: Les deux traductions françaises de Grande sertão: veredas (Diadorim, en français), l'une réalisée dans les années 1960 par Jean-Jacques Villard, l'autre dans les années 1990 par Maryvonne Lapouge-Pettorelli, marquent deux moments différents de la réception de João Guimarães Rosa en France. Dans les années 1960, l'écrivain est presque inconnu dans ce pays, et la lecture de son premier livre traduit en français, Buriti, suscite l'étonnement et l'admiration des critiques, qui essaient de trouver des repères pour situer ses histoires et son écriture. Les années 1990 accueillent, à l'inverse, un auteur déjà consacré, qui provoque chez ses critiques une admiration plus informée et en même temps plus "convenue". Ce sont ces deux réceptions que nous présenterons et analyserons dans cet exposé, en nous appuyant sur les critiques parues dans la presse à l'occasion du lancement de chacune des traductions de Guimarães Rosa.

Biography: Márcia Valéria Martinez de Aguiar a fait sa formation en Philosophie à l'Université de São Paulo. Passionnée de la traduction, elle a suivi, ensuite, un Cours de Spécialisation en Traduction à la Faculté de Lettres de la même Université. Son Master 2 porte sur la définition du concept d'oralité dans un ensemble de contes de tradition orale choisis et racontés – par écrit – par Henri Gougaud, conteur d'histoires à la radio et au théâtre. Son doctorat a donné suite à son intérêt sur le concept d'oralité, cette fois-ci à partir de l'analyse des deux traductions françaises d'un roman "oral", Grande sertão: veredas, de João Guimarães Rosa. Elle est responsable pour la traduction en portugais des Fragments d'un discours amoureux, de Roland Barthes, des Lettres anglaises et Zadig, de Voltaire, et de Temps et récit, de Paul Ricoeur, entre autres.

TRADUCTION ET PARATEXTE: L'IMAGE DU BRÉSIL A L'ÉTRANGER

M.C. Rodrigues-Alves
IBILCE - UNESP

Abstract: L'étude du paratexte éditorial de livres brésiliens traduits à l'étranger révèle les partis pris lors de sa conception et publication. Nous pouvons, dès le choix de chaque couverture, remarquer des éléments qui nous indiquent de plus en plus un projet éditorial précis qui cible des lecteurs particuliers: les lecteurs de littérature brésilienne traduite. Le marché éditorial, comme tout industrie, suit des règles envisageant la rentabilité. Il ne serait pas étonnant, donc, d'y trouver des couvertures très séduisantes et exotiques. L'analyse des couvertures, catégorisée en tant que paratexte éditorial par Gérard Genette, est un des moyens par lesquels nous pouvons comprendre l'évolution de la réception de la littérature brésilienne en France, l'image du Brésil auprès des éditeurs et des lecteurs français. Y a-t-il toujours un lien entre les graphismes de couverture d'un livre et le contenu de son récit? Comment les maisons d'édition françaises ont-elles conçu cette image du Brésil en France au fil des années? Nous nous proposons d'entreprendre ici l'observation et l'analyse d'un panorama consacré à cette évolution.

Biography: Maria Cláudia Rodrigues Alves a obtenu sa Licence en Animation Culturelle et Sociale à l'Institut de Formation des Comédiens–Animateurs de la Faculté d'Aix–en–Provence. À l'Université de São Paulo (USP), elle a réussi son Master 2 sur la présence de Victor Hugo chez le poète brésilien Álvares de Azevedo (Le poète–lecteur: une étude des épigraphes hugoliennes chez Álvares de Azevedo). Elle y a également soutenu sa thèse de Doctorat sur la réception de littérature brésilienne en France, à partir des oeuvres de l'auteur brésilien Rubem Fonseca traduites en français (Rubem Fonseca en France). En tant que professeur universitaire, elle a enseigné pendant quatorze ans à l'Université Presbytérienne Mackenzie de São Paulo (1995–2009). Depuis 2009, Maria Cláudia Rodrigues Alves est Professeur–Assistante–Docteur en Langue et Littérature Françaises à l'Instituto de Biociências, Letras e Ciências Exatas (IBILCE) de l'Universidade Estadual Paulista "Júlio de Mesquita Filho" (UNESP-SP) à São José do Rio Preto–São Paulo, au Brésil.

L'ORALITE INTRADUISIBLE

A. Mouzat
Universidade de São Paulo

Abstract: Dans son article “Recepção e crítica de Macunaíma na França”, Pierre Rivas brosse un tableau précis des glissements auxquels on peut s’attendre dans la publication d’une oeuvre brésilienne en France: malentendus, autant que préventions de la part des critiques, décalages temporels et culturels, etc. Mais c’est le commentaire d’Antoine Berman, cité par Rivas, au sujet de la traduction, qui nous fournit l’essentiel de notre interrogation: la difficulté de la traduction serait le fruit non pas d’une lacune mais d’une limitation propre au système français de capter “la dynamogénie de quelque chose d’aussi foncièrement lié à l’oralité que la littérature latino-américaine... Ce niveau où le mythique, l’oral et le ludique sont unis”. Evoquer les limitations du système français, c’est au prix d’ignorer le travail d’écriture de Mario de Andrade, aussi nous interrogerons, d’une part sur l’élaboration réfléchie de l’écriture chez Mario de Andrade, avant d’examiner en quoi “le système français” serait inapproprié – à partir des analyses bermaniennes - à retrouver la dimension de “l’oralité” .

Biography: Alain Mouzat est professeur du Département de Lettres Modernes de l’Université de São Paulo, où il enseigne la langue française et la traduction. Ses recherches portent sur l’oralité et sur l’introduction de la langue parlée dans le roman du début du XXème siècle.

S3: BOOK – MATERIAL – TEXT

THE INFLUENCE OF DIGITALIZATION ON LITERARY COMMUNICATION AND THE BOOK MARKET

C. Bläsi

Johannes-Gutenberg-Universität Mainz

Abstract: Subtitle: New (and old ...) forms of literature and their technological conditionality The significance of the materiality of the medium in the age of the ebook is often discussed wrt the differences in the perception of linear book texts from printed double-spreads as opposed to from various types of screens. It is, however, an at least likewise important development in the realm of book materiality (or its absence, respectively) that constraints that had formed literary production for centuries are no longer in effect – potentially, “book” storytelling is unleashed, as it were. So called enhanced ebooks are an – up to now: rather marginal – reality, discussed mainly wrt technologies, distribution channels, technological-distributional “ecosystems”, saleability, etc. This paper will make observations, in how far one could say that the forms of literature as we know them were determined by the options (and the refused options !) of the materiality of the traditional printed book – and what that might mean for what we have to expect in literature in the near future. The paper will make reference to what had been said about the “storytelling” (they did not use this term then, though) for the multimedia CD-ROMs of the 1990s, when the window for text-based (rich) multimedia was open for a few years, before the small-band web arrived with its limitations to text and small images. To develop an educated perspective on possible new forms of literature, various storytelling approaches will be combined with broad evidence from the current enhanced ebook market (fiction and non-fiction) and also with views like the one that novel-like storytelling can now best be found in “epic” US TV series.

Biography: Christoph Bläsi (born 1960): professor for book studies at Johannes Gutenberg University of Mainz, Germany (since 2009; main research areas: digital publishing, book economy / management); 2004-2009: professor for the study of the book at University of Erlangen-Nürnberg, Germany; 1992-2004: senior positions in digital publishing and strategic information management of various major German publishing houses; 1989-1992: assistant professor / researcher (in computational linguistics) at the universities of Heidelberg and Bielefeld, Germany; 1982-1989: student (mathematics, German language and literature, linguistics) at the universities of Freiburg, Germany and Sussex (Brighton, U.K.).

DIFFERENT READING DEVICES, DIFFERENT MODES OF READING?

S. Füssel, M. Schlewsky, F. Kretschmar, D. Pleimling

University of Mainz

Abstract: A book or a screen - which of these two offers more reading comfort? E-books and e-readers are playing an increasingly important role on the worldwide book market. However, readers in Germany are particularly skeptical when it comes to e-books and electronic reading devices. In the world's first reading study of its kind undertaken by the Research Unit Media Convergence of Johannes Gutenberg University Mainz (JGU) the researchers investigated whether there are reasons for this skepticism. The study analyzed the differences in reading from various kinds of media (e-book, tablet PC, paper) in two sample groups, young and elderly adults. Each participant read various texts with different levels of complexity on an e-book reader (Kindle 3), on a tablet PC (iPad), and on paper. The reading behavior and the participants' corresponding neural processes were assessed by means of concurrent measures of eye movements (eye tracking) and electrophysiological brain activity (EEG). The criteria that were taken into account and analyzed were changes in the theta frequency band power, reading behavior, text comprehension, and information recall as well as the participants' preferences for the respective medium. The study showed, that there are no disadvantages to reading from electronic reading devices compared with reading printed texts. However, the result of the study stands in stark contrast with the participants' subjective reaction. Almost all of the participants stated that they liked reading a printed book best. This was the dominant subjective response, but it does not match the data obtained from the study. In fact, tablet PCs actually provide an advantage over e-ink readers and the printed page that is not consciously perceivable: the information is processed more easily when a tablet PC is employed. Furthermore, while there were no differences between the three media employed in terms of rates of reading by the younger participants, the older participants exhibited faster reading times when using the tablet PC. Similarly, the participants' subjective perceptions did not match the results of a comparison of e-ink readers and printed paper texts. Almost all participants stated that reading from paper was more

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comfortable than from an e-ink reader despite the fact that the study actually showed that there was no difference in terms of reading performance between reading from paper and from an e-ink reader. This demonstrates that the subjective preference for the printed book is not an indicator of how fast and how well the information is processed.

Biography: Dominique Pleimling (*01-21-1981) - since 2011 research associate / Institute for Book Studies at the Johannes Gutenberg University Mainz - 2009-2011 Public Relations / Social Media Editor at Eichborn Publishing House (Frankfurt/Main) - 2008 Master's degree in German Studies, Book Studies and Political Science at the Johannes Gutenberg University Mainz

S2: LITERATURE AND MEDICINE

MADNESS IN MEDICINE AND LITERATURE IN EARLY MODERN EUROPE

E. Genc Arvas

Michigan State University

Abstract: This paper will investigate the notion of madness in medieval world within the framework of medieval literary representations and medical discourses. Following and at the same time challenging the Foucauldian genealogy regarding the institutionalization of madness in Europe of the post-Enlightenment, I will be asking questions such as: Can we talk about psychology and psychiatry in the Middle Ages? What is the state of healthy mind in the medieval world? Who are considered as mad? Is madness a field of science or religion? Does one's sexuality, ethnicity, love relations or eating habits make him or her a potential mad? In order to elaborate on these questions, I will be looking at the medieval interpretations of the classical conceptualization of madness and science in the western and the eastern regions. How do Muslim scholars like Avicenna and Averroes work with these notions? Are their understandings of madness compatible with their western counterparts? What was, if there was any, the global notion of madness and sanity in the larger medieval scientific, medical, and literary discourses? This paper, I believe, will contribute the ongoing discussions in literature-medicine studies as well as medieval studies by bringing in a comparative approach to numerous intersections in medicine and literature such as the East and West, Islam and Christianity, Religion and Science.

Biography: Esra Genc Arvas is a graduate student in the English Department at Michigan State University. Her research interests are literature and medicine intersection, madness in medieval literature and culture, and Old Norse literature.

SEX AND THE MARRIED GIRL: TWELFTH-CENTURY ISLAMIC AND EUROPEAN MEDICAL AND MAGICAL PRACTICE IN LITERARY CONTEXT

J.W. Hellwarth

Allegheny College

Abstract: In the *Medicine of the Prophet* there is a description of a hadith, a saying attributed to the Prophet and collected by later authors, that addresses together the medical, the magical, the religious, and the sexual:

A group of people have denied this even, saying it could not possibly have happened to the Prophet and considered it as a sign of weakness and imperfection...: the Messenger of God was bewitched, so that he was made to imagine that he had had intercourse with his wives yet he had not done so. That is the strongest possible sort of magic.

Said the Qādī 'Iyād: Bewitchment is an illness, a condition of sickness which could come upon him, like the various kinds of illnesses that befell him which cannot be denied nor do they impair his status as a prophet... The point here is to relate his guidance concerning the treatment of this illness...

I quote this passage because it highlights a number of different elements that illustrate a resonance between medieval Islamic and European practices that I am interested in investigating in this paper—from the medical, magical, and social discourses it evokes, to the details of its underlying narrative. This passage from the *Medicine of the Prophet* presents a narrative resemblance to (what I consider to be) a central narrative moment in Chrétien de Troyes' twelfth-century romance *Cligés*, in which Cligés' uncle, Alis, is given a potion (one of several potions and medicinal salves concocted) by Thessala, the nurse to his new bride, Fenice. This magic potion makes Alis believe he is having sex with his wife when in fact he just dreams of doing so.

The work of Thessala as a female healer is also set up in counterpoint to the visiting doctors from Salerno who come to diagnose Fenice upon her (as it turns out faked) death. The doctors from Salerno, however, are not represented in *Cligés* in a respectful manner. Rather, they are demonized and ultimately executed by a group of angry women as a result of their treatment of Fenice and her body after her "death." These narrative and historical details—from *Cligés*, the *Medicine of the Prophet*, and documentary evidence of Arabic medical texts translated into Latin at the school of Salerno by authors such as Constantine of Africa—are a touchstone for understanding significant medical, magical, and social practices and theories which, through the image of the medical doctor and the female healer in imaginative literature, help to inform our understanding of the interplay between Arabic and European cultures.

In this paper I suggest that the medical theory that emerges from Arabic tradition carries with it principles of religious and sexual morality that allowed for ideas about marriage, sex, and love to permeate into Western tradition—thus contributing to a dialogue between these two cultures that emerges, at least in part, in *Cligés* as well as other romances. These texts,

taken together, contribute to our understanding of the tension that exists between notions of “courtly love” and Christian notions of love, as well as the medical principles behind lovesickness, that often get “treated” in these texts.

Biography: Jennifer Wynne Hellwarth
Allegheny College

THE CHANGING FACE OF QUACK DOCTORS: MOUNTEBANKS AND LATIN QUACK DOCTORS IN SEVENTEENTH AND EIGHTEENTH-CENTURY ENGLAND

G. Ngg
SIM University

Abstract: In seventeenth-century England, the medical practitioners ranged from travelling peddlers of folk remedies, mountebanks and ‘chemics’ who set up shops and advertised their wares, to licensed apothecaries, barber-surgeons and finally, physicians from the College of Physicians, the ones with the full authority to “practice physic”. The social status of each group was assumed, within an implicit hierarchy, from the ‘low’ street theatre of public healing to the ‘high’ private practice of doctors. However, the economic and moral authority of each group was not always so clearly distinguished from each other when they adopted similar rhetoric and advertising tactics, and dispensed comparable common medicines. Medical training and skills were not always discriminating: perceived quack doctors or ‘chemics’ could likewise display similar knowledge and skills in a period when the professionalism of physicians was not codified, and under Charles II, some also received physician’s royal licenses to practise medicine. This paper looks at the intersection between literary and medical discourses in the cultural history of seventeenth-century medicine practices by focusing on the changing satirized representations of quack doctors in broadsides, engraved prints of image and verse, performances and theatres. The itinerant mountebank performances of sixteenth- and seventeenth-century Europe created a readily identifiable character in the foreign mountebank. As a satirized figure, it embodies the ‘low’ street culture of medicine shows; the fantastic rhetoric of miraculous cures strips away the mountebank’s healing authority. The literary mountebanks of this period, however, can reveal a contradictory complexity that belies the simplistic denouncement of medicine quackery in popular discourses. I am interested in analyzing how the mountebank’s rhetoric can be used in literary works as a kind of politicized trope of disguise and deception that goes beyond satirizing the charlatan doctor and the gullible mob. The figure of the noble mountebank will be examined here: the ‘noble’ mountebank in Ben Jonson’s *Volpone* (1607) and the Earl of Rochester’s “*Alexander Bendo’s Bill*” (1675/6). Both depict foreign mountebanks, with noble actors donning on the persona and language of the mountebank, in a performance within a performance. *Volpone* is a magnifico who disguises himself as Scoto of Mantua in Jonson’s play, and the Earl of Rochester, in exile from Charles II’s court, was reputed to take on the role of an Italian mountebank in London, as accounted by Rochester’s clerk, Thomas Alcock, in *The Famous Pathologist, or The Noble Mountebank*. In both texts, the ‘low’ culture of street performance has been adopted in the formal culture of theatre (*Volpone*) and the courtly coterie of manuscript culture (“*Alexander Bendo’s Bill*”) to expose deceptions and trickery of the rich and elite. By examining literary mountebanks in the context of the cultural history of medicine practices, the paper aims to demonstrate that medicine hawking, with its transparent sales tactics and entertainment value, was not deemed to be socially threatening and dangerous by the seventeenth century. The focus of the satire is on performance, personality and humour, rather than condemnation of a social ill. In contrast, the satirized quack doctors of eighteenth-century discourses reveal a sinister aspect. The loud, performing doctor of the public sphere was replaced by the pedantic, self-important doctor of the drawing room. Medical satires of the period severely undermined the authority and credibility of medical practitioners, whose venal and callous doctoring called for social vilification. In Jonathan Swift’s lampoon “*A consultation of four Physicians upon a Lord that was dying*” (1746), the quack doctors, like the mountebanks, adopt a particular language and performance to project an authoritative, socially defined identity. Swift’s pedantic frauds, however, spout nonsensical Latin, and expose a condemnable heartless corruption, more so because they are in partnership with one another. In this skit, Swift is not lampooning notorious personalities, but satirizing the entire profession of physicians. Such satirical attacks were found in cartoons, essays and novels of eighteenth-century England, in a transitional period where the burgeoning occupational development of medical professions witnessed competitive self-declared distinctions of the different groups of medical practitioners, from apothecaries, physicians and surgeons. Examining medical and literary discourses in the cultural history of medicine in seventeenth and eighteenth-century England will shed light on the changing satires of doctors, where the satires serve as a social barometer of a different kind of entertainment, a new kind of cultural anxiety.

Biography: Genice Ngg is the dean of the School of Arts and Social Sciences at SIM University, Singapore. Her research interests includes seventeenth- and eighteenth-century English literature.

ADAM, FAUST, AND THE BRAIN

J. McCarthy
Vanderbilt University

Abstract: This paper examines Michelangelo's "Creation of Adam," Faust, and neuroscience through an investigation of the role of anatomy studies for Michelangelo in the composition of his iconic work. The paper will emphasize the fingers that do not touch and the synapses in the neuronetwork and explore the key role they play in the rise of consciousness through the figure of Faust, a new Adam.

Biography: Stephanie M. Hilger
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S3: TRANSLINGUAL LITERATURE

"THE YIDDISH I CAN'T SPEAK IS MORE NATURAL TO MY BEING THAN ENGLISH": ON RELATIONS BETWEEN FORM, CONTENT AND LANGUAGE IN YIDDISH WRITING

C.A. Knoop

Freie Universität Berlin

Abstract: Research on bi- or multilingual writers, scarce as it is, often focuses on individuals: exiled and emigrated authors; authors who were raised speaking several languages; authors forced to adopt a new language or having freely chosen a new one; and authors who go back and forth between languages, who choose to write in a foreign tongue right away, or who swap languages at some point in their careers. The underlying expectation, in these cases, seems to be that a member of one cultural and linguistic entity mediates cultural experience to others who are not part of it, be it directly or indirectly. In fact, even if the text does not seem to suggest such a mediation, the author's linguistic and cultural provenance has a way of entering interpretations. However, there are whole groups of authors whose literary experience, culturally as well as linguistically, is, from the outset, a bilingual one. This includes authors from countries under imperial rule, who, as J.M. Coetzee has pointed out, always lead a literary "dual life", but also, for instance, all writers of Yiddish literature. Their experience of linguistic and cultural dualism is not an individual one, in which the author 'translates' his linguistically inaccessible thinking into a semiotic system accessible to his audience, but one in which the author can indeed assume a shared comparative experience with his readers. At the same time, a great many speakers of Yiddish write in the everyday language of the countries they live in rather than in their mother tongue. The ambiguity of this linguistic experience, however, is not necessarily as clearly a cultural and geopolitical (and certainly not a national) one, as it is in many other cases of L2 writing. Leonard Michaels, an American writer from a Jewish background who only spoke Yiddish until the age of six, claims that the particularity of Yiddish lies in its unmistakable link between form and content, language and semantics, shape and sense. He further concludes that the particularity of Yiddish feeds into any other language Yiddish speakers might adopt, even though the large variety of linguistic modifiers prominent in the Yiddish language (examples include terms like *nu*, *epes* and *tokeh*), that are translatable individually but not within the syntactic context, cannot be used in other languages. To him, speakers of Yiddish, due to their language, are forever chained to the understanding that the shape of literary expression is also its sense (which to him is the source of Yiddish humour). In this talk, I will discuss Michaels's claims in the light of the literary examples he offers in his own essays, focussing on the question of what formal traces or undercurrents of the Yiddish language could influence and shape a text written in another tongue. This discussion will take place before the backdrop of the collective history of dual linguistic experiences inherent to Yiddish literature.

Biography: Christine A. Knoop, born in Munich, is an assistant professor at the Peter Szondi Institute of Comparative Literature and the Research Cluster "Languages of Emotion" at Freie Universität Berlin, Germany. Before her appointment to Freie Universität, she studied at Ludwig-Maximilians-Universität in Munich, at the Sorbonne in Paris, and at University College London, where she also received her PhD. Her first monograph, *Kundera and the Ambiguity of Authorship*, has appeared in 2011. Her further publications include work on non-mother tongue writing; 20th and 21st century German and French literature; travel and exile; and interdisciplinary literary studies.

WHAT LANGUAGE(S) WILL WORLD LITERATURE(S) SPEAK?

L. Razumova

Independent scholar

Abstract: Authors, who chose to write in an acquired language or in both their L1 and L2, have problematized and shaped models of national and transnational affiliation in language. The paper will examine how writing bilingually, especially in major, supra-national languages (English, Russian, French) relates to such notions as world literature and *littérature –monde en français*. I will start by critically examining the conflicting claims stated in the manifesto "Pour une littérature –monde en français" published in *Le Monde* in March 2007. The manifesto calls for a Copernican revolution: liberating the French language from its exclusive pact with a nation, recognizing the de facto de-centeredness of writing in French, and shifting literary focus from obsessive self-referentiality to the increased consciousness of the world around. Although its claims are restricted to literary production in French, the manifesto seeks to address the global literary scene. Does *littérature-monde* emphasize multiple attachments, eliminate the notion of national literature altogether, or does it make a case for a model more clearly situated in a language than World Literature? The paper will focus on the cases of Andrei Makine and Nancy Huston, francophones by choice, who often return to their home countries thematically, but

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otherwise pursue very different trajectories. For instance, Huston started self-translating nearly all her work, while Makine relies on other translators. Through selected readings of Makine's and Huston's fictional texts and analysis of reception of their work, I would like to investigate how they have gradually established and articulated a particular relation to their nations of origin and to the literary space of their choice.

Biography: Lyudmila Razumova holds a PhD in Comparative Literature (Stony Brook University). She has taught a variety of language, translation and literature courses at Yekaterinburg Institute of International Relations (Russia) and SUNY, Stony Brook. She has also worked as an interpreter and co-authored *The Interpreters Companion, Russian Edition* (with Holly Mikkelson). Her research interests are bilingual/translingual writing, translation studies (self-translation in particular), twentieth-century Russian and French literature, and film studies. She currently resides in London.

TRANSLINGUAL LITERATURE AS POLITICAL AGENCY AGAINST MISOGYNY, TYRANNY, AND WAR: ARAB WOMEN'S WRITINGS IN ENGLISH

A. Malak

Grant MacEwan University

Abstract: Writing in an adopted language or in, what an author once called, one's "step-mother tongue," is a complex dynamic fraught with conflicting currents and emotions, especially when the language involved, English, is associated with colonial prejudice and domination. On the other hand, as I have argued elsewhere, any language is "a sophisticated currency of credible circulation and communication" open to whoever is capable of appropriating and skilfully utilizing it for whatever cause deemed worthy of the writerly enterprise. Within such a context, the English language accords access to a global audience that may not be aware of the intricate, at times messy, perspectives of persecuted peoples engaged in unequal battles against formidable foes and forces. The argument here is illustrated with references to works produced by three women writers: the Moroccan Fatima Mernissi, the Iraqi Nuha al-Radi, and the Egyptian Ahdaf Soueif. The discourse shall deal with such vital issues as Arab-Muslim feminism invoked in Mernissi's books; the Gulf War of 1991 and the devastating bombardment of Baghdad detailed by the prominent Iraqi artist Al-Radi in her book, *Baghdad Diaries: A Woman's Chronicle of War and Exile*; and the so-called Arab Spring as chronicled by novelist Soueif's 2012 book, *Cairo: My City, Our Revolution*.

Biography: Dr. Amin Malak
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Grant MacEwan University
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S3: THE UPS AND DOWNS THAT WESTERN LITERARY CONCEPTS HAVE EXPERIENCED ON THEIR WAY TO THE EAST

TRANSLATIONS AND TRANSMISSION OF THE CONCEPT OF "MELODRAMA" IN MODERN CHINESE THEATER

S. Lo

Université Sorbonne Nouvelle Paris III

Abstract: This paper examines the translations of the term “melodrama” as a dramatic genre and their transmission as an esthetic concept in modern Chinese theater. Often connected to the idea of the “melodramatic”, the term “melodrama” is loosely defined in Chinese language. Since the publication of James Smith’s *Melodrama* (1973) in Chinese in 1992, *qingjieju* (“drama of plot”) has become a widely accepted translation, although the plot is an essential element in almost every dramatic genre. Another widely used translation of melodrama is *tongsuju*, literally signifying “a theater reachable for ordinary people”. While *qingjieju* focuses on the writing skill of melodrama, *tongsuju* suggests the public reception of this genre. Neither *qingjieju* nor *tongsuju* points out the musical element in melodrama, which is implied by its prefix “melo”. In the early 20th century, when the concept of tragedy was taking shape (Jiang Guanyun, *Zhongguo zhi yanjujie*, 1904; Wang Guowei, *Hongloumeng pingzhuàn*, 1904) and has been known to Chinese speakers as *beiju*, the melodrama has also begun to enter into Chinese theater’s vocabulary. In “Our School’s Ideas about New Theater” (*Wuxiao xinju guan*, 1916), for example, the melodrama is conceived by Zhou Enlai as a “drama of sensation” (*ganjueju*) and is assigned to the category of opera. In Hu Shi’s critics on Shakespeare (1920), the melodrama is translated as “drama of excitement” (*cijiju*) and its musical element is still ignored. Ouyang Yuqian has adapted *La Tosca* of Victorien Sardou, and in his *souvenirs* (1929) he calls it a “boisterous” play (*naoju*). Ouyang also indicates how the theater company *Chunliushu* has inspired from the western melodrama. In the latter case, however, Ouyang quotes the English term “melodrama” without giving any Chinese translation. According to the French edition of *La Tosca* (1887), this play is a “drama” instead of a “melodrama”, although the “melo” elements must be observed in the opera version entitled *Tosca* (1900). In fact, among modern Chinese literary publications, the complete translation of western melodrama can hardly be found. But in the 1930s and the 1940s, the term “melodrama” continues to be used in playwrights’ creation: Li Jianwu’s *Shisan nian* (“Thirteen Years”, 1937-1939) and Zhang Junxiang’s *Biancheng gushi* (“Story in a Town on the Frontiers”, 1941) are only two examples. In both cases, the plays titles are followed by the term “melodrama” in its English form – even though Li is a highly appreciated translator due to his abundant translation of Molière’s plays. The (non-)translation(s) of the “melodrama” can be resulted from the lack of a corresponding *wasei kango* – western vocabulary translated/invented by the Japanese speakers, written in Chinese characters (*kanji*) and finally absorbed into Chinese language. For example, the Chinese translations of *beiju* (tragedy) and *xiju* (comedy) are in fact the borrowings from *wasei kango*. As far as the melodrama is concerned, there is no *wasei kango* which can be directly adopted by the Chinese speakers. The melodrama is transcribed by *katakana* (Japanese alphabet) as *me-lo-do-ra-ma* according to its pronunciation. Therefore, the Chinese language in the early twentieth century had no *wasei kango* to express the “melodrama” in ideograms. Regardless the lack the corresponding *wasei kango* and the intermediation of Japanese language, the different translations of melodrama allow us, nevertheless, to observe the nuances among Chinese writers’ interpretations towards this genre. Compared to the tragedy and the comedy, the melodrama and its reception in modern China were less studied. In fact, the translation(s) of “melodrama” interferes with the melodramatic elements which can be often observed in modern Chinese theater. Through a (re-)examination of the use of the term “melodrama” in different social and literary contexts, this paper tries to clarify the neglected clues and tries to better understand the development of esthetic notions in modern Chinese theater.

Biography: Shih-Lung Lo holds a PhD in Theater Studies from University Sorbonne Nouvelle Paris III. His PhD dissertation is entitled *China in the 19th century French Theater* (2012). He was assistant of several Taiwanese research projects on European performing arts. In 2010, he translated and adapted Michel Vinaver’s *La Demande d’emploi* for the Hong Kong Academy for Performing Arts. Since 2012, he has been participating in the Réseau Asie-Pacifique (France) audiovisual project. He is interested in the Chinese performers’ activities in 19th- and 20th- century France and Europe, and vice versa, the reception of French theater in Asia.

CHINESE RESPONSES TO THE WESTERN DISCOURSE ON TRAGEDY

E. Ding

Lingnan University, Hong Kong

Abstract: “Tragedy” (sorrowful drama) as a formal term for categorizing literary texts was first introduced into the Chinese language at the turn of the 19th and 20th century when Western ideas made their way into China in massive quantities.

This did not lead to a wholesale acceptance of all the foreign theories that are related to the concept; rather, it started a long and controversial process of sifting through diverse articulations about literary presentation of human suffering, culminating in a socio-historical criticism which has dominated the latter half of the 20th century in the country. This paper purports to trace the historical trajectory of the Chinese reception of the Western discourse on tragedy through such major intellectual figures as Wang Guowei, Zhu Guangqian, and Lu Xun who each appropriated a particular theoretic counterpart for their own philosophical, aesthetic and political purposes.

Biography: DING Ersu
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"CLASSICAL POETRY IS MY OPIUM" OR HOW LIU YAZI (1887-1958) LEARNED TO STOP WORRYING AND LOVE VERNACULAR LITERATURE

Z. Yang
Goethe-Universität Frankfurt am Main

Abstract: Challenged by the rapid arrival of Western modernity, classical Chinese poetry, which had maintained its prestige and stability over two millennia, was subjected to brisk transformation and marginalization in the short interval of a few decades. The changes in its form and function were results of its close interactions with the new culture, politics, and media that emerged in the first half of the 20th century. Yet these changes have so far received little academic attention. Through the case study of Liu Yazhi, this paper aims to examine how the ideological supremacy of vernacular literature, based upon imported notions and comparative history, resulted in the changing form and function of Chinese classical poetry. Liu was the founder and leader of the Southern Society, a nationalist and revolutionary classical poetry society whose members were often part of the media elite. Despite his early resistance to the vernacular movement, Liu eventually accepted the argument that vernacular literature was needed to rejuvenate the national spirit, an argument that drew historical analogy from the European Renaissance. Consequently, the distinction between classical and modern Chinese was compared to that between vernacular and gramatica-a hazardous comparison that was nevertheless broadly accepted. Liu's continuous writing of classical poetry was therefore justified as a private addiction, like that of opium. Yet on the other hand, Liu Yazhi did attempt to modernize classical poetry to suit contemporary needs and to serve public functions, be it political, social, or cultural. His practice in effect challenged the narrative that the triumph of vernacular poetry, or the demise of the classical, was inevitable.

Biography: Zhiyi Yang is a Junior Professor in the Department of Sinology, Goethe University Frankfurt am Main. She received her PhD from Princeton University in 2012. Her main research interest is classical Chinese poetry and comparative aesthetics.

S2: AESTHETICS AND POLITICS IN TURKEY

THE HAZARDS OF SOME AESTHETIC ENCOUNTERS

F.J. Parla
Istanbul Bilgi University

Abstract: The Hazards of Some Aesthetic Encounters:

The Turkish novelistic canon displays a marked preference for works of socio-cultural engagement at the expense of those with aesthetic interest. Therefore, one can safely claim that novels with aesthetic leanings rather than moral and ideological articulations risk being overlooked and often dismissed until they are recognized by a minority of readers and critics. This paper will look into an early encounter of the Turkish novel with an aesthetic school, namely, the French decadence of the second half of the nineteenth century, to talk about the perils that have waylaid the canonization of the aesthetic in the Turkish novelistic tradition.

Biography: Jale Parla is Professor of English and Comparative Literature at İstanbul Bilgi University. She holds a Ph.D. in Comparative Literature (Harvard, 1978) and is the author of books and articles in Turkish and in English.

POLITICS OF WRITING THE OFF STAGE: AZIZ NESIN AND THE ALLURE OF THE "IRRATIONAL"

M. Ahıska
Bogaziçi University

Abstract: Aziz Nesin, a prolific Turkish writer (1916-1995), has written hundreds of stories and novels that are mostly satires of Turkish society. The humor in these texts is usually produced through the very clash between the intimate and most often "irrational" ways of acting, and the public rules and regulations, or in other words, between the pretension of the performance and its "off stage". Nesin thus gives an account of how contemporary social networks function through a set of codes very different from those that are claimed in official rhetoric of "modern" Turkey. However, these texts do not only register the failures of a so-called rational and democratic society and consequently reveal deception and corruption; more than that, they demonstrate how the intimate and official spheres are interdependently constructed by constantly evoking and justifying what is seemingly "irrational". I would argue that by looking at Aziz Nesin's work, especially focusing on *Surname* (1976) -a novella of black humor- which plays with a particular form of writing established in the Ottoman times, we would be able to critically grasp this particular "logic of power" and its complex relationships with the Ottoman past and the so-called West, that bears on most crucial social and political problems in contemporary Turkey.

Biography: Meltem Ahıska, is professor of Sociology at Bogaziçi University. She is the author of many books the most recent being *Occidentalism in Turkey: Questions of Modernity and National Identity in Turkish Radio Broadcasting* (I.B.Tauris, 2010). She has contributed to *Waiting for the Barbarians: A Tribute to Edward Said* (Verso, 2008) with a chapter entitled 'Orientalism/Occidentalism: The Impasse of Modernity.' Her articles and essays in the fields of Occidentalism, social memory, national identity, and gender have appeared in various edited books and journals including *Defer*, *Toplum ve Bilim*, *New Perspectives on Turkey* and *The South Atlantic Quarterly*. She is currently in the editorial board of *Red Thread* e-journal. She has published a book of poems, and co-curated exhibitions, the most recent being "The Person You Have Called Cannot Be Reached at the Moment: Representations of Life-styles in Turkey, 1980-2005".

S1 LECTURES DES MONDES

RE-MAPPING CULTURAL MEMORY IN CONTEMPORARY LUSOPHONE LITERATURE AND ART

S.L. Allen

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Abstract: Post-modern Lusophone novels by writers ranging from Osman Lins to António Lobo Antunes, Lídia Jorge and Eduardo Agualusa re-map cultural memory through the (re)visionary interpolation of plural perspectives, past and present. They engage in a kind of textual cartography that revises both literal and literary terrain as cultural territory. Their central concern is not the recovery of an elusive or erased past, but rediscovery of a present past. These are new navigators, negotiating treacherous terrain. At first glance, the terrain in 'A Rainha dos Carceres da Grecia' [The Queen of the Prisons of Greece], 'As Naus' [Return of the Caravels], 'A Costa dos Murmúrios' [The Murmuring Coast] and 'O Vale da Paixão' [The Painter of Birds], and 'O Vendedor de Passados' [The Book of Chameleons] looks like a known Recife, Lisbon, Luanda or Portuguese, Brazilian, Mozambican, Angolan, or Lusophone domain, but the surface is ripped open as in Adriana Varejão's map after Lopo Homem, similarly bleeding through sutures, a living map to be re-read like the many scarred bodies and intertexts in these fictions. These fictions do register repressed voices; they discover scars on bodies, disregarded borders, discarded bounty. They map place through sound and silence, sight and blindness, misunderstanding and misperception, colliding discourses, crossed trajectories, contradictory readings of texts and contexts. They reach towards margins, decentering or deterritorializing cultural discourse through geo-cultural relocations, gendered recasting, and generic crossings. But these writers are post-modern, post-colonial cartographers, whose works not only critically reorient, redraw, redefine navigational markers in cultural memory, but also reflexively interrogate their own chronotopic conventions, framed by pathological cultural consciousnesses, reinventing pasts and consciously complicit in the cartographic records they subject to critique. They reflexively turn into textual ruptures and back towards the frame. This paper compares the reconfiguration of literal and literary chronotopic domains and dynamics in these Lusophone novels to the revisionary remappings of cultural memory in paintings by Maria Helena Vieira da Silva, Anna Bella Geiger and Adriana Varejão. These artists offer us refracted, revisionary landscapes that transform and transpose Portuguese and French, but also classical and other colonial and contemporary artistic and cartographic conventions. Varejão's paintings of maps and tiles (azulejos) transfigure cultural memory through generic, gendered and geo-cultural revision (see <http://www.adrianavarejao.net>). They posit an even more 'transcreative' 'baroque' than that imagined by Oswald de Andrade in his anthropographical manifesto. This paper considers how that eccentric baroque map is present also in Antunes's and Jorge's ex-centric Portugal, how it circumscribes the globe in Agualusa's eccentric work, where cultural memory is concentrated in body, consciousness, and text marked by infinite lines of flight. In Lins's narrator's words, these fictions and paintings recover the 'mythical vision of space' of 'ancient cartographers', on whose maps 'familiar boundaries dissolved in dreams. Their maps weren't a mere projection of known oceans and lands; they enlarged the world, they didn't limit themselves to what travelers might encounter; in addition to guiding, they led astray; while informing, they were also a record of fears.' But these reflexive works also interrogate themselves as dream and delusion, indistinct from reality.

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Professional Positions · Associate Professor of Comparative Literature, SUNY-Brockport, 2005–present. Surveys & Seminars taught: Comparative Literature; Modern French Literature; Slavic Literature: Wit & Witness; Writing in Exile; Underground Consciousness in Slavic, European, & Latin American Literature; Modern World Literature: Urban Contexts & Urbane Consciousness; Postmodernism in World Literature: Theory of the Novel & the Novel's Play with Theory; Contemporary Women Writers & Cosmopolitanism; Women & Memoir: Re-membering (his)story; International Film: Re-imag(in)ing Cinema; Critical Approaches; Contemporary European Literature: Re-mapping Cultural Memory; Idiots, Fools, & Madmen: Dialogues with Dostoevsky; Tolstoy & Dostoevsky: Ethics & Aesthetics · Fulbright Fellow, Programa em Teoria da Literatura & Departamento de Estudos Anglisticos, Faculdade de Letras, Universidade de Lisboa, Portugal, 2009-2010. Seminars taught: Idiots, Fools, & Madmen: Dialogues with Dostoevsky in World Literature & Theory; Writing in Exile: Transgression, Transculturation, Translation, Translingualism & the Tasks of Literature · Mellon Postdoctoral Fellow, Humanities Forum, University of Pennsylvania, 2004–2005. Seminar: Dream & Nightmare in Modern Fiction & Film · Lecturer/AI, Departments of Comparative Literature, Humanities, Romance Languages and Literature, Slavic Languages & Literature, Visual Arts, & Princeton Writing Program, Princeton University, 1999-2004. Courses taught: Modern European Writers, AI, 1999; Graduate Seminar on Teaching Literature, Co-Instructor, 2001, 2003; Madness & Modern Fiction, Lecturer, Princeton Writing Program, 2002–2003; Dirty Words: Satire, Slander, and Society, AI, 2003; Leo Tolstoy, War and Peace, AI, 2004; Cinema from WWII to the Present, AI, 2004. · Lecturer, Department of Classical



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and Modern Languages and Literatures, Rutgers University, Newark. Seminar: Modern Brazilian Literature: City, Carnival, and Consciousness, Instructor, fall 2003. Education · Princeton University, Ph.D. in Comparative Literature, May 2004. · École Normale Supérieure and Université de Paris IV-Sorbonne, France, 2000–2001. · Biblioteca Nacional, Lisbon, Portugal, research funded by Princeton University grants, summers 1999, 2001. · Petersburg State University, International Dostoevsky Museum, and Institute of Russian Literature–Pushkinskii Dom, independent research, graduate seminar, and internship, Russia, summer 1998. · University of Dallas. M.A. in English and Comparative Literature and Theory, 1996. · Millersville University, advanced graduate work in sculpture, 1992–1993. · Research and work in fine arts, funded by a Yale University fellowship, Ukraine and Russia, 1991–1992. · Yale University, B.A. in Soviet and East European Studies, 1991. · Bryn Mawr College/American Council of Teachers of Russian, Moscow, Russia, summer 1989. · Preparatory education in Lisbon, Portugal, 1975–1987. Fellowships, Grants, and Honors · Provost Post-tenure Research Fellowship, 2012-2013. · Fulbright Scholars Fellowship, University of Lisbon, 2009-2010. · Dr. Nuala McGann Drescher Leave, NY/United University Professions & SUNY-Brockport, spring 2010. · Scholarly Incentive Grants, Individual Development Grants, & Sponsored Program Incentive Awards in support of research and conference presentations, SUNY-Brockport & UUP, 2005-2011. · Discretionary salary increases for exceptional scholarship, SUNY-Brockport, 2005, 2006, 2007, 2008, 2010. · Mellon Post-Doctoral Fellowship, University of Pennsylvania, 2004–2005. · Princeton University Fellowship, Department of Comparative Literature, 1997–2002. · Dean's Fund for Scholarly Travel, 1998-2004. · Princeton Graduate School Summer Stipends for Dissertation Research, Paris and Lisbon, 2000, 2001. · Council on Regional Studies Grants & Mary Cross Fellowship, St. Petersburg & Lisbon, summers 1998, 1999. · University of Dallas Fellowship for Graduate Studies, 1994–1996. · Millersville University Fellowship, 1992. · H. H. Rice Fellowship, Yale University, research and work in the fine arts, Ukraine & Russia, 1991–1992. Publications, Presentations, & Projects Book Projects · *Eccentricities: Writing in the Margins of Modernism*, St. Petersburg to Rio. Manchester University Press (2012/13). · *Paris Palimpsest: Reading between Lines of Astonished Memory*, *Urban/e Traces in Modern French Literature* (in progress) · *Re-mapping Cultural Memory: Relocations and Resonances in Contemporary Slavic and European Fiction, Film & Theory*. Peer-reviewed articles · “Recasting the Republic Past/Present: Liudmila Ulitskaia & Lídia Jorge,” forthcoming in *Iberoslavica*, 2012; Portuguese version forthcoming in *Letras com Vida* 4, 2012. · “Dissent, Despair, & the Limits of Dialogue & Dialogism in Dos Passos’ *Urban/e U.S.A.*,” forthcoming from the Centro Cultural John Dos Passos, 2012. · “Postmodern Portuguese and Russian Re-Mappings of Cultural Memory: Intertextual, Transhistorical, Transcultural Dialogue,” *Cumplicidades Comparatistas: Origens, Influências, Resistências/VI Congresso Nacional da Associação Portuguesa de Literatura Comparada*, December 2009. · “Chantal Akerman’s Cinematic Transgressions: Transhistorical and Transcultural Transpositions, Translingualism, and the Transgendering of the Cinematic Gaze.” *Situating the Feminist Gaze and Spectatorship in Post World War II Cinema*. Ed. Marcelline Block. Cambridge Scholars Publishing, 2008. · “Navigating Past/Present: Modes of Mapping Cultural Memory in Contemporary Russian and Luso-Brazilian Literature”, *American Contributions to the 14th International Congress of Slavists*, Ohrid, 2008. Vol. 2: Literature. Ed. David Bethea. Bloomington: Slavica, 2008. 1-24. · “Unorthodox Confession, Orthodox Conscience: Aesthetic Authority in the Underground,” *Studies in East European Thought: Dostoevsky’s Significance for Philosophy and Theology*, ed. Ed. R. Bird, 59: 1-2 (June 2007) 65-85. · “Makine’s Testament: Transnationalism, Translation, and the Transformation of the Novel,” *Review of Literatures of the European Union, Traduzione Tradizione? Paths in the European Polysystem*, 4 (July 2006) 167-186. · “From the Grotesque to the Sublime: Logos and the Purgatorial Landscape of Mertvie dushi and Master i Margarita,” *Slavic and East European Journal*, 47: 1 (Spring 2003) 45-76. · “Reflection/Refraction of the Dying Light: Narrative Vision in Nineteenth-century Russian and French Fiction,” *Comparative Literature*, 54: 1 (winter 2002) 2-22. · “Dispossessed Sons and Displaced Meaning in Faulkner’s *Modern Cosmos*,” *Mississippi Quarterly*, 50: 3 (Summer 1997) 427-443. reviews · *Lotman’s World*, dir. Adne Nelk, review essay forthcoming in *Film and History*, 2012. · Val Vinokur’s *The Trace of Judaism: Dostoevsky, Babel, Mandelstam, Levinas*, *Canadian Slavonic Papers/Revue Canadienne des Slavistes*, 52: 3-4 (Sept.-Dec. 2010). · Sarah J. Young’s *Dostoevsky’s The Idiot and the Ethical Foundations of Narrative: Reading, Narrating, Scripting*. *Slavic and East European Journal*, 51: 1 (2007) 151-153. · Julian Graffy’s *Gogol’s “The Overcoat,”* *Slavic and East European Journal*, 46: 2 (Summer 2002) 392-394. · Françoise Genevray’s *George Sand et ses contemporains russes*, *Revue Canadienne de Littérature*, 30 (2003). · Michel Aucouturier’s *Le Réalisme socialiste*, *Slavic and East European Journal*, 44 : 1 (Spring 2000) 140-142. translations · Natalie Ferrand, “Toward a Database of Novelistic Topoi,” *The Novel: Volume 2: Forms and Themes*, ed. Franco Moretti, Princeton University Press, 2006. 324-45. · Luiz Costa Lima, “The Novel and the Control of the Imagination,” *The Novel: Volume 1*. 37-68. · José Luiz Passos, “Macunaíma,” in *The Novel: Volume 2*. 896-905. · Roberto Schwarz, “Machado’s Turnabout: Posthumous Memoirs of Brás Cubas,” in *The Novel: Volume 1*. 816-40. · Sylvie Thorel Cailleteau, “La poésie de la médiocrité” and “Vénus décomposée, lecture de Nana,” in *The Novel: Volume 2*. 64-94, 541-47. Peer-reviewed Conference Papers & Sessions · Seminar organizer, “Slavic and European Women’s Writing on the Edge: Reconfigurations of Cultural Memory,” North East Modern Language Association, Rochester, March 2012. · Invited discussant, “(Wo)manning the Can(n)on: Creation, Procreation, and Destruction,” Association for the Study of Slavic, East European and Eurasian Studies, Washington, DC, November 2011. · “Re-casting Russian Writers: Geographical Relocations, Generic Reconfigurations: Tarkovsky, Khrzhanovsky,” *American Assoc. of Teachers of Slavic & East European Languages (AATSEEL)*, Los Angeles, January 2011. · “Tightropes: Transcultural Renegotiations of Portuguese Cultural Identity in Contemporary Literature,” 7th International Conference of the American Portuguese Studies



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Association (APSA): Trans-Atlantic Exchanges, Brown University, October 2010. · “Recasting the Republic Past/Present: Liudmila Ulitskaia & Lídia Jorge,” CompaRes: 4th Intnt’l Conference of Iberian & Slavonic Cultures in Contact & Comparison: ResPublica(s), Univ. of Lisbon, May 2010. · “Estar é Ser: Pessoa, Place, & Plural Authorship.” Invited response to Richard Zenith. Whose Words: Alternate Theories of Authorship in Portuguese and American Poetry in the 20th Century. Colloquium & Poetry Reading, Univ. of Lisbon, May 2010. · “Transnational Reconfigurations of Cultural Memory in Contemporary American Literature,” Encontros do Instituto de Cultura Americana, Univ. of Lisbon, March 2010. · “Dissent, Despair, & the Limits of Dialogue & Dialogism in Dos Passos’ Urban/e U.S.A.,” III Symposium John Dos Passos: Modernity and Intercultural Dialogues, Madeira, January 2010. · “Transnational Cinema: Relocation, Re-casting, Reimag(in)ing of Cultural Memory,” seminar organizer & chair, American Comparative Literature Association (ACLA), Harvard Univ., Cambridge, March 2009. · “Post-exilic Returns & Post-modern Revisions of E. Europe: Kieslowski, Akerman, Kogut,” ACLA, 2009. · “Postmodern Portuguese and Russian Re-mappings of Cultural Memory,” VI International Conference of the Portuguese Comparative Literature Association (APLC), Univ. do Minho, Portugal, November 2008. · “Navigating Past/Present: Modes of Mapping Cultural Memory in Contemporary Russian and Luso-Brazilian Literature,” International Slavist’s Association, Ohrid, Macedonia, 2008. · “Petrushevskiaia and Ulitskaia: The Refusal of Nostalgia and Rewriting of History in Contemporary Russian Women’s Writing,” Modern Language Association (MLA), Chicago, December 2007. · “Eccentricities: Writing in the Margins of Modernism. St. Petersburg’s and Rio de Janeiro’s Scribblers,” International Comparative Literature Association (ICLA), Rio de Janeiro, July 2007. · “The Deterritorialization of Underground Discourse.” International Dostoevsky Soc., Budapest, Aug. 2007. · “The Wandering Portico: Classical Structures in Transnational Russian Fiction & Film—Brodsky, Tarkovsky, Makine, Ulitskaya,” AATSEEL, Dec. 2006. · “Hero, History, and Story.” Panel Chair, AATSEEL, December 2006. · “Lisbon Story: Redefining an Urban/e Cinema,” Film and History Conference: The Documentary Tradition, Dallas, TX, November 8-12, 2006. · “Metamorphosis across Cultural Margins: Translation, Transculturation, and the Transformation of Critical Discourse and Literary Form,” seminar organizer & chair, ACLA, Princeton University, March 2006. · “Pathological Consciousness, Parasitic Prose, and the Metamorphosis of Narrative Fiction: From Gogol, Dostoevsky, and Machado de Assis to Lispector, Verrissimo, & Pelevin,” ACLA, 2006. · “Mapping Petersburg, 1900–1920: Literary Publications: SIRIN and the Symbolist Press.” AATSEEL, Washington, DC, December 2005. · “Laughter in Dostoevsky’s Early Fictions.” MLA, Washington, DC, December 2005. · “Four Short Takes: Brodsky, Tarkovsky, Pelevin, and Sokurov on Translation, Transposition, and Cultural Memory.” Conference of the American Association of Slavic Studies (AAASS), Salt Lake City, November 2005. · “Hallucinated Cities on the Margins of European Modernism: from Bely’s Petersburg to Mário de Andrade’s São Paulo.” ACLA, Penn State, March 2005. · “Eccentric Consciousness in Exile: Tarkovsky’s Nostalgia,” AATSEEL, Philadelphia, Dec. 2004. · “Writing in the Margins: Lispector and Petrushevskiaia, Lins and Pelevin,” Slavic Colloquium, University of Pennsylvania, November 2004. · “Writing in the Madhouse of Brazilian and Russian Literature: Lins and Pelevin,” APSA, Univ. of Maryland, October 2004. · “Underground Pessoa: Dialogues with Dostoevsky in Modern Luso-Brazilian Literature,” XIIth International Dostoevsky Society Symposium, Geneva, Switzerland, September 2004. · “Eccentricities: Disease, Dissent, and Dialogue in the ‘Petersburg Text,” SEEJ panel, “Disease in Slavic Literatures,” MLA, San Diego, December 2003. · Organizer and Chair of a Special Session: “Memory and Madness in the Eccentric Citytext: The Poetics of Petersburg, Rio and Prague,” MLA, New York, December 2002. · “The Urban(e) Structure of Narrative Consciousness: Petersburg and Rio as Schizophrenic Subtexts in Fictions by Gogol and Machado de Assis,” MLA, New York, December 2002. · “Petrushevskiaia’s Vremia Noch’: Moscow Underground,” AATSEEL, New York, December 2002. · “Schizophrenia and the Petersburg Text,” AATSEEL, December 2001. · “Andrei Makine’s Testament: Re-remembering the Novel,” annual conference of the Southern Comparative Literature Association (SCLA), Univ. of North Carolina, Chapel Hill, NC, September 2001. · “The Refractive Gaze Facing Death: Fantastical Visions in Russian and French Realist Fiction,” Conference on Slavic Literature, Yale University, New Haven, CT, February 2000. · “Verbal Regeneration in Gogol’s Mertvie dushi & Bulgakov’s Master i Margarita,” Mid-Atl. AAASS, 2000. · “Liminal Laughter in Tolstoy’s Fictions,” AATSEEL, Chicago, December 1999. · “The Poetics of Infernal Circling in Blok’s Vozmezdíe, Echoes of Flaubert’s L’Éducation sentimentale,” AATSEEL, San Francisco, December 1998. · “Generic Digressions in Gogol’s Revisor,” Princeton University, May 1998. · “The Play of Light and Shadow in Tatiana Tolstaia’s Milaia Shura,” Princeton University, Dec. 1997. Invited Teaching Presentations · “Mainstream & Margin in Contemporary American Literature: Digressions on the Wandering Jew” ULICES: 2nd Lisbon Forum on English & American Studies: New Horizons, Univ. of Lisbon, May 2010. · “Re-framing Literary Inquiry in Comparative Literature Courses: Transculturation, Translation, & Theory,” SUNY-Fredonia, 27 April 2009. · “Transcultural Reading,” English Faculty Teaching Workshop “Traduttore, Tradittore: Issues in Teaching Literature in Translation,” English Faculty Teaching & Learning Workshop, SUNY–Brockport, March 2009. · “Displacement, Defamiliarization, and Other Advantages of International Film: Tarkovsky in Dialogue with Modern Fiction.” EFTL: “Reading an Image: Film & Literature,” SUNY-Brockport, March 2007.

Academic International Association of Slavists (IAS), member of the Commission for Iberian-Slavonic Service Comparative Research, 2010-present. Centro de Literaturas e Culturas Lusófonas e Europeias (CLEPUL), Faculdade de Letras, Universidade de Lisboa, research affiliate & advisory board member, 2010-present. Womens and Gender Studies Advisory Board, SUNY-Brockport, 2008-present. English Department Curriculum Committee, SUNY-Brockport, 2006–2009, 2010-2011. English Department Search Committees in World Literature, Modernist British Literature, & Film Studies, SUNY-Brockport, 2005–2006, 2006-2007, 2008-2009, 2011-2012. Graduate Fellow, Rockefeller College,

Princeton University, 2003–2004. Graduate Liaison Committee, Comparative Literature Department, Princeton University, 1997–2000, 2001–2003. Active member of the following scholarly associations: Modern Language Association (MLA) Modernist Studies Association (MSA) American Comparative Literature Association (ACLA) International Comparative Literature Association (ICLA) Portuguese Comparative Literature Association (APLC) American Portuguese Studies Association (APSA) International Association of Slavists (IAS) American Association for Teachers of Slavic Languages and Literatures (AATSEEL) Association for Slavic, East European and Eurasian Studies (ASEEES) International Dostoevsky Society (IDS) Centro de Literaturas e Culturas Lusófonas e Europeias (CLEPUL), Research Group 5: Iberian & Slavic Literatures and Cultures, Universidade de Lisboa CompaRes: Society for Iberian Slavonic Studies Instituto de Cultura Americana, Faculdade de Letras, Universidade de Lisboa College Art Association (CAA) Languages Native Portuguese and English Professional fluency in Russian and French Reading proficiency in Spanish Arts Exhibitions of drawings, sculpture, black-and-white photography

UNE GÉOCRITIQUE DE L'AU-DELÀ DANS LA LITTÉRATURE

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Abstract: L'au-delà, espace idéal ou idéal, est aussi un espace réel ou fictionnel. Inspiré de la littérature spirituelle et des croyances religieuses, il intègre la littérature générale mue par la création. C'est un espace ambivalence et dialectique qui éprouve la géocritique dans son paramétrage triadique. A l'aune de cette étude paramétrique, l'au-delà semble échapper à la spatio-temporalité, à la référentialité et à la transgressivité. C'est probablement cette anhistoricité qui en fonde paradoxalement l'essence géocritique. Dans la littérature, l'au-delà devient un espace comme tout autre dans la mesure où il est une représentation. Partant de cette lecture, il est un monde possible impulsant sa saisie possible par la figuration. La polyfocalité permettrait alors de dégager le sens qui préside à sa représentation. Tout mon propos visera donc la figuration de l'au-delà comme monde possible dans l'écart différentiel analytique que propose la géocritique. Entre réel et fiction l'au-delà nourrit le fantasme du possible réel et du réel possible. Un procédé argumentatif binaire me permettra d'abord de dégager le(s) modèle(s) de représentation de l'au-delà qui entraîne une modélisation diffractée ou une figuration unifiante de cet espace. Ensuite, je montrerai que l'anhistoricité est la constance de figuration de l'au-delà et en est finalement la raison géocritique.

Biography: DIANDUE Bi Kacou Parfait a publié une trentaine d'article et appartient à plusieurs groupes de recherches. Il a également publié les livres suivants. Rupture et continuité (2004), Topolectes I (2005), Historiographie du féminin : formes et représentations, Afrique et Diaspora (2008), Une Géocritique de l'Afrique : Mutations et stabilité de la spatialité et de la temporalité dans le locus africain (2009), Topolectes 2 (2010).

READING WITH THE PLANET: GEOCRITICISM AND MONDIALISM

C. Moraru
University of North Carolina, Greensboro

Abstract: The worldwide overhaul of the dynamic of location and discourse has been one of the most consequential developments of the post-Cold War era. Bearing witness to the weakening of the nation-state and its economic, political, and cultural authority, this adjustment has led to the disjoining, followed by the unorthodox recoupling, of place and culture and is taking us all beyond the postmodern, into a new paradigm, "planetarity." Planetarity, however, is not just a modality of culture but also a mode interpretation. As I argue, reading "with" the planet can and perhaps should be understood as an epistemological development obtaining at the crossroads of global or, even better, geocritical studies (geocriticism), on the one hand, and comparatism, on the other. I will exemplify by discussing recent fiction by authors such as Don DeLillo and Michel Houellebecq among others.

Biography: Professor of English at University of North Carolina, Greensboro, Christian Moraru specializes in critical theory, contemporary American literature, as well as comparative literature with emphasis on history of ideas, postmodernism, and the relations between globalism and culture. His latest books include *Rewriting: Postmodern Narrative and Cultural Critique in the Age of Cloning* (2001), *Memorious Discourse: Reprise and Representation in Postmodernism* (2005), *Cosmodernism: American Narrative, Late Globalization, and the New Cultural Imaginary* (University of Michigan Press, 2011), and the edited collection *Postcommunism, Postmodernism, and the Global Imagination* (Columbia University Press, 2009).

S3: SCRIPTURAL REASONING AND COMPARATIVE LITERATURE

A RELATIONAL (NON-BINARY) SEMIOTICS FOR SCRIPTURAL REASONING

P. Ochs
Univ. of Virginia

Abstract: Is scriptural reasoning (SR) a discipline of reasoning, per se, or an effort to substitute the play of religious-text-readings for the dominant Western disciplines of reasoning? While one may choose to practice SR either way, SR best serves the academy as discipline of reasoning. Reasoning is disciplined, in part, by logic, and the best logic of SR, to date, is a relational (or non-binary) semiotics. Resources for this semiotics may be found in Augustine's Stoic-and-trinitarian logic of scripture, Reid's logic of common sense, Charles Peirce's logic of pragmatism, Barthes' semiologies of text-reading, Qur'anic studies of the signs of God (ayat), rabbinic studies of interpretation (midrash) and in recent Chinese theories of comparative literature and comparative religion.

Biography: Peter Ochs is Edgar Bronfman Professor of Modern Judaic Studies at the University of Virginia, where he also directs Religious Studies graduate programs in "Scripture, Interpretation, and Practice" – an interdisciplinary approach to the Abrahamic traditions and more. He is co-founder of the Society for Scriptural Reasoning, Inc. and the (Jewish) Society for Textual Reasoning. His last book was *Another Reformation: Postliberal Christian Theology and the Jews*.

WHAT MAKES A TEXT INDIGENOUS? A HETEROGENEOUS WORK FROM ANCIENT JAPAN AND ITS EARLY MODERN INTERPRETATION

M. Tokumori
University of Notre Dame

Biography: TOKUMORI Makoto is lecturer in Comparative Literature and Culture at University of Tokyo, Japan. He received his B.A. and M.A. from University of Tokyo. His primary research interest is analysis of the ancient Japanese texts and their interpretations within a trans-regional East Asian sphere of classical Chinese culture. His research includes comparative studies of eighteenth century enlightenment thoughts.

CANON AND ALLEGORY: SCRIPTURAL REASONING IN BIBLICAL AND CONFUCIAN COMMENTARIES

L. Zhang
City University of Hong Kong

Abstract: Texts of canonical status often need to be understood allegorically to display their importance and expected communal values. Using the Song of Songs in the Old Testament and the Confucian Book of Poetry as basis, I shall try to show how canonicity needs protection through an allegorical interpretation, and how scriptural reasoning is applied both in the exegesis and in the establishment of the very concept of canonicity. Although Biblical exegesis and Confucian commentaries are quite different in nature, the interpretative strategies used and scriptural reasoning applied in both cases make it possible for us to engage in a comparative study and arrive at some significant insights.

Biography: ZHANG Longxi holds an MA in English from Peking University and a Ph. D. in Comparative Literature from Harvard University. He had taught at Peking, Harvard, and the University of California, Riverside, before moving to Hong Kong in 1998, and he is currently Chair Professor of Comparative Literature and Translation at the City University of Hong Kong. He is an elected foreign member of the Royal Swedish Academy of Letters, History and Antiquities, a member of the Executive Council of the International Comparative Literature Association (ICLA), and an Advisory Editor of *New Literary History* (USA). He has published widely in both English and Chinese, and his major book publications include *«[A Critical Introduction to Twentieth-Century Theories of Literature]* (Joint Publishing Co., 1986, in Chinese); *The Tao and the Logos: Literary Hermeneutics, East and West* (Duke University Press, 1992); *Mighty Opposites: From Dichotomies to Differences in the Comparative Study of China* (Stanford University Press, 1998); *[Out of the Cultural Ghetto]* (Commercial Press, 2000; 2nd ed. Joint Publishing Co., 2004, in Chinese); *Allegoresis: Reading Canonical Literature East and West* (Cornell University Press, 2005); *«[Ten Essays in Chinese-Western Cross-Cultural Studies]* (Fudan University Press, 2005, 2010, in Chinese); *Unexpected Affinities: Reading across Cultures* (University of Toronto Press, 2007);

⟨[An Introduction to Comparative Literature] (Fudan University Press, 2009, in Chinese); and most recently an edited volume, *The Concept of Humanity in an Age of Globalization* (V&R unipress, 2012).

SCRIPTURE OR FOLKSONG: CROSS-CULTURAL *SHIJING* INTERPRETATION AND ITS HERMENEUTICAL CONSEQUENCES

H. Zhang
Peking University

Abstract: The Ancient Chinese basically considered *Shijing* (Book of Songs) as one of the most important Confucian scriptures or classics. This standpoint, however, has been endangered in modern time when influenced by western thought of aesthetics and literary theory. Many modern Chinese scholars start to take *Shijing* mainly as a collection of folksongs of early China. Much to our surprise, in contrast to their Chinese counterparts, some of the western translators of *Shijing* such as James Legge, Clement F.R. Allen, and Arthur Waley, even those of them with Christian background, went almost to the opposite direction. They tried to do their best to follow the Confucian tradition of hermeneutics, using as many as possible of ancient Chinese exegesis and commentaries. This paper in the context of cross-cultural dialogues wants to focus on those different interpretations of certain texts of *Shijing* in order to rethink the problems of scripture reasoning.

HOW CAN SCRIPTURAL REASONING ENTER INTO THE CHINESE CONTEXT, AND IS SCRIPTURAL REASONING POSSIBLE BETWEEN CHINA AND THE WEST?

Y. Geng
Renmin University of China

Abstract: Over the past few years, the term Scriptural Reasoning (SR) has appeared frequently in Chinese academic conferences, journals and activities. What, in fact, is SR? This seems an easy question to answer but actually hard to state clearly. It first appeared in some Jewish scholars' works and arguments, and later entered into the research area of other scholars from different religious background, and scholars with no religious backgrounds. It is a way of reading, thinking and interpretation; a kind of inter-religious dialogue and comparative study; an ethical activity and a social/political practice. What is interesting is that, apart from the theological basis and dimension, the features of SR are all related to the Chinese traditional interpretive activities of 'Jingxue', or the study of the Confucian Classics, initiated by Confucius and carried on by generations of later Confucian scholars. However, the difference between SR and 'Jingxue' elicits the question: Can Chinese classics, especially the Confucian classics, be counted as Scripture and qualified or justified as the object of SR between China and the West? What was Prof. Yang Huilin's approach in introducing and applying SR in the Chinese context? What is the validity or effectiveness of this approach? In particular, does his promotion of 'SR between China and the West' have any theoretical basis or practical possibilities? This paper tries to address to these basic and fundamental questions in the process of developing SR in Chinese context.

Biography: GENG Youzhuang, Professor and Deputy Dean in the School of Liberal Arts of Renmin University of China. Main research fields include: Western Literary Theories; Art History and Cultural Studies, Interdisciplinary Studies on Literature, Arts and Philosophy. Representative works include *The Sacred Imprint: Christianity and Western Art*, *Mythology of Writing: Literature in Western Culture*, *Fragmented Traces: Rereading the History of Western Art*.

S2 REVISITER LA RELATION ORIENTALE EUROPEENNE

RELIRE LES VOYAGEURS FRANÇAIS EN ORIENT AU XIXE SIÈCLE À L'AUNE DES ÉTUDES POSTCOLONIALES : LES APPORTS DE LA NOTION DE RÉSISTANCE

S. Moussa
CNRS

Abstract: Hantés par la peur de commettre le péché d'anachronisme, les historiens de la littérature qui travaillent sur la période d'expansion coloniale de la France, de la fin du XVIIIe au début du XXe siècle, oscillent entre deux attitudes qui témoignent l'une et l'autre d'une gêne face à la question de la colonisation : soit ils considèrent celle-ci comme un phénomène historiquement très circonscrit, qui ne débiterait véritablement (malgré la conquête de l'Algérie !) qu'à la fin du XIXe siècle, soit ils admettent l'idée que la colonisation commencerait plus tôt dans le siècle (on peut remonter jusqu'à l'expédition d'Égypte), mais alors se disent persuadés qu'il n'était guère concevable, pour les écrivains contemporains, d'échapper au discours eurocentrique dominant. Dans l'un et l'autre cas, ce qui risque de passer inaperçu est la complexité des représentations issues des déplacements, à la fois géographiques et intellectuels. La littérature des voyages en Orient est à cet égard un corpus extrêmement intéressant, propre à faire voir les ambivalences et les tensions qui pouvaient se manifester, d'un voyageur à l'autre, et parfois à l'intérieur d'un même récit de voyage. De Denon (*Voyage dans la Basse et la Haute Égypte*, 1802) à Loti (*La Mort de Philae*, 1908), en passant par Nerval, Flaubert, Gautier, Fromentin et quelques autres, on voudrait s'interroger sur la notion de résistance pour montrer qu'une réflexion critique sur la légitimité de la conquête au nom de la supériorité occidentale était possible au XIXe siècle. Introduite dans *Culture et impérialisme* en 1993, cette notion a permis à Edward Saïd d'atténuer la portée fortement déterministe de ce qu'il avait appelé en 1978, dans *L'Orientalisme*, le « discours orientaliste », tout en maintenant la validité générale de celui-ci comme cadre conceptuel dans le contexte d'expansion des empires français et anglais. Si Saïd insistait sur le fait que l'Orient lui-même avait apporté une forme de résistance à des modes de domination occidentale et à des grilles d'interprétation ethnocentriques, je voudrais montrer, pour ma part, que certains voyageurs en Orient au XIXe siècle ont adopté eux-mêmes, consciemment, une série de positions allant de l'expression du doute à l'affirmation anti-coloniale. Que ces positions aient été minoritaires ne doit pas nous empêcher de les entendre et de les mettre en évidence : c'est parfois dans les marges, voire simplement au détour d'une phrase, que les rapports entre Occident et Orient ont pu se construire, se déplacer et se reformuler, dans un jeu dialogique de constantes réinterprétations auquel un

Biography: Sarga MOUSSA directeur de recherche au CNRS, membre de l'unité mixte de recherche LIRE (CNRS-Université Lyon 2), dont il dirige l'axe « Altérités culturelles », est spécialiste de l'orientalisme littéraire et du récit de voyage au XIXe siècle. Il a enseigné dans différentes universités, en France et à l'étranger. Il anime depuis 2008, avec trois autres collègues, un séminaire de recherche mensuel, « orientalismes », à l'ENS-Ulm. Il codirige avec Daniel Lançon la collection « Vers l'Orient » des ELLUG (Grenoble). Il a réédité *Contantinople (La Boîte à Documents, 1990)* de Théophile Gautier et le *Voyage en Orient* de Lamartine (Champion, 2000) et publié l'anthologie *Le Voyage en Égypte* (Laffont, « Bouquins », 2004). Il a également dirigé le volume collectif *Littérature et esclavage, XVIIIe-XIXe siècles* (Desjonquères, 2010). Dernière publication en date: Frank Estelmann, Sarga Moussa et Friedrich Wolfzettel (dir.), *Voyageuses européennes au XIXe siècle. Identités, genres, codes*, Presses Universitaires de Paris-Sorbonne, « Imago Mundi », 2012.

EDWARD W. SAID ET LA CRITIQUE FRANÇAISE

D. Combe
ENS Paris

Abstract: Considéré comme le fondateur des études postcoloniales, Saïd a d'abord été lu en France comme l'auteur de *L'Orientalisme* et, dans une moindre mesure de *Culture et impérialisme*. L'oeuvre critique – la thèse sur Joseph Conrad, *Beginnings, The World, the Text and the Critic, On Late Style...* -, dans laquelle *Orientalism* s'inscrit en 1978, est restée largement méconnue des chercheurs français. D'où une lecture partielle et souvent mal informée d'un essai délibérément provocateur, qui a nourri malentendus et incompréhension entre la critique française et la critique nord-américaine, au détriment des « études postcoloniales », auxquelles l'oeuvre de Saïd a été abusivement réduite. A travers les polémiques récentes suscitées par les études postcoloniales, il s'agit de relire l'auteur de *L'Orientalisme* en le situant dans son horizon propre, qui est d'abord celui d'un comparatiste formé à l'école de la philologie romane héritée de Vico, de Renan, mais aussi d'Auerbach.

Biography: Ancien élève de l'ENS, agrégé de Lettres modernes, Docteur 3e cycle, Docteur d'Etat en littérature française

Professeur à l'Ecole normale supérieure, Théorie de la littérature (depuis 2010), après avoir été successivement Professeur à l'Université d'Avignon (1989-1993), à l'Université de Fribourg, Suisse (1993-1997), à l'Université Sorbonne Nouvelle-Paris 3 (1997-2010) et Professeur invité à l'Université d'Oxford (2007-2010).

Ouvrages publiés :

- Les Littératures francophones. Questions, débats, polémiques, Paris, P.U.F, "Licence", 2010 - Les Planches courbes d'Yves Bonnefoy (Dominique Combe commente), Paris, Gallimard, « Foliothèque », 2005 - Poésies. Une saison en enfer. Illuminations d'Arthur Rimbaud (Dominique Combe commente), Paris, Gallimard, « Foliothèque », 2004
- Poétiques francophones, Paris, Hachette, « Contours littéraires », 1995
- Aimé Césaire, Cahier d'un retour au pays natal, Paris, P.U.F., « Etudes littéraires », 1993 - Les Genres littéraires, Paris, Hachette, « Contours littéraires », 1993 - La Pensée et le style, Paris, Editions Universitaires, 1991 - Poésie et récit. Une rhétorique des genres, Paris, José Corti, 1989

LITTÉRATURES D'ORIENT ET PRESSE FRANCOPHONE D'EGYPTE 1880-1970

D. Lançon
université de Grenoble 3

Abstract: is missing

Biography: Biography is missing

DE LA POLITIQUE DE LA DIFFÉRENCE À LA "DIFFÉRENCE INTÉRIEURE" : ESTHÉTIQUES DE LA TRANSLATION

L. Zecchini
CNRS

Abstract: Abstract is missing

Biography: is missing

S5: THE ART OF NOT THINKING

CAGES OF NO THOUGHT: CHALLENGES TO CONTEMPORARY ZEN LITERATURE

I. Csicsery-Ronay
DePauw University

Abstract: “Cages of No Thought: Challenges to Contemporary Zen Literature.” Zen Buddhism has a rich tradition of literary expression based on the paradox that the recognition of the emptiness/interdependence (*sunyata*) of all things and the radical thusness (*tathata*) of true reality can be conveyed in language. Meditation and enlightenment are predicated on the rejection of conceptualization; yet poetry and koan are treated as means to evoke this state of non-thinking. Contemporary Zen writers in Japan and the US have revered the Chinese and Japanese Zen poets and their use of nature as a model for aesthetic creation. Yet they have faced challenges of postmodernity that their predecessors did not. Two of the most prominent of these are the movement to deconstruct Zen by the Kyoto School by critiquing the privileged place of nature, and the critique of Zen’s ahistoricism by writers wishing to connect Zen with social movements and ecological critique. This paper will examine the changing role of Zen as a model in contemporary Japanese writing and the work of the US writers Gary Snyder and Kim Stanley Robinson.

Biography: Istvan Csicsery-Ronay is University Professor of English at DePauw University (USA). He is managing editor of *Humanimalia*: a journal of human/animal interface studies and co-editor of *Science Fiction Studies*. He is the author of *The Seven Beauties of Science Fiction* (2008), and co-editor of *Robot Ghosts and Wired Dreams: Japanese Science Fiction from Origins to Anime* (2007), *The Wesleyan Anthology of Science Fiction* (2010), and *On Philip K. Dick: 40 Articles from Science Fiction Studies*(1992).

MEMORY, THE UNCONSCIOUS AND THE ART OF NOT-THINKING

S.S. Park
oxford

Abstract: Memory, the Unconscious and the Art of Not-Thinking

‘Not-thinking’, in so far as it refers to the processes of the mind that are not conscious, has always been a central concept in the arts. In science, however, ‘not-thinking’ only found brief legitimacy in models of the unconscious/subconscious developed by Freud and William James before being relegated to the margins by the ascendancy of positivist models of knowledge. Behaviorism dismissed ideas about the unconscious because they could not be empirically verified; logical positivist orthodoxy rendered what is not testable and falsifiable as ‘meaningless’. In this vein, Karl Popper famously claimed that psychoanalysis was a pseudo-science. However, new and ongoing discoveries in brain biology during the last twenty years demonstrate that very little of what goes on in the brain is actually conscious, making it possible not only to re-examine earlier models of the unconscious but to witness the role of the unconscious in the human mind as the new frontier in the hard sciences. This paper will discuss the role of the unconscious in literature with reference to recent neurobiological studies, with a special focus on unconscious memory and how it bears on writing and on the interpretation of literature.

Biography: Dr Sowon S Park is Lecturer in English at Corpus Christi College, University of Oxford where she teaches Victorian literature, Modern British literature and Literary theory; previously she was Alice Tong Sze Research fellow in English at University of Cambridge and lecturer in English at Ewha University, Seoul. Her publications include articles on science and literature; Virginia Woolf; modernism; world literature; British suffrage literature; politics and aesthetics, and she has jointly edited *Women’s Suffrage Literature vol 1-6*. Currently she is working on modernism and the mind. Her 2012 publications in this area are “The ‘Feeling of Knowing’ in Mrs Dalloway: Neuroscience and Woolf”, ‘Science and Literature: Reflections on Interdisciplinarity and Modes of Knowledge’ and “One Experiential Affect in the Mind: the Hard Problem from a Literary Perspective.’ She is a member of the ICLA Literary Theory Committee.

THE BODY THINKS, BUT DOES IT READ LITERATURE?

Y. Howell

University of Richmond

Abstract: The dominant Western paradigm that posits a Mind-Body dualism is being challenged in a range of fields, from neuroscience to psychology to education, alternative medicine, and pockets of the humanities. The new paradigm conceptualizes the physical body and the “thinking” mind as an indivisible continuum; in fact, we “think” with our somatic system (e.g., lungs, guts, hormones, skin) as a whole, not just with an abstracted brain. The obvious question for literary studies is the following: how have writers and poets depicted (if at all) the somatic (“non-thinking”) dimension of thinking, and in what cultural or artistic contexts? Have the various modern literatures (in a comparative view) and their critics reflected a strict Cartesian dualism or undermined it in ways that are only now becoming relevant to scientific culture? This paper will examine the relationship between recent neurophysiological studies on “non-thinking” and a predominantly East European corpus of literature to suggest some preliminary avenues of future investigation.

Biography: Yvonne Howell is a Professor of Russian and Chair of the Department of Literatures and Cultures at the University of Richmond.

S3: ÉCRIVAINS-TRADUCTEURS

LE PARADIGME DE L'AUTO-TRADUCTION

J.E. Wilhelm

Université Sorbonne nouvelle - Paris 3

Abstract: Le titre de ma proposition se réfère, comme on l'aura compris, au "paradigme de la traduction" de Paul Ricoeur, mais en infléchissant la question vers l'auto-traduction. L'auto-traduction est un sujet passionnant pour la théorie littéraire et la littérature comparée, la traductologie ou la philosophie herméneutique, dans la mesure où cette pratique remet en question les concepts traditionnels d'oeuvre originale et de traduction, d'identité ou d'altérité, ainsi que ceux d'auteur et de texte en rapport avec la question du sens. Comme Vladimir Nabokov et Julien Green, Nancy Huston et Samule Beckett figurent parmi les écrivains célèbres qui se sont auto-traduits. En réalité, la pratique de l'auto-traduction est beaucoup plus répandue que l'on pourrait croire, et elle représente un cas limite pour toute réflexion sur la traduction. Si la lecture représente la première étape de toute traduction, il s'avère difficile, dans le cas de l'auto-traduction, de se lire comme si on lisait un autre. Paul Ricoeur a développé une théorie de l'"appropriation" du texte littéraire comme dépossession de soi que nous examinerons en particulier en relation avec la pratique de l'auto-traduction de Nancy Huston. D'autres thèmes seront également abordés ici, notamment la question du rapport à la langue maternelle et la fidélité-trahison en traduction. Le thème de l'exil dans la langue en auto-traduction, lié à la question de l'identité singulière ou collective pour Nancy Huston, s'ouvre sur les thèmes du masque et des identités multiples, illustrés à ses yeux par la figure de Romain Gary, un écrivain qui, lui aussi, a pratiqué l'auto-traduction. Écrivains ou traducteurs, ne seraient-ils pas tous, d'une manière ou d'une autre, en auto-traduction?

Biography: Jane Elisabeth Wilhelm est Marie Curie Fellow rattachée à l'Université Sorbonne nouvelle - Paris 3. Elle est lauréate d'une bourse Marie Curie pour chercheur avancé et son projet de recherches porte sur la question du genre (gender) en traduction. De nationalités suisse, canadienne et américaine, elle a un doctorat de l'Université de Montréal en littérature comparée et a enseigné la traduction, la littérature, la langue, la culture et la civilisation françaises dans plusieurs universités au Canada et en Suisse.

LA VISION D'AVIGDOR OU LE MARCHAND DE VENISE CORRIGÉ, D'ALAIN FLEISCHER, 2008 : RETRADUIRE POUR S'INVENTER

F. Godeau

Université Jean Moulin-Lyon 3

Abstract: La Vision d'Avigdor est le 4e opus d'une tétralogie teratologique et ludique, née de la plume d'un artiste-écrivain-photographe-essayiste polyvalent, polyglotte et prolifique. Résolument "postmoderne", au sens où elle jongle avec les références culturelles sans les soumettre à quelque hiérarchie que ce soit, l'oeuvre de Fleischer recèle pourtant, par-delà sa virtuosité de surface, des interrogations récurrentes, qui, pour n'être pas "sérieusement" formulées, n'en demeurent pas moins cruciales. Le dédoublement systématique et la scissiparité, qu'ils soient linguistiques, sexuels, culturels, existentiels, sont au coeur de la démarche de l'artiste, né en France d'un père d'origine hongroise, et qui dit avoir l'impression d'être un écrivain traduit: "Je ne sais pas de quelle langue, de quel monde, je suis traduit d'un autre monde par rapport à la situation française. Je ne me reconnais ni dans la littérature française ni dans le cinéma français." Auteur de *L'accent, une langue-fantôme* (2005), Fleischer a souvent évoqué la question de la traduction et d'un plurilinguisme hanté par l'accent d'une langue oubliée ou perdue. Dans *La vision d'Avigdor*, nous étudierons par conséquent le processus de la retraduction du *Merchant of Venice*, et, d'autre part, son insertion/absorption dans un texte qui se fait l'instrument d'une relecture/reécriture de Shakespeare, tout en utilisant Shakespeare pour lire/écrire "en Fleischer"...

Biography: Florence GODEAU est Professeur de Littérature comparée à l'Université Jean Moulin, et membre du CERCC (ENS Lyon, directeur: Eric Dayre, Pr. de Littérature comparée). <http://www.vox-poetica.com/sflgc/dyn/GODEAU-Florence-CV-disponible.html>

"IMITER UNE VOIX, C'EST SIMPLEMENT L'ÉMETTRE" : TRADUIRE OU ÉCRIRE SELON PIERRE ALFÉRI

C. Andriot-Saillant

Cérédi, Université de Rouen

Abstract: Cette communication se propose d'étudier les oeuvres traduites par Pierre Alféri comme écriture en traduction, c'est-à-dire comme part intégrale de son oeuvre poétique. Les principes généraux de sa poétique quant au rapport à soi, à l'auctoritas, revêtent une ambiguïté : ils pointent conjointement vers l'invention radicale et vers le mimétisme. Pierre Alféri écrit ainsi dans *Chercher* une phrase (1991) : « La littérature n'a pas pour tâche d'imiter quoi que ce soit – pas même de se « représenter » (la mise en abyme est le dernier refuge de l'imitation : une impasse.) La seule tâche de la littérature est d'inventer de nouvelles formes syntaxiques, de nouvelles mises en rythme : d'étendre le langage ». L'écriture de la traduction ouvre résolument cette voie d'extension du langage à la faveur d'une mise à l'épreuve par l'autre langue. Mais on lit aussi, à la dernière page du même ouvrage, au sujet de « la tâche lyrique de la littérature », qu'écrire, c'est "imiter une voix", mais une voix "anonyme, inaudible", qu'il s'agit simplement d' "émettre". La traduction serait l'une des modalités de cette émission paradoxale, où se joue l'invention d'une voix propre, mais "détimbrée" dans le "tressage" des formes de l'autre. On connaît quelle attention Pierre Alféri porte aux écrivains anglophones du XXème siècle, quel rôle de passeur même il peut jouer en France. En témoignent les traductions réciproques avec Cole Swensen, ou son intérêt pour les L=a=n=g=u=a=g=e poets. Nous souhaiterions nous pencher sur le cas particulier de son travail de traduction du poète britannique Tom Raworth (né en 1938), qui peut faire figure de grand ascendant, lui-même passeur de la poésie américaine en Grande-Bretagne, et figure de proue du British revival. A Vide (1994) résulte d'un travail à Royaumont et Jazz (1996) est une traduction solitaire. Le texte est à la fois répétitif, contraint et déployé en improvisation libre. La voix se forme dans un cadre rythmique qu'on retrouve, serré, dans Kub Or (1993) de Pierre Alféri (presqu'à l'imitation de Jude Stéfán) et plus ample dans *Sentimentale journée*, composé en 1996. L'étude croisée de ces recueils visera l'élaboration d'une approche "auto-comparatiste".

Biography: Caroline Andriot-Saillant est née en 1972. Elle enseigne la littérature française et comparée en classes préparatoires à Rouen. Elle mène des recherches sur la poésie française et européenne moderne et contemporaine, en particulier sur les travaux de traduction des poètes (Pierre Jean Jouve, Jude Stéfán, Yves Bonnefoy). Elle est l'auteur d'un essai intitulé *Yves Bonnefoy et Ted Hughes, la fable de l'être* (2006) et d'un dossier sur la poésie française des trente dernières années de la revue universitaire allemande *Lendemain* (2009).

A PROPOS DE TRADUCTION ET D'ÉCRITURE. ETUDE DE TEXTES AU CARREFOUR DES ÉTUDES DE TRADUCTION ET DES SCIENCES LITTÉRAIRES : LE CAS DES ÉCRIVAINS-TRADUCTEURS

S. Vanasten

Université catholique de Louvain

Abstract: La présente proposition prend appui sur cette considération selon laquelle les sciences de la traduction peuvent constituer un apport non négligeable à l'analyse du texte littéraire. Durant ce bref exposé, il s'agira de démontrer que certaines considérations issues des études de traduction peuvent s'avérer éclairantes pour l'interprétation, la description historique, la transmission et réception matérielle de textes littéraires dits originaux (c'est-à-dire non traduits ou du moins présumés non traduits). Pour le champ littéraire néerlandophone, où la traduction constitue une part considérable de la production littéraire, une telle perspective interdisciplinaire et croisée est susceptible de livrer des enjeux intéressants. Le cas sur lequel je propose de m'arrêter est celui des écrivains-traducteurs, plus précisément d'écrivains néerlandophones établis (selon l'histoire littéraire) qui, à côté de leur oeuvre créatrice, ont également traduit, de manière officieuse ou officielle, des textes littéraires; d'un point de vue institutionnel et systémique, ceux-ci ne peuvent être détachés de leur trajectif créatif, parce légitimés par une seule et même signature. Citons en guise d'exemple Jan Greshoff, Frank Kellendonk, Leopold, Theun de Vries, Hugo Claus, Paul Claes, Gerrit Komrij, Leonard Nolens, Anneke Brassinga, Paul Rodenko ou encore Cees Nooteboom... Traduire a une incidence sur mon style, avoua un jour l'écrivain néerlandais Frans Kellendonk. "Oui, telle est pour moi la véritable raison pour laquelle je traduis. Je le fais comme un pianiste jouerait des gammes"^[1] Chez le poète flamand Leonard Nolens, traduire et écrire co-existent également de la manière la plus intime dans l'atelier du poète, la traduction s'inscrivant ici dans un rapport d'antériorité, palimpsestique, à la création.^[2] Hugo Claus quant à lui considérait le traduire, selon ses propres dires, comme des exercices de doigté, de vélocité, pour se préparer à la véritable prestation artistique. Comme si traduire de la littérature et faire de la littérature (dichten) étaient pour ces auteurs finalement deux versants de la même médaille: écrire. Alors que les traducteurs sont, ces dernières décennies, de plus en plus considérés comme des co-auteurs, les traductions littéraires de ces écrivains invitent à être ré-examinées sous un nouvel angle. Si, comme diverses signes l'indiquent, l'écriture de ces auteurs a manifestement été influencée par leur pratique de traduction, l'oeuvre littéraire originelle de ces écrivains-traducteurs en appelle à une nouvelle approche interdisciplinaire, plurielle et comparée, qui rendrait compte de cette interpénétration réciproque dans la production littéraire et de cette vie embryonnaire double – traductrice, créatrice, hybride – entre les langues. Quels apports théoriques et possibles interprétatifs les recherches en traductologie – qui ont pris ces dernières

décennies un envol considérable à l'échelon international (le 'translational turn' dont parle notamment D. Bachmann-Medick pour les cultural studies) – offrent-elles pour la compréhension des textes littéraires en propre? Peu de recherches ont été initiées à ce sujet pour la production littéraire néerlandophone moderne. Le cadre théorique de la communication prendra principalement appui sur les travaux de Mathilde Vischer (*La traduction, du style vers la poétique*. Philippe Kaccottet et Fabio Pusterla en dialogue, 2009), Efrain Kristel (*Invisible Work. Borges and Translation*, 2002), Federici Federico (*Translation as stylistic Evolution: Italo Calvino Creative Translator of Raymond Queneau*, 2009) ainsi que sur divers travaux en cours en France (Louise Ladouceur et Sathya Rao, 2010) et en Estonie (Tartu, 2011). La présente proposition s'emploiera à explorer quelques-unes de ces pistes et à tester leur valeur opératoire à l'épreuve d'un corpus de textes-traductions néerlandophones en provenance du domaine francophone. (Comment par exemple une poétique d'écrivain peut-elle être reconstruite via l'étude des variantes – de la traduction au texte 'original' –? Comment par le travail de traduction et de lecture l'émergence et la composition d'une bibliothèque d'écrivain peut-elle être éclairée, etc.)

[1] Charlotte de Cloet, Tilly Hermans en Aad Meinderts, 'Oprecht veinzen.' Over Frans Kellendonk.. Meulenhoff / Letterkundig Museum, Amsterdam / Den Haag, 1998 (Schrijversprentenboek 43), p. 127. [2] Anneleen De Coux, 'Mijn leven in 't net', dans: De Tijd, 08-10-2005.

Biography: Stéphanie Vanasten est docteur en philosophie et lettres (littératures germaniques et comparées) de l'Université catholique de Louvain (Louvain-la-Neuve, Belgique). Elle est chargée de cours en littérature néerlandaise à l'UCL depuis 2011. Aspirante puis chargée de recherches du Fonds de la Recherche Scientifique-FNRS, elle fut également, de 2005 à 2011, chargée de cours invitée à temps partiel à l'Université catholique de Louvain et aux Facultés universitaires St-Louis. Sa thèse de doctorat, consacrée à la question du grotesque chez Günter Grass et Hugo Claus, traduit la portée comparatiste de ses travaux orientés vers la période contemporaine et son intérêt pour des questions de théorie littéraire et de création artistique au carrefour de diverses traditions esthétiques, philosophiques et linguistiques. Poursuivant dans cette voie, elle s'est ensuite spécialisée dans l'étude comparée de l'œuvre de l'écrivain belge néerlandophone Hugo Claus. Au départ d'une interrogation sur le rapport qu'entretient l'œuvre clausienne avec la francophonie, elle a développé ces dernières années une série d'analyses croisées sur l'impact du traduire dans l'œuvre littéraire et l'écriture créatrice de Claus. Ses recherches touchent à l'articulation épistémologique et anthropologique d'une réflexion concrète sur les textes et l'hybridation de leurs langages au champ des transferts culturels et de l'interculturalité, en particulier pour la néerlandistique.

S1 HEURISTIQUE DE L'ANALOGIE

LE RAISONNEMENT PAR ANALOGIE DANS LES ECRITS BIOLOGIQUES D'ARISTOTE : UNE THEORIE DU COMPARATISME ?

C. Michel

Université de Picardie-Jules Verne

Abstract: Si comparer, c'est mettre en relation des objets hétérogènes, alors l'analogie telle que la conçoit Aristote est un mode de régulation de cette relation : elle précise les catégories d'objets qui peuvent être mis en relation, les conditions sous lesquelles cette relation est possible et les modalités de procédure, qui distingue trois temps, logiques et chronologiques : proportion, analyse des ressemblances et des dissemblances, invention. Selon Aristote, « bien faire des métaphores, c'est percevoir le semblable [to homoïon theôrein] ». Il convient d'ajouter, avec lui, que bien faire des analogies, c'est faire signifier le différent. Si le raisonnement par analogie tel qu'Aristote le mobilise, notamment dans les écrits biologiques qui sont fondateurs de l'anatomie comparée (Des Parties des animaux, Histoire des animaux, Du Mouvement des animaux, etc.), permet de fixer les conditions de possibilité d'une rencontre fructueuse et signifiante entre objets différents, il définit aussi a contrario ce qui est incomparable, sauf à sortir du champ de ce que l'analogie peut embrasser, et verser alors dans le mythe, le délire ou la mystique.

Biography: Christian MICHEL est maître de conférences en littérature générale et comparée à l'université de Picardie-Jules Verne (Amiens). Il s'intéresse aux résurgences romanesques de l'analogie entendue comme figure de pensée et principe de composition poétique, aux conditions de possibilité de l'interprétation des œuvres d'art (littérature, peinture, cinéma) par la psychanalyse, et aux fictions de l'interprétation de la Renaissance au XXe siècle. Il a dirigé le volume d'études Naissance du roman moderne (Récit, Morale, Philosophie), Presses des Universités de Rouen et du Havre, 2007. Il fera paraître en 2013 Poétique de l'analogie (H.-H. Jahn, W. Faulkner, C. Simon), Garniers classiques, « Perspectives comparatistes » et Or, Méduse médite (en collaboration avec Michèle Bompard-Porte et Daniel Bennequin), L'Harmattan, « Espaces théoriques ».

LE PARADIGME COMME FIGURE ANALOGIQUE EN LITTÉRATURE COMPARÉE

A. Duprat

université de Picardie-Jules Verne

Abstract: La constitution d'un phénomène réel – le Panepistemon, l'homo sacer, l'état d'exception, etc. – en paradigme destiné à « rendre intelligible un contexte historico-problématique plus large » (Agamben) est bien explicité par nombre de discours d'ordre épistémologique, de Kuhn à Foucault ou Ginzburg. En revanche, ce qui fait que l'on désigne une figure romanesque ou poétique, ou même une situation fictionnelle comme exemplaire d'un phénomène littéraire (Le theatrum mundi, l'anamorphose ou La vie est un songe, par exemple, pour la période baroque), a sans doute été moins souvent analysé, tant il semble naturel dans le domaine des arts de « penser par cas », et d'employer notamment en littérature comparée l'analogie, qui gouverne le régime de l'exemple. Elle y pose cependant le même problème, celui des conséquences d'un passage du particulier au particulier, aussi problématique dans la construction d'un savoir critique que dans celle du discours historiographique ou philosophique. C'est donc sur l'emploi en littérature comparée de cette figure analogique qu'est le paradigme littéraire que je propose de revenir ici.

Biography: Anne DUPRAT est professeur de littérature générale et comparée à l'université de Picardie-Jules Verne (Amiens) et traductrice. Elle est spécialiste des théories de la fiction, ainsi que des littératures européennes de la Renaissance et du Baroque, et notamment des motifs orientaux. Elle a publié, en 2009, Vraisemblances. Poétiques et théorie de la fiction, du Cinquecento à Jean Chapelain (1500-1670), Paris, Honoré Champion, « Bibliothèque de Littérature générale et comparée ». Elle a dirigé avec Françoise Lavocat le volume d'études Fiction et cultures, SFLGC, « Poétiques comparatistes », 2010 ; avec Hédia Khadar, Orient baroque, Orient classique - Variations du motif oriental dans les littératures d'Europe (XVIe-XVIIe siècle), Bouchène, 2010 ; avec Frédérique Aït-Touati, Histoires et Savoirs (Anecdotes scientifiques et sérendipité aux XVIe-XVIIe siècles), Peter Lang, 2012.

LE RETOUR DE L'ANALOGIE DU ROMANTISME AU SURREALISME. UNE POETIQUE DE LA FOLIE ?

O. Kachler

université de Picardie-Jules Verne

Abstract: La place centrale que Baudelaire accorde à l'analogie dans sa poétique est l'indice d'un problème. Le retour de cette notion, longtemps tenue à l'écart par l'âge classique ne se sépare pas d'une nouvelle conception de la littérature qui prend place dans le passage du romantisme au symbolisme.

Si la notion dont les symbolistes héritent semble plus diffuse chez eux, elle est pourtant centrale, prise dans un faisceau de notions connexes, telles que le symbole, l'inconnu, l'indicible. L'analogie représente alors un enjeu critique majeur dans la pensée du langage et de la littérature. En bouleversant les catégories formelles et génériques, aboutissant par exemple à proposer la notion de « poème critique » chez Mallarmé, elle conduit les symbolistes à envisager une poétique, plus qu'une rhétorique de l'analogie. Ce qui implique alors aussi une poétique analogique de la pensée, dont la littérature constitue le centre et qui vise à mettre au jour l'impensé du rationalisme des lumières. L'analogie forme donc aussi l'enjeu d'un travail critique sur la connaissance.

De ce point de vue, elle est liée au problème du rapport entre la littérature et la folie.

Conçue comme parole errante ou divagante (voir les « Divagations » de Mallarmé), l'analogie représente au regard de la pensée rationnelle une déviance, qui forme un scandale : une signification instable, remettant en cause les normes sociales. C'est sans doute sur ce point qu'on peut observer son passage et sa transformation historique dans les poétiques surréalistes. Et c'est peut-être aussi ce qui fait d'elle encore un modèle heuristique, mais au sens où il engage une critique de la culture.

Biography: Olivier KACHLER est maître de conférences en littérature générale et comparée à l'université de Picardie-Jules Verne (Amiens). Ses recherches actuelles portent d'une part sur les rapports entre poétique, éthique et politique aux XIXe et XXe siècles et d'autre part sur la traduction, dans l'interaction entre la pratique et la théorie. Il a dirigé le volume d'études *Voix épiques – Akhmatova, Césaire, Hikmet, Neruda*, Presses des Universités de Rouen et du Havre, « Littérature comparée/Cours ». Il a réuni et traduit les textes théoriques des symbolistes russes dans *La force active du symbole, L'Âge d'Homme* (à paraître). Il fera paraître également en 2013 *Poétique de l'Inconnaissable* (symbolistes russes et français), Garnier classiques, « Perspectives comparatistes ».

S1 - LES RECHERCHES MUSICO-LITTÉRAIRES : BILAN ET PERSPECTIVES

THE INTERNATIONAL ASSOCIATION FOR WORD AND MUSIC STUDIES : SON HISTOIRE, SON IMPLANTATION INTERNATIONALE, SA TRAJECTOIRE INTELLECTUELLE

P. Dayan

University of Edinburgh

Abstract: La WMA (Word and Music Association) fut fondée en Autriche, en 1997. Depuis cette date, elle a tenu un grand colloque international tous les deux ans. Tous ces colloques ont eu lieu dans des pays anglophones (Etats-Unis, Royaume-Uni, Australie) ou germanophones (Autriche, Allemagne) ; la grande majorité des intervenants lors des colloques ont toujours été de même anglophones ou germanophones, ou encore scandinaves. Récemment, la section de l'association réservée aux jeunes chercheurs (notamment aux étudiants en doctorat) a fait preuve d'une remarquable énergie ; ici encore, ce sont les germanophones, les anglophones, et les Scandinaves qui prédominent. Et cependant, depuis le début, malgré la relative absence de chercheurs français, la littérature et la musique françaises restent au cœur des débats. Quelles sont les orientations intellectuelles fondamentales (et les tensions internes) de l'Association ? Peut-on reconnaître des liens entre ces orientations (et ces tensions) d'une part, et les origines géographiques des intervenants d'autre part ? Quelles sont les relations entre la « vieille garde », qui chapeaute l'association depuis 1997, et les jeunes chercheurs ? Et pourrait-on envisager à l'avenir une participation plus importante des pays de langue romane ?

The WMA (Word and Music Association) was founded in Austria in 1997. Since then, it has held a major international conference every two years. All these conferences have been either in English-speaking countries (USA, UK, or Australia) or in German-speaking countries (Germany or Austria); the great majority of papers have always been similarly given by academics from English-speaking or German-speaking countries – or from Scandinavia. Recently, the section of the Association dedicated to postgraduates and early career researchers has shown remarkable vitality; here, too, the lead has come from English-speaking countries, German-speaking countries, and Scandinavia. Yet, although the number of participating academics from France has always been small, French literature and music have always been at the heart of the WMA's intellectual debate. What are the Association's intellectual underpinnings (and internal tensions)? Can one discern any links between those underpinnings (and tensions) and the geographical origins of its active members? What is the relationship between the "old guard", which has run the Association since 1997, and the younger researchers? And is it possible to envisage greater participation, in the future, from Romance-language speakers?

Biography: Peter Dayan (Edimbourg)

DISCUSSION

VERS UN DIALOGUE DES ANCIENS ET DES MODERNES

F. Claudon

Université Paris-Est Créteil

Abstract: La littérature comparée ne compare pas seulement des littératures, pas plus que Cuvier ne comparait que des fossiles ou des ossements, pas plus que Buffon ne rangeait seulement les espèces végétales les unes par rapport aux autres. On dirait même que, parfois, peut-être, tout est prétexte à comparaison, comme s'en effrayait Etienne. Vers la fin de la Première Guerre mondiale Oskar Walzel – ami de Wölfflin – a lancé le fameux programme de Wechselseitige Erhellung der Künste (1917). Belle ambition, belle formule que les Fauriel, Ampère, Posnett (Comparative Literature, 1886) étaient fort éloignés d'imaginer. Pourtant il faut attendre 1948 et le livre de Calvin Brown (Music and Literature) pour que les études interdisciplinaires entrent dans une phase concrète et investissent le champ de la légitimité comparatiste. Il faut attendre encore plus tard – 1979 – et le neuvième congrès de l'AILC (Innsbruck) pour que deux néo-Américains (U. Weisstein et S. P. Scher) l'imposent parmi les thèmes officiels du congrès mondial.

Saturday, July 20, 2013

Certaines associations nationales ont suivi un chemin parallèle : la Modern Language Association organise régulièrement des sessions sur « Literature and the Other Arts » ; le Prof. Haun Saussy, préparant le congrès de Paris 2013 a prévu un colloque (Chicago, 5-7 septembre 2012) sur « Intersections, Interferences, Interdisciplines : Literature with Other Arts » . De même, en France, la SFLGC a tenu congrès à Aix (1986) puis à Valenciennes (2005) sur le sujet. T. Picard, E. Reibel et M. Berthomier ont organisé en 2009 et 2011 des rencontres « La recherche musico-littéraire : bilans et perspectives ». On en trouve les résultats sur le site de fabula.org. Néanmoins il ne semble pas que toutes les sociétés comparatistes se sentent concernées par cette direction. Les Chinois, à qui la RLC vient de consacrer un numéro spécial, ne se lancent pas dans la bataille. Les Russes non plus, mais les Allemands, les Anglais procèdent autrement.

Ce sont ces diversités d'intérêt que l'on évoquera à Paris en 2013. Mais l'enjeu réel, à l'arrière-plan, est surtout intellectuel : on voudrait signaler l'évolution des méthodes, des objets, des enjeux. Car il y a loin du comparatisme interartistique de Brown à celui de Weisstein, loin de celui de J-L. Backès (Musique et littérature, 1994) à celui de T. Picard (Wagner, une question européenne, 2006), d'E.Reibel (L'écriture de la critique musicale au temps de Berlioz, 2006) ou d'E. Rallo-Ditche (La Recherche en littérature générale et comparée en France en 2007, éd. A. Tomiche & K. Zieger, 2007), pour se limiter capricieusement à quelques noms.

La question qui se pose actuellement est la suivante: le comparatisme inter-artistique vise-t-il à mieux faire connaître la littérature ? Ou au contraire la musique ? L'objet est-il de valoriser certains genres (le lied, le « song ») ? certaines œuvres (Le travail du peintre d'Eluard/Poulenc) ? certains compositeurs (Rameau ou Schumann ou Liszt) ? certains romanciers (Echenoz, Quignard, P.Härtling) ou certaines méthodes (sémiotique, linguistique, historique, psychanalytique – cf. Barthes, « Le grain de la voix ») ?

D'autre part, du fait de son indispensable technicité, le comparatisme interartistique n'est-il pas en train de devenir une manie des classes d'esthétique des Conservatoires au détriment des cursus universitaires et des littératures plus classiques. C'est cette prolifération qu'on évoquera à grands traits en essayant de fixer une méthode ou un style qui semblent propres à chaque approche et chaque formation. Car s'il y a eu une jadis une honorable unanime ambition de légitimer l'interdisciplinarité, il y maintenant des écoles quasiment nationales et des méthodes très diverses de l'illustrer.

Towards a dialogue between Ancients and Moderns

Comparative literature does not compare only literatures any more than Cuvier compared only fossils and bones and Buffon classified only various kinds of vegetal species. It may even seem, at times, as if anything lent itself to comparison, as Étienne feared.

Towards the end of the First World War, Oskar Walzel – a friend of Wöfflin – published his famous program of *Wechselseitige Erhellung der Künste* (1917). Fauriel, Ampère, Posnett (*Comparative Literature*, 1886) were very far from entertaining such ambitions or coming up with such a phrase. Yet, one had to wait until 1948 and Calvin Brown's book (*Music and Literature*) for interdisciplinary studies to enter a concrete phase and become a legitimate comparative field. One had to wait even longer – 1979 – for the 9th congress of AILC (Innsbruck), when two Americans (U. Weisstein and S.P. Scher) to get it accepted among the official topics of the international congress.

Several national organizations have followed a similar path: the Modern Language Association regularly holds sessions on "Literature and the Other Arts"; with a view to the Paris Congress, Professor Haun Saussy is planning a conference (Chicago, 5-7 September 2012) on "Intersections, Interferences, Interdisciplines:Literature with Other Arts." Similarly, in France, the SFLGC has organized congresses in Aix (1986) and Valenciennes (2005) on this topic. Nevertheless it seems that not all comparative organizations share a similar interest in this issue. The Chinese, to whom RLC recently devoted a special number, do not appear to be joining the fray. Nor do the Russians; the Germans, the British, on the other hand, have a different attitude.

These divergences of interest will be examined in Paris in 2013. But behind that, the actual issue is above all an intellectual one: the purpose if to examine the evolution of methods, fields of study, and objectives. Indeed, the inter-artistical comparativism of Brown is highly different from that of Weisstein, and that of J.L.Backès (*Musique et littérature*, 1994) from those of T.Picard (*Wagner, une question européenne*, 2006), E.Reibel (*L'écriture de la critique musicale au temps de Berlioz*,2006), and E.Rallo-Ditche (*La Recherche en littérature générale et comparée en France en 2007*, éd. A.Tomiche & K.Zieger, 2007), to name only a few randomly selected names.

The question now before us is the following: is the aim of inter-artistical comparative studies a better understanding of literature? Or, conversely, of music? Is their purpose to highlight particular genres (the lied or the song)? Or particular works (*Le travail du peintre* by Eluard and Poulenc)? Particular composers (Rameau, Schumann, or Liszt)? Particular novelists (Echenoz, Quignard, P.Härtling) or particular methods (semiotics, linguistics, history, psychoanalysis – see Barthes's "Le grain de la voix")?

On the other hand, given its necessary technical aspects, are inter-artistical comparative studies in the process of becoming the province of aesthetics courses in music conservatories, as opposed to more traditional courses and literature on academic campuses? Their proliferation will also be the subject of a broad survey, with a view to identifying the method or style that seem appropriate for each approach and type of course. Indeed, while there used to be a laudably unanimous desire for interdisciplinary studies to be legitimized, they now thrive in highly different traditions and methods from country to country.

Biography: Francis Claudon (Paris Est Créteil)

DISCUSSION

S2 MULTILINGUAL TEXTS AND MULTILINGUAL SPACES

THOSE AWFUL AND HUMOROUS MESSES: CULTURAL AND LINGUISTIC CLASHES IN ITALIAN MIGRANT FICTION

L. Boldrini

Goldsmiths, University of London

Abstract: The setting of the block of flats has often been used in novels that seek to represent a particular social context, from the disenfranchised poor of Camilo José Cela's *La Colmena*, to the complex social and political layering of a modern postcolonial society in Alaa Al Aswany's *The Yacoubian Building*. The self-contained setting peopled by a multiplicity of characters, each with his or her own life, relationships and motivations, often unknown to the others, has also proven ideal as setting for detective-like fiction, as in Carlo Emilio Gadda's *Quer pasticciaccio brutto de via Merulana*. The latter novel is also notable for its use of a variety of dialects and registers (for which Gadda has been compared to Joyce). It is this novel that the Algerian-born, Rome-based Amara Lakhous, who writes both in Arabic and in Italian, has taken as his inspiration in his *Scontro di civiltà per un ascensore a Piazza Vittorio* (*Clash of Civilizations over an Elevator in Piazza Vittorio*), an intricate fiction where the voices of various characters coming from different parts of Italy and different countries are staged to bring to the surface, through the detective plot and the setting of the apartment block, a world in which national and international immigration, cultural and linguistic clashes give rise to all forms of misunderstandings, diffidence, but also examples of wonderful humanity. The device of the block of flats is also used by the Indian-born writer Laila Wadia, as a stage for the cultural and linguistic clashes, encounters, barriers, prejudices, errors and humanity presented in her humorous novel set in her adoptive and historically multicultural city of Trieste. In my paper, I will consider how these novels of Italian immigrant fiction use the block of flat as a miniature global world to expose the linguistic, economic and cultural challenges encountered not just by the migrant, but also, and sometimes especially, by the native, casting doubt over the very notion of the "native".

Biography: Lucia Boldrini is Senior Lecturer in the Department of English and Comparative Literature at Goldsmiths, University of London. Her publications include *Biografie fittizie e personaggi storici: (Auto)biografia, soggettività, teoria nel romanzo inglese contemporaneo* (1998); *Joyce, Dante, and the Poetics of Literary Relations* (2001), *Medieval Joyce* (2002, as editor), and *Autobiographies of Others: Historical Subjects and Literary Fiction* (2012).

DIALOGIC MULTI-LINGUALISM IN TWENTIETH CENTURY YORUBA-ENGLISH NIGERIAN PRINT CULTURE

R. Jones

University of Birmingham

Abstract: In Nigerian literary studies, Yoruba and English literatures – novels in particular – have often been viewed as distinct literary traditions: Nigerian English literature as either popular and urban or elite and global, and Nigerian Yoruba literature as local and under pressure from both English and the dwindling of a Yoruba-reading public. But if we look beyond the novel to the many other para-literary genres that make up twentieth century southwestern Nigerian print culture, we see that there has long been a dialogic multi-lingualism of English and Yoruba, both between and within texts. This paper takes the examples of town history writing and newspaper travelogues to show that there was a constant interweaving of English and Yoruba in these texts. This is present not only through quoting of those languages within texts, but also in that these genres themselves developed through the dialogue (a constant to-ing and fro-ing, rather than a one-way imitation) between English and Yoruba texts in the early twentieth century. Where do the points of comparison lie if we read Nigerian English- and Yoruba-language literatures together in this way? And moreover, is there any way of reading these texts except through the methodology of comparison of English and Yoruba, while simultaneously conceptualising them as part of the same literary tradition?

Biography: Rebecca Jones is an AHRC-funded doctoral candidate at the Centre of West African Studies, University of Birmingham, where she is researching Yoruba and English travel writing in Nigeria from the early twentieth century to the present day. She has a BA in English from the University of Cambridge and an MA in African Studies from SOAS, and in 2011 was a Visiting Researcher at Obafemi Awolowo University, Nigeria. She is also a Research Fellow working on the ERC-funded project 'Knowing Each Other: everyday religious encounters, social identities and tolerance in southwest

Nigeria' at the University of Birmingham.

MOHAMMED DIB: A LIMINAL YET MULTILINGUAL "REFERENCE SYSTEM" (SYSTÈME DE RÉFÉRENCES) WITHIN THE FRAMEWORK OF THE FRENCH LANGUAGE

M.L. Campbell
University of Glasgow

Abstract: In *L'Infante Maure*, a solitary Lyyli Belle talks about her world, her Nordic mother, her Maghrebi father, the trees, the light and the snows of her Northern landscape. She wills herself to the desert where she comes upon a Sheik who greets her with 'Le salut soit sur vous', a hybrid reference to the traditional Arabic greeting *As-salamu 'alaykum*, generally translated as 'Peace be upon you' or in French 'La paix soit sur vous'. The French Salut (hello) is an informal secular greeting, while the subjunctive phrase *soit sur vous* picks up the formalism of the Islamic greeting and its plural address. By combining the two expressions, the author is secularizing but acknowledging the little girl's heritage through the multilingual resonance of these words. Algerian-born Mohammed Dib activated symbols and mythologies common to the Judeo-Christian and Islamic traditions (such as light, angels, the desert) in a bid to communicate across cultures. Their treatment, however, tended towards the syncretic, hence from a religious perspective, heretic or unorthodox. I propose in this paper to contextualize some lexical, syntactic and intertextual elements of Dib's œuvre with reference to three Oriental schemas and examine how they serve to develop a liminal yet multilingual système de références (as proposed by Dib) within the framework of the French language. These are: the pre-Islamic *Mu'allaqāt*, twelfth-century 'Attār Neyshābouri's *Conference of the birds*, and selected elements of Sufi symbolism. I will rely on critical translations from Persian and Arabic, as guided by Dib's implicit or explicit intertextual allusions.

Biography: A Canadian bilingual who lived in France for many years, I hold an MSc in Developmental Linguistics from the University of Edinburgh and an MA from the University of St Andrews. Following a career in electronic publishing and translation, I am now pursuing a PhD in poetry in the School of Critical Studies at Glasgow University. My creative interests include surrealism, ekphrastic and found poetry and francophone literature. My current project involves a critical appraisal and translation of selected prose and poetry by Algerian-born author Mohammed Dib (1920-2003). I have also translated Ouaafa Lamrani, Nadia Guendouz, Henri Kréa, Mohamed Serghini and Mohammed Sebbagh for a forthcoming anthology of North African poetry to be published by California University Press (Eds. Pierre Joris and Habib Tengour).

S2 COMPARER LES ESPACES / COMPARING SPACES

DE L'ATOPIE AU BIG CRUNCH : SPATIALISATION DE LA CRISE DANS *THE BELL JAR* DE SYLVIA PLATH

J. Weeber
Sorbonne

Abstract: Version française Proposition de communication : « De l'atopie au Big Crunch, spatialité de la crise dans *The Bell Jar* de Sylvia Plath » En 1963, l'unique roman de la poétesse américaine Sylvia Plath est publié à titre posthume. Il relate la dépression d'une jeune femme dans les années cinquante. Après de brillantes études, Esther Greenwood est invitée à participer à un stage à New York au siège d'un journal féminin. Elle est frappée par la superficialité de ce monde et retourne rapidement dans son Connecticut d'origine. Là, elle apprend qu'elle n'est pas retenue pour un atelier d'écriture et envisage avec angoisse son futur. Souffrant d'insomnie, elle est poussée par sa mère à consulter un psychiatre qui lui prescrit des séances d'électrochocs. Elle fait alors une tentative de suicide et est internée. Le récit, constitué d'une multitude de flash-back, s'achève sur l'entretien médical qui décidera ou non de sa sortie de l'hôpital. La spatialisation de la peur opère dans le roman dans sa totalité, dessinant les territoires[1] d'une Carte de Tendre de l'anxiété. Le thème de l'espace est polymorphe. Les instituts psychiatriques et leurs différents pavillons sont autant de cercles infernaux. Dès le début du roman, la ville de New York apparaît glacée, figée, stéréotypée comme dans les reproductions miniatures contenues dans les boules de verre enneigée vendues aux touristes. Le foyer est le lieu de la régression où se déploie la tapisserie des mille attentes maternelles. Gaston Bachelard associe la maison à la mère et en décrit l'espace en terme de verticalité[2]. C'est au point le plus bas, dans la cave, lieu de l'inconscient, du caché, du secret, qu'Esther se cache pour tenter de mettre fin à ses jours. Le motif orphique de la descente aux enfers entre en collision avec l'imagerie carrollienne d'Alice au fond du trou, développée par de nombreuses femmes écrivains anglophones. D'autres espaces intéressent l'analyse comme un sanatorium, une plage ou des cimetières[3]. Ces espaces, asiles, cimetières, sont des hétérotopies, des contre-emplacements au sens où l'entendait Michel Foucault[4] où sont « représentés, contestés, inversés » tous les autres emplacements de la société. Ce sont les lieux de repli, d'exclusion des inadaptés à un système. Cette folie qu'est l'anxiété pousse Esther dans ces hors-lieux où elle n'est pas soumise aux exigences sociales, au diktat du désir de la Mère ou aux pressions de sa propre ambition. Au centre de tous, un lieu unique, un point focal qui donne son nom au roman, the bell jar, la cloche de verre. La cloche de verre Une bell jar est un équipement scientifique utilisée pour créer du vide, appelé « cloche à vide » en français. La première occurrence de l'isotopie dans le récit advient lorsqu'Esther découvre, dans le laboratoire de la faculté de médecine de son petit-ami, des bocaux contenant des fœtus dans du formol. Quelques temps auparavant, elle a assisté à la dissection d'un homme mort. Dans cet espace scientifique, le corps humain est réifié. Plus tôt, il était fait mention d'un bocal de pickles. Ici, ce sont des bébés conservés comme dans un cabinet de curiosité à l'instar du fou « au jardin des espèces » de Foucault[5]. Le verre établit une frontière entre des humains-sujets et des humains-objets, sorte de natures mortes exposés sur des étagères. La géométrie du cercle inclut/exclut. Bientôt, Esther se sent à son tour prisonnière d'une cloche de verre, révélant ainsi sa propre monstruosité. De sujet du regard, elle devient objet. La cloche de verre brouille les perceptions. Les distorsions optiques culminent dans des aberrations visuelles où Esther est tour à tour regardant ou regardée. A travers les parois de verre, le monde apparaît déformé. Son propre reflet n'est plus qu'un point d'interrogation. La cloche de verre est un gigantesque globe oculaire observant avidement un monde hostile. Un monde étrange artificiellement divisé en deux blocs, Est et Ouest, en ces temps de Guerre Froide. Un monde absurde qui condamne par l'électricité les Rosenberg et une jeune femme dépressive. Face à ces dangers, la cloche rassure, protège. Comme dans un œuf ou le sein maternel, Esther y trouve la sécurité du « dedans ». Mais progressivement, la cloche l'enserme et rétrécit. Scellée hermétiquement, elle étouffe, asphyxie. L'étymologie du mot « angoisse » vient du latin *angustia*, « serrement, étroitesse ». Médicalement, l'anxiété a pour symptôme physique le resserrement de l'épigastre. Le vide créé dans la cloche l'empêche de respirer. Il fait écho au vide en elle dans un jeu de parallélisme métonymique où les contenant et contenus sont enchâssés comme des poupées gigognes. De même, le concave (concave, retour de la cave comme caverne platonicienne) et le convexe sont réversibles à loisir rendant caduque une dialectique dedans/dehors trop nette. Le concave est le creuset d'une vie potentielle, la fertilité, mais aussi ce trou où repose le corps du père d'Esther. Le concave est le récipient, the jar. Le récipient des récipients, le Verre, est le Graal. Mais ici le bocal est retourné, en cloche, the bell. Convexe est the bell jar, un anti-Graal qui loin d'offrir l'éternité (temps infini), enferme dans une atopie (lieu néant). Point ici de quête mais plutôt un « dévoyage », « manière de voyager caractérisée par la perte de la maîtrise des lieux et la dépossession de soi. »[6] Cette topique de la sphère, Foucault nous en révèle la fécondité dans Histoire de la folie à l'Age classique. Il rappelle que cette sphère est un motif médiéval essentiel. Le globe qui apparaît lorsque les volets du triptyque de Jérôme Bosch[7] sont fermés : un globe contenant le ciel et la terre, la vie bouillonnant entre les limites du verre qui invite à une réflexion sur la fragilité des choses. La sphère au-dessus de Margot la Folle à l'entrée de l'Enfer dans le Dulle Griet de Bruegel[8] est telle la coquille de noix shakespearienne ou l'aleph borgésienne, un microcosme contenant le macrocosme. Pour Foucault, il s'agit de la « bulle irisée du savoir », « un savoir difficile, fermé, ésotérique » qui a trait au « grand secret » que seul le fou peut connaître[9].



Saturday, July 20, 2013

Ce passage par le Moyen-Âge, le passé, la sphère de verre le permet car elle est, telle la boule de cristal des cartomanciennes, une fenêtre sur le Temps. Le critique Gérard Genette avertit le lecteur. En littérature, l'étude de l'espace ne doit pas se limiter au relevé des occurrences de l'espace comme thème, mais s'intéresser à l'espace comme structure du roman, comme signifiant, mise en espace/en page du sens[10] qui plonge dans la « spatialité du langage ». Dans le roman de Plath, la cloche de verre permet la mise en proximité d'épisodes « très éloignés dans la continuité temporelle d'une lecture linéaire » ou dans la chronologie de la vie d'Esther. The Bell Jar est une mosaïque d'analepses, de flashbacks, aspirés par le tourbillon, sorte de Charybde, qui engloutit le monde et le contracte dans un Big Crunch, antithèse du Big Bang expansif. La particularité de l'anxiété par rapport à la peur est son caractère anticipatoire. L'anxiété est toute entière orientée vers un futur qui l'inquiète. C'est cet avenir flou qui angoisse Esther. Dans la bell jar, émotion, temps et espace convergent : jar est l'espace quand bell, la cloche, dit le temps, un temps solennel, quasi-sacré. Mais de ce creuset alchimique où tourbillonnent et sont instillés temps et espace, un son s'élève, une musique des sphères[11] bien particulière : une alarme, un glas. Le chronotope[12] de l'anxiété a plusieurs formes : cercles infernaux, labyrinthe... mais il n'est nulle part plus intense, plus prégnant, que dans le motif de la cloche de verre qui cristal-lise thèmes, isotopies, sens. Le monde, la vie sont disséqués dans cette fiole où du vide renaît un bouillon de culture : « Je vis Je vis Je vis »[13], un cri, une « voix sous l'Histoire »[14]. Sum-up of the abstract in english Proposition de communication : « From atopia to Big Crunch, spatiality of the crisis in The Bell Jar by Sylvia Plath » Saisissez du texte, l'adresse d'un site Web ou importez un document à traduire. Annuler Alpha In 1963, the only novel written by the American poet Sylvia Plath is published posthumously. It relates the depression of a young woman in the fifties.

After graduating, Esther Greenwood is invited to participate in an internship in New York for a woman's magazine. She is struck by the superficiality of this world and rapidly returns in her Connecticut. There she learns that she is not chosen for a writing workshop and is considering his future with anxiety. Because of her insomnia, she is convinced by her mother to see a psychiatrist who prescribed electroshocks. Traumatized, she then attempts suicide and is interned. The story consists of a multitude of flashbacks, and ends with the medical interview that will decide whether she can leave the hospital. Spatialization of fear operates in the novel as a whole, drawing a Map of Tender of anxiety.

The space theme is polymorphic. Psychiatric institutions and their various pavilions are like infernal circles. Early in the novel, the City of New York appears frozen, static, stereotyped as in miniature replicas contained in the snowy glass balls sold to tourists.

The home/house is the place where the regression operates. Gaston Bachelard associates home to the mother and the space described in terms of verticality. The lowest point is the cellar where lies the unconscious, the hidden, the secret. There, Esther hides an attempt to end his days. The pattern of the Orphic descent into hell collides with the Carrollian image of Alice down the hole, developed by many English-speaking women writers. Other areas of interest to the analysis are a sanatorium, a beach or cemeteries.

These spaces, asylums, cemeteries, are heterotopias, conter-spaces like Foucault explains that they "represent, contest, reverse" all other locations of the society. These are the places of retreat, of excluding for a system. The anxiety of Esther leads her to these counter-spaces where she is not subject to social demands, the dictates of desire of the Mother or the pressures of her own ambition. In the center of all, a unique place, a focal point that gives the novel its title, the Bell Jar, the bell jar. The Bell jar

A bell jar is a scientific equipment used to create vacuum. The first occurrence of the isotopy in the story happens when Esther discovered in the laboratory of her boyfriend's Faculty of Medicine, jars containing fetuses in formaldehyde. Some time ago she attended the dissection of a dead man.

In this scientific place, the human body is reified. Earlier, mention was made of a jar of pickles. Here are babies kept in as a curiosity, a freak, like the "fou au jardin des espèces" of Foucault. The glass sets a boundary between human-subject and human-object, kind of still-life exposed on shelves. The geometry of the circle excludes/includes.

Soon, Esther feels herself trapped in a bell jar, revealing her own monstrosity. Subject of the gaze, she becomes an object. The bell jar blurs perceptions. The optical distortions culminate in visual aberrations where Esther is alternately watching or being watched. Through the glass walls, the world appears distorted. Her own reflection becomes a question mark. The glass dome is a giant eyeball watching avidly an hostile world. A strange world artificially divided into two blocs, East and West, in these times of Cold War. An absurd world that condemns by electricity both the Rosenbergs and a depressed young woman. Against this threat, the bell reassures and protects. As in an egg or the womb, Esther finds security "inside". But gradually, the bell encloses her and shrinks. Sealed tightly, it chokes, asphyxiates. The etymology of the word "anguish" comes from the latin angustia, "squeezing, tightness." Clinically, anxiety physical symptom is the tightening of the upper abdomen. The vacuum created in the bell jar supresses ability to breathe. It echoes the emptiness inside her in a metonymic parallelism game where the containers and contents are embedded like dolls.

Similarly, the concave (con-cave, back to the cave as Plato's cave) and the convex are reversible making obsolete a dialectic in / out too neat. The concave is the crucible of a potential life, fertility, but also the hole where lies the body of the father of Esther. The container is concave, the jar. The container of by excellence, glass, is the Grail. But here the jar

is returned : the bell. Convex is the bell jar, an anti-Grail that far from offering eternity (infinite time), enclosed in atopy (place nil). No quest here but rather a "dévoyage", "Way to travel characterized by loss of control of the premises and self-dispossession. "

This topic of sphere, Foucault reveals its fertility in History of Madness in the Classical Age. He recalls that this sphere is an essential medieval motif. The globe that appears when the shutters of the triptych by Hieronymus Bosch are closed: a globe containing heaven and earth, life bubbling between the boundaries of glass that invites to a reflection on the fragility of things. The sphere above Mad Meg at the entrance to hell in Bruegel's Dulle Griet is such as Shakespearian nutshell or Borgesian Aleph, a microcosm containing the macrocosm. For Foucault, it is the "iridescent bubble of knowledge," "difficult knowledge, closed, esoteric" comes to "big secret" that only the fool can know. This passage from the Middle Ages, the past, the glass sphere permits it, such as the crystal ball of fortune-tellers, it is a window on time. The critic Gerard Genette cautions. In the novel, the study of space should not be limited to identified instances of space as a theme, but interest in space as structure of the novel, as spatializing/staging meaning that plunges into the "spatiality of language." In Plath's novel, the bell jar allows the setting of nearby events "far apart in the temporal continuity of a linear reading" or timeline of the life of Esther. The Bell Jar is a mosaic of analepses, flashbacks, sucked into this ball of anxiety by a vortex, a kind of Charybdis, who swallows the world and contracts it in a Big Crunch, antithesis of the expansive Big Bang. The peculiarity of anxiety over the fear is that it is anticipatory. Anxiety is entirely oriented toward a worrying future. In the bell jar, emotion, time and space converge: jar is space and bell says time, a solemn, almost sacred time. But from this alchemical crucible where are instilled time and space, sound rises, a very special music of the spheres: an alarm, a knell.

The chronotope of anxiety has several forms: the infernal circles, labyrinth ... but it is nowhere more intense, more pervasive, as in the pattern of the bell jar which crystal-lizes themes, isotopies, senses. The world, life are dissected in this vial of where from emptiness a breeding of life reborns; a cry, a "voice under the History": "I live I live I live" .

[1] Laurent Jenny explique, dans *la Terre et les Signes. Poétiques de rupture* (Paris, Gallimard, 1983), que les dictionnaires français du XIII^e siècle faisaient coïncider « terreur » et « territoire ». [2] Gaston Bachelard. *La poétique de l'espace*. Paris, PUF, 1958. [3] « On ne devrait jamais mépriser les lieux communs, après tout, les cimetières sont des lieux communs. » écrit avec humour Roland Jaccard dans *La Folie*, Paris, PUF, 1979. [4] Michel Foucault, « Des espaces autres. Hétérotopies » 1967 in Michel Foucault. *Dits et écrits*, volume IV. [5] Michel Foucault, *Histoire de la folie à l'âge classique*, Paris, Gallimard, 1972. [6] Le néologisme est de Pierre Bayard, défini dans *Comment parler des lieux où l'on n'a pas été ?* Paris, les Éditions de Minuit, 2012. Il ajoute : « Quelle part obscure en nous menace de tout envahir ? » [7] *Le Jardin des Délices*, 1504. [8] *Dulle Griet ou Margot la Folle*, 1562. [9] Michel Foucault, op.cit. « Ce savoir si inaccessible, et si redoutable (...) le fou le porte tout entier en une sphère intacte : cette boule de cristal qui pour tous est vide, est pleine, à ses yeux, de l'épaisseur d'un invisible savoir. » [10] Gérard Genette, *Figures II*. Paris, Seuil, 1969. [11] Pythagore, au VI^e siècle avant J. C., pensait la Terre comme une sphère entourée de l'univers sphérique où étaient suspendues étoiles et planètes, de la rotation de l'univers naissait la musique des sphères. [12] Le chronotope comme « catégorie littéraire de la forme et du contenu. » : « le temps se condense, devient compact, visible pour l'art, tandis que l'espace s'intensifie, s'engouffre dans le mouvement du temps, du sujet, de l'histoire. » Mikhaïl Bakhtine, *Esthétique et théorie du roman*. Paris, Gallimard, 1978. [13] *The Bell Jar*, dernier chapitre. [14] Michel Foucault, op.cit., parlant de la folie.

Biography: Jeanne Weeber My thesis's title is "The narrative threatened : fear of craziness in the novel 1961-1981". The corpus is Ken Kesey (*One Flew Over the Cuckoo's Nest*), Sylvia Plath (*The Bell Jar*), Janet Frame (*Faces in the Water*), Marguerite Duras (*Le Ravissement de Lol V. Stein*), Roland Topor (*Le Locataire chimérique*), the Portuguese Antonio Lobo Antunes (*Conhecimento do Inferno*) and the Moroccan Tahar Ben Jelloun (*Moha le Fou, Moha le Sage*). The study of space and its relation to fear and madness is a whole chapter of my work. I am finishing the writing of my PhD under the Direction of Mr the Professor Bernard Franco. I have both French and American citizenship and taught in California in 2010 where I received my credential, a Rotary Grant Scholarship and participated to the Los Angeles MLA Convention.

INFLUENCE DE LA LECTURE SUR L'APPREHENSION DES ESPACES EN PRESENCE ET EN L'ABSENCE DE REFERENT DU LIEU DANS LE LIVRE : L'EXEMPLE DES ROMANS RUSSES ET FRANCAIS DU XXE SIECLE

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Abstract: Nous proposons d'appliquer à la lecture des espaces certains concepts introduits à la fin des années 1960 par les théoriciens russes de la réception esthétique. Ainsi, la notion de « biographie spirituelle du lecteur » permet d'examiner l'influence de la lecture du livre sur la lecture des espaces dans les romans russes et français du XX^e siècle,

et notamment dans les œuvres d'Ivan Bounine et de Marcel Proust. Nous distinguons deux façons dont l'artiste appréhende l'espace en tant que lecteur, selon qu'il découvre d'abord cet espace dans un livre, ou qu'au contraire le lieu exploré n'a pas de référent littéraire. Mais le cheminement qui conduit du livre à l'espace est-il alors le même ? Il s'agira dans les deux cas d'examiner les façons dont la lecture contribue à la « biographie spirituelle du lecteur » et l'incite à l'exploration et à la reformulation esthétique de l'espace. Comment, lorsqu'il existe un référent littéraire de l'espace, la lecture invite-t-elle à la découverte de celui-ci dans un « mouvement de retour au nom » avant d'être dépassée et de conduire l'artiste-lecteur à une synthèse libérant l'espace exploré tant des apparences que de son référent littéraire initial. Il conviendra de montrer pourquoi, même en l'absence de référent littéraire de l'espace, la lecture, ou plutôt l'attitude développée au cours de celle-ci, en favorise l'appréhension, éveillant la sensibilité, ainsi que les capacités de dispersion et de polysensorialité.

Biography: Après avoir soutenu sa thèse en littérature comparée sur l'artiste-lecteur chez Marcel Proust et Ivan Bounine à l'Université de Limoges (EHIC), Anna Lushenkova étudie le translinguisme et examine en particulier les transferts culturels et l'extra-territorialité qui lui sont associés.

LE PARCOURS DE L'EMOTION VERS L'OUVERT DE L'ECRITURE DANS *LE VICE-CONSUL* DE MARGUERITE DURAS

M.C.V. Kuntz

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Abstract: Marguerite Duras est née en Indochine et est venue en France quand elle avait dix-sept ans. Elle a parcouru, donc, une longue trajectoire à travers des régions inconnues et contrastantes du point de vue naturel et humain. Ces lieux reviendront dans son oeuvre, mémoire de son enfance, de son passé à l'Orient. L'écrivaine reconnaît l'influence de ces paysages agrestes et distants dans sa propre vie ainsi que dans la vie affective et émotionnelle de ses personnages (DURAS, M., PORTE, M., 1977, p.12)

Dans son roman *Le Vice-Consul*, les protagonistes parcourent d'énormes distances, aussi à partir de l'Indochine. En présentant une structure en abîme, dans l'histoire emboîtée, il faudra dix ans pour que la Mendiante arrive à Calcutta, dans l'Inde. Dans le récit principal, la protagoniste est venue de l'Europe, et elle aussi passera par plusieurs villes de l'Extrême Orient avant d'arriver à Calcutta.

Gertrud Lehnart nous avertit sur la charge de mémoire que les lieux peuvent garder, ainsi que la possibilité qu'ils ont de produire des émotions et "atmosphères" (2011-http://www.peterlang.com/download/extract/59253/extract_260617.pdf). Donc ces espaces deviennent "vécus" à mesure que les personnages les aperçoivent ou agissent sur eux.

L'immense trajectoire de la Mendiante reflète son sentiment de l'abandon et de dépouillement, la perte de ses racines, de sa langue natale. Le parc de l'Embassade de la France, le salon de fêtes et « l'Hôtel Prince of Wales », hors Calcutta, à bord de l'océan Indien, seront la scène de la solitude et du vide d'Anne-Marie Stretter, qui lui produiront un désir mélancolique, d'accomplir son vide, d'apaiser son angoisse. Les parcours semblables des deux protagonistes vont contribuer pour l'enchaînement des deux personnages et donc, pour construire la signification du roman (BARTHES, 1973, p.101).

Mais si d'un côté, ces territoires correspondent à la psychologie des personnages (BACHELARD, 1957), de l'autre côté, ils se transforment en des espaces littéraires. Ce sont, donc, des espaces imaginaires devenus en « l'insaisissable », des espaces qui vont outre, vers une profondeur, une dépossession jusqu'à la mort.

L'écrivaine ouvre un espace inconnu, tortueux, inhospitalier, vide, mais défiant, l'espace de l'écriture. Espace de la parole, mais aussi du silence, où "l'intérieur et l'extérieur se ramassent en un seul espace continu" (BLANCHOT, 1955, p.177).

L'espace narré ne se présente seulement comme simple décor du récit, mais il fait partie de son structure interne, à mesure qu'il aide le lecteur à accéder à l'intérieur des personnages et découvrir leurs sentiments d'angoisse, de vide, d'anéantissement.

Dans ce travail nous examinerons comment Duras établit les connexions entre les espaces narrés et les sentiments des personnages, tout en tissant sa parole vers « l'Ouvert »; comment elle transforme le visible en invisible, en inscrivant ses paroles dans ces trajectoires: "Elle marcherait et la phrase avec elle" (DURAS, 1966, p.180).

Biography: Maria Cristina Vianna Kuntz a fait ses études à l'Université de São Paulo, ainsi que sa maîtrise sur Patrick Modiano (« Fiction et Histoire : La Ronde de Nuit de Patrick Modiano », 1997) et son doctorat sur Marguerite Duras en 2005 (« Trajectoires de la femme : désir infini »).

Maintenant elle enseigne Littérature Française dans des cours à distance (online) à la PUC-SP (Pontificale Université Catholique de São Paulo- Cogeae –Coordenadoria Geral de Especialização, Aperfeiçoamento e Extensão), et elle a donné d'autres cours à la PUC comme Professeure invitée. Professeure-chercheur du GIEF-PUC-SP (Groupe interfaces de

estudos do Francês).

Elle a publié plusieurs articles dans des revues de Littérature et participe souvent à des Congrès Nationaux et Internationaux au Brésil et à l'étranger.

M. Cristina est membre de l'ABRALIC et de la « Société Duras » qui a son siège à New Castle, Angleterre.

S1 COMPARAISON ET HISTOIRE LITTÉRAIRE / COMPARISON IN LITERARY HISTORY

ANCIENS, MODERNES, BARBARES? OBSCÉNITÉ ANTIQUE ET HISTOIRE LITTÉRAIRE À L'ÂGE CLASSIQUE

D. Wendt

Bonn

Abstract: Dans son livre *Anciens, modernes, sauvages* (Seuil, 2005) l'historien François Hartog, ajoute à la dichotomie qui oppose traditionnellement « Anciens » à « Modernes » un troisième terme, celui de « Sauvages », qui, selon lui, est né au XVI^{ème} siècle, suite à la découverte du Nouveau Monde. L'apparition de nombreux parallèles entre les rites des Romains et des peuples d'Amérique trouble l'opposition binaire, qui préférerait l'ancien au moderne. Cela nous amène à un problème fondamental, celui des usages et des appropriations modernes de l'Antiquité entre proximité et altérité, continuité et discontinuité, et, finalement, à la question de l'histoire elle-même - processus linéaire ou cyclique? Au cours du XVII^{ème} siècle, notamment au cours de la Querelle des Anciens et des Modernes, l'Antiquité n'est plus considérée comme Âge d'or, mais, de plus en plus, comme temps sauvage et barbare, qui constitue une avancée sommaire, ou pour le mieux une étape liminaire, dans le processus de civilisation. Dans ce contexte, des auteurs réputés pour leur caractère obscène, tels Martial ou Catulle, deviennent des anti-modèles de civilisation. Prenant le contre-pied de la traditionnelle admiration des Anciens, on décrit alors Grecs et Romains comme des Barbares. Nous analyserons des textes qui traitent de l'histoire littéraire, du *Traité de l'origine des Romains* (1670) de Pierre-Daniel Huet jusqu'à *L'Origine des Fables* de Fontenelle (1724). Comment les auteurs expliquent-ils les obscénités qu'ils trouvent dans les oeuvres grecs et romains. À quoi sert la référence à l'obscénité antique? Quelles en sont les conséquences sur la conception des genres littéraires et sur la philosophie de l'histoire?

Biography: Daniel Wendt

-Sujet de thèse: La réception de la littérature obscène de l'antiquité en France au XVII^{ème} et XVIII^{ème} siècle.

-Directeurs de thèse: Prof. Dr. Thomas A. Schmitz (Bonn) et Prof. Dr. Michel Delon (Paris Sorbonne)

-en 4^{ème} année

THE HISTORICAL NOVEL AND HISTORIOGRAPHY IN CONTEMPORARY SPAIN: AN ETHICAL DEBATE REGARDING UNDERSTANDINGS OF HUMAN RIGHTS, ETHICS, MEMORY AND IDENTITY

I. Lindstrom Leo

Mid Sweden University

Abstract:

There has been a lively debate in Spain in recent years concerning divergencies in the cultural memories left behind by the Spanish Civil War (1936-39) and the Franco dictatorship (1939-75). The current financial crisis has temporarily slowed down the debate; nonetheless, memory has become a cultural preoccupation in Spain and elsewhere. Moreover, the historical novels and history books of the past two decades represent ideological tendencies that investigate different understandings of human rights, ethics and identity (Luengo, 2004, Cuesta, 2008, Rodríguez Jiménez, 2008, Cercas, 2009, Aróstegui, 2004). Together they negotiate the cultural memory of the nation's recent, traumatic past while also creating cultural narrative identities (Ricoeur, 2005). This paper addresses the discourses presented in a selection of recent novelistic as well as historiographic publications and analyzes the ways in which "present pasts" (Huysen, 2003) are presented and discussed. Particular focus is placed on historiography and memory as bearers of philosophical, ethical stances regarding human rights. Key words: narrative identity, cultural memory, human rights, ethics. Bibliography: Carreras, J.J., "Teoría y narración en la historia". *Ayer*, 12*1993, 15-27
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Biography:

Ingrid Lindstrom Leo is associate professor of Spanish and Spanish Literature at Mid Sweden University, Sweden. She is a co-worker of the research project "The novelized memory" led by the Department of Spanish at Aarhus University, Denmark. Her research deals with contemporary Spanish historiography and historical novels, particularly issues regarding historiographic paradigms in the ethical, ideological and meta (or post-post)-modern context of Spain today.

REEVALUATION OF HISTORY IN THE NOVEL *EXTREMELY LOUD & INCREDIBLY CLOSE* (2005), BY JONATHAN SAFRAN FOER

J.P. Vani

UNESP (São Paulo State University)

Abstract: This paper analyzes the narrative strategies used by Jonathan Safran Foer in the novel *Extremely Loud & Incredibly Close* (2005), in order to verify the author's re-evaluation of September 11th terrorist attacks. Oskar, the narrator, is a 9-year-old boy, whose father died on that tragic day and is led to go on a journey in New York looking for answers for his father's death. The usage of pictures, blank spaces, overlapping writing and the dialogue with technology and coded messages such as SMSs will be examined. The catastrophe of 9/11 represents a new period in History and has become the theme of publications in different areas. This study examines how past events are turned into relevant historical facts and the systems which allow the revision of History through multiple perspectives. Moreover, the investigation will focus on the presence of trauma as a linking element between History and Literature. This discussion will be based on texts by McHale (1992), Lyotard (1993), Jameson (1997, 1998), Connor (1997), White (1985, 1999), Hutcheon (1988, 1993), Ricoeur (2008).

Biography: Joao Paulo Vani holds a B.A. in English and Portuguese from Sao Paulo State University (UNESP) and is currently taking a Master's degree in Literature at UNESP. He has been working as a Marketing and Communication consultant since 2003. In 2002, he founded HN Publishing House, which is dedicated to edit and release books, magazines and newsletters. It also offers solutions for different stages of the communication process. During his undergraduation course, Joao developed the project entitled "Interaction and Acquisition of a Second Language Inside the Classroom Scenario", funded by CNPq, under the supervision of Dr. Douglas Altamiro Consolo. Joao Paulo Vani has published papers in conference proceedings and, in 2003, he published the book chapter "Interacao na aprendizagem de linguas" [Interaction in the language learning process]. The article "Ensino de linguas nas escolas: estudo transversal da interacao em sala de aula" (Language teaching at schools: a transversal study of classroom interaction) was published in collaboration with Dr. Consolo.

MILTON HATOUM ET GUSTAVE FLAUBERT : CONVERSATIONS DE PERROQUET

M.D.L.P.D. Cristo

UNISANTANA

Abstract: Milton Hatoum a écrit quatre romans jusqu'au présent : *Relato de Um Certo Oriente* (1989), *Dois Irmãos* (2000), *Cinzas do Norte* (2005) et *Órfãos do Eldorado* (2008), et aussi un recueil de contes, *A cidadeilhada* (2009). Quelques critiques brésiliens préfèrent l'appeler un "écrivain du XIXe siècle". Ses livres présentent en tant que thème commun le drame de famille et l'ambientation à Manaus, capital du Amazonas. Les deux premiers romans retracent les histoires des familles libanaises qui vivaient au Amazonas où il s'agit alors de représenter le dialogue entre des cultures différentes. L'« accusation » d'être un écrivain du XIXe siècle est due à la présence d'une influence forte et avouée de l'écriture de Flaubert. Même s'il y a d'autres écrivains aussi importants pour l'auteur, Milton Hatoum a affirmé maintes fois la préférence par le dialogue avec l'écrivain français. En tant que critique littéraire, Il a écrit plusieurs essais sur Flaubert, ce qui s'accorde avec la position de professeur de littérature française à l'Université du Amazonas qu'il a longtemps occupée. Hatoum et le professeur Samuel Titan Jr. ont encore traduit de Flaubert l'oeuvre *Três contos*. L'objectif de cet article est de travailler sur les rapports entre les deux écrivains, à partir des romans de Hatoum, aussi bien que de sa

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production critique sur Flaubert. Il s'agit d'approfondir la compréhension de ce dialogue, dans l'observation des points de rapprochement et, au-delà de l'« accusation » superficielle et réductrice, de penser la façon dont Hatoum met au jour les lectures de Flaubert dans son écriture à lui. Certes, cette discussion est bien plus large que la question de l'influence pourrait le suggérer. En fait, ce sont des questionnements sur le roman contemporain et ses rapports avec la tradition littéraire, c'est à dire, établir des écarts et des rapprochements à fin de marquer les traits d'une identité définie.

Biography: Un Maîtrise universitaire ès Lettres (langue et littérature françaises), Université de São Paulo (2000) et un doctorat en littérature comparée et la théorie littéraire, Université de São Paulo (2005).

S1 TRADUIRE L'ALTERITE CULTURELLE / TRANSLATING CULTURAL ALTERITY

INTRACULTURAL LITERARY TRANSLATIONS: A COMPARATIVE STUDY OF MALAYALAM AND ENGLISH LITERARY TRANSLATIONS

J.K. Joseph

Central University of Kerala

Abstract: Literary works and their translations help testing different theories intercultural translations and clarify the object of comparison in Comparative literature. The study proposes to compare the intracultural translations of literary works with their originals. The study focuses on two texts and their translations: that of *The God of Small Things* (English) by Arundhati Roy into Malayalam, and a *Aadujeevitham* (Malayalam) by Benyamin into English. In the context of intracultural translation, the paper examines the critical reviews received by these translations and compares the literary translations in relation to their roles as translations. Both the originals being popular works by expatriate Kerala writers, the paper is an attempt to examine the expectations of readers of the translations. These works differ in language, content and treatment. The former, set in Kerala, experiments in language, travels in time and depicts a fixed social structure in space. The latter set in the Middle East uses simple language and moves spatially through an intricate conceptual structure that defies space. Although unlike Roy's work, the uncomplicated syntactical and lexical structure of Benyamin's work does not call attention to its language, it has passages that are 'untranslatable' even into languages of similar syntactic and semantic structures and such iconic expressions could be identified as representative pieces of source language cultural ethos. The paper examines Jakobson's intralingual, interlingual, and inter-semiotic translations in the twin context of the intercultural translations which also serve as interlingual translations and that of the deference of their inter-semiotic translations, especially as film. It tries to identify the task of 'the task of the translator' as well as 'the making of the translation' to critically appreciate the debates about the locus of the discipline of comparative literature and to extend the boundaries within which translation and the translator are traditionally confined.

Biography: Dr. Joseph Koyippally Joseph received PhD in Semiotics from Jawaharlal Nehru University, New Delhi and taught at the Literature Departments of Jamia Millia Islamia (New Delhi, India), Sherubtse (Kanglung, Bhutan), Hail University (Hail, Saudi Arabia). He is working as Associate Professor in the Department of Comparative Literature, Central University of Kerala, India.

He teaches Translation Theory and Comparative Literature at the Central University of Kerala. Recently he translated the Malayalam novel *Goat Life* (Penguin, New Delhi, 2012) depicting diasporic labour exploitation and universal questions on human suffering into English.

He is also a member of Executive Committee of the Comparative Literature Association of India.

SOME ISSUES IN COMPARATIVE LITERATURE, TRANSLATION AND AESTHETICS

S.P. Shukla

Delhi University

Abstract: Our increasingly global and multi-cultural world has rendered translations and comparative literature as cultural phenomena that need to be critically analyzed. Translation today is seen as 'a fundamental act of human exchange' and its notable contribution to the continuity and diffusion of culture in comparative literature studies assigns it the role of an intercultural mediator and interpreter. Although the practice and theory of translation has become central to comparative literature only since the 1980's, the increase in human contact across linguistic and cultural boundaries of nations has increased the need for communication and dialogue across national boundaries. Such dialogue is necessary for mutual understanding and for the creation of peace and harmony in the world. It is in this context that ancient Indian philosophical texts need to be translated and compared to similar philosophical texts in the western world and elsewhere. In this paper an effort will be made to explicate the *Natyashastra*, an ancient Indian Sanskrit text on dramaturgy, in order to compare its basic concepts and its aesthetic theory grounded in the concept of 'rasa' to that of the theory of 'purgation and catharsis' of Aristotle's *Poetics* and of T.S. Eliot's concept of 'objective correlative' etc. The translation of such culturally rich texts and their comparative study in relation to the texts of other cultures can help in bridging not only the intellectual gulf between nations but also in creating better inter-cultural understanding.

Biography: Our increasingly global and multi-cultural world has rendered translations and comparative literature as cultural phenomena that need to be critically analyzed. Translation today is seen as 'a fundamental act of human exchange' and its notable contribution to the continuity and diffusion of culture in comparative literature studies assigns it the role of an intercultural mediator and interpreter. Although the practice and theory of translation has become central to comparative literature only since the 1980's, the increase in human contact across linguistic and cultural boundaries of nations has increased the need for communication and dialogue across national boundaries. Such dialogue is necessary for mutual understanding and for the creation of peace and harmony in the world. It is in this context that ancient Indian philosophical texts need to be translated and compared to similar philosophical texts in the western world and elsewhere. In this paper an effort will be made to explicate the *Natyashastra*, an ancient Indian Sanskrit text on dramaturgy, in order to compare its basic concepts and its aesthetic theory grounded in the concept of 'rasa' to that of the theory of 'purgation and catharsis' of Aristotle's *Poetics* and of T.S. Eliot's concept of 'objective correlative' etc. The translation of such culturally rich texts and their comparative study in relation to the texts of other cultures can help in bridging not only the intellectual gulf between nations but also in creating better inter-cultural understanding.

INTERSEMIOTIC TRANSLATION: MIMESIS OR REPRESENTATION? COMPARING HARDY'S *TESS OF THE D'URBERVILLES* AND POLANSKI'S *TESS*

S. Bhattacharya
Jadavpur University

Abstract: The relationship between an 'original' work and its 'translation' has always remained tension-fraught. Translation has been one of the most necessary, but at the same time undervalued literary practices. As long as one tends to think of translation as the 'mimesis' of the original work, the comparison between the translated one and the original is bound to happen to the detriment of the translation. But if we take Walter Benjamin's view of translation as 'afterlife' of a text, more of a 'representation' than an 'imitation' of the original work (as the original work itself is an ineffectual reaching out after an ephemeral 'pure language' and therefore representing rather than capturing the pure concept), we are likely to take a more generous view of the translation and the 'task' and 'difficulties' of a translator. Benjamin's argument in 'The Task of the Translator' about the original text's own inability to reach the realm of 'pure language' to which its aspiration lies and its handicap being in the language in which it is written is almost Platonic in its concept. At the same time however, this view opens up a new direction in translation studies as translations are seen as not destroyers of the original as many theories postulate, but contributors to this construction of the 'pure language', which even the original has failed to achieve. So in one way translations are failures because the originals themselves already are, but by the same token if the originals had failed to achieve their objectives, translations aid their final aspirations by re-interpretations, re-readings and re-writings, which translations are meant to be and thereby releasing new meanings and getting closer to the realm of 'pure language' in the commonness of intentionality with the original one, though in different languages from the original ones. 'Pure language' of Benjamin has been interpreted in different ways (once more as a result of variations in translation), but I take de Man's version which approximates it to something like pure form, free from the unwieldy shackles of language without which the author is helpless but unfortunately it also is his undoing. From the 20th century we have a new language, that of the film as a new medium of translation. According to Jakobson the translation into film of a written text is one of those 'intersemiotic' translations or 'adaptations' occurring between two different sign systems. Intersemiotic translation in fact would 'represent' the original work rather than imitate it, because the mediums would be different. Films with their attributes like sound, images in addition to the language can actually add another dimension to the motif of a journey back to a pure form as with its use of other exploratory methods rather than merely written language, they trace paths which are more comprehensive, more total in their approach as translation. However a film as translation often pays a price in terms of narrative time as it is so completely dependent on the audience's attention span and the story must be told in the specified hours. The reduction in time in case of film versions of novels particularly, also may end up compromising on other qualities like character analysis. But once more, these considerations come up if we look upon translation as subsidiary literary practice, not a representational but a mimetic practice. As an illustration of the efficacy of the view of translation as representation rather than mimesis I take up Hardy's 'Tess of the d'Urbervilles' which was published in 1891 and Roman Polanski's 'Tess', an adaptation of Hardy's work, released in 1979. The transformation of a serialized novel into a compact three hour long film has its own set of compromises but among many other things I would also like to focus on the change in the title itself, because if Hardy's novel in its very title brings into question the issue of class in the Victorian society, Tess in Polanski's film as a name seems to be free from the burdens of class distinctions and establishes the protagonist more as a free agent and thereby perhaps putting it more into the era of timelessness than history. The other issue that is usually associated with film adaptations is the question of cultural status of the artifacts. The written text is supposed to be superior as a cultural product whereas film versions are supposedly more low-brow as they serve the masses. Yet in Hardy's own day his novels were not regarded as highbrow stuff and he in fact uses a very formulaic narrative in 'Tess of the d'Urbervilles'. On the other hand Polanski's fame as a film director and the choice of Hardy as his source who has become canonical in the

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twentieth century would actually establish the film itself as an expression of superior culture. My contention also is that if the translating medium exploits its very own unique resources as tools for translation, it can capture the essence of the original much more effectively, than if it tries to mimic the original on the latter's terms. The films based on literature that prove themselves 'equal' to the originals always do that instead of surrendering to the original's domination. The comparison between Hardy's novel and Polanski's film brings us to that realization too.

Biography: I am Dr Sucheta Bhattacharya. I am Associate Professor in Comparative Literature in Jadavpur University, Kolkata, India.

My BA was in English literature from the University of Calcutta as well as my MA. I did my MPhil from Jadavpur University on the writings of the turn-of-the-century biographer Lytton Strachey. My PhD was from Jadavpur University, on the Bengali translations of marginalized Victorian novelists, with special emphasis on George William MacArthur Reynolds, a now-forgotten Victorian novelist.

I have been teaching since 1995. My teaching assignments include literature of European Renaissance, Neo-classical literature, translation studies and some amount of Latin American literature.

My research interests are film and literature, Victorian literature and 19th century Bengali literature and reception studies.

I have published essays on reception of G W M Reynolds in India in an Ashgate Volume and on translation in the Departmental journal of Comparative literature.

At present I am researching some novels of Reynolds, which will hopefully lead to a book.

I have been the recipient of Charles Wallace India Trust Research grant, UKIERI staff exchange programme with University of Leicester and been the first CWIT-CRASSH fellow at Cambridge.

S3 LITTERATURES POSTCOLONIALES / POSTCOLONIAL LITERATURES

POSTCOLONIAL SOMALI LITERATURE IN ITALIAN: THE IMPORTANCE OF BEING (INTELLECTUALLY) EARNEST

L.N. Lori

University of South Australia

Abstract: The aim of my paper is to highlight the reason why the definition of Postcolonial Somali Literature in Italian has an impact on shaping Italian identity. Though it may appear thoroughly anachronistic to attempt to categorize literary production in the 21st century, it is also important to understand that a more global approach to this literature would be desirable for a better understanding of the social creolisation that is taking place in Italy - and in the Western world. This even though a discussion on creole/global literature has no particular relevance today in Italy because this country has only recently changed from being a nation vacated by emigrants into a destination for thousands of immigrants without being culturally ready to process the change - partially because of the lack of shared cognitive categories, partially because of the fragmentation of the Italian national identity.

Migration factors have exposed Italy and public opinion to the populist pressures of people who do not want to accept the idea of the country no longer being a monocultural enclave. It is for this reason, regardless of the awareness of living in a historical moment where contamination and hybridism are not only desirable but real, that in Italy we see a society trapped in separatism, driven by secessionist forces. Since words are important, the expression we use to call/name this literary production is neither a foregone conclusion nor without relevance: this literature can be analysed using different critical approaches and seems hard to define in a univocal way – Somali, Italo-Somali, Italian – so by calling it “postcolonial” we acknowledge its role in the Italian cultural system and, above all, we strongly reaffirm the existence of a shared colonial past that, as a nation, we can't afford to ignore any longer.

The fact that the physical position of those authors is, out of necessity, diasporic and the fact that, at least in Italy, they are forced to share the migrants' field means that in their novels we find nuances and echoes of migrant and diasporic literature. Reading this literary production without acknowledging their background would be a great mistake because it would lead us to underestimate its constant dialogue with the colonial past and, above all, would deprive it of its role within the process of developing Italian cultural identity. It is then necessary to acknowledge this role and its repercussion on the Italian cultural system: this literature provides both the opportunity and the vehicle to tackle colonial denial and present issues raised by migrant flows to Italy by rethinking Italian national identity.

Using Postcolonial literature in Italian, it will be possible to move this analysis from the ivory towers of academia to classrooms, not only as part of the study of history, but as a pillar of the literature curriculum, providing new generations with the correct instruments to analyse contemporary events and to reflect upon a new and broader idea of an Italian identity free from regional tethers and racial prejudices.

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Titre, type et theme / Title, Type and Topic

"Postcolonial Somali Literature in Italian: the Importance of Being (Intellectually) Earnest"

Affirmations

It says: "Please read all items carefully and click "I agree" when appropriate. You will not be able to complete your submission without having agreed with all mandatory items" but unfortunately on my pc I can't see anything.

Auteurs / Authors

Dr Laura Nadine Lori, author, Presenter and Submitter.

Biographie / Biography

After a BA in Arts at Università Cattolica in Milan, in 2005 I moved to Australia where I worked in education, publish and media. I have recently finished a PhD at Latrobe University in Melbourne and I am currently working at University of South Australia, in Adelaide. My research, "Salvaging Somalia: Postcolonial Somali Literature in Italian", responds to recent calls for a long overdue appraisal of Italy's colonial responsibilities by studying Somali Postcolonial Literature written in Italian, which explores a hitherto hidden past and challenges today's reluctant Italy to face its own identity.

WHO'S AFRAID OF COMPARING LITERATURES? CONNECTING THE LUSO-AFRICAN AND CARIBBEAN POSTCOLONIAL SPACES

K.S. Van Haesendonck

UNIVERSITY OF LISBON

Abstract: While much is being said about "World literature", most often literatures are approached by linguistic area in our academic departments. This also holds for research on postcolonial literatures, where the linguistic and nation-state models are rarely questioned. Scholars usually approach postcolonial cultures and literatures by language, i.e. by linguistic area (e.g. Lusophone or francophone African cultures, Hispanic, Anglophone or Francophone Caribbean cultures), or by nationality, ignoring connections between them. Does it make sense to compare postcolonial literatures from divergent cultural and linguistic areas? I will take a look at the luso-African and Caribbean literary spaces as a case study which challenges traditional approaches to postcolonial literatures, focusing on two peripheral postcolonial spaces: on the one hand the Luso-African islands of São Tomé & Príncipe and the archipelago of Cape Verde, on the other the Caribbean. Most postcolonial literatures have not yet been approached using alternative criteria, such as creolisation, which allows for going beyond the commonplace of insularity as cultural isolation. Originally a term used among linguists, creolisation has quickly become a key term in a range of disciplines, albeit in controversial ways. I will argue that comparing Luso-African and Caribbean narratives can help develop a method to approach creolizing literatures (such as "European literature"), besides strictly "postcolonial" spaces. Rather than a productive critical tool, creolisation –provided that one does not forget the creative specificities of this 'Caribbean' concept– allows for gauging contemporary cultural changes and perceptions of cultural identity.

Biography: Kristian Van Haesendonck, PhD, is a Research Associate in Latin American and Caribbean literatures at the Centre for Comparative Studies (CEC), University of Lisbon, where he teaches courses on Postcolonial theory and literature. Previously, he taught Spanish and Latin American Literature and Culture in the United States (Princeton, Villanova). He graduated in Romance Languages from the Catholic University of Louvain (Belgium) and obtained his PhD in Latin American Literature from Leiden University (The Netherlands). He is the author of the book *¿Encanto o espanto? Identidad y nación en la novela puertorriqueña actual* (Frankfurt-Madrid: Vervuert-Iberoamericana, 2008), a comparative study of contemporary Puerto Rican novels. He recently edited *Going Caribbean. New perspectives on Caribbean literature and art* (Lisbon: Humus, 2012). Another volume, edited with Theo D'HAEN, is in press: *Caribbean Configurations: Comparing Caribbeans* (Amsterdam-Atlanta: Rodopi).

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AFRICA ON BOTH SIDES OF THE ATLANTIC

E.L. Cunha

PONTIFÍCIA UNIVERSIDADE CATÓLICA DO RIO DE JANEIRO

Abstract: This presentation will confront images of Africas produced in countries whose official language is Portuguese, especially Angola, with reconstructions of diasporic Africanness produced in Brazil. It will include both hegemonic perspectives and insurgent visions and, in the analysis, will highlight the temporal, spatial and ideological diversity of the ways nationality and Africanness are articulated.

Biography: Eneida Leal Cunha is graduated in Vernacular Literature and obtained a Masters degree in Literary Theory from the Federal University of Bahia. In 1993 she obtained a Doctor's degree in Portuguese Language Literatures from the Catholic University of Rio de Janeiro, where she is currently Associated Professor of Literature, Culture and Contemporaneity. Eneida is an expert in the identity issues that emerge in the historical and contemporary literature and cultural production in Brazil and in other Lusophone spaces.

S1 MIGRATIONS, MULTICULTURALISMES, HYBRIDATIONS / MIGRATION, MULTICULTURALISM, HYBRIDIZATION

PENSÉES ET VISIONS D'UNE TÊTE COUPÉE (1853), OR HOW THE TRIPTYCH BY BELGIAN PAINTER ANTOINE WIERTZ IN 1922 BECAME THE SOURCE OF INSPIRATION FOR ONE OF THE MOST SUCCESSFUL STAGE PLAYS AT THE THÉÂTRE DU GRAND GUIGNOL IN PARIS

J.M. Vander Laenen
Independent scholar

Abstract: "Two nations divided by a common language", it is sometimes said of Great Britain and the United States of America, and this statement can most certainly also be applied to the relationship of the French-speaking inhabitants of the small country of Belgium with their bigger sister to the south, France. Volumes have been written about this - cultural and literary - relationship, ranging from mutual understanding and cooperation to Belgian jokes, as well as downright dislike and rivalry. A very striking nineteenth century example of this is the general contempt displayed by the French poet and critic, Charles Baudelaire (1821-1867), towards the then very prominent Belgian painter, Antoine Wiertz (1806-1865). Baudelaire, who had to rely randomly on the greater freedom of press in what was, at the time, still the young Kingdom of Belgium for the publication of his writings and lectures, once actually visited the studio of Antoine Wiertz when staying in Brussels and wrote the following, among other things, about the painter and sculptor in his hate-filled pamphlet entitled "La Belgique deshabilée": "Charlatan. Idiot, voleur. (...) Abolition de la peine de Mort. (...) Grandes injures contre les critiques français et la France. (...) Bruxelles capitale du monde. Paris province. (...) En somme, ce charlatan a su faire ses affaires. Mais qu'est-ce que Bruxelles fera de tout cela après sa mort?" The insults aimed at Antoine Wiertz by Charles Baudelaire now come across as somewhat strange: with his macabre scenes, the themes of which have much in common with the short stories of the American Edgar Allan Poe (1809-1849), and partly through the interest shown in him by the Grand Guignol Theatre in Paris, Wiertz has acquired quite a reputation among the more bizarre horror circles and, as we know, Baudelaire was an absolute advocate of Poe, also translating many of his - bizarre - writings into French. On the other hand, however, Baudelaire's flood of abuse is also understandable: following Wiertz's resounding failure with, among other things, his "Patrocles" in the Parisian salons in 1839, he certainly did not miss any opportunity to vent his wrath on "contemptible" France and then especially on its art critics - with the infamous quote "Paris province, Bruxelles capitale!" probably being the most illustrious example of this. So, now that Grand Guignol and the death penalty have been mentioned... As already noted by Baudelaire, Wiertz was, with this triptych entitled "Pensees et visions d'une tete coupee", categorically opposed to the death penalty - by means of the guillotine - because, according to the painter, the head remained alive for some long, painful moments after being cut off. The Theatre du Grand Guignol on rue Chaptal in Paris was sometimes jokingly referred to at the time as the theatre "aux tetes coupees" on account of its having had a morbid predilection for executions and, from 1921, it even counted a genuine guillotine amongst its props, so it is hardly surprising that its authors would one day turn to Wiertz's triptych for their inspiration: this then became reality with the premiere of the play "Vers l'au-dela" by Charles Hellem and Pol d'Estocop on 10 May 1922. The aim of this paper is to outline the history of how a "provincial" painting intended as an indictment against the death penalty was brought back to life again in a completely different context some seventy years later in a dramatic script in Paris, the capital of the guillotine. Attention will be drawn to Wiertz's experiment beneath a scaffold at the Porte de Hal city gate in Brussels on 18 February 1848, his written report of this, his inclusion of the same in his triptych five years later, as well as the taking up and incorporation of these written and painted sources by the sensationalist Grand Guignol theatre. P.S. My computer wasn't able to put the right accents, aigu, grave, circonflexe, c cedille... My apologies

Biography: BIO: Jan Vander Laenen (born 1960) lives in Brussels, Belgium, where he works as an art historian and translator (Dutch, French and Italian). He is also the author of twelve collections of short stories, plays, and screenplays which have attracted keen interest abroad. A romantic comedy, "Oscar Divo", and a thriller, "The Card Game", are presently in the hands of a competent producer in Hollywood, while his short fiction collections, "The Butler" and "Poete maudit", and his horror play "A Mother's Revenge" are eliciting the requisite accolades in Italy. His most recent publication are the tales "A Glass of Cognac" in "Bears: Gay Erotic Stories" (Cleis Press), "Epistle of the Sleeping Beauty" in the Bram Stoker Award winning "Unspeakable Horror" (Dark Scribe Press), "Fire at the Chelsea Hotel" in "Best Gay Love Stories" (Alyson Press), "The Stuffed Turkey" in "Best Gay Erotica 2010 (Cleis Press), "The Corpse Washer" in Best S/M III (Logical Lust), "Lise" in "Strange Tales of Horror" (NorGus Press), and the Dutch and French version of his novel "The housekeeper and other scabrous tales" ('t Verschil, Antwerp (Belgium) - Textes gais, Paris (France)). Jan is a member of the Poe Studies Association and the Horror Writers Association. He presented his paper "Hypotheses on Poe's homosexuality" at the Bicentennial Congress in Philadelphia in October 2009, and his paper "The monstrous and the fantastic in the short stories of Edgar Allan Poe and the paintings by Antoine Wiertz" at the 33rd International Conference on the Fantastic in the Arts in Orlando, Florida, in March 2012. Jan is currently working on a play/screenplay around the

life of the Romantic Belgian "horror" painter Antoine Wiertz (1806-1865), a novel called "The Psychomanteum" around the practice of mirror gazing, and a screenplay around the life of Lucida Mansi.

INDIVIDUAL PSYCHOLOGY IN DIASPORIC LIFE: HANIF KUREISHI'S *SOMETHING TO TELL YOU* AND DOMNICA RADULESCU'S *BLACK SEA TWILIGHT*

M. Draga Alexandru
University of Bucharest

Abstract: My paper will examine the relevance of Avtar Brah's "technologies of autobiographics" – a focus on personal experience as a lens through which diasporic life can be interpreted – to migrant and diasporic life in Hanif Kureishi's 2008 novel *Something to Tell You* and Domnica Radulescu's 2010 novel *Black Sea Twilight*. The aim of this comparison between the work of a British Asian author and that of a Romanian American one, between whose diasporic experiences there are similarities and differences, is to support the remark that in today's global world East-European literatures represent a kind of new postcolonialism of a type similar to that represented by Kureishi's work within the British literary context. I will argue that in the two novels the history of individual experiences of a group of friends (Jamal, Valentin, Wolf and Ajita in *Something to Tell You*, Nora, Valentin, Gigi and Anushka in *Black Sea Twilight*) of various ethnic backgrounds is constructed as emblematic of the experiences of the migrant and diasporic groups to which they belong. In both cases this happens through a shift of focus from the group (as used to be the case in migration novels) to the troubles of individual selfhood as representative of, but also more important than group identity. In Kureishi's novel, this happens through talk therapy. The protagonist, Jamal, a psychotherapist of South Asian origin, reimagines the trajectory of migrant integration through a long process of analysis of self and other. This ultimately leads to an understanding of the fact that dislocation and relocation are processes to be negotiated on an individual rather than collective level. In Radulescu's novel, a similar role is played by the protagonist's continuous analysis of the impact of her having a twin brother had on her life and emotional make-up, based on the author's study of one of the sources included in her novel's bibliography (Nancy Segal's 1999 *Entwined Lives: Twins and What They Tell Us about Human Behavior*). I will argue that in the two novels the psychological detail of a scientific depth represents the authors' indirect, but all the more effective approach to the trauma of unbelonging characteristic to diasporic life. I will use Frantz Fanon's theory of the internalised inferiority complex in constructions of black selfhood, Stephen Frosh's 'postmodern states of mind' and their relation to identity crisis in various situations of dislocation and Cathy Caruth's trauma theory as a bridge between personal and group experiences. My aim will be to show that in the two novels the protagonists' "healing" from guilt and lost love parallels a process of coming of age in the handling of interracial/ethnic relationships, as some of the secondary characters' stories also suggest.

Biography: Dr. Maria-Sabina Draga Alexandru is Associate Professor of American Studies at the University of Bucharest, Romania. Her main research and teaching interests are contemporary literatures in English, postcolonialism, Ethnic and African American literatures and women's literature. She has published articles in Romanian and international journals (such as *Comparative Literature Studies*, *The Journal of Commonwealth Literature*, *Commonwealth Essays and Studies and Perspectives*), as well as books, among which: *Women's Voices in Post-Communist Eastern Europe* (co-edited with Madalina Nicolaescu and Helen Smith, Bucharest: University of Bucharest Press, 2005 and 2006); *Identity Performance in Contemporary Non-WASP American Fiction* (Bucharest: University of Bucharest Press, 2008); *Cultura românească în perspectiva transatlantică: Interviuri* (Co-edited with Teodora Serban-Oprescu, Bucharest: University of Bucharest Press, 2009); *Performance and Performativity in Contemporary Indian Fiction in English* (Amsterdam: Rodopi, forthcoming 2012).

LITTÉRATURE YIDDISH ET LITTÉRATURE COMPARÉE : UNE ÉCRITURE DE LA DIASPORA IMPOSE-T-ELLE UNE APPROCHE COMPARATISTE ?

A. Bikard

Abstract: Notre présentation entend examiner une question méthodologique importante dans l'approche des textes littéraires yiddish, et vise à démontrer l'intérêt d'une approche généraliste et comparatiste dans un domaine où les travaux émanent en majorité de spécialistes de linguistique ou d'études juives. Elle entend examiner la position particulière de cette littérature, aussi bien dans ses premiers développements à la fin du Moyen-Âge et au XVIe siècle que dans sa période de plus intense floraison à la fin du XIXe et au XXe siècle.

Nous insisterons sur deux particularités essentielles de la littérature yiddish :

Tout d'abord nous montrerons que ses représentants se situaient tous, sans exception, dans une situation de

bilinguisme, et plus souvent encore de trilinguisme et que la logique même de la diaspora les confrontait à la difficile question de l'assimilation des cultures extérieures, non-juives.

Ensuite nous montrerons que l'histoire de cette littérature est jalonnée de tentatives d'affirmation et de définition de ses valeurs esthétiques et morales.

En conséquence, la littérature yiddish est, dans l'esprit même des écrivains, fondée sur une dialectique constante entre le propre et l'étranger, l'intérieur et l'extérieur. Il s'y joue, à la fois, un processus d'acculturation des richesses de la littérature mondiale dans lequel la problématique de la traduction est essentielle, mais aussi, et surtout, une lutte constante pour l'acceptation d'une littérature profane, à la fois dévalorisée par les instances religieuses et par un regard dépréciatif sur la langue yiddish définie comme jargon. Démontrer la noblesse de la langue, c'est regarder et utiliser les littératures étrangères dans une logique d'émulation créative. C'est cette émulation, consubstantielle au développement de la littérature yiddish, que la littérature comparée peut en particulier mettre en évidence.

Pour illustrer notre propos, nous étudierons deux exemples cruciaux : celui d'Elia Lévia (1469-1548), figure dominante de la littérature yiddish ancienne, et celui d'I.L. Peretz (1852-1915), le père de la littérature yiddish moderne. Nous montrerons que ces deux écrivains ont avant tout joué le rôle de « passeurs » non seulement de modèles esthétiques, mais surtout, de postures et de valeurs littéraires en s'inspirant d'œuvres italiennes et allemandes pour le premier, et d'une vaste connaissance de la littérature mondiale (et en particulier polonaise et russe) pour le second.

Biography: Arnaud Bikard

Doctorant en sixième (et dernière) année de thèse sous la direction de M. François Lecercle.

Sujet de thèse : « L'œuvre poétique yiddish d'Elia Lévia (1469-1548) au croisement des littératures yiddish ancienne, allemande, italienne et hébraïque. »

S4 LITTÉRATURE COMPAREE ET MONDIALISATION / COMPARATIVE LITERATURE AND GLOBALIZATION

THE IDENTITY CRISIS OF COMPARATIVE LITERATURE IN NORTH AMERICA AND EUROPE

G. Montenegro

University of California, Davis

Abstract: As Haun Saussy writes in the 2004 report on the state of the discipline, Comparative Literature has never been better received in the American University. That report highlighted some of the difficulties and advantages facing new American PhDs in the discipline. One of the advantages was that both doctoral candidates and junior faculty were able to map out the future of the field through new intersections of literature with translation, post-colonialism, and new feminist studies. In terms of undergraduate study in the field, the Association of Departments and Programs of Comparative Literature released their 2005 report on the Undergraduate Comparative Literature Curriculum which records practices, implications, and recommendations for the undergraduate major.^[i] Among their recommendations was the continued language requirement and study abroad. Hence, interdisciplinary studies and global studies (through study abroad) are perhaps a marker of Comparative Literature in North America in the 21st century. Across the Atlantic in France, Comparative Literature is also undergoing an institutional renaissance. Alain Montadon states in his report on the study of the field there that students majoring in French studies have to take compulsory courses in Comparative Literature, and those defending a dissertation in French studies often must take qualifying exams in the field (69).^[ii] Yet, while the danger of appropriation of Comparative Literature by dominant national literature departments—whether it is English in the US or French Studies in France, or by Area and Cultural Studies, as studied by Gayatri Spivak in *Death of a Discipline*—is a subject of discussion in vogue, we have failed to consider why exactly Comparative and World Literature is so attractive to universities in Europe and North America in the 21st century and what we can do to ensure the longevity of the field. In the United States, Comparative Literature serves as a model for educational programs that attempt to bridge and connect various disciplines. While in Europe, many programs have remained suspicious of interdisciplinary attempts, the results of the 1999 Bologna process, and the increased exchange of studies between European students through programs such as Erasmus, make the 21st century the era for Comparative Literature. Greek students in Berlin, German students in Lithuania, Portuguese students in Holland, translators for every language of the European Union — now is the time for the revival of comparative literary studies along translation studies. Moreover, shifting European migration patterns in the time of economic crisis merit a study on the impact of European migration within education, language acquisition through Integration and University courses, and literary studies. In Germany, universities are now offering Galician, Euskera (Basque), and Catalan alongside Spanish. Georgian and Armenian is taught along Russian. If we return to Frank Warnke's 1988 essay, "The Comparatists Canon: Some Observations," where he called upon Comparatists to return to the study of minor languages (49) we can see that now is the time for Comparative Literature and Translation studies especially in Europe. Warnke saw literary scholarship as suffering from a bad case of Western provincialism because of a disregard for non-Western languages and literatures and a complete disregard for minor Western languages and literatures (49). Now as a result of globalization and alienation at times we can ponder how can we turn this rich European cultural, linguistic, and educational exchange into food for thought in American universities? Equally, how can European universities draw upon the experience of North America's interdisciplinary intersections with Comparative Literature? My paper seeks to address these questions and the redefinition of the field among educational and geopolitical changes in Europe and North America.

^[i] The 2005 report summarizes the trends in the undergraduate Comparative Literature curriculum: "there is substantial agreement on the broad outlines of what an undergraduate comparative literature degree should involve: proficiency in a language in addition to English, courses that focus on literary analysis, courses on literary theory, and a balance between Western and non-Western and between premodern and modern components. Further, about 60% of programs require a capstone experience, which is usually a senior seminar" (188). Moreover, the report recommends that "for the undergraduate major, we see the future as maintaining or strengthening the requirement for languages and the frequency of study abroad, both of which represent a commitment to studying cultures in their own words; maintaining the inclusion of premodern as well as modern literatures, so that we continue to avoid presentism; extending the effectiveness and range of the movement toward globalization; and continuing to develop capstone courses, senior theses, or other components that make a comparative literature major demand the most of our students" (190).^[ii] Montadon discusses the new Master's degree in France as replacing the former postgraduate DEA [diplôme d'études approfondies] curriculum (under the old educational model a student would attain his or her licence [four years of university studies] and advance to this first research degree: "The recently implemented new Master's degree, incorporating a fourth and fifth year of study, the latter replacing the former DEA, prepares students either for advanced doctoral research or provides them with a particular vocational orientation. Teaching for the Master is supported by establishing research centers which are recognized by the Ministry of Education (Ministère de l' Education Nationale). The importance given to Comparative

Literature varies from institution to institution and department to department, with each university offering a unique set of combinations. Some Masters are entirely comparative in focus and content whilst others offer only a comparative component (we occasionally encounter amongst French literature specialists a lack of recognition of a discipline that they consider non-essential to their parochial French priorities). A Master is typically composed of a specified number of taught components and involves at the end of the course of study the writing of a 100-plus page dissertation, which constitutes a student's first serious piece of academic research and often forms the beginning of a doctoral thesis" (70).

Biography: Giovanna Montenegro is a fifth-year PhD Candidate in the Comparative Literature Department at the University of California, Davis. Currently, she is a Fulbright Fellow at the Freie Universität in Berlin, Germany. She is finishing her dissertation on sixteenth-century visual and textual representations of the discovery of South America. In particular she focuses on German conquistadors in Venezuela and French Huguenots in Brazil. Ms. Montenegro was a former Graduate representative of the American Comparative Literature Association. She has also served in the Committee on the Status of Graduate Students in the Profession in the Modern Language Association.

LOCATING TIME AND PLACE IN A GLOBAL CONTEXT: A COMPARATIVE STUDY OF NORTH AMERICAN FICTION

R.J. Sethi
Amity Institute

Abstract: The paper focuses on the seminal importance of the "time & place" which play a phenomenal role in the shifting terrains of globalization. It explores the sense of "place" and "time" in the fiction of Ellen Glasgow (America) and Margaret Laurence (Canada). The main purpose of the two novelists is not only to reveal the vices, follies, sadism, masochism etc, of their respective places Manawaka (Manitoba) and Virginia but also to show virtue, dignity, nobility, richness of culture etc, importance of roots, their times in Global context. For example in the United States, the readers identify Hagar Shipley (the protagonist of *The Stone Angel*) as the archetypal North American Old Woman and in Canada, Hagar is Every woman as their own grandmother. Infact, Hagar's voice and her language have stamped themselves on her readers with a global authenticity to time and place. Thus, the afore stated study of North American fiction involving two novelist from Canada and USA denotes the broad literary and linguistic areas which make us feel the shifting paradigms of time and place.

Biography: Dr. Roshi Jolly Sethi is working as a lecturer in Amity International University, India. She has done her doctorate in American and Canadian Literature. She has been invariably invited to attend international summer seminar in Canadian studies from Ottawa University, Carleton University; International seminar in Jammu University, India, etc. Moreover, she has also participated in faculty orientation workshops in Amity University.

CULTURAL GLOBALIZATION: CHALLENGES FOR LATIN AMERICAN COMPARATISTS

A.J. Capalbo
Universidad de Buenos Aires (UBA)

Abstract: The impact of globalization in the cultural sphere has been viewed, most generally, in a pessimistic perspective. Cultural globalization holds the rapid transmission of ideas and meanings across national borders. It is also a process standardized around the world and marked by the spread of values and ideologies, becoming a brilliant facilitator of experiences between different people and cultures. The advancement of technology has accelerated the process: now telematic culture interconnects various populations from diverse cultures. By the end of the 20th century, the Internet made possible for ordinary people on opposite sides of the Earth to connect instantly and cheaply, optimizing the purpose of personal communication. The anti-globalization point of view assumes the reject of this cultural reality, taken as the destruction of cultural identities, victims of the accelerating encroachment of a homogenized and westernized culture (the western cultural imperialism, according to the radical discourse), because of the huge power of globalized capitalism. Transfiguration of worldwide diversity, the dominance of American culture sets up globalization as a process of hybridization on which cultural mixture and adaptation continuously transform and renew cultural forms. We, Latin American comparatists, know that cultures are continually changing and being recreated as part of an ongoing process of internal pressures and influences. Also know that cultures are shaped by external forces, because Comparative Literature, working in two or more languages, inquires about the intersections of culture traditions. Our theoretical questions confront the study of literary and cultural texts in its crossroads between languages, cultures, eras, genres, arts and disciplines. A cultural globalization forces us to strengthen our critical ability to identify, interpret, and evaluate the thoughts and formal features of literary texts in the context of hybridization with academic rigor. And to

formulate new attitudes or directions. For instance, to intensify our usual emphasis on culture diversity, to add in our proceedings some subjects (gender, class, ethnicity) of the Cultural Studies, to consider ideologically when different cultural traditions collide. We must renew some tools used regularly in the fields of Comparative Literature to highlight with preoccupation the identity of a small culture that could disappear. We have to celebrate the literature as an agent of change in society.

Cultural globalization poses immense long-term challenges for Comparative Literature in the aspects of human flourishing and human dignity. We should not be distracted by the complexity of this historical process neither read into it just a new and destructive boogeyman. We have to assume the intellectual enterprise, addressing the discussion around the globe, particularly the Latin American comparatists.

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Biography: Professor of Literature. Facultad de Filosofía y Letras, Universidad de Buenos Aires.

Professor of Arts. Facultad de Filosofía y Letras, Universidad de Buenos Aires.

Editor of a dozen books on American Studies, published in Buenos Aires.

Journalist in ADN, Literary Supplement of the newspaper *La Nación*, Buenos Aires.

Professor in charge: "Literature of the combined arts II", Universidad de Buenos Aires.

Professor in charge: "Anglophone theater seminar", Instituto Universitario de Artes, Buenos Aires.

Speaker at conferences in Spain, USA, Venezuela, Colombia, Uruguay, Guatemala, Brazil, Holland and Chile.

S4 LE SAVOIR DE LA LITTÉRATURE

VISUALIZING FICTIONAL WORLDS: DOES COGNITIVE SCIENCE PROMOTE LITERARY KNOWLEDGE?

L.C. Otis
Emory University

Abstract: Visualizing Fictional Worlds: Does Cognitive Science promote Literary Knowledge? In the 1990s, Ellen Esrock and Elaine Scarry pointed out how cognitive studies of visual mental imagery can enhance our understanding of the way literature works. In the past decade, cognitive neuroscientist Maria Kozhevnikov's discoveries of two distinct visual cognitive styles have provided a new impetus for testing and applying these interdisciplinary scholars' ideas. Through behavioral and imaging studies, Kozhevnikov has determined that visually skilled individuals excel either at processing information about an object's distance, dimensions, speed, and direction of motion (spatial properties), or its shape, color, texture, and surface details (object properties). These properties are processed in two neurologically distinct pathways, and people good at spatial visualization rarely excel at object visualization. In an interview-based study, I asked 34 individuals (including some prominent scientists and authors) about what they visualize when they read. The differences were striking. Some people claimed that they visualized "everything" and that the pleasure they took in visualizing motivated them to read. Others did not believe that they visualized while reading, or, in the case of one well-known literary scholar, they reported seeing the layout of the spatial environment but could not say what color hair the main character had. Scarry's original *Dreaming by the Book* used her own visual mental imagery and psychologist Stephen Kosslyn's visualization studies to examine how skilled writers prompt their readers to visualize. Not everyone experiences literature with the same visual richness as Scarry, however, and the important beginning she made needs to be rethought. The question is whether novelists and poets construct their works to stimulate readers who visualize in a variety of different ways. Do they care about readers who see architectural layouts but not faces or tousled hair? More significantly, does it further our understanding of literature to know that readers respond to it visually in different ways?

Biography: Trained as a neuroscientist and literary scholar, Laura Otis studies the ways that literature and science intersect. She compares scientific and literary representations of memory, identity, and communication and explores variations in individual thought styles. Otis received her BS in Biochemistry from Yale University in 1983, her MA in Neuroscience from the University of California at San Francisco in 1988, and her PhD in Comparative Literature from Cornell University in 1991. Since 2004 she has been a Professor of English at Emory University, where she teaches interdisciplinary courses on literature, medicine, neuroscience, and cognitive science. She has also been a frequent guest scholar at the Berlin Max Planck Institute for the History of Science. Otis is the author of *Organic Memory* (1994), *Membranes* (1999), *Networking* (2001), and *Müller's Lab* (2007) and the translator of neurobiologist Santiago Ramón y Cajal's *Vacation Stories* (2001). She edited *Literature and Science in the Nineteenth Century: An Anthology* (2002). Otis' current project on cognitive styles and creativity examines differences in people's relationships with words and images. Besides her academic books, Otis has authored five yet-to-be-published novels. In 2000, she was awarded a MacArthur fellowship for creativity.

FROM DEEP TIME TO DEEP MEMORY : BUFFON AND DIDEROT

J. Stalnaker
Columbia University

Abstract: Le propos de cette intervention est de comparer et de confronter la notion de "temps profond" inventée par le comte de Buffon à celle de "mémoire immense" inventée par Diderot. Il s'agit de se situer, dans la seconde moitié du XVIIIe siècle, aux confins de la géologie, de la physiologie et de la philosophie et d'observer la manière dont ces « disciplines » s'articulent les unes par rapport aux autres.

Biography: Joanna Stalnaker, Assistant Professor à Columbia University

S2 CONCEPTIONS AND METHODOLOGIES

LA LITTÉRATURE COMPAREE COMME HUMANISME MODERNE

B.T. Franco

Université Paris-Sorbonne

Abstract: L'humanisme de la Renaissance a été la découverte d'un cosmopolitisme, au fondement d'un nouveau rapport à la culture. Née au tournant du XVIIIe au XIXe siècle, la littérature comparée s'est développée non comme science de la confrontation des littératures et des cultures, mais des brassages. Dans la période troublée du milieu du XXe siècle, elle a pris un sens particulier et peut aujourd'hui se comprendre, par ses présupposés critiques qui rapprochent une littérature de son contexte culturel, comme par les croisements culturels qu'elle envisage, comme une des formes modernes d'une culture humaniste.

Biography: Bernard Franco est professeur de Littérature comparée à l'université Paris-Sorbonne. Il a également exercé ses activités d'enseignement et de recherche dans de nombreux contextes: à l'université Harvard, à Oxford (dans le cadre d'une bourse Lavoisier, qui l'associait à la Maison française et au New College), à Madrid, à la Ludwig-Maximilians-Universität, où il a d'une part effectué des recherches post-doctorales dans le cadre d'une bourse de la Fondation Humboldt, d'autre part exercé comme enseignant. Enfin, il a durant quatre ans dirigé le département de Littérature française et comparée de l'université Paris-Sorbonne Abou Dabi.

Ses recherches portent sur les romantismes européens (notamment sur les transferts culturels entre des domaines allemand et français), sur les questions de dramaturgie et sur les relations entre esthétique et littérature. Il est notamment l'auteur de: "Le Despotisme du goût. Débats sur le modèle tragique allemand en France, 1797-1814".

INCERTITUDE POSITIVE ET METHODOLOGIE COMPARATISTE

B. Le Juez

Dublin City University

Abstract: L'incertitude, associée à la connaissance et/ou à la compréhension limitées d'un sujet, est un concept généralement perçu comme étant négatif. Depuis maintenant plusieurs décennies, le reproche dominant attribué à la littérature comparée, le plus souvent de l'intérieur même de la discipline, est formulé sur la base d'une notion de vague, de flottement. « Qu'est-ce que la littérature comparée ? » est la question perpétuelle sur laquelle nul ne s'accorde – bien que certains recueils l'aient utilisée afin d'apporter non pas tant une réponse qu'un panorama de perspectives (renforçant ainsi l'idée de flou). Il semble donc urgent de considérer qu'il puisse exister une incertitude positive dans la nature même des études comparatistes. Le fait de ne pouvoir décrire précisément, de ne pouvoir affirmer catégoriquement, et de ne pouvoir envisager de résultats ou conséquences précis à telle ou telle étude, à tel ou tel moment, devrait à ce stade de la réflexion collective sur le sujet de la possible définition de la littérature comparée, apparaître comme l'évidente et fondamentale qualité de la littérature comparée. Le principe méthodologique du champ, dans sa capacité à accueillir théories, cultures littéraires et disciplines, sans a priori, afin de mieux les combiner, d'effacer leurs apparentes différences et de faire fructifier leurs points d'intersection, permet de constamment remettre en question la rigidité qui peut s'installer dans les procédés trop bien établis et donc arrêtés. C'est cette incertitude même qui assure la durabilité de la matière comparatiste, ne la cantonnant à aucun domaine particulier, lui permettant de découvrir sans cesse de nouveaux horizons, sans en envahir aucun, tout en restant originale et innovatrice. L'incertitude interrogerait et modifierait ainsi les règles de l'utilisation des outils de recherche devenant alors multi-textuels et extra- aussi bien qu'inter-disciplinaires. Ainsi, malgré sa mort maintes fois annoncée, la littérature comparée, pliable et pliante, persistera-t-elle résolument à ne point rompre.

Biography: Professeur de Français et Littérature Comparée
School of Applied Language and Intercultural Studies, Dublin City University
Directrice du Master en littérature comparée de DCU.

Membre fondateur et actuelle Présidente de l'Association de Littérature Comparée d'Irlande (CLAI)

Membre du comité exécutif du Réseau Européen d'Etudes Littéraires Comparées

Membre fondateur et ancienne Présidente de l'Association des Etudes Françaises et Francophones d'Irlande.

Ancienne Rédactrice du Irish Journal of French Studies.

Recherche et publications en littérature et cinéma français, ainsi qu'en études comparatistes (réception, imagologie, géocritique).

Dernier livre paru:

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LITTÉRATURE MONDIALE, LITTÉRATURE GLOBALE ET TRADUCTION : DEFIS ET POSSIBILITES

K. Shields

National University of Ireland Maynooth

Abstract: La Weltliteratur de Goethe était basée sur la pratique de la traduction : dans sa création d'un canon qui représenterait le meilleur de chaque nation dans sa spécificité et son universalité, la traduction jouait un rôle primordial. La création des états-nations en Europe au cours du XIXe siècle allait de pair avec l'idée d'une littérature transnationale où la traduction était un outil important de transmission et d'échange. En même temps, dans la littérature comparée en Europe, la traduction représentait une façon de décentrer, surtout pour l'allemand, le français et l'anglais.

La littérature comparée se voit actuellement confrontée par quatre défis. Premièrement, l'état-nation s'affaiblit. Deuxièmement, la notion de la Weltliteratur est en déclin, remplacée par l'ascension de l'anglais comme lingua franca et comme langue de base pour d'autres traductions. Troisièmement, en ce qui concerne la traduction, les asymétries dans les rapports entre les langues, et le nombre très restreint des langues de traduction, s'accroissent. (La métaphore du GPS, pour tenir compte de la multipolarité des cultures à l'échelle mondiale, est bien jolie. Pourtant le nombre de pôles est limité.) Finalement, l'évolution du lecteur en homo numericus fait que les produits littéraires sont "là", commodifiés et inscrits dans de nouveaux canons changeants, de manière transparente et sans médiation visible.

Dans cette situation, quelles sont les possibilités offertes par la tradition européenne de l'étude des traductions ? La théorie des polysystèmes pourrait-elle aider à refocaliser sur la lumière crue que jette la traduction sur les grilles, les filtres et les asymétries qui existent entre les producteurs et les consommateurs des textes littéraires ? Pourrait-on adapter la distinction faite, en français, par Arnaud et Guillou (2002) entre mondialisation et globalisation, la première étant l'extension de nouvelles formes de communication à l'échelle mondiale, et la deuxième l'exploitation et l'utilisation, cachées, du processus de la mondialisation au service de sa propre culture et de son propre empire commercial. L'étude des traductions peut-elle servir à cartographier les rapports de forces afin d'arriver non seulement à une éthique, mais encore à une géopolitique de la littérature ?

Biography: Kathleen Shields est maître de conférences à l'Université Nationale de l'Irlande, Maynooth où elle enseigne le français. Elle a publié dans le domaine de la lexicographie et elle est également auteur de livres et d'articles en traductologie. Elle travaille actuellement sur un projet au sujet de la francophonie et ses rapports à l'anglais.

S4 GAMES AND NARRATIVE

STRANGER IN A STRANGE LAND. REPRESENTING AND SIMULATING ALTERITY IN COMPUTER GAMES

H. Backe
Ruhr University Bochum

Abstract: In computer games, contact with the Other has traditionally been depicted as a source of conflict. Invaders from outer space, ghosts from the afterlife, and demons from hell are the staple of action game threats, with interlopers from foreign countries or opposing factions coming a close second. The avatar travels to foreign places to avenge, rescue, or conquer, and the complete Alterity of the encountered peoples and species usually leaves no room for peaceful communication or even coexistence. While most games exhibit such a colonialist thinking, some break the simplistic patterns and have avatar and player experience alterity and abjection. Especially games that favor a realistic setting over Fantasy or Science Fiction often mirror the thematic treatment of Otherness in corresponding game mechanics. In games such as *Red Dead Redemption* (Rockstar, 2010) and *Kane & Lynch 2: Dog Days* (IO Interactive, 2010), the player's usually unimpeded possibilities for perceiving the game world and interacting with it suffer from the avatar's alienation in an unfamiliar society. The dynamics of intercultural encounters are thus, at the same time, a topic in the representational aspect of the games and a rule-modifier in its ludic aspect. The paper will discuss how this dichotomy of semiotics and game mechanics can be analyzed from a humanistic perspective, and will demonstrate its importance for Comparative Literature by correlating it to traditional imagologist and poststructuralist reflections upon otherness.

Biography: Hans-Joachim Backe is post-doctoral researcher at the Department of General and Comparative Literature at Ruhr-University Bochum, Germany. He is the author of *Strukturen und Funktionen des Erzählens im Computerspiel* (2008), winner of the Anna Balakian Memorial Award of 2010, and co-editor of *From Ritual to Romance and Beyond. Comparative Literature and Comparative Religious Studies* (2011). In 2010, he has been elected chairperson of the Research Committee on Comparative Literature in the Digital Age. His research interests include literary theory, transmedia narratology, games studies, comic studies, and literature of the 19th to 21st century.

COMPUTER GAMES AS NARRATIVES AND THE FOUNDATIONS OF NARRATIVITY

Z. Ben-Porat
Tel Aviv University

Abstract: There are serious debates concerning computer games as works of fiction and as narratives. On the basis of research regarding Flashstories focusing on readers' conceptualizing them as stories and narrativizing the minimal information that such stories provide and on cognitive work concerning the narrativization of pictures by viewers, I plan to offer a methodology for the study of gamers' reactions to the narrative aspect of a game. My main point is to discuss the role of narrative schemas in responses to various stages in the game, and to suggest that a gamer is rarely an active participant in the construction of a narrative outside the game's action itself. If this is the case than computer games cannot be considered new forms of narrative within the conceptual frame of the present literary concept.

Biography: Ziva ben Porat has worked on intertextuality since 1973, moving from structuralist to cognitive and empirical approaches. Her background in semiotics brought about her involvement in an EC project related to hypertexts and cyberspace. A research project concerning the western Literary Canon in the Digital age paved the way for work on canonic traces in computer games and on games and narrative schemas.

STEPHEN KING'S COMPUTER EXPERIENCE "DISCORDIA": IN BETWEEN NARRATOLOGY, LUDOLOGY AND CINEMATOGRAPHY

D. Feleki
Aristotle University of Thessaloniki

Abstract: The creation of fiction outside the domain of the printed industry as well as a more general turn from alphanumeric codes to digital ones are regarded as the results of the multiple technological convergences that are taking place, leading to the

intersection of various artistic modes and writing practices. This essay aims to present Stephen King's *Discordia*, the 3D online interactive computer experience that is based on the printed *Dark Tower* series, as the outcome of such artistic, technological and cultural convergences. By investigating the game's narrative and representational techniques employed in the game's design, my primary concern is to investigate the ability of the computer game genre to narrate a story. Additionally, I intend to look into the new types of interactivity this multi-modular literary experience offers to the players who -through participation- gradually turn into autonomous negotiators of meanings while in the fictional world. Last but not least, light will be shed onto the redefined roles of the author in such collaborative environments.

Biography: Despoina Feleki is an appointed English Secondary Educator and is currently heading towards the completion of her Ph.D. studies in the Department of Contemporary American studies in the Aristotle University of Thessaloniki. She is currently teaching Computer Literacy and Research Skills at the Department of English, Aristotle University of Thessaloniki.

Her fields of research include contemporary American literature, writing technologies as well as popular culture studies. At the moment she is investigating the convergence of literary practices with computational technologies and its impact on contemporary theories of authorship and fandom. The impact of the implementation of computer games in education is also within her academic interests.

SOLVING THE TUNGUSKA-MYSTERY YOURSELF – THE ADVENTURE GAME AS THE SIMULATION OF ACTIVE PARTICIPATION IN EXPLAINING THE INEXPLICABLE

S. Nitzke
Ruhr-Universität Bochum

Abstract: The apparently unsolvable mystery of the Tunguska-event that occurred in 1908 and destroyed vast areas of Siberia has caused not only a wide range of research and speculation, but also a variety of fictional reactions. The majority of the Tunguska-fictions belong to genres which focus on the unknown or inexplicable in one way or the other. Science Fiction and Alternative Histories, Mysteries and Conspiracy-Novels – the texts, TV-series and films which deal with Tunguska all have in common that they challenge the notion of 'scientific fact' and the politics of knowledge within but also beyond the borders of their respective genre. The lack of a definitive explanation for the Tunguska-event creates a space in which fictions claim to provide theories and explanations that are not less qualified to be 'the truth' or 'real' than their institutionally scientific counterparts. Hence, (especially in literary texts) efforts to convince audience/readers of the presented 'solution' of the mystery become visible. In many of the stories, the protagonists start out as uninformed or highly skeptic and thus are subject to the same educational project as the readers. The potential of identification with the main characters and hence with the main ideas of the respective texts is crucial to the texts participation in the Tunguska-discourse. The popular German adventure game "Geheimakte Tunguska" (Secret Files Tunguska) represents a special case within the variety of Tunguska-fictions. The agency of the player creates an illusion of participation that goes well beyond the possibilities of identification in other texts. In my comparison of the different kinds of narratives of the Tunguska-event I will point out the specific characteristics and narrative possibilities that "Geheimakte Tunguska" adds to the discourse of the Tunguska-mystery. This paper will concentrate on the analysis of genre-patterns and innovations of established structures as well as on the question if and how the adventure game can approach the topic differently than literary texts, movies and TV-series and what the specific use of genre conventions and narrative perspective, immersion and 'atmosphere' contribute to the Tunguska discourse.

Biography: I completed my M.A. in German-Studies and Comparative-Literature at Ruhr-University Bochum (Germany) in 2010, when I also started working on my PhD-thesis on the Tunguska-Event as a challenge to the concept of catastrophe. Since 2011 I hold a scholarship of the Ruhr-University Research School. In the academic year 2011/12 was working as a teaching assistant at the University of Virginia. Currently I am teaching at Ruhr-University Bochum. (Co-Editor of: "Katastrophen" Essen: C. A. Bachmann Verlag: 2012)

S2: LECTURES CONTEMPORAINES DU CONCEPT D'ANTHROPOPHAGIE

POUR UN COMPARATIVISME SUPRANATIONAL

A.B. Martins

Universidade Federal de São João Del Rei

Abstract: La littérature comparée a toujours été une sorte d'anthropophagie, et les littératures nationales y ont joué le rôle des anthropophages. Les matières anthropophagiées, métabolisées, ce sont les langues, les mythes, les récits, les croyances, les chansons, la culture pop, le royaume des textes, soient-ils des textes oraux, soient-ils les publications diverses. Les littératures nationales contemporaines sont défiées par les forces de la mondialisation, elles mêmes des intensités paradoxales basées sur un comparativisme fréquemment célébré comme un signe de diversité, mais qui, pourtant, peut devenir une sorte d'hégémonie internationale. De toute façon, la mondialisation ne cesse de se rendre de plus en plus insaisissable, ce qui bouscule complètement la possibilité de se prendre des positions radicalement pour ou contre ce phénomène. Les soi-disant nations périphériques, parmi lesquelles le Brésil, se voient dans une situation complexe où il y a beaucoup à profiter avec la mondialisation, mais aussi beaucoup à perdre, particulièrement dans les secteurs culturels. En outre, une grande partie de ces nations parlent de langues mineures, qui ont du mal à rivaliser avec les langues hégémoniques de la mondialisation. Dans les dernières décennies, le Brésil a été reconnu en tant que nation globale, mais sa littérature est presque entièrement écrite en portugais. Le Brésil littéraire, donc, doit compter sur la traduction s'il veut se mondialiser. Dans mon texte, je réfléchis sur ce statut de nation en même temps globale et traduite. En d'autres termes, tandis que les anciennes capitales politiques et économiques sont obligées de revoir ses relations avec les périphéries, est-ce que les sièges et les langues de la légitimation littéraire mondiale sont sensibles aux demandes culturelles imposées par la mondialisation?

Biography: Professeur de Théorie Littéraire et Littératures Anglophones au Département de Lettres, Arts et Culture de l'Université Fédérale de Sao Joao Del Rei (UFSJ), Brésil. Docteur en Littérature Comparée (Université Fédérale de Minas Gerais - UFMG). A publié des articles dans des périodiques brésiliens et des chapitres de livres. Participation, avec présentation de travaux, à différents colloques au Brésil.

AVANT-GARDE REFLEXIONS ABOUT THE MAKING OF A "NEW-MAN"

D. Spinelli

Unicamp - Universidade Estadual de Campinas

Abstract: The beginning of the past century was a time of great expectations; some utopian but also others more apocalyptic. The intellectuals of this period took new ideas and radical thoughts to their ultimate consequences. In this period of extreme tension some movements appropriated the military term avant-gardes (and their 'methods of intervention' into the political discussion) to radically intervene in the society. This militant intellectual-political thought was born in Paris, with the publication of Marinetti's Manifesto Futurista, the first organized artistic movement of the century: Futurism. Its objective was a more complete revolution leading towards a transformed society which would develop in the coming years and result in the creation of a new man. This movement was envisioned to be much more than simple politics; instead being a societal revolution, encompassing all aspects of esthetic interactions like music, art, theater etc. These ideas influenced not only all the european historical avant-gardes of the twentieth century, but also the beginning of Brazilian Modernism in 1922. The proposal for this communication is to present the reflexions on the making of a new man, projected by the italian futurism and by the brazilian modernism. Both avanguardes are deeply connected by the nationalistic desire of the developement of a modern, independent culture in the periphery of capitalism, but they present different solutions for its construction.

Biography: Daniela Spinelli holds a Masters degree in Literature and Literary Criticism from the PUC - Pontificia Universidade Catolica de Sao Paulo (2008/CAPES scholarship). She is currently pursuing a PhD with the Department of Literary Theory and History at IEL/UNICAMP, with Prof. Dr. Carlos Eduardo Ornelas Berriel. She is a recipient of the CNPq scholarship and CAPES exchange scholarship (Universita degli Studi di Firenze, Florence, Italy, from Sept. 2010 to Aug. 2011 with co-advisor Prof. Dr. Gianluca Bonaiuti). She is a participant in the "Rinascimento e Utopia" (Renaissance and Utopia) Research Group, and the U-TOPUS Utopia Study Center, both at IEL/UNICAMP.

OTHER ANTHROPOPHAGIES: TRANSNATIONAL LITERATURES, TRANSCULTURAL TRANSLATIONS

S.G. Almeida
UFMG

Abstract: I propose in this work to provide to rereading of the notion of anthropophagy, as conceived and further developed by Brazilian theorists, in the light of contemporary discussions on transnational literatures and transcultural translations. It attempts to articulate issues of subalterneity, alterity, postcoloniality and the relevant role of comparative literature in our transnational world. To think about comparative literature in this space and time leads us to dislocate the national axis to thus “rethink mere national-origin collectivities” (Spivak, 2003, p. 53). In other words, it allows us to move towards other spaces of theorization and other transnational and translocal spheres in the context of contemporary geopolitical movements. The challenge of comparative literature rests in its necessary openness towards the other – his or her languages and literatures – productively unlearning the monocultures reproduced by empires. In fact, this work has to be carried out by an imagination trained in the translational process and concerned with conceptions of a comparative literature that makes room for other forms of literature and cultural expressions and that offers the promise of equivalence in subaltern spatial and temporal axis - a principle much in tune with anthropophagic concerns.

Biography: Sandra R. G. Almeida is a Professor of English and Comparative Literatures at the Federal University of Minas Gerais (UFMG), Brazil, and a fellow researcher from the Brazilian funding agencies CNPq and FAPEMIG. Her fields of research are contemporary literatures in English and Comparative Literature, literary and cultural theory, feminist literary criticism and gender studies. She has edited and co-edited several books, including: *The Art of Elizabeth Bishop* (2002), *Gênero e Representação em Literaturas de Língua Inglesa* (2002), *Transnational Perspectives Brazil-Canadá* (2005), *New Challenges in Language and Literature* (2009), and *Migrações teóricas, interlocuções culturais* (2009), among others.

S2 LES LITTÉRATURES ARABES : QUELLE PLACE DANS LA LITTÉRATURE COMPAREE ? ENJEUX METHODOLOGIQUES.

L'OBJET DE TOUS LES REGARDS : LES MILLE ET UNE NUITS

C. Boidin

Université Paris Ouest Nanterre La Défense

Abstract: Dans le cadre de l'atelier consacré à l'exemple de la littérature arabe, nous nous proposons de revenir sur un objet littéraire oriental, qui sert souvent de paradigme pour l'étude des modes de narration non-européennes et pré-modernes : les Mille et une nuits. La traduction de cet ensemble et son étude dans les cercles orientalistes et littéraires ont tenu un rôle historique dans les représentations réciproques de l'Orient et de l'Occident. Mais de quoi cet ensemble est-il représentatif au juste ? Est-il légitime de lui accorder ce rôle paradigmatique en termes de littérature et de connaissance de l'autre, dans le cadre de travaux comparatistes ? L'histoire des textes, tout comme la confrontation avec d'autres modèles narratifs issus de la tradition littéraire arabe, nous permettront de mettre en perspective ce monument largement imaginaire de l'Orient et d'en tirer les conséquences sur l'état des études sur l'Orient prémoderne dans notre discipline, sur la pertinence de nos catégories d'analyse, mais aussi sur les problèmes que pose l'enseignement consacré à cet ensemble.

Biography: - Les Mille et une nuits, Contes arabes, Traduction d'Antoine Galland, présentation par Jean-Paul Sermain et Aboubakr Chraïbi, dossier par J.-P. Sermain, 3 tomes. Paris, GF Flammarion, 2004 [édition fondée sur l'édition princeps, Paris, Claude Barbin, 1704-1717]. - Bauden, Frédéric ; Chraïbi, Aboubakr ; Ghersetti, Antonella (dir.): Le Répertoire narratif arabe médiéval, Transmission et ouverture. Actes du colloque international (Liège, 15-17 sept. 2005), Genève, Droz, coll. "Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège", 2008. - Carnoy, Dominique: Représentations de l'Islam dans la France du XVIIe siècle : la ville des tentations, Paris-Montréal, L'Harmattan, 1998 - Cheikh-Moussa, Abdallah: "Considérations sur la littérature d'adab. Présence et effets de la voix et autres problèmes connexes", *Al-Qantara*, XXVII, 1, 2006, p. 25-62. - Chraïbi, Aboubakr: Les Mille et une nuits, histoire du texte et classification des contes, Paris, L'Harmattan, 2008. - Defrance, Anne et Perrin, Jean-François (dir.): Le Conte en ses paroles, la figuration de l'oralité dans le conte merveilleux du Classicisme aux Lumières, Paris, Desjonquères, coll. "L'esprit des lettres", 2007. - Drory, Rina: "Three Attempts to Legitimize Fiction in Classical Arabic Literature", *Jerusalem Studies in Arabic and Islam*, 18, 1994, p. 146-164. - Dufrenoy, Marie-Louise: L'Orient romanesque en France, 1704-1789, Étude d'histoire et de critique littéraire, t. 1, Montréal, Beauchemin, 1946. - Duprat, Anne et Émilie Picherot (dir.): Récits d'Orient dans les littératures d'Europe, contient la plupart des communications présentées lors du colloque "Récits d'Orient en Occident" tenu à l'Université Paris 4-Sorbonne, 16-18 mars 2006, Paris, Presses de l'Université Paris-Sorbonne, coll. "Recherches actuelles en littérature comparée", 2008. - Ghazoul, Ferial: *Nocturnal Poetics, The Arabian Nights in Comparative Context*, Le Caire, The American University in Cairo Press, 1996 - Hämeen-Anttila, Jaakko: *Maqama, a history of a genre*, Wiesbaden, Harrassowitz Verlag, coll. "Diskurse der Arabistik", Band 5, 2002. - Jomand-Baudry, Régine et Perrin, Jean-François (dir.): *Le Conte merveilleux au XVIIIe siècle, une poétique expérimentale*, Paris, Kimé, 2002. - Larzul, Sylvette: *Les Traductions françaises des Mille et une nuits. Étude des versions Galland, Trébutien et Mardrus*, Paris, L'Harmattan, 1996. - Marzolph, Ulrich et Van Leeuwen, Richard (dir.): *The Arabian Nights Encyclopedia, with the collaboration of Hassan Wassouf ; with fourteen introductory essays by internationally renowned specialists*. 2 vol. Santa Barbara, ABC-CLIO, 2004. - Perrin, Jean-François: "L'invention d'un genre littéraire au XVIIIe siècle : le conte oriental", *Féeries*, 2, p. 9-27, 2005. - Schoeler, Gregor: *The Oral and the written in Early Islam*, translated by Uwe Vagelopohl, edited by James E. Montgomery. London, Routledge, coll. "Routledge studies in Middle-Eastern literatures", 2006. - Sermain, Jean-Paul: *Les Mille et une nuits entre Orient et Occident*, Paris, Desjonquères, coll. "L'Esprit des lettres", 2009.

LA FIGURE DU POÈTE ARABE : FANTASME LITTÉRAIRE EUROPÉEN (XVIIe -XVIIIe SIÈCLES)

E. Picherot

Lille 3

Abstract: Depuis le roman de Pérez de Hita, *Guerras civiles de Granada*, le romancero fronterizo est associé au corpus arabo-musulman. Ce fantasme, largement repris par la suite, s'appuie sur une représentation littéraire du poète arabo-musulman à l'origine d'un personnage récurrent dans les corpus européens. Le personnage arabe, et, plus particulièrement encore, arabo-andalou, est toujours poète. Cette représentation reprend un élément théorique fondamental pour le comparatisme contemporain, le terme "poésie" ne recoupe pas exactement le même domaine dans la littérature arabo-musulmane d'Al-Andalus et dans les littératures européennes des 16ème et 17ème siècles ; si la

caricature du personnage arabo-musulman d'Espagne en poète amoureux repose d'abord sur un fantasme collectif recoupant d'autres caractéristiques dépréciatives (comme, par exemple, la féminisation ou la sensibilité exacerbée), elle met aussi en évidence la différence de statut du corpus poétique dans les deux univers littéraires.

Biography: Pérez de Hita, Ginez, Historia de los Vandos de los Zegries y Abencerrages Cavalleros Moros de Granada, de las civiles guerras que hemo en ella y batallas particulares que huvo en la Vega entre Moros y Cristianos, hasta que el Rey don Fernando Quinto la gaño, Zaragoza, 1595

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S4: ETHNOLITERATURE AND ETHNOPOETICS

RECASTING U.S. CULTURE FROM ITS MARGINS: GUILLERMO GÓMEZ-PEÑA'S QUEER ETHNOPOETICS

M. Boletsi

University of Leiden

Abstract: Both in his artistic projects and in his writings, Mexican-born performance artist and writer Guillermo Gomez-Pena, based in San Francisco, draws from Chicano poetics, border cultures, anthropology, the Western media, U.S. pop culture, Western high art, religious imagery, and pornography, in order to challenge mainstream U.S. culture by offering queer, semantically overloaded, and provocative ethnographic portraits of its others. This paper will read a selection of his poetic performance texts in combination with selected photo-performances from the project *The New Barbarians* as an idiosyncratic case of ethnopoetics. This ethnopoetics seems to foreground cultures and ethnic groups at the borders or in the margins of the U.S. mainstream. In fact, however, it offers a reflection of/on U.S. culture, and especially its obscene underside after September 11, 2001, inflected through distorted images of its constructed evil others. This paper will show how Gomez-Pena's queer ethnographic portraits, which iterate stereotypical representations while they simultaneously confuse and recast them, weave an ethnographic portrait of the United States rather than of its others. To that end, I will probe the aesthetic and rhetorical strategies that run through this alternative ethnographic narrative of the United States, as it emerges by and through its periphery.

Biography: Maria Boletsi is Assistant Professor in the Film and Comparative Literature Department of Leiden University. In her Ph.D. dissertation (Leiden University, 2010), she explored the critical operations of the concept of barbarism in modern and contemporary works of literature, art, and theory. Her publications include articles on Jamaica Kincaid, C.P. Cavafy and J.M. Coetzee, literary speech acts, migration, cultural identity in the Balkans, and barbarism, in several edited volumes and in journals such as *Comparative Literature Studies*, *Arcadia* and *Thamyris/Intersecting*. She is also co-editor of the volume *Inside Knowledge: (Un)doing Ways of Knowing in the Humanities* (Cambridge Scholars Press, 2009). Her book, *Barbarism and Its Discontents*, is forthcoming in 2012 by Stanford University Press.

WRITTEN AND ORAL NARRATIVES IN CONTEMPORARY GUATEMALAN MAYAN LANGUAGES AND SPANISH REDEFINING THE LINGUISTIC AND CULTURAL IDENTITY OF "LATIN-AMERICAN" LITERATURE

H.M. Kahn

Temple University

Abstract: The Guatemalan Peace Accords of 1996 following the 36-year civil war were accompanied by increasing demands for Mayan language revitalization and revalidation. While maintaining Spanish as the only official language, new standards were established for the use and recognition of 22 Mayan languages, Garifuna and Xinka, and Mayan language instruction is now included in the school curriculum. Although Mayan language literacy is still uncommon, written Mayan literature is growing, and oral tradition persists. How does this re-emerging literature define itself in the field of what we have named "Latin American" literature? Contemporary written Mayan literature presents fundamental differences in form and content from the written Spanish-language literature of authors following the Western literary canon, and it is clear that it is influenced by the generic characteristics of oral tradition. In order to demonstrate these characteristics I will present some contemporary oral narratives from an area of Guatemala where both K'iche' Maya and Spanish are spoken. I will discuss the maintenance and shifts in linguistic and cultural identity which they represent, and the factors which influence them in the current socio-political and economic situation in Guatemala. As the multicultural and multilingual identities of Guatemala reassert themselves in the 21st century, the question remains whether Mayan literature, like other indigenous literatures of the continent, will define itself according to national or ethnic criteria; as part of a national literature, and/or aligned with other indigenous literatures of the continent.

Biography: Research interests: Literature by authors who write in two languages. Current research: Guatemalan Maya literature with an emphasis on (self) translation and re-writing in the sociolinguistic context of indigenous language revitalization. I use a comparative approach in analyzing the cultural content, literary style, and linguistic characteristics of oral and written literature in Spanish and Mayan languages.

THE "NARRATOR IN TRANSIT" BY RUY DUARTE DE CARVALHO

A.M.R.D. Moraes

Universidade Federal Fluminense

Abstract: Ruy Duarte de Carvalho (1941-2010), Angolan writer and anthropologist, publishes *Vou lá visitar pastores* in 1999, a kind of ethnographic essay on the Kuvaes (a people that inhabit the southern region of Angola and northern Namibia). From 2000 to 2009, he publishes his trilogy *Os filhos de Próspero*, comprising the novels *Os papéis do inglês* (2000), *As paisagens propícias* (2005), and *A terceira metade* (2009). In 2006, he also publishes *Desmedida*, an account of a trip along the São Francisco River (Brazil). Interestingly, the same narrator character, referring to the writer himself, emerges in the five cited works, combining an ethnographic discourse, novel and travel account. In the trilogy *Os filhos de Próspero*, this narrator lives with doubles – characters that have his own traits – such as Archibald Perkins, Severo and Trindade. In this paper, I intend to investigate the constitution of this same narrator, who is responsible for blurring the boundaries between the domains of the fictional and nonfictional in the writings of the Angolan author. I will highlight the novel *A terceira metade*, discussing aspects of the narrator's duplication in the characters Severo and Trindade.

Biography: Anita Moraes holds a bachelor's degree in Letters from UNICAMP – State University of Campinas (1999), as well as a masters (Brazilian Literature; 2002) and a doctorate degree (Literary Theory; 2007) awarded by the postgraduate program in Literary Theory and History of the same university. She then pursued postdoctoral studies at the University of São Paulo (USP). Her experience is in the area of Letters, with emphasis on Theory of Literature, Brazilian Literature, and African Literature in the Portuguese Language. Dr. Moraes is currently a professor of Theory of Literature in the Department of Language Sciences at UFF – Fluminense Federal University. Her publications include the book *O inconsciente teórico* [transl. *The theoretical unconscious*], coedited by Annablume-FAPESP.

SOI-MÊME DANS L'OEIL DE L'AUTRE. RECEPTION ET ETHNOLITTERATURE

F. Pillet

Université de Genève

Abstract: Les œuvres littéraires parlent depuis longtemps – sans doute depuis toujours – de l'autre, de celui qui appartient à une autre culture, à une autre « ethnie ». Les lettres persanes, dans lesquelles Montesquieu décrit la société française à travers des yeux prétendument orientaux, en constituent à l'époque moderne l'exemple le plus célèbre et le plus éloquent. La colonisation et le développement du voyage entraînent à partir du dix-neuvième siècle une multiplication d'ouvrages en Europe faisant référence à des ethnies et des pays éloignés.

Ces textes s'adressent principalement à un public culturellement et socialement proche de leurs auteurs. Cependant, la mondialisation a changé la donne. Les lecteurs ne sont plus aujourd'hui exclusivement occidentaux, mais sont parfois issus des ethnies et peuples évoqués dans nombre de ces œuvres. Et leur réception de celles-ci diffère fortement de la réception européenne et nous oblige à modifier, que cela nous plaise ou non, notre regard sur elles. Se voir soi-même dans l'œil de l'autre implique en effet tout autre chose que de voir la culture de l'autre avec le regard d'un auteur de sa propre culture.

Ma communication se propose donc d'interroger ce type singulier de réception, de le contraster avec la réception européenne « traditionnelle » et de souligner son apport pour notre connaissance non seulement des œuvres, mais du phénomène de réception littéraire dans son ensemble.

Biography: Fabien Pillet est assistant au Programme de littérature comparée de l'Université de Genève. Il travaille actuellement sur une thèse qui porte précisément sur la question de la réception dans une perspective spatiale et interculturelle.

S3: TRANSLATION AT THE BORDERS

ADAPTATION: THE TASK OF THE TRANSLATOR?

P. Burian
Duke University

Abstract: A work as distant historically, linguistically, and culturally as Homer's Iliad can hardly be translated as a work of literature without some degree of adaptation. Adaptation can be at the level of language (register, compression or expansion for comprehensibility, etc.), formal structure (verse or prose, verse form, completeness, etc.), cultural (Realien, features of setting, reference to specific cultural goods or values), generic (treatment of generic conventions of the original text, conformity or not to generic conventions of the target culture, etc.). In all likelihood, translations of such works will, to one extent or another involve all of the above. Literary translators of such works are thus inevitably adapters, and the boundaries within their work between translation and adaptation will be porous, to say the least.

I want to examine ways in which some interesting (and also debated and debatable) versions of Homer's Iliad raise questions about the boundaries between translation and adaptation: Pope's translation into English Augustan couplets; Leaf, Lang and Meyers's version in "King James" prose, W.H.D. Rouse's "novelized" translation; Christopher Logue's translation into modernist fragmentary epos; and the movie Troy, arguably a translation into "B-movie" conventions.

Biography: Peter Burian, Professor of Classics, Duke University

TRANSLATIO AND ITS POROSITIES

D.U.B. Liu
Duke University

Abstract: For all the canonical weight of Roman Jakobson's tripartition of literary translation into the intralingual, interlingual and intersemiotic, it is puzzling how many scholars of literature still reject adaptation as a form of literary translation. Taking as point of departure Lawrence Venuti's Benjaminian insistence on difference as that which is (to be) translated, this paper will explore various sorts of difference (as negotiation and play) that must be translated, particularly those occasioned by adaptation and exile. First, I appeal to a concept of impure art (cf. Adorno) in which works and expressive genres and modes always and already partake in a regime of MISCELLATION (commixing across domains) and INTERAFFECTIVITY (mutual affecting) beyond the putative self-containment of any work. I will argue that transmediation and other adaptive procedures are simply extensive modes of such impure art. This understanding opens up a creative (and necessarily porous) common between stricter modes of literary translation and other refunctionalizations of (literary) works across different contexts, media and zones. Second, the analogy of exile and interlingual translation raised by Paolo Bartolini further illustrates the protean nature of translation - a term whose Latin ancestor always had several meanings, though importantly never literary or linguistic translation. The coincidence of the two analoga (exile and interlingual translation) in Nabokov and Ariel Dorfman offers rich examples of fruitful miscellation between biographic life and art. This commixture of vital transfers points in turn to a "metatheater" of translation whose scope far exceeds mere processes of textual (re)production: an ecology of shifting cultural scenes in which (cognate) works of art and their constituent cultures and lives engender and shape each other. Finally, I return to a general reflection on TRANSLATIO (and TRANSDUCTIO) as a(n) af)ording or crossing over, a meta-phoric porosity not so much of an object into a new domain across gaps or membranes but as its transformation and differentiation, and the porosity itself of AFFECT(US, affecting) as the perennial mode of emergence, happening and change.

Biography: David U. B. Liu is Visiting Assistant Professor of Religion and Literature at Duke University in Durham, North Carolina, U.S.A. His teaching and research have ranged from various religious traditions to literature to Continental Philosophy and critical theory. In addition to degrees earned from Stanford, Yale and Duke, Prof. Liu has studied in Japan, Israel, France, Germany and Italy, and maintains an active interest in translation theory and practice.

INSISTENCE ON BACK-TRANSLATION: RECAPTURING THE SUBTRACTED DIMENSIONS IN HONG KONG AND ISTANBUL

Y. Ng
Université de Montréal

Abstract: The word “translation” shares the same root with “transaction” in its prefix “trans,” which connotes both “going beyond” and “traveling across” a border. Yet however implicitly, a border is always present. It is at this border, where exclusion could take place and communications might meet an impasse. Inescapably, translation becomes more often than not a source of disappointment to the original. In this paper, I want to explore how the strategy of back-translation occurs in the literary contexts of writing the city. By back-translation, I mean critical response to the unsolvable paradoxes emerged in the distance between the translated text and its original. Insistence on back-translation, then, is concerned with what is subtracted, what has not been captured, what could have been recovered, or what is considered untranslatable or almost inexpressible, during processes of translation or border crossing.

One striking example is Orhan Pamuk’s *Istanbul: Memories and the City*, in which he translates the term “melancholy,” used in Théophile Gautier’s writings on Istanbul, back into the Turkish word “hüzün.” As “a feeling [not] belong[ing] to the outsider observer,” the word “hüzün” suggests “an erosion of the will to stand against the values and mores of the community and encourages us to be content with little, honoring the virtues of harmony, uniformity, humility.” While “hüzün” “allows the people of Istanbul to think of defeat and poverty not as a historical end point but as an honorable beginning, fixed long before they were born,” Pamuk makes it explicit that a flâneur from the French literary tradition, like Balzac’s hero Rastignac, would not be capable of grasping the essence of “hüzün” in Istanbul.

Another instance of back-translation is studied with reference to Xi Xi’s Chinese novel *A Fly Carpet*, which tells the tales of an imaginative city Fertilia as an allegory of Hong Kong. The narrative frame intentionally imitates the latitudinal and longitudinal intersections in the “fabrics woven with warp and weft threads,” as the word “carpet” suggests—i.e. the flying carpet is a metaphorical representation of the city itself, with its patches of small narratives of the city woven together into a thick pattern of fabrics. While the Chinese word connoting the noun “carpet” is “tan,” Xi Xi notes that local Hong Kong people usually mix it with the other term “zhan” [“zin” in Cantonese], whose actual connotation is “blanket”—a very similar term compared to “tan” (“carpet”) but is essentially different. “Zhan” as a “blanket” should be elaborated as “fabrics that are made by rolling and pressing the mixture of feathers and fur into a flat shape.” In other words, “zhan” have no warp and weft threads. Mistaking “tan” as “zhan” is analogous to the misrecognition of Hong Kong by failing to read the warps and wefts that are interwoven in the fabrics of livings in the city. Naming her book as “Fei Zhan” (“A Flying Blanket”) instead of “Fei Tan” (“A Flying Carpet”), Xi Xi calls attention to the misgivings of the local Fertilians who see themselves in a frictionless Deleuzian “smooth space.” This novel, I propose, strategically resituates the reading of Hong Kong, by translating the mistaken metaphor of a “blanket” (in the misuse of colloquial language) back in its original sense as a “carpet”.

While my reading of the above examples is based on their English translated versions (from Turkish by Maureen Freely and from Chinese by Diana Yue respectively), I will discuss as well the inevitably lost dimensions in the process of translation and hopefully address Benjamin’s question: “Is a translation meant for readers who do not understand the original?” For instance, how could Xi Xi’s readers in the English language perceive the contradiction between “tan” (the actual and forgotten word in the written language) and “zhan” (the commonly mistaken word in the colloquial language), whose friction is so vividly implied in the Chinese title, but becomes completely erased in the English one?

Biography: Originally from Hong Kong, Yiu-Tsan Ng obtained his BA and MPhil degrees in English Studies and Comparative Literature at the University of Hong Kong. He is now a PhD candidate at the Université de Montréal. His current project examines the transaction between literature and the city with respect to the rhetoric of anticipation and disappointment. His article on Hong Kong cinema has been published and translated into Danish in the Copenhagen-based journal of film studies, *Kosmorama*. In Montreal, he also serves as a radio program host of a Cantonese-/Mandarin- bilingual program (“Voyages musicaux”) on local events and indie music in the multilingual Radio Centre-ville (CINQ-FM).

S4: ARAB SPRING AND THE PERSPECTIVES OF ARAB COMPARATIVE SCHOLARSHIP

LE COMPARATISME ET LE DIALOGUE MÉDITERRANÉEN (LE CLÉZIO/AL-KONI)

F. Taib

Université Mohammed V Rabat/ Agdal

Abstract: La diversité et la richesse de la création littéraire méditerranéenne qui est un trésor culturel , portent implicitement l'espérance d'une littérature générale riche et variée capable de surmonter les mésententes , les chocs et les blessures, qui sont parfois plus profondes que ce que l'on pense, en se basant sur le patrimoine méditerranéen caractérisé depuis toujours par les échanges et les interférences entre différentes cultures.

Si l'égalité et le droit à la différence sont les piliers essentiels de cette espérance (projet d'avenir) , la comparaison est son outil efficace .

La littérature comparée, discipline au croisement des savoirs et des pratiques qui encourage les échanges entre les cultures et les littératures , nous semble être une solution contre les stéréotypes, le rejet de l'autre et le repli sur soi . sa nature pluraliste , ambitieuse et dialogique ,porte les comparatistes vers leur destin collectif pour bâtir une humanité plus éclairée .

à fin d'illustrer le rôle primordial de la littérature comparée , dans l'amélioration des futures relations entre les deux rives de la méditerranée , on va étudier un type spécifique de dialogue interculturel nord /sud , à partir de deux romans centrés essentiellement sur la thématique du désert : » Poussière d'or » d'Ibrahim Al- koni , et « Désert » de Jean-Marie Gustave Le Clézio .

L'étude thématique comparative de ses deux romans , qui dénoncent chacun à sa manière l'exploitation et la marginalisation , promet de nous conduire - au delà des réalités politiques et culturelles dominantes qui façonnent l'identité méditerranéennes - vers un modèle absolu d'identité et de liberté humaine aussi vaste que le désert.

Biography: TAIB, Fatiha (Université Mohammed V Rabat/ Agdal/ Maroc)

ARAB SPRING AND TRANSCULTURAL THEATRE

E. Tunsi

College of Education, Saudi Arabia

Abstract: Q. What is the aim of the transcultural theatre in the time of Arab Spring?

This paper is an attempt to investigate the reason why Arab theatre groups in Tunisia and Iraq choose the World Shakespeare Festival 2012 to communicate with the world. In the time of Arab Spring, Arab theatre practitioners tends to the Shakespearean idiom to project social-political conflicts. They incline to use theatre not as a powerful changing factor in the life of society but rather as a medium for cultural dialogue. Their use of Shakespearean themes along with European theatrical techniques are means to introduce the diversity in the Arabic culture. The selection of Macbeth and Romeo and Juliet may be justified by the belief that Shakespeare is " the sort of great idol of the humanist West" and " the idea of him being for all ages."(29:60)

The Tunisian French theatre production Macbeth: Leila & Ben – A Bloody History presents a theatrical viewpoint of the social revolt which launched the Arab Spring in the Middle East. The use of multi-media techniques in addition to TV reportage bring to stage those tools suggested by Antonin Artaud (1896- 1948). The French director notes that we need to "discover the notion of a kind of unique language half way between gesture and thought." It is a language which "can only be defined in terms of the possibilities of dynamic expression in space as opposed to the expressive possibilities of dialogue." The dynamic expression may involve the possibility in speech for "expansion beyond words, for development in space, for a dissociative and vibratory effect on our sensibility." Apart from the "auditory language of sounds," Artaud sees in theatre "the visual language of objects, movements, attitudes, gestures," as well as " their meaning, their physiognomy, their combinations."

This paper discusses the role of Artaud's "dynamic expression" in the process of cultural transference of Macbeth: Leila & Ben – A Bloody History to audiences in the West. While the techniques belong to the exponent of "theatre of cruelty", the Shakespearean theme is developed within Arabic perspective by the Tunisian French theatre company. Urged by his wife to inflict incessant injustices on his society, Zine El Abdine Ben Ali follows the footsteps of Shakespeare's Macbeth. Like his predecessor, the Tunisian president would never hesitate to plot, murder, break vows in order to proceed in an

unending ambition. Yet, he may use Islamic law and Arabic heritage to legitimize his actions. Arab versions of Shakespeare's plays contend to show that not only the political but the social forces as well are bound to inhibit the welfare of individuals. If sectionalized society condemns the working class, the sectarian society would engender no less ailment in the life of the young. Romeo and Juliet in Baghdad may be observed through Edward Bond's (b 1934) aggro-effect technique. Such an effect means the new "ways of making people notice, of making those things effective." It is a technique which aims to "disturb an audience emotionally, to involve them emotionally" (5:199) Iraqi Theatre Company uses folk music and rituals to highlight the cultural opulence of a land 'longing for love and beauty'. Whatever the social reality may be in Tunisia and Baghdad, theatre is the art to provide an adequate medium for cultural dialogue and communication.

Notes:

- Edward Bond, in conversation with Howard Davis, Quoted in James C. Bulman, "Bond, Shakespeare and the Absurd." *Modern Drama*, 29. 60.
- Antonin Artaud, 1896-1948: *Selected Writings*. Trans. Farr, Straus and Giroux, Inc. (United States of America: Grove Press, Inc. 1976) 242-3)
- Edward Bond and Christopher Innes, "Edward Bond: from Rationalism to Rhapsody." *Canadian Theatre Reviews*, 23 (Summer, 1979) p. 112-113. Quoted in Christopher Innes, "The Political Spectrum of Edward Bond: from Rationalism to Rhapsody," *Modern Drama*, 25. 199

Biography: TUNSI, Eiman (College of Education, Saudi Arabia)

LA RÉVOLTE DANS *INCH' ALLAH* DE GILBERT SINOÛÉ

F. Al-Fararguy
Université de Tanta

Abstract: Créateur de romans, Gilbert Sinoué dévoile le procès. Un profond fossé se creuse entre l'Orient et l'Occident. Il dénonce les radicalisations, les violences perpétrées et le malentendu installé. Après les attentats du 11 septembre 2001, il s'est posé la question sur la situation des arabes. Il a amassé énormément de documentation pour créer un roman et il ajoute une page de bibliographie à la fin de son roman. Sa réflexion sur le moi attaqué qui donne naissance à un moi révolté après dix ans de ces attentats et juste avant la naissance du printemps arabe, nous montre l'état de bouillement de ce monde souffrance de l'injustice pendant plusieurs années. La peur du monde arabe et la peur des arabes du regard des autres à cause de la phobie de l'islam rend le défi et le conflit plus compliqué.

Dans son roman *Inch' Allah* publié en 2010 et déployée en deux volumes : *Le Souffle du jasmin* et *Le Cri des pierres*. Le romancier démontre les événements qui ont préparé le chemin à la chute du mur de la peur. Entre l'imaginaire et la réalité, les actions se nouent autour cinq familles : deux familles palestiniennes *Shahid* et *Tabroush*, la famille égyptienne *Loutfi*, la famille irakienne *El-Safi* et la famille juive *Marcus*. Un observateur français contemple ce monde et résonne dans son esprit, cette question : le bruit de bombes recouvrira-t-il à jamais le souffle du jasmin ? Dans le deuxième volume, on trouve une autre famille juive ; les *Bonstein*. G. Sinoué indique, lui-même, au début du roman les familles qu'il a imaginé. Vivant une enfance entre les musulmans, les chrétiens et les juifs, il réussit à montrer l'interaction, l'exode, le dispute entre les communautés et les maux explosés par les extrémistes

Le Moyen-orient vécu sous l'oppression, la souffrance, la fragilité, la misère, la déchéance intérieure a choisi enfin sa voix. La problématique de la présente étude est basée sur plusieurs questions : L'égo, comment est-il dessiné ? Comment l'autre l'a-t-il estimé ? Pourquoi l'autre l'a-t-il condamné ? Comment atteindre le rêve de la liberté ? Comment le printemps arabe est-il né ?

Biography: AL-FARARGUY, Fathéya (Université de Tanta, Egypte)

DISCUSSION

S5 COMICS AND ADAPTATION

FROM EPIC TO ERRATIC: A COMPARATIVE ESSAY ON FRANK MILLER'S *SIN CITY* AND *300*

G. Perreira

Universidade de São Paulo

Abstract: Frank Miller is a comic book writer and artist who dialogues with cinema since the very beginning of his career. Not only he wrote some movie scripts during his first years (and broke up with Hollywood later on, due to the unwanted interference on his work) but his early comic book production "The Dark Knight", "Daredevil" were also constantly compared with noir movies.

In his more recent works, two of his graphic novels were deeply inspired by literature and later received movie adaptations. "Sin City" and "300". In both cases he was involved with the adaptation itself (co-directed "Sin City" with Robert Rodriguez and worked as executive producer and consultant in "300"). Although both of them have some significant marks of Miller's work and refer to a specific genre of cinema, they go through very different ways. "Sin City" establishes a dialogue with noir movies and crime novels. Men are all erratic and weak, always getting in trouble due to their women. Their objectives are egoistic and questionable, and their feats are amoral at least. The film adaptation was released in 2005, and its success brought some renewed attention to Miller's Sin City projects. The fidelity of the adaptation was the most impressive, with full dialogues and scenes transcribed from graphic narrative to live action. "300" retells the Battle of Thermopylae and the events leading up to it from the perspective of Leonidas of Sparta as described by Herodotus in his "Histories". Men are portrayed as truly brave heroes and women as virtuous queens. They are all fighting and dying for their nation. Honor and virtue are the main qualities, and even give name to the chapters of the graphic novel. The graphic novel was particularly inspired by the 1962 film "The 300 Spartans" and dialogues with the epic genre.

This paper aims to compare these two processes of adaptation – from literature to graphic narrative to cinema - and to show how the two of them, even being so opposite to each other, relate to Frank Miller's previous works and bring the very same characteristics that are emblematic in his production.

Biography: Luiz Guilherme Couto Pereira

Short Biography:

Graduated at Universidade de São Paulo, in Literature (Portuguese and Classic Greek)

Concluding master degree in Classic Greek and reception of classics.

Participated on ICLA 2007 (Rio de Janeiro) and 2010 (Seoul) Conferences.

Participated on NeMLA 2010, 2011 and 2012 Conferences.

Main interests: Classics, Reception, Comparative Literature, Graphic Narratives.

ADAPTING THOMAS BERNHARD: NICOLAS MAHLER'S ALTE MEISTER

L. Pao

University of Vienna

Abstract: Adapting Thomas Bernhard: Nicolas Mahler's Alte Meister

Adapting classical novels and stories into a graphic narrative format is not a new practice, but only in recent years has it experienced a significant increase in popularity. As a result, publishing graphic narratives have ceased to be exclusive to niche and children's books publishers, and big trade publishing houses have started to accommodate the growing interest in Comics and Graphic Novels by expanding their program. Last year, renowned German publishing house Suhrkamp Verlag launched a Comic/Graphic Novel series that aims to publish literary comics. Nicolas Mahler's Alte Meister is the inaugural volume of the new Suhrkamp series and, for the first time, the work of a Comic artist was included in their publishing program. With the escalating number of publications, various terms are frequently employed to describe graphic narrative adaptations of prose (and to a smaller extent poetry and plays), such as drawn/illustrated/simplified by..., Graphic Novel, Graphic Version, Comic, Literary Comic and Illustration. This exemplifies the divergence and tentativeness over the question of defining graphic narrative adaptation and likewise of analyzing the process of adaptation.

In search of a theory of graphic narrative adaptation, multiple works have emerged that extend existing concepts of adaptation and contribute to the development of a theory specific to the medium. Linda Hutcheon's theory of adaptation serves as a prolific starting point, in that it understands adaptation as both an act and a product, and moreover questions the motive of fidelity of an adaptation to its source or original. These aspects are crucial in the analysis of Nicolas Mahler's adaptation of Austrian Writer Thomas Bernhard's *Alte Meister* (Old Masters).

This paper examines Mahler's *Alte Meister* as an adaptation of Thomas Bernhard's text, in terms of being both an act and a product. By analyzing Mahler's adaptation of Bernhard's idiosyncratic narrative style in *Alte Meister* and the possibility of visualizing the verbal that is inherent to the graphic narrative form, I intend to demonstrate various methods and modes of adaptation from prose to graphic narrative. Temporality, characterization, narrative point of view, ekphrastic elements, fragmented as opposed to coherent text in Bernhard's *Alte Meister* and its transformation to a graphic narrative form offer a comprehensive exploration of not only adaptation but the language of graphic narrative itself. Moreover, rather than simplifying and illustrating the topic of art and life in Bernhard's *Alte Meister*, Mahler's adaptation directly engages in the debate and provides its own perspective. The potential of graphic narrative adaptation as demonstrated in Mahler's adaptation of Bernhard, therefore, transcends fidelity, illustration and simplification and holds a profound manner of adaptation as process and product.

Biography: Lea Pao

MA Candidate, University of Vienna, Austria, Department of Comparative Literature/Department of Chinese Studies

Accepted to the PhD program in Asian Studies and Comparative Literature at Penn State University in Fall 2012

Research interests: Graphic Narrative, Modern and Contemporary Chinese Poetry, Avant-Garde, Comparative Poetics, Poetry Translations

Activities: Extended travels to China, India and Russia, Founder of a student newspaper "Das Reispapier", Translator of Chinese poetry (Translation of a Poetry Collection in Chinese/German published in April 2012), Currently living in San Francisco, CA and Vienna

MOTIFS AND MOTIVES IN MUTATION: IMPLICATIONS OF THE HUMAN-MUTANT FROM COMICS TO THE SCREEN

M. Ahmed

Jacobs University Bremen

Abstract: Comics and graphic novels and their subsequent feature films know a variety of protagonists graced with extraordinary powers but also doomed to an outsider status due to their abnormality. Precisely this characteristic of aberration, of not conforming to the norm, renders such protagonists – in spite of their extraordinariness - not only easy to relate to but also a source of inspiration; the unusualness singled out by society as abnormal can be transformed into a gift for the good of all. Moreover, regardless of physical or psychic divergence, such protagonists are often the most human characters in the story (e.g. Superman). This is due to the very thematization of difference. Otherness or alienation experienced in the real world is therefore transposed to unusual qualities in the diegetic world and consequently rendered acceptable. My paper will explore the nature and implications of human mutations by concentrating on Enki Bilal's *Immortel (ad vitam)* (2004), the roughly contemporaneous *X-Men* and *Hell Boy* movies (since 2000) along with their corresponding comics. In doing so, the ways in which the leading characters from these films contend with the paradigm of the typical (super)hero will also be dealt with. In addition the implications of media on print and moving image motifs will be brought out. The paper will try to illustrate uses for inventoring and analyzing motifs recurrent across media and genres, namely that regarding motifs as constituents of particular imaginaries can aid in: (a) deducing the broad anthropological significance of certain images and concepts, and (b) working out the transformative and narratological effects of media on similar content.

FOR: COMPARATIVE AND NARRATIVE APPROACHES IN COMICS STUDIES

Biography: My doctoral thesis analyzed a variety of iconotextual works in order to deduce possible characteristics of the graphic novel on a transcultural level. For this a hybrid methodology combining semiotics, particularly Umberto Eco's notion of the open work of art, with the traditional art historical tools of visual analysis was applied. My latest project aims

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at exploring the intermedial mediation of specific motifs (focusing once again on graphic narratives). Additional research interests include surrealism and subjectivities. Publications include articles in the International Journal of Comic Art as well as several chapters in edited volumes on a variety of topics from the visual arts and literature.

S5 MIGRATION AND LITERATURE IN CONTEMPORARY EUROPE

HEART OF DARKNESS: NEW APPROACHES TO JOSEPH'S CONRAD NOVEL

D.S. Garrosa
Madrid

Abstract: ETHNIC AND POST-COLONIAL STUDIES HAVE BEEN FORGOTTEN IN SOME AREAS OF LITERARY CRITIC. IN THIS ARTICLE I WOULD LIKE TO APPROACH TO CONRAD'S NOVEL FROM THESE PERSPECTIVES AND ADDING NEW IDEAS TO UNDERSTAND THE TEXT. I WILL DEVELOPE THE AREAS OF SPACE, RACE, GENDER AND NARRATIVE SKILLS BUT WITH ANOTHER VIEW; AS IF IT WAS READ BY A NATIVE AFRICAN. REACHING THIS POINT I WILL REALIZE IT WITH ISER, JAUSS, INGARDEN AND THE SCHOOL OF CONSTANZA

Biography: D.S. GARROSA; Madrid/ES
LIC. SPANISH PHILOLOGY AND DEA IN SPANISH LITERATURE. WRITING MY DOCTORAL DISSERTATION FOR PHD. STUDYING 4th COURSE OF LITERARY THEORY AND COMPARATIVE LITERATURE AND ENGLISH PHILOLOGY

CONTEMPORARY GERMAN-JEWISH LITERATURE OF RUSSIAN-BORN AUTHORS

O. Mayster
RWTH Aachen University

Abstract: Jewish migration from the former Soviet Union (1990-today) has been considerably influencing a contemporary German-Jewish literature. The most popular Russian-born authors Vladimir Kaminer and Lena Gorelik live in Germany and write in this language, they define themselves as German writers. Their novels/short stories are not restricted to the former experience in Russia but mainly analyze a new reality in Germany. The first-person narrators are Russians, Germans and Jews at the same time. The intention of this paper is to analyze at the inter/transnational aspects by Kaminer and Gorelik.

Biography: Oleksandr Mayster RWTH Aachen University Oleksandr.Mayster@rwth-aachen.de (Home) postal address: Bergdriesch 6 52062 Aachen Germany Tel(Home): 49-241-1684158 Studies 02.2011- today Doctoral Studies RWTH Aachen University, Department of European-Jewish History of Literature and Culture 10.2006-09.2009 Master of Arts, European Studies, RWTH Aachen University 09.2003-06.2004 Hebrew University of Jerusalem, 1-year scholarship in Jewish education 10.1997-09.2000 Doctoral Studies in Comparative religious studies, National Institute of Philosophy, Kyiv, Ukraine (Studies had not been completed) 09.1993-06/1997 Diploma- Economist, Ukrainian state academy of water engineering, Rivne, Ukraine Participation in many scientific conferences, presentations on the topics of German Jewish literature, sociology of religion, comparative religious studies, Jewish education

CATALAN AFRO-EUROPE: CHALLENGING THE EXOSPORIC AND THE XENOSPORIC IN CHILDREN'S LITERATURE

C. Dominguez
Universidade de Santiago de Compostela

Abstract: Although the category of "Afro-European literature" is not a new one, scholars have recently added a new dimension into the discussion by taking into consideration the debates on European identity linked to the consolidation of the European Union. Afro-European literature intersects with diaspora studies, postcolonial studies and migration studies. The aim of this paper is to explore how literature written in Catalonia by second-generation, Moroccan writers challenges the category of Afro-European literature and, more specifically, the distinction proposed by Sabrina Brancato between the "exosporic" and the "xenosporic". The case of Catalonia is relevant inasmuch as migrant writers have to choose a literary language (either Spanish or Catalan) and, therefore, a literary system, for "peripheral" literary systems in Spain define themselves mainly upon the language which is used. Furthermore, my case study is constituted by children's literature, a corpus wherein key values, such as multiculturalism and tolerance, intersect with, on the one hand, "regional" and "national" politics, and, on the other hand, publishing houses which target different audiences.

Biography: César Domínguez
Universidade de Santiago de Compostela

S4: PRESIDENTIAL PANEL — COMPARATIVE LITERATURE/WORLD LITERATURE : RECONSIDERED / LITTÉRATURE COMPARÉE/LITTÉRATURE MONDIALE : NOUVEAUX EXAMENS

COMPARATIVE LITERATURE, WORLD LITERATURE: A SOUTH AFRICAN PERSPECTIVE

H. Viljoen

North-West University

Abstract: The momentous political changes in South Africa after 1994 also meant a series of big transformations of the university system in South Africa which had a profound effect on many disciplines. A national qualifications framework was set up and a number of universities were merged. Nationally there was a strong movement towards outcomes based teaching at all levels, which had a devastating effect on the knowledge, and language and writing skills of students entering university. In the 1980s South African universities already went through a series of rationalizations that included a phasing out of a number of departments that were strong in theory of literature and comparative literature, for example, at the University of the Witwatersrand in Johannesburg and at the Universities of Potchefstroom and the Free State. With much stronger emphasis on basic skills and seemingly a kind of exhaustion in the theoretical impulse after 2000, theory of literature and comparative literature seem to have lost ground while stronger national language based departments (especially English) grew. African languages suddenly became much less attractive to students and departments had had to scale down a lot. Though reconciliation between different groups might have triggered a stronger interest in comparative studies, this did not happen on a big scale. Two exceptions to this might be the growth in comparative work between Afrikaans and Dutch and the work in postcolonial studies.

Against this background I intend making a brief survey of the state of the art of comparative literature in South Africa for the period 2008-2012, focusing on curricula, institutions and issues in published and ongoing research. A survey of the research published in the *Journal of Literary Studies/Tydskrif vir literatuur-wetenskap*, the mouthpiece of SAVAL, the South African affiliate with the ICLA, and in *Literator*, the journal that carries comparative literature and linguistics in its masthead, will be two of the main strands of the presentation.

Biography: Hein Viljoen, Professor, North-West University, Potchefstroom, South Africa

CONCLUSIONS

S. Sondrup¹, G.E.P. Gillespie², J. Bessière³

¹*Brigham Young University*, ²*Stanford University*, ³*Université Sorbonne Nouvelle - Paris 3*

Abstract: Conclusions

Biography: Conclusions

S4: BOOK – MATERIAL – TEXT

BOOKS AS ART OBJECT - ART OBJECTS AS BOOKS

V. Hildebrand-Schat
Goethe-Universität

Abstract: With the upcoming E-book the pertinence and continuation of the traditional book are called into question. Anew the concern for the book is connected with new technical achievement. Already in 1926 El Lissitzky remarked that paradoxically dematerialization became an overwhelming phenomenon in a world of increasing materialization. But at the same time he could enjoy the reputation of the books he has designed. And thirty years later, when with conceptual art dematerialization took over to artwork, a new type of art became of importance - the artist's book. And this medium refers especially to the functions and specifics of the book. The artist's book connects what was separated for centuries. Visual and textual items intervene with concepts, philosophical meanings and literary contents. The sum of the elements offers points of views which the unique elements alone cannot afford. The artist's book develops a new comprehension, resulting from the typographical form, the interaction of image, text and material of the book. Also the use of the book is concerned, challenged by the specifics of the book's design and material. The artist's book, even if it lacks of text, is a book, which can be read. It can be viewed and contemplated, even if it lacks of images. This paradox becomes clear with the handling of the artist's book, since the artist's book reflects beyond others the specifics of its own medium. Within the widespread possibilities of the artist's book I would like to present different possibilities of interaction, such as is that of texts and images, printed matter and material, the inclusion and exclusion of surrounding space and how they affect the limits between conventional and new reception of the books. Sometimes the new type of bookwork, such as given with the artist's book is even compared with the e-book. The functions offered by electronic media, such as cutting, pasting and hidden text are applicable to the analog system. The codex form is but one used in the technical approach of the artists. Examples of differing contribution are "The Second Encyclopedia" by Ines Ketelhod and Peter Malutzki, book art such as Ulrich Wagner's application of ground schemes of concentrations camps, but also the destruction by burning, outlining, cutting and other handling of the book.

Biography: CV PD Dr. Viola Hildebrand-Schat Art historian and literary scholar, in 2012 Professor at the Karl-Franzens-Universität Graz/Department of art and scientific researcher in the Project "The artist's book as an aesthetic experiment. History and Poetics of a hybrid genre". The project is funded by Deutsche Forschungsgemeinschaft (German Research Foundation) Since 2005 scientific researcher at Goethe-University, Frankfurt am Main. Lecture at Vienna University/Austria and Goethe-University/Germany 2011 Second State Doctorial (Venia legendi in history of arts)

THE STAGING OF THE TEXT IN THE FORM OF THE BOOK. A PERSPECTIVE ON CHARLES DODGSON'S ALICE-BOOKS AND SOME NEW ILLUSTRATED EDITIONS

C.B. Schulz
Ruhr-Universität Bochum

Abstract: Charles Dodgson, the writer, set great store by the design of the text and the aesthetic appearance of his books. In the case of "Alice's Adventures in Wonderland" and its sequel "Through the Looking-Glass", for instance, Dodgson, as the instigator of the publication, took all decisions regarding the design and the printing, the choice of paper, the binding and the cover – whereas the publisher Alexander Macmillan was only responsible for the marketing and distribution of the books. The relevance of the artistic control over issues that, in the process of publication and book production, are often considered as rather contingent, is a specific quality of these two literary works. Here, the design of the book is based on conceptual artistic decisions, taken by Dodgson himself, and thus of a particular semantic relevance. Not only does the typographic design of the text and semantic games with different types from the typesetter's character box play an important role. Far from being merely decorative additions, the illustrations are an integral part of the work's literary form. In that sense the narrative is less a text in the narrow linguistic sense of letters and words connected to form sentences, than a complex text-image compound, in which two different levels are inextricably intertwined in an intermedial narration. This synaesthetic multi-mediality, where images interact with the text – just as the words on the page connect with the pages of the book – turns the Alice books into a Gesamtkunstwerk of a particular kind. In this connection, mention has to be made of carefully calculated optical effects that arise as the reader leafs through the books. In Alice's Adventures in Wonderland, for example, the Cheshire Cat's disappearance is demonstrated as the reader turns the page, to find now only a faint image of the cat in the same position as it had occupied in all its

glory on the previous page. Much has been said and written about the difficulties arising in the process of translating the Alice-books in different languages. Neologisms, riddles and puns seem to refuse a proper translation and make it necessary to search for comparable effects in other languages. On a different level, and particularly in the context of new illustrated editions, the close coordination of the text and image with the structure of the book would have to be acknowledged and transacted. The semantic play with the design of the text and the sequential structure of the book, which Dodgson practiced not less virtuoso than the play with the meaning of language, have rarely been identified as an integral part by the numerous illustrators that followed John Tenniel. The lecture wants to give insight in how Dodgson used the structure of the book for literary purposes as it can be observed in the first editions, as well as to present a selection of new illustrated editions in which the text and the illustrations have been staged in original ways in the material structure and in the form of the book.

Biography: Christoph B. Schulz works as an internationally renowned art curator. His current project was a staging of "Alice in the arts" for the Tate Gallery of Liverpool and the Hamburger Kunsthalle. He has recently completed a Ph.D. in Comparative Literature.

WHEN GOETHE'S WORDS BETRAY THEIR SPLENDOUR IN A VISUAL WORLD

H.S. Lee-Niinioja
Independent scholar

Abstract: Material culture looks at an object within its environmental and cultural context. It examines forms, uses, and meanings of objects, images, and surroundings in everyday life, to discover untold stories and their linked expressions of creativity. Books are primary resource for this activity, due to part of the records of material culture. Particularly book illustrations can be analyzed for their imagery as they relate to the content of the book. Despite the globalization and timelessness of reading abilities, certain types of books demand their own readers. Moreover, book designs are a crucial element of object study, regarding books as (1) expression of the author (2) knowledge (3) experience for pleasure (4) recorder of time (5) decoration (6) symbol of education and civilisation and (7) consumer item.

I am pursuing this through Johan Wolfgang von Goethe (1749-1832), the greatest German poet, who has been an inspiration to my literary and visual world. Among his numerous books, "The Sorrows of Young Werther" (1774) has a greater impact than any others on my emotions. It is a story of Werther, a sensitive young hero, falls in love with Lotte at a German village. Despite Lotte's engagement to Albert, Werther is unable to subdue his passion for her, and his infatuation torments him to the peak of despair. This book was an immediate success in Europe and a cult of suicide grew up.

My paper discusses of a relationship between text and image by examining different book illustrations of "The Sorrows of Young Werther".

Biography: Hee Sook Lee-Niinioja, PhD

As one of the Asian pioneers in Scandinavia for studies in 1970s, Dr. Hee Sook Lee-Niinioja is artist/designer/journalist/scholar, specialising on 'text and image', and 'Hindu-Buddhist and Islamic architectural ornamentation', She earned her BAs (journalism, design), MAs (visual communication), and PhD (architecture), as well as studies in religion, culture, language, etc. across the globe. She volunteered much humanitarian work and teachings, hoping to enhance communications between different religions. She has been engaged with ICH-ICOMOS.

S4: TRANSLINGUAL LITERATURE

"CHANSONS DES FILLES DE MAI": ALBA DE CÉSPEDES' POETIC ACCOUNT OF MAY 1968

R. Diver

The University of Auckland

Abstract: Italian/Cuban writer Alba de Céspedes (1911-1995) started writing in French late in her career with 'Chansons des filles de mai' (Seuil, 1968), a collection of poems which inscribes a feminist and outsider's view of the events surrounding the May 1968 student protests in Paris. Céspedes is one of what Robert Jouanny has called 'Singularités francophones' in his book of the same title (PUF, 2000): writers who choose the French language without belonging to a francophone community, and who are, as such, generally ignored by literary criticism. Indeed, while Céspedes' long literary and journalistic career in Italian has come under substantial scrutiny, the 'Chansons', which were followed by a novel written in French, 'Sans autre lieu que la nuit' (Seuil, 1973), have received scant attention from her scholars, even though and she later translated these two works herself into Italian and they these were to be her last. Following the framework proposed by Anne-Rosine Delbart in 'Les exilés du langage: un siècle d'écrivains venus d'ailleurs' (Pulim, 2005), this paper will discuss the poems' account of the events, in terms of its deployment of characteristic thematic and stylistic features of translingual writing: the inscription of foreignness through outsider characters, through language as a constitutive element of the narration, and the use of fragmentary forms to convey a sense of dislocation and of incommunicability. We will see how Alba de Céspedes uses this collection of poems to offer a radical commentary on issues of gender, race, class, and power in French society.

Biography: Dr Ruth Diver is Head of the Comparative Literature Programme at the University of Auckland, New Zealand. Her research interests cover transcultural and translingual literature, in particular life-writing, heteronymic authorship, the application of intercultural psychology to literature, childhood cultural displacement and creativity, and questions of language, cross-cultural intertextuality, and comparative reception. Her monograph 'Enfants russes, écrivains français: Nathalie Sarraute, Romain Gary' is, at time of writing, in press with the Éditions Honoré Champion.

FROM BABEL TO ATLANTICA: EUGENE JOLAS AND HIS LANGUAGE LABORATORY

E.M. Kelbert

Yale University

Abstract: It is little known that Eugene Jolas, the discoverer and first-time publisher of James Joyce's "Finnegan's Wake", started his career as a translingual journalist and poet. Raised in Alsace-Lorraine as a French-German bilingual, Jolas acquired English in adolescence, crossing the Atlantica to refashion himself as an American man of letters. A "Man From Babel", as he styles himself in his autobiography, he published poetry in English, French and German, and eventually arrived to an understanding of his linguistic predicament as representative of humanity's path back to a pre-Babel state. In his own words, "je sens que moi, homme migrateur presque symbolique, je fais toujours partie du cosmos inter-racial et inter-linguistique, que j'appartiens au futur"--a premonition that is hard to ignore in the multilingual literary universe of our day. Unfortunately, Jolas' reputation as a backstage mastermind of European modernism has overshadowed by far both his poetry and his autobiographical work. Yet, his acute consciousness of the "linguistic jungle" in his mind played an important role in his career as one of the 'administrative epicenters' of the modernist movement. No less importantly, it led to his invention of a poetically charged polygloss he called Atlantica that, he hoped, would surpass Esperanto and allow poets to lead humanity out of a post-war "malady of language". This paper attempts to unify the different strands of Jolas' lifework in an analysis of his multilingual poetry. Thus, it presents these curious poems, which oscillate between virtuosic linguistic creativity and the construction of a new language, as curving out a niche within the modernist movement for literally and metaphorically non-native use of poetic language.

Biography: Eugenia Kelbert is a PhD candidate in Comparative Literature at Yale University. Her dissertation focuses on the phenomenon of second language writing (translingualism) in the 20th century. She won the 2011 Horst Frenz Prize for the best paper presented at ACLA by a graduate student; her article on Rilke's translingual poetry appeared in the Yearbook of Comparative and General Literature in 2012. Her other interests include translation theory, modernism, literary representations of myth and the Bible, narratives of execution, the history of the cabaret and the uses of quantitative approaches in the Humanities.

LES DIFFÉRENTES VOIES DU TRANSLINGUISME AUX XXE ET XXIE SIÈCLES ET SON IMPLICATION DANS LE PROCESSUS CRÉATIF

A. Lushenkova
Université Limoges

Abstract: Nous proposons de distinguer et d'analyser différentes voies qui mènent au translinguisme littéraire, et de comparer les situations des auteurs qui ont fait le choix d'écrire dans une langue autre que celle maternelle, dans des périodes et contextes différents. Nous proposons d'analyser particulièrement les exemples des auteurs slaves qui ont adopté une langue étrangère au cours du XX^e siècle, et ceux qui ont fait ce choix à l'aune du XXI^e siècle. Les auteurs russes ayant suivi les nombreuses vagues d'émigration imposées par des circonstances géo-politiques dans la première moitié du XX^e siècle ont parfois adopté une autre langue en suivant la logique éditoriale dictée par les changements de pays. Ainsi, c'est le cas de Vladimir Nabokov, qui a d'abord écrit en russe à Berlin et à Paris où l'importance de la diaspora russe rendait possible une large publication et diffusion des livres écrits en russe, avant de passer à l'écriture en anglais dès son installation aux États-Unis. Les migrations plus récentes témoignent de cas d'emploi parallèle de deux langues. Depuis les années 2000, Eugène Ternoïsky écrit des romans en français, tout en continuant de publier des livres en russe. D'autres ont commencé d'écrire directement dans la langue adoptée, comme par exemple Wladimir Kaminer, émigré de Moscou à Berlin depuis 1990. On peut également observer un passage progressif à la langue étrangère. Ce dernier cas de figure est particulièrement intéressant chez Dimitri Bortnikov qui a commencé à écrire en russe au début des années 2000, lorsqu'il était déjà installé en France, avant de passer au français pour ses deux derniers ouvrages. Ce passage progressif s'inscrit dans son aspiration à la transgression des lois du langage, et l'aspiration au néant à travers l'écriture. À travers l'analyse de ces différents cas du translinguisme littéraire dans des contextes distincts et dans deux périodes historiques différentes (XX^e et XXI^e s.), nous examinerons si les conditions et les raisons de l'adoption de la langue étrangère pour l'écriture s'inscrivent de manières différentes dans la quête artistique de l'auteur.

Biography: Après avoir soutenu sa thèse en littérature comparée sur l'artiste-lecteur chez Marcel Proust et Ivan Bounine à l'Université de Limoges, Anna Lushenkova étudie le translinguisme et examine en particulier les transferts culturels et l'extra-territorialité qui lui sont associés.

WRAP-UP: FINAL DISCUSSION

N. Lvovich
City University of New York, Kingsborough College

S4: THE UPS AND DOWNS THAT WESTERN LITERARY CONCEPTS HAVE EXPERIENCED ON THEIR WAY TO THE EASTS

THE RECEPTION OF NEW CRITICISM IN CHINA. CASE STUDY ON ZHU ZIQING AND QIAN ZHONGSHU

J. Ji

Soochow University

Abstract: New Criticism was initially introduced to China at the end of the 1920s by scholars such as Zhu Ziqing, Ye Gongchao. They either introduced the theory of New Criticism or put it into practice of textual criticism. Among them, Zhu Ziqing and Qian Zhongshu are regarded as having achieved the most systematic and profound reception of New Criticism. Borrowing from the theory of New Criticism, Zhu Ziqing has applied the method of close reading flexibly and focused on the analysis of textual meaning, especially on the interpretation of the multiplicity of meanings in poetry. For example, in his books “Shi duoyi juli” and “Gushi shijiu shou shi”, Zhu has made excellent interpretation on the texts of Chinese classical poetry. By combining and integrating the Western New Critical theory with traditional Chinese methods for the interpretation of poetry, Zhu has established the unique modern Chinese Hermeneutics of Poetry Theory, which has not only promoted the spread of New Criticism in China, but also has helped the modern reconstruction of traditional hermeneutics of poetry. While Zhu Ziqing’s contribution is mainly on the interpretation of poetic texts, Qian Zhongshu has focused more on the integration of New Criticism with Chinese poetry on the poetics level with his oeuvres “Tanyi lu” “Guanzhui bian”. He has conveyed Chinese counterpart concepts to the Western concepts such as defamiliarization, context, ambiguity, the intentional fallacy, the affective fallacy, contributing to the possibility of poetic dialogue between the West and China. If we say that New Criticism has only made formal analysis on the internal structure of texts, then we should recognize that Qian has furthered his study from formal analysis to the poetics level, such as issues concerning the passing on of artistic styles and the rules of poetics. The reception of New Criticism of Zhu and Qian has provided us with excellent examples to review the spread of Western literary concepts in China. It helps us to carry out bilateral dialogue and inter interpretation between the West and China based on our backgrounds as Chinese scholars with a Chinese perspective, relying on our own poetic resources, so as to explore new frontiers for criticism.

Biography: Ji Jin, Professor of Soochow University
Department of Chinese Literature
199 Renai Road, SIP
Suzhou, Jiangsu, P.R.C

THE PROBLEMATIC AESTHETICS OF THE AUTONOMY OF WORK OF ART IN NEW CRITICISM: A CASE STUDY OF TAIWANESE MODERNISM

P.C. Kao

National Chengchi University

Abstract: The Problematic Aesthetics of the Autonomy of Work of Art in New Criticism: A Case Study of Taiwanese Modernism New Criticism had played a dominant role in Western academia as a critical approach to study the modernist works of literature from the 1930s to 1960s. Whereas it retreated from the Western academic scene in the 1960s, it re-emerged in the East at this point of time. The blossom of Taiwanese modernism during 1960s to 1970s is concomitant with the transportation of New Criticism to the East. During then the emergence of a new generation of “Americanized” and “Westernized” young writers from the academic institutions demonstrated the wide acceptance of the Western literary and critical modes by Taiwanese writers and critics. According to Edward Said’s concept of the “travelling theory,” the dissemination of the literary theory from one country/continent to another is involved with both the temporal and the spatial transformation of that theory itself. In the case of Taiwanese Modernism, its dominant critical tool – New Criticism – also put on a different face in its engagement with the modernist literature of Taiwan. New Criticism encountered two mutated factors in Taiwan: historically, the belated modernity was ushered in Taiwan; geographically, the Western modernity was transplanted to the East. In Taiwan, the landing of New Criticism is complicated by the island’s context; the post-war blossom of Modernism and its critical approach is deeply connected to the intervention of American imperialism on Taiwanese foreign policies and the rage of monopolized capitalism the former brought onto the island. The concept of travelling theory reminds us that the different temporal and spatial contexts have created new problems for the acclimatization of New Criticism and its twin brother Modernism in Taiwan. This paper argues that the New Critical

aesthetics of the autonomy of work of art and its principle of “internal reading” in disregard of external context and biography is inadequate in the addressing of the works of Taiwanese Modernism concerning its historical and geographical specificity. The appropriation of New Criticism to the study of Taiwanese Modernism within the confines of Taiwanese academy was first grounded on the thematic and formal similarities between Taiwanese and Anglo-American Modernism. They both explore themes of the internal world and the psychic tensions of modern men. Both use the techniques of stream-of-consciousness, fragmented language, and interior monologue. Nevertheless, apart from the fact that Modernism was transported Taiwan from the West, the domestication of the former in the new land was inextricable from the historical background of Taiwan itself. In domestic arena, Taiwanese society was undergoing the political period of “white terror” under Chiang Kai-shek administration, the high-handed political suppression which created the condition of mental estrangement of many Taiwanese writers. The theme of internal and external exiles explored by many Western modernists thus held strong appeal to the Taiwanese modernists in its portrayal of the escape of modern men from the hostile social environment. In the international scene, late capitalism of the West in the 1960s had introduced its multinational enterprises into Taiwan. The impacts of American capitalist imperialism on Taiwanese society and the consequent awareness of Taiwanese racial dignity in the face of exploitation by capitalist corporations have all become the important issues explored in the works of Taiwanese modernists. The different historical and geographical backgrounds made Taiwanese Modernism present a different face from its Anglo-American counterpart. The external considerations of historical context are necessary and made inevitable in the case of Taiwanese Modernism, which has exposed the inadequacy and insufficiency of the pure “internal reading” strategy of New Criticism that treats literary work as an organic and self-sufficient object. Critics must enlarge their horizons to consider historical and geographical specificity in their addressing of Taiwanese Modernism. The aesthetics of New Criticism should be adapted to the new context of the island in the latter’s becoming process of critical reception from original resistance to gradual accommodation. For the East as well as the Third-World countries, the transported literature and theory from the West doesn’t mean a pure transplantation from the original land to the Other land – it involves the process of cross-fertilization and re-configuration within the different social and cultural climates.

Biography: Pei-Wen Clio Kao is a second-year PhD student from English Department, National Chengchi University, Taiwan (R.O.C.). Her major is Anglo-American Literature. Her research specialty is Conrad Studies and Modernism.

WESTERN MIND, CHINESE SOUL: ON LIN YUTANG’S UNIQUENESS

H. Yang

School of Foreign Languages and Cultures

Abstract: Born into a Christian family, educated at St. John’s University in Shanghai, Harvard, and Leipzig, associated with the key figures of China’s New Culture Movement in late 1920’s and early 1930’s, thirty-odd years of living in America after 1936, extensive traveling and lecturing across the world, Western philosophical, cultural, literary and artistic influence was omnipresent in both Lin Yutang’s writing career and his daily life. Overeducated and more than sufficiently immersed in Western culture as he was, Lin had throughout his life kept a rational and healthy distance from that culture. And unlike many of his contemporaries, Lin did not undergo a 360-degree turnaround, converting from all-out Westernization in early years to sentimental harking back to the Chinese tradition in late years. His distancing from some aspects of the Chinese way was self-conscious and equally noteworthy and it was in here that his wisdom and his uniqueness lay. Styling himself “the product of the Western mind and the Chinese soul” and “a bundle of contradictions,” Lin Yutang’s independent-mindedness and his blending of the West with the East made him a liberal cosmopolitan, a rare phenomenon in 20th century Chinese intellectual history.

Biography: YANG Haocheng, professor of English and American literature
School of Foreign Languages and Cultures
Nanjing Normal University.

BEYOND OTHERNESS: HAN SHAOGONG’S PARTICIPATION IN GLOBAL LITERARY POSTMODERNISM

J. Zhang

Georgetown University

Saturday, July 20, 2013

Abstract: Han Shaogong is one of the most prominent and innovative Chinese novelists and essayists of recent decades. He has been a leader of literary trends since the mid-1980s: especially toward the privileging of cultural peripheries, the disintegration of narrative, and narrative of disintegration. His stories address very specific junctures in recent Chinese history and local Chinese culture. But he has also been a translator of important modernist works; and several of his main original works are so strongly reminiscent of Western models that he on one occasion had to launch a libel lawsuit to defend against accusations of perjury. My paper will focus on the question: Is Han better described as someone who copied Western models, as many have thought, and in doing so changed them by bringing them to a new context? Or is he better described as someone who was inspired by a few Western models and ideas (as Westerners are inspired by each other), precisely because of the similarity of the Chinese and Western cultural predicaments in the last 50 or 100 years?

Biography: Jingyuan Zhang has a joint appointment in the Comparative Literature Program and the Department of East Asian Languages and Cultures at Georgetown University.

S2 ESPACES EN TENSION

LA REPRESENTATION MULTIFOCALÉ DU RWANDA

P. Gomez

The University of The Gambia

Abstract: La représentation multifocale du Rwanda By Dr Pierre Gomez Senior Lecturer Ag. Dean, School of Arts and Sciences The University of The Gambia E-mail: gomezpierre@hotmail.com Tel: +220 7008671 or +220 3650013 Afin de mieux aborder les grands traits de la représentation multifocale, nous nous appesantirons essentiellement sur La géocritique : mode d'emploi et Littérature et espaces, ouvrages dirigés par Bertrand Westphal. Se fondant sur cette théorie, il a souligné que l'espace était mobile, d'où la nécessité de réfléchir sur une nouvelle approche entre la littérature et l'espace : la géocritique était née. Ses axes de réflexions s'articulent autour des représentations des interactions entre espaces humains et littérature, ainsi que de l'affirmation des identités culturelles. Elle adopte par ailleurs, une méthodologie basée sur quatre approches essentielles : interdisciplinaire, stratigraphique, multifocale et fictionnalisante. Notre travail sera donc entièrement consacré à la problématique de l'espace rwandais. Ainsi, en nous fondant essentiellement sur une méthodologie géocritique, nous essayerons, à travers trois chapitres représentant les axes de réflexion de l'approche multifocale, de montrer comment l'espace rwandais est perçu à la fois par les auteurs locaux (représentation endogène), les auteurs étrangers résidant au Rwanda (représentation allogène) et les auteurs étrangers vivant à l'extérieur (représentation exogène). L'accent sera donc mis sur des perceptions plurielles de l'espace rwandais.

Biography: Dr Pierre Gomez est le Doyen de la Faculte des Lettres et des Sciences, Universite de Gambie. I a fait sa these en Litterature Comparee avec le Professeur Bertrand Wesphal, Universite de Limoges. Il prepare actuellement son HDR avec comme sujet de recherche La geocritique du Rwanda.

FROM HEGEMONY TO HETEROTOPIAS: GEOGRAPHY AS EPISTEMOLOGY IN GRAMSCI AND FOUCAULT

M. Pala

University of Cagliari

Abstract: Said praised Gramsci for his "powerful geographical sense, a spatial sense of discontinuity that complicates and renders less effective than ever the possibility of correspondence, congruence and reconciliation between different areas of experience". Said also added that, like Foucault after him, Gramsci was interested in hegemony and power, but, in comparison to Foucault, had a much more subtle understanding of power because "less abstracted". My paper wants to show how foucauldian geography aims at systematically using measure, inquiry and examination for building an inventory or catalogue of situations which very much resembles Gramsci's "philological" approach to power. In both cases there is no such thing as human nature fixed and immutable, but rather meanings are determined by the complexity of social and historical relations. Either in the vast arrays of spaces discussed by Foucault in "Le langage de l'espace, Des espaces autres" and finally in "Space, Knowledge and Power" or in Gramsci's philosophy of praxis geography represents the methodological system of ascertaining textual facts in order to determine their conditions of meanings in the historical moment of their production. Gramsci's political theory is in fact marked by the use of a geographical society, which becomes definitive in the early phases of "The Prison Notebooks": the emergence of the concept of hegemony is articulated by diverse elements referring to precise geopolitical conditions, such as those denoting a strategy aiming at the production of consent, as opposed to coercion. The field of operation of civil society, rather than the state, is the most suitable for such strategies. Hegemony's field of operation is 'the West', proper terrain for a war of position, in its distinction from the East, more suited for a war of position. In Gramsci as well as in Foucault's heterotopias the method is not aimed at conducting an ontological search: in both cases we rather witness an analysis of a multiplicity of political, social, institutional conditions of possibility, where an entire system of relations and cause/ effects is reconstructed. Heterotopias according to their foucauldian formulations and their partial analogues in Gramsci can help reworking certain problems traditionally assigned under the histories of science, ideas and ideologies, reconstructing, through historical geographic specificity, the rules of formation of discourses shaping our social order.

Biography: Mauro Pala is Associate Professor of Comparative Literature at the University of Cagliari (Italy). In 1984 he graduated in Lettere (modern philology, history and philosophy) at the University of Cagliari, Arts Faculty (Modern Philology) and in 1989, as Fulbright scholar, obtained a Master of Arts from Columbia University with a thesis on the American exile of Klaus Mann, attending classes with Julia Kristeva, Edward Said, Eric Foner.

In 1991 he graduated in Foreign Languages and Literature at the University of Cagliari and between 1992 and 1994 attended classes in German and American Literature and Theory of Literary Analysis at Freie University in Berlin under the supervision of Prof. Klaus Scherpe.

In 1995 he obtained a PhD in comparative literature with a Dissertation on the urban representations in Döblin and Dos Passos and since 2000 has taught Comparative Literature and Literary Theory at the University of Cagliari.

In 2010, as Fulbright Distinguished Lecturer, he was Visiting Professor for the PhD Program in Literature at the University of Notre Dame (USA) and Visiting Professor at the University of Limoges (France). In 2011 he was Guest Professor at the University of Malta.

He has published extensively on European Romanticism, Critical theory, Cultural studies and Postcolonial studies. He has published books, articles and essays on Raymond Williams, Edward Said, Antonio Gramsci, among the others and he has also published on Romanticism and comparative studies, frequently cooperating with the Bologna centre for Romantic studies and lecturing for the Palermo European PhD programme in Cultural studies.

MAPPING POLITICAL IDEAS. EUROPE AS SPACE OF PROJECTION OF NATIONAL SELF-DESCRIPTION

L. Schmuck

Institut für Politikwissenschaft

Abstract: Point of departure of my paper is the observation that the European integration efforts after the Second World War go along with a new presence of Europe in literary works. Particularly in Spain and Portugal the end of Dictatorship and the accession to the European Union caused a new presence and a new consciousness of Europe. But the thought Europe («gedachte Europa») clashes with the lived Europe («gelebte Europa») (KAELBLE 1994; cf. also SCHILDT 2001). This leads to the question how and to what extent the literary cartography (TALLY 2008) produced in Spanish and Portuguese literature is utilized to transmit national ideas.

Theoretical background is the redefinition of space within the scope of spatial (LEVFEVRE 1974; SAID 1995; SOJA 2008; 1996) or topographical (FISCHER-LICHTE 1990; WEIGEL 2002) turn. According to Foucault's concept of heterotopia of compensation («heterotopie de compensation») (1994 [1967]), I will show to what extent the literary idea of Europe can be understood as a counter-emplacement, that realizes a compensation of the «chaotic» reality creating a determinate (socio-political) order. This particular heterotopia corresponds to Frederic Jameson's idea of cognitive mapping as a strategy of situating oneself within a social totality (JAMESON 1990) (here: Europe). Drawing on the principle of geocriticism of a dialectic between human and literary space (WESTPHAL 2000: 21), I will, in a second step, focus on the correlations or dynamics between literary space and socio-political space to answer the question to what extent the literary cartography can be understood as mapping of political ideas and intentions.

Objective of my paper is, on the one hand, to present a combination of geocriticism and Foucault's heterotopology and, on the other hand, to show the particular capacity of the geocritical approach for Portuguese and Spanish literature studies.

Biography: After having completed my doctoral degree in Iberoromanic Literature in 2009 (within the scope of the interdisciplinary project «Cultural Contact, Cultural Conflict. Construction and Literary Elaboration of the Spanish-Portuguese Relationship», funded by the Swiss National Science Foundation, SNF) I was Research Associate at the Centre of Competence «Cultural Topographies» at Basel University (www.kultop.unibas.ch) preparing a postdoctoral research project. Recently, in May 2012, I started my new research project, funded by the German Research Foundation (DFG) and situated at the Department of Political Sciences of Hamburg University, where I work as Academic Assistant. This project, based on a geocritical approach, focuses on the function of Europe as space of projection of national ideas.

ESPACES ET RECITS DE VOYAGE

D. Tuan

Université de Limoges

Abstract: Longtemps l'imaginaire et la littérature ont eu une forte emprise sur la géographie, laquelle entre-temps s'amusait à combler ses espaces blancs par des forêts et des antres peuplés de monstres mythologiques et peu rassurants. Avec le temps, sous les lumières du progrès, ces espaces inconnus se sont lentement et constamment asséchés jusqu'à disparaître de nos plans et de nos planisphères. Pour certains, comme l'anthropologue Claude Lévi-Strauss, cela établit la fin des voyages. Toutefois, nonobstant la déception, ce plein géographique ne décourage pas les

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voyageurs, au contraire, ceux-ci se rendent compte que l'espace est pluriel : que l'espace vécu, pour reprendre Henri Lefebvre, est différent de l'espace conçu et de l'espace perçu. Et d'ailleurs, si la fin du voyage était réelle, pourquoi telle littérature ne s'est-elle jamais portée aussi bien que de nos jours ? Pourquoi y a-t-il une telle floraison d'espaces imaginaires ? Voici deux questions parmi d'autres qui sont au cœur de la recherche géocritique et que je propose d'aborder en m'appuyant sur quelques récits de voyage dans l'Europe de l'Est après la chute du Mur de Berlin.

Biography: Tuan Daniele est actuellement doctorant à l'Université de Limoges. Son sujet de thèse porte sur les récits de voyage dans l'Europe de l'Est après la chute du Mur de Berlin. Il a publié des textes consacrés au rapport entre espace et littérature et notamment sur Roblès et l'Italie; Cioran et l'Europe; Ortese et Milan ou encore sur la Transylvanie et les récits de voyage.

S1 LA LITTÉRATURE ET LE VIVANT / LITERATURE AND THE LIFE SCIENCES

APPLES AND ORANGES: ORIGINATING COMPARISONS FROM SCIENCE TO LITERATURE

J. Tsu
Yale University

Abstract: "Apples and Oranges: Originating Comparisons from Science to Literature" It is well known that the origins of comparative literature owed much of its methodological inspiration to other disciplines that were undergoing similar comparative turns in the nineteenth century. How this happened, and the consequences of its conceptual and historical limitations, however, has not been well understood. This paper examines the disciplinary linkages that contributed to the rise of the comparative methodology. Drawing from the biological sciences, linguistics, religion, and law, it provides a different account that both elucidates the longer arc of the development of the literary field and raises new questions as to where it is going.

Biography: Jing Tsu is Professor of Modern Chinese Literature & Culture at Yale. Her research areas include nationalism, race, diaspora, Sinophone literature, transnational labor, history of science, and different approaches to large-scale literary and cultural studies from the nineteenth century to the present. Author of *Failure, Nationalism, and Literature: The Making of Modern Chinese Identity, 1895-1937* (Stanford University Press, 2005) and *Sound and Script in Chinese Diaspora* (Harvard University Press, 2010), Tsu is also co-editor (with David Der-wei Wang, Harvard) of *Global Chinese Literature: Critical Essays* (Brill, 2010) and (with Benjamin A. Elman, Princeton) *Science in Republican China* (Brill, forthcoming). She is currently working on a book that proposes and develops the conceptual framework of "New Area Studies" in response to the growing scope of modern Chinese literature, diaspora, and transnational Sinophone studies. Tsu has held fellowships from, among others, the Andrew W. Mellon Foundation, Woodrow Wilson Foundation, Alexander von Humboldt Foundation, Harvard Society of Fellows, the Radcliffe Institute for Advanced Study at Harvard, and the Center for Advanced Study in the Behavioral Sciences at Stanford.

COMPARATISME SCIENTIFIQUE, COMPARATISME LITTÉRAIRE : LE CROISEMENT DES SAVOIRS ET DES FORMES

M. Gonod
Ecole Normale Supérieure de Lyon

Abstract: Le passage du XVIIIe au XIXe siècle voit l'émergence d'une première théorisation du vivant en même temps que se développe, contre le modèle physique ou mathématique de la connaissance, la biologie. La biologie désigne en fait des disciplines pensées de façon radicalement différentes selon les traditions culturelles des pays européens. L'avènement de ces disciplines est bientôt connu des auteurs qui s'en inspirent. En Allemagne, c'est d'abord la théorie de l'organisme qui apparaît, immédiatement ressaisie par la génération romantique. En France, la tradition des Lumières, relayée par les Idéologues, conduit à l'émergence de la méthode clinique. En Allemagne, l'organisme est rapidement pensé par les sciences de la vie comme une forme susceptible de désorganisation formelle contre laquelle la médecine doit lutter pour rétablir l'équilibre du corps et de son fonctionnement. La vie est comprise alors comme un processus permanent de génération, une forme stable dans sa perpétuelle évolution, lorsque la santé domine. L'émergence de la notion d'organisme dans le cadre de la compréhension du corps, et plus largement du monde, influence radicalement l'épistémologie de cette époque, qui se structure également comme un organisme censé reproduire métaphoriquement l'organisation du monde. L'œuvre littéraire se transforme, dès lors, selon la même logique. Organisme, elle est soumise aux lois de la vie, et génère des formes nouvelles. La perspective générique associant des caractéristiques propres à un genre perd de son importance : l'œuvre doit être expressive, c'est-à-dire exprimer le monde et son fonctionnement selon le modèle organiciste. En partant du savoir biologique, on peut donc se situer au niveau du processus créatif, de la génération des formes. La conséquence de cette théorisation du vivant est l'avènement romantique du fragment comme esthétique de la partie faisant signe vers la totalité. On peut étudier ce phénomène chez Novalis, à la fois dans ses Aphorismes politiques et dans ses ouvrages de fiction comme *Henri d'Offertdingen*. En France, la méthode clinique instaure un nouveau mode de lecture des signes. C'est moins la forme organique qui compte que la façon de plonger son regard au sein même du corps vivant par une symptomatique reliée de plus en plus clairement à une lésion interne (anato-pathologie). La littérature relaie largement chez les auteurs des années 1830 cette conception. Chaque symptôme renvoie, pour Balzac par exemple, à la blessure des blessures : la Révolution ; blessure fondamentale qui vient dire l'organisation du corps/de l'œuvre par le rayonnement autour du foyer lésionnel. La totalité romantique en France ne promeut dès lors pas le fragment, mais au contraire l'œuvre-fleuve qui reproduit la totalité du monde, totalité dont le principe d'organisation cachée renvoie toujours à la lésion révolutionnaire. Nous nous proposons d'examiner cette

conception dans *Le colonel Chabert* de Balzac. Il s'agira donc en définitive de mesurer les conséquences parfois contradictoires sur la littérature de l'émergence de nouveaux modèles scientifiques visant à penser le vivant.

Biography: Doctorant contractuel chargé d'enseignement à l'Ecole Normale Supérieure de Lyon sous la direction de Monsieur Eric Dayre, mon sujet de thèse s'intitule :
Corps, biologie et médecine : la littérature face au vivant.

DEMATERIALIZATIONS

R. Joseph
Independent scholar

Abstract: L'histoire des sciences nous apprend que l'activité scientifique, dans quelque domaine que ce soit et une fois passé son stade préliminaire, est portée à établir des rapports de diverses natures avec d'autres domaines. Sans nous arrêter sur les contingences et les motifs qui ont pu occasionner l'investigation de la nature de ces rapports au cours des deux siècles derniers, ce qui intéresse notre propos est la distinction des différentes sortes de liens qui se forment parmi les sciences et la prise de conscience de leur rôle dans les développements et découvertes qui peuvent s'en ensuivre, et ceci pour ce que l'établissement de ces liens productifs a de comparatiste. Mon argument pour une synthèse méthodique au croisement du littéraire et du vivant s'articule d'une part sur les éléments scientifiques, proprement historiques, qui sont mis en scène dans *Les Particules élémentaires* de Houellebecq, et d'autre part sur les modalités d'œuvres littéraires dont les auteurs y figurent également, puisés les uns comme les autres dans la période éminemment fertile, dans les sciences comme dans les lettres, au tournant du siècle dernier. En guise de prélude, quelques exemples de croisements scientifiques brièvement décrits serviront d'abord à illustrer les sortes de liens collaboratifs, classables selon leurs modalités, assez sommairement pour le but de ce précis, en deux catégories : ceux où une science remplit la fonction d'outil auxiliaire, et ceux où le lien en soi est un instrument efficace de réflexion. Ce sont évidemment les modalités appartenant à la deuxième catégorie qui nous intéressent et l'objet de ce prélude est de nous préparer à en identifier dans les exemples scientifiques et littéraires pris dans *Les Particules élémentaires* et à relever en particulier celles qui mettent en cause une homogénéité de l'activité théorique à travers les domaines. Je délaisse la matière romanesque de cette œuvre qui pourtant me fournit tant de croisements fertiles, car elle nous aurait fourvoyés vers des questions de critique sociale et de bioéthique. Et, sans contester la pertinence de ces questions, je limite mon propos à l'aspect méthodique des exemples de croisements relevés dans cette œuvre de fiction qui subtilise la théorie quantique au profit de la microbiologie, marque la nécessité de ressourcer la physique quantique dans les espaces hilbertiens d'où elle est sortie, soulève autour de la théorie de Darwin des questions d'ordre psychologique qui nous porteront à l'examiner non dans son énoncé final mais dans sa genèse, et, à travers les modalités des œuvres littéraires mentionnées que je m'attacherai à démontrer, suggère une fonction de l'entreprise littéraire vis-à-vis des sciences. La démarche suivie dans cette communication sera en fin de compte de dépasser la matière pour parvenir à voir par-delà les deux cultures et discerner une méthode synthétique, ce qui correspond d'ailleurs, dans l'homogénéité de l'activité théorique, à la dématérialisation des objets spécifiques des domaines qui peuvent alors se prêter à la méthode préconisée, et fait écho, dans la fiction, à la dématérialisation du vivant pour sa survie.

Biography: Ph.D. in French Literature, Stanford University, 2006 Dissertation Title: Paul Valéry, parmi la mathématique
Pertinent publications: - *Le Substrat mathématique en poésie - Images, Figures, Langage*
Recent appointments: - Virginia Polytechnic Institute, 2009-2011 Seminars: 19th and 20th century French Literature; Travel Narratives, from exoticism to ethnography - Stanford University, 2009 Seminars: Science and Literature in 19th-Century France

UNE LITTÉRATURE GLOBALE ?

WELTBÜRGER, WELTLITERATUR? SUR LA LITTÉRATURE MONDIALE ET LE COSMOPOLITISME / WELTBÜRGER, WELTLITERATUR? ON WORLD LITERATURE AND COSMOPOLITANISM

R.M. Hibbitt
University of Leeds

Abstract: Weltbürger, Weltliteratur? On World Literature and Cosmopolitanism Kant's famous 1784 essay 'Ideal for a Universal History with a Cosmopolitan Purpose' / 'Idée d'une histoire universelle au point de vue cosmopolitique' is viewed as one of the founding text of modern theories of cosmopolitanism. But the original German title, 'Idee zu einer allgemeinen Geschichte in weltbürgerlicher Absicht' contains an etymological link with the concept of Weltliteratur that is lacking from the English and French translations and suggests a link with the original Greek origins of the term cosmopolis: the city state as its own world (polis as cosmos) or the world as a single city (cosmos as polis), or to Seneca's claim that the 'whole world is my country'. In contrast, the term 'cosmopolitanism' has taken on connotations not of universal citizenship but of polyglot internationalism, travel, sophistication and exoticism, and wealth. In *La République mondiale des lettres* Pascale Casanova uses the term 'cosmopolite' in this narrow sense, distinct from the neutral key term 'mondial'. Similarly, Anna Boschetti's recent edited collection *L'Espace culturel transnational* avoids the term, preferring the neutrality and fluidity of the transnational. However, theorists such as Jacques Derrida and Homi Bhabha have both found ways to reintroduce the term 'cosmopolite / cosmopolitan' that avoid these connotations and reclaim its value as a critical concept. Beyond this, a host of recent works on cosmopolitanism and literature have shown how the term can influence our understanding of the international literary field(s). This paper sets out to explore the specific link between the concept of Weltliteratur and cosmopolitanism in the sense of world citizenship (Weltbürgerschaft), beginning by re-examining Goethe's initial usage of the term in the light of recent thinking about cosmopolitanism. Building on recent work by David Damrosch and Xavier Landrin inter alios, it examines the thesis that comparative literature has been particularly inclined to use the foundational concept of Weltliteratur as a dehistoricized given and handy synonym for universal or world literature, invested with an essentialist, hegemonic humanist ideology and naturalized as an ideal of cultural exchange from the late nineteenth century onwards. Tracing the development of the two terms up to the present day, it aims to redress the view that the Weltliteratur is the privilege of the intellectual or cultural aristocrat rather than the property of the citizen of the world.

Biography: My research interests encompass two overlapping areas. The first is in nineteenth- and early twentieth-century French literature, with a particular emphasis on the work of Paul Bourget and on the fin-de-siècle preoccupation with the concepts of dilettantism and cosmopolitanism. I am also interested in the reception of fin-de-siècle literature and in cultural exchanges during this period. This research has led to recent and forthcoming publications on Bourget, Laforgue, Rimbaud and Oscar Wilde. I am currently working on a book project on cosmopolitanism and Decadence, which will explore the aesthetic, cultural and political ramifications of fin-de-siècle cosmopolitanism with reference to writers including Bourget, Henry James and Thomas Mann. My second area of research is informed by an interest in English, French and German literature from a comparative perspective, stretching from Montaigne to W. G. Sebald. This includes my first book, *Dilettantism and its Values: From Weimar Classicism to the Fin de Siècle* (Legenda, 2006), and an ongoing interest in dilettantism, digression, experimentation and error. I have recently published with Dr Jo Catling (UEA) a co-edited volume of essays on W. G. Sebald, entitled *Saturn's Moons: W. G. Sebald - A Handbook* (Legenda, 2011). I am on the Executive Committee of the British Comparative Literature Association: <http://www.bcla.org/> and the Assistant Editor of its journal *Comparative Critical Studies*, published by Edinburgh University Press: *Comparative Critical Studies*

LES CULTURES NATIONALES COMME ÉLÉMENTS DE RÉSISTANCE À LA MONDIALISATION

M. Collomb
Université Montpellier III

Abstract: La mondialisation affecte massivement les circuits d'information et les modes de diffusion des productions culturelles, mais affecte-t-elle également la production littéraire et le fait-elle de façon uniforme? On partira de l'hypothèse que ce processus globalisant entre en contradiction avec les efforts pour faire reconnaître des littératures nouvelles, en particulier dans les pays dits émergents. Le processus rapide de la mondialisation, accéléré encore par les formes nouvelles de communication, perturbe la temporalité lente des changements littéraires. Toute une production littéraire visant à illustrer une histoire et une identité nationale se voit bousculer par la pression mondialiste relayée par les grands médias. La résistance peut aussi se manifester dans des pays dont la littérature est ancienne et reconnue. En tentant

d'identifier diverses expressions de cette résistance, on verra que le rapport entre identité et universalité donne lieu à d'innombrables variations qui permettent de garder espoir dans la littérature.

Biography: Professeur de Littérature comparée ; Université Paul Valéry- Montpellier 3 (émérite) Ancien élève de l'École Normale Supérieure. Professeur agrégé de Lettres modernes. Docteur es-Lettres, Université de la Sorbonne Nouvelle (1983) : " Beauté et Modernité; en 1925. Recherches sur le style d'époque". Thèmes de recherche : Styles d'époque en littérature et en art. Paul Morand. Jean Cocteau. Walter Benjamin et la pensée française. Photographie et littérature. Echanges littéraires entre la France et les pays germanophones au XXe siècle. Récits de voyage, grands reportages, exotisme au XXe et XXIe siècles. Les écrivains et la radio. La Bible comme hypertexte. Ancien vice-président de l'Université Montpellier 3 Membre de l'équipe RIRRA 21, Université Montpellier 3 Membre du Groupe de recherche sur la culture de Weimar (Maison des Sciences de l'Homme de Paris) Editeur des oeuvres de Paul Morand dans la Bibliothèque de la Pléiade et la Collection Blanche aux Éditions Gallimard.

LA LITTÉRATURE 2.0 : LITTÉRATURE GLOBALE OU ANTIGLOBALE ?

F. Théron

Université Paul-Valéry Montpellier III

Abstract: Internet est par définition un réseau mondial, un outil de communication sans frontières, un instrument de la globalisation. En outre la révolution des technologies numériques en réseau est avant tout une révolution de la communication écrite marquée, comme le montre Pierre Mounier dans son article *Écritures d'internet : phénomène littéraire global* publié en 2004 sur le site *Homo Numericus*, « par une dissémination extrêmement rapide des pratiques d'écriture et une multiplication sans précédent des auteurs de textes écrits » : plusieurs milliers de weblogs ont fleuri sur des plateformes type *Skyrock Blog* ou *Over-Blog* ; chaque auteur y déverse le fruit de ses réflexions, pensées intimes, analyses ou textes de pure fiction. Véritables pépinières d'écrivains, ces blogs intéressent de plus en plus d'éditeurs. Les 140 signes impartis par le site de microblogage *Twitter* deviennent un exercice de style pour les écrivains tentés par la concision et la brièveté exigées par ce média. Faut-il avec *Marc Lambron*, journaliste et critique littéraire au *Point*, y voir « un mode d'expression déculturé, sommaire, créant une classe moyenne universelle » ou un formidable laboratoire littéraire à même de stimuler la fibre expérimentale des artistes (*François Bon* est très actif sur *Twitter*, l'Américain *Bret Ellis* a par exemple proposé à ses abonnés d'imaginer une suite à son roman *American Psycho* et l'écrivain français *Thierry Crouzet* (« auteur expert de rien » comme il se désigne lui-même) a posté son roman *Croisade* à raison de 5200 tweets entre décembre 2008 et avril 2010) ? Un « Institut de littérature comparée » a même été créé en 2010 par un québécois, *Jean-Yves Fréchette* et un journaliste bordelais, *Jean-Michel Le Blanc*, afin de promouvoir ce nouveau type de littérature rappelant le *Haïku*...

Alors que l'accès d'un nombre croissant d'individus à des réseaux d'information et de communication induit deux effets opposés (émergence d'une sorte de culture commune marquée par le recours à un anglais de communication et à des références culturelles américaines / prise de conscience accrue de la diversité culturelle, des cultures minoritaires qui ont pu, grâce à internet, trouver une visibilité nouvelle), on peut aussi poser la question de savoir si internet conduit à un appauvrissement de la littérature où à un enrichissement de celle-ci. Internet est né de la contre-culture et de l'esprit communautaire des années 60. Élitistes, ses fondateurs répartis dans les universités et les centres de recherche aux USA, étaient animés par la soif de l'aventure intellectuelle. Les initiateurs de la « société en réseaux » se nourrissaient du partage et de la création. Alors que désormais le monde du commerce et de l'industrie s'est emparé du réseau (les blogs littéraires sont aussi, ne soyons pas dupes, un formidable outil marketing) quelle relation internet entretient-il avec la contre-culture ? Dans *La Démocratie internet*, *Dominique Cardon* soutient qu'internet constitue une opportunité démocratique, qu'il doit aujourd'hui négocier le virage de la massification et évoluer sans perdre ses qualités créatives initiales. Le règne des amateurs institué par le *Web 2.0* pourrait-il conduire, contre l'autarcie aristocratique du livre, à une démocratisation de l'écriture dans ce que *Milad Doueïhi* nomme l'« humanisme numérique » (*Seuil*, 2011) ? Dans le sillage de *Pierre Mounier* affirmant que « la vraie littérature-monde est celle du web 2.0 où les blogueurs deviennent des écrivains et les écrivains des blogueurs, où l'espace intime se fait surface de réflexion immédiate des catastrophes lointaines », nous tenterons, dans cette communication présentée au XXème congrès de *L'AILC*, d'envisager internet comme « phénomène littéraire global » (textes courts ou longs, myriades de fragments d'oeuvres interreliées entre elles), comme espace commun/communautaire (blogs, réseaux sociaux) où amateurs et écrivains reconnus par l'institution se rejoignent pour défendre une conception ludique de l'écriture.

Biography: Florence Théron
Université Montpellier III

ORHAN PAMUK : UN REGARD COMPARATISTE SUR UN AUTEUR DE LA LITTÉRATURE GLOBALE

E.L. Duclos

Université Paris Ouest Nanterre

Abstract: Il s'agira d'explorer les différentes acceptions de l'expression d' « auteur global » dans le cas d'Orhan Pamuk, pour essayer de dessiner les contours complexes, parfois paradoxaux, de la notion de « littérature globale ». Orhan Pamuk peut se rattacher à la « littérature globale » d'un point de vue institutionnel et politique. Il reçoit en 2006 le Prix Nobel de littérature, la plus haute consécration littéraire au monde. Premier écrivain turc nobélisé, son oeuvre romanesque se trouve dénationalisée, déprovincialisée par l'obtention de ce « certificat d'universalité » (P. Casanova, *La République mondiale des Lettres*) : il fait son entrée dans la « littérature mondiale ». Malgré sa prétention universalisante, cette littérature n'en est pas moins historiquement référencée. Le canon de la littérature mondiale est construit par les centres de l'espace européen-américain, véritable banque centrale qui fixe et attribue la valeur littéraire. Le romancier est un auteur globalisé au sens où il se trouve délocalisé et universalisé tout en étant le symbole de la spécificité de l'âme turque et de son dédoublement. De ce point de vue, la littérature globale est donc une littérature déterritorialisée, consacrée par les instances de reconnaissance occidentales qui tendent à constituer un canon de classiques transnational. Cette affirmation a tendance à prendre les dehors de la tautologie : il est global parce que reconnu par les centres. Pour obtenir la reconnaissance, il aura fallu produire à l'Occident les preuves qu'on a bien fait ses classes littéraires occidentales, qu'on a lu la littérature européenne : Borges, Calvino, Thomas Mann, James Joyce... reviennent souvent pour décrire les maîtres de Pamuk. Afficher une intertextualité européenne aussi prolifique, ce serait produire un « certificat de bonnes études ». Il y a aussi une fascination de la critique européenne et occidentale à reconnaître chez « l'autre » ses « propres » références littéraires, ce qui procure un certain ravissement narcissique. Le grand écrivain turc Yachar Kemal, moins tourné vers l'Occident que Pamuk, n'aura pas reçu la prestigieuse distinction de l'académie suédoise, alors même qu'il était pressenti depuis longtemps pour l'obtenir. Question de stratégie narrative ? Toujours est-il que le premier écrivain turc nobélisé est un turc occidentalisé, éduqué à l'école occidentale [« Je ne pouvais certainement pas me dissimuler ce que ma destinée d'écrivain devait au fait que mon père parlait bien plus souvent des grands auteurs de la littérature mondiale que de nos pachas ou auteurs religieux. », "Conférence du Prix Nobel", 7 décembre 2006]. L'exotisme turc se dit à travers le code romanesque européen. Le global peut donc apparaître comme le nouveau nom de l'impérialisme culturel et littéraire européen-américain, autre nom de l'hégémonie occidentale dans le champ littéraire mondial. Mais la proposition se prête aussi au jeu du renversement : c'est un auteur global car c'est un écrivain de la périphérie littéraire qui s'identifie à l'« internationale littéraire » des écrivains dominés. Dans son essai *D'autres couleurs*, il se solidarise avec les écrivains excentriques, notamment avec Mario Vargas Llosa (275-285 : « Mario Vargas Llosa et la littérature du Tiers Monde »). Dans la Conférence du Prix Nobel de 2006, il exprime également sa sympathie avec les littératures et auteurs excentrés. "Quant à ma place dans l'univers, mon sentiment était que de toute façon, j'étais à l'écart, et bien loin de tout centre, que ce soit dans la vie ou dans la littérature. Au centre du monde existait une vie plus riche et plus passionnante que celle que nous vivions, et moi j'en étais exclu, à l'instar de tous mes compatriotes. Aujourd'hui, je pense que je partageais ce sentiment avec la presque totalité du monde. De la même façon, il y avait une littérature mondiale, dont le centre se trouvait très loin de moi. Mais ce à quoi je pensais, était non pas la littérature mondiale mais la littérature occidentale. Et nous les Turcs en étions bien sûr exclus aussi, comme le confirmait la bibliothèque de mon père." ("Conférence du Prix Nobel") Ce sentiment de provincialité est celui décrit par Franco Moretti dans son *Atlas du roman européen (1800-1900)* (« ...le provincialisme est moins une question de différence par rapport au centre qu'une ressemblance forcée (et toujours un peu retardataire). Le provincialisme comme un effet collatéral de la nationalisation de la culture, en somme : cette sensation toujours un peu triste que la « vraie » vie est à Paris... » p.187) et c'est également la lecture que Pamuk fait de Dostoïevski : « Les Démons restent un livre qui, pour moi, clame ouvertement les secrets honteux que voudraient nous cacher les intellectuels radicaux, excentrés aux marges de l'Europe, aux prises avec leurs rêves occidentaux, oscillant constamment entre le doute et la foi. » (*D'autres Couleurs*, p.236) Cette expérience de l'excentricité européenne le conduit vers un cosmopolitisme textuel et littéraire stratégique. Le succès mondial des romans de Pamuk, en particulier en Chine ou en Russie, peut s'expliquer par l'exemplarité du positionnement marginal du sujet de l'extra-occidentalité. Franco Moretti, dans « *Conjonctures on World Literature* », met en lumière cette « loi de l'évolution littéraire : dans les cultures qui appartiennent à la périphérie du système littéraire (ce qui signifie, presque toutes les cultures, à l'intérieur et à l'extérieur de l'Europe), le roman moderne émerge d'abord non comme un développement autonome mais comme un compromis entre une influence formelle occidentale (habituellement française ou anglaise) et un matériau local. » (C'est nous qui traduisons) De fait, c'est ainsi que Jale Parla, dans sa préface à *Essays interpreting the writings of novelist Orhan Pamuk: the Turkish winner of the Nobel Prize in literature*, décrit l'opération poétique de Pamuk dans *Le Livre noir* : « Pamuk invests Kara Kitap with the favorite themes of his native novelistic tradition and transforms them from a local into a global novelistic idiom. » L'expression de

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cette exclusion occidentale est un des lieux central des romans de Pamuk. Si cette extra-occidentalité est la « règle » et non « l'exception » (Moretti), alors son succès est l'expression de quelque chose de « typique ». Nous verrons également dans notre exposé ces autres sens que peut recouvrir la « littérature globale » dans le cas d'Orhan Pamuk. Ses romans sont aussi des œuvres de la « littérature globale » parce que ce sont des best-sellers mondiaux. Ils sont impliqués dans une globalisation éditoriale et commerciale du marché mondial du livre. Ils relèvent également de la « littérature globale » parce qu'ils représentent le moment contemporain de notre culture postmoderne dans ses rapports avec la culture de masse et dans sa dialectique entre local et global. Nilgun Anadolu-Okur (dir.), *Essays interpreting the writings of novelist Orhan Pamuk: the Turkish winner of the Nobel Prize in literature, with forewords by Talat S. Halman, Jale Parla, Lewiston (N.Y.), E. Mellen press, 2009.* Pascale Casanova, *La République mondiale des lettres*, Seuil, 2008 [1999]. Franco Moretti, « Conjectures on World Literature », *New Left Review* 1, January-February 2000. Orhan Pamuk, « Conférence du Prix Nobel », 7 décembre 2006 ; - *D'autres couleurs*, trad. Valérie Gay-Aksoy, Gallimard, 2009 [2006]. Azade Seyhan, *Tales of Crossed Destinies, The modern Turkish novel in a comparative context*, The Modern Language Association of America, New York, 2008.

Biography: Elise Duclos est professeur agrégée de lettres modernes, et actuellement allocataire monitrice à Paris Ouest Nanterre. Elle prépare une thèse en littérature comparée intitulée "Formes, usages et enjeux de la littérature européenne dans les romans d'Orhan Pamuk", sous la direction de Mme le Professeur Karen Haddad. Elle a organisé avec Sandra Cheilan, en novembre 2011, le colloque "Livre et roman au XXe et XXIe siècles" avec le soutien du Centre de Recherches en Littérature et poétique comparées de Paris Ouest Nanterre. Les actes sont à paraître dans la revue *Silène*.

L'EFFET ANTIGLOBALISANT DE LA TRADUCTION. LE POÈTE TOMAS TRANSTRÖMER PRIX NOBEL

P. Marty
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Abstract: Mon intervention réfléchira sur la façon dont l'institution « Prix Nobel » de littérature promeut ou au contraire résiste à ce qu'on peut appeler une mondialisation de la littérature. Sachant que, pour le prix 2011, le chanteur Bob Dylan, ou le Japonais Murakami, dont les livres sont des best sellers, faisaient partie des favoris et étaient plébiscités par le buzz (comme Jean Paul II, le premier « pape global », en 2005 pour une canonisation immédiate), on réfléchira particulièrement sur les formules par lesquelles l'Académie suédoise justifie, chaque année, l'attribution du prix (ces dernières années : à Orhan Pamuk, Doris Lessing, Le Clézio, Herta Müller, Vargas Llosa, Tranströmer), et on s'arrêtera plus longuement sur le dernier Nobel : le poète suédois Tomas Tranströmer. Son œuvre a été diffusée dans le monde par la traduction anglaise qu'en a donnée le poète américain Robert Bly ; en français, elle est disponible dans la collection *Poésie/Gallimard* ; en allemand, chez Hanser en édition bilingue. On réfléchira, précisément, sur la fonction ou l'effet « antiglobalisant » de la traduction : parce que, par les versions diverses, un même (poème) devient ceci et cela, et encore cela, l'effet-version lisse le buzz. Le poème gros de ses traductions produit le contraire d'une information apte à se globaliser ; il produit de l'incertain, du mouvant et du devenir. La communauté des traductions d'un même poème présente une autre sorte de mondialisation (ou universalisation) que le « village global ».

Biography: Philippe Marty

S4: ÉCRIVAINS-TRADUCTEURS

LA TRADUCTION FRANÇAISE ET LA VERSION ROUMAINE DE *DES LARMES ET DES SAINTS* ENTRE DIVERGENCES ET COMPLÉMENTARITÉ

A.M. Blaga

Universitatea Babeș-Bolyai, Facultatea de Litere

Abstract: Nul traducteur n'a été aussi tranchant et impitoyable avec l'œuvre de Cioran, que Cioran lui-même. Dans la traduction qu'il fait avec Sanda Stolojan des *Larmes et des Saints* en 1986, il se résout à des pratiques qu'il reproche par ailleurs souvent aux traducteurs : il explicite les passages les plus hermétiques, il supprime des phrases, des paragraphes et même des pages entières qui étaient caractérisées par une certaine ambiguïté, il enlève tout ce qui est gratuit, tout ornement lyrique, tout ce qui constitue une idée adjacente par rapport à celle qui gouverne chaque paragraphe, toute divagation, il joue avec les phrases, prenant une expression ici et la plaçant dans un autre paragraphe là, dans une sorte de collage de morceaux de phrases... A partir de cette réflexion sur le cas très particulier que constitue l'auto-traduction, nous nous proposons aussi de montrer en quoi cette dernière a influencé les traductions ultérieures de l'œuvre de Cioran : une analyse stylistique approfondie comparant l'œuvre roumaine et l'œuvre française de Cioran nous permettra de dégager des caractéristiques formelles mettant en évidence leur disparité – ou leur complémentarité ? – plus que leur « ressemblance » supposée.

Biography: Bibliographie primaire

CIORAN, *Lacrimi si sfinti*, Bucuresti, Humanitas, 1995. CIORAN, *Des larmes et des saints*, trad. Sanda Stolojan, Paris, L'Herne, 1986.

RÉFLEXIONS SUR LA DISSEMBLANCE STYLISTIQUE DU ROMAN JUMEAU D'EILEEN CHANG : *THE ROUGE OF THE NORTH* ET *YUANNÜ*

T. Chou

INALCO

Abstract: Rares sont les écrivains bilingues qui jouissent d'une autorité comparable dans deux mondes linguistiquement séparés. Lorsque nous comparons les textes bilingues d'un auteur renommé, il se peut que l'asymétrie stylistique entre les deux textes à contenu identique attire notre regard et nous invite à en explorer davantage les origines. Cette asymétrie s'expliquerait quelquefois par la maîtrise inégale des langues employées, mais elle peut aussi témoigner d'un jeu d'écriture subtil de l'auteur qui cherche à mettre en scène les variations entre les deux langues. Or, chez de nombreux écrivains, l'écriture bilingue révèle notamment des contraintes réelles auxquelles ils sont soumis. Face aux différents publics ciblés, ils luttent chacun à leur façon pour faire retentir leurs langages littéraires dans des langues différentes. Écrire en deux langues s'inscrirait alors dans un processus d'auto-traduction et/ou de traduction réciproque entre les deux langues. C'est ce à quoi Eileen Chang s'est confrontée. Eileen Chang (1920-1995) est l'un des rares écrivains bilingues chinois dont les œuvres ont été éditées en chinois et en anglais. Ayant émigré aux États-Unis en 1955, Chang se met à réécrire et/ou traduire du chinois vers l'anglais ses propres œuvres romanesques précédemment publiées à Shanghai dans les années 1940. *The Golden Cangue* (1971) est l'un des exemples d'auto-traduction d'Eileen Chang. L'œuvre originale *Jinsuo ji* (1943) de cette traduction subit d'ailleurs une réécriture en se transformant en un roman anglais – *The Rouge of the North* (1967), avant la mise au jour de sa version chinoise - *Yuannü* (1968). Dans ce cercle bilingue recelant non seulement l'acte de réécriture mais aussi celui d'auto-traduction bi-latérale, je voudrais centrer ma communication sur la double version du « même » roman : *The Rouge of the North* et *Yuannü*, dont l'écriture quasi-simultanée a rendu impossible la distinction de l'original et du traduit. En comparant ce roman « jumeau », nous pouvons constater leur ressemblance au niveau de l'énoncé. Cependant, l'asymétrie au niveau du style est marquante : le langage littéraire d'Eileen Chang n'a pas le même timbre dans les deux langues. Quelles sont de possibles facteurs qui auraient conduit à cette dissemblance ? Posons la question plutôt de la façon suivante : l'analyse de cette dissemblance générée dans l'acte de s'auto-traduire, nous permettrait-elle de nous approcher autrement de la littéarité provenant d'une parole singulière ?

Biography: Tan-Ying CHOU, écrivain en langue chinoise et docteur en littérature française de l'Université Paris 8, est originaire de Taipei. Elle a traité dans sa thèse la question de la réécriture cinématographique des textes littéraires et publié quatre œuvres romanesques à Taiwan. Actuellement doctorante en études chinoises à l'INALCO, elle travaille sur la réécriture, l'auto-traduction et l'adaptation des œuvres d'Eileen Chang, tout en poursuivant ses projets d'écriture.

S2 L'ART DE L'ANALOGIE

LE PARADIGME PICTURAL AU SIECLE DE LA RENAISSANCE : VOIE ROYALE DE L'EXPLORATION ANALOGIQUE ?

P. Mochiri

université de Bretagne Occidentale

Abstract: Dans l'imaginaire archaïque qui gouverne encore le monde de la Renaissance, le jeu infini des similitudes et des résonances ménage naturellement une place de choix au geste de la peinture en tant qu'outil de médiation : pensée figurée, rhétorique de l'image, métaphysique de la vue, entre autres choses, imposent le détour par ce mode de signification visible. Dans le champ littéraire, l'approche comparatiste, tentée d'abord de recenser les « ressemblances » entre la littérarité du texte et « l'artisticité » (Gérard Genette) de la peinture, pour faire valoir notamment l'aptitude figurative du langage tout comme l'éloquence muette de la peinture, est vite confrontée à la part irréductible et à l'impensable de l'image peinte, au figurable qui sollicite l'œil de l'esprit.

Biography: Pouneh MOCHIRI est maître de conférences en littérature générale et comparée à l'université de Bretagne Occidentale (Brest). Ses recherches portent sur les traités d'art italiens, les relations entre la littérature et la peinture au XVI^e siècle, la question du paragone, ainsi qu'aux recueils à cadre. Elle a publié une étude des Métamorphoses (Livres X, XI, XII), Gallimard, « Folio plus classiques », 2005. Elle fera paraître en 2013 *Ut pictura prosa ornata - Fonctions et implications de la description d'art dans la littérature en prose au XVI^e siècle (domaine franco-italien)*, Honoré Champion, « Bibliothèque de Littérature générale et comparée ».

MUSIQUE ET LITTERATURE : LES AFFINITES (S)ELECTIVES

V. Vives

université de Valenciennes et du Hainaut-Cambrésis

Abstract: Le XIX^e siècle est, pourrait-on dire parodiquement, le moment de l'absolu musical. La musique en effet devient une matrice métaphorique où chacun, philosophe, biologiste, écrivain, etc. puise pour créer ou réactiver des philosophèmes. Théorie harmoniciste, thèses pneumatologiques, concepts vibratiles (Stimmung, Gemüt) : le musical se trouve au centre d'un redéploiement des fantasmes syncrétiques, synthétiques, métaphysiques, et de pratiques qui les accompagnent. La présente recherche veut tracer et interpréter la ligne de démarcation, quelquefois floue, qui sépare les procès transcendants (ésotériques) des projets immanents (exotériques). Dans la rencontre entre musique et littérature, ce sont ainsi des affinités électives qui se constituent : fantasme d'une trans-sémiotité romantique (Liszt, Berlioz), appel à un fond commun (depuis Schopenhauer jusqu'au jeune Nietzsche, depuis Wagner jusqu'aux jeunes Symbolistes) tendant vers le mythe. Dans cette rencontre, ce sont encore des affinités sélectives qu'on peut entendre : jeux de dialogues figuralistiques (Fauré), combinatoires arbitraires (Rimbaud/Verlaine) dérivant vers des opéras fabuleux ou s'arrimant à la matérialité sensuelle de la figure humaine, très humaine. Ces pratiques dessinent autant de modèles, explicites ou implicites, d'une transposition possible en forme d'impossible comparaison, oscillant entre identification et déraison.

Biography: Vincent VIVES est professeur de littérature française à l'université de Valenciennes et du Hainaut-Cambrésis. Spécialiste de la littérature du XIX^e et du XX^e siècle, il s'intéresse aux relations entre poésie, musique et philosophie. Il a publié *La Beauté et sa part maudite. Essai sur la poétique postromantique*, Presses universitaires de Provence, 2005 ; *La Règle du jeu, essai sur Verlaine précédé de Verlaine et son mètre* de Jean-Christophe Cavallin, Edizioni Fiorini, 2007 ; *Histoire et poétique de la mélodie française (en collaboration avec Michel Faure)*, CNRS éditions, 2000.

DISCOURS DU RECIT LITTERAIRE ET DISCOURS DE L'ŒUVRE PLASTIQUE AU XXE SIECLE

C. Grall

Université de Picardie-Jules Verne

Abstract: Le comparatisme a une longue tradition de couplage des histoires et des notions entre littérature et arts plastiques, en particulier entre littérature et peinture. Après avoir rappelé dans quels sens on peut parler d'analogie dans ce discours comparatiste savant, on s'interrogera sur les manières dont les arts plastiques (en particulier la peinture) et la

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littérature proposent des discours. Ce terme, compris comme langage du savoir, langage de la thèse, et connoté par l'ancien lyrisme, nous paraît révélateur de grandes oppositions depuis les modernismes à nos jours entre, d'un côté, le rejet de la signification rationnelle et, de l'autre, le retour des logiques représentationnelles à prétention parfois « éthique » – comme ne manquent pas de le signaler les études culturelles. Entre indicible des « images » et verbe immatériel, une étude des analogies entre les arts et dans les perspectives comparatistes à propos de cette question du discours moderne et contemporain proposera des réflexions thématiques (histoire de la pensée représentationnelle) et méthodologiques, et sur quelques grandes œuvres et quelques grands moments du XXe siècle.

Biography: Catherine GRALL est maître de conférences en littérature générale et comparée à l'Université de Picardie-Jules Verne (Amiens). Ses recherches portent sur l'esthétique du récit bref, elle s'intéresse également aux théories de la fiction, ainsi qu'au rapport entre esthétique littéraire et esthétique plastique, et entre fiction et éthique. Elle a publié *Le Sens de la brièveté* (Honoré Champion, 2003), dirigé le petit volume *Récit de fiction et représentation mentale* (Presses Universitaires de Rouen- Le Havre, 2007), co-dirigé avec Marielle Macé, *Devant la fiction, dans le monde* (Presses de La Licorne, Poitiers, février 2010). Elle fera paraître en 2013, avec Anne-Marie Luciani, *Imaginaires juridiques et poétiques littéraires* (CERR-CERCL-CEPRISCA, Éditions du CEPRISCA, Amiens).

S2 PRESENTATION DU GROUPE DE RECHERCHES DE L'UNIVERSITE AIX – MARSEILLE

FAVART ET L'OPÉRA-COMIQUE : HISTOIRE D'UN GENRE MIXTE AU XVIIIÈ SIÈCLE

F. Mele

Université d'Aix en Provence

Abstract: L'opéra-comique fut un genre mixte et original, dont la définition a été pendant longtemps controversée et dont les exordes remontent au XVII^e siècle. Ce genre était apprécié par des publics très différents, et basé sur une alternance entre musique et discours parlé, qui très souvent permettait de parodier la structure et le contenu des tragédies lyriques données sur la scène de l'Académie Royale de Musique. Ces ouvrages soulignaient notamment l'usage des lieux communs de la tragédie en musique et fustigeaient le recours aux éternelles vieilles recettes. Charles-Simon Favart qui fut l'auteur de nombreux opéras-comiques de grand succès ayant ces caractéristiques, sut concilier l'amour pour la musique et la verve comique. Parodiste habile, il aspirait à faire sentir de manière astucieuse et plaisante les endroits mal faits d'un ouvrage, tout en mettant en valeur les passages de l'œuvre qui avaient été aimés et appréciés. C'est ainsi qu'une parodie, « en joignant l'agréable à l'utile », pouvait être une source d'inspiration pour les professionnels du spectacle.

Dans ma communication, j'analyserai les manuscrits de Favart, direct descendant de la tradition de la Commedia dell'Arte et témoin de son évolution en France. Je montrerai que ces manuscrits qui constituent une matière vivante, attestant du processus continu de réécriture, ont des rapports très étroits, mais complexes, avec les tragédies lyriques, œuvres cibles de ses parodies.

Favart and the opéra-comique: history of a mixed genre in the 18th century

The opéra-comique was an original and mixed genre, whose definition has been debated during a long time, and whose beginnings date back to the 17th century. This genre was appreciated by very different audiences. It was based on an alternation between music and spoken text, which often allowed parodying the structure and the content of lyric tragedies performed on the stage of the Royal Academy of Music. These works notably emphasized the usage of platitudes of the tragédie en musique and harshly criticized the resorts to the old same receipts. Charles-Simon Favart, who has been the author of numerous and famous opéra-comique, had all these features. He knew how to reconcile love of music and of comic wit. A clever parodist, he aspired to make feel in a pleasant and shrewd way the flaws of a work, while at the same time to highlight the passages that had been appreciated. This is how a parody, « by combining business with pleasure », could inspire stage professionals.

In my paper, I will analyse manuscripts of Favart, straight heir of the tradition of Commedia dell'Arte, and witness of its development in France. I will show that those manuscripts, which form a living material showing evidence of the continuous process of rewriting, have complex and close connections to the lyric tragedies, targets of his parodies.

Biography: F. Mele; Aix En Provence/FR

AUTOUR DU "THÉÂTRE RADIOPHONIQUE"

R. Margolin

Université d'Aix en Provence

Abstract: La dramatique radiophonique ne peut faire l'économie de la musique. Elle structure l'œuvre, l'accompagne en soulignant les affects des personnages, mais entre également dans un véritable dialogue avec le texte, jouant sur le décalage entre comique et tragique, musique et silence, chant et parodie, et sur le rapport de force entre la pièce et la musique. Quatre pièces, écrites entre 1995 et 2009 sont ici étudiées dans cette perspective, confrontant les écritures de Noëlle Renaude et de Mathieu Bertholet.

Radio-broadcasted drama cannot escape the need of accompanying music. It shapes the work, it underlines throughout the different characters' feelings. It also initiates a real dialog with the text, playing on the discrepancy between the comic and the tragic registers, between music and silence, between song and parody, as well as on the power play between the text and the music. Four works, written between 1995 and 2009, are studied that way: Noëlle Renaude's and Mathieu

Bertholet 's writings will be contrasted.

Biography: R. Margolin; Aix En Provence/FR

S2 LITERARY AND CULTURAL INTER-RELATIONSHIPS BETWEEN INDIA, ITS NEIGHBORING COUNTRIES AND THE WORLD

RAMAYANA AS CULTURAL LINKAGES: A CASE FOR SOUTH ASIAN COMPARATIVISM

J. James

Central University of Kerala

Abstract: Legends, myth and folklore are both repositories and reflectors of a nation's culture, ethos and attitude to nature. The epics of India – Ramayana and Mahabharata- are the spontaneous accumulation of myths, legends and folklore from different parts of the country across many centuries. The contributory factors of the palimpsestic nature of these two epics are not confined to the subcontinent, but are spread all over South Asian countries and societies. The diversity of the narrative tradition that the “many Ramayanas” of South Asia evinces, facilitates a fascinating comparativism linking lives, cultures and beliefs across geopolitical boundaries. The inter-relationship of the different versions of Ramayana in South Asian countries provide a substantial praxis for a comparative methodology that has the potential for decolonising comparative literature from its western mandates. My presentation will address this gainful evolution of a comparative literature based on the study of “Ramayanas” in the different languages and cultures of South Asia. The characterisation and attributes of Sita and Rama and Ravana in these diverse Ramayanas are charged with some crucial cultural factors impacting upon their literary representation. The Sri Lankan version of Sita's misfortunes, the treachery she suffers in the Javanese version – Serat Kanda, in the Malayan Seri Ram, the Thai Ramakien etc juxtaposed with the hundreds of Ramayanas written and orally transmitted in the different regions and languages in India present not only mutual illumination of texts in thematology but also provide a unique comparativism in “cultural, historical, ethical and socio-anthropological material”. Comparative analysis of the Ramayanas of South Asia not only extends the purview of comparativism but also leads to an indigenous South Asian comparative methodology that will enlighten and empower the Discipline of Comparative Literature. This South Asian concept of comparative literature is a post-colonial intervention in the interface between textuality and culture.

Biography: Prof. Jancy James, Vice Chancellor,

President, CLAI and Vice Chancellor, Central University of Kerala, Vidyannagar (P.O.), Kasaragod-671123

RAMIFICATION OF THE RAMAYAN IN INDIA, INDONESIA & THAILAND : A COMPARATIVE STUDY

S. Mukherjee

Visva-Bharati

Abstract: For hundreds of years, Southeast Asian kingdoms had been engaged in international commercial relations with traders from East Asia (China), South Asia (India), and West Asia (the “Middle East”). Asian sojourners also brought religion, customs, traditions, and court practices to the region. Hence, their relationship was economic and cultural at the same time. Moreover, local Southeast Asian rulers used and indigenized practices of kingship institutions from South Asia (rajadharma) and West Asia (sultanate).

In many South East Asian countries these influence are extended to the realm of literature also. The text, which cast the strongest impact on these areas, is the Ramayana. Because of its universality of themes, ideals, sentiments and emotions Indian epic, the Ramayana has been an important source, which influenced the socio-cultural lives of South - East Asian region and their people. However each culture has accepted, assimilated and interpreted the Ramayana according to its own circumstances and needs. This process of interpretation can be referred as the “indigenization of the Ramayana”. This indigenization can be traced in the realm of literature (like in the Thai version of the Ramayana known as Ramakien and in Indonesian Old Javanese Ramayana) as well as in the area of performing arts . In both the countries a form of shadow puppet plays are popular. Although both the Thai and Cambodian traditions follow the broad outline of the narrative derived from India, they often deviate dramatically from it to produce considerable differences in detail that arise out of their particular worldviews. For example, due to the Theravada Buddhist influence, Cambodian Rama's image was modified to resemble prince Siddharta. Rama was shown as dealing with his opponents in a non-violent way, on the model of Buddha. So because of different socio – cultural and historical differences the characters of the Ramayana also deviate from their Indian counterparts.

In this paper my aim is to understand and analyse these deviations in the realm of literature and show how the process of reception of a text arises out of the need of the received culture. Through these cultural contacts and exchange of ideas both these cultures offer a great and varied scope for comparative literary analysis.

Biography: Dr. Soma Mukherjee, Assistant Professor

Assistant Professor of Comparative Literature, Dept of English and Other Modern European Languages, Bhasha-Bhavan, Visva-Bharati, Santiniketan-731235

WHY DID THE MOMENTUM SHIFT ? CULTURAL POLITICS OF TAMILNADU & SRILANKAN LITERATURES IN THE 20TH CENTURY

C. Kanaganayakam
University of Toronto

Abstract: While the literary encounters between Tamil Nadu and Sri Lanka can be traced back to the earliest periods of literary history, the emergence of Subramanya Bharati marks a decisive – modernist – shift in the relations between the literature of Tamil Nadu and writing among Tamils in Sri Lanka. Bharati's poetry marked the first of many successive stages in Tamil Nadu, all of which brought about substantial changes in literary perspectives. Tamil Nadu produced both literature and literary criticism in ways that made Sri Lanka the passive recipient of influences from across the Palk Strait. This momentum waned in the postcolonial era, and starting from the 1970s, not only did Sri Lankan Tamil literature take on an agential role, it set new standards of excellence and innovation. The objective of this paper is to unpack the nuances that led to this major shift in cultural hegemony and assert that in the last few years one perceives yet another shift in cultural relations.

Biography: Prof. Chelva Kanaganayakam, Professor of English and Canadian Literature
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S3 COMPARER LES ESPACES / COMPARING SPACES

BOREDOM AND ITS MANIFESTATION IN INTERIOR SPACES

M. Berg

University of Chicago

Abstract: In my paper I seek to explore the emotion – or rather non-emotion – boredom and its development and unfolding in an interior space. Moreover, I would like to argue that in an interior space, the increasing feeling of boredom triggers a certain productivity, with the aim to overcome the state of being bored. Thus, the non-emotion of boredom can be understood as a white sheet of paper, offering a potential of creativity. In Wolf Lepenies' first metaphorical description of boredom as "das ewige Einerlei"[1] ("the eternal monotony"), boredom seems to be rather embedded in a temporal than in a spatial sphere. But already in his second metaphorical description as "gähnende Leere"[2] (yawning emptiness), boredom gets a spatial connotation, more precisely it appears as an empty space. The main characteristic of the space where boredom occurs as a phenomenon is the space's closeness, its isolation from an outer world, and the solitude of man who is captured in this space. What I find particularly interesting of this spatial setting is how boredom and perception mutually influence each other. I claim that at least in one exemplary space, namely in the intérieur, isolation, boredom, and perception come together. Furthermore, it is also important to consider that boredom located in an interior space arises as a potential for both lethargy and thoughtful reflection. Moreover, where is the reception of literature more effective than in an isolated space where no distraction can interrupt the reading and perceptive activity? And exactly here, emerges another space, namely the space of imagination and literature. With this theoretical background in mind, I would like to discuss two novellas, "Des Lebens Überfluss" by Ludwig Tieck and "Der Mensch erscheint im Holozän" by Max Frisch. In both stories, the characters stay in interior spaces – either because they have to hide like in Tieck's romantic novella or because they cannot leave the place due to weather conditions as it happens to Frisch's protagonist. Moreover, in both texts, boredom and the isolation from the outer world play an important role in the way the characters read literary texts. In Tieck's novella, literature provides an imaginary space and thus an escape from the restrictions of the interior. And also in Frisch's novella, boredom evokes a creative productivity. The protagonist here cuts out and pastes articles from an Encyclopedia all over the walls of the room. Thus, his activity also contains a destructive potential. Hence, I would finally claim, boredom triggers here an activity, which can be either the production of another, inner and intellectual space or the destruction of literary space.

[1] Wolf Lepenies, *Melancholie und Gesellschaft* (Frankfurt a. M.: Suhrkamp, 1969), p. 118. [2] *Ib.*

Biography: Mirjam Berg studied German Literature and Political Science on the University of Bonn where she graduated with a Magister in the summer of 2010. Her final thesis was on "Die poetologische Bedeutung des Spaziergangs in den Texten „Der Spaziergang“ von Robert Walser (1917), „Gehen“ von Thomas Bernhard (1971) und „(Krieg und Welt)“ von Peter Waterhouse (2006).“ After her graduation, she spent a year at the German Graduate Program of Johns Hopkins University as a visiting student. She joined the Graduate Program of the Department of Germanic Studies at University of Chicago in September 2011. Her research interests focus on the poetological meaning of space and motion, particularly in 20th century and contemporary literature. Mirjam is also interested in intermedial theories of narration of literature, film, and theater, as well as in the interface of literature, philosophy, and political science in the contexts of aesthetics and theories of language.

THE "FALLEN" SPACE: THE WOMAN FROM THE RED-LIGHT AREA AND THE SPACES SHE INHABITS

S. Gupta

Independent researcher

Abstract: "Though women's oral histories are not inherently feminist nor is the telling necessarily a feminist act", as Susan Geiger writes, "collection of oral histories can become a 'method' in the hands of a person (the listener/recorder) whose interests in it go beyond the immediate pleasure of hearing/learning the history being told. The analysis of these histories can become a feminist methodology if they are systemised in particular feminist ways and if the objectives for collecting the oral data are feminist (Geiger: What's so Feminist about Doing Oral History?)." My object of study for this paper are oral narratives of the 'fallen' women-- women from red-light areas in Kolkata. In this paper, I analyse a few narratives to understand how these women represent and negotiate with the spaces they inhabit in. I argue that women from red-light areas structure their narratives around the different spaces they inhabit—the familial (where the woman is developing relationships with other members of the family, as a mother or a daughter or a sister), the conjugal (where she

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represents herself as the wife or the partner), the professional (she is a 'worker' or an activist) and the political (where she thinks of herself as 'citizen' with the right to vote). It is also important to understand the three linguistic spaces she inhabits—episodic, semantic and symbolic. The linguistic space is understood from the way a woman from a red-light area structures her narrative. Through multiple and episodic realms, she re/constructs her past. The semantic space is translated through her in/ability and/or reluctance to name herself, her relationships and her work. And finally, the symbolic space which either perpetuates or subverts the normative representation of the 'fallen' woman.

Dr SEEMANTINI GUPTA KOLKATA INDIA

Biography: NAME : Seemantini Gupta DATE OF BIRTH : October 26, 1973 ADDRESS : 74 A, Jodhpur Park, Calcutta–700068, India E-MAIL : seemantinigupta@gmail.com PHONE NUMBER : (+91) 98301 88341 ACADEMIC QUALIFICATIONS : B.A. (Hons.) in Comparative Literature from Jadavpur University, 1995 M.A. in Comparative Literature from Jadavpur University, 1997 PhD in Comparative Literature from Jadavpur University, 2006 Present Position: Senior Copy-Editor, AnandaBazar Patrika, Kolkata LANGUAGES KNOWN : English, German, Bangla, Hindi, Urdu and French ACADEMIC WORK EXPERIENCE : I have taught at the Department of Comparative Literature, Jadavpur University, India at the B.A. and M.A. levels from April 1998 till October 2007, in the capacity of first as Research Fellow (Junior Research Fellow from April 1998 to March 2000 and Senior Research Fellow from April 2000 to February 2003) as well as Guest Lecturer in the Department (2005-2007). I have also acted as a resource person in the Multidisciplinary Workshop on Canadian Studies organized by the Assam University, Silchar in March 2004. EXPERIENCE IN SOCIAL RESEARCH I have worked extensively with four Indian Non Governmental Organisations between 1999 and 2007. This was for the purpose of my research which involved conducting interviews and collecting oral narratives of women sex workers in Calcutta and Delhi; as well as voluntary work involving mobilisation at the grass-root level and collection and dissemination of data. The NGOs that I have worked with are Savera ('Dawn') from Delhi, Sanlaap ('Dialogue'), Durbar Mahila Sammanya Committee ('The Sexworkers' Organisation') and Pratibhandhi Kalyan Kendra ('Organisation for the Challenged'). All these organisations work for the empowerment of disprivileged women and children. I have worked with the Documentation Units of Sanlaap and PKK and contributed reports and articles for their newsletters. For Sanlaap, I had worked on a project on urban eviction and have also compiled statistical reports on rape and trafficking. While working with these organisations, I have tried to address various issues like, social rehabilitation / empowerment, basic human rights, creating awareness of diseases and hygiene and STD/HIV intervention programs. FELLOWSHIPS EARNED 1995-1997: Jadavpur University Fellowship for two years for pursuing MA Studies. 1998-2003: University Grants Commission Fellowship for five years for Doctoral Research. 2000: Shastri Indo-Canadian Institute Fellowship to attend Summer Programme on Developmental Studies at the Universities of Alberta and Calgary, Canada. 2002: SEPHIS-CODESRIA Fellowship to attend Extended Workshop on Social History at Dakar, Senegal. INTERNATIONAL CONFERENCES/ WORKSHOPS ATTENDED 1. I took part in, and presented a paper on 'Legalisation of Sex trade in India', at the International Conference on Gendered Mobilities in Asia, held at the Chinese University of Hong Kong in November 1999. 2. I participated in a Summer Programme on Development Studies, from June 21 through July 25, 2000 at the Universities of Calgary and Alberta, Canada. 3. I participated in the 2002 session of the SEPHIS Extended Workshop on Social History at CODESRIA in Dakar (Senegal) from 16th September 6th October, 2002. 4. I presented a paper on the representation of marginalised women in Indian fiction in the International Comparative Literature Association Conference held in HongKong in August 2004. 5. I participated in a peace initiative programme organised by 'Pakistan India People's Forum for Peace and Democracy' in Pakistan in December 2003. 6. Participated and presented a paper in PROSTITUTION CONFERENCE at the University of Exeter, UK, September 2010. 7. Participated and presented a paper in INTERNATIONAL BANGLA CONFERENCE, University of Dhaka, December 2011. List of Publications Books 1. Edited Unified Self, Fractured Identities? (on Canadian First Nations) published by the Canadian Studies Programme, Jadavpur University, Kolkata, 2002. 2. Edited (on published by the Canadian Studies Programme, Jadavpur University, Kolkata, 2003. 3. Guest Co-editor of Sahityalokam published by Kerala Sahitya Akademi, Thrissur, Kerala, 2001. Research Publications 1. "Her"story: The Lucknowi Baijees of the 19th and early 20th centuries. Essay published in G S Jayasree ed., Samyukta Vol. 1, No 2, Women's Initiatives, Thiruvananthapuram, Kerala, July 2001. 2. "Surjadighal Bari o LalSalu: Naricharitra Rupayaner Tulanatmak Alochona" (A comparative study of women characters of two novels from Bangladesh, Abu Ishak's Surjadighal Bari and Syed Waliullah's Lalsalu in tapas Ray ed., Sricharaneshu, April 2000. 3. "Cry for Justice" in Indrani Sinha and Rabi Roy eds., Jonaki, May-December 2001. 4. "Tabu Swadhinata: Hope and Disillusionment in Bengali poetry of the 1940s and 1950s" in Dinkaal, Autumn 2001. 5. "Rape: a Statistical Report" in Rabi Roy ed., Jonaki, 2002. 6. "Trafficking: a Statistical Report" in Rabi Roy ed., Jonaki, 2002. 7. "The Other Side: Interview of the Bangladeshi playwright Selim Al Deen" in The Statesman, March 3, 2000. 8. "...and become displaced again" (Interview of Krishna Roy on Developmental Displacement in Calcutta) in Indrani Sinha and Rabi Roy eds., Jonaki, May-December 2001. 9. "Swadheen Bharate Paradheen Amra" on the conditions of sexworkers in India in Indrani Sinha and Rabi Roy eds., Jonaki, May-December 2001. 10. Co-author of "Bangla Kobita: Swadhinatar Swapno o Swapnabhanga" in Seminar Proceedings, published by the Department of Comparative Literature, Jadavpur University. Translations 1. Translation of Dalit poems in Bangla, to be published by Oxford University Press (In Press) 2. Translation of Lothar Lutze's 'On Translating Jibananda' from German to English, published in Seethalakshmi Viswanath and Anjan Sen eds., Gangeo Potro, February 1999. 3. "Violence Against Women around the

World” in Indrani Sinha and Rabi Roy ed., *Jonaki*, May-December 2001. 4. Translation from German to English of four essays by Hermann Hesse i) *A Visitor from India*, ii) *About my Relationship with Spiritual India and China*, iii) *Nostalgia for India* and iv) *From India and about India* from Hesse, *Autobiographische und essayistische Schriften* (DSA Programme, Department of Comparative Literature, Jadavpur University). 5. Vilas Sarang’s ‘*Sukhakarta Dukhaharta*’ (Marathi to Bangla). 6. Bhupen Khakakar’s ‘*Bati*’ (Gujarati to Bangla). 7. Himangshu Shelat’s ‘*Anyā Ekdharaner Manush*’ (Gujarati to Bangla). 8. Ajeet Kaur’s ‘*Shool-Biddha Muhurta*’ (Punjabi to Bangla). 9. Dalip Kaur Tiwana’s ‘*Maran Ritu*’ (Punjabi to Bangla). 10. Davade Satyarthi’s ‘*Dasandha Singh*’ (Punjabi to Bangla). 11. Pandit NeelKantha Das’s ‘*Amar Janmo Katha*’ from *Atmajiboni* (Oriya to Bangla). 12. Sitadevi Khadanga’s *Amar Jiban katha* (excerpts, Oriya to Bangla). 13. Kalicharan Pattanayak’s *Kumorer Chaka* (excerpts, Oriya to Bangla). 14. Manmohan Chowdhury’s *Jaubaner Smriti* (excerpts, Oriya to Bangla). 15. Shilabhadra’s ‘*Abidito*’ (Asomiya to Bangla). 16. Apurba Sharma’s ‘*Andhakarer Alap*’ (Asomiya to Bangla).

EMOTIONS AND IDENTITY IN HOTEL ROOMS

S. Ulrich
University of Turin

Abstract: Emotions and identity in hotel rooms The interest within the Humanities in “space” dates back to 1967, when Michel Foucault, with his *Of Other Spaces, Heterotopias*, described the 20th Century as the age of space tout court. Thus, from then on geographic space has become a key element for a definition of human identity. Yet, lived-in space has ever since played a crucial role in the redefinition of individuals’ identities and emotions. A first difference emerges here: space tout court pertains to the community, while lived-in space is individual, with features detected and described in psychological and anthropological studies (see among others G. Bachelard, *The Poetics of Space* and M. Augé, *Non-Places*). Lived-in space has become relevant to literature thanks to its plasticity, which distinguishes it from a mere setting or background. Its role is to induce the people living in it to become aware of their own inner life: it turns into a metaphor of human inner life itself while acting as a cathalyzer of crises, or more simply of feelings and emotions. This relational space was analysed by Georg Simmel back in 1908, in his essay *Space and spacial arrangements in society*, where he identified a close connection between this kind of space and the human presence. Space is relevant insofar as it justifies itself through such principles as exclusiveness, the size of its boundaries, the “fixity of some items”, the dialectics of proximity/distance and finally its own internal mobility. In Middle-European literature of the 20th Century, lived-in space acquires its central position on the one hand thanks to its relationship with identity and emotions of the individuals living in it, and on the other hand thanks to the influence that it exerts on the relationships of the individuals among them. My paper moves from Simmel’s considerations about this relational space as a place of meeting and confrontation of people. Lived-in space is a restricted space, and it is characterized by exclusiveness, limited extension, fixity of certain items, limited distance between people: for all these reasons people inside it experience a varieties of feelings and emotions. By the way, in a restricted space indifference cannot exist, only sharp and extreme feelings become possible: assurance/insecurity, love/hate, etc. Besides, Walter Benjamin affirmed that the traditional way of living had undergone dramatic transformations “for the living, in hotel rooms; for the dead, in crematoriums”. Many of the studies revolving around the spatial turn (see among others G. Lehnert, *Raum und Gefühl: der Spatial Turn und die neue Emotionsforschung*, 2011; C. Seger, *Grand Hotel*, 2005 and 2007 and B. Matthias, *The Hotel as Setting in Early Twentieth-Century German and Austrian Literature: Checking in to Tell a Story*, 2006) focus on the peculiarity of the Grand Hotel of the first half of the 20th century as lived-in space, starting with S. Kracauer’s popular essay *The detective novel* (1925) in the Chapter titled “The Hotel Lobby”. In the Middle-European literature of the time the Grand Hotel plays a key role in defining guests’ identities. Luxury and ostentation in the lobby (fixed elements) are often contrasted with their frustrations, unmentionable secrets and sorrows. Compared with “the home” – the traditional dwelling of which Gaston Bachelard has drawn an accurate phenomenology by which he distinguishes the inside and outside, or the private of one’s home and the public of the exterior – the hotel appears as an evolution of the original separation of private and public, as it is the domain of an intermediate reality, a heterotopy where spaces are both semi-public and semi-private. In that domain even the inner life of the guests is never protected by impervious walls, but it becomes visible, as through X-rays. The virulent explosion of emotions and irrationality within the hotel’s space as well as the guest’s realization turns the Grand Hotel into a threshold, while the temporary stay within its boundary-lines turns it into a liminal experience, often on the border between life and death. This occurs for example to G. Aschenbach (*T. Mann, Death in Venice*) or to Miss Else (*A. Schnitzler, Fräulein Else*). In other works the Grand Hotel reflects the mutability of human fortunes, which in the Twenties characterizes the guests’ lifestyle as still frivolous and cheerful as usually happens in comedies (see Baum, *Grand Hotel*). The hotel environment with its dynamics deeply affects the staff too, as with Felix Krull (*T. Mann, Confessions of Felix Krull*), to whom the promiscuous communal life of aristocrats and bourgeois allows the *mise en scene* of role play typical of modern society. The same opportunity is not offered to young Bela, the main character in Hungarian Janos Szekely’s novel *Kísértés*. Bela’s poverty and meanness are only turned into anxiety/restlessness by the

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close encounter with Budapest Grand Hotel's luxury. On the basis of the theoretical models outlined above, I will show: - how a hotel room may affect the inner life of its occupant. Thanks to the special "virtue" of the hotel – a neutral and impersonal place par excellence – it makes its guests psychologically weaker but also more open to change, by depriving them of all cultural and ideological orientation. - The hotel room carries out its peculiar function testing to human inner life especially during the overnight stay. - Environmental elements as darkness and silence amplify the awareness of conscience as well as the realization of what is one's own and what belongs to the "others", thus leading to the internalization and sharing of experiences and emotions. - My analysis focuses on H. Hesse's Kurgast, S. Lenz, Die Nacht im Hotel, J. Roth, Hotel Savoy, S. Zweig, Brennendes Geheimnis, J. Szekely, Kísértés, D. Buzzati, Il corridoio del grande albergo, just to quote a few examples. Feelings fluctuate between uncertainty, shame, despair, anger, hate and fear, but they are always ready to turn into a positive mood.

Biography: Silvia Ulrich is a researcher in German Literature at the Faculty of Foreign Languages and Literatures at the University of Turin. Her research interests range from the German literature of the nineteenth century (La noia. Storia e opinioni intorno al male del secolo, Trauben 2006) – with particular attention to the reception of Leopardi's and Baudelaire's works in Germany – to the German literature of the twentieth century. As regards the latter she has been analyzing the theme of the "confidence man" (Impostori, avventurieri e cavalieri d'industria nella letteratura tedesca del Novecento, Trauben, 2006), as well as on Thomas Mann, Bertolt Brecht and Walter Serner. Since 2008 she focused her research on the role of Hotels in the Literatur of the 20th Century in Germany and Austria. In this field she published following articles: Cultura e civiltà dell'hotel in Germania e Austria nel primo Novecento, in «STUDI E RICERCHE» 4(2009), p. 301-317. Dalla casa all'hotel. Riflessioni sullo spazio abitato in Joseph Roth e Franz Kafka. In: Annali Facoltà di Lingue e Letterature Straniere. Per le vie del mondo., TORINO, Trauben, 2009, p. 211-221 (also available under: <http://130.192.193.3/oslingue/documents/os-home-annali/Annali%20della%20Facoltà%20-%20anno%202009.pdf>).

S2 COMPARAISON ET HISTOIRE LITTÉRAIRE / COMPARISON IN LITERARY HISTORY

WHEN BANDE DESSINÉE BECOMES A SITE OF HISTORICAL TRUTH: WWI IN THE HANDS OF CHILDREN

A.V. Cirella-Urrutia
Huston-Tillotson University

Abstract:

This presentation will focus on three case studies of French bandes dessinées that use WWI as a major theme. In looking at these examples in the evolution of the medium in France, I hope to trace the function of this artistic form as one strand in the history of children's literature with the propagandistic scope to enroll children into the Great War on the one hand, gradually leading in the 1970s to the emergence of the bande dessinée as a state-mandated art form coined the Ninth Art. Both Pinchon and Tardi, although in different times contribute to the development and the evolution of the now familiar historical bande dessinée in a multicultural France. The elements of interpretation (graphic fiction) and history are two essential features of the historical bande dessinée, which by its degree of narrative and graphic reliability fluctuates between historical invention (according to Pierre Nora) and fictional history. Bande dessinée has recycled images of WWI from propagandistic to critical histories of predominantly anti-war narratives since the 1990s with Tardi. Because historical bandes dessinées frequently include or reference authentic textual and iconographic source material documenting the repercussions of WWI on underrepresented communities, they represent an invaluable source of to enrich the state-mandated history curriculum as well. In using bandes dessinées in this capacity, comparative literature specialists may exploit this medium as both a historical document (whose objective is to transmit knowledge of the past) and a document of generic History (which allows scholars to retrace the evolution of mentalities and public opinion within the genre). Ultimately, of importance is the evolution of the medium especially since the 1990s; how French cartoonists engage with History and Education in recent years and how in turn the medium has grown into a site of academic discourses.

Biography: Dr. Cirella-Urrutia earned her Ph. D. in Comparative Literature at the University of Texas at Austin in 1998. Her research on the familiar French Theater of the Absurd and children's theater has been published in international journals such like *Bookbird*, *Les cahiers Robinson*, *Exemplaria*, *The Children's Literature Association Quarterly Journal*. She also likes to contribute with book reviews on French-speaking comics in international journals of comics. She hopes to continue contribute to the internationalization of the study of children's literature in French and francophone bande dessinée. She currently teaches French at historically Black Huston-Tillotson University in Austin, TX.

DISCONTINUOUS COMPARISON(S): PASSAGES, PARCELS, AND PLACES OF LITERARY REMEMBRANCE

L.N. Mulman
Salem State University

Abstract: Lisa Naomi Mulman, Ph.D. Associate Professor, Salem State University
ABSTRACT: Discontinuous Comparisons: Passages and Parcels of Irregular Remembrance In the Introduction to Walter Benjamin's remarkable *Arcades Project*, translators Howard Eiland and Kevin McLaughlin comment that Benjamin's insertion of quotations and other unconventional materials into his text represents the "blasting apart of pragmatic historicism" by forcing a temporally discontinuous reading that spans the epochs of recent history through a series of hints or blinks. Although Benjamin's project was intended to expose the unsettling (and increasingly materialist) ethos of the 19th century, in fact, Benjamin's methodology of writing seems equally if not more appropriate to his own historical moment, reflective as it is of a state of philosophical and political crisis. Indeed, Benjamin's ultimate stated objective was to link the emergency (in every sense of the word) of his present with the objects and artifacts of the recent past, so as to awaken the historical subject into recognition of his own political position. Thinking of this project--now itself an artifact--alongside Benjamin's other work, it is possible to see the text as a blueprint for the difficult larger project of memorializing or, in Benjaminian terms "actualizing" an impression of Europe in the 20th century as a disorganized organization of heterogeneous materials; a non-narrative that urgently demands continuous reading. This paper will approach Benjamin's methodology as an assemblage of comparable and (mostly) incomparable literary objects whose promise is one of escape; an exile performed by tunneling through the passages (literal and metaphoric) created by unlikely proximities. This includes the unlikely proximities of Benjamin's own life, as well as, and more importantly, the uncomfortable pairing of narrative modalities that has become the dominant trope of remembrance in contemporary literary representations of the Holocaust. Much like Benjamin's unorthodox literary and material collections, recent novels of the Holocaust juxtapose photographs, flip books, citations, maps, and various ephemera not as a means not of narrating historical events, but

rather to radically destabilize the notion of history itself. And, like Benjamin's famous vanished suitcase, the project of writing becomes one of erasure or disappearance. As objects and texts are randomly piled onto, and next to, each other, they collapse under their own weight. How can such incomparable objects be assimilated into a literary/historical context? Is the task of criticism in the 21st century to retrieve and archive what has been inexorably lost and cannot be retrieved? These questions will be engaged through a close examination of The Arcades Project and other fragments of 20th and 21st century Holocaust narrative, including photographs, graphic novels, testimony, and film.

Biography: Lisa Naomi Mulman is Associate Professor of 20th c. Literature and Coordinator of Graduate Studies in English at Salem State University. She received her Bachelor of Arts in English from Harvard University in 1986 and her Ph.D. from Duke University in 2011. She is the author of several articles as well as *Modern Orthodoxies: Judaic Imaginative Journeys of Twentieth Century* (Routledge, 2012).

TWO MODERN POETS, ONE SINGLE TERM: "THE OBJECTIVE CORRELATIVE" AS A LINK BETWEEN T. S. ELIOT AND EDIP CANSEVER

A.H. Tezgor
Yeditepe University

Abstract: Edip Cansever (1926-1986) was one of the important names of Modern Turkish Poetry. Circulating between different literary genres, his modernist poetry has a distinctive style, which at times gets very close to prose. Since his early works in the 50's; tragedies, stories and letters merge in his poems. Cansever cares for creating a background, kind of a decorative setting for his feelings and emotions while constructing his poems. He prefers objects as mediators for what he wants to convey. As he puts it, these feelings, emotions and also thoughts should find their objective correlatives while they are turned into poems. All these points prove that he is a modernist but also show the way to his influential roots. The poet himself also mentions them in many of his interviews.

Born in St. Louis-USA, Thomas Stearns Eliot (1888-1965) is one of Cansever's favourite artists. Settling in England in 1915, Eliot's early poems faced strongly negative reactions. But with his third book *The Waste Land* in 1922, Eliot became one of the masters of English language. *The Waste Land* was the peak of modern poetry but Eliot also had plays and critical writings. In 1948 he won the Nobel Prize. Being a member of Anglican Church and favouring the classic style in art, he was always accused of being a conservative.

In his essay 'Hamlet and His Problems' in *The Sacred Wood: Essays on Poetry and Criticism* published in 1920, Eliot uses the term 'objective correlative' for the first time: "The only way of expressing emotion in the form of art is by finding an 'objective correlative'; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked." But this term was first used by Washington Allston around 1840 in the "Introductory Discourse" of his *Lectures on Art*.

Edip Cansever was very much impressed by this formulation. But more interestingly, he was using it since his early books when Eliot had not been translated into Turkish yet: "Eliot's theory of the 'objective correlative' has always seemed important to me. Thus, I find a way to a poetic decoration. My poems are more than about 'the little man' and 'pictures of life'. They're about human drama, which means a web of contradictions and oppositions. And for embracing this drama with all of moving characters, my poems need this decorative setting." All of this for awakening the same feelings and emotions in the reader, in order to escape the heaviness of the autobiography.

The so-called "Second New" which is still the latest groundbreaking movement Turkish literature, aimed at autonomy in poetry by focusing on the individuality and the perceptions of the individual. Beginning in the late 50's, this at first unrespected movement brought many good poets into the scene and Edip Cansever was surely one of them.

This paper aims to follow the footsteps of the reflections on Cansever's poetry, using T. S. Eliot's popularized term 'the objective correlative.'

Biography: Hilmi Tezgor (1968), presently an assistant professor at the Turkish Language and Literature Department of Yeditepe University, received his doctoral degree from the Institute of Social Sciences in Istanbul University (Branch of Turkish Education-2010) and his M.A. Degree from the Institute of Social Sciences in Bogazici University (Branch of Turkish Language and Literature-2004).

He worked as an editor for several publications, magazines, websites and as a librarian for the German Orient-Institute in Istanbul. Since 1992, his essays on literature and music, his poems and translations are published in many different periodicals, newspapers, anthologies and proceedings. He is a radio broadcaster since 17 years with his own show called *Vertigo* on Monday evenings at Acik Radyo 94.9 FM.

His one and only book of poetry *Gecisli Fiiller* was published in 2003. He has also translated three books of poetry: Hermann Hesse / *Secilmis Siirler* (Altirkirbes, 1994), Erich Fried / *41 Ask Siiri* (Iyi Seyler, 1998), Karl Krolow / *Dunyanin Isaretleri* (Yapi Kredi, 1999). His last publication is a selection from writings on Oguz Atay's short stories: *Korkuyu*

Beklerken Gelenler (Iletisim, 2011).

His fields of research include Modern and Contemporary Turkish Literature and Poetry, Literary Theories, Comparative Literature and Popular Music Studies.

S1 TRADUCTION ET GENRES LITTÉRAIRES / TRANSLATION AND LITERARY GENRES

ON THE TRANSLATION OF JAPANESE HAIKU BY R. H. BLYTH

S. Nakachi
Tsuru University

Abstract: The Anglo-American haiku boom in the 1960s is said to be different from the Imagist haiku boom in the beginning of twentieth century in their understanding of Japanese culture and religion. In the 1960s, Western translators of haiku began to pay attention to Buddhist philosophy behind haiku to understand the essence of haiku. Among them, R. H. Blyth was the most influential person because he connected Zen Buddhism with haiku. Blyth's translation of haiku is also interesting because he employed what Friedrich Schleiermacher called as "domesticating method" and "the foreignizing method" when he translated Japanese haiku into English. By employing two methods at the same time, he made his translation of haiku attractive to the Western reader. In this paper, I would like to discuss how translation studies can contribute to the study of comparative literature, focusing on Blyth's translation of haiku.

Biography: Sachi Nakachi is professor of English at Tsuru University, Yamanashi, Japan. She received her Ph.D. from Ohio University in 2001. She was a visiting Fulbright scholar in New York University and University of California, Berkeley, from 2009 to 2010. She has published many articles on American Japonisme literature. Her recent article, "From Japonisme to Modernism: Richard Wright's African American Haiku," appeared in *The Other World of Richard Wright: Perspectives on His Haiku*, which was published by the University Press of Mississippi in 2011.

TRANSLATIONAL/TRANSNATIONAL THINKING IN MODERN CHINESE POETRY

L.L. Wong
Hong Kong University of Science and Technology

Abstract: This paper will look into the role of translation in the history of modern Chinese poetry. The emphasis will fall on the reception of western poetry via translation in early twentieth-century China. Many of the pioneers in the literary reform of the May-fourth generation were poets-cum-translators. Famous examples include Xu Zhi-mo, Guo Mo-ruo, Feng Zhi, and Mu Dan. To a large extent, these poets' creative works were influenced by the writers they chose to translate. Instead of presenting an Influence Study, this paper will investigate the interaction between naturalization and westernization, in the area of emotions in particular, as reflected in the poets' diction and syntax in both their translations and creative works. By focusing on the linguistic aspects in the expression of emotions, this study will prove that to a translator and a poet, comparative thinking means translational and transnational thinking.

Biography: Lisa Lai-ming Wong is Associate Professor of Humanities at the Hong Kong University of Science and Technology. She is the author of *Rays of the Searching Sun: The Transcultural Poetics of Yang Mu*. Her recent works have appeared in journals such as *New Literary History*, *The Comparatist*, *Canadian Review of Comparative Literature*, *the Keats-Shelley Review*, and *Modern China*.

COMPARATIVE THINKING: TRANSLATING CONTEMPORARY TURKISH POETRY FOR AN AMERICAN AUDIENCE

K. Fifer, N. Eruysal
Pennsylvania State University

Abstract: Kenneth Fifer The Pennsylvania State University Professor of English "Comparative Thinking: Translating Contemporary Turkish Poetry for an American Audience" Sub-theme: Comparative Literature and Translation Studies : Is Translation a Critical Approach? Abstract: As an actively publishing translator of contemporary Turkish poetry for an American audience, I understand how completely the act of translation is a transaction between cultures as well as languages. To translate a poem it is necessary to transmit its underlying modes of thought and perception—so that comparative thinking becomes one of the translator's primary challenges. This is especially true when translating from Turkish to American English today, when so many Americans are afflicted by mass media distortions and stereotypical conceptions of any Islamic society, especially in the Mid-East. As

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a translator mediating between societies that too often feel themselves sliding away from each other, I understand how my audience's reaction to Turkish texts must find its way through a thicket of politicized preconceptions and misconceptions. On a recent trip the owner of a sweets shop in Ankara told me that as a translator is was my first duty to "tell Americans we are not barbarians." I have come more and more to agree with him. I believe that to respond adequately to his concerns is to realize the role translators, and their translations, play in the relations between cultures. The proposal is to offer "case studies" of the challenges of rendering Turkish language and spirit and perspective into the intimate language of American poetry. The poets I have translated include Ahmet Ada, Kadir Aydemir, Koray Feyiz, Abdulkadir Paksoy, Ihsan Topçu, Ahmed Uysal, and Cem Uzunges. My translations of contemporary Turkish poetry have recently appeared in *The Literary Review The Wolf* (UK), *Visions International*, *Qarrrsiluni*, *Silk Road*, and *Sylesi Aylik Siir Dergisi* (Turkey) as part of *The Conversation International Poetry Project* (UK), and in other journals. I hold a Ph.D. in English Language and Literature from The University of Michigan. Besides from my translations, I have also published five collections of my own poetry, the most recent being *Architectural Conditions* (2012).

Biography: I hold a Ph.D. in English Language and Literature from The University of Michigan. Besides from my translations, I have also published five collections of my own poetry, the most recent being *Architectural Conditions* (2012). The poets I have translated include Ahmet Ada, Kadir Aydemir, Koray Feyiz, Abdulkadir Paksoy, Ihsan Topçu, Ahmed Uysal, and Cem Uzunges. My translations of contemporary Turkish poetry have recently appeared in *The Literary Review The Wolf* (UK), *Visions International*, *Qarrrsiluni*, *Silk Road*, and *Sylesi Aylik Siir Dergisi* (Turkey) as part of *The Conversation International Poetry Project* (UK), and in other journals.

MIROIRS CHANGEANTS - RIMBAUD EN VERSION(S) PORTUGAISE(S)

M.E. Keating
Universidade do Minho

Abstract: La poésie de Rimbaud est certainement une des poésies les plus traduites au monde, en toutes les langues, et un cas de fascination persistante où la richesse et la complexité poétiques sont souvent inséparables de la biographie du poète, l'un et l'autre servant à construire le « mythe de Rimbaud ».

L'analyse comparative de différentes traductions de Rimbaud par un ensemble de poètes portugais contemporains (Jorge de Sena, Mário Cesariny, Gabriela LLansol, Herberto Helder), radicalement différentes les unes des autres, permet de dessiner autant de portraits de Rimbaud que de poètes-traducteurs, chacun s'appropriant d'une dimension spécifique de la poésie et/ou du poète et l'intégrant résolument et explicitement dans son propre projet poétique. De l'approche « naturaliste » et plus « classique » de Jorge de Sena à l'appropriation surréaliste de Mário Cesariny marquée par la subversion et la provocation, ce sont les conceptions du « même » et de « l'autre », ainsi que les limites de la traduction elle-même qui se retrouvent ici violemment interrogés.

En résultat de cette diversité d'approches, l'image de la poésie de Rimbaud dans la culture portugaise est une image multiple, inachevée et mystérieuse, difficile à distinguer des œuvres dites originales de ces poètes-traducteurs. En même temps, ces traductions sont très souvent accompagnées d'un appareil paratextuel critique, souvent sophistiqué, exposant les lectures des traducteurs, leurs options de traduction et autres commentaires sur Rimbaud et constituant un exemple très clair du statut de la traduction simultanément comme activité critique et comme instrument du renouveau poétique.

Biography: Maria Eduarda Keating
Professeur
Département Études Romanes
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47190-057 Braga
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S1 LE CONCEPT DE « LITTÉRATURE MONDIALE » / THE « WORLD LITERATURE » CONCEPT

LES MONDES DE LA LITTÉRATURE MONDIALE

C.M.F.D. Cunha

Abstract: La ré-émergence du concept de littérature mondiale, dans ses différentes significations (Moretti, Damrosch, Casanova, etc.), montre qu'il y a des différentes notions du monde dans l'expression littérature mondiale. Un exemple clair de cet antagonisme peut être vu dans la réception mutuelle de ce concept. C'est le cas de la traduction de l'œuvre de Pascale Casanova (*La République Mondiale des Lettres*, 1999) et sa lecture dans les universités nord-américaines, qui a influencé le débat sur la question de la «littérature mondiale» et a motivé la publication par Christopher Prendergast de *Debating World Literature* (2004). Il accuse Casanova de baser son histoire sur "la république française des lettres." À son tour, dans une interview en 2005 (à Tiphaine Samoyault), Pascale Casanova a rappelé que le contexte de son travail a été la théorie post-coloniale et la «mondialisation culturelle» anglo-américaine. Contrairement à l'espace anglo-américain, le monde de langue française, apparaît dominée par l'expression littérature-monde (cf. le manifeste «Pour une "littérature-monde" en français», *Le Monde*, 16/03/2007). Littérature mondiale en français implique donc l'existence de littératures diverses écrites en français, de différents continents, qui nous parlent d'un nouveau monde qui émerge, dans sa polyphonie. Ainsi, dans littérature mondiale /global ou dans la littérature-monde, nous faisons face à la singularité paradoxale de mondes différents mis en jeu.

Biography: Carlos Manuel Ferreira da Cunha est professeur agrégé de théorie littéraire à l'Université do Minho (Braga, Portugal). Parmi ses œuvres publiées, nous mettons en évidence plusieurs études sur l'histoire littéraire portugaise et européenne et sur le thème de la littérature mondiale.

A PHENOMENON OF WORLD LITERATURE AS SEEN BY GOETHE AND ROMANTICISTS

V.A. Avetisjan

Institute of Foreign Languages and Literature Udmurt State University

Abstract: The realization of world literature as a specific spiritual phenomenon was shaped in European philosophy and aesthetics at the turn of the eighteenth-nineteenth century. Historically it was connected with the French Revolution and its consequences. Methodologically this realization was based on the principle of the unity of the world literature process originating from the monistic understanding of history. The necessary condition of such a realization was the study of the empiric material of world literature evolution as an objective process. Most information was collected about the historical development of literature in the regions of the Arab East, India, China and Europe. In the study of the collected facts the historical principle was applied more and more decisively. Goethe understood world literature as a dynamic and dialectic unity of national literatures which through their interactions created the context of world literature as a category of the highest level. He treated it as a spiritual space where different peoples exchange their cultural riches. When interacting, national literatures humanistically enrich each other contributing thereby to the formation of world literature which turns out the only carrier of the ideas of universal humanism. World literature was regarded by Goethe both synchronically and diachronically, in the second case he was striving to clarify the regularities ruling the course of its successive evolution. Goethe attached particular significance to contemporary literature, connecting its development in the forthcoming epochs with the tasks of moral and social reconstruction of the society. Romanticists (German, first of all) treated world literature ambivalently. On the one hand, they interpreted it as universal and progressive; on the other hand, they distinguished classical and romantic stages in its evolution. In the first case romanticists understood world literature as having no limits in its advancing development, as a product of the common spiritual activity of mankind; in the second case they admitted Eurocentric accents in its interpretation when connecting the origin of romantic literature with the spread of Christian religion in Europe. Gradually such an understanding of romantic literature changed. It was seen as incorporating all the historically productive features which any national or regional literature possessed (including ancient and Eastern literatures). In such an interpretation romantic literature was understood as equivalent to universal and progressive world literature. Goethe's and romanticists' conceptions of world literature had spheres of attraction and repulsion. Taken together they represent a unique essay of the theoretical generalization of the processes developing in the system of world literature, and a very useful comparative approach, especially important in our era of globalization. Prof. Dr.

Vladimir A. Avetisjan

Biography: Born in 1946 in Saratov (USSR). 1965-70 studied at Lomonosov Moscow State University (Germanic studies). 1987 - DPhil, 1991 - Professor. 101 publications. Member of ICLA since 1997 (Congress in Leiden). Domain of study: Goethe and problems of world literature.

WHAT IS THE "WORLD" OF WORLD LITERATURE?

P. Vieira
Georgetown University

Abstract: The concept of World Literature is not a stable, unified signifier; rather, it varies depending on historical circumstances and geographical location. What Goethe considered to be World Literature is certainly very different from our current understanding of the term. Further, since what we define as World Literature depends on the availability of works in translation in a given language, the texts that are part of this group widely vary: World Literature for speakers of Spanish, for instance, substantially differs from the texts belonging to the Mandarin canon of World Literature. This polysemy at the heart of the term might lead us to conclude that one should discard the expression World Literature altogether as the description of a culture-specific view of the literary phenomenon. However, this instability at the core of the concept of World Literature can also challenge us to question the premises upon which this phrase is based: namely, the presupposition that there can be one unified world with a literature that represents it. In this talk, I will discuss the notion of World Literature in light of these paradoxes, paying particular attention to the following issues: the relationship between World Literature and economic globalization, the neo-colonial pitfalls of the term, the potentially equalitarian notion of a literature of the world.

Biography: Patrícia I. Vieira is a Professor at the Department of Spanish and Portuguese of Georgetown University and a Researcher in the Center for Comparative Studies of the University of Lisbon. Her research focuses on Contemporary Portuguese, Brazilian and Lusophone African Literature and Film, Literature and Philosophy, Literary Theory and Postcolonialism. She is the author of *Seeing Politics Otherwise: Vision in Latin American and Iberian Fiction* (Toronto: University of Toronto Press, 2011), *Cinema no Estado Novo: A Encenação do Regime* (Cinema in the New State: The Staging of the Regime. Lisboa: Colibri, 2011) and co-editor of *Existential Utopia: Reconsidering Utopian Thought and Practice* (New York: Continuum, 2011). She has published numerous articles in academic journals on literature and film. For more information, check: www.patriciavieira.net

A NEW LITERATURE FOR A NEW ERA: DEFINING A NEW LITERARY CORPUS

A. Marti
Kent University

Abstract: World Literature is a concept, which has been understood under many different meanings. Which literary works should be included under such term, and which should not, is part of the debate. I propose to call World Literature a new literary corpus born in the globalization era of the twentieth century. In contrast to Universal Literature, World Literature should include only those literary works which were intentionally written to be part of a world system and from a multicultural context, leaving the classification of Universal Literature for those works which are classical for their universal valid themes, without paying attention to the time in which they were written. I base this differentiation on two important points: the author's intention and the language. In World Literature the author should be conscious of writing from a multicultural context and for a multicultural context. Such intention could be recognized within the book, in its style, discourse and context; that is, through the language. However, Universal Literature should include those works which, even been internationally read, are not a conscious product of a multicultural context, and whose literary value is necessary in order to be classified as Universal Literature. I will use the etymological differences between the words World and Universal to support my literary works classification under such expressions. This new classification pays no attention to the problems of the production and reception of a literary work, which seems to be one of the main problems of the debate. Both classifications include works which are international in terms of production and reception. To exemplify all said above, I will analyse *Haroun and the Sea of Stories* as a paradigmatic tale set in a global context, and written from a multicultural conscience, and a group of classical children's tales by the Grimm brothers. Both works are international, but the first one will be introduced as an example of World Literature, and the second one as one of

Universal Literature. The reason to choose children's literature is its simplicity in its features; however, it is possible to transpose this analysis to literature in general.

Biography: A. Marti - I studied Humanities and Spanish Philology at the University of Navarra, Spain. I am studying a MA in Comparative Literature at Kent University; I am interested in English, Spanish, American and German literature during the Modernist period. I am also interested in Children's Literature and in literary theory. I have published one article entitled *La culpa en Macbeth y la Vida es Sueño*, and I have another one in press: *The sickness of the environment: war as the destruction of resources in The Time of the Doves*.

S2 MIGRATIONS, MULTICULTURALISMES, HYBRIDATIONS / MIGRATION, MULTICULTURALISM, HYBRIDIZATION

ABANDONMENT OR NEW VENTURE? A COMPARISON OF EMIGRATION DISCOURSE IN 19TH-CENTURY ENGLAND AND JAPAN

M. Kagaya

Akita Prefectural University

Abstract: This paper's purpose is to compare the discourses on emigration which took place in the 19th century in both England and Japan, clarifying the development of emigration, originally conceived as a solution to the poverty problem, in the context of each country's distinct political situation and societal background. Emigration was proposed in 19th century England as a solution to the issue of poverty. However, a domestic debate arose over the premise that shipping the poor overseas as emigrants was as good as abandoning them. Meanwhile, Japan had been oriented Westward since the Meiji Restoration in 1868, and with the modernization of industry found itself with a poverty problem comparable to that of the developed countries. To take England's policies as a reference model was a natural development from there. Thus, emigration became a policy strongly encouraged by the Japanese national government. Meiji-era journalism, influenced by the writings of Henry Mayhew (1812-87), William Booth (1829-1912), and Charles Booth (1840-1916), depicted the plight of the urban poor on the newspaper page. A representative writer of the time was Yokoyama Gennosuke (1871-1915). As well as gathering information on the poor and reporting on the facts of their lives, Yokoyama proposed emigration as a practical solution to the poverty problem. The idea of emigration as a method of defeating poverty cannot be considered without taking into account the influence from England, but its development thereafter played out differently in England and in Japan. During Japan's middle and late Meiji period, a large number of guides to overseas travel were published; nearly all of them encouraged promising young people to launch themselves overseas, regardless of financial status. Compared to the situation in England, where emigration was basically intended to redistribute the surplus workforce in the cities to the overseas territories, one may say that Japan's emigration was in the nature of a challenge. However, there is another discourse of emigration in Japan: the flight from class discrimination for those who had suffered under it since the Edo period. This paper will show that, while Japan was strongly influenced by the representation of the poor in England and the debate there on emigration, it had its own social context and, with the complicated admixture of class discrimination, had two discourses which developed independently: those of emigration as a new venture and as an escape. Keywords: emigration, overseas venture, poverty problem, Yokoyama Gennosuke, class discrimination

Biography:

born in 1969 received B.A. degree in 2001 from Nara Women's University, the master degree in 2005 from Tsukuba University, all in English literature. became assistant professor of Akita Prefectural University from 2012.

THE COMPARATIST CHALLENGES OF ASIAN LITERATURE IN SPANISH: THE CASE OF PEDRO PATERNO'S *MAGDAPIO*

A. Lifshy

Georgetown University

Abstract: Filipino literature in Spanish produced under an American colonization challenges all attempts to define literary categories on continental, geopolitical, cultural or even linguistic grounds. European in influence, Asian in provenance, North American in context, it is an inherently globalized body of work that instantly puts into question the viability of such concepts as "Western literature." Yet it is also a body of work that is almost entirely unknown and ignored, often because of the artificial walls that separate scholars: Hispanists worldwide direct their eyes to Latin America and Spain, not Southeast Asia, while Asian studies scholars are not trained in Spanish. Particularly worthy of consideration, however, is the Filipino theater in Spanish that emerged after the globalized events of 1898, a year in which the United States defeated Spain in the Caribbean and the Pacific and took control of the Philippines, Cuba, Puerto Rico and Guam. In my paper for the ICLA, I will analyze the 1904 opera *Magdapio* by the Filipino intellectual Pedro Paterno, a work "beyond nations" in every sense in that it draws from cultural traditions across the planet while promoting the independence of the Philippines, a nation that as such had yet to exist. Consideration of *Magdapio* creates a strong need for rethinking cultural dialogues among various distant shores and the comparative literary theories that seek to account for them. The production of *Magdapio* in Manila represented an attempt by Paterno to utilize his own elite education in Spain to subvert the sudden colonization of the archipelago by the United States. After 1898, as the United States began imposing a broad linguistic and governmental regime across the islands, Paterno found himself in the challenging position of being an aristocratic Filipino nationalist with decades of high society life in Europe. He was an individual so elite that he spoke

Spanish far better than Tagalog despite being a Filipino raised in the Philippines. At the same time, he found himself belatedly allied with an independence movement that had briefly defeated his beloved Spain before 1898 but now was struggling to remain viable six years after the stronger United States had wrested control of the islands. Magdapio was the last of the major “sedition plays” to be staged in the Philippines before American rule crushed such theater altogether. The “sedition plays,” all of them allegorical enactments of revolutionary ideas, were so-called because in November 1901, William Taft, the head of the American colonial authority and future President of the United States, had decreed a law that threatened dramatists with death, imprisonment and fines if they were to offer works that promoted Filipino independence. Paterno thus worked within a North American disciplinary regime while writing in a European tongue in the name of a Filipino autonomy rooted in ancient Asian narratives. The globalized paradoxes of this statement are so deep that the play itself could not even be produced in Spanish. So few of his fellow Filipinos understood the language that Paterno had it translated into English (by an American military officer no less) and performed in Tagalog – languages he himself was not fluent in – so that it could be comprehensible, albeit not to him. Even the linguistic identity of the opera is therefore protean and polyvalent. At once alienated from its author and audience, and yet simultaneously interwoven with a local revolutionary movement and distant worlds on multiple continents, Magdapio makes for a pivotal test case of any argument about comparative approaches that seek either to conceptualize differences or resolve them in the name of a “global village.” . As for Paterno himself, he was a man who long sought to make sense of globalization in his own ways. He had gone to Spain in 1870 and stayed until 1894, a long period in which he had studied in Salamanca, published the first Filipino book of poetry in Spanish (*Sampaguitas*, Madrid, 1880), the first Filipino novel in Spanish, in fact in any language (*Nínay*, Madrid, 1885). He knew well the works of the great European authors of his day and sought in his own writings, which included multi-volume histories and comparatist studies, to insert the Philippines into cultural maps of the world. All his texts are unsettled attempts to negotiate an Asian individuality through cultural concepts of the West. Magdapio is a leading example of these efforts, featuring a collage of European operatic elements while telling a story of ancient Filipino resistance to foreign aggressors whose allegorical counterparts are the same American military officers who sat in the theater for the gala performance of the play itself.

Biography: I am an Associate Professor at Georgetown University (United States) in the Department of Spanish and Portuguese and in the Program in Comparative Literature. I have a B.A. from Harvard University and a Ph.D. from the University of California at Berkeley. My publications on Filipino literature in Spanish include “The Literary Alterities of Philippine Nationalism in José Rizal’s *El filibusterismo*.” *PMLA* 123:5 (October 2008): 1434-47 and a forthcoming book, *The Magellan Fallacy: Globalization and the Emergence of Asian and African Literature in Spanish* (University of Michigan Press, 2012). My previous books include *Specters of Conquest: Indigenous Absence in Transatlantic Literatures* (Fordham University Press, 2010) and *As Green as Paradise* (novel) (New Academia Publishing, 2011).

THE LATINA INTELLECTUAL AND THE CITY: NEGOTIATING TRANSNATIONAL EXPERIENCES IN HUNGRY WOMAN IN PARIS AND THE WORLD IN HALF

J. Heredia
UCLA

Abstract: While current critical inquiry in multiethnic American literature has initiated discussions on the representation of the city within the national context of the United States, few scholars of U.S. Latina/o literature have examined how migrations from Latin America and the United States to Europe, for example, have influenced the representation of Latina/o intellectuals in literature in a transnational urban context in the twenty-first century. At a moment in time when Latinas/os have become the largest growing ethnic group in the United States, it is necessary to look at the demographics in urban areas in the United States, landscapes that are continually changing as a consequence of the Latina/o presence. Rather than focus solely on the traditional experiences of Latinas/os in their historical neighborhoods in U.S. cities, my presentation examines an urban Latina intellectual discourse between Latin American, U.S. and European cities. In Josefina López’s novel *Hungry Woman in Paris* (2009), I investigate how a Chicana journalist negotiates her transnational experiences between different neighborhoods, old and new, in the United States and France. Likewise, Panamanian American Cristina Henríquez’s *The World in Half* (2009) introduces a pioneer novel of the Panamanian diaspora that addresses the urban experiences of a young Latina university student migrating between Panama City and Chicago. This comparative analysis of texts illustrates a critical relationship between Latinas/os and cities in the local and transnational contexts of migrations to elucidate the active participation of Latina/o citizens, residents and immigrants in key global cities beyond the nation, Los Angeles and Chicago as well as Paris and Panama City. This scholarship further shows that contemporary fiction in the twenty-first century by these critically acclaimed Latina authors can transcend the Latin American/United States/European transnational borderlands in the formation of Latina intellectuals.

Biography: Juanita Heredia is an Associate Professor of Spanish who specializes in Chicano/U.S. Latino and Latin American cultural and literary studies at Northern Arizona University. She is the author of *Transnational Latina Narratives*

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of the 21st Century: The Politics of Gender, Race and Migrations (Palgrave Macmillan 2009), and co-edited *Latina Self-Portraits: Interviews with Contemporary Women Writers* (University of New Mexico Press 2000). She also contributed to *The Routledge Companion to Latino/a Literature* (2012), *Hispanic Caribbean Literature of Migration* (2010), and *Critical Essays on Chicano Studies* (2007). She will be a Visiting Scholar at the Institute of American Cultures and the Chicano Studies Research Center at UCLA for the academic year 2012-2013 where she will work on her third book project, *Transnational Latinas/os and the City: Negotiating Urban Experiences in Twenty-first Century Literature and Popular Culture*.

S2 INTERTEXTUALITES, RENCONTRES / INTERTEXTUALITY, ENCOUNTERS

CARLOS FUENTES ET MILAN KUNDERA: DEUX ECRIVAINS PERIPHERIQUES DES TEMPS MODERNES

W. Barroso-Filho
Universit  de Brasilia

Abstract: Ce travail de recherche se propose   la fois d'analyser, de comparer et surtout de r fl chir   partir des certains  crits de Milan Kundera et de Carlos Fuentes, sur le sens et la port e de l' mergence d'une longue et durable amiti  intellectuelle, qui touche   des questions de nature :  pist mologique, esth tique, et herm neutique. Cette amiti  commence   l'ann e 1968, lors d'une visite de Carlos Fuentes,   Prague, o  il  tait venu en compagnie de Julio Cort zar et de Gabriel Garc a M rquez, dans la qualit  d'invit  de l'Union des  crivains Tch ques pour d cerner au jeune Kundera le prix d' crivain de cette ann e. L'amiti  d'esprit se poursuit jusqu'aux textes plus r cents des deux  crivains. Notre but est celui de montrer que ces deux parcours litt raires, celui de Fuentes et celui de Kundera, sont diff rents, par leurs  videntes distances g ographiques et culturelles, mais, au m me temps, sont tr s proches dans la mesure o  leurs cr ations, leurs esth tiques et leurs narratives occupent le m me lieu, qui est celui de la g ographie romanesque, en ce qui concerne leurs discours litt raires et leurs pens es critiques, qui sont celles de la lute contre un monde domin  par des forces imp rialistes modernes, dont le d sir est celui du contr le du temps et de l'histoire, ce qui rendrait, par la suite, toute pens e du pr sent impossible.

Biography: Carlos Fuentes, *La muerte de Artemio Cruz*, Punto de Lectura, Madri, 1962. Milan Kundera, *Les testaments trahis*, Gallimard, Paris, 1993.(ensaio) Milan Kundera, *La lenteur*, Gallimard, Paris, 1995. Milan Kundera, *L'identit *, Gallimard, Paris, 1997. Milan Kundera, *L'ignorance*, Gallimard, Paris, 2000. Milan Kundera, *Le rideau*, Gallimard, Paris, 2005.(ensaio)

MILAN KUNDERA AND THE FRENCH LIBERTINE TRADITION

G.B. Pierce
Boston University

Abstract: Throughout his body of critical work, Milan Kundera puts forward the idea of a "supranational" literature, a sensibility that transcends national boundaries and historical specificity. My paper will consider the ways in which Kundera's work as a novelist illustrates his complex relationship to the discourses of history and nationhood, intertwined as both are with the history of the novel, by examining the roots of Kundera's oeuvre in the French libertine tradition. This is exemplified in his postmodern rewriting of Dominique Vivant Denon's 1777 novella *Point de Lendemain* in the 1998 novel *La Lenteur*, Kundera's first novel to be written directly in French. The rewriting not only situates the Czech-born Kundera as a French-language author within a western European tradition, but more broadly shows that the art of the novel Kundera is trying to forge based on the spirit of the Enlightenment tradition radically opposes the direction of literary history, seeking to reanimate a novelistic sensibility that Kundera believes ended in the eighteenth century to "imagine a whole other history of the European novel" (Kundera, *Le Rideau* 2007) and perhaps a brighter future.

Biography: I have been an Assistant Professor of Rhetoric at Boston University since 2006. I received the M.A. and Ph.D. in Comparative Literature from the University of Michigan and an undergraduate degree in History and Literature from Harvard University. Much of my research focuses on the relationship between Enlightenment and postmodern thought, as in my forthcoming book entitled *Scapeland: Writing the Landscape from Diderot's Salons to the Postmodern Museum*. I have also published on Kundera and Diderot, with a focus on Kundera's rewriting of Jacques le fataliste in the play *Jacques and His Master*. Other current projects include an edited collection called *The Sublime Today*.

VICTORIA OCAMPO: THE DECISION OF CROSSING FRONTIERS, AN ENCOUNTER WITH VIRGINIA WOOLF

I.R. Chikiar Bauer
Universidad de San Mart n

Abstract: Victoria Ocampo's autobiographical memories and Virginia Woolf's letters and diaries are the proof of how fruitful it was for the Argentinean writer, patron of the arts and editor, and for the English writer to meet each other, especially for Woolf's work to become known in Ocampo's home country and other Spanish-speaking countries. In spite

of coming from very different cultures, the authors shared experiences and hopes regarding what it meant to be a part of the literary world and to take on the role of writers and editors during the early and mid 20th century. In their work, both of them established a dialogue with the feminist ideas of their time. One of the aims of this paper is to draw parallelisms and to show how Woolf influenced Ocampo's work, but also to highlight the latter's ability to identify the English writer as a precursor and one of the most important representatives of the Modernist literary movement. There is a biographical link between Victoria Ocampo and Virginia Woolf: two different universes coming into contact with each other; two languages, English and Spanish; two cultures; and even two very different social classes, a peripheral culture and a central one, even when Woolf considered herself an outsider in the English literary field. The analysis of the assimilation, rejection and imitation in Victoria Ocampo's work shows the process of acculturation - from the encounter between two different cultures with very different levels of development, with their specific negotiations and agreements-, from which a new formulation can be made, that is not the mere copy of a model taken from the central culture. On the other hand, in the following presentation I will also revise assertions that state that Victoria Ocampo chooses to quote more male than female authors in her work, thus identifying herself more with a masculine literary canon. In order to do this, besides bringing out the Argentinean editor's insistence to get Woolf's work published - of whom she was a faithful admirer-, I intend to identify the texts in which, in numerous occasions, Victoria recurs to the same images that the English writer used, perhaps in an unconscious game of striking coincidences.

Biography: Irene Chikiar Bauer. Magister en Sociologia de la Cultura y Analisis Cultural. Universidad de San Martin. Author of "Virginia Woolf, la vida por escrito" (in edition, 2012). Journalist.

LES "FEMMES RECHERCHÉES" D'ALAIN-FOURNIER ET DE TANPINAR

A.E. Kiran

Université de Hacettepe

Abstract: Les oeuvres : Le Grand Meaulnes d'Alain-Fournier (roman)

Les habits de vieux temps d'Abdullah Hamdi Tanpinar (nouvelle)

Francophone, grand connaisseur de la langue et de la littérature française, poète, romancier nouvelliste et critique littéraire, Tanpinar suivait de très près la littérature et les publications françaises. Dans sa première nouvelle publiée en 1936 certains éléments sont comparables avec certains du roman d'Alain-Fournier qui fut publié lui en 1913.

Nous essaierons de comparer le roman et la nouvelle en adoptant l'analyse de la méthode de sémiotique littéraire, renouvelée et actualisée.

Les éléments textuels (le type de narrateur et de focalisation ; leur mise en discours) ; les figures discursives (espace, temps, personnages ; l'opposition entre les aristocrates déchus et les roturiers (Le Grand Meaulnes), les citadins et les villageois (Le Grand Meaulnes et Les habits du vieux temps), les jeunes et les adultes (Le Grand Meaulnes et Les habits du vieux temps)), les structures actantielles et sémantiques seront étudiés d'une façon comparative.

À partir de ces éléments nous privilégierons l'objet de quête des narrateurspersonnages : le personnage féminin, qui apparaît dans l'atmosphère onirique des deux oeuvres. L'espace, l'apparence, les habits, l'entourage et l'état psychologique de ces deux « femmes recherchées » seront étudiés.

À la fin de notre travail nous essaierons de montrer que la collaboration de « l'approche comparatiste » et de la sémiotique littéraire peut permettre de dévoiler « les voies de la création » en France et en Turquie, « l'identité littéraire » des deux écrivains et les éléments « culturels » des deux pays. Du point de vue de la littérature turque, cette analyse peut démontrer les sources de la nouvelle analysée et l'inspiration de l'auteur. Il est possible que cette collaboration change également les perspectives des recherches et fasse découvrir ce qui est caché dans, les deux oeuvres.

Biography: Ayse (Eziler) Kiran

Université de Hacettepe

Ankara/Turquie

LITTÉRATURE POSTCOLONIALE ET MÉMOIRE / POSTCOLONIAL LITERATURE AND MEMORY

QUAND LE PRÉSENT FAIT DATE. RÉCIT MÉMORIEL ET ENJEUX DES ORIGINES EN CONTEXTE DE VIOLENCES POSTCOLONIALES

I. Bazié

Université du Québec à Montréal

Abstract: Les violences, à une certaine échelle, ont pour effet de créer une sorte de vacuité qui invite à recréer le monde et à redéfinir ses repères : en Allemagne, au lendemain de la Seconde Guerre mondiale, ce fut le principe de la *tabula rasa*, cette « heure zéro » sensée rendre compte du vide intérieur et esthétique ressenti par les écrivains et qui était le pendant symbolique du vide matériel qui a succédé aux bombardements alliés. C'est également – à tout le moins de manière illusoire – ce qui anime le protagoniste du roman de Boubacar Boris Diop (*Murambi, le livre des ossements*, Stock, 1999) quand il retourne au Rwanda après le génocide de 1994. Ce qu'il est permis d'appeler ici un moment génésiaque qui renvoie les sujets – par le fait même de la violence – à une quête fondamentale se pare, dans le contexte des littératures postcoloniales et notamment chez Kossi Efovi, d'un retour aux sources documenté dans deux romans qui illustreront la présente réflexion : *La fabrique de cérémonies* (2001, Seuil) et *Solo d'un revenant* (2008, Seuil). Le récit des origines dans cette quête se fait dans un environnement où les violences apparaissent de deux manières : d'une part, par le fait qu'elles se vivent encore sous plusieurs formes dans le quotidien et le présent du narrateur ; d'autre part, par le fait de la convocation a posteriori de ce qui s'est passé et fait désormais partie d'une mémoire dont la conquête reste non seulement essentielle au plan identitaire, mais tout aussi précaire par l'absence et de l'archive et de la trace. Se crée alors dans l'espace du récit une forme de tension énonciative basée sur une triple articulation du sujet face au temps : articulation rétrospective, dans une distance relativement courte par rapport aux événements dont il tente de se souvenir ; actuelle parce que l'histoire se fait sous ses yeux au fur et à mesure qu'il se (re)cherche en cherchant ses origines ; prospective du fait de ce déploiement d'une énonciation à connotation prophétique qui échoue cependant à produire les bases cohérentes d'un récit qui rendrait compte de manière intelligible de l'ayant été. Ce qui en résulte est donc un sentiment d'immédiateté culminant dans la perspective d'un narrateur qui peine à saisir les moments tout aussi dramatiques qu'évanescents dans un récit qui, par le fait même, remet en question tout les rapports convenus à l'histoire.

Biography: Isaac Bazié est professeur au Département d'études littéraires de l'Université du Québec à Montréal. Son enseignement et ses publications portent sur la réception des littératures francophones, les processus de canonisation dans des contextes nationaux et transnationaux, le rapport entre littérature et violence dans le contexte postcolonial. Il a publié entre autres :

- Le corps dans les littératures francophones, Numéro spécial de la Revue Études françaises Volume 41, numéro 2, 2005
- Canon national et constructions identitaires dans les Nouvelles Littératures Francophones, un numéro spécial de la Revue berlinoise *Neue Romania*, n°33, été 2005
- Violences postcoloniales. Représentations littéraires et perceptions médiatiques, LIT-Verlag, Berlin 2011.

FICTION D'AUTEUR ET AUTOBIOGRAPHIE FICTIVE : (RÉ)INVENTER UN ROMANCIER FACE AU CHAOS POLITIQUE : *WAITING FOR AN ANGEL* DE HELON HABILO ET *WHAT IS THE WHAT* DE DAVE EGGERS

C. Pluvinet

Université de Rennes II

Abstract: L'histoire politique récente de deux pays africains est au cœur des romans *En attendant un ange* (*Waiting for an Angel*, 2002) de l'écrivain nigérian Helon Habila et *Le grand Quoi. Autobiographie de Valentino Achak Deng* (*What is the What*, 2006) du romancier américain Dave Eggers. Le premier roman se situe au Nigéria dans les années 1990 pendant la dictature du général Abacha qui réprime violemment toutes les formes de contestation : le roman se fait écho de la terreur exercée par un régime de militaires et des persécutions commises à l'encontre des étudiants et des intellectuels à travers le personnage de Lomba, un jeune journaliste qui aspire à devenir romancier dont nous découvrons dans le premier chapitre des bribes de son journal intime alors qu'il est en prison depuis deux ans, dans l'attente interminable de son procès, pour avoir couvert en tant que journaliste une manifestation contre le gouvernement. Le second roman reconstitue le parcours entre les années 1980 et 2000 d'un enfant perdu du Soudan, Valentino Achak Deng, depuis son village natal qu'il doit fuir seul, chassé par des miliciens, jusqu'à son départ pour les États-Unis comme réfugié après avoir passé des années dans des camps de réfugiés en Éthiopie et au Kenya. Ces romans se confrontent tous deux à la représentation d'une histoire proche, chaotique et violente, dont le récit a été blessé et opprimé par la guerre et les régimes dictatoriaux. Cependant ils reposent chacun sur des choix narratifs et esthétiques opposés et,

corrélativement, une conception distincte du rôle que peut jouer la littérature face à l'histoire immédiate. Le roman d'Helon Habila, plongé dans le chaos politique nigérian, interroge pour sa part la place du romancier et ses pouvoirs dans une situation politique d'oppression en soulignant son incertitude par une narration en perpétuelle modification : la chronologie se brouille tandis que plusieurs voix narratives, souvent indéterminées, se succèdent au fil des chapitres, entremêlant narration à la première personne et récit à la troisième personne. L'histoire de Lomba se recompose ainsi progressivement par le croisement des récits de différents épisodes de sa vie où son désir d'être écrivain se confronte à la violence politique de son pays et le conduit à renoncer à l'écriture de son roman pour le journalisme politique. La mise en scène dans ce roman d'un auteur fictif témoigne d'une exigence de lucidité de l'écrivain, non dépourvue de désenchantement et d'ironie, tout en s'attachant avec force à inventer un récit possible dans une période trouble. À l'inverse, les origines du récit que nous lisons sont gommées dans le roman de Dave Eggers qui écrit à la première personne l'histoire de Valentino Achak Deng, personnage emprunté à la réalité. En effet, le romancier américain a recueilli le témoignage de ce jeune soudanais réfugié aux États-Unis pour le transformer en un livre, paradoxalement sous-titré « autobiographie » malgré la disjonction de nom et d'identité entre narrateur-personnage et auteur. Le roman se présente comme une immersion dans les pensées du narrateur, se souvenant depuis sa nouvelle vie américaine de son enfance et de son adolescence brisées par la guerre : l'illusion est ici recherchée dans ce qui se présente comme un « récit romancé » (qui ne prétend pas à la parfaite exactitude historique, comme le souligne la préface) où le romancier accueille dans son écriture la voix d'un autre, afin de la faire entendre en surmontant les obstacles à sa transmission et, ce faisant, en les effaçant du récit qui semble s'écrire tout seul^[1]. La mise en regard de ces deux romans, où l'auteur se réinvente d'une certaine manière dans la fiction, montre une résolution différente des tensions entre le projet esthétique et le positionnement éthique du romancier, résolument volontariste dans le cas de Dave Eggers (au risque d'une critique de sa légitimité) tandis que le doute imprègne le récit d'Helon Habila sans renoncer cependant à s'affronter au trouble contemporain.

[1] L'idée de ce livre est née de Valentino Achak Deng qui voulait témoigner de son destin mais avait renoncé à écrire lui-même son histoire. La manière dont Dave Eggers redéfinit dans ce livre sa position de romancier (renonçant par ailleurs à ses droits d'auteur pour les reverser à une fondation créée à cette occasion) s'est prolongée depuis dans le projet *Voice of Witness*, série de livres fondés sur des récits oraux témoignant d'injustices aux États-Unis et dans le monde (dont *Zeitoun* que Dave Eggers publie en 2009, récit non fictionnel d'un rescapé de l'ouragan Katrina).

Biography: Docteur en littérature comparée, professeur agrégé de Lettres Modernes.

Thèse soutenue en 2009, à paraître aux PUR (Fictions en quête d'auteur). Membre du Groupe Phi, CELLAM, Université de Haute Bretagne Rennes 2. Allocataire-moniteur et ATER de 2006 à 2011 à l'université de Rennes II.

TOMBEAUX LITTÉRAIRES CONTEMPORAINS

O. Panaite

Indiana University in Bloomington

Abstract: A partir de quelques romans de Tierno MONENEMBO, Marie NDIAYE, J.M. G. LE CLEZIO et Stéphane AUDEGUY, je propose une réflexion sur ce qu'on a pu appeler la hantise de passé dans la littérature contemporaine. Leurs œuvres évoquent le passé colonial ou convoquent le présent postcolonial tout en mobilisant des dispositifs éditoriaux proches de la forme renaissante du tombeau littéraire. Je m'intéresserai aux enjeux poétiques et politiques de cette forme chez les écrivains contemporains dont les textes pseudo-biographiques, mémoriels ou documentaires font revivre le passé par la force fantasmatique et l'énergie projective de la fiction.

Biography: Oana Panaïté est professeure associée de littérature française et francophone à Indiana University-Bloomington (États-Unis).

L'ARCHÉOLOGIE DU SAVOIR ANTIQUE CHEZ HEINER MÜLLER, HOWARD BARKER ET ROBERTO BOLAÑO

R. Salazar Morales

Université Paris VII Diderot

Abstract: Ce travail propose d'étudier les différents modes de réécriture mis en œuvre par trois auteurs contemporains : Heiner Müller, Howard Barker et Roberto Bolaño. Pour ces trois auteurs, la récupération de l'héritage antique est problématique, médiatisée comme elle est par l'intervention des discours culturels et universitaires qui le façonnent et lui

donnent le sens qu'il doit avoir au sein d'une société régie par des institutions globales. C'est pourquoi Müller, Barker et Bolaño proposent une archéologie de l'écriture : elles empruntent aux disciplines principales des sciences humaines des instruments techniques permettant de déconstruire les classiques, en même temps qu'ils reconstruisent les étapes de leur appropriation par la culture occidentale de la modernité. C'est en utilisant les procédés du commentaire méta-textuel (Müller) ou en parodiant les disciplines archéologique (Barker) ou philologique (Bolaño), que ces trois auteurs de la postmodernité dévoilent l'altérité de l'Antiquité gréco-romaine.

Biography: Roberto Salazar Morales Date de naissance : 17/09/1988

Lieu de naissance : Bogotá (Colombie)

Etudes de primaire et de secondaire à l'Ecole Française de Bogotá (Lycée Français Louis Pasteur)

2007 – 2010 : CPGE littéraire au Lycée Lakanal de Sceaux

2007 – 2010 : Licence de Lettres Classiques, Université Paris IV Sorbonne

2007 – 2010 : Licence de Philosophie, Université Paris IV Sorbonne

2010 – 2014 : Elève de l'Ecole Normale Supérieure de la rue d'Ulm (Paris)

2010 – 2011 : M1 de Lettres Classiques/Littérature Comparée : « Borges et ses réécritures d'Homère », dir. Véronique Gély. Université Paris IV Sorbonne 18/20

2011 – 2012 : M2 de Lettres Classiques/Littérature Comparée : « Les classiques, la profanation, la banalité : l'antique face au contemporain chez Heiner Müller, Howard Barker et Roberto Bolaño. » Dir. Véronique Gély. Jury présidé par Anne Tomiche. Université Paris IV Sorbonne. 17/20, « Mention très bien ».

2010 – 2014 : Licence de Langues océaniques – INALCO

2012 – 2013 : M2 Professionnel. Etudes anglophones : Traduction littéraire. Université Paris VII Diderot.

Publications

« Deinde centum: de Catulle à Horace dans le 'Basium 16' de Jean Second », in *Minerva : Revista de filología clásica* 25, Valladolid, Universidad de Valladolid, 2012.

Traductions

Carlos G. NOREÑA, Juan Luis Vives, traduit par Olivier et Justine Pédeflous avec la collaboration de Roberto Salazar, précédé de « Vives en France (2012 / 1509-1514) » par Olivier Pédeflous, Paris, Les Belles Lettres, 2012.

S2 SEXUALITE, GENRE, IDENTITE (LITTERATURE ET CINEMA) / SEXUALITY, GENRE, IDENTITY (LITERATURE AND CINEMA)

A DEBATE ON LAW MAKING RELATED TO GENDER ROLES IN MEIJI ERA. RECONSIDERING "AGENCY" THROUGH EASTERN PHILOSOPHY

R.L. Sen
University of Tsukuba

Abstract: The interplay of state and society at family-individual and process of law making related to gender roles in Meiji Era can be analyzed through interdisciplinary approaches of literary criticism where anthropological approaches can be integrated to 'subject-agent' relationship. This paper takes Meiji Era as location for debate and considers the influence of German-French law on the process of law making concerning the gender roles in Meiji Era, and the central role of Japanese traditional family law, especially Yoshi-Engumi (Adoption Laws), in underpinning the conceptions of gender roles through 'subjectivity-agency', to interrogate the relation of Japanese traditional adoption law and its ability to move towards agency while also discussing the limitations, paradoxes and possibilities of gender legal intervention considering commonalities of the few writings of authors such as Yono Akiko, Isonokami Tsuyuko and Kunikida Doppo. Furthermore, this paper attempts to understand the gender legal intervention by explaining the western notion in receptions and concepts of subject-agent theory in Japanese literary critics, and comparing it with aspects of agency in the influence of Buddhist philosophy. From the aforementioned, it seeks to fill the gap between theoretical aspect of the western and eastern concept of 'agency' which will also help in providing better understanding of existing feminist and gender theories in eastern/western world, where the social structures are considered to be different but global ethical values are common.

Biography: Till date: Ph.D Student in Department of Doctoral Program in Language and Linguistics in University of Tsukuba, Japan 2012: Post graduated from Department of Doctoral Program in Language and Linguistics in University of Tsukuba, Japan (Completed Dissertation with title as "Adoption Law in Meiji Literature: focusing on individual affiliation and freedom") 2007: Post graduated from Department of East Asian Studies, University of Delhi, India (Japanese Language and Literature)

REWRITING GENDER AND INSANITY ACROSS CULTURES: THEORY, NARRATIVE AND COMPARATIVE LITERATURE METHODOLOGY

S.-. Rai
University of Rajasthan

Abstract: Rewriting Gender and Insanity across Cultures: Theory, Narrative and Comparative Literature Methodology

Mental illness has come up for scrutiny in 19th and 20th century medical discourse, critical theory and in literary representations. The relationship amongst these three fields of knowledge, suggests the need for a fresh look at this area of inquiry and the possibility of establishing a comparative perspective on the role of gender, in the construction of the insanity of women, across cultures. In what ways have literary writers from different cultures, both kept pace with and critiqued, the theoretical and practical approaches to the problem of women's insanity that have emerged in the medical sciences?

This paper attempts an appraisal of stereotypes and constructions of female insanity in the 19th and 20th century, by drawing on a representative range of literary texts from England, America and India. The selected texts, further illustrate the shift from patriarchal and social interpretation of women's insanity, to psychological portrayals from within conflict-ridden, isolated and gendered women's psyches, seeking acceptance of their subjectivities. The rewriting depicts the struggles of affected women against gendered social conventions, rigid institutional norms, medical interventions, and racial violence stereotyping their thought, behaviour and choices.

Contextualizing the argument by framing significant theories of women's insanity (humours, phrenology, feminine maladies), causes of illness, behavioural aspects, psychological manifestations and restricted nature of societal understanding and approaches to the issue, literary interpretations substantiate the locations of women's insanity within patriarchal and cultural hierarchies, and societal amelioration of certain aspects of women's behaviour- such as freedom of emotion and creative self-expression- as 'deviant.' Embedded in individual cultural systems and histories, the literary narratives as 'rewritings,' have transnational implications for the formation of new theory.

The appraisal will examine diverse cultural perspectives on women's insanity – those relating to gender and colonial history, the judgemental portrayals along with the sympathetic, the real protagonists alongside the imaginary voices, narratives of dislocation, victimhood and survival, loneliness and suicide. As my paper argues, the rewriting of canonical texts, creative experimentations with time and space, and the rejuvenated use of literary genres such as autobiography, letters and fiction, create new narrative frames for sensitizing society to the need to re-examine the predicament of mentally ill women and normative concepts of order and disorder.

The paper illustrates focal themes and issues, historical and narrative shifts, by drawing on the following short stories and novels - Charlotte Perkins Gilman's "The Yellow Wallpaper," Charlotte Bronte's *Jane Eyre* and Jean Rhys' *Wide Sargasso Sea*, Sadat Hasan Manto's "Toba Tek Singh," Sylvia Plath's *The Bell Jar*, Doris Lessing's *The Golden Notebook*, Anita Desai's *Cry, The Peacock*, Caryl Phillip's *The Nature of Blood*, and Michael Cunningham's *The Hours*.

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Biography:

Dr. Sudha Rai is Professor in the Department of English and former Dean, Faculty of Arts, University of Rajasthan, Jaipur (India). Her areas of specialization are Literature of the South Asian Diaspora; Postcolonial literatures and theory; Literature and Film Studies, Australian Indigenous Writing; and Cultural constructions of Disability (Indian Literature and Film).

She is recipient of the Senior Fellowship (2008-09) awarded by the Australia-India Council, for her Research project on "Re-siting/Re-citing the Colonial: History and the Literary Imagination in the Aboriginal writings of Kim Scott and Alexis Wright."

Professor Rai is also Resource person for the Australia- India Research Cluster on Indigenous Communities (Monash University, Melbourne (Australia) and Tata Institute of Social Sciences, Mumbai (2009).

She was awarded the Visiting Research Professor (2010) at Paul Valery University, Montpellier III (France) for her project on "Raja Rao and France."

Prof. Rai's doctoral work was on *The Expatriate Sensibility and India* and she has completed two U.G.C Minor Research Projects on *The Expatriate Tradition* (1990-93), and *Transculture, Matrilineage and Female Liberation in the Works of Chitra Banerjee Divakaruni and Meena Alexander* (2003-04).

Dr. Rai is the author of *V.S. Naipaul, (Arnold Heinemann India) 1982, Homeless by Choice: Naipaul, Jhabvala, Rushdie and India, (Printwell) 1992*, and is the co-editor of *Films and Feminism: Essays in Indian Cinema*, Rawat Publications, 2002. She has compiled and introduced the section on India in the bibliographic numbers of the *Journal of Commonwealth Literature* (Sage: London), for 2004 and 2005. Dr. Rai has presented papers at national and international conferences and has several publications in the area of Contemporary postcolonial literatures, Diasporic writing, Gender and Literature, Disability issues in Literature and Film, and the Rewriting of Canonical Texts.

"SOUND OF RATTLING BANGLES AWAKES THE INCOMPLETE WOMAN IN HIM/HER": STIGMATIZED BODY AND PERPLEXED IDENTITY

K.A. Uddin
Jahangirnagar University

Abstract: 'Sound of Rattling Bangles Awakes the Incomplete Woman in Him/Her': Stigmatized Body and Perplexed Identity Being in the ambiguous realm of identity, the hijras (hermaphrodites or eunuchs) swing between the tag of less-sex and double-sex. In Bangladesh, India and Pakistan, the hijras are visible as beings whose existence is outcaste and othered by the existing power mechanism. Quite interestingly, however, the hijras, despite orchestrated social rejection of and prejudiced fear and contempt about the hijras, are spoken of and, more challengingly, can speak (for example, A. Revati) in literature (reason why Mashrur Shahid Hossain refuses to call the hijras subaltern because of the presence of their agent). This project intends to read the representation of the hijras in select literary pieces. Preliminarily, the focus is

on Mahesh Dattani's (India) play, *Seven Steps Around the Fire* (1999)), Selim Al Deen's (Bangladesh) play, *Keramatmangal* (1980), and Anan Zaman's (Bangladesh) *Shikhandikatha* (2002) as these texts deal with the psychosexual identity crisis issues of the transsexuals like hijras in their respective plays. All these three writers projected the body as a common denominator that identifies, and, thus, discriminates and stigmatizes the hijras, because it is the body that leaves them as unsexed/nonsexed and problematizes gendering. Apart from generating consistent anxiety and aloofness, this 'gender trouble,' borrowing from Butler, also entails melancholia in Freudian terms. Being in the 'heterosexual matrix,' the hijra characters in the select texts encounter the 'matrix of domination' for not having a determined sexual identity, showing ambiguous sexual 'performativity,' and thus questioning the normativity of heterosexuality. Moreover, what R. W. Connell calls 'hegemonic masculinity' has its role in developing enforced indifference towards the hijras, a case evident in the fate of Anarkali, a hijra in Dattani's play. On the other hand, Zaman's protagonist hijra swings in the ambiguity of gender identity and suffers from the complexity of the duality of sexual orientation which ultimately leads to the crisis of what Judith Butler's calls 'performativity.' This is again the existence of an active stigma against the transsexuals that forces the hijra to withdraw himself/herself/zirself from the heterosexual society (including his/her own family). On the other hand, in Dattani's play, the heterosexual power agent (the minister) murders the stigmatized body of a hijra to erase what a guy's matrimonial bondage with a hijra implies: homosexuality, another taboo, another stigmatized sexual identity. The minister's Foucauldian manipulation over 'information' (if not 'knowledge') thus re-enforces the 'hegemonic masculinity.' The hijra character in Al Deen's play (in section five) gets himself/herself purged of the antagonism towards his/her undecided subjectivity which becomes a problematic because of the 'abnormal' body. The 'body politics,' in Kristeva's words, thus defines and reifies the psychosexual and social status of the hijra in these three aforementioned plays. The present paper constitutes a reading of the psychosexual tension created among the hijra characters due to the stereotyped treatment of the heterosexual parameters. What is important to underscore is the use of performativity: the 'body' turns out to be a stigma both to the performer and the society at large. Keywords: Body politics, performativity, taboo and stigma, cultural hegemony, transgender Works cited: Butler, Judith. (1990) *Gender Trouble*. United States: Routledge. Connell, R. W. (2005) *Masculinities*. Second Edition, Cambridge: Polity Press. Hossain, Mashrur Shahid. "enforcedab/normalcy: the sex worker hijras and the (re)appropriation of s/he identity" in *Sex Work Matters: Exploring Money, Power, and Intimacy in Sex Industry*. (2010) Eds. Melissa Hope Ditmore, Antonia Levy, and Alys Willman. London & New York: Zed Books.

Biography: KAZI Ashraf Uddin is working as a Lecturer at Jahangirnagar University, Bangladesh in the Dept. of English. Previously, he worked as a Lecturer of English at BRAC University, Bangladesh. He completed his MA from the University of Bordeaux 3, France. He presented papers in international conferences both in Bangladesh and in India. His area of interest includes postcolonial and postmodern literature, film studies, critical theory, gender and cultural studies and Shakespeare.

QUEERING COMPARISON: UNE ANALYSE COMPARATIVE DE LA SEXUALITE DISSIDENTE DANS RALF KÖNIG ET EDUARDO MENDICUTTI

F.N. Saxe

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Abstract: Le mouvement queer est né à la fin des années quatre-vingt aux États-Unis et il a problématisé (parmi d'autres questions) la notion d'identité dans le sens essentialiste, articulée par le mouvement gay et lesbien.

Le mouvement queer prétend le lieu de la dissidence sexuelle, de la différence et de l'abjection comme un espace d'expression et de construction de la identité. Dans la même veine, le mouvement queer a lutté contre la «normalisation» et la «naturalisation» de la sexualité faites pour le dispositif hégémonique hétérosexuelle.

Ce travail essaie de faire une analyse queer comparative et de voir ce qui se passe avec la présence des sexualités dissidentes dans des zones éloignées du lieu de la naissance du mouvement queer.

C'est pourquoi je vais aborder les textes culturels (Butler, 1990) de l'allemand Ralf König et l'espagnol Eduardo Mendicutti, à partir d'une approche comparée queer, afin d'envisager la problématique entre l'expression d'une "prétendue" identité gay et la présence d'une identité queer dans ces deux auteurs.

The queer movement was born in the late eighties in the U.S. and has problematized (among other things) the notion of identity in an essentialist sense, articulated by the gay and lesbian movement. The queer movement claims to the place of sexual dissidence, the difference and abjection as a place for expression and construction of identity. Similarly, the queer movement has fight against the "normalization" and "naturalization" of sexuality made for the device hegemonic heterosexual. This work attempts to fair queer comparative analysis and to see what happens with the presence of dissident sexualities in areas far from the birthplace of the queer movement. In order to do so, I will address the cultural texts (Butler, 1990) from german Ralf König and spanish Eduardo Mendicutti, from queer compared approach to

problematize between the expression of an "alleged" gay identity and the presence of a queer identity in the two authors, among other issues.

Biography: Profesor en Letras (Facultad de Humanidades y Ciencias de la Educación, Universidad Nacional de La Plata, Argentina), Jefe de Trabajos Prácticos de Literatura Alemana (FaHCE-UNLP), Investigador del Instituto de Investigaciones en Humanidades y Ciencias Sociales (UNLP-CONICET). Becario doctoral CONICET, actualmente redactando su tesis sobre Literatura comparada y Estudios Queer. Especialidades: Literatura comparada, Estudios Queer, Historieta, Literatura alemana.

S5 LOCAL VS. GLOBAL FRAMES

COMPARE AND CHARACTERIZE IN A GLOBAL DIGITAL AGE

I. Krzykowski

Université Stendhal-Grenoble 3

Abstract: I would like to think about the way the comparison allows to specify a definition (or a specificity) of the digital work. I shall propose two axes to approach this question : 1) Within the keynote "Methodologies of the comparison", I would like to return on the contribution of the compared literature in terms of literary history. By taking the example of the studies on the avant-gardes experimental literature, one can show that, because certain questions and practices were still thought and implemented (the relationship to the public and to the collective, the question of the materiality and the readability, the relationship of the literature and the technologies, etc.), the scholar is invited to rethink what we have to consider as characteristic of the digital literature. 2) The second, joining the framework "Comparative analyses of digital literature", would like to return on questions asked to the comparative approach, and to its methodology, by the confrontation to a network writing and to a thought of the globalization (which will also make the link with the section "Nations and Beyond : Linguistic Areas, Literary Continents, Globalization"). Two approaches are still usual: anthologies with "spontaneously" international character or collections of studies of general theoretical reach, although mostly centered on national productions. The unifying character of those approaches, which consider the exchanges of the "e-communities" as being obvious, never question the international dimension: not only the question of the reception (especially languages) seems hardly envisaged, but the possibility of a diversity, which would be bound for example to divergent cultural traditions, does not appear as an object of reflection. It is in this frame that Comparative Literature seems to allow a renewed approach on the electronic practice, able to show nuances and maybe different typologies, both in the theoretical approach and in the produced works. As an example, I shall bend over the comparison of the French practices such as led by Oulipo and Alamo (Association pour la littérature assistée par la mathématique et l'ordinateur, a part of Oulipo since 1981), and German practices, in the lineage of Max Bense and the Stuttgarter Gruppe. // Teaching the digital literature since around ten years, and having besides dedicated several articles and chapters of book to the question of the relationships between the literature and the technologies, I would be anyway very interested to join the Research Committee on Comparative Literature In The Digital Age (CLDA / LKAN).

Biography: Isabelle KRZYWKOWSKI is Professeure de Littérature générale et comparée at the University Stendhal-Grenoble 3, and assistant director of the Centre de recherche sur l'imaginaire (CRI). After a doctoral thesis concerning "The Garden of the dreams. Study on the symbolism of the garden in the literature and the iconography at the end of the 19th century in Europe", she concentrate for several years her researches on the historic avant-gardes ("Le Temps et l'Espace sont morts hier". Les Années 1910-1920. Poesie et poétique de la première avant-garde, Paris, Editions L'Improviste, 2006) and on the relations between the literature, the arts and the technologies (Machines à écrire. Littérature et technologies du XIXe au XXIe siècle, Grenoble, ELLUG, 2010), around the more general question of experimental literatures. It is in this frame that she was interested in the digital literatures. She makes the hypothesis that the literary experiment is bound with the exploration of a medium (whatever it is), and that this approach is particularly obvious in the moments of technological changes.

A GLOBAL MEMORY FOR E-LITERATURES? MODIFYING THE PATTERNS OF PRODUCTION

M. Llamas, A. Sanz, S. Carrasco

Complutense University

Abstract: These days, commonplaces are repeated about contemporary literatures, new readers, globalization, the Internet etc., because we are witnessing an unprecedented acceleration of the circulation of products and materials, of people, texts and memories. The national and global imaginaries coexist and are producing literatures, but, in fact, we do not find enough contrasted experiences and studies that support many of this assertions, particularly concerning e-literatures. It is time we ask whether interrelations between global, regional, national, social, generational memories are modifying the patterns of production and consumption of reading of digital literatures in a very particular way. In the frame of the experiences and the research work our team has developed on rituals for e-readings and strategies to read e-literatures, we are trying to answer to these questions: - Given the extension and multiplication of digital media, is this moving and widening vision of the world really modifying local, digital, literary production? - What kind of global memory is required to read e-productions? In order to read digital literatures, how are readers required to cross national borders through mass media, social networks, blogs, video-games, virtual repositories, etc.? - What connective structures are activated to read e-literatures? Are they working on a vertical axis (with the past) or on a horizontal one (in the space)? -

Is there any kind of global memory which e-literatures are contributing to produce? In this contribution, we propose to analyse some hispanophone, francophone and germanophone examples of e-literatures with the purpose of tracking a certain global memory: the works of B. Gache (Argentina), S. Bouchardon (France), Regula Erni and Odile Endres

Biography: Miriam Llamas, Silviano Carrasco, Amelia Sanz are members of the same research team at Complutense University: LEETHY (European Literatures from Text to Hypermedia) (<http://www.ucm.es/info/leethi>)

THE ARAB SCENE OF WRITING: FROM THE INTERNET TO THE STREET

T. El-Ariss

University of Texas at Austin

Abstract: Intellectuals and scholars both in the Arab world and abroad have systematically dismissed a new generation of middle-class Arab men and women with access to technology and conversant with Western popular culture as being complicit with colonial discourses and practices. This inherently comparative generation is often cast off as consumerist and apolitical, thereby failing to resist Western cultural and political hegemony. These critiques have excluded the possibility of an uprising that would succeed in mobilizing people from across the social and political spectrum as we have witnessed with the events of the Arab Spring from 2010 onward. A new generation of authors, activists, and bloggers, like the students in Europe in 1968, drew to its ranks workers, disenfranchised ethnic and religious groups, women and men, young and old, in order to effect political change.

This paper investigates the relation between contemporary Arab political and writing practices at the intersection of the virtual and the material, the novel and Twitter. Focusing on a series of authors and activists, I explore the notion of *fadh* (exposing, unveiling) and *fadiha* (scandal) as new cultural and theoretical paradigms necessary for analyzing transformations in political and writing practices in the Arab world today. Specifically, moving from the notion of Literature or *adab* to writing practices, I explore the political stakes of hacking, scandal, and circulation in new writing online and in print. Engaging such authors as Youssef Rakha, Abdo Khal, Ahmad Alaidy, Rajaa Alsanea, and Khaled Alkhamissi, and such activists as Wael Abbas and Nouwwara Nagm, I address questions of ethical ambivalence and aesthetic fluctuation as key sites for deciphering a new media landscape and for assessing new writing in the Arab world.

Biography: Tarek El-Ariss is Assistant Professor of Arabic and Comparative Literature in the Department of Middle Eastern Studies at University of Texas at Austin. He received a BA in Philosophy from the American University of Beirut and a PhD in Comparative Literature from Cornell University. He is a postdoctoral fellow at the Transregional Studien-EUME, at the Wissenschaftskolleg in Berlin (2012-2013). His research interests include contemporary Arabic literature, visual culture, and new media; 18th- and 19th-century French and Arabic philosophy and travel writing; and affect and poststructuralist theory. He contributed articles to such journals as *Camerawork*, *The Muslim World*, *Comparative Literature Studies*, and *International Journal of Middle Eastern Studies*. He is the author of *Trials of Arab Modernity: Literary Affects and the New Political* (Fordham University Press, 2013) and editor of *The Arab Renaissance: Anthology of Nahda Literature, Culture, and Language* (Modern Language Association, 2013).

DECODING BORDERS: THE STATUS OF DIGITAL LITERATURES IN NATIONAL CANONS

K. Eichhorn

The New School for Liberal Arts

Abstract: How does one define digital literature within a national framework? Is digital literature a product of nation states? Is it constrained by national borders? Moreover, what is at stake when we attempt to theorize digital literature in relation to national literary canons—canons which are products of print cultures? This paper, which emerges in response to an invitation to contribute a chapter on the subject of digital literature to an Oxford Handbook of Canadian literature, proposes to grapple with these questions with the aim of exploring not only what is at stake for digital literature but literary theorizing in general.

Typically, a literature's national status is determined using a set of shifting criteria ranging from the place of publication to the citizenship of the author. However, digital literatures have developed in relation to other forms of membership—namely, those determined by one's access to media technologies and digital networks. More critically, since digital literatures frequently begin with a radical displacement of the author/producer, determining the national status of a text's creator may also prove difficult. As a case in point, I consider the Canada Council for the Arts conclusion that *Apostrophe*—a book comprised of poems produced by text-generating software developed by two Canadian writers—was ineligible for the Governor General's Literary Awards. Apparently, since it was impossible to determine *Apostrophe's*

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author and even to determine whether or not the book had an author, it failed to meet the criteria for Canada's national book prize. If *Apostrophe* was ineligible for a national literary award, however, on what basis might it be included in a discussion of Canadian literature? There is no doubt that any discussion of digital literature in a Canadian context should include mention of this text and its surrounding controversy, but its legacy is one that raises the specter of a literature where neither authorship nor citizenship matter.

Biography: Writer and critic Kate Eichhorn is an Assistant Professor of Culture and Media Studies at the New School University. She has published widely on the subjects of contemporary print culture, media in transition, and digital archives. She is the author of *Outrage in Order: Archiving Contemporary Feminist Activism* (forthcoming from Temple UP in 2013) and co-editor of the literary anthology, *Prismatic Publics: Innovative Canadian Women's Poetry and Poetics* (Coach House Books, 2009).

S5: THE UPS AND DOWNS THAT WESTERN LITERARY CONCEPTS HAVE EXPERIENCED ON THEIR WAY TO THE EAST

THE SON OF GOD WHO ALSO SPEAKS CHINESE: BIOGRAPHY OF JESUS IN 19TH-CENTURY CHINA

G. Song

University of Hong Kong

Abstract: After a long period of prohibition and oppression under the Manchu Qing regime, the Christian enterprise in China was revived in the early 19th century with the arrivals of the first Protestant missionaries and the returning Catholic missionaries. They started a new wave of evangelical campaigns, among which the translations of the Bible and other works in Christian literature became the central task for them to accomplish. By examining a group of remarkable Chinese texts on the life of Jesus printed during this century, my paper aims to reveal how the biography of Jesus, as a literary genre based on the Four Gospels, has been transmitted from modern Europe to late imperial China. On the one hand, these texts followed the orthodox Christian tradition of Shengjing (Holy Scripture) and presented the image of Jesus as the Son of God and savior of the world to Chinese readers, converts or non-believers alike. On the other hand, they continued in one way or another the Jesuits' legacy of cultural adaptation since the 17th century, which can be exemplified in Giulio Aleni (1582-1649)'s widely popular work *Tianzhu jiangsheng yanxing jilue* (A Brief Record of the Words and Conducts of the Incarnated Lord of Heaven, 1635). By strategically borrowing various sources in Chinese culture, such as Confucian classics, *Chuanqi* (marvelous tales), and vernacular languages and dialects, these late Qing biographies of Jesus made notable efforts to localize a Western literary genre in the Chinese context. While paving the way for the boom of indigenous Christology during the early Republican period (1911-1949), they also contributed to the integration of Chinese elements into worldwide Christian literature by means of mutual adaptations and negotiations.

Biography: 1. Education: BA, MA at PKU; PhD at USC. 2. Research Interests: Christianity in China; Bible translations in Chinese, cross-cultural studies. 3. Recent Publications: "From Sacred Scripture to Popular Narrative: *Tianzhu jiangsheng yanxing jilue* and its Later Adaptations in Qing China," *Hong Kong Journal of Catholic Studies*, no. 2 (2011), pp. 208-260. "Dialogic Construction of the Mind: Christian-Confucian Spiritual Life in Late Ming Fujian," *Journal of Oriental Studies* (2009.42), no. 1 & 2: 29-54. "The Other under a Chinese Heaven: Image of France in Late Ming and Early Qing Writings," in *Images de la France en Chine sous la dynastie des Qing, 1644-1911*, ed. Lu Jin, Québec, Can.: Les Presses de l'Université Laval, 2009, pp. 27-46. "Between Bodhisattva and Christian Deity: Guanyin and the Virgin Mary in Late Ming China," in *The Constant and Changing Faces of the Goddess: Goddess Traditions of Asia*, ed. Deepak Shimkhada and Phyllis K. Herman, Cambridge, Eng.: Cambridge Scholars Press, 2008, pp. 101-120. "Mapping of an Acentric World: Ferdinand Verbiest's *Kunyu quantu*" (co-authored with Paola Demattè), *China on Paper: European and Chinese Works from the Late Sixteenth to the Early Nineteenth Century*, ed. Marcia Reed and Paola Demattè, Los Angeles: Getty Research Institute, 2007, pp. 71-87.

LU XUN AND ERNST BLOCH ON SILENCE, MIRRORS, AND COMPARATIVE LITERATURE

E. Hodges

New York University

Abstract: Only in the last couple decades has comparative literature in the United States and Europe as a discipline begun to look beyond western canons and engage with the languages and literatures of peoples on other continents. On the other hand, Chinese writers have been practicing this sort of comparative literature for just over a century. Although the Chinese writer Lu Xun is considered the father of modern Chinese literature, he could also rightly be called the father of Chinese Comparative Literature. In his 1908 essay "On the power of Mara poetry" Lu Xun promotes the comparison of foreign literature and cultures in order to understand one's own country and political circumstances. The gaze outward reflects back and enlightens understanding of one's self and produces a newly found voice. Through encouraging poetry and the emergence of rebellious poets, Lu sought to break the China's silence and to overcome the sense of helplessness against foreign powers. Lu Xun not only promoted comparative literature, he also practiced it in this essay by referencing, commenting on, and analyzing Western and Eastern European literary texts, Buddhism, the Bible, and Chinese literature. As a complementary theoretical framework and as a comparison to Lu Xun's "Mara poetry" essay I examine the German philosopher and literary critic Ernst Bloch's conception of *Verfremdung* (estrangement) found first in his anecdote "Silence and Mirrors." In this anecdote Bloch retells an Egyptian story found in the Greek historian Herodotus's writings, and uses it to explain the concept of and to illustrate the power of estrangement. Through the pens

of Lu Xun and Bloch the concepts of comparison and estrangement were transformed into positive political tools for personal and societal transformation, and their writings as a whole have displayed germinative power for both comparative literature and theory to this day.

Biography: Eric is a PhD student in East Asian Studies at New York University. His research interests are in Modern Chinese Literature and Chinese and German literary, philosophical, and religious intersections.

READING ALLEGORY: EAST AND WEST

M. Verdicchio
University of Alberta

Abstract: Understandably there is opposition in reading an Eastern text, say a novel or a poem in Chinese, according to Western literary theory, and especially when we make use of translations. However I would like to suggest an approach that goes beyond linguistic and cultural differences and would still make possible a comparative reading that sheds light on the formal and literary aspects of the texts compared. In this regard I would like to examine some poetic texts from the Western canon: Dante and Coleridge, and from the Chinese canon: Tao Qian and Tu Fu. The approach I am suggesting relies on determining the rhetorical structure that underlies the poetry, which can be said to be universal East and West, despite the different meanings it produces. I like to show that there are universal constructs that allows us to "read" and to understand literature comparatively regardless of the language or literature in which it is written.

Biography:

I am a professor of Italian and Comparative Literature at the University of Alberta, Edmonton, Alberta, Canada. I have written books on Dante and on Benedetto Croce, and many publications in Italian and comparative literature. I have also translated many works of aesthetics from the Italian of Mario Perniola and Massimo Cacciari. Recently I have become interested in the issue of "reading" East and West and I have given comparative papers on Coleridge and Tu Fu, which has been published, but also on Tao Qian. The paper I would like to present is a further elaboration of this approach.

RECEPTION AND INTERPRETATION OF "WORLD LITERATURE" IN CONTEMPORARY CHINA

B. Song
Shanghai International Studies University

Abstract: As an imported term, "world literature" in Chinese academic discourses is always traced to Goethe and Marx. Since the revival of comparative literature in China in 1980s, it has appeared frequently in theoretical discourses of literature with many new implications. The new context, however, does not alter the central paradoxes of world literature such as worldliness and ethnicity, universality and relativity. The historical narration and retrospection of Chinese literature in a globalized era makes possible a plural and dynamic interpretation of world literature in China. In the new century there are two distinct theoretical orientations in literary studies in China: dynamic interpretation of literary classics, and pluralized interpretation of Chinese literature including paradigm studies of "Chinese literature as world literature" and generic studies of literature in Chinese. Both of them hold a dialogue between local cultural experience and the imported discourses, promote cultural communication between the West and the East, and enrich the connotation of "world literature".

Biography: SONG Binghui
Professeur de littérature comparée
Shanghai International Studies University

AFFECTIVE SPACES

EMOTIONS IN THE LIGHT OF KAFKA'S AGONISTIC SPACES

B. Wasihun

Oxford University

Abstract: Agon not only initiates the central conflicts of Kafka's stories; it pervades his texts. In my dissertation - "Gewollt-Nicht-Gewollt: Wettkampf bei Kafka. Mit Blick auf Robert Walser und Samuel Beckett" (Heidelberg: Winter, 2010) - I have shown that behind Kafka's Faustian protagonists' obsession with agon lurks an agonizing reluctance towards it. Insistently presented as an anthropological compulsion, the agon enmeshes Kafka's subjects in a distressful dilemma. In this paper, I argue that the emotional space of Kafka's protagonists is marked by their paradoxical relations toward agon; it is an inconsistent space between affirmation and negation of agon, or 'Wettkampf.' Agon stands for both 'Kampf' ('struggle') and 'Wettkampf' ('competition'); in fact, every 'Kampf' involves 'Wettkampf.' 'Kampf' is an old borrowing from the Latin word 'campus,' which means 'field;' every 'Kampf' initializes in the truest sense of the word a field, or constellations of spatial relations, and - as I elucidate - establishes the grounds for the emotional spaces of Kafka's protagonists. These fields can also be referred to as "psychic fields," which is a term coined by the psychiatrist Werner Janzarik. The psychic fields in Kafka's texts, mirrored in his evocations of specific word fields, are determined by an agonistic dynamic. Above all, I shed light on how Kafka's literary phenomenology of agon is kaleidoscopically intertwined with a range of emotions. Exemplary is the interplay between agon and shame in Kafka's two manuscripts that Max Brod entitled "Beschreibung eines Kampfes." Here, shame - generally perceived as an affect that emerges from fear of exposure - works as the threshold between not wanting-to-be-seen and wanting-to-be-seen. Behind Kafka's concept of shame there is a positive intentionality, leading to the interesting question: Is shame agonistically motivated? Agon always brings to mind borders, liminality (cf. Karl Jaspers). Borders, however, awaken angst in Heidegger's and Kierkegaard's understanding of it, and the more intense the agon is, the greater the agonizing angst. Strikingly, the etymology of agony leads to the Greek word 'agonia' which means "Kampf, Wettkampf; Angst, Beklemmung" (Kluge: Etymologisches Woerterbuch). These familiar, Kafkaesque emotions - angst and shame - appear in a radically different light, when read in their agonistic, spatial dynamic.

Biography: Betiel Wasihun has earned her PhD from Heidelberg University and is now Montgomery-DAAD Fellow and Tutor in German at Lincoln College in Oxford. Her dissertation, mainly focusing on Kafka's phenomenology of agon, was published in 2010. Kafka is an ongoing research topic for her, but she has worked on writers as diverse as R. Walser, Eichendorff, Kleist, Beckett and Roth. She is now embarking on a second book that aims to scrutinize the interplay between betrayal, ethics, and emotion in a comparative study from the Middle Ages to the present. Furthermore, she is co-editing the volume "Playing False: Representations of Betrayal" (Peter Lang, Oxford, forthcoming).

LA NOTION D'INTÉRIEUR CHEZ LES RÉALISTES DU XIXE SIÈCLE EN COMPARAISON INTERCULTURELLE

E.A. Kunz

Université de Genève

Abstract: La conférence est centrée sur la notion d'intérieur dans la littérature allemande et française du XIXe siècle. Il s'agit plus précisément de déterminer et caractériser la relation complexe entre les notions d'intérieur et d'intériorité.

Biography: MAITRE-ASSISTANTE, LITTÉRATURE ALLEMANDE, UNIVERSITE DE GENEVE

LITTÉRATURE ET "ARCHITECTURE ÉMOTIONNELLE"

J. PRUNGNAUD

Université Charles de Gaulle LILLE3

Abstract: Les récents travaux sur « l'architecture émotionnelle » (colloque international « Build on your Emotion », Genève, 2011) nous invitent à revenir sur la perception du monument architectural telle qu'elle est relatée en littérature, qu'il s'agisse de l'expérience des auteurs eux-mêmes dans des textes didactiques (récits de voyage, essais, critique d'art...) ou du vécu de personnages imaginaires dans les genres fictionnels (romans, nouvelles...).

Qu'apportent ces travaux au comparatiste ? Une manière de concevoir et de percevoir l'architecture qui se préoccupe

prioritairement de l'effet produit sur la sensibilité de l'utilisateur ou de l'observateur. Une appréciation qui place l'émotion au cœur du dispositif de réception : réactions de plaisir ou de déplaisir dans l'approche du lieu, expression d'une empathie éventuellement liée à une reconnaissance identitaire... Enfin, un concept théorisé par l'architecte et sculpteur Mathias Goeritz, dans son manifeste de 1953 (*Manifesto de la Arquitectura Emocional*). Cette primauté donnée à l'affectivité plutôt qu'à des critères d'évaluation fondés sur le respect de la règle ou du goût n'est pas nouvelle : elle est provoquée par le rejet du fonctionnalisme jugé trop froid et austère et renoue, d'une certaine manière, avec la position romantique qui se réclamait de la subjectivité par opposition au rationalisme classique. Mais dans la mesure où elle est informée par les acquis des sciences humaines (sciences cognitives, neurosciences), comme l'indique le sous-titre du colloque cité : « Regards croisés entre architecture et sciences affectives », elle fournit au chercheur en littérature de nouveaux outils d'investigation.

Que signifie « émouvoir » en architecture ? Comment les écrivains relaient-ils cette capacité à engendrer des émotions pour les faire éprouver au lecteur ? Sur quels paramètres jouent-ils pour susciter des affects, positifs ou négatifs ? Formes, agencement de l'espace, volumes, lignes, lumière... dans leur saisie physique (selon le point de vue du géomètre) ou dans leur dimension symbolique ?

A l'aide de ces nouveaux apports théoriques (*Architecture émotionnelle, matière à penser*, dir. Paul Ardenne, Barbara Polla, Editions Le Bord de l'eau, 2011), nous aimerions approfondir les conclusions auxquelles ont abouti nos propres recherches sur le traitement de la cathédrale dans la littérature anglaise, belge francophone et française du tournant du XIX^e siècle (*Figures littéraires de la cathédrale 1880-1918*, Villeneuve d'Ascq, Presses universitaires du Septentrion, 2008). Nous avons, en effet, relevé des contradictions notoires dans la perception de l'édifice sacré, qui peuvent aller de l'émerveillement à l'effroi, et occuper tous les degrés de l'intensité émotionnelle dans l'ordre de l'attraction ou de la répulsion. Les catégories du sublime burkien (horreur sacrée, awe) et du *unheimlich* freudien (inquiétante étrangeté, uncanny) nous ont permis de rendre compte de ces amplitudes parfois vertigineuses. Mais il est certain que les perspectives introduites par ces récentes réflexions pluridisciplinaires permettraient d'éclairer le fonctionnement de la représentation architecturale dans l'espace de la littérature, d'explicitier les ressources propres du discours et des courants littéraires, voire des formes génériques, aptes à susciter une gamme d'émotions aussi variée dans la sensibilité du lecteur.

Biography: Professeur de Littérature comparée à l'Université Charles-de-Gaulle Lille 3 depuis 2002. Thèse de Doctorat *Gothique et Décadence : Recherches sur la continuité d'un mythe et d'un genre au XIX^e siècle en Grande-Bretagne et en France* (Paris, Honoré Champion, 1997). Thèmes de recherche : roman gothique anglais XVIII^e-XIX^e s. ; décadence tournant XIX^e-XX^e s. ; étude des relations entre littérature et architecture. Centre de recherche : ALITHILA-LILLE III. Publications récentes : *Figures littéraires de la cathédrale 1880-1918* (Villeneuve d'Ascq, Presses universitaires du Septentrion, 2008, 270 p.) ; direction et co-direction d'ouvrages : *La « littérature d'art » : entre critique et création* (Villeneuve d'Ascq, CeGeS, 2010, 220 p.) ; *Postérité de John Ruskin. L'héritage ruskinien dans les textes littéraires et les écrits esthétiques*, en collaboration avec Isabelle Enaud-Lechien (Paris, Classiques Garnier, 2011, 386 p.)

S5 LES RELATIONS ORIENT/OCCIDENT / THE EAST-WEST RELATIONSHIP

THE CONCEPT OF INVULNERABILITY IN EPIC LITERATURE OF IRAN AND SPECIFICALLY THE INVULNERABILITY OF ESFANDIAR IN SHAHNAMEH AND THE COMPARISON BETWEEN HIS AND OTHER INVULNERABLE FEATURES' IN OTHER CULTURES.

S. Vafamand
shiraz university

Abstract: From the very beginning of life on earth, men have learned that life by itself is valuable. The notion of INVULNERABILITY is a reflection of human beings' desire to live as longer as possible in this world, to achieve immortality. The idea may as well be approached in terms of man's desire to achieve supremacy over other human beings. There are a few heroes in the world mythology who are famous for their invulnerability, among whom one may name Esfandiar, the legendary Persian prince and a heroic figure in Ferdowsi's Shah-nameh-- the national epic of Persia-- who owed his invulnerability to Zoroaster, the ancient Iranian prophet. Other invulnerable heroic figures can be named as Achilles-- the famous Greek hero in the Trojan War--, Aias, Minos, Hackelbrend, Diarmad, Manitu, Siegrid, Soskruko..... it is supposed to compare these figures from different cultural point of view and justify the similarities and differences between them.

Biography: From the very beginning of life on earth, men have learned that life by itself is valuable. The notion of INVULNERABILITY is a reflection of human beings' desire to live as longer as possible in this world, to achieve immortality. The idea may as well be approached in terms of man's desire to achieve supremacy over other human beings. There are a few heroes in the world mythology who are famous for their invulnerability, among whom one may name Esfandiar, the legendary Persian prince and a heroic figure in Ferdowsi's Shah-nameh-- the national epic of Persia-- who owed his invulnerability to Zoroaster, the ancient Iranian prophet. Other invulnerable heroic figures can be named as Achilles-- the famous Greek hero in the Trojan War--, Aias, Minos, Hackelbrend, Diarmad, Manitu, Siegrid, Soskruko..... it is supposed to compare these figures from different cultural point of view and justify the similarities and differences between them.

LA RECEPTION DE LA LITTÉRATURE ET LA CULTURE PERSANES DANS LES POÈMES DE VICTOR HUGO

H. Tavakoli
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Abstract: Le XIX^e siècle est l'époque où l'orientalisme s'introduit dans les différents domaines de la vie en occident mais ses traces dans la peinture et la littérature sont les plus remarquables. La guerre d'indépendance de la Grèce a retenu l'attention des érudits de l'époque à savoir Lord Byron et Canari. Les tableaux de David, Gros et Delacroix ont décrit les images des histoires lointaines et oubliées de l'Orient. Les récits des voyages, les échanges commerciaux, les relations diplomatiques, la fondation des chaires des langues orientales et les traductions nombreuses des œuvres ont ouvert un nouvel horizon pour les orientalistes de l'époque. Goethe a créé son divan occidental-oriental pour lier ces frontières séparées de toujours et Hugo en profitant de sa « vive sympathie de poète », a réussi à établir Les Orientales. C'est grâce à cette sympathie de poète qu'il publie un article relatif sur Lallah-Roukh ou La Princesse moghole[1] de Thomas Moore dans le Conservateur littéraire et en 1824, il chante « la Fée et la Péri »[2]. Il recherche dans l'Orient un monde mystérieux, riche et difficilement abordable avec une culture différente, celle de l'Occident. Selon Hugo, le poète est libre. L'espace et le temps lui appartiennent et il peut citer l'Occident et l'Orient librement. Il dépasse non seulement les limites de l'art mais aussi les frontières géographiques. Hugo explicite en bref, dans la préface des Orientales en janvier 1829: « Tout le continent penche à l'Orient. » Mais qu'est-ce que l'Orient de Hugo ? Pendant la rédaction des Orientales, Hugo n'avait pas la possibilité de voyager. C'est donc plus à la puissance des images et des informations puisées dans les œuvres d'autres écrivains, et non dans ses propres voyages, que Hugo doit sa nouvelle force créatrice d'inspiration orientale. Comme Auguste Desplaces le remarque: « Cet Orient, qu'il n'a vu qu'avec les yeux du rêve, vous saisit par les apparences d'une réalité si vive qu'on dirait qu'il l'a contempné des hauteurs du Liban ou sur les débris de Balbeck[3] ». Ainsi l'Orient questionné par Hugo est un Orient imaginaire, un Orient rêvé par un poète occidental. À travers cet Orient, il cherchait un alter ego à l'Occident afin d'aboutir à un moi sublime. Selon Hugo, l'Orient est vivant et dans son Orient, l'esthétique vit sous le pittoresque des couleurs et l'harmonie poétique. Ce monde idéal n'est pas mort. Il est moderne et semble capable d'influencer l'Occident. L'Orient hugolien ne s'est pas évanoui dans le passé ; il est présent et même, il se cherche un avenir sublime. Hugo s'attache successivement à créer des images hébraïques, turques, grecques, persanes, arabes et espagnoles. La question essentielle doit être basée sur les images persanes. Suite à ces indications succinctes concernant l'image de l'Orient chez Hugo, il nous reste une question à poser : existe-t-il également des traces

de la Perse dans l'Orient idéal de Hugo ? Si oui, Par quels moyens a-t-il eu connaissance de cette littérature et de cette civilisation ? Quelles sont les œuvres orientales traduites qu'il a consultées ? Dans cet article, nous espérons pouvoir prouver que Hugo a eu accès à ces renseignements par la lecture des œuvres traduites et la fréquentation des écrivains et des orientalistes de son époque. La rencontre des érudits de l'époque à savoir Lamartine et Nodier n'est pas négligeable mais la lecture des œuvres d'Herodote, de Thomas Moore, la lecture des poèmes traduits par Sacy et par Jones et les poèmes traduits par Ernest Fouinet, avaient déjà introduit Hugo à la civilisation persane.

^[1] Un poème de goût oriental (1817), inspiré de l'œuvre poétique de Byron. (Encyclopédie de la littérature, p.1082). Il est fait de quatre nouvelles en vers : « le prophète voilé de Khorassan », « le paradis et la péri », « les adorateurs du feu » et « la lumière du harem ». Dans les adorateurs du feu, on parle de l'amour d'une arabe (Hinda) pour le jeune chef des Guèbres (secte persane qui professe une ancienne religion opposée à l'Islam), Hafed. ^[2] Ballade quinzisième, Odes et Ballades, Paris : Hachette, 1861, p.362. ^[3] Desplaces, A. « Galerie des poètes vivants », L'Artiste, 1847, T. IX, p. 68.

Biography: CHAKHACHIRO, Omar : Proche et Moyen Orient Dans L'œuvre De Victor Hugo. Paris, Jouve, 1950. CHEVREL, Yves : La Littérature Comparée. Paris, Presses Universitaires De France, 1989. EICHTAL, Eugène D' : Hérodote Et Victor Hugo; à Propos Du Poème: Les Trois Cents. Paris, Ernest Leroux, 1902. HËADIDI, GiËava, d : L'Iran Dans La Littérature Française.... [Téhéran]: Université de Méched, 1970. HAYATI ASHTIANI, Karim,: Les Relations Littéraires Entre La France Et La Perse De 1829 À 1897, 2004. HUGO, Victor : La Légende Des Siècles. Paris, J. Hetzel, 1889. HUGO, Victor : Les Orientales. Paris, Hetzel, 1829. HUGO, Victor : Oeuvres Poétiques. Paris, Gallimard, 1964. HUGO, Victor, et Franck Laurent : Les Orientales ; Les Feuilles D'automne. HUGO, Victor, Jean Massin, Eliette Vasseur, Pierre Moreau, Yves Gohin, et JONES, William, and De Garcin Tassy : Grammaire Persane. Paris, Imprimerie Royale, 1845. MESCHONNIC, Henri : Oeuvres Complètes. Paris, Le Club Français Du Livre, 1967. PERTUIS, Gervais : Autour D'un Prix Littéraire - Victor Hugo Et Ernest Fouinet Avec Une Correspondance Inédite... Mercure de France, 1924. SAMSAMI, Nayereh D : L'Iran Dans La Littérature Française. Paris, Pr. Universit., 1936. SCHWAB, Raymond : La Renaissance orientale. Préface de Louis Renou. Paris, Payot, 1950.

A MODERN SYMPOSIUM? GOLDSWORTHY LOWES DICKINSON AND LETTERS FROM AND TO A CHINESE OFFICIAL (1901)

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Abstract: A Modern Symposium: Goldsworthy Lowes Dickinson and letters from and to a Chinese official After the 'Boxer Rebellion' in 1900, Goldsworthy Lowes Dickinson (1862–1932), a fellow of King's College, Cambridge, criticised the barbarism in the name of the Western civilization and presented an idealistic view of China, a culturally and economically self-sufficient pastoral utopia, in Letters from John Chinaman (1901). The book was published anonymously and its jacket depicted a monstrously caricatured Chinese mandarin; the illustration was G. K. Chesterton's, who later opposed Dickinson's views on paganism and pacifism. Letters from John Chinaman followed the tradition of mock letters or imaginary conversations—such as Montesquieu's Persian Letters (1721), Voltaire's Essay on the Manners of Nations (1756), and their British epigone, Oliver Goldsmith's The Citizen of the World (1760)—featuring an Oriental sage. The book was received well but people, especially in America, assumed it to contain real letters written by a Chinese official. An outspoken Chinese minister, Wu Tingfang, had contributed similar polemic articles to magazines, and William Jennings Bryan (an American Democratic Party presidential candidate) possibly mistook them to be a part of Wu's propaganda and published Letters to a Chinese Official (1906). Enlightened intellectuals from the East, due to their outspoken stance, had already gone beyond the idealised notion of bon sauvage, as described in the 18th century philosopher's works. In the Indian context, Tagore and Gandhi were deeply sympathetic toward the anonymous Chinese mandarin who condemned the Western civilization for hiding imperialism. In addition, Gandhi was deeply shocked by Chesterton's attack on Indian nationalism in 1906; Chesterton had satirised Indian nationalism as essentially mimicking the British civilisation and destroying their own traditions and civilization. Following Chesterton's criticisms, Gandhi found Dickinson's letters inspiring for promoting other types of the civilization. The 'Boxer Rebellion' gave intellectuals from the East who had been educated in the West an opportunity to represent themselves, with English as the lingua franca. Using a metaphorical rhetoric, like in Nitobe's Bushido (1900), they could 'assume the attitude of a personal defendant, while these [Western] distinguished writers are at best solicitors and attorneys'. In the British context too, Lim Boon Ken, who wrote under the pseudonym Wen Chin, published Chinese Crisis from Within (1901) and criticised the double standards of the civilizing mission in China from the viewpoint of a British subject in Singapore. The irony is that Dickinson's letters were the most radical, influential, and universal because his thought was rooted in the tradition of opposition from within, free of political negotiations of 'solicitors and attorneys'. In 1905, Dickinson published A Modern Symposium, where the imaginary round-table talk might have suggested the exchange of opinions on a global level with respect to Letters from John Chinaman. Not surprisingly, Dickinson was one of the founders of the 'League of Nations' (he probably invented the phrase itself, according to his close friend E. M. Forster). Coincidentally, Nitobe assumed the post of an Under-

Secretaries General of the League in 1920. Dickinson's mock letters and their influence, therefore, could be an interesting case study to examine the conflicts and compromises in the representation of the 'Orient' during the time of globalisation. In this presentation, I indicate how Dickinson's arguments were appropriated in America, India, and Japan, considering Dickinson's later life and thought, through the works of novelist Kenichi Yoshida, one of his last students at Cambridge.

Biography: HASHIMOTO Yorimitsu

Education:

2008

Ph.D. University of Lancaster (U.K.)

1997

M.A. University of Tokyo

1994

B.A. University of Osaka

Professional Experience:

2009 - present

Associate Professor, School of Letters, Osaka University

2004 - 2009

Associate Professor, Faculty of Education and Human Sciences, Yokohama National University

2001-2004

Lecturer, Faculty of Education and Human Sciences, Yokohama National University

Specialized Fields:

Comparative Literature and Culture, British Studies

Research Interest:

Japonisme and the Yellow Peril in Britain

Major Publications:

2012

Yellow Peril: Collection of Historical Sources, 4 volumes (Tokyo: Edition Synapse, 2012)

2011

"Soft Power of the Soft Art: Jiu-jitsu in the British Empire of the Early 20th Century", Shigemi Inaga (ed.), The 38th International Research Symposium: Questioning Oriental Aesthetics and Thinking: Conflicting Visions of "Asia" under the Colonial Empires (Kyoto: International Research Center for Japanese Studies, 2011), pp.69-80

2007

Yellow Peril: Collection of British Novels 1895-1913, 7 volumes (Tokyo: Edition Synapse, 2007)

"White Hope or Yellow Peril? : Bushido, Britain and the Raj" in David Wolff, et al. (eds.), The Russo-Japanese War in Global Perspective, v.2 (Leiden: Brill, 2007), pp.379-402.

2005

"Japanese Tea Party: Representations of Victorian Paradise and Playground in The Geisha (1896)" in John K. Walton, (ed.) Histories of Tourism: Representation, Identity and Conflict (Clevedon, U.K. : Channel View, 2005), pp.104-124.

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"Germs, Body-politics and Yellow Peril: Relocation of Britishness in The Yellow Danger", Australasian Victorian Studies Journal, 9, (2003), pp.52-66.

LITTERATURE ET HETEROGLOSSIE / LITERATURE AND HETEROGLOSSIA

LITTERATURE ARABE CONTEMPORAINE ET AIRES LINGUISTIQUES

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Abstract: Proposition des communications : Littérature arabe contemporaine et aires linguistiques Les arabes ont produit et consommé, durant des siècles, une pléthore d'œuvres littéraires dans leur langue qui va être sacralisée avec l'avènement du Coran ; Leurs productions vont être largement influencées par ce caractère spécifique à la langue arabe et l'espace anthropologique de leurs émergences, leurs développements, leur influences et leur lecteurs. Mais à partir du vingtième siècle, la littérature arabe a dépassé l'aire linguistique arabophone et a investi d'autres espaces linguistiques (francophone, anglophone, italianophone etc...) en raison de plusieurs facteurs historiques, politiques, économiques, culturels etc... (les écoles des missionnaire, le contact linguistique avec le colonisateur, l'instauration de l'enseignement civique avec l'introduction des langues étrangères dans ses programmes, les échanges commerciaux, l'évolution des moyens de communication, et d'information etc...). Suite à tous ces facteurs, les arabes ont commencé à produire une littérature anglophone au moyen orient puis francophone au Maghreb et au Liban. Ainsi, des dizaines d'écrivains arabes (arabophones, francophones et anglophones) sont connus à l'échelle internationale. La littérature arabe contemporaine est en train de se développer sur tous les plans (les outils linguistiques, les techniques littéraires, les publics, etc...) et pose, pour le comparatisme, la problématique de son identité. La présente communication tentera d'apportée un échange sur le phénomène du pluralisme linguistique et littéraire chez les écrivains arabes et sur leur capacité de manier avec aisance plusieurs langues, pratiquant ainsi une forme de «Surfrage » linguistique dans leurs productions littéraires. La question de l'identité littéraire, dans son acception classique se pose de moins en moins dans la mesure où la littérature arabe contemporaine est plus circonscrite dans des aires linguistiques et géographique diverses que dans un territoire travaillé uniquement par une langue. Ainsi, on est tenté de poser plutôt et avec justesse la question de l'universalité de la littérature arabe contemporaine par la multiplicité des langues de la production. Mr. Abdelmadjid HANOUNE Université Badji Mokhtar Annaba Algérie.

Biography:

professeur abdelmadjid hanoune né le 20/09/1948 en algérie. professeur en littérature générale et comparée à l'université de BADJI MOKHTAR ANNABA depuis 1979. directeur du laboratoire de recherche en littérature générale et comparée depuis 2000 ex doyen de la faculté des lettres sciences sociales et humaines. vice recteur des relations extérieures et de la coopération depuis 2010. Coordonateur de l'école doctorale en littérature générale et comparée A encadré plusieurs thèses de MAGISTER et DOCTORAT A publié deux (02) ouvrages et plusieurs articles dans diverses revues

THE MULTILINGUALISM AS IDENTITY RESEARCH IN THE LITERARY OPUS OF CAROLUS L. CERGOLY

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Abstract: The paper is based on the literary work of Carlo Luigi Cergoli Serini – whose artistic name is Carolus L. Cergoly (Trieste, 1908-1986) – an Italian writer belonging to mitteleurope area of literary culture. The characteristic of Cergoly's prose and poetry is the creative relation to narrative and lyric forms and nonstandard, experimental language. His poems and prose are linguistically original, while the style is personalized and thoughtful. It is characterized by exceptional inventiveness on more levels: phonetic, lexical, syntactic and metaphorical.

Cergoly's storytelling gains profound ethical, cultural and civil meanings. Even though it is based on the standard Italian language, the language of prose is open to different sources: in the first place to the dialect of Trieste, then to the Croatian, Slovenian, German, English and French language. The concept of open language, mobile language without firm boundaries, which does not confine itself to a unique language koiné, radically marks Cergoly's narrative and lyrical language, so that his literary creativity engages in continuous dialogue with traditional levels of the world literature.

Biography: Eliana Moscarda Mirkovic was born in Pula (Croatia) in 1972.

In 1998 she graduated Italian Language and Literature on Faculty «Scienze della Formazione» part of the University of Trieste (Italy). She gained her M.A. in literature in 2008 at the University of Zagreb, Faculty of Humanities and Social Sciences, defending a thesis entitled The role of memory in the prose of Italian female writers of Istria and Kvarner. At the same faculty in 2012 she gained a PhD in Humanities, field Philology, branch Romance studies. She is employed at the Juraj Dobrila University of Pula as a teaching assistant at the Department of Studies in the Italian language.

She has participated in various national and international conferences. Her published papers include analysis of literary production by Istria and Trieste.

S4 COMPARER LES ESPACES / COMPARING SPACES

RECONFIGURING COMPARATIVE STUDIES: CULTURAL STUDIES AND GLOBALISATION

K. Hulluru

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Abstract: This paper is an attempt to examine Steven Totosy de Zepetnek views regarding the inter-relationship between comparative studies and cultural studies. Totosy mentions, "...comparative cultural studies, is a field of study where selected tenets of the discipline of comparative literature merge with selected tenets of the field of cultural studies, meaning that the study of culture and culture products - including but not restricted to literature, communication, media, art, etc. - is performed in a contextual and relational construction and with a plurality of methods and approaches, based on an ideology of interculturalism, practiced in interdisciplinarity, ...". Taking this perspective into consideration, the article wishes to highlight how consumer forums are representative of globalization. The paper wishes to point out how culture can be a focal point for the process of comparison. To clearly understand the concept, as a representation, the paper analyses consumer forums/hubs which in the context of this paper are represented by shopping malls/spaces. By a reading of the different shopping spaces the presenter wishes to foreground how in the act of globalization the regional or national identities may be merged to reveal a global identity. At the same time, the location and cartography of the place also inhibits to some level the global identity. By a deep analysis of few shopping spaces this paper desires to highlight how comparative cultural studies could open the doors for understanding global identities.

Biography: Dr. H. Kalpana is an Associate Professor in the Department of English, Pondicherry University, Puducherry, India. She has been teaching in the department from 1986 on an adhoc basis and became regularized in 2002. She has had her postgraduate education at Bangalore University and her M.Phil and doctoral degrees from Pondicherry University. As a recipient of the Shastri Indo-Canadian Graduate Research Award in 1994, she was affiliated to the University of Alberta, Edmonton, Canada where she was mentored by Prof. Stephen Slemon, an eminent postcolonial critic. She received her doctorate in 1996 for the thesis, "Re-Shaping the Self: Feminine Identity in the Short Stories of Alice Munro and Shashi Deshpande". Her area of specialization is Canadian literature and her other areas of interest include American literature, women's writing, feminist, gender and cultural theories. In addition to this conventional educational background she is also a certificate and diploma holder in the teaching of English from English and Foreign Languages University, Hyderabad and a diploma holder in translation studies from Hyderabad Central University, Hyderabad. Her affiliations to various academic bodies such as Modern language Association, USA; Indian Association for Commonwealth Languages and Literatures, Indian association for Women Studies, Indian association for Science Fiction Studies, South Indian American Studies Association and The English language Teachers' Association substantiate her academic interests.

A fellowship from MHRD's Department of Culture enabled her to complete research on the "Interpretation of Media through Feminist Studies" in 2002. She was an associate fellow of the Indian Institute of Advanced Studies from 2000-2003. Currently, she is in the last leg of the UGC sponsored Major Research Project titled, "Re- Viewing Women's Writing: Study of Select Kannada & Telugu Fiction". In 2007 she was nominated for the Fulbright's Study of Institutions Award and was part of a study programme on Contemporary Literature at the University of Louisville, Kentucky, USA. She has in the last 25 years guided a number of student projects and dissertations at MA, M.Phil and Ph.d levels. Throughout her academic career she has steadily attended conferences and seminars as well as delivered talks at various universities in India. She has to her credit a number of publications including a book, *Quilting Relationships: A Cruise through Comparative Literary Studies* (Atlantic Publishers, 2009). In 2012 September she was selected on the basis of students' evaluations as the best teacher in the department of English and was awarded a certificate of merit by the University.

REFLEXIONS SUR LA RAISON D'ÊTRE DE LA LITTÉRATURE COMPAREE

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Abstract: Si littérature comparée est une discipline universitaire et si l'enseignement de la littérature comparée est une activité académique, est-ce que nous avons bien compris le sens de l' « université » et de l' « académie » ? En rappelant l'éducation en Israël, dans la Grèce et la Chine antiques et au Moyen Âge, nous voulons confirmer que la littérature comparée est une « Grande étude », qui, en élargissant notre horizon vers d'autres cultures et en approfondissant notre connaissance sur la culture des autres ainsi que la nôtre, nous conduit à la compréhension générale et profonde de

l'Homme dont nous, les chercheurs en littérature comparée, faisons partie : sa raison d'être, le sens de sa vie, son amour et sa mort, son destin et son avenir.

Biography: Chi ZHANG

Institution de rattachement : Université des Études étrangères du Guangdong (Canton, Chine)

AN EXPLORATION OF THE COMMON AND DIFFERENT CHATACTERS EXPRESSED IN THE KOREAN AND CHINESE CULTURAL TRAVEL ASSAYS: FOCUSING ON EARLY CULTURAL TRAVEL ASSAYS OF AUTHORED BY YOO HONGJUN(俞弘濬) AND YU QIUYU(余秋雨)

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Abstract: Waves arise out of both Korean and Chinese cultural Seas in the early 1990s in the desire of rediscovering their own respective cultural identities that have been frustrated in the process of modernization. This trend can be seen in the Cultural Travel Assays that attempted to awake the precious traditional values by way of reviewing the existing cultural behaviors. Yoo Hong-jun and Yu Qiuyu contributed to aspiring authors to write Cultural Travel Assays in view of traditional culture, and as a result, this led to bringing about social reactions. Although there are some common grounds in these two intelligent writers, there are quite a few differences between them. While Yoo Hong-jun is a writer from a capitalist state, Yu Qiuyu a writer from a socialist state. Nevertheless, the common characters between them cannot be overlooked. Whereas Yu Qiuyu revealed the benefits of the unique character of Cultural Travel Assays to the fullest extent in *Cultural Perplexity in Agonized Travel* (1992), Yoo Hong-jun succeeded in giving the themes and styles full play in *My Survey Travel Assays on Cultural Heritage* (1993). These two most representative works are interesting enough to compare and contrast in various perspectives. In this paper, I attempted to explore two common grounds in their Assays: the rediscovery of traditional cultural value and popular characters while studying the differences in cultural philosophies and writers' perspectives. Furthermore, I investigated the meaning of the cultural wave aroused in the East Asian area including South Korea and China.

Biography: Education: 1982-1990 PhD (Dept. of Chinese Language & Literature / National Taiwan University) Doctoral dissertation: A Comparative Study on the biographies of Shiji and Hanshu 1979-1982 M.A. (Dept. of Chinese Language & Literature / National Taiwan University) 1973-1978 B.A. (Dept. of Chinese Language & Literature / Seoul National University) Professional Career: 03/1997-Present Professor (Dept. of Chinese Literature/Hankuk University of Foreign Studies) 03/1992-02/1997 Associate Professor (Dept. of Chinese Literature/Hankuk University of Foreign Studies) 03/1988-02/1992 Assistant Professor (Dept. of Chinese Literature/Hankuk University of Foreign Studies) 09/1983-02/1988 Full-time Lecturer (Dept. of Chinese Literature/Hankuk University of Foreign Studies) Positions at Hankuk University of Foreign Studies 03/2010- Present Chairman of Dept. of Chinese Literature 03/2006-08/2008 President, The Strategic Research Group of the Korean and Chinese Culture 09/2005-08/2007 Chair of Dept. of the Chinese Language & Literature/Graduate School 08/2003-02/2005 Head of The Institute of Chinese Studies 04/2003-08/2003 Chief of Student's Employment and Information Center 08/2001-08/2003 Dean of Students Affairs 03/1998-07/2000 Chief of Public Information Office 02/1996-07/1997 Chief Editor of HUFU Weekly 08/1994-07/1996 Chair of Dept. of Chinese Language / Seoul Campus 04/1994-02/1998 Speech Writer of President of Hankuk University of Foreign Studies 03/1991-02/1994 Chair of Dept. of Chinese Language/Yong-In Campus Positions at Academic Associations 01/2010-Present President (The Korean Research Society of Chinese Language & Literature) 12/2007-Present A member of Organic Committee(The Literature Forum of East Asia) 07/2007-Present A member of Academic Committee (Nanyang Technological University, Confucius Academy, Singapore) 05/2006-04/2009 Director (Korea Literature Translation Institute) 03/2006-08/2008 President (The Strategic Research Group of the New Korean and Chinese Culture of Brain Korea 21) 05/2005-Present President (The Korean Research Society of Taiwan Hongkong & Chinese Overseas Culture) 01/2005-Present Advisor (The Korean Society of Modern Chinese Literature) 01/2005-Present Korean Editor (<Contemporary Korea>, Chinese Academy of Social Science, The Center of Korea Studies, China) 11/2004-Present Editor (The International Journal of Studies on Modern Chinese Literature in East Asia, Australia-China-Japan-Korea-Hongkong-Singapore-Taiwan) 10/2002-Present Chief Editor (The Journal of Study on Language and Culture of Korea and China) 10/2002- Present Chief of Organic Committee(The Culture Forum of Korea & China) 12/1999-12/2003 President (The Korean Society of Modern Chinese Literature) 09/1998-08/2000 Director (The Korea Society for Chinese Studies) 12/1994-12/1999 Vice President (The Korean Society of Modern Chinese Literature) 04/1994-03/1996 Director (The Korean Society of Chinese Language and Literature) 12/1990-12/1994 Director (The Korean Society of Modern Chinese Literature) Publications <Articles> @ "Another Space of Cultural Exchange of Korea and Taiwan during Japanese Imperialism Era – Focusing on The Shadow of Willow Tree by Zhong Lihe.". The International Journal of Studies on Modern Chinese Literature in East Asia, 3, Taiwan Qinghua University. Taiwan, 2007 @ "Historical and Characteristic



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S4 LITTERATURES POSTCOLONIALES / POSTCOLONIAL LITERATURES

REBELLION IN THE FAR EAST. THE GERMAN «PUNITIVE EXPEDITION» AGAINST THE ISLAND OF PONAPE (1911/12) IN COLONIAL MYTHOLOGY

T. Schwarz

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Abstract: 100 years ago, about 200 insurgents from the island of Ponape (Caroline Islands) rebelled against the German empire. The navy defeated the uprising with four warships. This was the most significant military operation of the German 'East-Asia Squadron' in the South Seas. The colonial masters executed 15 leaders of the rebels and deported more than 430 islanders. While only up to ten insurgents were killed in the armed conflict itself, general living conditions in exile resulted in a massive decimation of the rebel population. By imposing sanctions collectively, the colonial power experimented with a racist biopolitics backed by the German state. My discourse analysis examines the echo of the events in German media. I will reconstruct the colonial mythology in German oceanism (cf. Gabriele Dürbeck, *Stereotype Paradiese*, 2007) which orchestrates the superiority of the Occidental colonial power and legitimizes the crushing of rebels, depicted as 'ignoble, wild barbarians'. My thesis is that colonial literature reinforces the ideological effects of colonial discourse: Novels like Alwin Asten's "The Combats on Ponape" (1911) and Richard Deeken's "Racial Honour" (1913) reorganize the narration of the events as a story of national pride by glorifying the heroic death of German blue jackets. For a critical comparison, I will take into account two novels written from a postcolonial perspective, Gerhard Grümmer's "Ponape in Rebellion" (1991) and "The Missionary" by Sibylle Knauss (1997).

Biography: 1998–2003:

Visiting lecturer at Keimyung University, Daegu (South Korea)

2003/2004:

Part-time lecturer at Humboldt University
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2005:

Defence of doctoral dissertation at the University of Dortmund

2005-2007:

Visiting Lecturer at the University of Pune (India)

2008-2011:

Visiting Lecturer at Jawaharlal Nehru University, New Delhi (India)

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ORIENTALISM AND THE POST COLONIAL CANADIAN CRITIC: READING PHYLLIS WEBB'S GHAZALS AND ANTI GHAZALS

M.G. Shojania

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Abstract: Phyllis Webb is a highly regarded Canadian poet whose poetry has become part of the Canadian canon, is studied in graduate seminars and the subject of dissertations. She has is regarded as a Postcolonial writer and has an entry in a Canadian Encyclopedia of Postcolonial Literature

In 1984, Webb published *Water and Light: Ghazals and Anti Ghazals*, a highly acclaimed volume of poetry inspired by the Ghazals of Ghalib(1971). She does not follow the strict forms of the ghazal, hence the "anti ghazals" of her title, but she felt the ghazal as a form offered her freedom from the "male" lines of the "Western patriarchal symbolic order."

The poems while concise and spare, reproduce both individually and cumulatively, many of the presuppositions of Orientalism. The poems as a whole suggest that Webb's liberation as a postfeminist, postcolonial writer comes at the

expense of Ghalib, “the onlie begetter” of these poems , as it were.

Srinivas Aravamudan has pointed out that in postcolonial discourse it is not enough “to theorize from the position of the colonizer,” one must also “articulate the agency of the colonized.” However, Webb’s text eliminates the agency of Ghalib even as she represents him in her text and addresses him in the lengthy final poem which closes the collection. Ghalib, the giant of Urdu literature, whose poetry, and prose, produced during a brutal period of colonialism in India transformed Urdu into a modern vernacular is presented as a caricature of the oriental, a man who is drunk, whose poems have become “maudlin.” Webb offers him “some cool Japanese images” as a corrective to put him “on the straight and narrow.” That is, Webb subtly implies Ghalib’s “orient” is one of excess and needs the linearity of Japanese aesthetics, a superior brand of “the orient.”

Webb’s orientalism does not consist in her appropriation of the form—but rather that for her the form seems to dictate the entire Orient as a source/and resource for the exotic—the poems are dotted with references to exotic birds and flowers, to Japanese haikus, Chinese aesthetics, references to “Persia,” Iraq. The Orient thus provides both context and frame for Webb’s poems—and readers decode the cryptic and exotic references not as part of Webb’s private mythology but as part of the network of words and images associated with the Orient.

Webb’s smug condescension toward Ghalib, is distasteful, but her blindness to the Orientalist presuppositions in her text is echoed in the language used by critics and reviewers of her work. Thus the ghazals are discussed in terms of Zen aesthetics, compared to Chinese dragons which readers must ride to understand the “leaps” in the poems. Despite the marginalization of Ghalib, critics persist in describing her work in the language of postcolonial critique. Thus, one critic finds Webb “articulating the experience of the ‘other’ and working to decentre the sovereign subject and open up possibilities of multiple subjectivities.”

The Orientalist subtext is also present in the language used by poets to explain the appeal of the ghazal as a form. The definition of the ghazal as a series of couplets without an overt unity or theme, generates a language in which the “West” is characterised by linearity, logic, and connection between lines while the ghazal is “Eastern,” allowing for illogical leaps , a kind of anarchic freedom, allowing for “escape” and for “wildness.”

Webb’s theory and practice of the ghazal, as well as the critical literature it has generated, present an interesting case study of the way orientalist and essentialist assumptions can still make their way into postmodern literary production and canon formation.

Biography: Moti G. Shojania, Ph.D. is a Research Fellow at St. Paul's College at the University of Manitoba, Winnipeg, Manitoba, Canada

She is a member of the Department of English, Film and Theatre and teaches in the area of 17th and 18th c. with a special emphasis on Milton and Swift.

MAXIMAL: PROSAIC PROCEDURES IN APOSTOL'S RAYMUNDO MATA AND CHAMOISEAU'S TEXACO

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Ateneo de Manila University

Abstract: Bakhtin’s theory of the novel is not just a theory based on a particular novel or set of novels. Rather, it is a theory of the novel at its stylistic limit, at its utmost potential, a theory of novelness, that specific capacity for what Bakhtin calls a Galilean perception of language, that realizes itself across various prosaic forms, but most especially in the novel. Born in an actively heteroglot world and driven by its form-shaping ideology, which Bakhtin calls the Galilean linguistic consciousness, such conception of the novel becomes the form that precisely allows in its unity of unities: multiple languages, heterogeneous genres, plural discourse-worlds— It is this conception of the novel that I wish to reactivate in this project, by re-nominating it as: the maximal novel, which is one possibility among the maximal forms of prose and culture (i.e. almanac, cultural inventory), and driven by that form-shaping ideology that we may now call the maximal impulse. As such, the maximal novel is comparable, but with qualifications, to the Euro-American category of the encyclopedia, such as Northrop Frye’s fifth form of fiction and Roland Barthes’ encyclopédies de langage; to the Latin American category of la novela total or novela totalizadora; and also, conceivably, to Franco Moretti’s transnational notion of the modern epic. For its part, the maximal impulse is that cumulative and accumulative force that strives for the multiple, the heterogeneous, the plural, and their dialogization in order to produce, in an age of posts—, that maximizing or maximal hybrid, particularly relevant to nation-cultures riven by successive waves of colonialism. Thus, in “The Baroque and the Marvelous Real,” Alejo Carpentier’s notion of the Baroque spirit—as opposed to the imperial spirit—as

specifically realized in New World Baroque forms is an example of this maximal impulse at work. For this conference paper, I specifically test this notion against Gina Apostol's *The Revolution* according to Raymundo Mata (2009). This novel maximalizes, among other forms, the abecedary, the schoolboy essay, the manual of conduct, the academic footnote, the picaresque novel, the bildungsroman, the journal intime, and finally the historical novel, liberally equipped with academic and critical footnotes. Raymundo Mata, an obscure general in the 1896 Philippine Revolution against Spain, is a Sancho Panza without a Quixote, who remains a sidekick even in his own story. But Raymundo Mata is also a true son of the Philippine archipelago at its colonial high: he has at his command at least three foreign languages (Spanish, school Latin, rudimentary English) and five Philippine languages (Ilokano, Tagalog, Chabacano, Cebuano, Waray). Raymundo writes his diary in a devilishly polyglot idiolect that transgresses languages and registers within each language. The result is a diary almost unreadable and incomprehensible. Enter now three dubious Filipina scholars: the postcolonial historian Estrella Espejo, the translator Mimi Magsalin, and the psychoanalyst Diwata Drake. These three intellectual misfits rediscover this diary long lost in the byways of history, and together do their vile best in translating it into English. The translation of Mata's multiple tongues into a singular, common English should have been a homogenizing device, but instead becomes a novelistic act of maximalization, not unlike the proliferations of the Baroque in its horror of the vacuum. However, in maximalization, the vacuum—the zero-degree of discourse—becomes instead a splendid opportunity for the re-creativity of forms past and present, native or colonial. For in the face of nothing, to endure, we maximalize. By way of comparison, I read this novel vis-à-vis Patrick Chamoiseau's project in *Texaco* (1997), as translated into English. Notorious for its reputation as wildly inventive, written as it is in something between French and Creole, or in "a French more French than French," *Texaco*, as many reviewers initially observed, was virtually untranslatable. *Texaco* is the teeming shantytown that gives its name to the novel's title. An urban planner arrives, with potential demolition in mind. Marie-Sophie Laborieux, the matriarch figure and chief narrator of the novel, must now endeavor to save the city in a feat comparable to Scheherazade before her. To dissuade the urban planner, she must tell him stories, personal and communal, stories that soon expand into a mythic history of the Creole nation of Martinique. In the process, the novel ends up maximalizing, among others, the historical novel, the personal history (i.e. notebook), the gospel, urban planning genres, the folktale, the local ghost story, and other various oral forms. Thus, in this paper, I aim to investigate the processes of maximalization as deployed in two novels from postcolonial nations. And ultimately, the project, the vision, of unfinalizability, and of emergence, of the maximal form.

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Monday, July 22, 2013

S3 CROSSING TIME, CROSSING CULTURES

THE PRINCESS, THE WITCH, AND THE FIRESIDE: MIWA YANAGI'S UNCANNY VISUALISATION OF FAIRY TALES

M. Murai
Kanagawa University

Abstract: The work of the Japanese artist Miwa Yanagi (1967-) explores received images of women and their own self-images in contemporary society particularly through the reconfiguration of the intergenerational relationship between women. Among the cultural stereotypes re-examined in Yanagi's synthetic photographs and video installations are the images of female characters from classic fairy tales such as "Snow White," "Sleeping Beauty," and "The Little Match Girl." Her fairy-tale images reverse, blend, and dissolve the binary oppositions well established in traditional European fairy tales, often typified by the opposition between the princess and the witch. Her restaging of the relationship between the young girl and the old woman is more ambiguous and uncertain than simply either antagonistic or harmonious, which puts into question the apparent familiarity of the scenes taken from well-known fairy tales. On the one hand, the all-female fairy-tale fantasy staged in her work can be seen as a feminist reinterpretation of the Freudian uncanny (*unheimlich*) which, instead of repressing autoeroticism with the threat of difference, castration, and death, allows for the sameness, the imaginary relationship with the mother, and the continuity of life and death. On the other hand, the same fantasy reveals itself as just another artifice which can constrict women's lives and imagination. This paper also examines the way in which Yanagi's work, by re-contextualising the motif of a lonely house inhabited by a murderous crone in Japanese folklore, dismantles not only the gender stereotypes in fairy tales but also the quintessential storytelling space of the fireside - a symbol of the homely and the familiar (*heimlich*) - to which women and children have traditionally been confined as marginalised figures in a patriarchal society.

Biography: Mayako Murai is Professor in the English Department at Kanagawa University, Japan. Her research interests include contemporary recastings of fairy tales in literature and visual arts, the transformation of European fairy tales in Japan, and the framing strategies of multicultural fairy tale collections in English. Her recent writings appeared in *Anti-Tales* (Cambridge Scholars, 2011) and *Postmodern Reinterpretations of Fairy Tales* (Edwin Mellen, 2011).

S3: COMPARATIVE EARLY MODERNITIES

GENEALOGIES OF JAPANESE EARLY MODERNITY

D.L. Howell
Harvard University

Abstract: The seventeenth through nineteenth centuries have become the age of “early modernity” in East Asia. Many historians routinely use the term to refer to the region as a whole and its component countries. It enjoys widespread acceptance as an alternative to dynastic and other forms of periodization, such as Late Imperial China, Late Chosan Korea, and Tokugawa Japan. Of all the countries of East Asia, the mantle of early modernity seems to fit Japan the most naturally. The Tokugawa era (1603-1868) contrasts sharply in institutions, economy, and society with the periods before and after it; unification under the Tokugawa shogunate came after a period of intense interaction with early modern Europe; and immediately after the Tokugawa’s fall, Japan embraced Western-style modernity rapidly and apparently successfully. The very aptness of early modernity as a historical category has made its application particularly controversial among Anglophone historians. (Scholars writing in Japanese use the term *kinsei*, which is conventionally translated as “early modern,” but carries none of the English term’s world-historical nuances.) The main complaint is the suggestion that calling Tokugawa Japan “early modern” imposes a particularly heavy burden of teleology because Meiji Japan (1868-1912) became so unmistakably “modern.” In this paper, I will set out to accomplish three goals. First, I will review the history of the notion of early modernity, both in general and as it has been applied to Japan. I will trace historians’ use of the phrase “early modernity” in English and the distinct but equally intriguing history of the Japanese word, *kinsei*. Second, I will briefly rehearse some of the arguments made for and against early modernity as a framing device for world history and for Japan as part of world history. Finally, I will consider the utility of the concept for the study of Japanese history per se—that is, the mostly internal, domestic history of Japan, rather than Japan as part of a broader early modern world or this or that world-system. It is in this final part that I will address head on the problem of teleology.

Biography: David Howell is Professor of Japanese History at Harvard University. He received his Ph.D. in History from Princeton University and taught at the University of Texas at Austin and Princeton before joining the Harvard faculty in 2010. He has written two books—*Capitalism from Within: Economy, Society, and the State in a Japanese Fishery* (1995) and *Geographies of Identity in Nineteenth-Century Japan* (2005)—and numerous articles, including “The Social Life of Firearms in Tokugawa Japan” (*Japanese Studies*, 2009); “The Girl with the Horse-Dung Hairdo,” in *Looking Modern: East Asian Visual Culture from the Treaty Ports to World War II* (2010); and “Making ‘Useful Citizens’ of Ainu Subjects in Early-Twentieth-Century Japan” (*Journal of Asian Studies*, 2004). Howell’s current research is on the fear of social disorder in the decades preceding the Meiji Restoration of 1868.

SATIRICAL FICTION IN COMPARATIVE PERSPECTIVE

D. Porter
University of Michigan

Abstract: Satirical fiction is often considered a highly localized literary mode. This paper will attempt to open up the category for a broader comparative analysis by examining trends leading to the roughly simultaneous emergence of satire and irony as dominant rhetorical modes in the fiction of 18th-century China and England. How can we understand the contemporaneity of these developments? What can we learn about each of these respective traditions by examining it from the vantage point of the other? And, more broadly, what opportunities does this kind of investigation open up for comparative early modern literary studies that are NOT based on models of transmission, influence, or hybridization?

Biography: David Porter is Professor of English and Comparative Literature at the University of Michigan, where he is also a faculty associate at the Center for Chinese Studies. He is the author of *Ideographia: The Chinese Cipher in Early Modern Europe* (Stanford 2001) and *The Chinese Taste in Eighteenth-Century England* (Cambridge 2010).

DRAMATIZING FICTION IN LATE MING CHINA AND RESTORATION ENGLAND: LI YU AND WILLIAM CONGREVE

X.R. Zhang
American University

Monday, July 22, 2013

Abstract: This paper compares two periods of theatrical renaissance in the seventeenth century, in late Ming China and Restoration England respectively, with a focus on Li Yu (1611-1680) and William Congreve (1670-1729). Both Li and Congreve were more well known for their comedies; however, in their earlier careers, they wrote fiction with drama in their minds. While their professional and political affiliations were very different, both publicly informed their readers of their fiction's affiliation to drama and used techniques they borrowed consciously from comedy. In doing so, they had, consciously or unconsciously, created a type of fiction that "shows" instead of just telling a story. Even though they borrowed from drama, their experiments with "dramatized fiction" had to some extent advanced the genre of fiction in terms of representation. This type of fiction requires more participation from the reader. Thus, the appearance of dramatized fiction seems also to inform a rising desire to see the world in the early modern period.

Biography: Dr. Xiaoquan Raphael Zhang is Assistant Professor of Chinese at American University in Washington, DC. He received his B.A. and M.A. from Peking University in Beijing and his Ph.D. in Chinese and Comparative Literature from Washington University in St. Louis. His primary research field is literature and culture of late imperial China. His research interests also include contemporary Chinese cinema and popular culture, comparative literature, and translation studies.

S4: ANTIQUITÉ/MODERNITÉ : UN LABORATOIRE DU COMPARATISME — ANTIQUITY/MODERNITY: A LABORATORY FOR COMPARATIVE STUDIES

KEYNOTE SPEECH / CONFÉRENCE INTRODUCTIVE - ENGLISH BARDS AND GERMAN PROFESSORS

G.W. Most
University of Chicago

Abstract: Athens was only one of the two ancient cities upon which European Romanticism pinned its hopes for historical understanding and moral renewal. Shelley could proclaim, 'We are all Greeks,' and Wilhelm von Humboldt could specify, 'ancient I call here exclusively the Greeks, and among them often exclusively the Athenians'. But in fact the Romantics were not less enthralled by the vision of ancient Rome that they had partly inherited, partly invented, than they were by a mirage of ancient Athens. Perhaps no other literary connection in the first half of the nineteenth century illustrates the complicities, but also the tensions, between Rome and Romanticism as clearly and as densely as does that between the *Römische Geschichte* of Barthold Georg Niebuhr (1776–1831) and the *Lays of Ancient Rome* of Thomas Babington Macaulay (1800–59).

Biography: Glenn W. Most studied Classics and Comparative Literature in Europe and the United States, and has taught at the Universities of Yale, Princeton, Michigan, Siena, Innsbruck, Heidelberg, and Paris. Since 1996 he has been a Professor on the Committee on Social Thought at the University of Chicago, and since 2001 he has been simultaneously Professor of Greek Philology at the Scuola Normale Superiore di Pisa. At Chicago he has taught courses on Classical texts (mostly Greek poetical ones), on such post-Classical authors as Dante, Shakespeare, Wordsworth, Nietzsche, Proust, and Walter Benjamin, and on the methods of Classics and of Comparative Literature. He has published books on Classics, on the history and methodology of Classical studies, on the Classical tradition and Comparative Literature, on literary theory, and on the history of art, and has published numerous articles, reviews, and translations in these fields and also on modern philosophy and literature.

EPIC FRAGMENTS: HOMER'S *ODYSSEY* AND VICTORIAN POETRY

I. Hurst
Goldsmiths, University of London

Abstract: In 'Development'(1889), Robert Browning traces an evolving engagement with Homer from childhood games to the discovery of the Greek text. As he learns and relearns Homer, he explores new aspects of narrative, language, history and critical reception. Reading Homer in Greek was an experience mainly restricted to a privileged class of gentlemen and a few exceptional women, but it was one to which aspiring poets considered it worthwhile to devote years of studious life. Matthew Arnold spoke of the literature of ancient Greece as 'a mighty agent of intellectual deliverance', offering solutions to the problems of contemporary life. The Greek qualities Arnold wanted Victorian poets to emulate are 'the calm, the cheerfulness, the disinterested objectivity'; he associates with the *Iliad* and Athenian tragedy. However, in order to support his idea of a calm, serene, balanced culture, Arnold's readings of Greek literature are highly selective. Arnold's exemplary Homer is undermined by more subversive receptions of the *Odyssey*, such as Tennyson's 'Ulysses'; and 'The Lotos-Eaters';, in which melancholy and pathos erode the manly virtues that Homer was supposed to be teaching. The tragic resonances, grand style and noble qualities of the *Iliad* attracted readers like Arnold, but the *Odyssey* suggested a very different approach to the epic tradition: its complex structure, powerful and intelligent female characters such as Penelope and Circe, and details of hospitality and domestic life, as well as more fantastic elements such as adventure, magic and monsters, rendered the poem attractive to novel readers and to poets. Tennyson adapts ancient poetic forms that are associated with love rather than war, with leisure rather than labour, with digressions rather than strictly linear narratives, and with metaliterary reflections on the art of poetry. Although 'Ulysses' (1842) is considerably shorter than even a single book of the *Iliad* or *Odyssey*, its aged and discontented hero is a significant presence in the history of Homeric receptions. Victorian poets produce compelling versions of classical figures when they imbue them with 'modern feeling'. The dramatic monologue enabled poets to select an unexpected point of entry to a well-known story, just as epic poets did, and to explore the psychology of an individual character in a way that Homeric epic does not attempt. Reworkings of figures like Circe emphasised that truth and falsehood are constantly open to question in the *Odyssey*: in Augusta Webster's 'Circe' (1870) the ability to show things as they are is a proof of Circe's power, and her 'cup of Truth' shows how easily the dividing line between man and animal may be crossed. Far from the ideal upheld by Arnold, the Homer of the *Odyssey* offers Victorian poets the opportunity to question the inheritance of cultural traditions from ancient Greece and their application to contemporary society.

Biography: Isobel Hurst is Lecturer in English in the Department of English and Comparative Literature at Goldsmiths, University of London. She is the author of *Victorian Women Writers and the Classics: The Feminine of Homer* (Oxford University Press, 2006).

LES MYTHES GRECO-ROMAINS DANS *MORALITÉS LÉGENDAIRES* DE JULES LAFORGUE

A.C. de Oliveira
UNESP

Abstract: Jules Laforgue est un poète symboliste français qui a écrit une oeuvre en prose intitulée *Moralités Légendaires*. Dans celle-ci, on voit sa reprise des mythes grec-romains, juif-chrétiens et des patrimoines culturels spécifiques. Ici, on veut présenter brièvement le poète et les nouvelles "Pénélope et Andromède ou le plus heureux des trois" et "Pan et la Syrinx ou l'invention de la flûte à sept tuyaux", tout en démontrant ses procédures parodiques, ironiques et, surtout, comment il déssacralise des mythes grecs dans le contexte symboliste/décadent du XIX^{ème} siècle, tout en se servant, au sens baudelairien, du génie poétique, de l'intelligence critique, de la dissonance, de la fantaisie créative et de la déformation.

Biography: Andressa Cristina de Oliveira est professeur et chercheuse à l'UNESP - Universidade Estadual Paulista, Araraquara - São Paulo - Brasil, Chaire de Langue et de Littérature Françaises. Elle étudie la littérature symboliste, la littérature de la modernité du XIX^{ème} siècle, la poésie, le mythe, la parodie et l'ironie. Elle a plusieurs articles scientifiques publiés dans des revues spécialisées.

S1 THE DOMAIN OF CONSCIOUSNESS

EXPERIENCE AND INTEGRATED INFORMATION: A THEORY OF CONSCIOUSNESS

G. Tononi

University of Wisconsin

Abstract: Integrated information theory of consciousness (IIT) is a comprehensive theory of what consciousness is and how it is generated. IIT accounts in a parsimonious manner for many, seemingly disparate empirical observations about consciousness. Starting from phenomenology and a minimal set of axioms and postulates, IIT argues that an experience is an integrated information structure - a "shape" in qualia space (the space of all possible states of a system). The points in qualia space that configure the shape are specified as an intrinsic property of the mechanisms of a system in a given state. Thus, neurons in a network, some active and some not, necessarily specify, in various combinations, distributions of possible past causes and future effects of their present state. These distributions, called causal concepts, represent "differences that make a difference" to the system itself. Crucially, both the concepts and the shape they constitute exist only if they are maximally irreducible --meaning the causes and effects specified by the whole cannot be reduced to those specified by its parts. Accordingly, each individual consciousness exists intrinsically, is maximally causal and maximally irreducible. The shapes generated by simple systems can be calculated rigorously using a measure of integrated information called ϕ . By comparison, the shapes generated by certain networks of neurons inside our head must be extraordinarily complex geometries of integrated information, far beyond calculation, which emerge as brains evolve, develop, and learn, and which can be further refined and extended by culture, literature, and art.

Biography: Giulio Tononi, a psychiatrist and neuroscientist, is the David P. White Chair in Sleep Medicine and Distinguished Chair in Consciousness Science at the University of Wisconsin. He and collaborators have pioneered several complementary approaches to study sleep, including genomics, proteomics, fruit fly models, rodent models employing multiunit / local field potential recordings in behaving animals, in vivo voltammetry and microscopy, high-density EEG recordings and transcranial magnetic stimulation in humans, and large-scale computer models of sleep and wakefulness. One focus of Dr. Tononi's work is the integrated information theory of consciousness, a scientific theory of what consciousness is, how it can be measured, how it is realized in the brain and why it fades when we fall into dreamless sleep and returns when we dream. The theory is being tested with neuroimaging, transcranial magnetic stimulation, and computer models. Dr. Tononi is the winner of the NIH Director's Pioneer Award for his work on sleep mechanism and function. He is the coauthor (with Gerald Edelman) of "A Universe of Consciousness: How Matter Becomes Imagination."

THE BOUNDS OF CONSCIOUSNESS AND COGNITION: THE PHILOSOPHICAL DEBATE

F. Adams

University of Delaware

Abstract: Theories of embodied and extended cognition maintain that cognitive processing takes place in places not usually thought to involve cognitive processing: sensory brain areas, motor cortex, and even areas beyond body and brain. However, the excitement over these ideas of cognition spreading may be getting out of hand. Now it is claimed that for the very same reasons that cognition is embodied and extended, plants are cognitive systems too. I will consider reasons why plants are not cognitive processors and, if I'm right, those reasons may well apply to other cases of embodied and extended cognition as well. I will also discuss the complications for consciousness.

Biography: Frederick Adams is Professor of Linguistics & Cognitive Science and Professor of Philosophy at the University of Delaware. He earned his Ph.D. in philosophy at the University of Wisconsin, where his Ph.D. minor was in

cognitive psychology. He has also taught at Lawrence University, The University of Wisconsin, Augustana College, and Central Michigan University. He has over 100 publications on topics in theory of action, philosophy of mind, philosophy of language, epistemology, and philosophy of science, and cognitive science, generally. He is the co-author (with Ken Aizawa) of *The Bounds of Cognition* (2008), a book that argues that cognition is typically brain-bound.

EARLY MODERN VIEWS OF CONSCIOUSNESS: MIND AND DEVELOPMENT IN CERVANTES' *DON QUIXOTE*

I. Jaen-Portillo

Portland State University

Abstract: The soul—what we today call the mind—along with its faculties and its relation to the body, becomes the center of a prolonged dialogue during the early modern period, when medical philosophers such as Juan Luis Vives and Juan Huarte de San Juan draw on the work of Plato, Hippocrates, Aristotle, Galen, and the Judaic-Arabic tradition, in their attempt to decipher the mysteries of consciousness. I argue that Cervantes shares with Vives and Huarte an empirical agenda aimed at understanding and divulging the workings of the soul by portraying it not only as material and shaped by nature but also as developing in relation to the social environment. To demonstrate this thesis, I consider both early modern cognitive psychology dealing with the constitution and limitations of the mind, and philosophical-ethical discussions on social placement according to cognitive ability. Cervantes' investigation permeates his entire masterpiece but becomes particularly evident through the character of Sancho Panza. Throughout the novel, this "human brute" slowly develops the faculties of memory, imagination, and judgment, transcending his animal nature and becoming fully human. In this transformation—which culminates in his admirable performance as governor of the Barataria island—nature (his natural condition of being a simple man without education) and nurture (his progressive knowledge of the chivalric world and its rules, along with the experience of undergoing chivalric adventures and trials) interact at various levels, illustrating Cervantes' dialogue with the psychological ideas of his time.

Biography: Isabel Jaén Portillo is an Assistant Professor of Spanish at Portland State University. She is co-founder and co-coordinator of the "Literary Theory, Cognition, and the Brain" Working Group at the Whitney Humanities Center in Yale University and executive member of the "Cognitive Approaches to Literature" Division at the Modern Language Association. Her research focuses on early modern literature and cognition and the current state of cognitive literary studies. She is co-editor of the book *Cognitive Approaches to Literature* (2012) and currently works on a monograph on Cervantes, Calderón, and Zayas in relation to early modern views of the mind. Her latest publications include also the article "Cervantes and the Cognitive Ideas of His Time: Mind and Development in *Don Quixote*" for the special issue "Cognitive Cervantes: Cervantes and Cognitive Literary Studies" of the *Bulletin of the Cervantes Society of America* (June 2012).

"WIDER THAN THE SKY": MAPPING CONSCIOUSNESS AND THE BRAIN IN EMILY DICKINSON, RICHARD POWERS, AND SIRI HUSTVEDT

S. Sielke

University of Bonn

Abstract: The question how consciousness evolves from brain matter remains a challenge to philosophy and the cognitive sciences alike and has preoccupied writers of literary texts. In this context, Emily Dickinson's poetry is of particular interest: Evolving when neurophysiologic insights into the work of the brain develop, Dickinson's modernism *avant-la-lettre* shares neurophysiology's distrust of traditional enlightened notions of a full, rational self yet resists its faith in the objectivity of science. In poems such as "The Brain – is wider than the Sky –" Dickinson critiques early visual configurations of the brain while adapting their terms for her own explorations of (losses and limits of) consciousness. Dickinson's perceptive "poetics of the brain" is being echoed by philosophy – as, for instance, in Thomas Metzinger's study *Being No One: A Self-Model Theory of Subjectivity* (2003) and Gerald M. Edelman's *Wider than the Sky: The Phenomenal Gift of Consciousness* (2004). Dickinson is also referenced in research papers in the biosciences and resonates in both fictional and non-fictional texts of contemporary writers like Richard Powers and Siri Hustvedt. The paper examines how Powers's novel *The Echo Maker* (2006) and Hustvedt's *The Shaking Woman, or A History of My Nerves* (2010) interrogate and map the relation of consciousness and the brain by engaging Dickinson's poetry, philosophies of the mind, and the cognitive sciences in complex interdisciplinary and trans-generic conversations.

Biography: Sabine Sielke is Chair of North American Literature and Culture and Director of the North American Studies Program, the German-Canadian Centre, and the Forum Women and Gender Studies at the University of Bonn as well as Associate at the W. E. B. Du Bois Institute, Harvard University, and member of the Advisory Board of the Center of

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Modernist Studies at Zhejiang University, Hangzhou. Her publications include *Reading Rape*, *Fashioning the Female Subject*, the series *Transcription*, the (co-) editions *Verschleierungstaktiken: Phänomene von eingeschränkter Sichtbarkeit*, *Tarnung und Täuschung in Natur und Kultur*, *Orient and Orientalisms in US-American Poetry and Poetics*, *The Body as Interface*, *Gender Talks*, *18x15: amerikanische post:moderne*, *Der 11*. September 2001, *Making America*, *Engendering Manhood*, *Gender Matters*, and *Theory in Practice* as well as essays on poetry and poetics, (post-)modern literature and culture, literary and cultural theory, gender and African American studies, popular culture, and the interfaces of cultural studies and the sciences. Her current book projects engage phenomena of memory, mediation, and seriality, the crossroads of the cognitive sciences and cultural studies, and narratives of science in fiction.

S1 EURO-AMERIQUE : FORMATION D'UNE CULTURE MEDIATIQUE MONDIALE

DÉPLACEMENTS SUR LA MANCHE : LE ROMAN ANGLAIS DANS LA REVUE DES DEUX MONDES

S.G.T. Vasconcelos
USP (Universidade de Sao Paulo)

Abstract: Depuis sa fondation en 1829, l'influente Revue des Deux Mondes a consacré un espace significatif à la littérature étrangère à travers la publication de compte-rendus ou articles à caractère historique ou analytique ayant comme but examiner la production passée ou présente et la présenter aux lecteurs français. Romans et romanciers anglais ont gagné de la visibilité grâce à des hommes de lettres comme Gustave Planche, Léon Boucher, Amédée Pichot et Philarète Chasles, auteurs d'essais quelquefois panoramiques, quelquefois monographiques, sur des auteurs britanniques, faisant circuler des idées et des appréciations sur les auteurs et les oeuvres concernées et jouant un rôle de médiation et diffusion entre les deux côtés de la Manche avant de conquérir d'autres lecteurs dans les différents pays où la revue a circulé. Cette présentation vise, à partir du concept de "transfert culturel" proposé par Michel Espagne, investiguer les présupposés de cette critique du roman anglais et interroger leurs dédoublements possibles dans le processus de circulation, diffusion et réception de ces oeuvres et écrivains et en France et au Brésil, un des pays où la Revue des Deux Mondes a joui d'une énorme popularité tout au long du 19^e siècle.

Biography: Sandra Guardini T. Vasconcelos is Professor of English Literature and Comparative Literature at the University of São Paulo, where she obtained her MA and PhD in Literary Theory and Comparative Literature. She did her post-doctoral studies at the University of Cambridge (1993-1994) and at the University of Manchester (2008), and was Visiting Research Associate at the Centre for Brazilian Studies at the University of Oxford (2005). Over the past years, she has been carrying out research on the presence and circulation of 18th and 19th century English novels in 19th-century Brazil. She has organized several books, has published articles and chapters both in Brazil and abroad and is the author of *Puras Misturas. Estórias em Guimarães Rosa* (1997), *Dez Lições sobre o Romance Inglês do Século XVIII* (2002), and *A Formação do Romance Inglês: ensaios teóricos* (2007), for which she got the 2008 Jabuti Prize (Literary Theory and Criticism).

LA LECTURE DE REVUES AU BRÉSIL IMPÉRIAL, L'EXEMPLE DE LA REVUE DES DEUX MONDES ET DE L'ANNUAIRE DES DEUX MONDES

K.A.F.D. Camargo
UFRN (Universidade Federal do Rio Grande do Norte)

Abstract: Au Brésil, pendant le Segundo Reinado (1840-1889), la Revue des Deux Mondes, grande revue parisienne qui a vu le jour en 1829, a eu de nombreux lecteurs, en dépit du peu d'articles qui étaient concernés à cette partie du globe. La Revue était lue par les hommes politiques, surtout l'empereur D. Pedro II, et elle fut considérée pendant cette époque, comme un icône du savoir. On peut trouver des indices de sa présence au Brésil par l'inclusion dans certains journaux et revues brésiliens et dans quelques oeuvres de littérature de certains auteurs comme Machado de Assis, Lima Barreto, Alfredo d'Escragno Taunay. On peut encore la trouver dans les bibliothèques et cabinets de lectures dispersés dans tout le territoire national. Dans ces articles dédiés à la monarchie brésilienne, on trouve des images du Brésil qui ne sont pas tout à fait différentes de ces représentations qui ont répandues depuis le XVI^e siècle sur le Brésil et son peuple: la magnificence de la flore et de la faune, le paysage édenique, les richesses naturelles, mais aussi le métissage et l'esclavage. Cependant les publicistes de la Revue avaient un "projet de civilisation": exploiter l'intérieur peu connu du pays et y introduire de techniques agricoles appropriées, augmenter les voies de communications et encourager la colonisation. Toutes ces idées sont présentes dans l'oeuvre de M. Taunay. Notre but, pourtant, dans cet exposé, est de faire une analyse comparative des images de la monarchie brésilienne créées par les publicistes de la Revue des Deux Mondes et par l'Annuaire des Deux Mondes et celles créées par M. Taunay, celui-ci en servant de modèle au lecteur brésilien dans cette période, importante pour l'empire brésilien, où les hommes de lettres ont eu un rôle décisif, dans la construction de l'identité nationale.

Biography: Lien Internet pour visualiser le CV lattes: <http://lattes.cnpq.br/7604250240615901> Professeur de l'Université Fédérale du Rio Grande do Norte (Natal-Brazil), post-doctorante de l'Université Fédérale du Rio de Janeiro, chercheuse du CHCSC de l'Université de Versailles Saint-Quentin en Yvelines. Membre du projet: Circulation Transatlantique des Imprimés, sous la direction de Marcia Abreu et Jean-Yves Mollier. Auteur du livre *Revue des Deux Mondes: Intermediária entre dois mundos* (2007); traductrice du livre *L'Argent et les lettres de Jean-Yves Mollier* (2011).

VOYAGES DE LECTURE. LE BRÉSIL DANS LE ROMAN DE JEUNESSE FRANÇAIS DU XIXE SIÈCLE

A.B. Leão

Universidade Federal do Ceará

Abstract: Tout au long du XIXe siècle, un réseau de connaissances sur les différences culturelles des peuples américains a marqué les romans destinés à l'instruction et au loisir de la jeunesse française. Le goût pour la littérature de voyage allait de pair avec l'expansion de la librairie française par le monde, et spécifiquement vers les pays dans lesquels les narratives se déroulaient. Au Brésil, l'éditeur Baptiste-Louis Garnier, qui avait migré à Rio de Janeiro en 1844 et s'était spécialisé dans le négoce du livre importé, fut l'introduit (à grande échelle) de la littérature française, fonctionnant à la fois comme un entrepôt commercial et comme distributeur des grandes éditions spécialisées dans la littérature de jeunesse comme Hachette et Hetzel. Garnier fut le responsable de la formation des collections des classiques français, lesquels, à l'exemple des œuvres de Jules Verne et de Sophie de Ségur, eurent de longues carrières éditoriales. En France, cet engouement pour le Nouveau Monde (ou vague "novomundista") s'est reflété dans l'organisation des catalogues des éditions pour la jeunesse. Les libraires parisiens et leurs collègues de province organisèrent des collections de voyages destinées aux jeunes, les éduquant au travers de connaissances géographiques, historiques et sur les différences culturelles des peuples du Nouveau Monde. Je propose l'étude d'une série de romans de jeunesse publiés entre la moitié et la fin du XIXe siècle en France ayant le Brésil pour thème. La destinée de cette littérature était marquée par le commerce transatlantique de la librairie française, et par conséquent, par l'intense circulation internationale des livres et des échanges de modèles culturels entre la France et le Brésil, tout comme par la réception dans les pays construits de manière fictive dans ces romans.

Biography: Andrea Borges Leão est sociologue et professeur universitaire au Brésil, à UFC (Universidade Federal do Ceará)

DRAMATIC LITERATURE AND GLOBALIZATION DURING THE NINETEENTH CENTURY IN BRAZIL

O.M. Levin

Unicamp

Abstract: L'expansion du marché éditorial au cours du XIXe siècle, est un phénomène de l'économie capitaliste (comme démontrent les études de Jean-Ives Mollier) qui a acquis à l'échelle mondiale accompagnent le processus de croissance des entreprises commerciales des grands empires de l'Europe. Malgré l'apparition tardive d'activités typographiques au Brésil on y peut observer la présence d'un nombre important des librairies et d'éditeurs étrangers, en particulier français et portugais, qui sont en charge de l'édition et la commercialisation des imprimés. Parmi les éléments les plus importants de ce marché éditorial il y a les revues illustrées, sur des sujets d'art et de culture dédiées à un nouveau public lecteur. Ce travail prétend discuter la présence du théâtre français dans les périodiques brésiliens (textes dramatiques, critiques, chroniques, différentes illustrations...) afin d'observer le rôle des magazines dans la connexion culturelle et économique entre le Brésil et l'Europe. Une attention spéciale sera accordée aux revues théâtrales de ce moment dans lesquelles on peut observer la publication des textes dramatiques et critiques mais aussi des textes d'information sur les auteurs et les artistes français en excursion à l'Amérique du Sud.

Biography: Professeur de littérature à l'Université de Campinas.

Auteur de livre *As figurações do dândi um estudo sobre a obra de João do Rio* (ed. Unicamp, 1996).

Organisateur des livres: *Aluísio Azevedo, Ficção Completa*, (ed. Nova Aguilar, 2005); *Teatro de João do Rio* (Ed. Martins Fontes, 2004), *Fagundes Varela, Cantos e Fantasias e outros Cantos*, (Ed. Martins Fontes 2003).

Traducteur avec Alexandre Soares Carneiro de *Gil Vicente O Auto da Sibila Cassandra*, (espanhol/português), (ed. Cosac & Naify 2008) et avec

Larissa de Oliveira Neves des chroniques *Theatro: crônicas de Artur Azevedo*, (Editora da Unicamp, 2009).

Chercheur du CNPq et du FAPESP.

S4 TRANSFERTS DE MODELES SCIENTIFIQUES, IMAGINAIRES LITTERAIRES

TOMORROWLAND (1955): LE VOYAGE LITTÉRAIRE À LA LUNE VU PAR WALT DISNEY

L. Rimpau
Université de Berlin

Abstract: Deux ans avant « Sputnik », une émission populaire lancée par Walt Disney Disneyland enthousiasmait les téléspectateurs américains chaque semaine: Tomorrowland. Dans l'épisode Man and the Moon, Disney a perfectionné la mission lunaire comme « science factuel » (dessins animés, comédiens, scientifiques) pour concrétiser le rêve d'une astronautique moderne.

La conférence vise à mettre en rapport l'imaginaire des voyages à la lune que la littérature a inventé des siècles avant (Plutarch, Kepler, Verne et autres) et la façon dont Disney s'en sert pour illustrer son projet inter-planétaire. Comment se présente la vision littéraire au miroir de la science astrophysique?

Biography: Laetitia Rimpau Maître de conférences, Université de Berlin HDR en cours
(Le Songe scientifique à la Renaissance) à Berlin

LA DIFFUSION DE LA THEORIE DU CHAOS DANS LA LITTERATURE : MODELES, ANALOGIES ET METAPHORES

C. Ferrer
Université du Québec à Montréal

Abstract: Selon Willie Van Peer (1998), les études littéraires ne possèdent pas les outils nécessaires pour appliquer les principes de la théorie du chaos à ses propres objets de recherche. Cependant, lors de mon étude sur la diffusion de la théorie du chaos dans les sciences humaines, les sciences sociales et les arts (Ferrer 2008), j'ai constaté que les études littéraires constituent un champ disciplinaire qui concentre un très grand nombre de publications sur cette théorie. En effet, elles se trouvent en troisième place après la psychologie et la gestion des affaires. Cette communication se propose de reprendre l'étude de ces données en analysant qualitativement l'échantillon de publications qui portent sur la littérature et la théorie du chaos. L'univers de l'étude est constitué des publications recueillies dans l'ISI Web of Knowledge et obtenues en utilisant deux méthodes de collecte de données. Il s'agit, en premier lieu, de la méthode de mots-clés afin d'obtenir les articles qui contiennent dans le titre les mots et les tronçatures « chaos » ou « chaoti* », ou « nonlin* dynam* ». En deuxième lieu, en utilisant la méthode scientométrique des citations, j'ai obtenu, d'une part, les articles scientifiques qui citent les livres de vulgarisation identifiés par David Aubin (1998). D'autre part, cette méthode m'a permis d'identifier les publications qui citent les articles séminaux de la théorie du chaos, tels qu'identifiés par Aubin et Dahan-Dalmedico (2002). Ensemble, ces deux méthodes ont généré un échantillon de 413 documents appartenant aux études littéraires. Parmi ces documents, je vais sélectionner les 10 publications les plus citées afin de les soumettre à une étude qualitative détaillée. Il sera question, dans un premier temps, d'utiliser les théories des citations (Hanney 2005, Leydesdorff 1998, McCain 1989, Small 1978) dans le but d'identifier les caractéristiques des références qui portent sur la théorie du chaos. Dans un deuxième temps, l'analyse rhétorique des documents (Coster 1978, Hesse 1980, Knorr 1980, Reboul 1986) permettra de mettre en lumière la modalité de transfert des concepts : modèle, analogie, métaphore. Cette analyse qualitative de la diffusion de la théorie du chaos dans les études littéraires devrait nous indiquer si, comme le signale Van Peer, celle-ci est effectivement limitée, voire impossible, à cause de la brèche épistémologique et méthodologique qui sépare les deux champs en question. Finalement, j'espère que cette étude nous permettra d'apprécier la pertinence de l'utilisation de la scientométrie dans les sciences sociales, les sciences humaines et les arts.

Biography: Carolina FERRER est professeure agrégée au Département d'études littéraires de l'Université du Québec à Montréal. Ses recherches portent sur la littérature et la culture hispano-américaines, les dynamiques culturelles, les aspects sémiotiques des systèmes d'information documentaire, la littérature et les archives électroniques. Actuellement elle travaille sur les processus de propagation des idées dans les champs disciplinaires ainsi que sur les relations interdiscursives, notamment entre littérature, cinéma et contexte sociopolitique. En 2008, elle a inauguré le groupe de recherche Babel Borges qui a pour but l'étude de la diffusion de l'oeuvre de Jorge Luis Borges dans la culture. Récemment, elle a coédité, avec Lucille Beaudry et Jean-Christian Pleau, le volume : Art et politique. La représentation en jeu (Québec: Presses de l'Université du Québec, 2011). Depuis l'année 2012, elle est la directrice du programme de doctorat en sémiologie de l'UQAM.

"MANGER SON SIÈCLE" : SAVOIRS LITTÉRAIRES ENTRE MODERNITÉ ET HYPERMODERNITÉ

C. Goutaland

Institut National des Sciences Appliquées

Abstract: Alors que Zola achève la fresque romanesque qui devait illustrer la méthode expérimentale appliquée à la littérature, la sociologie s'affirme en tant que discipline scientifique avec la parution des Règles de la méthode sociologique d'Émile Durkheim (1895). Avide de documentation, le chef de file du naturalisme systématise la vocation encyclopédique de l'écriture réaliste car, selon lui, « [u]n grand producteur, un créateur n'a pas d'autre fonction, manger son siècle pour le recréer et en faire de la vie¹. » De fait, la poésie naturaliste tend à définir le romancier comme un mangeur engagé dans un corps à corps tantôt harmonieux tantôt douloureux avec le monde et les savoirs : l'image du ventre, récurrente dans le discours naturaliste – fictionnel comme critique –, donne à la démarche esthétique une cohérence pour ainsi dire organique. Qu'en est-il à l'heure des OGM et des alicaments, alors que se dessine une figure de « mangeur hypermoderne² » tiraillé entre mondialisation et atomisation, pratiques individuelles et collectives, prescriptions diététiques et plaisir de manger ? Nous souhaitons nous interroger sur les images littéraires de l'alimentation dans quelques textes français contemporains (par exemple, dans les Histoires de bouche de Noëlle Châtelet (1986) ou les Festins secrets de Pierre Jourde (2005)) : elles sont le lieu privilégié d'une interrogation sur le rapport à soi, au monde et aux savoirs.

Biography: Carine Goutaland

Docteur ès Lettres

Membre associé de l'UMR LIRE 5611

PRAG de Lettres modernes à l'Institut National des Sciences Appliquées – Lyon

UNE EPISTEMOLOGIE DU SURREALISME ?

G. Saad

Université de Paris III Sorbonne nouvelle

Abstract: Le surréalisme ne constitue pas seulement la rupture culturelle la plus importante du vingtième siècle. Dès le Manifeste, Breton s'est attaqué à des modèles épistémologiques qu'il considérait comme périmés : « les procédés logiques, de nos jours, ne s'appliquent plus qu'à la résolution de problèmes d'intérêt secondaire ». Une discipline de création récente attire ainsi son attention : « C'est par le plus grand hasard, en apparence, qu'a été récemment rendue à la lumière une partie du monde intellectuel, et à mon sens de beaucoup la plus importante, dont on affectait de ne plus se soucier. Il faut en rendre grâce aux découvertes de Freud ». La psychanalyse apparaît donc comme un nouveau modèle épistémologique, permettant d'accéder à des connaissances qui permettront à « l'explorateur humain » de « pousser plus loin ses investigations ». Ce dernier mot ne peut pas être négligé. Car il nous révèle l'importance d'un aspect jusqu'ici négligé dans l'approche du surréalisme, la volonté d'aboutir à des connaissances nouvelles, c'est-à-dire la démarche cognitive, à laquelle Breton a toujours attribué une importance majeure. De ce point de vue, il a toujours tenu à saluer la contribution essentielle apportée par la psychanalyse : « quelqu'un venait de percer à lui seul la nuit des idées dans le domaine où elle était la plus épaisse ; je parle de Sigmund Freud », souligne-t-il dans « Situation du surréalisme entre les deux guerres ». Il s'agit d'un document fort éloquent sur la volonté d'accéder à des connaissances nouvelles, qui a été l'un des moteurs du mouvement surréaliste. Par le biais de la psychanalyse, celui-ci s'inscrit dans la grande rupture épistémologique qui s'est produite entre les toutes dernières années du dix-neuvième siècle et la première moitié du siècle suivant. Breton attribue ainsi aux découvertes de la physique et, surtout, aux découvertes à venir de cette discipline, un rôle majeur dans la possibilité d'élargir l'horizon de nos connaissances et, par conséquent, de changer la vie. Mais, à l'intérieur de ce renouveau épistémologique, le surréalisme s'est forgé ses propres instruments, ses propres champs d'investigation : l'automatisme, l'expérimentation avec le langage, le hasard, l'humour, le jeu. Reste donc à déterminer le statut épistémologique de ces différentes démarches pour essayer de dégager l'originalité du surréalisme dans ce domaine particulier, marqué par la recherche et l'exploration de territoires nouveaux dans les connaissances humaines.

Biography: Gabriel SAAD

Maître de conférences émérite

Université de Paris III Sorbonne nouvelle

Membre du laboratoire de recherches sur le surréalisme (Paris 3)

L'INDUCTION ÉLECTROMAGNÉTIQUE/LITTÉRAIRE : SAVOIR ET MODERNITÉ

K. Murphy
Dartmouth College

Abstract: La découverte de l'induction électromagnétique au début des années 1830 est à la source de l'âge électronique dans lequel nous vivons. Je montrerai comment le profond impact épistémologique que cette découverte aura dans tous les domaines du savoir peut déjà être mesuré dans l'oeuvre de Balzac et de Poe. J'étudierai ensuite l'évolution de ce nouveau modèle dans l'oeuvre de Breton et de Bachelard pour démontrer le rôle clé, mais aujourd'hui méconnu, que joua l'induction électromagnétique dans la formation de la pensée moderne.

Biography: Balzac, Honoré de. *Théorie de la démarche* Balzac, Honoré de. *La Recherche de l' Absolu* Poe, Edgar Allan. *The Spectacles* Poe, Edgar Allan. *The Man That Was Used Up* Breton, André, and Philippe Soupault. *Les Champs magnétiques* Bachelard, Gaston. *La Poétique de la rêverie* Bachelard, Gaston. *Le Nouvel esprit scientifique*

S1 FRANCE-BRESIL

D'UNE TRADUCTION AMNESIQUE

I. Oseki-Dépré

Université de Provence

Abstract: La traduction de l'œuvre de Jacques Roubaud en portugais pose de multiples questions à la critique traductologique dont la plus importante ne concerne pas la manière de traduire, la transcréation, mais la question de la réception du texte français au Brésil.

La raison tient à la mémoire des langues, différentes, dans la mesure où, comme le dit Roubaud lui-même, « toute littérature est mémoire et code, d'une langue et du langage ».

Ce qui entraîne comme conséquence que si le poème, selon Francis Ponge, est « étranger dans sa langue », le passage d'une langue à une autre, si proches soient elles, accroît le phénomène, le rendant visible.

Bien que quelque chose noir soit une œuvre d'exception, moins marquée par les procédés oulipiens chers au poète, ce qui rend la tâche du traducteur plus aisée, le problème qui se pose dans son apparition dans une autre langue-culture est le problème de la mémoire.

Les deux points ajoutés au titre en portugais (Algo :preto) ouvrent déjà la signification

du recueil vers quelque chose qui va arriver, créent une sorte de suspense et si le « ce que » dit le poème se révèle accessible au lecteur (mémoire singulière), le « ce que dit le poème de la langue et de la poésie » (mémoire collective) s'évanouit dans le passage d'une langue à une autre.

Ainsi, si le poème est un poème à part dans la production roubaudienne, il demeure lié à la trajectoire poétique de l'auteur qui puise ses éléments dans toute une tradition, absente dans les littératures du nouveau monde.

Biography: Inês Oseki-Dépré (groupe « traduction comme création et comme critique »)

A PROPOS DE LA VIOLENCE DE LA TRADUCTION

M.J. de Moraes

Université Fédérale de Rio de Janeiro

Abstract: La communication se propose de discuter une violence fondamentale dans l'expérience de la traduction, mais il ne s'agit pas de penser la violence qui est le plus souvent évoquée dans les études sur la traduction, c'est-à-dire celle qui serait produite par la traduction à vocation ethnocentrique, de la langue traduisante sur la langue traduite. Il s'agit plutôt de la violence de l'original sur le traducteur et sa langue, et qui est, à mon avis, celle qui déchaîne à proprement parler la pulsion de traduire (Berman). En ce sens, il n'y a donc pas d'abord l'original, saisi dans l'autonomie signifiante de sa langue, et puis la traduction, par laquelle le traducteur l'affronterait et le transposerait dans sa langue à lui, elle aussi autonome. L'expérience de la traduction y est donc pensée en tant qu'une relation toujours déjà en mouvement, en tant qu'une tension toujours déjà établie avec un original qui, s'il exige intrinsèquement traduction (Benjamin), c'est précisément parce qu'il se présente toujours déjà sous cette tension. À partir de là, on explore la discussion de la traduction en tant que Bildung, non seulement au sens d'une forme à la recherche d'une forme propre, mais au sens freudien d'une forme en formation, par définition inachevée et inachevable.

Biography: Né en 1962 à Rio de Janeiro, Marcelo Jacques de Moraes est Docteur en Littérature Française par l'Université Fédérale de Rio de Janeiro, où il enseigne la Littérature Française depuis 1994. Chercheur du CNPq (Centre National de Recherches Scientifiques, lié au Ministère de Science et Technologie) depuis 2000, il a fait des stages de post-doctorat en France en 2003 (Paris VIII) et en 2010 (Paris VII), travaillant toujours sur la littérature française moderne et contemporaine, d'un côté, et sur le domaine de la traduction littéraire, de l'autre. Traducteur aussi, il collabore depuis quelques années avec le Département d'Études Luso-Brésiennes de l'Université de Provence, où il vient régulièrement pour donner des cours dans le domaine de la traduction. Il a déjà publié plusieurs articles au Brésil et en France sur la traduction littéraire et sur des auteurs comme Diderot, Baudelaire, Rimbaud, Bataille, Barthes, Ponge, Deguy, Tarkos. Il a traduit beaucoup dans le domaine des sciences humaines (théorie et critique littéraire, philosophie, psychanalyse) et dans celui de la littérature et de la poésie (plus récemment : Georges Bataille, Albert Memmi, Francis Ponge, Jacques Roubaud, Christophe Tarkos, Charles Pennequin).

TROIS MALLARMÉS TRADUITS AU BRÉSIL AU XXIE SIÈCLE

A. Faleiros

Université de Sao Paulo

Abstract: On peut identifier au moins trois grands moments de la traduction de Mallarmé au Brésil. Au tout début du XXe siècle Mallarmé est compris comme le chef d'écoles des poètes symbolistes et est surtout imité. Les traductions de cette période, comme celles d'Alphonsus de Guimarães, sont surtout des 'imitations à la manière de'. A partir des années 1930, avec le travail de Guilherme de Almeida, Mallarmé commence à être compris comme un poète moderne, mais ce n'est qu'à partir de la lecture de poètes concrétistes, comme Haroldo et Augusto de Campos que Mallarmé devient une des principales références pour l'avant-garde au Brésil. Cette perspective culmine avec la publication d'une anthologie de la poésie traduite de Mallarmé en 1974 et se poursuit au long des années 1990, avec les traductions de José Lino Grunewald, José Paulo Paes et Júlio Castañon Guimarães. Dans les années 2000, on assiste au surgissement d'un troisième grand courant, axé sur les rapports entre Mallarmé et la critique. Les récents travaux et traductions de Joaquim Brasil Fontes, Marcos Siscar, Ana Alencar, Fernando Scheibe et Álvaro Faleiros vont dans cette direction. Notre objectif est donc de discuter ce qui caractérise ce troisième moment Mallarmé au Brésil.

Biography: Professeur agrégé de Littérature française de l'Université de Sao Paulo (USP).

S3 COMPARATIVE EPISTEMOLOGIES AND PERSPECTIVES ON "REALISM"

FACE AUX PROBLÈMES PSYCHOLOGIQUES QUE RENCONTRE LA PERSONNE CONFRONTÉE AU RÉEL, LE FICTIONNAIRE INVENTE LA PSYCHOLOGIE PRÉDICTIVE

D. Jenvrey

France

Abstract: Ma communication proposera une série de questions. Qu'est-ce qu'un fictionnaire, comment il agit face à l'action du monde. La création de concepts fictionnels permet à la fiction d'opérer dans le monde. La fiction cherche à inventer l'action du futur et a pour ambition de résoudre les problèmes du futur. Les problèmes sont induits par l'action inédite. Les liens fiction/futur ou comment la fiction en arrive à utiliser la fonction de prédiction. Les liens fiction/futur ou comment la fiction en arrive à utiliser la fonction de prédiction. Les trois grandes actions inédites du futur. Elles agiront sur la psychologie. La fiction (par le fictionnaire) peut aider à résoudre les problèmes psychologiques de la personne. Le concept fictionnel de Psychologie Prédicative et comment il peut opérer. C'est quoi un psychologue prédictif. L'horreur métaphysique sera une nouvelle maladie psychologique. Le fictionnaire qui invente la psychologie prédictive pose l'ambivalence essentielle entre utilité et inutilité. L'usage que fait le fictionnaire de cette ambivalence permet de repenser complètement réel/fiction.

Biography: Dominiq Jenvrey est un écrivain français. Ses trois premiers livres s'inscrivent dans un projet fictionnel global. Sa pensée à chaque fois s'y développe par de nouveaux concepts, qui cherchent à répondre à sa question centrale : comment faire faire au monde d'autres actions que celles qu'il fait ? Dans ses conférences, il explicite ses thèses fictionnelles par des schémas qu'il élabore au fil de sa démonstration. Avec l'"E.T.", fiction concrète, il aborde la question des extra-terrestres du point de vu de la création littéraire. Un DVD, L'EXP. TOT. Plan d'attaque, produit par les Éditions Incidences en 2007, contient l'enregistrement d'une séance qu'il avait tenu à l'ENSCI<<http://fr.wikipedia.org/wiki/ENSCI>>. Théorie du fictionnaire, paru en 2011 chez Questions théoriques, développe une conférence qu'il a tenue à l'ENS de Lyon. Il produit une émission de radio depuis 2004, sur la littérature et les sciences humaines, par laquelle il a pu interviewer, de Pierre Guyotat à Olivier Cadiot, de Bruno Latour à Isabelle Stengers, une soixantaine de personnalités.

MODELING MATERIAL LIFE:VIRTUALITY IN NINETEENTH-CENTURY CULTURE

J.L. Terni

University of Connecticut

Abstract: Since Balzac described himself as secretary to the historian that was French Society, the relationship between realism and the world it purports to represent has dominated theory and criticism. The terms for describing this relationship have been revised with each generation of writers and critics to reflect new political, intellectual, and technological contexts. Lukàsc's celebration of realism as a reflection of materialist dialectics, its downgrade to mere (ideological) code by poststructuralists, and its recent reframing as pragmatic negotiation have each turned the relationship between representation and "the real" inside-out. Although representation has become the privileged object of criticism, the residual "real" haunting the debate suggests that the stakes of the rapport between our confrontations with the world and the representations that stand in for it are still consequential. The reality/representation opposition tends to structure the debate in terms of mimesis even when the validity of the mimetic project is rejected in advance. My paper borrows Deleuze's concept of virtuality to break that opposition, transforming the topography on which the question stands. It reinterprets realism not as representation, but as the reiterated modeling of the problem of material existence posed and reposed across the media as the number of media platforms, thus opportunities for reiteration, was expanding between 1830-1860. Virtuality reimagines realism as collective responses to a problem from within "real" culture. It shows how the terms of its articulation then became coordinates of that culture, a process recognized by contemporary commentators great and small.

Biography: Jennifer Terni is assistant professor in the department of Literatures, Cultures and Languages at the University of Connecticut. She did her Ph.D. with Fredric Jameson at Duke University and has a double training in history and literature. She specializes in nineteenth century French literature and history, social theory, urban and visual culture, popular forms of commercial culture, including theater. She is currently working on a book about early mass culture

entitled Elements of Mass Culture: Paris 1830-1848 and has published on vaudeville, media, virtuality, and has an upcoming piece on the cultural history of the omnibus.

RETRADUIRE LE REEL

S.B. Jørgensen

University of Aarhus, Denmark

Abstract: Retraduire le réel A notre époque, le réel fait l'objet de négociations constantes qu'il s'agisse des différents types de discours (sociologiques ou philosophiques par exemple) ou des combats idéologiques. La littérature propose des positionnements à la fois plus discrets et plus radicaux. Ces cinquante dernières années, la mimésis a été mis en cause par des formes radicales témoignant d'une conception du monde qui ne dépend pas uniquement des données socio-historiques. Si l'individu vit un rapport négatif au monde, par contre, l'écriture devient un acte, ou un produit positifs permettant de cerner une vision fragmentaire du réel tout en interrogeant la conscience comme telle. En tant que retraduction constamment reprise du monde, la littérature n'oscille-t-elle pas entre un « pôle objectiviste » – ou hyperréaliste – et un « pôle subjectiviste » lié à l'expérience en tant que rythme transgressif ? En proposant une lecture d'exemples (en langue française notamment), je proposerai la notion de "retraduction du réel" pour aborder la stratégie qui consiste finalement à s'accomoder au réel lors d'une approximation suggestive – par le biais d'une écriture – liée, sans doute, aux codes retravaillés d'un genre spécifique ?

Biography: Maître de conférences, Université d'Aarhus. Depuis 2012 coordonateur du groupe de recherche "Modernité et transfert culturel" à l'Université d'Aarhus. Correspondant danois à la Société d'Histoire Littéraire de la France (SHLF). Membre de la rédaction, Revue Romane. Membre fondateur de la Société danoise de Littérature contemporaine en langue française (SLC) depuis 2010.

S3: LES RAPPORTS LITTÉRAIRES ENTRE LA FRANCE ET LE BRÉSIL

LA REPRÉSENTATION DE L'ARRIVISME DANS LES ROMANS *LE ROUGE ET LE NOIR* DE STENDHAL ET *LA MAIN ET LE GANT* DE MACHADO DE ASSIS

M.E. Lemos da Silva
Universidade de Sao Paulo

Abstract: L'arrivisme social, thème largement traité dans la littérature au XIX^e siècle, trouve une grande représentation chez Julien Sorel, personnage du roman *Le rouge et le noir* (1830) de Stendhal. Sorel est un personnage tout à fait engendré au sein des événements historiques et sociaux de l'époque où fut écrit ce roman. Se servant de ses connaissances du latin et de la Bible, il conquiert, peu à peu, des positions avantageuses dans les maisons où on l'accueille en tant que précepteur et secrétaire. Écrit presque un demi siècle plus tard, le roman *La main et le gant* (1874), du brésilien Machado de Assis, se déroule à Rio de Janeiro pendant le Second Empire. Au contraire de Stendhal, Machado de Assis ne construit pas la trame de l'héroïne Guiomar à partir des faits historiques spécifiques. L'œuvre brésilienne permet au lecteur d'avoir un fin aperçu des mœurs de l'époque dans plus d'une couche sociale. De sa naissance simple à la vie adulte aisée, la trajectoire de Guiomar dévoile les nuances d'une société changeante. Cette étude a pour but d'observer la construction et le développement des protagonistes « Julien Sorel et Guiomar » dans leurs contextes littéraires respectifs, afin d'établir des connexions entre ces deux récits. Toutefois, au long de ce travail, en plus des ressemblances, telles la capacité d'adaptation et l'ambition, il est possible d'y voir d'importantes différences entre Julien et Guiomar : celui-là ne s'adapte pas à la norme sociale établie, celle-ci cadre parfaitement avec la société qui l'entoure, maîtrisant entièrement ses règles. C'est ce que nous tenterons de démontrer et qui fait l'objet de cette présentation.

Biography: Maria Elvira Lemos da Silva est Maître en Littérature Française par l'Université de Sao Paulo et a suivi le programme de Doctorat à la même Université

LE RÊVE DANS LES CONTES DE MACHADO DE ASSIS ET DE CHARLES NODIER : DES PONTS ENTRE LA FRANCE ET LE BRÉSIL

J. Pinheiro-Mariz
Universidade Federal de Campina Grande

Abstract: Il est indéniable qu'historiquement, la culture européenne a exercé une grande influence sur la littérature brésilienne, surtout au XIX^e siècle. Dans le cadre de ce travail, nous avons cherché à identifier les liens littéraires existant entre les contes de l'écrivain brésilien Machado de Assis et ceux du français Charles Nodier, initiateur de la littérature fantastique en France. L'œuvre "machadiana" est remplie de références directes et indirectes à la littérature française, notamment en ce qui concerne la thématique du rêve. Ce simple constat nous a incités à vérifier si l'on pouvait retrouver des traces de la littérature de Charles Nodier dans les contes de Machado de Assis. Pour faire cette recherche, nous nous sommes appuyés sur les travaux de Heidmann et Adam (2010) et de Chevrel (2009) en ce qui concerne la littérature comparée, et sur les réflexions de Pinheiro-Passos (1996, 2003), Moraes Pinto (1996, 1999) et Amaral (1996) comme référence théorique concernant la question des relations littéraires entre la France et le Brésil. Au final, l'un des principaux points communs entre ces deux auteurs, c'est qu'ils ont tous deux initié le genre fantastique dans les littératures de leurs pays respectifs.

Biography: Master et doctorat en littérature et langue française par l'Université de São Paulo, Brésil. Thèse terminée en 2001 sur l'oeuvre de Charles Nodier, écrivain du romantisme français. Le travail met l'accent sur conte Smarra ou les démons de la nuit (1821). En 2008, soutient sa thèse de doctorat, où propose une réflexion et une approche unifiée entre la langue et de littérature en classe d'une FLE via le dialogue interculturel. Elle est actuellement professeure de français et de littératures de langue française à l'Université Fédérale de Campina Grande, Paraíba-Brésil. Travaille dans le cadre de la licence en FLE et en master en Langage et Enseignement les littératures de francophones et les rapports entre le Brésil et la France. Directrice de masters 1 et 2, guidant des travaux qui donnent priorité à l'approche du texte littéraire en classe de langue et aux études interculturelles.

DÉFÉTICHISATION ET ROMAN: *MADELEINE FÉRAT* D'ÉMILE ZOLA ET *DOM CASMURRO* DE MACHADO DE ASSIS

D.G. da Fonseca
Universidade de São Paulo

Abstract: Madeleine Férat (1866), de E. Zola, et Dom Casmurro (1899), de Machado de Assis, présentent des caractéristiques communes: ils dépeignent des mariages motivés par des sentiments authentiques, qui se voient désagrégés par la croissante ressemblance entre le fils et le meilleur ami; les maris, membres de classes historiquement en déclin, tendent au parasitisme social, souffrent de crises de jalousie à la Othello et, comme lui, réexaminent le passé sous l'optique de la méfiance; les personnages féminins sont des femmes pauvres, considérées comme les responsables du naufrage du mariage et ainsi « diabolisées ». Le roman de Zola, écrit selon les préceptes naturalistes, ne parvient pas à dépasser la surface de ces phénomènes et présente une vision fétichisée de leurs origines, ajoutant à la perspective d'une réalité prescrite par Dieu, une détermination fondée sur la fatalité biologique, transfigurée dans le concept d' « imprégnation physiologique ». Machado, quant à lui, procède à la défétichisation de la réalité, parodiant les démarches naturalistes et montrant l'origine sociale des préjugés conservateurs. Pour ce faire, il oppose à la conception qui voudrait que l'humanité ne détermine pas son existence (parce qu'elle a une origine divine ou parce qu'elle est biologiquement déterminée), l'idée d'une réalité créée dans l'interrelation entre les hommes, lecture qui va à contre-courant de ce qui dit le narrateur de Dom Casmurro.

Biography: Daniel Gomes da Fonseca est professeur de portugais et a fait sa formation en Lettres à l'Université de São Paulo (Brésil). À présent, il fait son Master 2 dans la même université. Son travail porte sur les concepts d'objectivité et de relativisme dans le roman Dom Casmurro, de Machado de Assis. Il a publié, entre autres, l'article "Ne les tuez pas! La figuration de l'uxoricide dans La cartomancienne de Machado de Assis », dans la revue EntreLetras (V3 n°1), UFT, Brésil.

COMPARATIVE LITERATURE: THE INDIAN HOUR

LITERAL TRANSLATION AS A CRITICAL APPROACH FROM THE STANDPOINT OF A TRANSLATOR OF SANSKRIT TEXTS

P. Bandopadhyay
Jadavpur University

Abstract: This study intends to look at the category 'Indian Hour' in terms of the available critical approaches in Sanskrit and ostensibly Sanskrit-derived Indian languages towards translation, one of the most important concerns of comparative literary theory and practice. In doing so, the study would also try to locate the differences between these 'Indian' approaches and those prevalent in the Western traditions. Comparative Literature is a multistream discipline that looks at many literatures on the comparative level. Since it may not be possible for a single person to know many languages for comparative study of originals in different languages, translation happens to be a veritable tool for the purpose in question. Toward this end, literal translations of the original works are required for a dependable access. A free translation may stand in the way between the original writer and the reader of translation. A literal translation is apparently not a critical approach but a mechanical one. In reality, this evaluation is not correct. In translating a text literally, the translator has to take the utmost care to grasp the spirit of the original text and choose the right word and expression in the translation. If not always possible sometimes footnotes may be required for the benefit of the reader, This will be illustrated in the proposed paper with reference to a number of synonyms in Sanskrit, for roughly the same meaning, like *kavya* and *sahitya* (poetry and literature), *patni*, *bharya*, *kanta*, *priya*, *kalatra* etc. for wife, *suhrd*, *bandhu*, *ritra*, *sakhi* for friend and so on. Sometimes the translator has to keep in mind the syntax of the original text - a slight deviation going unnoticed, may mar the significance of the original text. This will be illustrated through a verse from Kalidasa's *Raghuvamsa* (XIII.58). All this makes a literal translation, let alone a free one, which has its utility for the purpose of 're-creation' from the original, a critical approach. It is on this level that the Indian notions of translation, conceived of in terminologies not exactly transferable in this English word, differs considerably from those in the West which, needless to say, is not considered here as a singularly homogeneous entity. But the 'Indian hour' in reference to these practices, then, becomes a category difficult to locate conceptually in the Indian literary practices, whether critical or creative.

Biography: Former Professor of Sanskrit at Burdwan University, West Bengal, India. Honorary General Editor of VDUP Project at Asiatic Society, Kolkata. Teaches as an Honorary Guest Faculty at the Department of Comparative Literature, Jadavpur University, India.

STRIKING THE "INDIAN" HOUR

I. Chanda
Jadavpur University

Abstract: Buddhadeva Bose, who established the first university department of Comparative Literature in India, reported on the foundations and practice of Comparative Literature in the country in 'Comparative Literature in India' (Buddhadeva Bose, Yearbook of Comparative and General Literature, Vol. 8 (1959), 1-10). Amiya Dev did the same in 2000 for CLCWeb (Volume 2, Issue 4, December 2000). The aim of this panel is to continue this practice of taking stock for and of ourselves, and presenting the practitioner's perception of her position vis-a-vis pedagogy, practice and theory within the discipline. The task of this paper in the panel "Comparative Literature: The Indian Hour" is to provide the focus; to understand what is meant by the Indian hour and to situate it in the larger discourse of Comparative Literature as it is practised today. The paper is an exercise in constructing a history of and from the texts foundational to Comparative Literature as it is presented to students and scholars in India. What is the structure of feeling in which this narrative of the history and theory of a discipline is constructed? This is the central question to be addressed in this presentation. The method of reading proposed by Comparative Literature will be considered by the other scholars on the panel through application to texts from various media and social systems. The task of this paper is to report the context, theoretical and historical, of Comparative Literature in India as a discipline and as a practice. This presentation proceeds on the assumption that for reader and writer alike, Comparative Literature demands the ability to 'hear' the voices of the text, their tone and texture. This ability to 'hear' is a basic necessity for daily life in India. Its gradual disappearance is a fear that animates Comparative Literature practice in India. The motive force of Comparative Literature in India today is the art of living in a plural society, and that is the methodological insight that this panel will attempt to share.

Biography: Born on 7th February, 1961. Did her Bachelors' and Masters' in English from Ranchi University, India and pursued her doctoral research in the Department of Comparative Literature, Jadavpur University, India. Currently teaches

in the same institution. Considers herself a connoisseur of popular culture. Has published extensively in the areas of comparative literature, feminism, translation studies and popular culture. Has translated Mahasweta Devi, Satinath Bhaduri, Sukumar Ray and Ashapura Devi into English. Her publications include *Packaging Freedom: Feminism and Popular Culture*, *Tracing the Charit as a Genre*, *Selfing the city: Women Migrants and Their Lives in Calcutta*, *Journey of the Namah*, *Historiography*(ed.), *Locating Cultural Change*(co-edited).

IN SEARCH OF THE "SWAN-SONG": A STUDY OF MUSIC AND THE LYRIC IN MEDIEVAL INDIA

S. Kumar
Jadavpur University

Abstract: The music of the Indian subcontinent is as diverse a phenomenon as the literatures of India. As Sisir Kumar Das has pointed out in several places the lyric of medieval India cannot be understood in its entirety divorced from the music. Now while the Bhakti period in India bore witness to an unprecedented rise of the lyric it also saw several defining moments in the development of the music systems of the subcontinent. Now these changes were not only in terms of spirit but also the rise of new forms. One can locate these changes in the interactions between the music systems of India and those of the Perso-Arabic tradition facilitated by the strong Sufi presence in India at the time. The contributions of the likes of Amir Khusrau in this respect are obviously undeniable. What one proposes to do in this paper is to use the formations of Influence-Reception, Rupture-Renovation and Hospitality which are in currency in the practice of Comparative Literature to understand not only the evolution of Indian Music but also its development in relation to the Indian Lyric in the medieval period.

Biography: He was born on the 28th of July 1987. He has been as student at the Department of Comparative Literature, Jadavpur University, Kolkata, India for the past 6 years now and is presently pursuing his M.Phil from the same. Besides academics he has been training in Indian Classical Music intermittently from a young age.

THE PATHWAY, BOTH DENSE AND DESOLATE: BHAKTI MOVEMENT AND AN APPROACH TO COMPARATIVE INDIAN LITERARY HISTORIOGRAPHY

A. Dutta
Jadavpur University

Abstract: From around eighth century CE to the eighteenth, over a span of almost a millennia, India saw the rise of Bhakti movement – spanned over a long ‘period’ of literary history in India, and spread across a vast cultural space in various diverse, and therefore virtually divergent, language cultures of what we presently call Indian subcontinent. It synthesized various philosophical as well as literary traditions, albeit keeping the astonishing thematic coherence of Bhakti in its core. The different traditions, ‘little’ or ‘great – or what may be called in Indian terms as ‘desi’ and ‘margi’ – prevalent in different parts and distant corners of the country, as well as regional or local variations on the National, were given a semblance in unity and continuity by Bhakti alone – and this ‘sense of continuity’ is, at times, intensely visible on the very surface of texts, and at others, latent but no less powerful. There lies indeed a valid assertion embedded within the very textual cultures of each of all these different language-literary cultures (or language centric literary cultures, so to say) on how to proceed through the entire gamut of Bhakti literatures born into that – in terms of both the aesthetic paradigms and the distinctive literary expressions. But this already-said ‘sense of continuity’ in themes spread across such an extended spatial and temporal axis posits the foundational questions vis-à-vis ‘Indian Literature’ in general, and the problematic of the very notion ‘periodization’ inherent to it. Comparative Literature, in its ‘Indian Hour’ – although the very aim of this panel bearing this nomenclature is to peruse it on the fact of such watertight Western categorization being nonexistent, at least in a wholesome and comprehensive approach to ‘Indian Literary Historiography’ – is an attempt to historically chart the practice and theory of Comparativism in the Indian context. To have the Bhakti movement in the fore, and thereby to explore the efficacy and application of Comparativism in the Indian context would be the primal focus of this paper, situated within the broader rubrics of the panel envisaging ‘Comparative Indian Literature’ as the best available ‘method’ to approach such a literary phenomenon, conceptualizing it not only as a critical premise or aesthetic choice but also as a prerequisite condition of life in a plurilingual and pluricultural literary-system.

Biography: Arnab Dutta is a graduate student in the Department of Comparative Literature, Jadavpur University. Apart from his mother tongue Bangla, the languages known to him includes English, German, French, Sanskrit and Latin. His research interests comprise Comparative Literature methodology, Orality, Print-culture and Reading practice in South Asia. His major publications till date are “FiriwĀĪr DĀk: A linguistic enquiry on the peddler’s trade-cry in and around

Kolkata” and “Pressed in the Capital City, London”: The Role of London in Bengali Book and Printing History”.

GROUNDS OF COMPARISON: SITUATING COMPARATIVISM IN THE INDIAN LITERARY CONTEXT

J. Sarkar

Jadavpur University

Abstract: This paper aims to understand the dynamics of the production and reading of 'modern' literary texts written in Indian languages using Comparativism as a method. Going by Paul Ricoeur's argument that the methods of interpretation have their inevitable implications upon the 'ontology of understanding', thereby affecting and enriching the cogito of the interpreter, this study would try to locate the methodologies of interpretation firstly on the level of textual construction and secondly on the level of the reader's position vis-a-vis the text and the 'structures of feeling' that is the context of its production. The very dynamics of this 'space' makes the task of locating hermeneutical action in phenomenology an essential task for the Indian comparatist. That Indian practitioners of Comparative Literature have not found the 'anxiety' over the future and present of this discipline, its 'uncertain' objects of study and equally uncertain methodologies of enquiry to be over-arching concerns is related to the fact that for us the 'grounds of comparison' are inherent in Indian literary cultures, and do not need to be invented anew. The reader's location in a plural society like India's, most likely to be constituted of contesting worldviews held within interpenetrating ways of life and languages, plays a key role in the construction of the hermeneutic strategies one implements in reading a text. A repertoire of experience similarly constructed shapes the writer's understanding of the realities of life and literature as well and therefore, are bound to find expression in the crafting of the text also. Then what remains for a Comparatist to do is to locate himself in the process of those literary cultures, recognize those patterns which go into the making of such stuff, and to fashion one's methodologies of enquiry accordingly. Though this study will operate on a synchronic level, studying texts easily labelled 'modern', the synchronies have to be collected from diverse diachronies. Following this the study would attempt to show the inapplicability of Claudio Guillen's formulation of an 'hour' in Comparative Literature when placed against the Indian situation. Neither 'school', which Guillen criticises as inadequate for the twentieth century, nor 'hour', which he advocates, might be useful categories to conceptually locate comparative literary practices in India because of the very nature of Indian literatures. The texts under consideration in this study are instances where 'inherited texts' easily penetrate their very organizational principle, thus making the task of situating them in a historical continuum essential for a comparatist. 'Indian hour' in Comparative Literature becomes, then, not a temporal unit, easy to be fixed in history. It rather shows the continuity of a pattern of writing deeply permeated by the ways of life in a pluricultural and plurilinguistic social formation.

Biography: Born on 15th August, 1991 at Alipurduar, India. Did his Bachelors' degree in Comparative Literature at the Department of Comparative Literature, Jadavpur University, India. Currently pursuing Masters' degree in Comparative Literature at the same institution. Considers himself to be a connoisseur of India literatures. Interested in popular culture, comparative literary methodology. Currently engaged in working with the 'marginalized' languages of West Bengal, India.

S1 LITERATURES OF EMOTION

THE COGNITIVE ROLE OF EMOTIONS IN LITERATURE

P.R. Lyytikäinen
University of Helsinki

Abstract: Martha Nussbaum claims a cognitive import to emotions seeing them "as intelligent responses to the perception of value". Her approach emphasizes not only the importance of emotions as such but their role in our system of ethical reasoning that stems from this view on emotions. I explore her claims in light of comparative case studies to find out what kind of role we can ascribe literature in providing us with the knowledge of emotions by its imaginative depiction and narration of emotional situations and characters' emotions. My case studies will include notoriously controversial or shocking situations and focus on how the characters' or narrators' reactions to these situations guide and condition reader response.

Biography: Pirjo Lyytikäinen is Professor of Finnish literature at University of Helsinki, Finland and director of the Finnish Doctoral Programme for Literary Studies. Her main fields of interest are fin-the-siècle Finnish Symbolism and the early phases of Modernism, theories of mimesis and allegory, and genre studies. She is currently editing the anthology *Rethinking Mimesis*, together with the members of her "Styles of Mimesis"-project. She is also director of the research community *Genres of Literary Worldmaking* (Department of Finnish, Finno-Ugrian and Scandinavian Studies, University of Helsinki) and member of the executive council of International Comparative Literature Association. Lyytikäinen's publications include several monographs in Finnish and three edited anthologies in English: *Changing Scenes. Encounters between European and Finnish Fin de Siècle* (2003), (together with others) *The Angel of History. Literature, History and Culture* (2009) and (together with others) *Genre and Interpretation* (2010).

"WHAT'S HECUBA TO HIM?" READING EMOTIONS IN LITERATURE

A. Locatelli
University of Bergamo

Abstract: Literature has traditionally been associated with emotion, while philosophy has been associated with "pure reason" and judgement, a position that has undoubtedly damaged the proper evaluation and the strength of literature's epistemic claims. Moreover, emotions have been described as detrimental to right judgement, and too "subjective", as opposed to the "objective" knowledge of scientific or philosophical concepts. I wish to argue against such position from a philosophical, meta-literary and linguistic perspective. (ref. J. Kristeva, J.-J. Lecercle, R. Bodei, C. Olivenstein). Literature is not a crude emotional outpour to be taken uncritically, and one of my central premises is that in discussing the emotions of/in literature one cannot ignore formal elements (rhetorical figures in primis, but also the weight of history and culture which gives words their power). The wide figurality which sustains the complexity of literature is instrumental to both the creation of emotional climax and to a distancing from naïve emotions (the so called "guts feelings"). In this sense I hope to show that emotion does not exclude judgment, but it is actually one of its components. My discussion implies a double take, since the phrase "reading emotions in literature" in my title means both the representation of emotions in literature, and the experiencing of emotions as part of the literary experience. In both instances emotion will be seen as a purveyor of knowledge. I will provide instances of the representation of emotion(s) in different literary texts (English and Italian) so as to illustrate the historical and cultural specificity of emotions.

Biography: ANGELA LOCATELLI is Professor of English Literature at the University of Bergamo (www.unibg.it), Adjunct Professor in the Department of Religious Studies at the University of Pennsylvania, Philadelphia (www.sas.upenn.edu/religious_studies), and Faculty member of the International PhD Network established in 2008 by the University of Giessen (Germany) with the Universities of Helsinki, Stockholm, The Catholic University of Lisbon, and Bergamo (<http://phdnet.uni-giessen.de>). In 2006 she was invited into IAUPE (International Association of University Professors of English). In 1999 and 2008 she was awarded a Short-term Fellowship at the Folger Shakespeare Library in Washington D.C. (www.folger.edu). She is a member of the ACUME2 Project International Research Team (acume2.web.cs.unibo.it). She is on the Editorial Board of several academic journals (*Textus*, *Fogli di Anglistica*, *Merope*, *Dintorni*) and member of the reading panel of *Tropismes*). Angela Locatelli is one of the three General Editors of *EJES* (The European Journal of English Studies www.essenglish.org/ejes.html). Her main research interests are literary theory and semiotics of culture. She has written extensively on Shakespeare and Renaissance culture and literature. Her publications include a book on the "stream of consciousness" novel, and several articles on Modernist and Postmodern

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fiction, and 20th Century drama. She has also published the first edition (with an Italian translation) of Henry Peacham's *A Merry Discourse of Meum and Tuum* (1639) (*Il Doppio e il Picaresco*, Milano, Jaca Book, 1998), and has edited seven volumes on literary epistemology (*The Knowledge of Literature/La conoscenza della Letteratura*, 2002-2008; www.sestanteedizioni.it).

S1 LE COMPARATISME FRANCE-BRÉSIL : UN BILAN CRITIQUE - CONCEPTS ET HISTOIRE

LE COMPARATISME FRANCO-BRÉSILIEN SOUS LE SIGNE DE TROIS CONCEPTS (TRANSCULTURATION, ANTHROPOPHAGIE ET TRANSFERT CULTUREL)

S.M. Nitrini

Université de São Paulo

Abstract: Le comparatisme franco-brésilien sous le signe de trois concepts (transculturation, anthropophagie et transfert culturel) Sandra Margarida Nitrini (FFLCH/USP) Des réflexions sur la validité des concepts de transculturation, anthropophagie et transfert culturel pour la mise en relation des littératures du Brésil et de la France se proposent à partir des considérations suivantes:

1) Les deux premiers concepts ont surgi dans le domaine de la pensée latino-américaine et brésilienne sur les relations entre leurs littératures qui venaient de se constituer et la littérature française, à partir de l'analyse d'un corpus latino-américain et brésilien. Il s'agit, donc, de formulations qui n'ont pas été empruntées à des théories créées ailleurs. D'autre part, ces concepts ont acquis droit de cité globale, c'est-à-dire, ils se montrent opératoires pour rendre compte des relations entre d'autres espaces culturels et littéraires.

2) Le concept d'anthropophagie, proposé par les modernistes brésiliens, dans les années 1920, est compatible avec les théories de l'histoire et des textes littéraires du xxème siècle, ce qui lui assure la pratique d'un comparatisme ancré dans des épistémologies actuelles.

3) Le concept de transfert culturel, surgi dans le domaine comparatiste franco-allemand, dans les années 1980, se montre pertinent pour travailler sur les relations entre la littérature brésilienne, déjà constituée comme système, et la littérature française, ne plus envisagée comme modèle. D'autre part ce concept tient compte des médiateurs culturels, ce qui assure au comparatisme franco-brésilien un champ d'études plus élargi: celui-là ne se restreint pas à l'examen du processus créateur d'un sujet et à l'analyse et interprétation de son oeuvre en relation avec d'autres de l'espace étranger.

Dans ce sens, le concept de transfert culturel a un avantage sur ceux d'anthropophagie et de transculturation, puisqu'il traite des phénomènes importants qui fécondent les transferts culturels. En somme, ces concepts prennent leur origine dans le refus de l'idée de modèle et dans la perspective d'un processus dialectique entre les éléments en relation, en s'avérant opératoires pour les études comparatistes entre la littérature brésilienne et française, dans le contexte de l'actuel monde globalisé.

Biography: S.M. Nitrini - Je suis professeure de Littérature Comparée à la Faculté de Philosophie, Lettres et Sciences Humaines, de L'USP. Parmi mes publications, je cite mon livre qui se trouve à la troisième édition: *Literatura Comparada (história, teoria, crítica)*, publié en 2010, par l'EDUSP. J'ai été Présidente de l'Association Brésilienne de Littérature Comparée (2006-2008), Coordinatrice du Groupe de Recherches Brésil-France, de l'Institut des Études Avancées de l'USP, de 1992 à 1996. Mes recherches portent sur les relations France-Brésil, des questions théoriques de littérature comparée, sur la poétique comparée entre des écrivains brésiliens et français et sur la littérature de voyage. Actuellement, je suis la directrice de la FFLCH de l'USP.

LE COMPARATISME FRANCE/BRESIL : UN BILAN CRITIQUE

M. Riaudel

Université de Poitiers/CRLA Archivos

Abstract: Il n'est rien de plus fécond que de penser le comparatisme à partir de l'axe franco-brésilien. Il fut en effet l'objet de bien des efforts de compréhension mutuelle et d'analyse. Tout comme le terrain de bien des leurres et malentendus. Revenir sur l'histoire de cette relation, c'est par exemple mettre en question la position tutélaire ou dépendante de l'un et de l'autre. Si la France, à travers des personnalités comme Ferdinand Denis ou Auguste Saint-Hilaire, voire Henri Ternaux-Compans, s'est très tôt intéressée à l'aire brésilienne, cet intérêt a pu aussi s'accompagner de l'illusion que le domaine français jouait un rôle d'éclaireur et de modèle, tandis qu'outre-Atlantique on oscillait en fait entre attraction et rejet, imitation et parodie. Au-delà de ces péripéties, ce dialogue intransitif invite à revisiter la puissance transférentielle, souvent à sens unique ou contensens, asymétrique en tout cas, des «circulations culturelles». Les Français ont rarement su voir autre chose dans les adaptations, transpositions de leurs auteurs qu'un hommage subalterne, appréciable du point de vue de Narcisse, négligeable sur le plan de la valeur. C'était ne pas comprendre que cette littérature seconde était aussi inauguration; et penser ses œuvres nationales comme originelles, matricielles, quant toute littérature, dans le fond, est toujours seconde. De la sorte, la richesse du romantisme ou du modernisme brésilien est restée à nos portes,

en dépit de quelques louables efforts de médiation, toujours sans lendemain. Curieusement, c'est-à-dire d'une façon qui mérite notre curiosité, les «échanges» entre la France et le Brésil se déploieront sur un autre front que la relation coloniale, dont l'échec fut définitivement inauguré par l'expérience de la France Antarctique. Le colonialisme français alla se chercher ailleurs ses aires de jeu. Tout au plus assista-t-on ici ou là à la tentation de jouer les pères de substitution. Ce qui n'empêcha pas les distorsions de perspective, par exemple quant au processus d'indépendance brésilien, qui se produisit en ce qu'il ne fut pas accompagné d'une rupture franche avec l'ancienne métropole portugaise. Au contraire l'Empire des dom Pedro s'inscrit dans une progressive émancipation non disjonctive : à la fois extension du continent européen et civilisation singulière... De là, comme du reste de notre façon d'interpréter l'histoire des autres nations à partir du prisme de nos propres métarécits de fondation, découle une série de méprises, mais aussi de spécificités brésiliennes qui mériteraient une réflexion plus fine de l'analyse critique.

Biography: MCF à l'UFR Lettres et Langues de l'Université de Poitiers. Membre du CRLA-Archivos (équipe ITEM / UMR 8132 du CNRS-ENS-Université de Poitiers). ATER en littérature comparée à Paris X. Doctorat (2007) dirigé par Mme Colette Astier (Paris X), sur : "Intertextualité et Transferts (Brésil, Etats-Unis, Europe) : Réécritures de la Modernité Poétique dans l'œuvre d'Ana Cristina Cesar (Rio de Janeiro, 1952-1983)". PUBLICATIONS # Michel Riaudel (dir.), France-Brésil, catalogue bibliographique commenté du Brésil dans l'édition en langue française, Paris : Association pour la diffusion de la pensée française, 2005. # Michel Riaudel et Pierre Rivas (dir.), "La littérature brésilienne", in : Europe, n° 919-920, Paris, novembre 2005. # Camille Dumoulié et Michel Riaudel (dir.), Le corps et ses traductions, Paris : éditions Desjonquères, octobre 2008. TRADUCTIONS # Milton Hatoum, Orphelins de l'Elorado, Arles : Actes-Sud, 2010 [Àrfãos do Eldorado, São Paulo : Companhia das Letras, 2008, roman]. # Luiz Schwarcz, à%ologe de la coincidence, Arles : Actes-Sud, 2007 [Discurso sobre o capim, São Paulo : Companhia das Letras, 2005, nouvelles]. # Modesto Carone, Résumé d'Ana, Paris : Chandeigne, 2005 [Resumo de Ana, São Paulo : Companhia das Letras, 1998, nouvelles]. # José Almino, Les Nôtres, Paris : Maisonneuve & Larose, 2005 [O Motor da Luz, São Paulo : Editora 34, 1994, roman]. # Ana Cristina Cesar, Gants de peau & autres poèmes, éd. bilingue, trad. en collaboration avec Pauline Alphen, Paris : Chandeigne, 2005 [A teus pés, São Paulo : Brasiliense, 1982]. AUTRES # Conseiller scientifique et rédacteur pour le portail France/Brésil (phase I et II), auprès de la Bibliothèque nationale de France (projet associant la BnF et la Bibliothèque nationale brésilienne 'Fundação Biblioteca Nacional de Rio de Janeiro', dans le cadre de l'année de la France au Brésil, mise en ligne le 13 novembre 2009).

LA FORME DIFFICILE. QUESTIONS SUR LA RECEPTION DE VALÉRY AU BRÉSIL

R. Zular

Universidade de São Paulo

Abstract: La réception moderniste faite à un auteur tenu pour hostile au modernisme comme Paul Valéry révèle une tension à l'intérieur même du modernisme brésilien qui aboutit à ce que Rodrigo Naves a nommé "la forme difficile". Cette communication a pour objectif de développer l'hypothèse que Valéry apparaît souvent aux périodes où le mouvement moderniste ainsi que la croyance aux processus de modernisation entrent en crise. Comme si Valéry pointait vers la possibilité de penser d'emblée la modernité et les limites de sa formation. Curieusement, la conscience de ces limites ne fait pas que la production de ces poètes fusse soit moins "moderne", bien au contraire, elle "radicalise" leur modernité. La forme difficile du modernisme brésilien découvre en Valéry un théoricien fondamental. La lecture de Valéry exalte les paradoxes de la modernité, elle élargit la crise de vers et apporte du souffle à l'hésitation prolongée, endroit comblé de tensions et de possibilités. Elle met en jeu la singularité des pratiques d'écriture au Brésil. Dans le mouvement même qui pointe vers le rôle crucial du faire et des pratiques d'écriture, la problématique qu'il déploie se trouve face à des conditions diverses. Ces conditions, particulièrement dans ce qui a trait à la maturité du champ littéraire et à l'oralité, créent une tension qui aura une importance fondamentale quant à la forme que ce transfert présentera. Cela veut dire, la réception de Valéry est paradoxale une fois qu'elle pointe vers la poétique, le faire et les processus, en même temps qu'elle accentue la diversité de conditions dans lesquelles ces pratiques sont à l'œuvre au Brésil. Notre problème a trait donc aux caractéristiques spécifiques de ce que nous comprenons comme: 1) modernité, modernisme ou alors le processus de modernisation du pays pris dans son intégralité. 2) à l'attention prêtée aux processus de l'écriture. Cela, au Brésil, met en cause les limites du système dans lequel opère cette écriture en renforçant l'exigence de penser la problématique de l'oralité; e 3) Finalement, j'estime qu'il serait important de réfléchir au combien ces questions formelles sont liées à la "forme de la relation" ou le mode comment la réception même se produit.

Biography: Roberto Zular. Professeur de Théorie Littéraire et Littérature Comparée à l'Université de São Paulo, Brésil. Livres publiés: "Escrever sobre escrever - uma introdução crítica à crítica genética" e "Dois ao cubo: alguma poesia francesa contemporânea". Recherche actuellement la réception de Paul Valéry au Brésil.

S1 OLD THEORIES, HOW AND WHY?

WHAT IS "HISTORICAL" IN "HISTORICAL POETICS" AND WHAT IS "WORLD" IN "WORLD LITERATURE"?

G. Tihanov

Queen Mary, University of London

Abstract: What is 'historical' in 'Historical Poetics' and what is 'world' in 'World Literature'?

Galin Tihanov, George Steiner Professor and Chair of Comparative Literature (Queen Mary, University of London)

abstract

By drawing on debates ranging from the 19th to the 21st century, from Germany and Hungary to Russia and North America, my paper discusses the tension between historicity and typology that informs historical poetics from its very beginning. While examining this tension, I also reflect on the ways in which the discourses of 'historical poetics' and 'world literature' have essayed to conceptualise literature. How did these discourses relate to one another; what were their shared premises and where did they diverge? By asking these questions, I endeavour to examine critically the significance of transnational perspectives in literary history.

Biography: Galin Tihanov is the George Steiner Professor and Chair of Comparative Literature at Queen Mary, University of London. He is Honorary President of the ICLA Committee on Literary Theory and member of the editorial/advisory boards of several journals and book series. Amongst his publications are two books on Bulgarian literature (1994; 1998); *The Master and the Slave: Lukács, Bakhtin and the Ideas of Their Time* (Oxford UP, 2000; Polish ed. 2010, Brazilian ed. 2012); *A Companion to the Works of Robert Musil* (co-edited with P. Payne and G. Bartram; 2007); *Gustav Shpet's Contribution to Philosophy and Cultural Theory* (ed.; 2009); *Critical Theory in Russia and the West* (co-edited with A. Renfrew; 2010); *A History of Russian Literary Theory and Criticism: The Soviet Age and Beyond* (co-edited with E. Dobrenko; 2011); *Enlightenment Cosmopolitanism* (co-edited with D. Adams; 2011). He is currently completing books on the uses of the Romantic tradition in twentieth-century European and American culture and on Russian literary and cultural theory between the World Wars, while continuing his work on cosmopolitanism, exile, and transnationalism.

THE COMPARATIVE METHOD IN HISTORICAL POETICS

I. Shaitanov

Russian State University of the Humanities

Abstract: Igor Shaitanov The comparative method in historical poetics 'Historical poetics' is the term coined by Aleksandr Veselovsky approximately in 1890 as the name and key-word for his theory. Since then his ideas have been seminal for literary theory in Russia, and the list of those who considered themselves to work in his line includes Victor Shklovsky and Yuri Tynjanov, Vladimir Propp and Mikhail Bakhtin. Any attempts to summarize Russian theory have shown that its various component ideas do not easily fit into a consistent pattern without Veselovsky and without his historical poetics steeped in comparative method. Attributive adjectives 'historical' and 'comparative' did not smoothly agree with the notion of poetics. Veselovsky's experience in German universities in the early 1860ies persuaded him that both rhetoric and poetics were out of date and a new system of literature had to be erected on a different basis. It took him two decades to conceptualize what he was doing and bring his work under the name of poetics rehabilitated as 'historical' and at the same time no other but 'comparative'. 'One's own' and 'alien' were considered as constituent elements inherent in any culture inevitably conditioned by their interdependence on all the levels. Cultures isolated and unwilling to admit the 'alien' element are doomed to stagnate, but those that draw on the 'alien' as an easy prey have to find out that no influence can prove productive unless native soil is prepared for a new growth. This general law of comparative study Veselovsky formulated as that of the 'concurrent current' (*vstrechnoe techenie*). Cultural perception, always keen in Veselovsky's comparative work, opened up a perspective for an immediate object of his study – verbal transformations and narrative memory. He took them up in the state of primeval syncretism when verbal art was part of myth and ritual, alive in the movement of forms and formulae/patterns very much similar in different languages. Veselovsky's linguistic competence

was unbelievable: fluent in a dozen of modern languages, he could read most of European tongues, old and new, and some eastern – Hebrew, Persian, Georgian... Comparative analysis of verbal art brought him to understand the language of poetry in its difference from that of prose and to demonstrate the guidelines of its evolution since ritual to elaborate metaphors in the poetry of symbolism. Veselovsky's contribution to the contemporary theory of narration is even more impressive though his name may be missing from Indexes. He is present in the ideas and, first of all, in the functional theory of Propp who considered the differentiation between a simple narrative unit 'motif' and a composite 'plot' basic for any further narrative study. It is no less significant for a comparative study where motifs are the product of self genesis and no commodity for transfer; motifs pertain to cultural tradition while plots function in cultural exchange. Veselovsky has introduced many key notions essential for comparative poetics. Some of them are in an anonymous use, some still waiting to be noticed and realized in their importance. But all of them have to be related and conceptualized within the frame of comparative poetics when the very term 'poetics', no matter how problematic and polemical, does not seem completely ruled out now in the period 'after theory'.

Biography: Igor O. Shaitanov, Ph.D., Professor,
Head of the Comparative Literature Department;
Russian State University for the Humanities

Fields of research: comparative literature, Russian and English poetry, Shakespeare

Recent book publications (in Russian): The matter of taste. A book on contemporary Russian po-etry (2007), Comparative studies and/or poetics. English literature in the mirror of historical poetics; A. Veselovsky. Historical poetics (ed.) (2006, 2010)

ALEXANDER VESELOVSKY AND THE INVENTION OF COMPARATIVE POETICS

B. Maslov

University of Chicago

Abstract: A. N. Veselovsky (1838-1906) is an acknowledged pioneer of Historical Poetics, a paradigm of literary scholarship which had many illustrious adherents in the 20th c. Russian critical tradition, including Mikhail Bakhtin, Vladimir Propp, and Mikhail Gasparov. Overtly similar – empirically-minded, evolutionist – approaches to literature were put forward by other scholars in Western Europe and the U.S. in the 1880s and 1890s; when contrasted with the eclipse of the "scientific" vision of literary history elsewhere, the long-term success of its Veselovskian variety in Russia remains something of a mystery. In fact, Veselovsky did not simply transplant and promote a particular notion of the discipline, important in its time but later doomed to neglect. Instead, he developed a peculiar and highly original methodological synthesis, which resulted from several theoretical impulses, including German post-Hegelian philosophy of history (mediated by Steinthal), a functionalist notion of literary production (W. Scherer), a view of verbal art as "detritus" of older social forms (mediated by Tylor), and a commitment to fine-grained Kulturgeschichte (inspired by Burckhardt's work). The talk discusses some of these substrata of Veselovsky's comparative poetics, with particular attention to the work of Ferdinand Brunetière (1849-1906). A comparison between these two major literary theorists is essential for the understanding of the development of 19th-20th c. theories of literary history, as Brunetière was both singled out by Veselovsky as a paragon of "evolutionist" thinking on literature and was the focus of an early monograph by Ernst Robert Curtius (1914) whose own heavily traditionalist construal of literary history is often seen as an analogue of Veselovsky's Historical Poetics.

Biography: Assistant Professor in Comparative Literature, University of Chicago
Ph.D. University of California, Berkeley

S3: LITERATURE AND MEDICINE

AROMATHERAPIES IN THE CHINESE CLASSIC *DREAM OF THE RED CHAMBER*

M. Chen
Zhejiang University

Abstract: *Dream of the Red Chamber* (by Cao Xueqin), a classical family saga of the mid-18th century, has been long reputed for its encyclopedic panorama of diverse Chinese cultures, in which medicine plays an indispensable part: there are descriptions of 114 cases including 13 clinical ones detailed with diagnoses and treatments, 45 prescriptions, and mentions of 125 kinds of herbal medications and 3 Western medicines. This paper attempts to distill from such a comprehensive coverage one particular type of medical treatment depicted throughout the novel--aromatherapy--for an interdisciplinary and cross-cultural study:

1) The floral aroma. Unlike the making of French perfumes, the extraction and enfleurage of floral components for "Cold Fragrance Pill", a medicine dosed by the heroine Xue Baochai, is outweighed by the strictly controlled administration of collecting various types of petals and water on certain dates accordingly, more for their symbolic meanings than for medical effects, which reflects the solar-term-related belief system in Chinese medicine, helps characterise the protagonist and exemplifies the function of floral aroma in its cultural context.

2) The scent of women. This novel is a group portrait of women per se, so different fragrances, mostly medical, applied to different characters imply respective personae: sandalwood, musk, rose essential oil, etc. They can pacify or arouse emotions, which, despite being regarded as a pseudoscientific fraud nowadays, is still a faithful demonstration of the use of natural and artificial scents in the early days of China-West exchanges, especially considering the differences in the application.

3) Accessories of aromatherapies. In Chinese culture, people tend to attach equal, if not more, importance to the tools employed for producing and conserving aroma, e.g., burners, sachets, beads, pillows, etc. And these, again, are embodiment of Chinese cultures with elevated literary elegance.

To sum up, the paper gives a brief review of the application of aromatherapies in the aforementioned novel and unveils its cultural references behind the medical curtain through close reading and intertextual analyses.

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THE FALL OF DOCTORS: THE RECEPTION OF WESTERN MODERNITY IN MODERN CHINESE LITERATURE

C. Au
Hong Kong Institute of Education

Abstract: Science and Western medicine were closely related to the reception of Western modernity in China in general and to the development of modern Chinese literature in particular from the outset. Science was one of the major components advocated in the New Culture Movement. Some prominent May fourth writers in fact studied Western medicine before they turned to literature. For example, Lu Xun, as a forerunner of modern Chinese literary movement, was not only famous for his writings but also remembered by his heroic gesture – giving up medicine and turning to

literature. Lu Xun since then played a role as doctor and tried to cure Chinese people's ill spirit with his literary works, literature thus became a metaphor for medicine. In a similar vein, Guo Moruo, Lu's contemporary, also gave up medicine and turned to literature. However, Guo was different from Lu Xun that he did it merely for his own interest. To Guo, literature was no longer a metaphor for medicine, instead doctor played a major role in some of Guo's literary works, and medical practice was described as among the most respected professions. Lu Xun's and Guo Moruo's attitudes towards medicine and medicine practices to a great extent reflect the spirit of the epoch: Western modernity was indiscriminately integrated into Chinese society. The situation began to change in the 1940s when Eileen Chang emerged as a prominent writer in Shanghai. Chang was also in particularly fond of depicting doctors and medical students in her novels, nevertheless, she started to query China's adoption of Western culture through undermining those doctors' authority in her novels. Eileen Chang's depictions stimulate reflections on the reception of Western modernity in China from the standpoint of being a semi-colonized (Shanghai) or a colonized (Hong Kong) writer. Eileen Chang had been living in Shanghai and Hong Kong, she started her career as a novelist after returning to Shanghai from Hong Kong, to what extent, Chang's Hong Kong experience contributed to her reconsideration of the role of science or Western modernity? I will suggest that colonial experience indeed helps writer reconsider the power structure between the colonizer and the colonized. If doctor is associated with Western modernity and the colonizer, then patient (the sick man of East Asia or *dongya bingfu*) will remind us of the East and the colonized. Doctors in fact "became all-purpose experts, authorities on matters as diverse as 'native affairs' and town planning, and were recruited as military advisers, impromptu diplomats, geologists and pioneer anthropologists. If sanitary experts were the new 'specialists of space' (in Foucault's words), then the colonial urban landscape offered almost untrammelled scope for their endeavours, far more than Europe at the time." (Home, 42) Since doctors became a symbol of absolute authority in a colony, it is undoubtedly that they were not as popular as they used to be, we hardly find the depiction of doctors in Hong Kong literature. The most significant literary work we can find embodying the image of doctors is Xi Xi's novel *Mourning my Breast* (*Aidao Rufang*). However, the writer or the protagonist Xi Xi plays the role of patient in the novel. And the doctors mentioned in the novel include both the Western and the traditional Chinese ones. The purpose of this study is twofold: First, to delineate briefly the fall of the role doctor played in pre-1949 literature and to examine the rise of patient in Hong Kong literature during colonial period; Second, to exhibit the extent to which the fall and the rise of the doctor and patient embodied in literary works reflect the reception of Western modernity in Chinese society. Work Cited Home, Robert K.. *Of Planting and Planning: The making of British colonial cities*. London : E & FN Spon, 1997

Biography: Author Biography i) Name: Au Chung To ii) Academic qualifications: Ph.D. in Comparative Literature, University of Hong Kong (2003) MA in Comparative Literature, University of Oregon, Eugene (1994) BA in Chinese and English Literature, University of Macau (1992) iii) Previous academic positions held: Present academic position: Assistant professor at The Hong Kong Institute of Education (7/2010 – now) Assistant professor at University of Macau (3/2003 - 7/2010) Lecturer at University of Macau (9/1996 – 2/2003) Teaching assistant at University of Macau (9/1995 – 8/1996) Publication records - Five most representative publications in recent five years 1. Au Chung-to. "Colonized Modernism: A Study of the Characteristics of Dai Wangshu's Modernist Poetry." *Korea Journal of Chinese Language and Literature* 1 (2011): pp.315-331. 2. Au Chung-to. "An Alternative Journey: On Leung Ping Kwan's Backward Journey." *Journal of Chinese Literary Studies* 15(2009): pp.56-64. 3. Au Chung-to. *The Aesthetics of Taiwanese Modernist Poetry since 1950s*. Leiden, Boston: Brill, 2008. 4. Au Chung-to. "The Poetics of Memory: The False Memory in Taiwanese Modernist Poetry". *Collected Essays of Literature, History and Memory*. Hong Kong: Oxford University Press, 2008. pp.538-555.] 5. Au Chung-to. "Imagining Taipei: Urban Writing in Lomen's Poetry." *Nan Da Yuyan Wenhua Xuebao*. Singapore: Nanyang Technological University, Vol.7.1, pp.57-84.]

REPRESENTATION OF MEDICAL PRACTICE IN ARGENTINE CONTEMPORARY NARRATIVE: HOW TO DEAL WITH DEATH?

L.S. de Souza

Universidade Federal do Rio de Janeiro

Abstract: Death is on the basis of medicine practice since its origins. When it comes to contemporary times, the question increases in complexity. Is there a right way to deal with it? How does a doctor, experiencing death as part of day life work feel about it? Literature can provide a powerful approach strategy to these questions. This paper aims to analyze the literary representation of death in medical practices based on *Kryptonita*, a novel written by the Argentine author Leonardo Oyola. The book presents medical ethics questions in specific conditions: inside Argentina's public health service. The public hospital *Paroissien* is the place that concentrates all the narrative action. Although there are many parallel small narratives in the novel, the room where the protagonist receives medical attention is the space responsible for unite all of them. A doctor who uses the fake name Doctor Gonzalez is the responsible for the conduction of the story. The role of this character as a mediator between different cultural realities is another important question to this work.

Therefore, the novel also allows the presentation of the gulf that there is between public and private health services not only in Argentina, but in the whole continent. The reflections of Elsa Drucaroff and Josefina Ludmer about contemporary Argentine literature will be particularly useful to this analysis.

Biography: Formal Education/Degree

2012

Master's in progress in Letras Neolatinas. Hispanic Literatures option
Universidade Federal do Rio de Janeiro, UFRJ, Brazil. Advisor: Ary Pimentel.

2009 Graduation in progress in History .Universidade Federal Rural do Rio de Janeiro, UFRRJ, Brazil.

2008 Graduation in progress in Education .
Universidade do Estado do Rio de Janeiro, UERJ, Brazil.

2007 - 2011 Graduation in Languages: Spanish and Portuguese
Universidade Federal do Rio de Janeiro, UFRJ, Brazil.

Complementary Education

2007 Continuing education in Escritas de si, escritas do outro.
Universidade Federal do Rio de Janeiro, UFRJ, Brazil.

Professional Experience Universidade Federal do Rio de Janeiro, UFRJ, Brasil.

2009 - 2011 Type of contract: Bolsista, Functional Placement: comparative literature departament

CECERJ Foundation, Rio de Janeiro, Brazil. 2011 - 2012 Type of contract: Bolsista, Functional Placement: Pré-Vestibular Social

Languages

Spanish Comprehends Well, Speaks Well, Reads Well, Writes Well. English Comprehends Well, Speaks Well, Reads Well, Writes Well. French Comprehends Reasonably, Speaks Little, Reads Well, Writes Little.
Italian Comprehends Reasonably, Speaks Reasonably, Reads Reasonably, Writes Reasonably.

Bibliographical Production

Summary published in proceedings of conferences

1. SOUZA, L. S. . , 2011, Rio de Janeiro. XXXIII Jornada Giulio Massarani de Iniciação Científica, Artística e Cultural UFRJ LIVRO DE RESUMOS, 2011.

2. SOUZA, L. S. . , 2011, Rio de Janeiro. XXXIII Jornada Giulio Massarani de Iniciação Científica, Artística e Cultural UFRJ LIVRO DE RESUMOS, 2011.

S3 PERSPECTIVES GEOCRITIQUES SUR LES ESPACES URBAINS (1)

SCATTERED GAZES. "BORGATE": THE EXPERIENCE OF ROMAN PERIPHERIES BETWEEN GEOCRITICISM AND GEOTHEMATICS

G. Iacoli

Università degli Studi di Parma

Abstract: The paper aims to investigate some of the most patent narrative threads of the latest decades, concurring to rewrite the image of the City by means of a consistent ideological investment on alternative, unconventional, defiant urban depictions. Of course, Pasolini and his literary as well as cinematic invention of the borgata are to be seen as an unwavering starting point; but, what of this complex spatial theme (or constellation of urban social and historical motifs) in the new, multicultural and multilayered metropolis? What of suburbs which have left their primal inadequacy, in order to infect or pervert the centers (this is a major concern within the claustrophobic plot skillfully developed by Walter Siti in *Il contagio*), or, otherwise, to establish a form of proud self-isolation (Zavattini, *Tot il buono*; Scateni, ed., *Periferie*; Dai Pra', *Quelli che per lo stesso*)? The legacy of Pasolini (in the works by Camarca, Moretti, Siti, and others) and the changing contexts and meanings traced by urban sociologists will provide the basis for an in-depth analysis of such a moving scenery. Moreover, a special attention will be paid to the recurring depictions of school life (Rodari, *La torta in cielo*; Bernardini, *Un anno a Pietralata*; Dai Pra'). Seen as an inner form of urban organization, a site of resistance and a substitute for satisfactory family ties, the neighborhood school proves a powerful motif, whereby education emerges as a form of possible order and beauty, an attachment to prior humanistic values which seem to be defied and often erased by the codes of daily peripheral social interactions.

Biography: Giulio Iacoli is Assistant Professor of Comparative Literature at the University of Parma. Among his interests are literary geographies, contemporary fiction, cultural and queer studies, and the liaisons between cinema and literature. The author of three monographs (*Atlante delle derive. Geografie da un'Emilia postmoderna: Gianni Celati e Pier Vittorio Tondelli*, Diabasis 2002; *La percezione narrativa dello spazio. Teorie e rappresentazioni contemporanee*, Carocci 2008; *La dignità ; di un mondo buffo. Intorno all'opera di Gianni Celati*, Quodlibet 2011), he also co-edited a book devoted to the cultural meanings of obscenity (*Verba tremula. Letteratura, erotismo, pornografia*, with Nicola Catelli and Paolo Rinoldi, Bononia University Press, 2010). He is currently working on issues of sociology of education and writing, editing a volume debating interdisciplinary approaches to landscape, and co-editing a book on the intersections between cartographic discourse and literary imagination.

SHANTY CHIC : UNE (GEO)CRITIQUE DE LA LITTÉRATURE DES BIDONVILLES

E.L. Prieto

University of California

Abstract: Le débat sur les significations culturelles et sociales des bidonvilles est ouvert depuis longtemps dans les sciences sociales. Il y a d'une part des critiques comme Mike Davis et Katherine Boo, qui soulignent la misère, la criminalité, et l'injustice sociale évidentes qui y règnent, et qui y voient surtout des manifestations d'un système politique en faillite. Et puis il y a ceux, comme Hernando de Soto, Robert Neuwirth, et Stewart Brand, que l'on pourrait nommer révisionnistes et qui voient les bidonvilles d'un œil plus optimiste, même admiratif. Ceux-ci soulignent la vitalité et l'esprit entrepreneurial de ces communautés improvisées, les expliquant comme faisant partie d'un important mécanisme d'urbanisation: déplaisantes et chaotiques, certes, mais aussi créatives, et nécessaires, surtout dans les moments de grands flux migratoires et de crise économique.

Il s'agira dans cette communication d'enrichir et de nuancer ce débat par une analyse de représentations littéraires des bidonvilles, empruntées pour la plupart aux littératures dites postcoloniales. Il ne peut être question, bien entendu, de choisir ici entre une lecture optimiste ou pessimiste des bidonvilles, mais de qualifier de telles interprétations par une perspective humaine, qui met l'accent sur les expériences et les interprétations de ceux qui connaissent les bidonvilles de l'intérieur. Le corpus littéraire est assez vaste, alors je présenterai une gamme de textes représentatifs de tendances diverses: Azouz Begag (France), Patrick Chamoiseau (Martinique), Vikas Swarup (Inde), Athol Fugard (Afrique du Sud), et Paulo Lins (Brésil).

Biography: Eric Prieto is an associate professor of French at the University of California, Santa Barbara. He is the author of *Listening In: Music, Mind, and Modernist Narrative* (Nebraska, 2002) and of *Literature, Geography, and the Postmodern Poetics of Place* (forthcoming from Palgrave-Macmillan).

RE-IMAGINING PERIPHERAL SPACES IN POSTMODERN LITERARY GEOGRAPHIES

I. Sywenky

University of Alberta

Abstract: The problem of geocriticism is inherently connected to the notion of space and its cultural representations, specifically in today's practices of the discourses of literature, visual media, and the internet. The last half-century has been marked by an emphasis on a critical rereading of space as a socially and ideologically grounded activity and by a notable interest in the theories of spatiality. In the age of globalization, information technology and cyberspace (as a new form of spatiality), as well as transnationalism and migration, today's scholarship of space finds new alliances with postcolonial and cultural studies and draws on the critical apparatuses advanced in these fields. These theoretical alliances resonate within the disciplinary framework of comparative literary studies. The paper will consider the importance of geocritical approaches to the study of post-imperial and postcolonial literatures. Imperial contexts necessitated intercultural contact, thus engendering the spaces of cultural border-crossings, linguistic transgression and hybridization, unhomeliness and cultural displacement. In the aftermath of the dissolution of historical empires, the discourses of national mythologies, imagined geographies and geopolitical nostalgic desires have proliferated and shaped, to a significant degree, the current literary and cultural production. The literary production in peripheral postcolonial cultures manifests persistent concern with the representation of space and reorientation of collective identities within the evolving geopolitical conditions and gradations of power. It is oriented towards the exploration of the new geophysical and geopolitical spaces in the context of the old narratives of historical empires and the new, emerging relations of socio-political hierarchy. Such writing has been dominated by the trope of travel, nomadism, displacement, migrancy, border crossing, negotiation of the center/periphery dynamic, and discourse of belonging and exclusion; it is intricately engaged in the articulations and representations of space. The paper examines the "geographicity" of contemporary writing in peripheral cultures and the representation of space and place as a fluid signifying continuum, a mapping exercise, and a nostalgic longing for an elusive, mythological "home". I contend that this attention to geo-spatiality itself forms a distinct problematic; while many texts reference real places, they also conceptualize them as fictions, mythologies, heterotopia, and loci of geopolitical desire. Such narrativized geographies represent a dynamic relation between the reality of the material, lived geophysical space and the evolving conceptions and constructs of geopolitical structures that shape popular imaginations.

Biography: Irene Sywenky is Assistant Professor in the Program of Comparative Literature and Department of Modern Languages and Cultural Studies at the University of Alberta, Canada. Her research areas include postcolonial and post-imperial cultures of Central and Eastern Europe, diasporic literatures in Canada, popular culture and international science fiction and fantasy. She has published in journals such as *Compara(i)son*, *Canadian Review of Comparative Literature*, and *Australian Slavonic and East European Studies*. Her current research, including a book-length project, focuses on geo-spatiality and the geopolitics of cultural space in today's Central and Eastern Europe as well as problems of identity and space.

LA DÉCHARGE : ESPACE CRITIQUE DE LA POSTMODERNITÉ

L. Taïeb

Université de Bretagne Occidentale

Abstract: La décharge : espace critique de la postmodernité Ma communication se propose de montrer dans quelle mesure la géocritique m'apparaît comme l'une des méthodes comparatistes me permettant d'explorer au mieux l'espace auquel je consacre actuellement mes recherches : celui de la décharge. Le corpus sur lequel porte mon étude est composé d'œuvres parues dans les 20 dernières années, d'auteurs majeurs ou encore peu connus, aux États-Unis, en Argentine, en Autriche et en France. Le fait que la question du traitement des déchets et l'espace même de la décharge fassent l'objet de représentations littéraires, de la part d'auteurs qui ont par ailleurs bien peu de points communs, me semble signaler que la décharge est peut-être l'un des espaces péri-urbains où se joue, de manière extrême, la crise d'une civilisation envahie par ses déchets, hantée par les passés qu'elle cherche encore à enfouir, rongée par une mauvaise conscience nauséabonde, en quête de zones aveugles où subtiliser à la vue de tous ce que chacun préfère (ou est censé) ignorer. Je montrerai tout d'abord en quoi la dynamique multifocale de la géocritique est particulièrement adaptée à l'étude de la décharge, notamment dans l'attention portée à sa dimension sensorielle et au jeu des oppositions entre vue et odorat, l'espace invisible étant le plus souvent « trahi » par son odeur. J'interrogerai ensuite la dimension politique de la démarche géocritique, qui vise à éclairer, au sein des représentations littéraires, des questions issues d'autres domaines (ici l'urbanisme et l'écologie), sans cependant ignorer que le déplacement de ces questions dans le

champ littéraire permet en même temps de les repenser en les affranchissant des contraintes idéologiques auxquelles elles sont, dans le réel, souvent assujetties.

Biography: Actuellement Maître de Conférences à l'Université de Brest en littérature allemande, j'ai soutenu en 2008 une thèse de littérature comparée intitulée "Territoires de mémoire, l'écriture poétique à l'épreuve de la violence historique - Nelly Sachs, Edmond Jabès, Juan Gelman", en cours de publication. Publications récentes: « Le dialogue d'un poète argentin avec les poètes mystiques juifs Com/posiciones, de Juan Gelman », in Jean-Yves Masson et Sylvie Parizet, dir. Les Écrivains face à la Bible Herméneutique et création, sous la direction de Jean-Yves Masson et Sylvie Parizet, Le Cerf, Paris, 2012. « « Ils sont désormais trop nombreux, les signes jamais interprétés. » Nelly Sachs ou la nostalgie de l'invisible », in Alison Boulanger et Jessica Wilker, dir. La posture de l'herméneute. Essais sur l'interprétation dans la littérature, Classiques Garnier, collection "Rencontres", 2012.

PIER PAOLO PASOLINI : LIEUX, ARCHITECTURE ET LITTÉRATURE MINEURE

A. Vicari

Ecole Supérieure d'Art et Design d'Orléans

Abstract:

Biography: Alessandro Vicari (Modena 1960) diplômé de la Faculté d'Architecture de l'Université de Florence, DEA en "Recherches Comparatives sur le Développement" de l' E.H.E.S.S. Paris. Il considère l'architecture comme un phénomène culturel, dont les formes matérielles deviennent signifiantes quand elles articulent les questions du temps, de l'espace et des comportements. Intéressé à articuler la pratique, la théorie et la recherche, ses projets interrogent des échelles différentes : architecture urbaine, aménagement intérieur, objets. Son travail a été exposé, publié dans des revues et catalogues et fait partie de collections publiques et privées. Il enseigne le design d'espace à l'Ecole Supérieure d'Art et Design d'Orléans et la culture du projet au Strate College de Sèvres. Il a été associé au sein de EG+AV architetti associati (1992 à 2003). Il vit et travaille à Paris.

S1 ENJEUX MÉTHODOLOGIQUES ET CHAMPS D'APPLICATION D'UNE COMPARAISON DIFFÉRENTIELLE

COMPARAISON ET DIFFÉRENCIATION

U. Heidmann

Université de Lausanne

Abstract: À notre époque menacée par l'emprise d'un langage unique, il est bon de se rappeler que nous possédons un puissant antidote contre ce danger : l'écriture littéraire. Elle procède par différenciation, comme c'est aussi par différenciation que se sont formées les langues et les cultures du monde. Le provençal, l'espagnol, le catalan, le toscan, l'italien, le français étaient autant de façons pour ces langues de se différencier du latin. Pour explorer ce processus de différenciation et sa fonction d'antidote contre le langage unique et la pensée unique, je me suis attachée à élaborer une méthode d'analyse qui se fonde, elle aussi, sur l'action de différencier et qui recourt à la comparaison avec l'objectif de différencier les créations littéraires. Je montrerai, par l'exemple des contes, qu'une telle analyse comparative et différentielle des créations littéraires permet de découvrir que l'écriture littéraire est fondamentalement dialogique et qu'elle tire sa capacité de créer des effets de sens différents et nouvellement pertinents de son dialogue constitutif avec d'autres créations, d'autres langues et d'autres cultures. S'il est vrai que l'écriture littéraire relève d'un dialogisme fondamentalement plurilingue et interculturel et s'il est vrai qu'elle nous offre un puissant antidote contre les dangers de l'Unique et du Même, les études littéraires en reçoivent une nouvelle pertinence et un nouvel attrait, parce qu'elle peuvent nous apprendre quelque chose de fondamental pour notre avenir. Edouard Glissant le résume dans cette formule : « La différence, ce n'est pas ce qui nous sépare. C'est la particule élémentaire de toute relation. C'est par la différence que fonctionne ce que j'appelle la Relation avec un grand R ».

Biography: Ute HEIDMANN

Professeure titulaire de Littérature comparée, fondatrice du Centre de Recherche CLE à l'Université de Lausanne en Suisse ; professeure invitée à l'Institut européen de Genève et à l'Istituto degli studi superiori (IUSS) de l'Université de Pavie en Italie et à l'Université fédérale de Rio do Norte, à Natal, Brésil (UFRN). Ses recherches et publications portent sur les domaines suivants : l'Epistémologie de la comparaison et de l'interdisciplinarité, l'analyse comparative et discursive, théorie des genres, l'analyse comparative des contes, des traductions, des récits de voyage, des (r)écritures des mythes, (re)configuration des œuvres littéraires pour jeunes lecteurs. Pour ses publications, recherches et programmes d'enseignement voir <http://www.unil.ch/leuc>.

LA PIÈCE *GOTA D'ÁGUA* DE CHICO BUARQUE EN TANT QUE RECONFIGURATION DE LA *MÉDÉE* D'EURYPIDE: POUR UNE LECTURE DE LA DIFFÉRENCE DANS LA COMPARAISON

M.V. Barbosa

Universidade Federal do Rio Grande do Norte

Abstract: La pièce de Chico Buarque et Paulo Pontes, écrite et jouée en 1975, reconfigure la Médée d'Eurypide en la transposant sur la vie quotidienne de Rio de Janeiro. Nous proposons dans cette intervention d'en faire une approche par le biais de la comparaison différentielle, telle que la propose Ute Heidmann, en y repérant les éléments qui dénoncent une réalité locale particulièrement difficile sur le plan politique du Brésil des années 1970, ainsi que ceux qui relèvent encore de la tragédie d'Eurypide. Une méthodologie comparatiste qui considère plutôt les différences ne peut pas se passer des aspects généraux liés aux auteurs, aux lecteurs et aux éditeurs qui président à la reconfiguration d'une œuvre en réponse à une autre, ce qui la pièce "Gota d'água" nous montre très bien.

Biography: Marcio Venicio Barbosa est professeur de langue et littérature française à l'Université fédérale du Rio Grande do Norte, où il dirige l'Institut Agora - Langues, Littérature et Cultures étrangères modernes et où il exerce également la fonction de Secrétaire des affaires internationales. Titulaire d'un doctorat en Littérature comparée à l'Université fédérale du Minas Gerais, il dirige des recherches en littérature brésilienne et en littérature française ancrées sur la méthodologie de la comparaison différentielle et participe au groupe de recherches en Analyse textuelle des discours.

GÉNÉRICITÉ DANS LA *TUMBA DE ANTIGONA* DE MARIA ZAMBRANO ET *ANTIGONE* D' HENRY BAUCHAU

N. Coutaz
Université de Lausanne

Abstract: La critique structuraliste et ses schèmes archétypaux ont figé les mythes gréco-romains dans une interprétation univoque et essentialiste, sans prendre en compte le travail complexe de réinvention fourni par l'incessante réécriture de ces mythes dans toutes les langues et cultures. La « comparaison différentielle et discursive » telle que l'a théorisée Ute Heidmann s'attache à analyser ce processus complexe de « reconfiguration », qui passe notamment par un changement de genre(s). Ma présentation soulignera la pertinence du concept de « généricité », qui permet de saisir l'aspect dynamique de ce phénomène. La généricité, située en effet sa réflexion dans le domaine de la production (« généricité auctoriale » et « éditoriale ») et de la réception (« généricité lectoriale »). Elle prend en outre compte des tendances génériques multiples avec lesquelles un même texte peut être mis en relation. J'illustrerai l'apport heuristique de cette notion, grâce à la comparaison d'Antigone, tragédie de Sophocle, représentée en -441 à Athènes avec deux de ses réécritures modernes : *La tumba de Antígona*, un essai publié par la philosophe espagnole María Zambrano (1967) et *Antigone*, un roman de l'écrivain et psychanalyste belge Henry Bauchau (1997). Partant de leurs contextes d'énonciation respectifs et mettant à jour les différentes tensions génériques qui les informent, j'examinerai le jeu subtil de dialogue et de distanciation que chaque texte mène avec la version tragique. Je montrerai ainsi comment ces deux réécritures répondent aux préoccupations du lecteur du XX^e siècle, tout en réactualisant la dimension civique déjà présente dans le spectacle antique.

Biography: Nadège Coutaz est doctorante à l'Université de Lausanne au Centre de recherche en langues et littératures européennes comparées (CLE). Elle mène actuellement ses recherches de thèse autour des réécritures de l'Antigone de Sophocle chez María Zambrano (*La tumba de Antígona*, *Delirio de Antígona*) et Henry Bauchau (*Antigone*). Ces dernières sont dirigées par la Prof. Ute Heidmann au CLE et la Prof. Sophie Klimis aux Facultés Universitaires St-Louis de Bruxelles.

S3 LA RELATION INVERSEE : REDECOUVRIR LES VOYAGEURS EGYPTIENS EN EUROPE

TOURISME ET HUMANISME CHEZ AHMED ZAKI PACHA

R. Sabry
université du Caire

Abstract: Bibliophile, collectionneur avisé, membre de plusieurs sociétés savantes (dont l'Institut d'Égypte), grand fonctionnaire de l'État, mais voyageant pour son plaisir, Ahmed Zaki Pacha (1867-1934) est à la fois représentatif des grands lettrés de la Nahda (ou Renaissance arabe) et tout à fait original par le ton très particulier qu'il adopte dans ses récits de voyage, - un ton qui sera "tantôt romantique, exalté, sérieux, tantôt badin, exubérant, facétieux" comme le remarquait déjà Anouar Louca dans son ouvrage inaugural en la matière : *Voyageurs et écrivains égyptiens en France au XIXème siècle* (Didier, 1970, p.221).

Ayant visité cinq fois l'Europe entre 1892 et 1910, Ahmed Zaki n'a laissé de relations que de son premier séjour, qui le conduisit d'Italie en France puis en Angleterre et en Espagne, dans *Le Voyage au Congrès* (1892), et du troisième entièrement consacré à l'Exposition universelle de 1900, dans *Al-Dunya fi Bâris* (*L'Univers à Paris*).

Dans les deux textes, on trouve une multitude d'informations que l'auteur engrange pour éclairer son lecteur sur les aspects les plus divers de la "civilisation occidentale", perçue comme l'espace de la modernité, et cela dans la lignée réformiste inaugurée par Tahtawi (dès 1834). Mais ce qui frappe incontestablement, c'est la tonalité récréative introduite par Zaki dans sa narration et surtout l'émergence d'un discours sur soi, fait d'humour et d'une extrême attention aux détails du quotidien. Sans compter une aisance à baigner dans l'atmosphère d'une civilisation qui pour lui n'est pas tout à fait celle de "l'Autre". En effet contrairement à certains de ses prédécesseurs qui, comme Tahtawi ou Ali Mubarak, ont quitté l'Égypte dans le cadre d'une mission précise et se trouvent durement confrontés à l'étrangeté de la France, de ses usages et de sa langue, Ahmed Zaki Pacha jouit pleinement du statut tout neuf de touriste indépendant, flâneur, aux curiosités multiples et déjà familiarisé par sa double culture et l'étendue de ses lectures avec le monde qu'il va découvrir de visu.

C'est donc à une tout autre posture que nous avons affaire, celle d'un visiteur déjà en empathie avec ce qu'il observe, même s'il proclame hautement dans la conclusion de *L'Univers à Paris* que, tout au cours de son livre, sa "vision a été à la fois égyptienne, arabe et orientale". Nous tenterons de nous interroger sur les motifs de cette déclaration et ce qui la relie aux visées clairement inscrites dans ses deux ouvrages, à savoir : sensibiliser ses compatriotes au retard pris par rapport à l'Europe dans le domaine des sciences et des arts, ainsi qu'aux défis de la modernité qu'ils se doivent de relever pour se montrer dignes de l'héritage qui leur a été légué.

Nous essayerons aussi de suivre le tressage qui s'opère chez Zaki entre des préoccupations humanistes (curiosité pour le patrimoine architectural, pension au comparatisme philologique et à la recherche étymologique, passion pour les livres et les bibliothèques, souci pédagogique, références savantes d'un grand éclectisme) et une vision personnelle qui décèle un homme d'esprit, désireux de rompre avec la rhétorique archaïsante de certains contemporains (comme Tewfik al-Bakri) pour créer un style souple, plus naturel, plus apte à traduire sur le vif impressions, choses vues et réactions spontanées devant toutes sortes d'aspects du réel vécu que d'autres voyageurs égyptiens négligent de mentionner et qui font tout le charme et la vitalité de ses narrations (craintes éprouvées en mer ou en traversant le tunnel du Mont Cenis, expériences culinaires, tracas des bagages, enchantement ressenti au Bois de Boulogne ou durant telle promenade flâneuse, scènes de rues, problèmes de santé, notations météorologiques...)

Notre intervention s'inscrit dans le cadre de la réflexion initiée entre autres par Jean-Pierre Dubost sur la notion des "Orientés désorientés". En effet, même s'il proclame son appartenance à une triple identité (égyptienne, arabe, orientale), Ahmed Zaki est bien l'exemple du voyageur qui fait vaciller la dichotomie dure que l'on trace traditionnellement entre Orient et Occident et cela par son ouverture sur la pensée occidentale et la modernité, sa bonne connaissance de plusieurs langues européennes (dont le latin), ses travaux de traducteur, sa participation active aux congrès orientalistes, sa fascination pour divers vestiges artistiques qu'il considère comme le patrimoine de l'humanité, sans oublier son allure dégagée de touriste à la fois éclectique et érudit.

Biography: Randa Sabry
Université du Caire

LE VOYAGE EN FRANCE DANS LES ÉCRITS DE QUELQUES ARTISTES ÉGYPTIENS DU DÉBUT DU XXE SIÈCLE

R. Fathy
Université du Caire

Abstract: Le présent travail se propose d'étudier la spécificité du regard que porte l'artiste égyptien sur la France, référence majeure d'une intelligentsia émergente, habitée par le désir d'une modernisation à l'occidental, mais aussi de toute une société en pleine mutation, profondément convaincue du rôle qui incombe à l'art et à la littérature dans tout projet de nahda (renaissance). A travers un corpus constitué d'extraits d'autobiographies, de récits de voyages, de correspondances ou encore d'articles de sculpteurs comme Mahmoud Mokhtar, de peintres comme Ramses Younane, de cinéastes comme Mohamed Karim ou Kamel el Telmessany, de dramaturges comme Yacoube Sannu, entre autres, nous étudierons les enjeux de ce premier contact direct de jeunes artistes égyptiens avec les milieux artistiques français. Double témoignage sur les musées visités, les films et les pièces de théâtre vus, les conférences et les cours suivis, les rencontres et les entretiens, mais aussi sur les sensations que suscite un paysage haut en couleurs invitant à repenser ses choix esthétiques et idéologiques. Sorte de « pèlerinage » où il s'agit de s'interroger sur ce qu'est l'art, sur le rapport entre art et société, art et liberté, et de se ressourcer dans tout ce que peut offrir l'expérience de l'Autre d'exaltant et d'enrichissant... l'itinéraire de l'artiste étant inséparable de celui du voyageur, les deux se situant sous le signe d'une quête de soi permettant une vraie présence au monde et une renaissance à l'art. Outre leur importance documentaire, ces écrits présentent un intérêt majeur pour les études comparatistes puisqu'ils posent avec acuité la question du Même et de l'Autre, mais sous un nouveau éclairage où les frontières entre les deux entités tendent à s'estomper pour laisser place à un syncrétisme culturel englobant. Contre la prétendue hégémonie culturelle d'une civilisation, les textes, objet de cette étude, plaident pour une parité épurée des clichés en vogue et pour une reconnaissance de l'art comme valeur intégrante... Dans quelle mesure se dégagent de ces discours les traits d'une identité artistique qui transcende la dichotomie orient / occident et qui prouve, une fois de plus, que pour tout artiste, « Je est un autre » ?... C'est à cette question que sera consacrée la deuxième partie de ce travail.

Biography: Professeur Adjoint au Département de Langue et de Littérature Françaises, Faculté des Lettres, Université du Caire. Membre du groupe de recherche en littérature comparée Bayyniayt. Domaines d'intérêt : littérature engagée, poésie du XX^{ème} siècle, littérature de témoignage, traduction.

DU VOYAGE PEDAGOGIQUE A LA PEDAGOGIE VIATIQUE : LE CAS DE HASSAN TAWFIQ AL ADL

R. Gado
Université du Caire

Abstract: Notre intervention se propose d'étudier le rapport voyage- pédagogie dans *Al- Rihlah ila Birlin* (Le Voyage à Berlin) et *Rasa'il al buchra fi al siyahah bi Almanya wa Suwisra* (Lettres de bon présage d'un voyage en Allemagne et en Suisse), deux récits de voyage écrits par Hassan Tawfiq Al Adl et édités en Égypte dans la dernière décennie du 19^{ème} siècle. Moment significatif de l'histoire culturelle du pays, dans la mesure où l'on y assiste à un grand essor scientifique et littéraire et à de multiples contacts avec les sociétés européennes via le voyage. Le but de ce dernier n'était pas uniquement d'assimiler le nouveau savoir et de le diffuser par la suite mais il consistait également à faire connaître la culture arabe dans ces aires occidentales. Comme beaucoup d'autres figures de l'élite intellectuelle de son temps, Al Adl s'inscrit dans le projet de la Nahda ou Renaissance arabe. Professeur, érudit, linguiste, poète, critique littéraire, traducteur, notre voyageur envoyé par le gouvernement égyptien pour enseigner l'arabe à l'École Orientale de Berlin, y a appris l'allemand, y a étudié la pédagogie et a publié de nombreux ouvrages sur cette science émergente à son retour en Égypte. À ce voyage à mission enseignante, répond un genre littéraire essentiellement instructif et une écriture à portée édifiante. En fait, les relations de voyage d'Al Adl abondent en observations et en descriptions éclairantes sur les institutions, la géographie, les monuments et les produits des pays parcourus ainsi que sur les mœurs et les religions de leurs peuples. Par ailleurs, cette œuvre viatique se présente comme un traité de pédagogie. Le voyageur/ pédagogue aborde explicitement le sujet de l'éducation dans plusieurs chapitres. Il définit le mot « éducation », précise ses principes, explique ses différents genres (éducation au foyer, éducation à l'école, éducation politique, morale, intellectuelle et physique) et cite les grands noms de cette branche du savoir, qu'il considère comme fondamentale pour l'évolution de la patrie. De même, il plaide pour l'instruction des filles, futures mères de l'Égypte moderne. Les scènes et les images qui font écho au processus pédagogique se multiplient dans ses récits. Il serait peut-être utile d'en rappeler quelques exemples. Il est logé dans un hôtel appelé « école mixte » vu que toutes ses chambres sont occupées par des étudiants de différentes spécialités et de multiples nationalités. Il visite les écoles, les universités, les bibliothèques, les expositions et les papeteries. Il assiste à la fête donnée en l'honneur d'un grand savant allemand. En remarquant les affiches collées dans les rues et dans les établissements afin d'informer le grand public, il loue l'usage de l'image dans l'activité d'apprentissage. D'autre part, il consacre trois chapitres à la biographie de Bismarck, où il expose les différentes étapes de sa formation, en la liant à sa réussite en tant qu'homme et que ministre et par conséquent au développement de son pays. Outre ces références à l'action éducative, le récit de voyage d'Al Adl se présente comme un modèle didactique qui

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offre un terrain d'expérimentation des idées énoncées par le pédagogue. S'efforcer de persuader son disciple, chercher à lui donner la liberté de choix et d'interprétation, tâcher de rendre son discours vivant et attrayant et autant d'autres procédés sont mis en application dans le texte. Aussi a-t-il eu recours à différents moyens pour délivrer son message au lecteur : citations du Coran et des hadiths du Prophète, sentences, proverbes, extraits de poèmes, fables, anecdotes, faits historiques, etc. Tableaux, schémas, illustration, carte géographique, chiffres, exemples, preuves, énumérations sont également à l'appui. C'est sous forme de dialogue qu'il s'adresse à son destinataire: il lui pose des questions, imagine ses réactions et ses réponses, prévoit ses interrogations et fait appel à sa participation. De même que le parcours viatique d'Al Adl réfléchit l'art d'éduquer, la matière pédagogique est porteuse de sèmes relatifs au voyage. Cette activité d'apprentissage est donnée toujours par notre voyageur comme un périple, une quête, une exploration de l'inconnu, ... Dans cet espace étranger, on a besoin d'un guide qui nous oriente vers la bonne voie, on peut s'égarer mais on finit par avancer progressivement en s'appuyant sur l'observation, la réflexion et la mémorisation. Citons à ce titre les digressions qu'il fait sur les savants européens qui ont entrepris un voyage vers l'autre via l'étude de ses travaux ainsi que les développements sur les musées et les bibliothèques visités et dont le fonds recouvre les différentes cultures. Il en est de même pour les commentaires qu'il donne sur l'usage des timbres et des atlas comme supports pédagogiques et qui traduit ce désir des Allemands de connaître les pays étrangers. Dans cette optique, on pourrait dire que l'œuvre d'Al Adl cultive la parenté entre pédagogie et voyage et tend à les recréer mutuellement et à les faire interagir de façon à introduire comme composant majeur la pédagogie dans son itinéraire viatique et, inversement, le voyage vers l'Autre dans sa pratique pédagogique.

Biography: Rania Gouda Gado
Université du Caire

S1 FRONTIÈRES ET TRAVERSEES : L'ÉCRITURE DES MIDDLE PASSAGES

INTRODUCTION : ECRIRE LES TERRITOIRES DE L'ATTENTE

M. Symington, L. Vidal
Université de La Rochelle

Abstract: A la croisée de l'histoire et de la littérature, nous nous proposons d'étudier comment les territoires de l'attente se présentent dans des récits de fiction, mais aussi dans des témoignages et des récits à la première personne. Les territoires de l'attente sont-ils vraiment ces « non-lieux » évoqués par Marc Augé, c'est-à-dire les espaces ne créant « ni identité singulière, ni relation, mais solitude et similitude » (M. Augé, *Non-Lieux*, introduction à une anthropologie de la surmodernité, 1992) et que Georges Pérec décrit dans *Ellis Island* (1995) : « Ellis Island est pour moi le lieu même de l'exil, c'est-à-dire le lieu de l'absence de lieu, le non-lieu, le nulle part » ? Pouvons-nous évoquer, dans ces récits, une liberté arrachée à ce lieu lieu défini par ses limites ? L'enjeu est également de comprendre si dans ces récits de l'attente, une écriture des rapports humains rend possible la comparaison d'une diversité mondiale d'expériences. Il s'agit donc d'analyser les territoires de l'attente comme des lieux définis en dehors des territoires nationaux. Car, au-delà de la spécificité nationale ou historique de tel ou tel territoire d'attente, nous nous proposons d'étudier l'écriture d'une vie qui se déploie sous toutes ses formes dans ces lieux.

Introduction : Writing « waiting territories »

This workshop, at the intersection between history and literature, proposes a study of how « waiting territories » are evoked in 19th to 21st century fiction, in autobiographical writing and first-hand accounts. By "waiting territory" we mean ports, ships, waiting zones at border crossings (Grosse Isle or Ellis island, for example), etc. Are waiting zones really "non-places" (M. Augé, 1992), the location of exile (G. Perce, *Ellis Island*, 1995)? The aim is to understand if and how the writing of human relationships in these non-national territories makes it possible to compare a diversity of experience on a world level. The study should enable us to envisage questions of temporality ("disoriented time"- F. Hartog, 2003), memory and creation of identity in spaces which are limited by borders which are not national or religious. The challenge is that of a change in critical paradigm in which the tools of comparative literature are particularly useful.

Biography: Micéala Symington, Professeur d'Anglais et Littérature Comparée, Université de La Rochelle et Laurent Vidal, Professeur d'Histoire contemporaine, Université de La Rochelle

THE DMZ AS PARADISE LOST

D. Damrosch
Harvard University

Abstract: Among the stranger transitional spaces of modern times are the demilitarized zones or "No Man's Land" between hostile powers. Among the strangest of all such spaces is the DMZ that has provided a 4-KM wide buffer between North and South Korea since the end of open hostilities half a century ago – though even now, the two countries are formally still at war. Heavily mined and strictly off-limits to citizens from either side of the zone, the DMZ has become an inadvertently protected space for plants and animals, some now rare outside the DMZ itself. South Korea has even begun marketing the DMZ as a site for ecotourism. A particularly intriguing set of responses to this eco-military complex has been the work of the Korean-American duo of internet artists known as Young-Hae Chang Heavy Industries. This talk will discuss two of their enigmatic narratives: "DMZ Tour with Bulgogi Lunch," a piece using touristic video footage, and "Miss DMZ," a text-only narrative of a fantastic romantic encounter deep beneath the forbidden zone.

Biography: Pressman, Jessica. "The Strategy of Digital Modernism: Young-hae Chang Heavy Industry's Dakota." *Modern Fiction Studies* 54:2 (2008), 302-26. http://www.yhchang.com/Miss_DMZ

BOUNDARIES, BORDERS AND LIMINAL SPACES

J.L. Hart
University of Alberta

Abstract: This paper examines the notion of waiting territory by questioning boundaries, borders and liminal spaces between cultures, in particular those inhabited by go-betweeners, mediators and translators. The relation between past and present, continuity and change, in this context will examine how enabling and how threatening this space of shifting thresholds is, especially in the realm of language, culture and translation. How do in-between figures in cultural encounters help to establish and question boundaries in a wide array of texts within Europe and in relation to other cultures, as in the New World and elsewhere?

Biography: Jonathan Hart has held appointments and visiting appointments at Toronto, Alberta, Harvard, Cambridge, Princeton, the Sorbonne-Nouvelle and elsewhere. He has written 20 books of poetry, criticism, theory and history. A one-time member of the executive of the ICLA, he is a member of the nomination committee of the ICLA. He is also editor of the Canadian Review of Comparative Literature.

LA CHAÎNE DES TERRITOIRES DE L'ATTENTE — THÉMATIQUE DU TERRITOIRE DE L'ATTENTE ET RÉSEAU DE RÉCITS ET DE TÉMOIGNAGES: VERS UNE ÉCRITURE GLOBALE — DRISS CHRAÏBI, NABOKOV, MABANCKOU, YING CHEN, EDWIGE DANTICAT, NESTOR GARCÍA CANCLINI, DIANA ABU-JABER

J. Bessière

Université Sorbonne Nouvelle - Paris 3

Abstract: Il paraît paradoxal d'allier, dans cette présentation, des écrivains établis, des écrivains émigrés, des témoignages et des études sur la littérature de la frontière mexicano-américaine, sur le déplacement des Palestiniens à travers un roman de Diana Abu-Jaber. L'intention est cependant claire: tenter d'indiquer comment la littérature de l'exil, dans sa tradition la plus établie (ainsi de Nabokov), porte la figuration du territoire de l'attente, comment cette figuration est un point commun d'analyse à diverses littératures du déplacement ou de la migration. Il est évident que celles-ci se disent aujourd'hui dans des conditions très diverses. Au-delà de ces notations, on tentera encore de marquer en quoi cette thématique du territoire de l'attente autorise des lectures largement transnationales, translinguistiques des littératures contemporaines de l'exil. L'hypothèse de cette écriture implicitement globale n'est pas dissociable du trauma de l'attente; cela conduit à considérer le type de récit qu'engage ce trauma. Un rapport pourra être établi avec les récits de témoignage de personnes déplacées, largement objets d'études anthropologiques.

Biography: Jean Bessière, Professeur émérite, Université Sorbonne Nouvelle Paris 3, Président honoraire de l'Association internationale de Littérature comparée. Dernier ouvrage paru: Questionner le roman. Quelques voies au-delà des théories du roman (Paris, PUF, 2012).

WAITING TERRITORIES AND THE CRITICAL PARADIGM OF WORLD LITERATURE

M. Symington

université de la rochelle

Abstract: This paper examines writing which expands the Atlantic crossing into a global literary territory. J. P. Donleavy's novel, *A Fairytale of New York* starts with death, the death of the narrator's wife aboard ship during the crossing. From the starting point of a negative metaphor, the migrant's journey is postulated as the opposite of hope or new beginning. Joseph O'Connor's *Star of the Sea* uses plot density to develop the space and time of the ship's crossing in such a way as to expand the notion of « threshold » and challenge the very concept of « suspended time ». Brooklyn, Colm Toibin's account tells the story of an individual migration, or more precisely, the moment of in-betweenness before the migrant is assimilated into another culture. Beyond simple thematic proximity, these novels write into the space between two continents, challenging the notion of the Atlantic space as absence, negative space or indeed « waiting territory » and implicitly question simple national literary designation.

Biography: Micéala Symington, Professeur d'Anglais et Littérature Comparée, Université de La Rochelle. Trésorière/Treasurer (Europe et Afrique) de l'AILC/ICLA depuis/since 2007.

S1 AFRIQUE, MAGHREB

INTRODUCTION

P. Samba Diop

Université Paris-Est Créteil

Abstract: Nombreux sont les auteurs qui, partant d'une 'langue-culture' (leur 'hypoculture'), sont consacrés dans une 'langue-culture' d'adoption (leur 'hyperculture'). Nous tentons d'interroger leur moi profond dans cette traversée des langues et des cultures, et nous demandons si les métamorphoses requises par le passage de l'hypoculture à l'hyperculture, ou vice versa, laissent percevoir une ou plusieurs identités, et ce que cette variabilité implique du point de vue de la « réception » de leurs œuvres. Langues et cultures sont-elles en contact harmonieux ou en perpétuel conflit ? Et comment lire et interpréter leur interaction ?

Biography: Papa Samba Diop enseigne les littératures francophones à l'Université Paris-Est et dirige la revue internationale Cahiers d'Études Francophones. Il a publié récemment :

- (2010) : Archéologie du roman sénégalais. Une réédition revue et corrigée d'un ouvrage de 1995.
- (2010) : Aimé Césaire : propositions de lecture.

BOUBACAR BORIS DIOP ENTRE DEUX LANGUES ET DEUX CULTURES

P. Samba Diop

Université Paris-Est Créteil

Abstract: Il s'agit dans cette communication d'envisager deux facettes d'un même écrivain: Boubacar Boris Diop, écrivain sénégalais dont l'oeuvre littéraire comporte des romans en langue française et en langue wolof, le wolof étant la langue maternelle de l'auteur.

Boubacar Boris Diop écrit à contre-courant des enfants de la "postcolonie", à savoir la génération à laquelle appartiennent Wabéri, Mabanckou ou encore Sami Tchak ou Kossi Efoui. En effet si ces derniers conçoivent leur création littéraire au sein d'une langue française qu'ils "créolisent" de diverses façons, le romancier sénégalais en revanche fait de la langue majoritaire de son pays, le wolof, un second espace de création, où, ni l'histoire, ni la géographie ne sont celles du hors-texte, mais des utopies aptes à conférer aux convictions idéologiques du romancier une assise narrative qui, à bien des égards, renvoie à celle du conte. Avec d'incessantes distorsions et de l'espace et du temps, l'auteur fait du roman le médium le plus approprié à l'expression d'une identité culturelle au moins double. Celle-ci s'affirme dans la langue maternelle et ses représentations du monde, l'hypoculture. Ou bien en français, langue étrangère impliquant aussi des représentations singulières du monde, l'hyperculture. Il s'agit dans ma communication de montrer que si Boubacar Boris Diop use de deux langues dans son écriture romanesque, il reste reconnaissable, dans ces deux espaces, celui de l'hypoculture comme celui de l'hyperculture: c'est la même conscience inquiète de l'intégrité de sa culture d'origine (hypoculture); c'est le même idéologue méfiant à l'égard des formes diverses d'aliénation que l'hyperculture pourrait comporter. Mais en wolof comme en français le romancier s'adresse à un hyperlecteur qu'il convie à une certaine complicité dans la critique sociale. Ce romancier du réel n'est jamais un romancier réaliste. L'étude de ses livres nous installe au cœur du comparatisme entre les langues et les cultures en ce qu'elles ont, chacune, irréductiblement, de centripète.

Biography:

Papa Samba Diop enseigne les littératures francophones à l'Université Paris-Est Créteil. Il a consacré ces cinq dernières années à l'étude de l'oeuvre littéraire d'Aimé Césaire. Son prochain livre analyse la poésie de Léopold Sédar Senghor. Il prépare aussi, en collaboration avec le professeur Xavier Subha de l'Université de Miami (U.S.A.), un ouvrage collectif portant sur les écrivains francophones migrants. Avec le professeur Bernard De Meyer de l'Université du Kwazulu-Natal (Afrique du Sud) il vient d'achever la rédaction d'un livre analysant l'oeuvre littéraire de Tierno Monémbo.

EDMONT AMRAN EL MALEH. PARCOURS D'UNE VIE, PARCOURS D'ECRITS

A. Belhabib
Université Ibn Tofaïl

Abstract: Edmond Amran El Maleh (1917-2010) est un écrivain juif marocain qui a consacré toute son œuvre à la réflexion sur le passage des langues et des cultures, partant d'une « langue-culture », celle héritée de sa généalogie (ce qu'on appelle l'hypoculture), vers une « langue-culture » d'adoption (appelée hyperculture). L'autobiographie, l'autofiction, le récit mythique sont autant de chemins pour interroger le sens profond des langues et des cultures que l'écrivain met en scène dans une œuvre complexe et paradoxale. Une invitation à questionner les identités qui devient utile en cette période où le repli de part et d'autre des civilisations est de plus en plus frileux et démagogique. Si l'expérience maléienne est d'abord le lieu d'un récit de vie, son parcours intime implique du point de vue de la réception de son œuvre, une possibilité de réponse au choc des cultures et des langues auquel le XXI^{ème} siècle est confronté avec force.

Biography: Assia Belhabib est professeure de littérature française et francophone à l'Université Ibn Tofaïl de Kénitra (Maroc). Son domaine de prédilection est l'interculturel et ses articles publiés, consacrés à différents auteurs maghrébins, francophones et français sont marqués par une exploration de la littérature dans sa dimension universelle. A publié *La langue de l'hôte*, lecture de Abdelkébir Khatibi aux Editions Okad, Rabat, 2009. Est la directrice de publication de l'ouvrage collectif *Littérature et Altérité* aux Editions Okad, Rabat, 2009 et de l'ouvrage collectif en hommage posthume à Abdelkébir Khatibi *Le jour d'après* aux Editions Afrique-Orient, Casablanca, 2010.

LE ROMAN À REBOURS

M. Bencheikh
Université Ibn Tofaïl

Abstract: Il s'agit dans cette communication de revenir sur deux ouvrages à valeur autobiographique *Parcours immobile* et *Lettres à moi-même* de Edmond Amran El Maleh, écrivain marocain de confession juive décédé en 2010. On interrogera la particularité de cette auto fiction, entre roman et critique et l'on s'arrêtera sur la démarche intellectuelle de cet écrivain à rebours de la grande édition.

Biography: Mustapha Bencheikh est professeur de littérature francophone, directeur de la formation doctorale Etudes françaises, francophones et comparées, directeur du Laboratoire des Etudes Pluridisciplinaires à l'université Ibn Tofaïl de Kénitra au Maroc et directeur du Pôle langues, cultures et civilisations de l'Université Internationale de Rabat.

- 2007- « Le journal contre la mort » in *Awal*, 35-36, Editions de la Maison des Sciences de l'Homme, Paris.
- 2007- L'université et l'emploi, in *Repères pédagogiques*, publication de l'Ambassade de France au Maroc.
- 2008- Présentation de l'œuvre de l'écrivain Driss Chraïbi dans l'*Encyclopedia Universalis*.
- 2008- L'exception politique, in *Hommage à A. Khatibi*, série colloque et séminaires numéro 8, *El jadida*.
- 2008- L'écriture de l'histoire chez Driss Chraïbi numéro 7, *El Jadida*
- 2009- Mohamed Leftah ou la beauté du profane, Ed. Tarik.
- 2009- « Les récits brefs de Driss Chaïbi » in *Nouveaux Souffles*, Ed. Racines
- 2009- *Littérature et altérité* chez Okad
- 2009- Présentation de la vie et de l'œuvre de Khatibi, *Encyclopedia universalis*
- 2010- « L'intellectuel atypique », in *LML*.
- 2010- « Le regard de l'autre », in *Afrique Orient*,
- 2010- « Au cœur de l'histoire », in *Zamane* numéro 1
- 2010- « L'enfer des mots » in *Zamane* numéro 2
- 2010- « Edmond ou la dissidence tranquille », *Zamane* numéro 3.
- 2011- « Albert Camus, une leçon d'histoire », in *Zamane* numéro 4.
- 2011- « Le roman de l'histoire et du désenchantement » in *Zamane* numéro 5
- 2011- « Pourquoi il faut lire Jean Genet » in *Zamane* numéro 6
- 2011- « Hymne à la femme » in *Zamane* numéro 7
- 2011- « Les bras ouverts et la tête haute » in *Zamane* numéro 8
- 2011- « Plaidoyer pour l'indignation » in *Zamane* numéro 7
- 2011- « Le moi, mensonge ou vérité ? » in *MLM* numéro 8
- 2012- Préface du livre *Le chemin vers l'autre*, entretiens entre Abdelkébir Khatibi et Samuel Weber in *Publications de la faculté des lettres de Rabat*.

A paraître « Inventer son lecteur » in A. Khatibi, la pensée des interstices collectif dirigé par Pr Papa Samba Diop.

S5: LA CRITIQUE TEXTUELLE à L'AUNE DE LA TRADUCTION

TRADUCTIONS ET ADAPTATIONS DE L'ODYSSÉE : FENELON-CHARLES LAMB

A. Salha

université Stendhal Grenoble 3

Abstract: On proposera une réflexion sur la traduction et l'adaptation de l'oeuvre d'Homère pour la jeunesse à partir des oeuvres de Fénelon (une première traduction de l'Odyssée, réalisée en 1692 et publiée en 1792, suivie des Aventures de Télémaque en 1699) et de Charles Lamb, écrivain anglais du début du 19^e siècle, auteur d'une des premières adaptations de l'Odyssée pour la jeunesse, *The adventures of Ulysses*, publiée en 1808.

C'est à la demande de son ami et éditeur William Godwin que Charles Lamb publie *The adventures of Ulysses*, adaptation de l'Odyssée pour la jeunesse. L'ouvrage est cependant présenté comme une suite donnée aux Aventures de Télémaque, dont une traduction avait paru un an auparavant chez le même éditeur. Cet exemple complexe d'intertextualité n'a pas échappé à Gérard Genette qui l'évoque dans *Palimpsestes*, sans mentionner cependant une troisième source essentielle du roman de Lamb. Dans la courte préface de son ouvrage, l'écrivain rend en effet hommage à une traduction ancienne de l'Odyssée par le poète élisabéthain George Chapman à partir de laquelle il a écrit son propre ouvrage et qui en a inspiré le style, qualifié par lui-même de gothique et de romantique.

À partir de ces exemples français et anglais, on s'interrogera sur les frontières mouvantes entre traduction, adaptation et réécriture d'un même texte source. Leur comparaison permettra en outre de préciser les enjeux de la retraduction dans le cadre d'une réflexion sur la littérature de jeunesse. On s'interrogera en particulier sur la manière dont la traduction participe d'un phénomène plus large de reconfiguration du mythe.

Biography: Agathe Salha Née en 1966, ancienne élève de l'École normale supérieure de la rue d'Ulm, agrégée de lettres classiques. Auteure d'une thèse en littérature comparée sur la réception et l'image de la latinité tardive dans la littérature française de la fin du 19^e siècle et sur la notion de décadence.

J'ai travaillé plus largement sur les relations entre Antiquité et Modernité et consacré plusieurs travaux au genre biographique et à ses métamorphoses dans la littérature moderne et contemporaine, sous la forme de Vies imaginaires ou biographies fictives (organisation d'un colloque en 2004 intitulé "Fictions biographiques 19^e-21^e" ayant donné lieu à deux ouvrages sur la question de la fiction biographique)

Mes travaux de recherche portent actuellement sur l'histoire de la littérature de jeunesse, à partir des adaptations de l'Odyssée d'Homère.

J'enseigne depuis 2003 la littérature comparée à l'université Stendhal de Grenoble et suis membre du centre de recherche Traverses 19-21

THOMAS HARDY, ROMANCIER ET ESSAYISTE : TRADUCTION ET CONTRADICTIONS

M. Panter

École Normale Supérieure de Lyon

Abstract: En 1883, Thomas Hardy publie un essai intitulé *The Dorsetshire Labourer*¹, consacré aux conditions de vie et de travail des populations rurales du Dorset. Il y imagine la découverte de ce milieu par un gentleman de la ville et, à partir de cette fiction, décrit et analyse l'évolution de la vie rurale dans le Dorset dans le cadre de la révolution industrielle. Lorsque Hardy écrit *Tess d'Urberville*, en 1891, il se sert à l'évidence de cet essai comme source. En effet, le personnage d'Angel est explicitement dans la situation du gentleman de l'essai, et l'essai est textuellement intégré au roman par le biais de citations. En considérant ce phénomène sous l'angle de la traduction, il s'agirait de voir comment Hardy traduit ses propres analyses dans un roman en prenant fortement en considération la question du genre dans lequel il les inscrit. Si deux ethos hardyens se dessinent – celui du romancier et celui de l'essayiste, la traduction d'une oeuvre dans l'autre implique l'entremêlement de ces deux types de voix. De fortes similitudes apparaissent en effet : lorsqu'il écrit un essai, Hardy le fictionnalise et se sert de ressorts romanesques, tandis qu'en tant que romancier, il adopte fréquemment le regard de l'essayiste². Pourtant, la comparaison permet aussi de mettre en évidence un profond changement de perspective entre les deux textes : le roman implique la mise à distance d'un discours attribué ailleurs à son auteur et semble lui donner un sens beaucoup plus subversif. 1 Écrit sur commande du *Longman's Magazine*, cet essai non traduit a été publié notamment dans un recueil de textes édités par Peter Woddyson : *Thomas Hardy : Selected Poetry and non-fictional prose*, London, Macmillan, 1997. 2 Voir par exemple les analyses d'Yvonne Verdier dans *Coutume et destin*,

Thomas Hardy et autres essais, Paris, NRF Gallimard, 1995. Elle met au jour la dimension ethnologique de l'oeuvre romanesque hardyenne, que l'on retrouve également dans *The Dorsetshire Labourer*.

Biography: Marie Panter Doctorante en littérature générale et comparée, sous la direction de M. Eric Dayre. Sujet de thèse: Le roman historique poétique : Victor Hugo, Theodor Fontane, Thomas Hardy.

MRS DALLOWAY À L'ÉPREUVE DE SES RETRADUCTIONS

A. Seurat

Université Paris-Est Créteil

Abstract: *Mrs Dalloway* (1925), de Virginia Woolf, a assez rapidement fait l'objet d'une traduction en français (1929), qui a servi de référence pendant plus de soixante ans : sans être elle-même un chef-d'œuvre comme certaines traductions-monuments de cette époque (*Ulysse* par Auguste Morel en 1929) ni la défiguration d'un chef-d'œuvre (*Berlin Alexanderplatz* par Zoya Motchane en 1933), la fidèle traduction de Simone David a permis de faire connaître le roman de Woolf aux lecteurs français. La traduction frappe tantôt par sa capacité à saisir la fluidité de l'original et par sa liberté dans la restitution de la lettre du texte (n'hésitant pas à garder une formule anglaise quand cela est nécessaire, ou maintenant la littéralité d'une expression qui permet d'identifier un jeu intertextuel avec Conrad), tantôt par certaines étrangetés de formulation (sauts de registre, ou caractère abrupt de formules nominales pour rendre des formes verbales de l'original) et par l'escamotage d'innovations essentielles de Woolf (formes de discours indirect libre avec verbe introducteur transformées en banal discours direct).

Coup sur coup, en 1993 et 1994, deux retraductions ont paru, l'une de Pascale Michon, l'autre de Marie-Claire Pasquier (reparue en 2012 dans la Pléiade). Toutes deux proches du texte, elles se distinguent par des nuances : Pascale Michon semble privilégier la sobriété et la littéralité, tandis que Marie-Claire Pasquier tend à étoffer légèrement le texte anglais pour déplier son implicite. Mais une fois posées ces « impressions de lecture », la comparaison des versions françaises du texte de Woolf aboutit à un sentiment aigu de complexité. L'écriture de Woolf jouant sur des glissements extrêmement subtils, on peut être tenté de donner l'avantage à une traduction ou à l'autre selon les passages et selon l'effet de sens que l'on privilégie localement. Loin de conduire à la révélation de contrastes frappants (comme c'est le cas lorsque l'on compare le *Berlin Alexanderplatz* de Zoya Motchane et celui d'Olivier Le Lay), la lecture comparée des traductions de *Mrs Dalloway* offre plutôt un faisceau d'éclairages sur l'écriture woolfienne : elle montre comment la traduction, dans toute sa complexité, se constitue en regard critique à part entière sur l'original.

Biography: Ancien élève de l'ENS de la rue d'Ulm, agrégé de lettres modernes, Alexandre Seurat enseigne actuellement à l'Université Paris-Est Créteil. Il a soutenu en décembre 2010 une thèse intitulée : « Le roman du délire. Hallucinations et délires dans le roman européen (années 1920-1940) » (dir. Jean-Pierre Morel, Paris III – Sorbonne nouvelle).

S3 - INTERMEDIALITE (I)

LA MUSIQUE COMME FANTASME DE LA LITTERATURE

E. Rallo-Ditche
University d'Aix en Provence

Abstract:

Biography: Elisabeth Rallo-Ditche (Aix-en-Provence)

DISCUSSION

WORDS AND MUSIC: A HISTORY OF MARRIAGES AND DIVORCES

J. Neubauer
University of Amsterdam

Abstract:

Biography: John Neubauer (Amsterdam)

DISCUSSION

S1 ECHANGES INTERSEMIOTIQUES ET LITTÉRATURE COMPAREE / INTERMEDIA TRANSPOSITIONS AND COMPARATIVE LITERATURE

COMPARATIVE LITERATURE AND MUSICOLOGY: DISTANT COUSINS OR FRATERNAL TWINS?

M. Rizzuti
Iulm University

Abstract: Do analysis and interpretation's methodologies differ from comparative literature and musicology? The present paper investigates such topic through a case-study, whose aim is to propose an interpretative approach. The starting point is the reading of the myth of Pygmalion through literature, musical theater and cinema. Actually, it takes into account both Pygmalion by George Bernard Shaw and the musical My Fair Lady, both in its film and theatrical versions.. The myth embodies a flexibility that allows him to move from an expressive language to another, without moving its nature. For instance, in the transition from the word to the musical theater, from Pygmalion to My Fair Lady, the myth itself comes out much more enhanced. To what extent the musicological approach is able to bring out the essential/vital/mere elements of the myth and, above all, is able to fill any gaps left by the comparative perspective? The nature of the myth does not change according to the language and the media which are employed: what is crucial is the transition from the stage play by Bernard Shaw to the musical achievement by Alan Jay Lerner and Frederick Loewe, due to the fact that the musical language is entrusted with the transfer of the most important message existing. The next step of analysis will take into consideration the transition from the musical theater to the film: does My Fair Lady really change its nature when shifting to movie? In what way?

Biography: In 2011 Marida Rizzuti has become a Ph. D in Comparative Literature at IULM University in Milan, presenting the thesis "Il mito di Pigmalione fra letteratura, teatro musicale e cinema: One Touch of Venus e My Fair Lady". She has got her degree in Musicology at Pavia University, with the thesis "I musical di Kurt Weill (1940-1950): fusione di prospettive, generi e tradizioni". In 2007/2008 she has granted at Kurt Weill Foundation in New York to conduct her research studies about One Touch of Venus. She is currently part of the research group (WAV - WorldsofAudioVision) on audiovisual. Her prevailing interests are the American musical theatre of the XX century, the Exilforschung and the musical genres' contamination. She is currently writing a book about the history of American musical theatre in the 20th Century. Her main essays are "Love Life and Trouble in Tahiti. A view on american family", "1965-1975. When the musical become rock, concept and film"; in 2006 she has published a monography about Kurt Weill's Musical (The Musicals of Kurt Weill. Genres, Heritages and Perspectives)

REFOCUSING AND REOPENING THE TEXT. FILMIC ADAPTATION AGAINST THE METAPHYSICS OF THE ORIGINAL

M. Fusillo
University of L'Aquila

Abstract: REFOCUSING AND REOPENING THE TEXT Filmic Adaptation against the Metaphysics of the Original The critical debate on the concept of adaptation has been extremely intense in recent times, and has basically overcome the narrow perspective of fidelity, particularly strong when we face a filmic adaptation, because of the persistent logocentric attitude. Nevertheless, we still find traces of such an attitude when we turn to specific comparative analysis and to the current critical praxis. The core of the problem lies in a "metaphysics of the original", which characterizes Western culture at a very profound level and is therefore rather hard to overwhelm. By this expression I mean a tendential hyper-valuation of the original, and a consequent under-valuation of any rewriting and of any secondary product. The term metaphysics alludes to a more general philosophical attitude that has been recognized and deconstructed by various post-structuralist trends. Western culture is based in fact on a series of binarisms, in which the first element always has a prominent hierarchical position, staying for plenitude of meaning and truthful originality, while the second has the negative connotations of decline, repetition, and sometimes even degradation. The polarity between original and adaptation has much to do, in my opinion, with this binary logic. Adaptations (and translations) are considered as mere supplements, margins to a more significant centre. It is a logic that must be renegotiated and subverted: we must consider them on the contrary as a vital part of a text, and practice a continuous transition between the original and its secondary life; a transition that often implies recognition of latent or repressed levels, refocusing of themes and rhetoric strategies, and a new balancing of emotional identifications. As a matter of fact, the term "secondary" is misleading: those transitions are a significant element of a literary text and of its cultural metamorphosis; they contaminate its static nature, transforming it into a plural and open notion. The paper will exemplify these theoretical reflections through some filmic adaptations of two quite idiosyncratic and "revolutionary" novels, Laclos's Les Liaisons dangereuses and Emily

Brontë's *Wuthering Heights*, focusing especially on their reconfiguring the original closure and on their new cultural settings (for example, the South Korean *Untold Scandal*, 2003, by Je-yong Lee).

Biography: Massimo Fusillo (Naples 1959) is Professor of Literary Criticism and Comparative Literature at the University of L'Aquila, where he is Coordinator of the PhD Program on Literary Genres; he is also President of the Italian Association of Theory and Comparative History of Literature. His major fields of research are: Theory of the Novel, Thematic Criticism. Modern Reception of ancient literature, Literature and Visual Culture, Queer Studies Among his publications: *Il romanzo greco: polifonia ed eros* (Marsilio 1989; as *Naissance du roman*, Seuil, 1991); *La Grecia secondo Pasolini* (Carocci, 2007); *L'altro e lo stesso* (Nuova Italia, 1998); *Il dio ibrido* (Il Mulino, 2006); *Estetica della letteratura*, (Il Mulino, 2009); and *Feticci. Letteratura cinema arti visive* (Il Mulino, 2012), forthcoming in a French version by Champion. Member of the Editorial Board of the following reviews: *«KLEOS»*, *«Contemporanea»*, *«Ancient Narrative»*, *«Studi pasolinian»*, *«Symbolon»*, *«Atene & Roma»*, *«Mantichora»*. Editor in chief of the on line review of the Italian Association of Literary Theory and Comparative Literature *«Between»* and of the National Institute of Ancient Drama review *«Dioniso»*. Editor of the Series *Myths* (together with Davide Susanetti) published by Carocci, and of the Series *AlterAzioni* (together with Dario Tomasello) published by Le Lettere

INTERMEDIALITY AS TEACHING PRACTICE

C. Eram

University of the Pacific

Abstract: The paper discusses the benefits of acknowledging intermediality as a new discursive method to approach literary texts in the classroom, as well as a tool to use in critical analysis. The main idea of the presentation is based on the author's recent postdoctoral teaching experience with first year students enrolled in the program called Introduction to the Humanities at Stanford University. The paper provides new insights into the phenomena of intermediality, narrative, film, and play. I describe and explain the empirical application of intermediality upon a classical text, *Hamlet*. As case study, I focus on Act 2, scene 2, a dialogue between Polonius and Hamlet, which students discussed in connection with renderings of the play in several film productions. Cases in point are the exchanges between the actors Kenneth Branagh and Richard Briers (*Hamlet* - 1996); Ethan Hawke and Bill Murray (*Hamlet* - 2000); David Tennant and Oliver Ford Davies (*Hamlet* - 2009). Through visual and performance studies, and discourse analysis, intermediality serves to analyze various nuances that the text acquires via image and the other way round. How is the network of relations between narrative and media constituted? What is the value of the intermedial transposition of Shakespeare's play into various movies? How does film control and manipulate the reactions of the viewers and how does the text become distorted? What is the role of anachronisms? (i.e. *Hamlet* using a cell phone and Polonius addressing him through web cameras, different time period costumes or even modern apparel.) The result of the intermedial approach to literature is a new critical collective made of directors, actors, professors and students alike. A new type of intermedial narration emerges, in which the meaning corresponds to allusions pertaining to our contemporary philosophical and moral conception of man in Western societies. Beyond the classical comparison and contrast of literature and film adaptation, intermediality as a pedagogical practice can serve as: a successful application upon classical/ canonical works (that benefit of multiple visual representation, albeit theatrical, filmic or in comics); it can open new arrays of exploration in visual studies; it can provide students with an approach closer to the popular culture world they live in; it can engender new interpretations of text as image and image as text. The paper is accompanied by written student testimonials.

Biography: Cosana Eram completed a Ph. D. in French and Humanities at Stanford University in June 2010. Entitled "The Autobiographical Pact": Otherness and Redemption in Four French Avant-Garde Artists, her dissertation focuses on Tristan Tzara, Isidore Isou, Benjamin Fondane, and Victor Brauner. Cosana's claim is that, although ignored so far in most avant-garde studies, the deployment of the messianic and redemptive discourse is as central to their literature, film, and art, respectively, as their more celebrated contributions to Dada, Lettrism, and surrealism. Cosana is currently working on a book project tentatively called "At the Margins of the Avant-Garde," to include, apart from the four authors mentioned above, Malcolm de Chazal, Gherasim Luca, and Georges Hugnet. She is also interested in the notion of intermediality and Gilbert Simondon and Bernard Stiegler's philosophy of technology and its possible reverberations in contemporary French and American fiction and poetry. Before coming to Stanford, Cosana was a Fulbright visiting researcher at New York University. Her academic background includes undergraduate and graduate studies at the University of Bucharest, Romania, where she holds a doctorate *Magna Cum Laude* in Literary Theory. As assistant professor in Bucharest, she taught 20th century literature, cultural studies, and popular culture. She is a recipient of a prize for critical debut in her home country for her work on literary hierarchies and their pedagogy (*Canon. Canonic.* Bucharest: Univers Enciclopedic, 2006). One of the chapters is devoted to how American universities teach "Great Books," a topic that now finds personal expression in her two years of postdoctoral teaching in the Structured Liberal Education and Introduction to the Humanities Programs also at Stanford. In the fall of 2012, Cosana Eram starts an

Monday, July 22, 2013

assistant professor position in the Department of Foreign Languages and Literature at the University of the Pacific in Stockton, California.

S2 COMPARAISONS INTERSEMIOTIQUES / COMPARISON ACROSS MEDIA

THE INTERMEDIAL GAP: COMPARING LITERARY OBJECTS AND AUDITIVE ARTS

M. Schleich

University of the Saarland

Abstract: The Intermedial Gap: Comparing Literary Objects and Auditive Arts

When we raise the question which literary objects qualify as being comparable or not, we implicitly declare what lies within the barriers of literature and what lies beyond them. We have seen a push of these boundaries towards the intermedial territory in recent years that makes it harder to narrow literary objects down to literature. Given that we speak of graphic novels, video games and films as texts – which can be read – they also fall into the category of literary objects and therefore can be compared to novels and other forms of literature.

The media mentioned above are all united by the way they are perceived as they are primarily read; they all share the same receptional channel. It appears to be a small step from decoding the relationship between the signifier and the signified within literature to the same process in the broader field of visual arts. Even though they are in so many ways unique and differ from each other they can be compared on the basis of their similarities. At the same time we learn so much more about how literature works by its contrast to other visual media.

So, to sum this up, these “literary objects” can be compared, which is also illustrated by the explosion of publications concerned with these intermedial comparisons.

But where literature and visual arts seem to be connected there appears to be a gap between literature and any kind of auditive media. Even though no one would deny auditive media such as sonnets, canzone, chansons, the opera and, more recent, the pop-song (Bob Dylan, Leonard Cohen and Joni Mitchell for instance) their place within the literary canon, any kind of comparing these works with literary objects falls short in adapting to the medial differences. Music, unlike language and many visual arts, does not mean anything, it hints at moods but it never signifies. Music will always be more profound and vague than language but at the time lacks the ability to be specific and concrete.

Can the written word be compared to the spoken and sung word? How does the word accompanied by music compare to the “bare” word of literature? Apart from the obvious discrepancy, that music is heard while literature is read, there is another criteria for distinction: Language alone, even the vivid and mood-evoking language of poetry, is inherently an intellectual, conceptual medium. In contrast music is a “language of emotions”, even though the classification of music as a language is up for debate. Music, according to critics such as Adorno, Kristeva and Barthes, is similar to language, but at there has been too little an effort to specify these similarities.

Unless we define methods and parameters of how to decode these auditive elements in relation to their textual counterparts, any kind of comparison has to be crude and incomplete. This presentation will therefore be concerned with finding answers to the question how auditive arts can be understood. Because regardless how much we theorise the act of comparison, we cannot compare what we do not understand thoroughly.

Biography: Born 1985 in Oldenburg, Germany.

A-Levels in 2004, Oldenburg.

Student of Comparative Literature at the University of the Saarland since 2005.

1 year study abroad at the National University Athens, Greece in 2007/08.

6 month study abroad at the Sorbonne, Paris IV, France in 2009/10.

Presentation of "The Literary Potential of Popular Music" at the ICLA 2010 in Seoul, Korea.

Master-Degree (Magister Artium) at the University of the Saarland in 2012.

CONTEMPORARY LITERATURE AND POP MUSIC: JUDITH HERMANN'S PROSE AS AN EXAMPLE OF THE INTERCONNECTION OF TEXT AND SOUND

K. Dautel

University of Malta

Abstract: In 1998 the literary critic Hellmuth Karasek described Judith Hermann's debut "Summerhouse, later" as the "sound of a new generation". The creation of an indeed characteristic "sound" of melancholy in Hermann's prose is not least caused by the numerous intermedial references to the medium of pop music, which can be classified as explicit system mentionings according to Irina O. Rajewsky. The interweaving of sound and text in Hermann's prose can be

understood as an intermedial reference which in turn refers to an intramedial element within the medium of music itself. This triple connection of (literary) text, (song) text and music creates the basis for a particularly fruitful analysis of Hermann's texts in the field of intermediality. On the one hand, intertextual references between lyrics and literary text play a significant role. Judith Hermann, for instance, uses intertextual references to the lyrics of songs as mottos for her short stories; for example the line of a song by Tom Waits called *Had me a girl*, which he wrote in an early period of his career as songwriter: "The doctor says I'll be alright, but I'm feeling blue". This verse precedes Hermann's first collection of short stories and programmatically anticipates the atmosphere of the following texts. In addition to that, the intermedial references to music support the expression of a certain lifestyle, which may be metonymic for a whole generation around the turn of the millennium. The aspect of the tone of the texts created by music can only be revealed to connoisseurs of the respective musical performance, it is thus addressed to readers of a similar generational and cultural background. By means of this 'codeswitching' from the medium of literature to the one of music, Hermann shifts to another level of communication, by which the verbally unspoken can be transmitted. This bridges the frequent speechlessness of her protagonists and provides Hermann's laconic narrative style with another level of expression. Furthermore, as a third element, there are references to the biography of the mentioned musicians in Hermann's prose, which can be linked to the characters within the narratives. Hermann's protagonists are primarily in search of happiness and stability, but also of a place of arrival, though the utopia of an arrival and the attempt at finding alternatives to their restless and aimless lives remain unsuccessful. The strong identification potential of the musical genres as well as of their representatives as they are constructed and staged in the media allows conclusions with regards to the ideals and ideologies reflected in Hermann's texts. The proposed paper will discuss the different intermedial references in the prose of Judith Hermann as a characteristic example of intermedial references of contemporary literature to modern pop music and will analyse their reciprocal functionality in view of the lifestyle and aimless searching of Hermann's protagonists as representatives of a generational cohort.

Biography: Katrin Dautel studied German and Italian Studies (Deutsch-Italienische Studien) in Tuebingen, Bonn and Florence. After completing her M.A. in 2009 she joined the Department of German of the University of Malta as Language Assistant with a scholarship by the German Academic Exchange Service (DAAD). Subsequently she was promoted to Assistant Lecturer and teaches courses on German as a Foreign language, literature and linguistics. She is currently working on a PhD project on space constructions and gendered spaces in German contemporary literature.

BEYOND THE HEIGHTS AND DEPTHS OF PASSION: TRANSMUTATIONS OF EMILY BRONTË'S *WUTHERING HEIGHTS* WITH LUIS BUÑUEL AND KATE BUSH

S. Pyke

The University of Melbourne

Abstract: Emily Brontë's unforgettable novel *Wuthering Heights* has haunted readers for over one hundred and fifty years, generating an afterlife of re-reading, revising, remaking and referencing that includes poetry, plays, films and music. Popular interpretations of the novel often limit the relationship between Heathcliff and Cathy as a Byronic melodrama, ignoring Brontë's carefully unuttered depiction of a sentient Yorkshire moor. The always-present communications from Brontë's landscape are made present by its affect on the characters in her novel, inspiring a number of lasting and vibrantly disruptive revisions. This paper considers two intermedial texts that amplify Brontë's effort to decentre the human and let country communicate on its own terms. Luis Buñuel's 1950s film, *Abismos de Pasion* and Kate Bush's 1970s pop song, "Wuthering Heights" add to Brontë's effort to escape humanist thinking. Together they represent a counter-tradition to the Enlightenment project that permeates action, word and thought from the late Romanticism of Brontë's time to the contemporary postmodern project which Buñuel approaches and Bush performs. Kate Bush's pop song, "Wuthering Heights," is both intermedial and intertemporal. Its lyrical depiction of a "wiley" moor, emplacing the speaker beyond the limits of the human, echoes the Trinitarian relationship between Brontë's Heathcliff, Cathy and the Yorkshire moors. Bush does this by following Brontë's ambivalent ghostly representations, shifting between the 'real' and 'not real' using dance, film and voice. Both texts fragment the dominant psychological and religious perspectives that underpin the repressively completed discourses of God/Heavenly Father and the equally limited inversion, not-god/mother earth. Together with Brontë, uses the ghost trope to encourage the possibility of becoming divine beyond normalising discourses. Luis Buñuel's 1950s film, *Abismos de Pasion* also shifts Brontë's text into a new form of artistic expression and further, it takes Brontë's novel out of its English-speaking containment. Buñuel's film takes a different trajectory, using cinematic images to allow the non-animal a sentient presence. As with Bush's music video, the use of landscape is critical in the film. Buñuel's film features hunted vultures, pinned butterflies, sacrificed frogs and slaughtered pigs providing a perspective that is not purely human. Through and beyond these differences, operating under the telepathy that marks the signifier, Buñuel's work gestures back to Brontë's *Wuthering Heights* and at the same time, reaches towards the unrelated artwork of Kate Bush. In this way these texts form a coalition, as Judith Butler might have it, where together but apart, they reach towards a decentring of the human through a shared effort to depict the

unutterable communications of the non-human. As would be expected in this Butleresque assembly, they allow for an always-contingent possibility of a non-contained divine in very different ways. By allowing for the possibility of non-human communicative exchange, and at the same time recognising the inevitable impossibility of specifically articulating the production and reception of these communicative exchanges, these three intermedial and cross-cultural texts all manage to represent the affect the non-human has on the human. This affect can be approached along the lines suggested by Bracha Ettinger in her work on the matrixial borderspace. In her sense we can understand this affect assisting the self to become permeable. The modad transitions, or at least, is diminished. These three productive artworks, considered here as a shared project because they allow for non-human sentience, do so by avoiding falling into anthropocentric mastery. Brontë, Buñuel and Bush emplace their speakers in a fragile intimately connected world where open communications flow between human and non-humans without hierarchy. These two revisions of Brontë's *Wuthering Heights* allow for an uncivilised love that escapes the Byronic Romantic trope and moves towards Haraway's more productive conceptualisation of respect and trust.

Biography: Susan is researching her Creative Writing PhD with the University of Melbourne. She has been awarded the Felix Meyer Scholarship and the Amy Gaye Cowper Tennent Memorial Scholarship. Her creative non-fiction work been published in Canada's literary journal, *Descant*, the International Communications Association's journal *Intermedia*, and *New Writing: The International Journal for the Practice and Theory of Creative Writing*. Her short stories and poems have been published in various Australian literary journals including *Hecate*, *Overland* and *Island*. She is an adjunct member of the Association of Pacific Rim Universities' Doctorial Student Network.

L'INTERMEDIALITE DANS *PRAISE IN WHICH I LIVE AND MOVE AND HAVE MY BEING* DE PAUL DURCAN

C. Roche-Liger
Université de Poitiers

Abstract: Cet article se propose d'étudier le dernier recueil du poète irlandais postmoderne Paul Durcan (2012) sous le signe du dialogue entre le verbal et le visuel. Nous trouvons dans ce livre de nombreuses ekphraseis, dont dix se présentant comme telles dès le titre du poème par la notation « d'après ... » (« after... »). De surcroît, la dimension picturale de cet ouvrage est renforcée par les éloges adressés aux peintres ainsi que par l'écriture « d'effets-tableaux », pour reprendre la formule de Liliane Louvel. Nous souhaitons démontrer, d'une part, en quoi cette picturalité se place dans la continuité de l'œuvre de Paul Durcan. Nous voulons analyser, d'autre part, comment elle s'inscrit dans la logique de la rencontre, thème central de *Praise in which I Live and Move and Have my Being*. Cette notion est d'ailleurs mise en avant à la fois dans des titres de poèmes, comme « Meeting Kathleen and Philippe Bernard », « Meeting the Poet », ou dès le premier vers, comme dans « Idolatry » (« Meeting by accident on a winter's night »). Ainsi, nous verrons comment les rencontres avec des œuvres, des artistes, des personnes et des lieux servent de déclencheurs à l'écriture, de même que les modalités de l'écriture de ces dernières. En effet, l'ekphrasis durcanienne est rencontre dans le sens où elle s'écrit sous le signe de l'intermédialité, qui se fait chez Paul Durcan interaction, échange, insertion de l'expérience à la fois personnelle et esthétique. Outre le déclencheur, comme la découverte d'une œuvre lors d'une exposition, le poète redonne vie aux personnages des représentations ou aux artistes décédés. Il les croise, superpose leur image à la sienne ou à l'œuvre d'un autre artiste admiré. « Woman Lying On a Wall » est par exemple à la fois inspiré du tableau du peintre anglais L. S. Lowry, *Man Lying On a Wall*, et de l'ekphrasis du même nom du poète irlandais Michael Longley. Dans « Charles Brady, Painter, after Veronica Bolay », le récit de la rencontre dans un pub avec le peintre irlandais Charles Brady s'écrit par le biais d'une ekphrasis de *Tea Cosy* de la peintre irlandaise Veronica Bolay, car le poète associe la représentation du cache-théière de Veronica Bolay avec celle du couvre-chef que portait C. Brady ce jour là. Le poète transforme une sans-abri sur l'esplanade du Centre Pompidou en une œuvre de l'exposition « *Traces of the Sacred* », dans le poème éponyme. Enfin, pour ne prendre qu'un dernier exemple, nous verrons comment la projection et le processus d'identification sont tels face à l'œuvre de Rembrandt, que nous ne savons plus dans la dernière section de « *Aristotle with a Bust of Homer, after Rembrandt* », si le poète décrit le personnage d'Aristote ou si c'est un autoportrait qu'il écrit par le biais d'un palimpseste. Nous concluons sur l'écriture ekphrastique de Paul Durcan en soulignant la dimension intime du rapport intermédial, de l'interaction entre le poète et l'œuvre qu'il décrit, et sur le fait que le poète se cherche, se trouve et s'écrit à travers l'éloge de ceux qu'il rencontre et côtoie, comme un des sens du titre, intertextuel et polysémique, semble l'indiquer.

Biography: Cathy Roche-Liger a récemment soutenu la première thèse française sous la direction du professeur Liliane Louvel sur le poète irlandais Paul Durcan : « Poétique du pictural dans l'œuvre de Paul Durcan ». Elle a également travaillé sur le poète W. H. Auden et écrit des articles sur Paul Durcan, notamment en 2012 pour l'atelier de la SAIT au

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congrès de la SAES à Limoges et pour la SWIG conference à Dundee. Elle s'intéresse particulièrement à la poésie et aux interactions entre le visuel et le verbal. Elle est membre du FoReLL (Université de Poitiers).

TRADUCTION ET POLYPHONIE / TRANSLATION AND POLYPHONY

L'HETEROLINGUISME MILITANT : POLYGLOSSIE ET IDENTITE RELIGIEUSE CHEZ LES JUIFS CONVERTIS AU CATHOLICISME DANS L'ITALIE DE LA CONTRE-REFORME

A. Guidi

Università di Pisa

Abstract: A la fois tendue vers la quête métaphysique du verbe originel et séduite par la multiplicité des langues et des cultures, la première modernité est incontestablement une époque de polyglottes et de polygraphes. Si les raisons d'un tel essor sont multiples, la diffusion du modèle humaniste du *vir trium linguarum peritus* et le renouveau des études bibliques qui l'accompagna demeurent cependant les principaux facteurs de l'enivrement linguistique qui caractérise la culture du XVIe siècle. Dans ce contexte d'érudition trilingue, l'hébreu souffrait, à la différence du latin et du grec, d'une réputation ambiguë : langue de la révélation et de la création divines, dont l'apprentissage avait été considéré par les premiers hébraïsants comme indispensable à la pleine compréhension des vérités chrétiennes, réceptacle aussi des secrets des cabalistes, l'hébreu restait également l'idiome du « peuple déicide », dont les signes graphiques pouvaient réveiller l'hostilité théologique et la méfiance pluriséculaire de tout lecteur chrétien. Parée de ces connotations symboliques ambivalentes, la langue hébraïque devint aussi à l'époque de la Réforme protestante et catholique un outil missionnaire de première importance dans la politique de conversion des Juifs menée par les différentes Eglises ; elle se para alors dans la virulence ou l'emportement de la littérature polémique anti-judaïque, à côté du latin et des langues vernaculaires, d'une dimension nouvelle et quelque peu paradoxale. Rédigée souvent par des néophytes d'origine juive, cette production hétéroclite, marquée par un hétérolinguisme prononcé, illustre toute la complexité des enjeux culturels et identitaires soulevés par l'insertion de la langue sainte dans un contexte plurilinguistique et pluriconfessionnel. Dans leurs écrits, les convertis font en effet preuve d'un effort symbolique et réel qui vise à transmettre et parfois à rapprocher les différentes cultures religieuses et finit dans certains cas par brouiller les frontières des appartenances. Ils traduisent ainsi en hébreu le Nouveau Testament, les livres deutérocanoniques et les textes liturgiques chrétiens, et transposent en même temps les œuvres rabbiniques et bibliques en latin, en français ou en italien. Ils rédigent également des documents qui appartiennent à d'autres genres littéraires : notes sur l'interprétation chrétienne de doctrines kabbalistiques, récits autobiographiques, dialogues apologétiques, commentaires bibliques, sermons. Expression de la mobilité de ces personnalités à l'intérieur des frontières religieuses et culturelles et de la complexité de leurs parcours, cette production relève également, dans le milieu italien, de l'idéologie post-tridentine qui, tout en héritant de l'idéal humaniste du savant polyglotte, avait fait de la pratique de plusieurs langues un outil de propagande et de diffusion du nouvel universalisme catholique. Ces problématiques rejoignent celles soulevées dans l'atelier *Affronter l'ancien* du congrès 2013 organisé par l'AILC. On souhaiterait ainsi participer au débat avec une réflexion sur les interactions qui se produisent entre conversion, appartenance religieuse et pratique plurilingue dans l'Italie de la Réforme catholique. Dans notre exposé, on se propose notamment d'examiner deux cas exemplaires : la version latino-hébraïque du récit de conversion de Ludovico Carretto (alias Todros ha-Cohen, ca 1500 - après 1556) publiée à Paris en 1553, et sa traduction italienne parue à Gênes en 1556 sous le titre *Epistola di Ludovico Carretto ad hebreos* ; et le traité bilingue, en hébreu et en italien, *Lettera di pace* (ms. BAV Neofiti 37) d'Andrea Del Monte (alias Joseph Sarfati, ca 1520 - 1587), le célèbre « rabbin renié » que Montaigne entendit prêcher à Rome, portant sur le caractère messianique de Jésus. La diversité linguistique, pleinement exploitée et assumée tant par Carretto que par Del Monte, se manifeste différemment chez les deux auteurs – le premier en quête d'une autopromotion auprès de publics divers, le deuxième au faite de sa carrière de traducteur et scripteur à la bibliothèque Vaticane. D'autre part, si leurs glissements et leurs préférences linguistiques expriment voire affichent l'accomplissement du passage d'une communauté religieuse à l'autre, elles révèlent en même temps les traces de leur identité passée et renseignent sur la manière dont elle intègre plus ou moins la nouvelle dimension sociale et culturelle du converti. Le traitement de l'hébreu est en ce sens particulièrement révélateur. Pour Carretto, chez qui le processus de conversion avait été déclenché par des réflexions sur la valeur numérique des lettres hébraïques de certains versets bibliques, l'hébreu est chargé d'une valeur métaphysique dont le converti serait en quelque sorte le déchiffreur privilégié ; la persistance des caractères hébraïques dans le texte de la traduction latine et italienne est censée accentuer cette dimension sacrée, mais risque de suggérer au lecteur l'irréductibilité profonde de l'identité juive qui subsiste dans le converti. Del Monte, dont la conversion relève sans doute de motivations plus pragmatiques, adopte en revanche une démarche démystificatrice vis-à-vis de la langue sainte, essayant d'atténuer, même dans les choix de mise en page, les horizons évocateurs que l'hébreu véhiculait aux férus de mystiques et de langues orientales. Ainsi, dans ces documents, la variété des langues et des graphies adoptées (par exemple le choix d'écrire des mots italiens en caractères hébreux, ou de transcrire l'hébreu en caractères latins) se décline à chaque fois différemment par rapport au contenu et à la destination envisagée : la *Lettera* de Del Monte est destinée formellement aux Juifs romains, mais surtout appelée à susciter l'admiration des ecclésiastiques ; les *Visions* de Carretto sont adressées en hébreu à ses enfants, puis traduites en latin au bénéfice des chrétiens et finalement transposées en italien pour sa femme, afin de la persuader de se convertir. A travers les préférences linguistiques tour à tour exprimées par ces

auteurs, se dessinent donc des lectorats divers et composites et les diverses méthodes pour s'adresser à eux.

Biography: Angela Guidi est docteur en philosophie, science et culture de l'Antiquité tardive à la Renaissance. Ses recherches portent sur les relations entre littérature et philosophie juives et chrétiennes en Europe du Moyen-Âge au XVIIe siècle et en particulier sur les Dialogues d'amour de Léon L'Hébreu (alias Juda Abravanel). Livres *Amour et sagesse. Les Dialogues d'amour de Juda Abravanel dans la tradition salomonienne*, Leiden-Boston, Brill, 2011. Principaux articles: « Le revirement d'un philosophe: Aristote comme juif, repentant et prosélyte au Moyen Âge et à la Renaissance », dans *Anecdotes philosophiques et théologiques de l'Antiquité aux Lumières*, éd. F. Leclercle et G. Navaud, Paris, Classiques Garnier, 2012 (sous presse). « 'La rivoluzione silenziosa': due conferenze inedite di Charles Mopsik su esoterismo e essoterismo nella qabbalah zoharica », in *Il mantello di Elia. Trasmissione e innovazione nella cabala*, num. monografico della Rivista di storia e letteratura religiosa, 47/3 (2011), p. 521-545. « Un néophyte entre Rome et Paris au milieu du XVIe siècle: la 'Reponse de Ludovico Carretto à un talmudiste' (Ms. BN Hébr. 753) », *Studia graeco-arabica*, 2, (2012), p. 375-39. « L'obscurité intentionnelle du philosophe: thèmes néoplatoniciens et farabiens chez Maïmonide », *Revue des Études Juives*, 166 (2007), p. 129-145 « La sagesse de Salomon et le savoir philosophique: matériaux pour une nouvelle interprétation des 'Dialogues d'amour' de Léon l'Hébreu », *Revue des Sciences Philosophiques et Théologiques*, 91 (2007), p. 241-264 « Salomone come sapiente universale nel 'Comento al Libro dei Re' di Isaac Abravanel (1437-1508) », *Accademia. Rivista de la società Marsile Ficin*, 8 (2006), p. 61-79 « Platonismo e neoplatonismo nei 'Dialoghi d'amore' di Leone Ebreo: Maimonide, Ficino e la definizione della materia », *Medioevo. Rivista di filosofia medievale*, 28 (2003), p. 225-248

CULTURES OXYMORIQUES ET MÉTAROMAN CHEZ GUIMARÃES ROSA : RÉCEPTION, TRADUCTION, CRITIQUE

M. Marinho

Universidade Federal da Fronteira Sul

Abstract: João Guimarães Rosa est l'auteur d'une oeuvre romanesque complexe et fortement auto-réflexive, et certains aspects métopoétiques de son oeuvre sont passés inaperçus même à l'ensemble de la critique de son pays d'origine, le Brésil. Cela se doit à la mise en marche d'un langage plurisignifiant qui fait appel à toute sorte de recours culturels et linguistiques, du néologisme à l'archaïsme, du régionalisme au cosmopolitisme, du vocabulaire érudit aux dictons populaires, de l'emprunt intertextuel qui va de l'oralité aux textes canoniques de la littérature occidentale et orientale. Dans cette perspective, le roman-fleuve *Grande Sertão: Veredas* est aussi un roman-somme qui se veut le véhicule des cultures oxymoriques nées de la rencontre, au Brésil, de peuples et de cultures d'origines si contrastées (Autochtones, Européens, Africains, Asiatiques – mutuellement entremêlés selon un processus que les Modernistes brésiliens ont fort à propos qualifié comme "anthropophagique"). Or, le comparatiste Daniel-Henri Pageaux rappelle que traduire (tra-ducere) revient à faire passer un texte d'une culture à une autre, d'un système littéraire à un autre. Le traducteur est censé donner l'interprétation d'un texte issu d'une culture qui n'est pas celle de ses lecteurs: dans le présent cas de figure, cette tâche devient davantage redoutable en raison du caractère oxymorique des cultures qui se trouvent à la source de ce roman-fleuve. La traduction finit par susciter un jugement de la part du public lecteur sur le texte original et sur l'image (poétique, symbolique, morale) du système littéraire et de la culture qui ont donné naissance à l'oeuvre traduite, tel que l'affirme Pageaux. Ainsi, la présente étude cherche à déloger de par les traductions en langues néo-latines le lecteur implicite qui a guidé le travail du traducteur. En d'autres termes, dans le but de saisir l'horizon d'attente auquel les traducteurs se sont donné la tâche de conforter, nous procédons à la lecture de certains passages extrêmement représentatifs d'une certaine économie de la traduction: la traduction comme critique ancillaire soumise aux exigences du public et à l'impératif du marché éditorial.

Biography: Marcelo Marinho est Docteur ès Littérature Comparée de l'Université de Paris III (France), professeur en Théorie Littéraire et Littératures de Langue Portugaise à l'Université Fédérale de la Frontière Sud (Brésil) et à l'Université Eötvös Loránd de Budapest (Hongrie). Traducteur et ancien Professeur Visiteur à l'Université du Québec à Montréal (Canada), il est l'auteur de nombreuses études comparatistes publiées en France, Hongrie, Canada et Brésil – notamment João Guimarães Rosa, chez L'Harmattan, Paris.

S2TRADUCTION ET GENRES LITTÉRAIRES / TRANSLATION AND LITERARY GENRES

ANALYZING THE CULTURAL TRANSLATION OF FEAR IN HORROR FICTION

C. Landais
Purdue University

Abstract: Since the nineteenth century, realism has been an important component of fiction, including horror fiction. In 1968 Roland Barthes called the mechanism of realism "the reality effect" which he saw as a seemingly functionless detail [...] presumably mentioned for no other reason than the fact that it is part of the reality represented" (Prince 2003, 81-82). The reality effect is produced through an abundance of connotators of the real which creates a lifelike effect: for instance, time and space references that exist outside the narrative, descriptions of historical characters or events, vocabulary appropriate to the situation or the social identity of the characters. Realism is thus deeply anchored in the culture of the author. Therefore, drawing upon Paolo Bartolini's understanding of translation as a transfer of one culture into another, we can ask ourselves how far is it possible to translate this reality effect from one cultural context to another. This question is all the more relevant in supernatural horror fiction, which relies precisely on the reality effect. As Roger Caillois points out, the more rational and lifelike the initial fictional universe, the easier it can be destroyed by the supernatural (1966, 10). For that reason, the narrator or the main character of horror fiction has to be openly incredulous toward the supernatural in order to guarantee his objectivity. This is the main condition for readers to willingly suspend their disbelief (Coleridge) and for character identification to happen (e.g. Altenbernd and Lewis). Character identification is particularly important for psychoanalysis, psychology, and reader-response criticism, since it especially explains the cathartic effect of horror fiction, or how suspense works in the reader's mind (Tannenbaum and Gaer 1965). The reality effect in horror fiction thus makes the narrative settings familiar or, at least, recognizable to the reader; it generates suspense, and when horror -- supernatural or not -- strikes, character identification awakens fear in the reader's mind. Thus, in order to be frightening for the reader, horror fiction has to be built on realism mechanisms. This explains why great authors of the genre, like Guy de Maupassant, Nicolai Gogol, or Stephen King are also called realist writers. Fear then depends on cultural elements related to the reality effect. However, such communication of fear may be altered in a translated work because of a failed transfer of the reality effect from the original culture into the translation's. As one of Stephen King's French translators states, even though most international readers are familiar with the American culture for instance through movies or TV shows, few know it well enough to feel the lifelike effect of pure US artifacts (Breque 1998), like American cigarette brands, TV shows not released outside North America, or politicians or writers not well-known in other countries. When confronted with one of these artifacts, translators of horror fiction have to find a way to preserve the reality effect in order to not ruin fear. I will present here some challenges faced by translators of horror fiction as well as some of the strategies adopted to try and overcome the cultural limits of realism.

Biography: Clotilde Landais is Visiting Assistant Professor at Purdue University, IN. She received her Ph.D. in Comparative Literature from the University of La Sorbonne Nouvelle (Paris, France). Her research includes North American horror fiction, the fictitious writer and his doppelganger, and translation theories. She notably published articles in the Colloque de Cerisy series, in the Quebec journal *@nalyse*, and in Philip Roth Studies. She also has a monograph entitled "Stephen King as a Postmodern Author" forthcoming at Peter Lang Publishing (Fall 2012).

TRANSLATING MICHEL HOUELLEBECQ'S POETRY INTO GERMANIC LANGUAGES: TWO CASE STUDIES

H.J. Pieterse
University of Pretoria

Abstract: Translating Michel Houellebecq's poetry into Germanic languages: two case studies

This paper aims to investigate translation-related questions such as "translator's freedom", "transculturation", "transtemporation" and "fidelity to the ethos of the original text" with regard to the translation, into English (Grass and Mathews [2010]) and Afrikaans (Pieterse [pending]) respectively, of selected poems by the French poet and novelist Michel Houellebecq. Samples will be taken from Houellebecq's three volumes of poetry: *La poursuite du bonheur* (1992), *Le sens du combat* (1996) and *Renaissance* (1999). These questions will be answered with regard to the central questions posed by the conference sub-theme: In what way does translation represent a critical approach in itself? And how can comparative thinking contribute to a better understanding of the translator's tasks?

Grass and Mathews translated *Le sens du combat* to critical acclaim into English as *The Art of Struggle*, but their

translations also evoked criticism. These points of criticism will be addressed in this paper. Pieterse translated 40 poems from *Le sens du combat* and 20 each from *La poursuite du bonheur* and *Renaissance* into Afrikaans, one of the younger Germanic languages. The translator will address questions referred to above in a "report from the workshop", detailing problems encountered when translating Francophone poetry with a fixed form and metre into Afrikaans, and comparing his results with that of Grass and Mathews in the case of poems translated from *Le sens du combat*. Issues such as retention of form, rhyme, metre and metaphor in the target languages (English and Afrikaans) will be addressed, bearing in mind Walter Benjamin's famous definition of the task of the translator: "[This task] consists in finding that intended effect upon the language into which he is translating which produces in it the echo of the original".

Biography: Henning Jonathan Pieterse (born 1960 in Wageningen, the Netherlands) is a poet, short story writer, translator and academic. He is Professor and Director of the Unit for Creative Writing in the Department of Afrikaans, University of Pretoria, South Africa. Pieterse was editor of a translation of Chaucer's *Canterbury Tales* into Afrikaans (awarded the Academy Prize for Translation, 1990) and Editor-in-Chief of *Tydskrif vir Letterkunde* (*Journal of Literature*) (1992-2002). He was awarded the Ingrid Jonker Prize, the Eugene Marais Prize and the prestigious Hertzog Prize for Literature (2002). He translated Rainer Maria Rilke's *Duineser Elegien* from German into Afrikaans as *Duino-elegiee* (awarded the Nedbank Academy Prize for Translation, 2008). Some of his poems and stories have been translated into English, Dutch, German, French, Turkish and Serbo-Croatian. He was a guest of Poetry International (2001) and the PEN Literature Live Festival (Zagreb, 2006). He is currently working on an annotated translation of Michel Houellebecq's poems into Afrikaans.

LA RETRADUCTION DE *CORINNE OU L'ITALIE* DE MME DE STAËL, AU BRÉSIL

N. Piucco, M.H. Torres
Université Fédérale de Santa Catarina

Abstract: Cette proposition est liée à notre recherche de doctorat sur la retraduction de *Corinne ou l'Italie* (1807) de Mme de Staël. Dans une première partie, comme introduction à notre étude, nous considérons la vie et les œuvres de Staël et ses idées sur la traduction. Nous décrivons l'œuvre originale *Corinne ou l'Italie* et la première traduction en portugais du Brésil *Corina ou a Itália* (1945, Edições Cultura). Comme troisième étape, nous proposons un projet de retraduction qui a pour but d'accueillir l'étranger et de réaliser une traduction qui met en évidence la lettre de l'œuvre, ainsi que le travail du traducteur. En étudiant les œuvres théoriques sur la traduction et la littérature de Staël, nous vérifions les traits sémantiques, culturels, stylistiques parmi d'autres, à partir de l'original et ils sont commentés avec les respectifs exemples de la retraduction.

Biography: Narceli Piucco est diplômée en langue et littérature françaises à l'Université Fédérale de Santa Catarina (2006). Au cours de ses études, elle a travaillé avec le Groupe de Recherche en Littérature Traduite, plus spécifiquement sur le projet « Le profil du traducteur littéraire de langue française au Brésil », pour élaborer le dictionnaire en ligne de traducteurs littéraires au Brésil : www.dicionariodetradutores.ufsc.br. En 2008, elle a obtenu son master en Etudes de Traduction à PGET / UFSC avec le mémoire sur *Corinne ou l'Italie* de Madame de Staël. Depuis 2005, participe à l'édition de *Scientia Traductionis*, une revue académique en ligne. <http://www.periodicos.ufsc.br/index.php/scientia> Actuellement, elle est étudiante au Doctorat en Etudes de Traduction, à PGET-UFSC, sous le tutorat de Marie Hélène C. Torres. Sa thèse porte sur la traduction littéraire commentée de l'œuvre *Corinne ou l'Italie*, de Madame de Staël.

"THE LEAP OVER A GULF": THE EVENT OF TRANSLATING THE CLASSICS

M.M. Statkiewicz
University of Wisconsin Madison

Abstract: "The Leap over a Gulf": The Event of Translating the Classics

The question of translation is not an isolated one in Martin Heidegger's work; it constitutes the crucial part of his initial task of *Wiederholung* or retrieval (repetition) of the original thought, which has been distorted in the commonly accepted modern tradition. But thought (*Denken*) is for Heidegger poetizing (*Dichten*) in the strong sense of the original dictare of

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the truth of being, that is, as he says in a marginal note to the 1950 edition of his essay "the saying of the event" (die Sage des Ereignens). I shall argue in my paper that in order to perform the task of retrieval, translation itself must have the character of "eventness" (in the sense of Alain Badiou) of having taken place, of having appeared, without being inscribable in the pre-established logic of a situation, in other words, must have the character of "indecidability from the point of view of the situation" (indécidable du point de view de la situation). There is, nevertheless, a necessity to decide – "décider un indécidable," says Badiou – which brings the element of revolution into the appropriation of the classics. This is also, I shall argue, the sense of Osip Mandel'shtam's claim that the classic is never securely established in the unchangeable historical past: "yesterday has not yet been born. It has not yet really existed", and hence "classical poetry is the poetry of revolution". In other words, the retrieval of the classics requires an event of translation.

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LA COMPARAISON AUX SOURCES DU SAVOIR / COMPARATIVE METHOD AS A SOURCE OF KNOWLEDGE

ANSCHAUUNG AND NACHAHMUNG, GEIST AND NATUR. THE GERMAN OBJECTION TO METHOD IN THE UNDERSTANDING OF LITERATURE

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Abstract: Our paper examines the vexed question whether the modern approach to literary studies by means of method is a valid one. J. M. R. Lenz' "Anmerkungen übers Theater" is one of the most underrated and unknown theoretical texts of the late 18th century. It compares the approach to sciences and literature and finds a common basis in "Anschauung". Hegel's "Philosophy of Art" looks at this question from the aspect of freedom of the mind as it is seen in literature vis-à-vis the laws of nature, as found in sciences. Heidegger's "Ursprung des Kunstwerks" denies the validity of method in favour of thought. Our paper is rounded out by ideas put forward by Goethe, Verlaine, Oscar Wilde, Kafka, Brod, Musil and others.

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FROM *THEATRUM ANATOMICUM* TO *THEATRUM COMPARATIVUM*. IN SEARCH OF THE MEANING OF CONTEMPORARY BODY (V. EROFEEV, M. ABAKANOWICZ, Q. TARANTINO)

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Abstract: The history of comparative studies shows that the contemporary language of the discipline was developed on the common stage of *theatrum anatomicum* and *theatrum comparativum* as the first study attempts aimed at understanding the world through literature were greatly influenced by prestige of biological sciences (e.g. merging science and history using the concepts of Charles Darwin or epidemiological theory of culture to name just a few). Looking at the model examples of works of art which build up completely different discourses (namely, Venedict Erofeev's poem Moscow-Petushki, famous humanoid sculptures of Magdalena Abakanowicz and Quentin Tarantino's film Pulp Fiction) we will focus on the problem of the processual nature of beauty seen from the point of view of the category of body. One of

the main issues will be the discussion of the cathartic aspect of aesthetic experience as first defined by Aristotle, the changing relationship between aesthetic and inaeesthetic as well as dehumanization tendencies in art, science and culture which were anticipated by Ortega y Gasset many years ago. Adapting M. Bakhtin's concept of culture carnivalisation and grotesque portrayal of the human body based on the poetics of Fr. Rabelais' texts we mean to present that in today's world we can pursue an academic debate only through and thanks to the fusion of different disciplines, among other things - hard and soft sciences. Transgressive character of this phenomenon (referring to Gadamer's fusion of horizons, concepts of Umberto Eco and G. Ch. Spivak's translation studies) can constitute both the tool for critical approach in comparative studies and the symptomatic sign of "the larvae times" we live in (as Georgio Agamben described our era).

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COMPARATIVE LITERATURE AS ONE OF THE COMPARATIVE SCIENCES: ITS EFFICACY AND JUSTIFICATION

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Abstract: The purpose of any branch of study, whether humanities, social sciences or natural Sciences-is to acquire knowledge and disseminate it for the betterment and advancement of mankind. Each branch employs certain methods, and a comprehensive comparison is one among them. It compares the range of objects and fact with a view to study out and treat of the fundamental laws or system of relation pervading them. A researcher does depend or such comparison in the field of anatomy, physiology, philology, psychology and so on.

The very definition of the adjective 'comparative' focuses on relating the scientific or historical comparison of different phenomena, institutions or objects such as languages, legal systems or anatomical structures, in an effort to understand their origins or relationships. Thus we have comparative psychology, comparative anatomy, comparative zoology, comparative advertising and so on. All of them employ centrifugal and centripetal, inductive and deductive, a priori and a post-erori analytic and synthetic methods to find out some new knowledge. And comparative literature is no exception to this, as it studies literatures of different cultures, nations and people. Such a humanistic study of works of art created by different authors, in different languages, in different nations is bound to employ a comparative method which is very much scientific, or at least with a dark shadow of comparative sciences. It is simply impossible for a student, or for that matter, anybody to understand, enjoy and appreciate literature until he has tried his hand on it using comparative-analytic and synthetic methods. Such methods are developed by natural sciences and social sciences. They need only to be transferred to the study of literature. Several kinds of such transfer can be distinguished. One is the attempt to emulate the general scientific ideals of objectivity, impersonality and certainly, an attempt which on the whole, supports the collecting of neutral facts. Another is the effort to imitate the methods of natural science through the study of causal antecedents and origins, in practice, this 'genetic method' justifies the tracing of any kind of relationship as long as it is possible on

chronological grounds. scientific casualty is used to explain literary phenomena by the assignment of determining causes to economic, social and political conditions. Even quantitative methods like statistics, charts, graphs can also be introduced. Even biological, psychological concepts are also used in tracing the evolution of literature, Exhaustive philosophical overtones of Pope in his 'Essay on Man', Shelley's philosophical allusions, psychological undercurrents of Hamlet's behaviour etc. can well be analysed and understood with the use of methods of comparative sciences. Psychologists interpret literature to be a reflection of the writer's psyche. The poet is a sort of possessed being at the time of writing and his work is a ventilation of his sub and super-rational at that time. This paper offers to study specific texts from this angle.

Two methods of logic-inductive and deductive are also helpful in comparative literature. There are literatures which generate from a single linguistic stock, whereas there are some literatures which stem from different linguistic stocks. In some cases it would be impossible to capture the spirit of a particular movement or a particular trend in its entirety, without reference to more than one literature. e.g. Bhakti movement in medieval period in India.

The onset of twentieth century saw the flourishing of comparative literature world wide. So is the case of approaches of comparative sciences, holistic approach is bound to be there in the field of comparative literature, as it does not simply compare one literature with another, but it encompasses comparison of literature with other branches of knowledge and human experiences, like literature and psychology, literature and philosophy, literature and science, literature and religion, literature and sociology and so on. Literary texts having shadows of these branches, can well be studied fruitfully and meaningfully using methods of comparative sciences. And there lies the grace and glamour, greatness and grandeur of comparative literature. The base of comparative sciences confers an insight to the researcher to go beyond the border of literature. Even 'hard sciences' like mathematics, geometry, biology, astronomy do make use of comparative methods, then why can't a student of comparative literature peep into this direction and enrich his vision of literature ?

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S3 MIGRATIONS, MULTICULTURALISMES, HYBRIDATIONS / MIGRATION, MULTICULTURALISM, HYBRIDIZATION

BORDERS: LOOKING GLASSES? OR AFFIRMATION OF ENTITIES

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Abstract: The creation of borders in itself indicate the division of identities. The very fact that they are created is keeping in mind, the need to divide, the need to obstruct. but, not in all cases does the borders merely signify the obstruction of the physical alone, it denotes the division of the mental. The creation of an "other" often comes to regard as the creation of another "self", for it is by the unity of division the borders hold true, that through instances like riots, wars and the propagation of communal violence do these borders come to embody the image of the mother and child joined by the umbilical cord, the cord determining the truth of the situation, not only of the memories the borders foretell, but also the shared memories of the people living in the countries who then embody the "looking glasses". India and Pakistan are two such entities who though divided embody the truth of the continuation of the fantasies beyond their borders, one that reflects the miracles the patterns of violence bring out in the foreground as these nations continue living in an utopic diaspora, of having finally created borders that would separate. But in actuality, does not do so. I deal specifically with Amitava Ghosh and Salman Rushdie and go forth to show how borders become myths, almost fantastical in view of human tragedies and how the self and the other unite, to form the irony that nations build between themselves, dreaming of an impossible feat. How not only through violence but also through reflecting similar mindsets (corruption of social and political systems, marginalization on the basis of caste, creed and sex, negating the presence of alternate personal history, that deny the claims of established historiography, and the voice of the distant diasporic man) do borders continue to be all, that they were not originally destined to be, thus creating a continuous fantasy.

Biography: My name is Debolina Sarkar, I am in my final year of graduation, with comparative literature as my subject. I have done my schooling from Calcutta Girls High school and because i have always loved literature, not just english but literatures from all over the world- I chose to study comparative literature from Jadavpur University. I wish to pursue a p.h.d on the same and someday dream of teaching others like me, who are fond of literature.

EL DIABLO (THE DEVIL) IN THE BORDER: NEOLIBERALISM, RACE, AND THE UNCANNY WITHIN THE U.S – MEXICO BORDER

W. Calvo

University of California Santa Barbara

Abstract: "The rising demand for exorcisms [in the U.S. is] because of the influx of Hispanic and African Catholics to the United States. People from those cultures...are more attuned to the experience of the supernatural" Rev. Richard Vega, president of the National Federation of Priest American priests, in response to the U.S. Conference of Catholic Bishops (USCCB) Symposium on Exorcism held in Washington DC, Nov 2010. Are Latinos and African Americans really more likely to experience the devil than other groups in the United States? Is it coincidental that this conference on exorcism, decided to link people of color with demonic possessions? How is that the devil, or a least our social constructed notion of the devil, are used to enact racism in the United States? Informed by Chicana/o, feminist, and decolonial theories, I contextualize the experience of El Diablo/The Devil within race, ethic and gender studies and particularly around the experience of the United States and Mexico border. Here, the border/la frontera is not just the political frontier between two different countries, but it is also a place constructed in the imagination of both nations and their habitants. In this case, the border is not only a space of economic, social, and cultural struggles, but also a metaphysical space, where new realities are hosted and constructed over time, where evil is enacted regularly to the point of being naturalized as part of its landscape. It is within the context of post-cold war anxieties, nativist sentiments, forced migration, neoliberal-late capitalism policies, and colonial inequality that I contextualize that normalization of evil that feeds today xenophobic and anti-immigrant practices along the border, such as the book banning, censorship and the outlaw of ethnic studies in Arizona. I argue that it is not coincidental that these socio-political changes have been accompanied by the increase of sightings of uncanny creatures along the American Southwest, such as the Vampiro de la Frontera and El Chupacabras since the 1990s until today. Therefore, this paper is about the devil and the uncanny within the most crossed border of the world, what I called the nearly 2,000-mile long strip of haunted land. I will analyze the novel by Aristeo Brito's *The Devil in Texas/ El Diablo en Texas* (1976), as a framework to understand how border subjects deal with their subjugated status and use the metaphors of the devil and the uncanny to explain their experience as unwanted state subjects. In this case, Brito uses the image of the devil to criticize institutions such the Catholic Church, the local Government, the FBI, the

Texas Rangers, etc. The novel presents and exposes a border as an "eternal hell", ruled and dominated by the devil. The novel provides us with a rich framework to discuss the complexity of the border experience. In the border imagination, the devil, as real and imaginary metaphor, creates the conditions for extreme vulnerability and early ethnic/cultural annihilation. I therefore examine the border as an area where its habitants coexist with the Devil, but also, as a place where imagination and creativity through the use of the fantastic, the unreal, and the uncanny have emerged as tools for survival, resistance, and cultural valorization. I argue, that in a place of great violence such as the border, its habitants enact a greater imagination in order to gain hope and to give sense to their reality. I will explore the use of imagination, the uncanny, the phantasmagoric, and the magical as epistemic cultural tools used by Chicana/os to understand their condition of oppression, but also to enact agency and envision a different world.

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LA LITTÉRATURE À LA FRONTIÈRE ÉTATS-UNIS / MEXIQUE: L'IDENTITÉ À L'ÉPREUVE DU NARCOTRAFIC

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Abstract: Apparues aux États-Unis, les border studies portent par définition sur un champ d'étude transnational : la frontière entre les États-Unis et le Mexique. Cependant, la frontière est principalement abordée d'un point de vue américain. C'est particulièrement le cas dans le domaine littéraire : la « littérature de la frontière » désigne les œuvres écrites par des écrivains américains d'origine mexicaine, qu'ils soient originaires d'El Paso, de Los Angeles ou de Chicago. C'est la dimension symbolique de la frontière qui est mise en avant : celle-ci devient le site de l'identité mexicaine-américaine, transculturelle et transnationale. La « littérature de la frontière » ignore la dimension géopolitique. Il existe donc très peu d'études comparatistes entre la littérature du nord et du sud de la frontière. Or dans un contexte mondialisé, un nombre croissant d'auteurs mexicains et américains s'expriment sur les nouveaux enjeux socioculturels qui s'y posent. En effet, face à une mondialisation croissante, les frontières deviennent des lieux d'ouverture, ou bien de résistance, aux échanges et influences entre pays voisins. Contrairement aux frontières européennes, la frontière entre les États-Unis et le Mexique s'est durcie et s'est militarisée au cours des dernières décennies, rendant la circulation humaine plus difficile. En revanche, les flux de capitaux et de biens entre les deux pays ont été encouragés. Si la mondialisation fut porteuse de grandes espérances en matière d'emploi et d'économie, elle est aujourd'hui souvent synonyme d'inquiétude face aux changements culturels et aux problèmes de sécurité qui s'y posent. Traite d'être

humains, immigration clandestine, blanchiment d'argent, trafic d'armes et surtout narcotrafic se sont intensifiés ces dernières années. La puissance des réseaux criminels transnationaux, qualifiés de « contre pouvoir, » met en danger la souveraineté et l'intégrité des États et des individus. Cette étude analyse la fonction symbolique du narcotrafic dans *No Country for Old Men* de Cormac McCarthy et *Narcedalia Piedrotas* de Ricardo Elizondo Elizondo. Le trafic de drogue à la frontière États-Unis Mexique y soulève de nombreuses interrogations liées à la postmodernité et à la mondialisation : remise en question des repères éthiques, de l'identité sociale, culturelle et nationale. Le trafic de drogue est également décrit comme un symptôme des dérives du capitalisme et de la société de consommation. On voit se dessiner en parallèle dans la fiction de McCarthy et d'Elizondo un retour au local et aux traditions. Cependant, cette redéfinition n'est pas un repli identitaire : elle s'accompagne en effet d'une profonde remise en question des dichotomies nord/sud, centre/marges, dominant/dominé, etc. Les deux auteurs opposent à ces dichotomies la tolérance et le dialogue entre les cultures, et mettent en avant la frontière comme le lieu de négociation et d'hybridité par excellence. Les auteurs mexicains et les auteurs américains, comme les auteurs mexicains-américains, redéfinissent la frontière comme un lieu de contact interculturel et de transcendance identitaire.

Biography: Conférences "The Chicana Artist's Quest for Independence: Demystifying Romance in *The House on Mango Street*," *Transitions and Continuities in*

Contemporary Chicano/a Culture (Cork, 24 Juin 2011), organisé par

University College Cork. "The Bakhtinian Carnavalesque in *Narcocorridos* : Popular Music and Symbolic Resistance," *Media and Mediated Performances of Ethnicity* (Barcelone, 14 Juin 2012), *Transitions and Continuities in Contemporary Chicano/a Culture* (Cork, 24 Juin 2011), organisé par MESEA (The Society for Multi-Ethnic Studies: Europe and the Americas). Formation Septembre 2011 – Juin 2012:

Université Paris 3 - Sorbonne Nouvelle Master 2 Recherche : Littérature Générale et Comparé Mémoire: « La frontière à l'épreuve du narcotrafic dans *Narcedalia Piedrotas* et *No Country for Old Men* »

Directrice de recherche: Florence Olivier

Septembre 2011 – Juin 2012: Université Rennes 2 - Haute Bretagne Master 2 Recherche : Aire Anglophone

Mémoire: "Chicana Bildungsroman: Self Creation as an Act of Empowerment in Sandra Cisneros's *The House on Mango Street* and Denise Chavez' *The Last of the Menu Girls*." Directrice de recherche: Claude Le Fustec Septembre 2010 -

Juin 2011 : Université Rennes 2 Master 1 Aire Anglophone Mention Bien

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Northern Arizona University (Flagstaff, Arizona, États-Unis) Bachelor of Arts d'espagnol avec mineure anglais.

Mention Magna Cum Laude Septembre 2006 - Juin 2009:

Université Jean François Champollion (Albi, 81) Licence d'Anglais Mention Assez Bien Expériences professionnelles Octobre 2009 - Mai 2010

Northern Arizona University : "Transcriber"

Assistante de recherche dans le cadre d'une étude linguistique conduite par le Dr. Biber : « Discourse characteristics of writing and speaking responses on the TOEFL iBT. » Langues

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S3 INTERTEXTUALITÉS, RENCONTRES / INTERTEXTUALITY, ENCOUNTERS

MÁRIO DE ANDRADE'S POETRY AND OTHER ARTS: BRAZILIAN IDENTITY UNVEILED THROUGH A COMPARATIVE APPROACH OF THE POEM "AMAR SEM SER AMADO, ORA PINHÕES"

C.R. Souza

Barão de Mauá University Centre

Abstract: In the beginning of the 20th century, at the same time Brazilian modernist writers absorbed precepts ruled by European vanguards adjusting them to the reality of Brazil, they were also searching to build a literary expression which was genuinely Brazilian. Therefore, they were redeeming people's cultural traditions and blending them to their erudite literary doing. They were able to highlight and legitimate, through their work, the plural character of the Brazilian people constituted through the superposition of the heritage of several traditions: European, African, Indigenous and others. In the verses of Mario de Andrade, a modernist writer, the lyric self recognizes and assumes himself as multiple, complex and plural, full of desire of comprehending himself and his country through art. The search, undertaken by the poet for the Brazilian word which translates the unique multifariousness of Brazil goes beyond the boundary which separates the erudite world from the popular one since people's poetry melodic abundance achieves great complexity in the lyric self multiple's face in *Remate de males* (1930) which recognizes himself as plural, unveiling to feel, in his own self, the diversity found in this country. Bearing that in mind, this piece of work develops a deterred study of poems from the book *Remate de Males*, developed through means of comparative approach which approximates the poet's production to one of his sources, notably, popular culture focusing mainly on Brazil's popular music and dance, realizing how the beat and people's traditions are morphed into the matrix of the modernist poet's verses. One of the groups of poems from the 1930 book, *Tempo da Maria*, is formed by seven poems distributed in a significant regulation: an introduction (*Moda do corajoso*); a poem marked by shift (*Amar sem ser amado, ora pinhoes!*); a song (*Cantiga do ai*); a central narrative poem which constitutes the symmetry intersection subject matter (*Lenda das mulheres de peito chato*); another song (*Eco e o descorajado*); shift again (*Louvacao da tarde*) and a closing poem (*Maria*). Hence, the cyclic movement marks the disposition of the poems from the group, reminding the cyclic character of the popular dramatic dances, typical from Brazil, studied by Mario de Andrade. The study of the popular dance, *reisados*, *chegancas*, *congós*, *bumba-meu-bois*, grouped by Mario under the generic name of *Dramatic Dances* was one of his worries, since he was a researcher interested in comprehending the Brazilian musical and folk tradition. By studying popular dances the poet-researcher shows the Iberian origin and, in some cases, African of the frolic. He even highlights the dramatic dances central aspects, notably, the staging of the death and the resurrection of a common weal, the ox, showing itself as the permanence in Brazilian culture of the mystic notion of death and resurrection found in the rites of vegetation. In the second poem of the group, *Amar sem ser amado, ora pinhoes!*, the lyric self dissolves in several selves, instituting himself through his own division as he holy ox which symbolically dies to resurrect later on as well as it happens in popular dances in which the animal, after being dead, is divided and shared as totemic feast. The death ritual shows the earnest of the self lyric to popular beats which dictates the verses of *Tempo da Maria*, featuring as an initial rite needed for the complete identification of the lyric voice with the music and dance of its own people. Moreover, though self-sacrifice, the poet, at the same time which redeems popular tradition, offers himself shared, inverting the formula so far assumed: if in the previous book, *Cla do jabuti* (1927), Mario redeems in verses the Brazilian popular culture, trying to feel the taste of Brazil, in *Remate de Males*, when resuming the worry with the national which dictated the verses of *Cla*, the poet not only swallows the other but handles his being as totemic feast. The study of the poem *Amar sem ser amado, ora pinhoes!* from the book *Remate de males*, compared to other forms of art, people's dance and music, will enable the comprehension of the incorporation of basic popular elements to Mario de Andrade's verses, mainly in dramatic dances, showing how the structure of dances as well as their symbolic aspects, is update through the verses. By studying a poet's production who tries to outline a Brazilian identity through his verses, we may still reflect upon to how extend the definition of a Brazilian literature goes beyond political and linguistic criteria.

Biography: Master of sciences in Literary Studies at FCIAr - UNESP and Phd (professor Dr.) in Brazilian Literature at FFLCH-USP, Cristiane Rodrigues de Souza is now a professor Dr. at Barao de Maua University Centre, in where she teaches Literature Theory and Brazilian Literature. She also is the principal editor of an academic journal (*Vocabulo*) and the author of the book *Cla do Jabuti: uma partitura de palavras*, in which she analyses Mario de Andrade's poetry, and the book of poems *O dragoeiro*.

QUELLE PLACE RESTE-T-IL POUR LA LITTÉRATURE BRÉSILIENNE DANS LES RAPPORTS LITTÉRAIRES ENTRE LA FRANCE ET LE BRÉSIL D'AUJOURD'HUI ?

R.D.S. Lima
Universidade de Brasília

Abstract: Titre: "Quelle place reste-t-elle pour la littérature brésilienne dans les rapports littéraires entre la France et le Brésil d'aujourd'hui".

Dans les années 1950, pour écrire son livre « Les trois âges du Brésil » l'historien français Charles Morazé a recouru à la lecture des écrivains les plus importants et aussi aux intellectuels brésiliens pour essayer de comprendre la vie culturelle, intellectuelle, social et politique du Brésil. Dans les années 1930, les intellectuels français se sont engagés à traduire l'œuvre de Gilberto Freyre, "Casa grande e senzala". Mais aujourd'hui, l'auteur littéraire brésilien, le plus connu et adoré en France est, nulle doute, Paulo Coelho. Toute la presse étrangère en général et française en particulier, lui considèrent comme l'auteur le plus important de la littérature brésilienne actuelle, mais ce n'est pas vrai de tout. Par le côté économique, c'est vrai il est le plus vendu, mais cela ne lui fait guère le plus important écrivain du Brésil, plus que ça encore dans un point de vue interne à la littérature il est presque impossible de justifier cet affirmation. Une littérature qui est ancrée seulement dans la réussite économique et médiatique est une littérature sans la durée, celle de la facilité, qui s'inscrit dans monde qui cherche l'éphémère et l'événementiel. A vrai dire, elle est la littérature de la précarité intellectuelle. Les lecteurs cherchent dans cette littérature l'humanité perdue chez « Dom Quixote ». Nous pouvons dire que cette littérature est le produit de la machine à fabriquer des histoires et à formater les esprits. Au XXI^e siècle, qui est le siècle de la mondialisation numérique et de la pulvérisation des modèles, nous nous demandons quels rapports littéraires se nouent entre le Brésil et la France ? Quelle littérature brésilienne est la plus appropriée en France en ce moment ? Sous quel signe – roman, poésie, nouvelle, essai, traduction, hypertexte, et autre ? Ce travail propose réfléchir sur les rapports littéraires entre la France et le Brésil, hier et aujourd'hui, manifestés dans toutes leurs formes.

Biography: Rogério Lima est licencié en littératures de portugais à l'Universidade Fédérale Fluminense (1989). Maîtrise (1995) et doctorat (2001) en Sémiologie à l'Université Fédérale de Rio de Janeiro. Professeur du Programme de Pós-Graduation en Littérature à l'Université de Brasília.

LA RUE ET LA FENÊTRE: DEUX MATRICES – AU-DELÀ DES NATIONS ? – POUR LA REPRÉSENTATION LITTÉRAIRE ET MÉDIATIQUE DE LA VILLE

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Pontificia Universidade Católica do Rio de Janeiro

Abstract: La représentation littéraire de la ville moderne a été créée, au XIX^e siècle, par deux images, la rue et la fenêtre - qui sont devenues deux matrices construites, respectivement, par les contes "The Man of the Crowd" (1840), de Edgar Allan Poe, et "Des Vettres Eckfenster" (1822), de A.T. Hoffmann. On propose, d'après des essais de Walter Benjamin sur Baudelaire et le flâneur, et de Jean Starobinski ("Fenêtres-de Rousseau à Baudelaire"), étudier ces matrices qui mettent en rapport la visibilité, l'ouverture et l'espace public, et sont reconfigurées, tout au long de presque 200 années, par des produits littéraires et médiatiques, par exemple la nouvelle City of glass (1985), de l'américain Paul Auster, des récits de l'écrivain brésilien contemporain Rubem Fonseca, ou des films comme The Naked City (1948), de Jules Dassin, ou Rear Windows (1954), de Hitchcock, ou Medianeras (2011), de l'argentin Gustavo Taretto. Grâce à un dialogue entre la littérature et le cinéma (à la fois sans adjectif nationale et de différentes époques), on demande si ces images, déjà une tradition, fonctionnent comme des stratégies discursives précisément pour fixer des représentations de la ville qui change constamment, au-delà des nations. À la limite, on demande si ces matrices sont garantis de la signification et ce qui reste d'entre elles aujourd'hui, au temps de mondialisation, de l'expansion de l'Internet et des réseaux sociaux. D'autre part on met en question si ces matrices nous aident à réfléchir sur la validité de continuer à penser l'objet littéraire et médiatiques dans les frontières nationales; ces images peuvent-ils encore être lus comme des allégories nationales?

Biography: Renato Gomes Cordeiro diplômé en Lettres –littératures de Langue Portugaise de l'Universidade Federal do Rio de Janeiro (1967), maîtrise en Lettres – (1985) et doctorat en littérature - l'Université Catholique de Rio de Janeiro (1993). Il est actuellement professeur agrégé à l'Université Catholique de Rio de Janeiro, consultant ad hoc du Conseil National pour le Développement Scientifique et Technologique. Membre de l'ABRALIC – Association Brésilienne de Littérature Comparée. Il a été coordonnateur de Linguistique, Littérature et Arts, Communication de la FAPERJ (2000-2005) et membre du Comité Consultatif sur la Littérature et Linguistique de l'CNPq (2006-2009). Travaux dans le domaine des arts, de littérature brésilienne et de littérature comparée, et de communication. Développe des lignes de recherche sur la représentation dans la littérature et la culture des médias ; sur, la littérature et de l'expérience urbaine, et sur la culture de masse et les représentations sociales. Ses recherches ont porté sur les thèmes suivants: représentation

Monday, July 22, 2013

de la ville moderne et postmoderne ; Rio de Janeiro ; l'oeuvre de Joao do Rio ; l'identité culturelle ; la culture et des médias ; la littérature brésilienne contemporaine. Parmi ses publications, on cite : Todas as cidades, a cidade : literatura e experiência urbana (2.ed, 2008) ; O papel do intelectual hoje (2004) ; João do Rio por Renato Cordeiro Gomes (2003) ; Espécies de espaço : territorialidade, literatura, mídia (2006)..

S3 QUESTIONS DE POETIQUE COMPAREE / QUESTIONS OF COMPARATIVE POETICS

NATURE OF LITERATURE IN CHINESE LITERARY THOUGHT

Z. Cai
University of Alberta

Abstract: In the pre-modern history of Western poetics, the authenticity of poetic representation was ever a problematic issue because of the paradox between mimesis, an iconic copy of reality, and poesis, the making of an object beyond the reality of its model. In particular, poesis—a nucleus concept informing the creative mechanism of poesy—has become the ontological foundation of fictionality in terms of poetry's false representation of reality. With the same issue of poetic authenticity being inspected in the Chinese poetics, similar inquiry arises as to what serves as the seminal idea regarding the relation between poetry and reality. As a part of a greater effort to scrutinize the local counterpart of poesis—that is, the foundational idea competent enough to assess the issue of poetic authenticity—in the Chinese literary thought, this paper investigates some prominent Chinese theories articulating the material and representative nature of literature at large. Among them, *yan* *** [to verbalize] and *wen* *** [textual patterns] mark two fundamental assumptions seeing literature either in the means of speech or writing.

As was admitted by Confucius himself in a famous commentary in the *Classic of Changes*—"Writing is incapable of illuminating speech; speech is incapable of illuminating ideas"—human existence is destined to an unbridgeable gap between linguistic signs and human understanding of the cosmos. As a plausible means sufficing human understanding of the world, poetry relies on tropes that characterize the workings of linguistic signs: in the expressive mode of poetic speech, it is through the tropical devices of *bi* and *xing* that humanity and cultural institutions can be assigned or related to the normally natural references of individual poems found in the *Classic of Poetry*, whose tropical nature helps lay the foundation of the Chinese practice of poetic moralization and hermeneutics; in the manifestative mode of literary writing, as was argued by Liu Xie (465-520), the parallelism between textual and cosmic patterns, as well as that between analogical references in the text, becomes some aesthetic ideal that calls for a formalistic manifestation of pervasive tropical relations in the universe. Whereas the Western idea of poesis entails a foundational discomfort with the signifying connections between realistic mimesis and the divine Ideas and Forms, the confidence showed by the Chinese poetics toward authenticity of poetic representation seems originating from an ideological flexibility with the tropical nature of linguistic signs.

The seminal idea behind this ideological flexibility characterizing the Chinese poetics rests on transformation, as is illustrated in "to observe the cosmic patterns to master transformation; to examine the human patterns to foster transference" (*Literary Mind and the Carving of Dragons*). As is indicated by this quotation, the idea of transformation consists of a double significance in the genesis of meaning through writing: as the ultimate relation of the cosmic patterns, transformation is transferrable to the human patterns. As the agent between the cosmic and human patterns, writing, on the one hand, needs to acquire the transformative nature of the cosmic patterns and, on the other, proceeds to transfer it to the human patterns. Referring to both the subject and vehicle of meaning, the concept of transformation helps to elaborate the classic inquiry of how the three rhetorical principles of the *Classic of Poetry* cooperate closely to accomplish poetic representation: as the first step, *fu*, or direct description, initiates the transformation from Nature to poetic signs; as the second step, *bi*, or simile/metaphor, continues the subsequent transference of certain characters from Nature into humanity via poetic signs; as the final step, *xing*, or inspiration, concludes the transcendence from humanity to culture via poetic signs. It is through this entire process of transformation that poetic signs gradually obtain their tropical references that are essential in human understanding of the cosmos as a meaningful unity.

Biography: Z. Cai; Edmonton Canada

THE APPLICABILITY OF CURRENT THEORIES IN JAPANESE LITERATURE: DEPICTING THE JAPANESE MODERN WOMAN

M. Isotani
Parana Federal University

Abstract: In "Makioka Sisters" by Tanizaki Jun'ichiro, we can describe the reflection on the social position of the Japanese modern woman. The individual seeks its new "I" lost among the daily hierarchical impositions and demonstrates the burnout by social rules that create static barriers in the construction of the subject. In this context, the

figure of the woman is one of the points representing the rupture between the existing and "new". The contact with a traditional event or traditional thought marks the moment of the encounter with the "other" that still had no concrete meaning of its representativity in the modern period. This is the starting point for the reflection of the "I-woman" in the context of a chaotic Japan of the early twentieth century. And this moment marks an opening for discussion of the applicability of current occidental theories such as the representation of the women on Japanese Literature, by Michiko Suzuki, of the question of identity of Stuart Hall and Hommi K. Bhabha and of the theories about power institutions by Michel Foucault to open a new discussion about the female figure characterization in Japan and to verify the possible identity construction of the modern Japanese woman. Introduction In "Makioka Sisters", the protagonists symbolize the modern Japanese women, who suffered from prejudice and social marginalization, as they modified people's idea of what was considered feminine. And to work through those issues regarding the construction of the Japanese woman of the mid-twentieth century we must first remember the encounter of Japanese society with Japan's new social structure at two different times: The first was the Meiji Restoration - Japan is obliged to open its ports after about two hundred years - and the second was the battle during World War II. In these two moments the way of thinking and "being" Japanese underwent great changes due to the encounter with the Western world, especially North America. Although Japan had never been colonized by another nation, I believe it is appropriate to think of the problem that both the Meiji Restoration and World War II brought to the Japanese social situation. In this case we can use some aspects of Homi K. Bhabha's theory of identity and hybridism to think about the problems caused by the great changes during the historical process of Japanese occidentalization, when cultural values of East and West had to coexist. Due to this new reality, the image and representation of the Japanese woman also suffered major disruptions and as Michiko Suzuki explain: "She is a modern figure that mirrors seismic shifts in values and Technologies, at the same time she is a "premodern" figure of innocence and nostalgia, providing stability in an unpredictable world". Yukiko, the protagonist is representative of this new woman, who lives all the contradictions and transformations to then create a personality independent of the preconceptions and of the determinism imposed on Japan. It is known that this moment of fragmentation merges the individual values and ideologies in the process of the recognition of "other" and thus produce a new interpretation of cultural identity. However, before considering the result of that reassessment of concepts, the subject uses a point previously known for illustrating and caricaturing the representation of this new "space". The theorist Homi K. Bhabha suggests that it is necessary to know the locus of enunciation of the narrator or the "values that make up any subject" (BHABHA, 2007) to understand the construction of the bridge between the one that moves and the world that meets. That is why it is necessary to understand the development of modern thought in Japan to understand the changes in the behavior of Japanese women. Then, to oppose the thought of some Japanese theorists, in which until the 70's approached the culture shock of the modern period and the new social position of women as a loss of identity in the midst of globalization, I based my research on current theorists such as Stuart Hall who says that as "the transformations associated with modernity liberated the individual from their stable support in the traditions and structures" (HALL, 2006, p.25), what shows that changes put aside the idea of linearity and cultural stateness but it does not mean the loss of the "truly" Japanese identity. Thus, the main aim of this paper is to make a reflection about the Tanizaki's book under a different point of view, using theories never used to analyze the representation of women in Japanese Literature of the early twentieth Century. REFERENCE BHABHA, Hommi K. *The Location of Culture*, Routledge, 1994. HALL, Stuart. *Representation: Cultural Representations and Signifying Practices*. England: Sage, 1997. SUZUKI, Michiko. *Becoming modern women: love and female identity in prewar Japanese Literature and Culture*. Stanford Press, 2009

Biography: I'm an assistant professor at Parana Federal University. Currently doing the Ph.D at Sao Paulo University in Comparative Literature. The title of the thesis is "The Representation of feminine on Tanizaki Jun'ichiro's work : Identity construction of the Japanese Modern Woman". My aim is to research considering the occidental theories to describe a new reflection on Japanese Literature. In 2012 ACLA - American Comparative Literature Association Congress held in Brown University I have presented the paper "The Japanese Women Representation during crises period". Now I am one of the organizers of the XXII NATIONAL ENCOUNTER OF PROFESSORS OF JAPANESE LANGUAGE, LITERATURE AND CULTURE - IX INTERNATIONAL CONGRESS OF JAPANESE STUDIES IN BRAZIL that will discuss the question of "Brazil and Japan: Post-Modernity and New Perspectives".

WAITING FOR A NATIVE THEORY?: TAIWAN AT THE CROSSROADS OF THEORIES

L. Hsiao
National Taiwan University

Abstract: My project aims to explore the prospect for a native theory emerging from the Taiwan context. The designation "native theory," of course, already presupposes the foreign—indeed Western—nature of theory, underscoring the commonplace conception of "theory" as exclusively EuroAmerican, hence unthinkable if characterized as "native." To this end I would examine the status of theory in Taiwan through a critical reflection on the long process of the introduction, dissemination, and production of theoretical knowledge in Taiwan under the rubric of what I call, somewhat

oxymoronically, “the tradition of the reformist thrust.” Such a reformist urge, which repeats itself throughout history, tends toward nuanced forms of nationalism (for example, the advocating of western knowledge as ‘method’ or means for Chinese self-strengthening since late Qing), and includes the longing for the new and the fashionable “out there in the world”—apropos of the margins of the world we perceive ourselves to be—in the commodified culture opened up by the thriving capitalist global order (for instance, the educated Taiwanese youth who were enamored by signs of the modern ushered in by a fledging transnational entertainment industry in colonial Taiwan). My queries of this recurrent reformist thrust certainly are not directed against reform or the embracement of what lies beyond one’s immediate horizon, whether the encounter between different cultures are of a forced, uneven nature or not. Rather, I seek to unpack and disentangle some surprising confluence of scholars of quite dissimilar positions on some fronts of the theory/anti-theory debate: For instance, the most traditionalist sinologist can be aligned with the most Euro-centric theorist in defending an imaginary territory of Chineseness free from analytical dissections or a tasteless Western metaphysical probing, whose flip side affirms the theorist’s narcissistic claim to all theoretical inquiry worthy of its name as essentially EuroAmerican. My discussion will dwell on, but is not limited to two more such cases of symptomatic entanglement: On the one hand, Spivak’s foregrounding of the subaltern’s silence, intransitivity, singularity as resistance not only to her various oppressors in the local context but also to Western “progressive” theorists; on the other, some arguments in the “Chinese School of Comparative Literature” that emphasize the ultimate incommensurability of cultural difference in its defense of Chinese singularity. If the current academic division of labor is structured around the duality between Western knowledge production and its non-Western raw materials, between theory (as the embodiment of the West’s presumed epistemological supremacy reserved for the westernized subject who is supposed to know) and its objects of contemplation, then a native theory geared for epistemic diversity and democracy is not just another, alternative tool of studying and dealing with local materials and realities, but more fundamentally as paths and ineluctable processes of (re)forming our worldviews, of “worlding.” Our call for a native theory rests not so much on the “what” of such theory as on the necessity to think “outside the toolbox” and affirm our epistemic capacity to theorize our conditions of existence and beyond, gesturing toward and opening up “a certain transitivity to that which is emergent” (Lionnet and Shih). To illustrate this last point, I would like to trace the local postmodern phenomena as well as the visible influence of postmodern and deconstruction theories on many local intellectuals through the transnational routes to their Western sources. The connection established therein, however, may well have been via a certain degree of disconnect. That is to say, the connection does not consist as much in the content of thought as in the style of thought that comes along with the waves of Western thought necessarily descending on Taiwan intellectual scene on wings of progress. I argue that the “style(s) of thought” in question operates according to a certain “analogical logic” and finds its expression by establishing its relevance to the local context as well as its theoretical source(s). The analogy, therefore, may lie more in the style than in the ideas themselves. Based on the aforementioned disconnect, which is irreducible in the transplanted routes of theory, what appears to be neo-colonial mimicry of the metropolitan style(s) of thought may—though not necessarily will—generate some quite different content of theoretical knowledge.

Biography: Li-Chun Hsiao (PhD in Comparative Literature, SUNY Buffalo) teaches at National Taiwan University. He has published articles in international journals such as *CLCWeb: Comparative Literature and Culture*, *M/MLA Journal*, and *Concentric: Literary and Cultural Studies*, on topics ranging across postcolonial theory, psychoanalysis, the Caribbean, race, and the (in)human. Hsiao also edits, introduces, and contributes a chapter to the book “This Shipwreck of Fragments”: *Historical Memory, Imaginary Identities, and Postcolonial Geography in Caribbean Culture and Literature* (Cambridge Scholars Publishing 2009), and has essays collected in the book *Representing Humanity in an Age of Terror* (Purdue UP 2010) and the forthcoming volume *Comparatizing Taiwan* (edited by Shu-mei Shih and Ping-hui Liao).

FINDING THE "NEW" IN THE "OTHER": BRINGING THE WEST INTO CONVERSATION WITH THE NON-WEST

C. Scheiner, J. Clare
Colorado College

Abstract: What marks both the “nouvelle critique” and “new criticism” as new is not that the types of criticism they perform had never before existed, per se, but rather that they differ from those that immediately precede them. Indeed, what marks any critical approach as new is precisely its ability to offer what feels to be a novel way of examining texts, that is, an alternative to existing approaches, one that while perhaps not original is heretofore unknown. In this paper, we demonstrate that one way to experience literature and literary theory as new is to bring Euro-American traditions into conversation with those of South and East Asia. We begin with a brief overview of how these traditions have reflected on the broad question of the relationship between literary representation and the “real” world over the past two thousand years, taking into account concerns shared across linguistic and geographic boundaries as well as the diverse cultural and historical contexts that produced particular theoretical frameworks. We then turn to the specific example of polysemous language and interpretation. Literary theory in South Asia has always acknowledged the possibility of

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language, and literary language in particular, to elicit multiple meanings, including contradictory meanings which can only be resolved by a "correct" reading informed by the sensitivity and training of an erudite reader. However, this privileging of a particular type of interpretation is only one part of a tradition that also recognizes that the multiple meanings assigned to one signifier can ultimately never be reconciled. This tension between limiting the signifying possibilities of language and the aesthetic possibilities of unmooring such signification is most explicitly illustrated in the pan-Indian literary device of *slesa* (bitextual poetry), in which poets marshal the slipperiness of signification to produce poetry that can be read to elicit multiple narratives, depending on the ways in which various homonyms and oronyms are construed. Drawing from Yigal Bronner's recent work on *slesa* in Sanskrit and exploring *slesa* theory and practice in other South Asian languages such as Telugu and Tamil, we look at the approach towards language that makes *slesa* one of the most popular courtly literary devices in premodern South Asia and the implications for larger questions of theorizing representation in the South Asian tradition. We then bring the South Asian tradition into conversation with the Euro-American tradition and explore how the device of *slesa* allows for a rethinking of *aporia*, as theorized by De Man and others, as well as how, taken together, these traditions offer new ways of reflecting on the larger issue of representation and its relation to the "real."

Biography: Corinne Scheiner is Maytag Associate Professor of Comparative Literature at the Colorado College. Her research and publications focus on translation studies, Samuel Beckett, Vladimir Nabokov, and the practice and teaching of Comparative Literature. Recent publications include: "Collaborations and Self-Translation" (Oxford's History of Literary Translation in English [Oxford: Oxford University Press, forthcoming]), "Beckett and Self-Translation" (Beckett in Context, ed. Anthony Uhlmann [Cambridge: Cambridge University Press, forthcoming]), and "Teaching Lolita with Lepidoptera" (Approaches to Teaching Lolita, ed. Zoran Kuzmanovich and Galya Diment [New York: MLA, 2008] 49-54). Jennifer Clare is ACM-Mellon Post-Doctoral Fellow in Comparative Literature at the Colorado College. Her research and publications center around comparative literary theoretical traditions, with an emphasis on South Asian literature and aesthetics. She is currently working on a book, based on her dissertation research, on the role of the classical past in debates over the Tamil literary tradition in treatises and commentaries on poetics composed in South India between the eighth and the eighteenth centuries.

S1 COMPARER LES THEORIES LITTERAIRES / COMPARING LITERARY THEORIES

CONCENTRICITY AND THE CENTRE IN JACQUES DERRIDA AND CHARU SHEEL SINGH'S LITERARY THEORY

S. Gupta

WR Government College (Rajiv Gandhi University)

Abstract: Jacques Derrida's work evolves a methodology of reading philosophical and literary texts. Derrida's method is largely derived from Nietzsche and Heidegger. However, Derrida's Indian sources have not been explored to the extent required. The present paper makes a comparative study of Derrida's deconstructive method with Charu Sheel Singh's literary theory of reading and creating literature as evolved in his *Concentric Imagination* (1994) among other of his books. With the help of bricolages, ruptures, fissures, differances, meaning-surplus, path, among the rest, Derrida deconstructs Western philosophical tradition from Plato down to his own times. Charu Sheel Singh has recourse to Buddha who deconstructed the Vedic tradition by denying origin and believing in the dependently originated nature of things. In his *Concentric Imagination* Singh has used Buddhist deconstruction in order to project the process of creation. Taking clue from the Heidegger and Nietzsche Derrida believes in the destruction of history as Nietzsche did. Both Derrida and Singh believe that philosophical and literary meaning is flux as well as surplus. Concentricity is connotative of that flux while surplus is the endlessness of meaning that the centre generates. Derrida acknowledges the role of the centre which he makes functional. Singh, like Henri Bergson, links that concentricity with self-situatedness in the intuition. In very many vital ways Singh relates the Buddhist flux with the centricity of the Upanishadic period. Derrida, likewise, in very many hidden ways relates himself to Plato and his concept of the idea as form. This paper shall compare the two philosophers and see how both Derrida and Singh have benefited from each other's tradition.

Biography: Dr. Satish Gupta (b. 1969 in Varanasi, India) is working as Associate Professor in the Department of English, WR Govt. College (Rajiv Gandhi University), Deomali, Arunachal Pradesh, India and specializes in literary theory and criticism. He has authored a book on the literary theory of Kenneth Burke (New Delhi: Anmol, 1995) and edited another on American fiction (New Delhi: Atlantic, 1997). Apart from his books, Dr. Gupta has also published several research papers/articles on poetry, fiction literary theory, Indian English-literary-critical tradition, among others in various scholarly journals/anthologies from India and abroad. He is widely reviewed and has reviewed many books. At the moment he is engaged in working out a project on "Humanism As Ideology: Normative and Generic Problems in Literature and Sciences".

BRINGING MODERNITY HOME: NATIVISM AND ITS ANTECEDENTS

P.G. Khandeparkar

Jai Hind College

Abstract: My presentation will broadly seek to argue that a contemporary school of non-Western literary theory, described as 'nativism' in India, is a significant new direction in world literary theory. If nativism has been maligned by postcolonialist scholars, it is because of certain parochial ideologies that pass off as nativism; but before we throw the baby out with the bathwater and altogether discard the category of nativism as regressive it is perhaps worthwhile to revisit it along with its antecedents with special reference to India. I think we must pay closer attention to the fact that prominent nativist literary thinkers in India today are champions of comparative literature and they consciously seek to advocate a spirit of broad cosmopolitanism and political progressivism through their comparatism. While a number of academic discussions of the contemporary strain of nativist literary thought are available in various publications, the antecedents of literary nativism are often not clearly understood or unraveled. To fill this lacuna this paper will provide a case-study of the early phase of nativist literary theory in western India in the second half of the nineteenth century when it seems to have first emerged as a cultural response to the epistemological encounter between the West and the pre-colonial indigenous culture. By exploring the site of the early confrontation between colonial and indigenous cultures it is hoped that the presentation will offer an insight into the significant meeting points between Western and non-Western literary cultures and will also indirectly open directions in which those conversions can be taken further in today's context. The contemporary quest for conceptualizing an independent non-Western tradition in literary criticism, as distinct from the Western critical tradition, laudable though it is, often suffers from the malady of homogenising the cultural tradition it seeks to decolonise. Academic discussions about Indian literary theory, for example, generally focus on Sanskrit aesthetics and tacitly assume that the *rasa* and *dhvani* theories apply, by extension, to all modern Indian linguistic traditions as well. The real picture, however, is far more complex and elusive. First of all, any closely contextualized treatment of the notion of literary theory as against an abstract philosophical treatment will

invariably throw up the fact that unlike scientific theories literary theories are not about any unchanging truth about literature. Rather, they speak to us of their own contemporary cultural climate. My paper, therefore, will adopt a cultural materialist point of departure to talk about non-Western theory and its possible merits. Using the case-study of the emergence of literary theory in a modern Indian language Marathi — which had a literary tradition dating back to the late twelfth century but which had no tradition of literary theorization before the 1860s, my presentation will seek to show that literary theory emerges, to use Terry Eagleton's phrase, when it is "both, possible and necessary"[i], i. e., as an ideological need of the hour. Material structures of colonial India such as the emergence of the public sphere, of print capitalism, of the middle class elite, of western educational institutions and so on, form the cultural backdrop against which Marathi theory took shape. The paper will illustrate, with the help of three specific nineteenth century theorists, Dadoba Pandurnag Tarkhadkar, Jotirao Phule and Pandita Ramabai how Marathi literary theory, while freely borrowing ideas from the classical and the western traditions, essentially engages with the cultural politics of its times, in this case, of colonial western India, and this is what lends it its great originality and relevance. At a time when popular critical discourse was absorbing and normalizing the colonial category of literature as (only) 'creative writing', a category which was certainly not part of the pre-colonial Marathi cultural tradition, these above-mentioned writers raised fundamental questions about what we should mean by the term 'literature'. By using, among other resources, the resources of radical liberalism creatively, these 'nativist' intellectuals (in the sense of 'organic' intellectuals, engaged with specific local cultural politics) succeed in collectively presenting an alternative understanding of the notion of literature: of literature as a cultural institution with its own relentless materiality. Such an understanding of literature was a theoretically sophisticated understanding of the concept of literature that would not have been possible within the ideological framework of nationalism and in that, even in its moment of emergence Marathi literary theory is not a child of nationalism. Its impulse is to appropriate colonial modernity in a forceful way and to carve out a space outside the hegemonical polarities of Western colonialism and indigenous orthodoxies to explore a progressive and 'modern' mode of cultural imagination. It is sufficiently self-assured to be able to take a critical look at the indigenous culture as well as to not be overwhelmed by the presence of a supposedly superior Western culture. Using the very tools of a radical variety of Western liberalism (radical in the sense that it envisioned a radical overhauling of unjust social structures, not in the sense of any particular political denomination) these theorists evolve an indigenous concept of modernity and the ultimate achievement of their theorization about literature is that they make the category of literature a part of this distinctly native imaginary of modernity.

[i] Eagleton, Terry, *The Function of Criticism*, London: Verso, 1984, p. 90. Note: Kindly note that the abstract of my proposed paper at the ICLA- AILC 2013 Conference is largely based on the work I have done at the Indian Institute of Advanced Study (IIAS), Shimla (India), under its post-doctoral Fellowship in Comparative Literature, in 2010-11 and which is about to be published soon in the form of a monograph.

Biography: I teach undergraduate courses in English in Mumbai to earn a living but my professional interest as a researcher is in developing a comprehensive understanding of the history of literary theorisation in Marathi, a modern Indian language, during the colonial era.

My Ph D is in English, from Mumbai University (2004) where I worked on a dissertation titled 'Literary and Critical Theory: Western and Marathi' under the guidance of Prof. Bhalchandra Nemade, a celebrated creative writer and a controversial nativist thinker in India today. I had selected the period between 1860 and 1960 for this project and my attempt in this work was to develop a new methodology of comparative study, which will draw on the resources of Sociology, History and of current modes of studying culture, in order to ensure that the comparison goes well beyond a superficial listing of similarities and dissimilarities or a superficial tracing of 'influences'.

I have been a Fellow of the Indian Institute of Advanced Study, Shimla in 2010-11, where I worked on a post-doctoral research project in Comparative Literature, which has been accepted for publication by the Institute and will be published shortly in the form of a monograph titled *Bringing Modernity Home: Marathi Literary Theory in the Nineteenth Century*.

FROM "SOCIETY" TO "COMMUNITY" TO "SOCIETY": COMPARATIVE LITERATURE AS A CRITICAL METATHEORY

M. Sexl
Universitaet Innsbruck

Abstract: During the last four decades, the humanities have progressively replaced the metaphor of "society" by the metaphor of "culture" (and "community"). In the German speaking countries this has become evident through a renaming process notably of academic institutions: numerous departments, faculties and disciplines no longer specify themselves as "geisteswissenschaftlich" but rather ask to be acknowledged as "kulturwissenschaftlich". Today's humanities easily speak of "culture", "identity", "representation", "difference", "inter-", "trans-" or "multiculturality", "ethnicity", "minorities" or

"hybridity" but hardly ever of "society", "class", "class struggle", "labour", "capital", "goods" or "exploitation". The notion of "culture" requires a logic of recognition which does not allow us to adequately describe problems of class affiliation or socio-economic exploitation as these problems are actually related to "redistribution" rather than "recognition" (cf. Fraser 1995). Thus, speaking of a "culture of workers" or of a "culture of poverty" (as the US-American ethnologist and anthropologist Oscar Lewis in the late 1950s) sustains group identities, even those which should be weakened or dissolved. The notion of "subalternity" (which has found its way from the European Marxist philosophy of Antonio Gramsci via the works of the Indian-American literary critic Gayatri Chakravorty Spivak and the Subaltern Studies Group into the European and US-American literary theory) perfectly illustrates the mixing of categories I would like to allude to. This paper not only aims at illustrating how Comparative Literature succeeds in describing the change of meaning of such travelling concepts but also would like to outline the possibilities of Comparative Literature to critically reflect on these concepts by considering and comparing Western and Non-Western theories in a way to allow for new and performative theories. Fraser, N. (1995): "From redistribution to Recognition? Dilemmas of Justice in a 'Post-Socialist' Age", in: *New Left Review* 1/212, 68-93.

Biography: Martin Sexl, full professor in "General and Comparative Literature" at Innsbruck University (Austria), was studying Comparative Literature, German Philology and Spanish Philology; 1995 PhD; 2002 habilitation treatise "Literatur und Erfahrung. Ästhetische Erfahrung als Reflexionsinstanz von Alltags- und Berufswissen". Main topics of research: literary theory, Balkan wars in the nineties in literature, photography and film. Books: *Sprachlose Erfahrung? Michael Polanyis Erkenntnismodell und die Literaturwissenschaften* (1995), *Literatur? 15 Skizzen* (1997), *Literatur und Erfahrung. Ästhetische Erfahrung als Reflexionsinstanz von Alltags- und Berufswissen. Eine empirische Studie* (2003), *Einführung in die Literaturtheorie* (2004), *Sophokles, Shakespeare und Tolstoi im Krankenhaus. Krankenpflegerinnen lesen literarische Texte* (2006) *Hotel Jugoslavija. Die literarische und mediale Wahrnehmung der Balkankonflikte* (together with Arno Gisinger, 2008), *Zoran Konstantinovic im Gespräch. Literatur – Wissenschaft – Gesellschaft – Politik* (2009), *Imagined Wars. Mediale Rekonstruktionen des Krieges* (together with Arno Gisinger, 2010).

COMPARING LITERATURE IN A WORLD OF WORLDS. PROPOSALS FOR A MULTIVECTORIAL LITERARY THEORY

B. Ventarola
Universität Würzburg

Abstract: In his essay „The Return to Philology“, Edward Said pleads for a new kind of comparative reading: In order to do justice to the complexity of texts, the specialists of comparative literature should „move from the specific to the general both integratively and synthetically“ by gradually locating the texts in their times „as part of a whole network of relationships“ (Edward Said: *Humanism and Democratic Criticism*, New York 2004, 61f.). Indeed, traditional – Western as well as non-Western – literary theories normally aren't suitable for such a program. Relying mostly on binary, mono-systematic premises, they reduce too much of the empirical complexity of a polycentric world stressing either the affinities and similarities or the differences which exist between diverse literary cultures. For this reason my projected paper aims at sketching the outlines of a new literary theory – a theory capable of combining systematization and differentiation. I will execute my project in three steps: First, the foundations must be laid. For this purpose, I will merge arguments from prototype theory and from the polycontextual theory constructed by Gotthard Günther. This will make it possible to take into account various shades of differences as well as several frames of reference. On this basis, I will develop a new concept of textuality, since literary theory is foremost a „theory of textuality as well as the history of textualization“ (Sheldon Pollock: „Future Philology? The Fate of a Soft Science in a Hard World“, in: *Critical Inquiry* 35 (2009), 934). The new concept will be multidimensional as well as multifactorial and will provide a set of new comparative methods applicable to all sorts of (trans-)historical and (trans-)cultural questions. Finally, an exemplary comparative interpretation will examine and demonstrate the soundness of the new theory as well as the applicability of the methodological options it makes possible.

Biography: After graduating from the University of Tübingen, I obtained my Ph.D. from the University of Cologne with a thesis on the Canzoniere of Francesco Petrarca. Subsequently, I held temporary positions at the University of Cologne and at the University of Bamberg. I have been at Würzburg since March 2009, and was promoted to Associate Professor in 2011. At present, I am finishing my Habilitation (higher doctorate) thesis, in which I develop a new trans-categorical theory of textuality.

SEX THAT DOES NOT MATTER

SEX THAT DOES NOT MATTER

V.J. Traub, V. Traub
University of Michigan

Abstract: Panel Proposal: Sex that Does Not Matter Submitted by Valerie Traub for William Spurlin's workshop, Theory and Practice in Comparative Literature This panel proposes to consider the various ways that sex, which in the present critical and cultural climate, seems generally to express an excess of signification, has actually not mattered much in particular cultural contexts and genres. Our proposal comes in light of the fact that controversies over gay marriage, prostitution and pornography continue to rage in France and the U.S. In France, in particular, the notion of the “de-symbolization of sexuality”—which assumes sexuality to be an essential component of the human nature—has been coined to describe the supposedly catastrophic evolution of contemporary Western societies. From a Foucauldian perspective, however, such a de-symbolization of sexuality might well be nothing more than the end of one great narrative of modernity: sex as a key category for the hermeneutics of the subject. This controversy provides an apt occasion to think historically about the various ways in which sex did not, does not, and may not matter across time, and in French, British, and American contexts. Matthieu Dupas's paper on the insignificance of sex in seventeenth century France will focus on Isaac de Benserade's comedy *Iphis et lante* (1634) and François de Paule Bretonneau's libretto for Charpentier's lyrical tragedy *David et Jonathas* (1688). Through close readings he will suggest that on the threshold of modernity, French culture paid little attention to sex to describe human affective bonds. Indeed, a single discourse – the semantics of gallant love – was mobilized to describe male friendship (*David and Jonathas*) as well as romantic love between two young girls (when one of whom – *lante* – thinks that the other – *Iphis* – is a boy). Sex plays a minimal role in the semantics of gallantry and, as such, seems to be insignificant in relation to amorous subjectivity. Douglas Trevor will consider the so-called amorous verse of seventeenth-century poet John Donne, in which lovers consume, and are consumed by, one another, turning into ashes, fleas, interred corpses, and stars, to name just a few scenarios. He will argue that the literary critical tradition in which these poems are treated as sexually playful and naughty has diverted attention away from the religious stakes of these lyrics, in which a ‘third way’—absconding with both Protestant and Catholic devotional paradigms, is charted. What most mattered, in the English context and to Donne, was not sex, but particular avenues for negotiating varieties of religious faith. David M. Halperin will address the forms of contemporary gay male eroticism that end up devaluing and even rejecting sex, either on the grounds that what gay men desire does not exist or because sex is too ignoble to express gay male love. Beginning with the novelist Mary Renault, he will follow the story up through Mark Merlis, Frank Bidart, and beyond.

Biography: Matthieu Dupas is a doctoral student at the University of Michigan, Ann Arbor, and the University of Paris III – Sorbonne Nouvelle. He works on French literature and culture from the perspective of the history of sexuality. His research project encompasses both premodern and postmodern French literatures. On the one side, he works on the representation of gallant love in Corneille's theater, and on the other hand, he works on the representation of love and sex in the contemporary French literature as in the works of Guillaume Dustan, Christine Angot, Catherine Millet or Michel Houellebecq. He is the author of three publications on literature and the history of sexuality: “La sodomie dans l'affaire Théophile de Viau : questions de genre et de sexualité dans la France du premier xvii^e siècle,” in *Les Dossiers du Grihl*, <http://dossiersgrihl.revues.org/3934>, 2010-01; “Polygraphie et hybridation des genres dans la dramaturgie cornélienne,” *PFSCCL XXXVIII*, 74 (2011); and “Sophonisbe queer ? Maîtrise de l'amour et genre chez les héroïnes cornéliennes,” in Myriam Dufour-Maître (dir.), *Héros ou Personnages? Le personnel du théâtre de Pierre Corneille*, Acts of the International Conference held in Rouen, December 15 and 16, 2008, to be published by the Presses Universitaires de Rouen. He is also the co-translator of David M. Halperin's *Que veulent les gays? Un essai sur le sexe, le risque et la subjectivité* (Paris: Editions Amsterdam, 2011). Douglas Trevor is Associate Professor of English at the University of Michigan. He is the author of *The Poetics of Melancholy in Early Modern England* (Cambridge University Press, 2004). He has published essays on early modern authors ranging from Thomas More and Michel de Montaigne to William Shakespeare, John Donne, George Herbert, and John Milton, and he is currently completing a monograph on the history of charity in the Middle Ages and Renaissance. David Halperin is the W. H. Auden Distinguished University Professor of the History and Theory of Sexuality at the University of Michigan, where he is also Professor of English Language and Literature, Women's Studies, Comparative Literature, and Classical Studies. He co-edited *Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World* (Princeton University Press, 1990), *The Lesbian and Gay Studies Reader* (Routledge, 1993), and *Gay Shame* (2009); he also co-founded *GLQ: A Journal of Lesbian and Gay Studies*, which he co-edited from 1991 to 2005. He is the author of *Before Pastoral: Theocritus and the Ancient Tradition of Bucolic Poetry* (Yale University Press, 1983), *One Hundred Years of Homosexuality and other essays on Greek Love* (Routledge, 1990), *Saint Foucault: Towards a Gay Hagiography* (Oxford University Press, 1995), *How to Do the History of Homosexuality*

(University of Chicago Press, 2002), *What Do Gay Men Want? An Essay on Sex, Risk, and Subjectivity* (University of Michigan Press, 2007; rev. ed. 2009), and *How To Be Gay* (The Belknap Press of Harvard University Press, 2012). Valerie Traub is the Frederick G. L. Huetwell Professor of English and Women's Studies at the University of Michigan. She is the author of *Desire and Anxiety: Circulations of Sexuality in Shakespearean Drama* (Routledge, 1992) and *The Renaissance of Lesbianism in Early Modern England* (Cambridge University Press, 2002), which, apropos of the panel theme, included "The (In)Significance of Lesbian Desire." She also is the co-editor of *Gay Shame and Feminist Readings of Early Modern Culture: Emerging Subjects*. She currently is finishing a monograph entitled *Making Sexual Knowledge: Thinking Sex with the Early Moderns*, which will be published by the University Pennsylvania Press next year.

THE INSIGNIFICANCE OF SEX IN SEVENTEENTH CENTURY FRANCE

M. Dupas
University of Michigan

Abstract: Matthieu Dupas's paper on the insignificance of sex in seventeenth century France will focus on Isaac de Benserade's comedy *Iphis et lante* (1634) and François de Paule Bretonneau's libretto for Charpentier's lyrical tragedy *David et Jonathas* (1688). Through close readings he will suggest that on the threshold of modernity, French culture paid little attention to sex to describe human affective bonds. Indeed, a single discourse – the semantics of gallant love – was mobilized to describe male friendship (*David and Jonathas*) as well as romantic love between two young girls (when one of whom – *lante* – thinks that the other – *Iphis* – is a boy). Sex plays a minimal role in the semantics of gallantry and, as such, seems to be insignificant in relation to amorous subjectivity.

Biography: Matthieu Dupas is a doctoral student at the University of Michigan, Ann Arbor, and the University of Paris III – Sorbonne Nouvelle. He works on French literature and culture from the perspective of the history of sexuality. His research project encompasses both premodern and postmodern French literatures. On the one side, he works on the representation of gallant love in Corneille's theater, and on the other hand, he works on the representation of love and sex in the contemporary French literature as in the works of Guillaume Dustan, Christine Angot, Catherine Millet or Michel Houellebecq. He is the author of three publications on literature and the history of sexuality: "La sodomie dans l'affaire Théophile de Viau : questions de genre et de sexualité dans la France du premier xviiie siècle," in *Les Dossiers du Grihl*, <http://dossiersgrihl.revues.org/3934>, 2010-01; "Polygraphie et hybridation des genres dans la dramaturgie cornélienne", *PFSCCL XXXVIII*, 74 (2011); and "Sophonisbe queer ? Maîtrise de l'amour et genre chez les héroïnes cornéliennes," in Myriam Dufour-Maître (dir.), *Héros ou Personnages? Le personnel du théâtre de Pierre Corneille*, Acts of the International Conference held in Rouen, December 15 and 16, 2008, to be published by the Presses Universitaires de Rouen. He is also the co-translator of David M. Halperin's *Que veulent les gays? Un essai sur le sexe, le risque et la subjectivité* (Paris: Editions Amsterdam, 2011).

THE SO-CALLED AMOROUS VERSE OF SEVENTEENTH-CENTURY POET JOHN DONNE

D. Trevor
University of Michigan

Abstract: Douglas Trevor will consider the so-called amorous verse of seventeenth-century poet John Donne, in which lovers consume, and are consumed by, one another, turning into ashes, fleas, interred corpses, and stars, to name just a few scenarios. He will argue that the literary critical tradition in which these poems are treated as sexually playful and naughty has diverted attention away from the religious stakes of these lyrics, in which a 'third way'—absconding with both Protestant and Catholic devotional paradigms, is charted. What most mattered, in the English context and to Donne, was not sex, but particular avenues for negotiating varieties of religious faith.

Biography: Douglas Trevor is Associate Professor of English at the University of Michigan. He is the author of *The Poetics of Melancholy in Early Modern England* (Cambridge University Press, 2004). He has published essays on early modern authors ranging from Thomas More and Michel de Montaigne to William Shakespeare, John Donne, George Herbert, and John Milton, and he is currently completing a monograph on the history of charity in the Middle Ages and Renaissance.

THE FORMS OF CONTEMPORARY GAY MALE EROTICISM

D. Halperin
University of Michigan

Abstract: David M. Halperin will address the forms of contemporary gay male eroticism that end up devaluing and even rejecting sex, either on the grounds that what gay men desire does not exist or because sex is too ignoble to express gay male love. Beginning with the novelist Mary Renault, he will follow the story up through Mark Merlis, Frank Bidart, and beyond.

Biography: David Halperin is the W. H. Auden Distinguished University Professor of the History and Theory of Sexuality at the University of Michigan, where he is also Professor of English Language and Literature, Women's Studies, Comparative Literature, and Classical Studies. He co-edited *Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World* (Princeton University Press, 1990), *The Lesbian and Gay Studies Reader* (Routledge, 1993), and *Gay Shame* (2009); he also co-founded *GLQ: A Journal of Lesbian and Gay Studies*, which he co-edited from 1991 to 2005. He is the author of *Before Pastoral: Theocritus and the Ancient Tradition of Bucolic Poetry* (Yale University Press, 1983), *One Hundred Years of Homosexuality and other essays on Greek Love* (Routledge, 1990), *Saint Foucault: Towards a Gay Hagiography* (Oxford University Press, 1995), *How to Do the History of Homosexuality* (University of Chicago Press, 2002), *What Do Gay Men Want? An Essay on Sex, Risk, and Subjectivity* (University of Michigan Press, 2007; rev. ed. 2009), and *How To Be Gay* (The Belknap Press of Harvard University Press, 2012).

S3 PHILOGIES AND TRANSLATION STUDIES

COMPARATIVE LITERATURE AND THE PHILOGIES

S. Vlasta

University of Vienna

Abstract: The birth of Comparative Literature coincides with the rise of nationalism and the nation-state in the 19th century, a time when also national literatures became an important aspect of the process of nation-building. Comparative Literature studies have been regarded as inter- or trans-literary studies either located between the philologies or transcending them. At the same time though Comp.Lit. seemed to accept national literatures/philologies as entities and recognized the existence of boundaries between them. This was and still is reflected on the level of research as well as on an institutional level. Philologies “abroad”, that is to say philology departments which are situated outside the language area they study as scholars, such as e.g. a German department in Poland or an Italian department in Austria, due to their position often deal with issues which Comp.Lit. scholars might see as belonging to their field: translation, cultural transfer, reception etc. Where do Comp. Lit. researchers/teachers and departments position themselves in this context? The proposed paper looks at the relation between Comparative Literature and the philologies, especially in the European context, as well as the position of Comparative Literature in relation to the philologies. Also, I intend to look at these relations and positions on an institutional level, giving some examples of e.g. how Comp. Lit. departments are formed/organized and what schools/faculties they are part of. What does the increased formation of Schools of European Languages/European Studies mean for Comp.Lit.? The discussion of these questions might lead to new approaches, theories, and topics for the field of Comparative Literature. The paper will be given in English.

Biography: Sandra Vlasta – CURRICULUM VITAE Mag. Dr. Sandra Vlasta Date and place of birth 1976, Mödling, Austria Current position Senior Scientist at the Department of Comparative Literature, University of Vienna Contact University of Vienna, Department of Comparative Literature, Sensengasse 3a Room 05.03, 1090 Vienna, Austria. +43-1-4277-43078 / sandra.vlasta@univie.ac.at 1. Education 2008 PhD in Comparative Literature, University of Vienna Titel of the dissertation: „A Comparison of Literature in the Context of migration in English and German” 2002 Magister-Diploma in Comparative Literature and English Studies, University of Vienna 2. Academic appointments as of 2008 Senior Scientist, Department of Comparative Literature, University of Vienna 2007/2008 Lecturer, Department of Comparative Literature, University of Vienna 2005-2006 Austrian Lector (ÖK) at the Department of Germanic Studies, Trinity College Dublin / Ireland 2004-2005 Austrian Lector (ÖK) at the Corso di Laurea “Lingue e Comunicazione Internazionale”, Università degli Studi Roma Tre in Rome / Italy 2002-2004 Language Assistant at Stamford High School in Stamford, Lincolnshire/Great Britain Publications (selection) Sandra Vlasta, ed. with Barbara Agense and Christine Ivanovic, *Die Lücke im Sinn. Vergleichende Studien zu Yoko Tawada*, Tübingen: Stauffenburg Verlag, forthcoming. Sandra Vlasta, “‘Globale ethnoscaapes’ in deutsch- und englischsprachiger Literatur im Kontext von Migration”. In: Balogh, András F.; Mitterbauer, Helga (Hg.), *Gedächtnis und Erinnerung in Zentraleuropa*. Wien: Praesens Verlag, 2011, 245-258. Sandra Vlasta, “Passage ins Paradies? – Werke zugewanderter AutorInnen in der österreichischen Literatur des 21. Jahrhunderts”. In: Boehringer, Michael; Hochreiter, Susanne (eds.), *Zeitenwende: Österreichische Literatur seit dem Millennium, 2000-2010*. Vienna: Praesens Verlag, 2011, 102-118. Sandra Vlasta, ed. with Michaela Bürger-Koftis and Hannes Schweiger, *Polyphonie. Mehrsprachigkeit und literarische Kreativität*. Vienna: Praesens Verlag, 2010. Sandra Vlasta, “Mehrsprachigkeit in der Literatur und das Entwerfen alternativer historischer Perspektiven – Vladimir Vertlib’s Erzählung ‚Mein erster Mörder’ als ‘touching tale’”. In: *TRANS: Internet-Zeitschrift für Kulturwissenschaften* 17 (2010), http://www.inst.at/trans/17Nr/5-5/5-5_vlasta%20.htm. Sandra Vlasta, “Das Ende des ‘Dazwischen’ – Ausbildung von Identitäten in Texten von Imran Ayata, Yadé Kara und Feridun Zaimoglu”. In: Schmitz, Helmut (ed.), *Von der nationalen zur internationalen Literatur. Transkulturelle deutschsprachige Literatur und Kultur im Zeitalter globaler Migration*. Amsterdam: Rodopi, 2009, 101-116. Review of Horst, Claire: *Der weibliche Raum in der Migrationsliteratur*. Irena Brezna – Emine Sevgi Özdamar – Libuše Moníková. Berlin: Hans Schiler, 2007; published in: Mitterbauer, Helga; Scherke, Katharina (eds.), *Moderne Kulturwissenschaftliches Jahrbuch Jahrgang 4* (2008). Innsbruck: Studienverlag, 2009, 268-269. “Muttersprache, Vatersprache, Bildersprache – Mehrsprachigkeit und familiäre ‚Sprachbande’ im Kontext von Migration in Anna Kims *Die Bilderspur*”. In: *Germanistik in Ireland, Yearbook 2007*, Konstanz: Hartung-Gorre Verlag, 2007, 29-45. “Vom Zusatznutzen des Germanistikstudiums – das Transferable Skills Projekt im Rahmen des Germanistikstudiums am Trinity College Dublin”. In: *Jahrbuch Theorie & Praxis 2006*, Innsbruck: Studienverlag, 2007, 189-199. Academic Award 2007 PhD Award for Migration Studies 2007 granted by the Austrian Academy of Sciences

TRANSLATION AND SELF-TRANSLATION IN TODAY’S MIGRATION LITERATURE

A. Gjurcinova

Ss. Cyril and Methodius University of Skopje

Abstract: Today's migration literature in Europe is a phenomenon that offers many new opportunities for comparative literature research. The idea of this paper is to examine whether migrant authors use to write in their mother tongue, and then translate (or get translated) their works into the language of adoption, or whether they prefer writing their literary works directly in the adopted language, performing a very particular way of self-translation. Those topics are going to be elaborated using the examples from several Italian migrant authors, such as the Algerian Amara Lakhous, the Albanian Gezim Hajdari and the Bosnian Bozidar Stanisic. The paper will be structured on the basis of the theoretical approach presented in the book *Creolization of Europe: Literature and Migration* by the Italian comparative literature scholar Armando Gnisci.

Biography: Anastasija Gjurcinova Ph.D Full professor of Italian Literature at Ss. Cyril and Methodius University of Skopje - Blaze Koneski Faculty of Philology. Head of Department of Italian Language and Literature. President of the Dante Alighieri Institute in Skopje. Has been President of the Macedonian Association of Comparative Literature (2001-2005). Research areas: Comparative Literature, Italian Literature, Intercultural Relations, Translation Studies. Publications (books): *Calvino and the Fairy Tale* (2000); *Italian Literature in Macedonia* (2001); *Prlichev and Ariosto* (2002); *Contexts. Essays in Comparative Literature* (2006); *Italian Literature from 13th to 16th Century* (2007). Recent publications: · "Forum: Alla scoperta della nuova letteratura macedone (1989-2009)", a cura di G. Brogi Berkoff, A. Gjurcinova, in: *Studi slavistici* (Firenze), VI, 2009, 327-399; <http://ejour-fup.unifi.it/index.php/ss> · "Quanto ci conosciamo? Le immagini dell'Italia e della Macedonia viste dall'altra sponda dell'Adriatico", in: Eleonora Carriero (ed.), *Letteratura adriatica. Le donne e la scrittura di viaggio, Atti del convegno internazionale*, (Bari-Capitolo, 28-29 settembre 2010), 355-372; http://www.viaggioadriatico.it/ViaggiADR/biblioteca_digitale · "L'idea dei Balcani come Sud dell'Europa. Immagini letterarie", in: Luigi Cazzato (ed.), *Orizzonte Sud. Sguardi, prospettive, studi multidisciplinari su Mezzogiorno, Mediterraneo e Sud globale, Proceedings of a Conference* (Bari-Taranto, novembre 2009), Salento Books, Nardo' (Lecce) 2011, 412-420.

TRANSLATIONS AND CRITICAL EDITIONS

S. Pesatori

University of Reading

Abstract: The use of textual criticism's tools in relation to translated texts proves very useful as it offers the unique opportunity to observe the process of translation from 'behind the scenes', clarifying many aspects of the translator's *modus operandi*. As a textual evidence for my argument I will address the critical edition that I have produced on Vittorio Sereni's Italian translations of William Carlos Williams' poems. The accurate study of the variants shows the ways in which Sereni's translating activity is both a means of intervening on his own creating writing, and a powerful instrument which concurs to the reshaping of the Italian poetic panorama. Sereni's translations of Williams' poetry not only can be seen as a turning point in his quest for new writing possibilities; they also play a key role in determining Sereni's public role as a disseminator of Anglophone modernist poetic discourse in post-war Italy.

Biography: Sara Pesatori, final year PhD student at the University of Reading. Title of thesis: *Vittorio Sereni traduttore di William Carlos Williams: un'edizione critica delle versioni edite ed inedite* (Vittorio Sereni translator of William Carlos Williams: a critical edition of the published and unpublished translations). Currently member of the executive committee of the ENCLS (European Network for Comparative Literary Studies). Research interests: Modern Poetry, Comparative Literature, Translation, Textual Criticism, Publishing Studies.

THE TRADITIONS OF CZECH COMPARATIVE STUDIES IN CONTEMPORARY LITERARY CRITICISM

I. Pospisil

Masaryk University

Abstract: The author of the present contribution analyzes the core of the Czech traditions of comparative studies in connection with the activity of Frank Wollman and others oriented on the eidology/morphology in search of intrinsic literary entities, especially in the sphere of Slavonic literatures. The contribution seems to demonstrate that the majority of contemporary trends in comparative literary studies including literary epistemology, area principle, the impact of cultural

and gender studies, postcolonial literature as well as the conception of the so-called literary cultures is present here though under different labels. On the other hand, a lot of common terms and concepts mentioned here were met with resistance, e. g. the global concept of Central Europe which seemed to hide the real movements under the official surface, in case of the complex of Slavonic literatures its loci communes which surprisingly emerged in the periods of Renaissance, humanism, Baroque or romantic literary art. The concept of area studies understood as a natural continuation of the philological core of comparative studies which cannot ignore its language and textual basis then appeared in recent studies of Frank Wollman's son Slavomír. The author of the present contribution explicates the Brno conception of area studies which came into being in the second half of the 1990s in connection with the Brno school of comparative and genre theory involved in the concept of the integrated genre typology trying to overcome the boundary between fiction and non-fiction at the background of older area concepts going back to P. J. Šafárik's *Geschichte*. Another trend is closely linked to the attempts at the revitalization of the former philological unity on a new, more sophisticated, complicated and permeated basis not avoiding the philosophical, psychological and sociological inspirations as interpreted in A. Korablev's work. Thus, some half-forgotten traditions based on the traditional immanent methodological models seem to be quite topical even nowadays anticipating - under old masks and labels the same desire for a more profound understanding of literature from a more global comparative angle.

Biography: Prof. PhDr. Ivo Pospíšil, DrSc. (born 14 May 1952) 1970-1975, 1988-1990 study of Russian, English and Czech at the Faculty of Arts of Masaryk University in Brno, former Czechoslovakia 1975 – doctor of philosophy 1975-1978: assistant Candidate's dissertation: *Ruská románová kronika* (Russian Novel Chronicle, 1980) 1978-1986: assistant lecturer 1986: assistant professor January-December 1990: up to the end of the periodical member of the editorial board of *Československá rusistika* (Czechoslovak Russian Studies) 1995: was appointed head of the Institute of Slavonic Studies at the Faculty of Arts of Masaryk University in Brno, Czech Republic 1996: became university professor 1997: degree of the doctor of sciences – DrSc. for the monograph *Genology and the Morphology of Literature for the scientific discipline History and the Theory of Slavonic Literatures* 2002: was awarded the Leopold Vrla's Prize for the book of essays called *On the Outpost of Europe. Sketches and Meditations on the 200 anniversary of Pushkin's Birth* (Masaryk University, Brno 1999). 2007: was awarded Josef Jungman's medal by the Czech Association of Russian studies Since 2011 Faculty of Central European Studies, University of Constantine the Philosopher, Nitra professor of Masaryk University and head of the Institute of Slavonic Studies at the Faculty of Arts of Masaryk University head of the Seminar of Philological-Area Studies in the Institute of Slavonic Studies at the Faculty of Arts of Masaryk University general manager of the Centre of Philological-Area Studies (operational programme EU, axis 2.3) head of the Sections of philological-area studies, Russian studies and Hungaro-Slavonic studies in the Institute of Slavonic Studies At Present: professor of Masaryk University and Institute of Slavonic Studies at the Faculty of Arts of Masaryk University in Brno, Czech Republic chairman of the Czech Association of Slavists member of commissions for comparative literary studies and that of poetology with the International Committee of Slavists representative of the ICCEES (International Council of Central and East European Studies) member of the Research Board of the Faculty of Arts of Masaryk University in Brno member of the Research Board of the Faculty of Arts of Palacký University in Olomouc member of the Research Board of the Slavonic Library in Prague chairman of the Society for Literary Criticism in Prague chairman of the Section for Slavonic Studies of the Brno affiliated branch of the Society for Literary Criticism chairman of the Frank Wollman Society for Slavonic Studies in Brno chairman of the editorial board of the journal *Opera Slavica* (Brno) chairman of the editorial board and editor-in-chief of the journal *Slavica Litteraria* (Brno) member of the editorial board of the journal *Zagadnienia Rodzajów Literackich* (Poland, Lodz) member of the editorial board of the journal *World Literature Studies* (Bratislava) member of the Board of Advisors of the journal *Stil* (Belgrade, Serbia and Monte Negro) member of the editorial board of the journal *Slavistična revija* (Ljubljana, Slovenia) member of the editorial board of the journal *Spotkania humanistyczne* (Akademia Podlaska, Siedlce, Poland)

S3: LECTURES CONTEMPORAINES DU CONCEPT D'ANTHROPOPHAGIE

UTOPIAN HEAT, TROPICAL HEAT – CHACAL AND OSWALD DE ANDRADE: ANTHROPOPHAGIC IMAGINATION

M.♦. Araújo Resende

Universidade Federal de São João del-Rei - UFSJ

Abstract: Utopian heat, tropical heat – Chacal and Oswald de Andrade: anthropophagic imagination. In *O começo do fim*, Silviano Santiago presents a new and supplementary interpretation of the key concept within the Brazilian modernist movement – Oswald de Andrade's anthropophagy – in order to understand present-day artistic manifestations. The Brazilian critic updates the concept by rediscussing canonical discourse and its historical implications (colonized/colonizer) and the critical measures around which the concept took shape along eight decades since the publication, in 1928, of the Anthropophagic Manifesto. According to Santiago, the task of critique is to revise long-dated binary positions and to move forward along the notion of "utopian heat", which is part of Andrade's theoretical programme. In Santiago's view, "in a precise point in time at the end of the twentieth century, Anthropophagy was given a promising contribution by theoretical research. This moment announced the marriage of the Brazilian historical avant-garde and major figures within poststructuralist theory". Taking such reflections as a reference, this paper intends to present and discuss 1970's poetics in Brazil, specifically that of the poet Chacal, who, again according to Santiago, bears all the hallmarks of Oswald de Andrade's poetry. Running against the established institutional order, and marginal par excellence, Chacal was nevertheless acknowledged academically and accepted by the Brazilian publishing market, even if much belatedly, with the publication of the award-winning *Belvedere* (2007). This helps one understand Brazilian culture – a mix of everything – both in the past and in the present and makes room for a review of Brazilian poetical tradition and the anthropophagic attitude of such a poetics towards national and global culture.

Biography: Professor of Literary Theory and Brazilian Literature at Federal University of Sao Joao del Rei. Ph. D. in Comparative Literature at Federal University of Minas Gerais. Supervises a research group in the field of literature and cultural memory. Researcher in Archives and Poetics of Modernity. Has published chapters and articles in several journals in the area of literary studies. Has presented papers in several national and international events. Is currently undertaking postdoctoral research at Federal University of Minas Gerais.

ANTHROPOPHAGIC LATE MODERNISM: NIPONIC APPROPRIATIONS IN TWO BRAZILIAN POETS

R.L.F. Bittencourt

Universidade Federal do Rio Grande do Sul - UFRGS

Abstract: Paulo Leminski (1944-1989) and Wilson Bueno (1949-2008), southern Brazilian poets, explored in different ways haikais and tankas appropriating Japanese forms as a deliberate artistic experimentation and displacement of classical diction and modes of signifying practices associated to modern literature. This anthropophagic dispositive emerges in the poetic scene in the use of devices and strategies the effects of which signal a re-vision of the relations of Brazilian culture with the cultures of the other. The deconstruction of the national space from the perspective of a gaze framed and defined by its otherness, makes the differences and the differences emerge in language and figures as the very subject matter of the poems. From this perspective, anthropophagy is staged as a complex game predicated on the intersections between ethnography and literature, on conceptions of local and global specialities, on artistic and critical positionings, in a permutable performance that refuses to stabilize the process of meaning-making. The contemporary debate around anthropophagy seems to indicate an impasse between the critical force in the context of Brazilian criticism and advances in the theoretical field.

Biography: Graduate at Letras Habilitação Português Inglês from Universidade Federal de Santa Maria (1990), master's at Language from Universidade Federal de Santa Catarina (1999) and ph.d. at Language from Universidade Federal de Santa Catarina (2005). Has experience in Language, focusing on Language, acting on the following subjects: teoria da modernidade, poesia contemporânea, liter, teoria da literatura, teoria das artes, vanguarda latino-americana and literatura latino-americana.

LE NATIONAL ET L'ETRANGER DANS L'OEUVRE DE CHICO BUARQUE: LA RUPTURE DE LA DICHOTOMIE

A.M.C. Peres

Universidade Federal de Minas Gerais

Abstract: "Le national et l'étranger dans l'œuvre de Chico Buarque: la rupture de la dichotomie" Ana Maria Clark Peres (UFMG/CNPq) Compositeur et interprète consacré de la musique populaire brésilienne, né à Rio de Janeiro en 1944, Chico Buarque est aussi l'auteur de pièces théâtrales et de quatre romans. Dans une vision réductrice de l'impact de son œuvre dans notre culture contemporaine, plusieurs commentateurs considèrent sa production comme une icône de brésilienneté uniquement, et son auteur comme purement, authentiquement national. S'il est bien vrai que l'on ne peut négliger l'importance de la vaste production du compositeur et de l'écrivain dans le contexte politique et culturel brésilien des années 1960 à nos jours, l'étranger (en bien des versions) traverse cependant continuellement cette œuvre, nous permettant de penser les questions relatives aux rapports interculturels dans le contexte actuel de la mondialisation. En dialogue avec la psychanalyse lacanienne, ce travail vise discuter la problématique (spécifique) du binarisme « intérieur (national) versus extérieur (étranger) », focalisant dans l'œuvre de Chico Buarque un dedans qui est de dehors, ou un dehors qui est de dedans; en d'autres termes, une extériorité intime. Cette approche nous mène à proposer une méthodologie comparatiste qui devrait révéler la complexité des relations entre les diverses cultures dans une époque marquée par la rupture des grandes dichotomies.

Biography: Professeur de Littérature comparée et de Littérature brésilienne à la Faculté de Lettres de l'Université Fédérale de Minas Gerais (UFMG), Brésil. Docteur en Littérature comparée (UFMG); post-doctorat à l'Université de Paris 8 et à l'Université de São Paulo (USP). Chercheuse du Conseil National de Développement Scientifique et Technologique (CNPq), Brésil. Directrice de mémoires de Master et de thèses de Doctorat. A publié des livres et divers articles dans des périodiques brésiliens et étrangers (France, Espagne, Hollande et États-Unis). Participation, avec présentation de travaux, à différents colloques au Brésil et à l'étranger (Argentine, Canada, France, Espagne, Portugal et Chypre).

S5: ANTIQUITÉ/MODERNITÉ : UN LABORATOIRE DU COMPARATISME

KEYNOTE SPEECH / CONFÉRENCE INTRODUCTIVE - STÉPHANE MALLARMÉ ET L'ANCIENNE EGYPTÉ

M. Bernsen

Université de Bonn

Abstract: On s'est souvent posé la question pourquoi Mallarmé choisit dans son Tombeau de Charles Baudelaire une coulisse égyptienne pour rendre hommage au grand initiateur de la modernité qui quant à lui ne recourt à peine aux images de l'ancienne culture des pharaons. Le poème de Mallarmé se situe dans la tradition de la mnémohistoire de l'Égypte qui au siècle des Lumières aboutit dans le mythe fondateur européen disant que l'origine de la sagesse dérive du pays du Nil. La comparaison de Baudelaire aux Dieux des morts Anubis et de sa tombe à celles des Égyptiens permet à Mallarmé de réfléchir sur le rôle du poète moderne à travers des éléments mythiques de l'antiquité égyptienne qui ont toujours été pertinents dans la mémoire collective de l'Europe.

Biography: Prof. des littératures romanes comparées à Bonn (Allemagne).

Thèse de doctorat: "La Peur et la terreur dans la littérature narrative anglaise et française du XVIII^e siècle" ("Angst und Schrecken in der Erzählliteratur des englischen und französischen 18. Jahrhunderts" (Beihefte zu Poetica 20.), München, Fink 1996).

Habilitation: "La Problématisation du parler lyrique au moyen âge des provençales jusqu'à Pétrarque" ("Die Problematisierung lyrischen Sprechens im Mittelalter" (Beihefte zur Zeitschrift für Romanische Philologie. 313), Tübingen, Niemeyer, 2001).

Articles sur les littératures et les langues françaises, occitanes, italiennes, espagnoles et portugaises.

Récemment paru: "Le Mythe de la sagesse égyptienne dans la littérature française de l'époque moderne" ("Der Mythos von der Weisheit Ägyptens in der französischen Literatur der Moderne" (Gründungsmythen Europas in Literatur, Musik und Kunst. 5), Göttingen, Bonn University Press, 2011).

PRÉSENCE DU SPHINX ANTIQUE DANS LA LITTÉRATURE ET LES ARTS : ESSAI DE SYNTHÈSE CRITIQUE OU LA MYTHOCRITIQUE ENTRE HERMÉNEUTIQUES ET POÉTIQUES COMPARÉES

L.A. Revol-Marzouk

Université Stendhal Grenoble 3

Abstract: Cette contribution se propose d'étudier, dans une perspective théorique, les formes et modalités d'émergence du sphinx dans la littérature et les arts de la fin de l'Antiquité à nos jours. Travail de synthèse, sans prétention à une quelconque exhaustivité mais s'efforçant de dégager, sur un cas précis étudié dans la diachronie, quelques éléments d'élaboration critique. Pour qui veut observer la présence de l'antique dans les œuvres modernes, la figure du sphinx s'avère de fait particulièrement instructive. Elle propose tout d'abord un exemple de fusion imaginaire entre deux origines distinctes, associant, par le jeu de l'homonymie et d'un hybridisme commun, le monument sacré égyptien et le monstre légendaire grec. Dès la fin de l'Antiquité, la rencontre entre l'homme et le sphinx, mêlant interprétation égyptisante et scénographie hellénisante, cristallise en effet toute la Weltanschauung symbolique occidentale, faisant de l'univers une énigme offerte au déchiffrement d'Oedipe herméneutes. Notre intervention aura pour première fonction de retracer brièvement, au travers des divers supports de transferts culturels, récits de voyageurs occidentaux en Égypte, travaux scientifiques ou textes littéraires, la constitution et le devenir de ce schéma fondateur. La dualité originelle des figures de sphinx ne se résume pas cependant à une question symbolique. Elle s'exprime également dans des régimes de représentation essentiellement différents, visibilité et théogonie de la figuration pour la statue égyptienne, dissimulation et resurgences textuelles pour le mytheme grec. En sorte que la fusion progressive entre sphinx égyptien et sphinx grecque dans les productions artistiques questionne plus particulièrement les rapports du visuel et du textuel à l'œuvre dans tout travail de réappropriation d'un mythe antique. Notre intervention mettra donc en évidence, dans un second temps, les formes diverses de représentation de l'énigme sphinxiale dans la littérature et les arts et leur évolution au cours de

l'histoire, entre usage allegorique et irradiation metaphorique, entre presence explicite et dissemination implicite, entre emergence, resurgence et disparition. Ce double parcours conduit en definitive a une reflexion d'ordre epistemologique et methodologique, identifiant deux moyens concomitants pour aborder le devenir d'un mythe antique dans la modernite : le premier, plus sensible a la fonction symbolique du mythe, met en evidence l'interrelation des signifiees, fait etat des questions de reception et d'acculturation, les inscrit dans une coherence referentielle, s'attache, en bref, a saisir quelque chose comme le sens de son histoire ; le second, plus sensible a la fonction poetique de son objet, observe sa dissolution dans la forme artistique, suivant dans ses meandres et ses ecarts les deplacements litteraires ou plastiques de la figure. La combinaison de ces deux approches, necessaire a chaque etape de la reflexion, permet de rendre au mythe tout a la fois sa valeur signifiante et sa fondamentale mobilite esthetique. Il nous semble que la litterature comparee s'avere, en raison de son interculturalisme, de son intermedialite, de son exigence litteraire et de sa plasticite methodologique propres, particulierement - sinon seule - a meme de mener a bien une telle entreprise. Notre intervention aura donc pour but, dans un dernier temps, de restituer l'enjeu et la methodologie comparatistes au coeur de ce dialogue entre hermeneutique et poetique comparees.

Biography: Lise Revol-Marzouk, Ancienne eleve de l'Ecole Normale Superieure (L91), Agregee de Lettres Modernes (93), These de litterature comparee sous la direction de P. Brunel (*Le sphinx, de l'Antiquite au Romantisme. Etude sur la constitution d'un mythe poetique*, 1050 p., Paris 4, 2003), Attachee d'enseignement a l'Universite Stanford (Californie, USA, 1994), consultante pour l'UNESCO, AMN puis ATER a l'Universite de la Sorbonne (Paris 4, 1997-2003) et l'Ecole Normale Superieure (2003-2004), Maitre de conferences en litterature comparee a l'Universite Stendhal Grenoble 3 (depuis 2004). Membre du Centre de Recherche en Litterature Comparee (Paris Sorbonne) et du Centre de Recherche sur l'Imaginaire (Universite Stendhal). Coorganisatrice du colloque international et pluridisciplinaire " La contamination, lieux symboliques et espaces imaginaires", Universite Stendhal/MSH Alpes, 2011. Publications : *La contamination. Lieux symboliques et espaces imaginaires*, Garnier, 2012 (collectif sous presse) ; *Le sphinx et l'Abime*, Ellug, coll. Ateliers de l'Imaginaire, 2008 ; nombreux articles en mythocritique (*Don Juan, sphinx, Phenix*) depuis 2002. Bibliographie complete disponible sur vox poetica. <http://www.vox-poetica.org/sflgc/dyn/REVOL-MARZOUK-Lise-CV.html>

KADARE DANS LE LABORATOIRE DU COMPARATISME : ESCHYLE OU LE GRAND PERDANT

A. Eissen

MCF, Université de Poitiers

Abstract: Il s'agira de s'interroger sur la fonction de la figure d'Eschyle dans l'essai d'Ismaïl Kadaré, *Eschyle ou le grand perdant* (1988). L'examen fera apparaître des éléments attendus : la mise en valeur d'un modèle esthétique, doublé d'un idéal politique ; l'éloge d'un génie "insurpassable", donc singulier, pourtant capable d'interpeller par un propos universel. D'autres aspects sont plus originaux : grâce aux acquis de l'anthropologie culturelle et par la pratique d'un comparatisme intra-balkanique, Kadaré finit par envisager Eschyle moins comme un ancêtre lointain et indépassable que comme un parent proche. Si bien que la célébration de l'origine se transforme en fière affirmation d'une communauté culturelle. On pourra conclure sur les perspectives ainsi renouvelées, tant du côté de la lecture de l'œuvre eschyléenne que de la perception de l'Albanie pour le lecteur, notamment étranger.

Biography: Ariane Eissen est maître de conférences en littérature comparée à l'Université de Poitiers (France).

QUAND LES PHILOSOPHES CONTEMPORAINS PRATIQUENT LES SCIENCES DE L'ANTIQUITE : LE CAS ULYSSE

M. Daney de Marcillac

Université de Paris 8

Abstract: Notre proposition de communication s'inscrit dans le cadre du premier axe de l'atelier « Antiquité / Modernité » faisant des sciences de l'Antiquité un laboratoire du comparatisme. Nous aimerions en effet corroborer à cette thèse en nous intéressant à une modalité particulière des Sciences de l'Antiquité – qu'il s'agira de caractériser - pratiquée par des philosophes contemporains européens.

Nous procéderons à une étude de cas centrée sur les lectures de l'Odyssee homérique proposées par Cornelius Castoriadis dans *Ce qui fait la Grèce*, Bernard Williams dans *La Honte et la Nécessité* et Paul Ricoeur dans *Parcours de la reconnaissance*. À travers leur étude de l'œuvre d'Homère, et plus particulièrement leur interprétation de l'un de ses personnages, Ulysse, ces philosophes interrogent l'héritage de la pensée grecque antique dans la pensée moderne européenne. L'œuvre d'Homère, antérieure à l'invention même de la philosophie, constitue selon les philosophes un « terminus a quo », un seuil déterminant dans l'histoire des idées. Ulysse devient alors une figure du penseur originel, une

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figure du père, par rapport auquel il importe de situer les différents courants de la pensée contemporaine. Existe-t-il un progrès depuis une enfance de la pensée qui serait incarnée par Ulysse ou ce dernier représente-t-il au contraire un certain âge d'or de la pensée ?

Notre communication aura à cœur d'interroger de manière interdisciplinaire l'articulation entre littérature comparée et philosophie comparée. Quel usage les philosophes contemporains font-ils de la littérature pour établir leur propre comparatisme entre l'Antiquité et la Modernité ? Quel intérêt y a-t-il à poser cette question du point de vue même de la littérature comparée ? L'hypothèse que nous éprouverons est que l'usage de la littérature permet aux philosophes d'inventer de nouvelles formes de comparatisme. Après avoir mis en évidence les difficultés épistémologiques inhérentes à l'étude de l'Antiquité, les philosophes utilisent des personnages, celui d'Ulysse ainsi que celui du penseur contemporain, pour modéliser les rapports entre pensée antique et pensée moderne.

Biography: Marie Daney de Marcillac - Université de Paris 8 Vincennes-Saint-Denis

S2 THE PROCESSING OF CONSCIOUSNESS

SUBJECTIVE EXPERIENCE AND ACCESS TO CONSCIOUS PROCESSING IN THE BRAIN

J. Changeux
Institut Pasteur

Abstract: Recent experimental studies and theoretical models have begun to address the challenge of establishing a causal link between subjective conscious experience and measurable neuronal activity. The present review focuses on the well-delimited issue of how an external or internal piece of information goes beyond nonconscious processing and gains access to conscious processing, a transition characterized by the existence of a reportable subjective experience. Converging neuroimaging and neurophysiological data, acquired during minimal experimental contrasts between conscious and nonconscious processing, point to objective neural measures of conscious access: late amplification of relevant sensory activity, long-distance cortico-cortical synchronization at beta and gamma frequencies, and “ignition” of a large-scale prefronto-parietal network. We compare these findings to current theoretical models of conscious processing, including the Global Neuronal Workspace (GNW) model according to which conscious access occurs when incoming information is made globally available to multiple brain systems through a network of neurons with long-range axons densely distributed in prefrontal, parieto-temporal, and cingulate cortices. The clinical implications of these results for general anesthesia, coma, vegetative state, and schizophrenia are discussed.

Biography: Jean-Pierre Changeux is emeritus professor at the Collège de France and at the Institut Pasteur, where he successively directed, from 1967 to 2006, the laboratories of Molecular Neurobiology and Receptor & Cognition. He is the author of the 1983 pathblazing book "L'Homme Neuronal" ("Neuronal Man: The Biology of the Mind") and numerous subsequent books, including "L'Homme de Vérité" ("The Physiology of Truth: Neuroscience and Human Knowledge"), and "Acetylcholine Nicotinic Receptors: From Molecular Biology to Cognition" (with Stuart J. Edelstein). His book "Raison et Plaisir" focuses on neuroaesthetics. In 2012, his latest book "Du Vrai, Du Beau, Du Bien," which established fundamental links between neuroscience and the humanities, was translated into English. He is the winner of numerous prizes, including The National Academy of Sciences Award in the Neurosciences, the Gold Medal of the CNRS and the Goodman and Gilman Award in Drug Receptor Pharmacology. Changeux has also headed the National Advisory Committee on Bioethics in France and has chaired a high-level commission at the Louvre.

DYNAMICS OF CONSCIOUSNESS: LITERARY REPRESENTATIONS AND NEUROSCIENTIFIC MODELS

S. Nalbantian
Long Island University

Abstract: Neuroscientists like Antonio Damasio and Jean-Pierre Changeux have been attempting to establish a neural basis of consciousness in the wake of the exploratory discussions of the topic launched in the 1990s by Francis Crick, John Searle and Daniel Dennett. In recent times there has been a direct call for reports of subjective experience by neuroscientists who have realized that conscious, subjective experience is a suitable object of empirical study. The ongoing neurobiological and neurophilosophical investigations can be informed by the interdisciplinary analysis of the pervasive portrayal of human subjectivity in an array of major literary works of the 20th century. While the stream-of-consciousness novels, stemming from William James, dominated early modernism, other approaches emerged in the fiction of Surrealism, Existentialism and Postmodernism. This body of literature provides experiential material that can contribute to current neuroscientific “top-down” and “bottom-up” modeling of the conscious brain, which is a focus of this scrutiny. Literary case studies are derived from writers, their characters and their speakers, offering different representations of consciousness from the “lived biology” and reportable experience expressed through fiction. Among the authors considered are Virginia Woolf, William Faulkner, Louis Aragon, Hermann Hesse, Jean-Paul Sartre, Anaïs Nin, Vladimir Nabokov, Jorge Borges and Samuel Beckett.

Biography: Suzanne Nalbantian is Professor of Comparative Literature at Long Island University and an interdisciplinary scholar who is currently Chair of the ICLA Research Committee on Literature and Neuroscience. She is the editor of the interdisciplinary volume *The Memory Process: Neuroscientific and Humanistic Perspectives* (2010), coedited by Paul Matthews and James L. McClelland. Her book *Memory in Literature: From Rousseau to Neuroscience* (2003) forged new pathways linking memory studies to neuroscience. Her previous books include *Aesthetic Autobiography: From Life to Art in Marcel Proust, James Joyce, Virginia Woolf, and Anaïs Nin*; *Anaïs Nin: Literary Perspectives* (edited), *Seeds of Decadence in the Late Nineteenth-Century Novel*; *The Symbol of the Soul from Hölderlin to Yeats*. She has given invited lectures on the interdisciplinary study of memory at Harvard, Yale, Stanford, Columbia, Indiana, Carnegie Mellon,

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Sorbonne-Paris III, Collège de France (Paris), as well as at such labs as Cold Spring Harbor (U.S.), Max-Planck (Germany), the Pasteur Institute (Paris) and the European Science Foundation (Strasbourg). In 2007 and 2012 she organized and directed interdisciplinary symposia in Neuroscience and the Humanities at the Banbury Center of Cold Spring Harbor Laboratory in New York.

S3 LANGUES ORIENTALES, TRADUCTION ET COMPARATISME

ERNEST RENAN : DU GÉNIE DES LANGUES AU GÉNIE DES PEUPLES. LA LITTÉRATURE BIBLIQUE AU PRISME DU COMPARATISME

C. Placial

Université Paris Sorbonne

Abstract: Ernest Renan est un des introducteurs en France de la grammaire comparée, déjà largement développée par les philologues et orientalistes allemands. Son Histoire générale et système comparé des langues sémitiques qui commence à paraître en 1855 pose les jalons d'une méthode qui sera déterminante dans sa réception et sa traduction des textes de la Bible hébraïque (Le Livre de Job, 1859 ; Le Cantique des cantiques, 1860 ; L'Ecclésiaste, 1882). Les textes bibliques sont en effet conçus par Renan non comme des textes sacrés, mais comme des témoignages de la production littéraire de l'Orient ancien ; leur étude est subordonnée à une double démarche comparatiste : comparaison avec les textes de langues sémitiques d'une part, avec lesquelles des affinités de composition sont présupposés, comparaison avec les productions indo-européennes d'autre part, dont on suppose l'hétérogénéité avec la littérature biblique hébraïque. Fondant l'examen littéraire (en termes de rapport à la mythologie, d'évolution des genres littéraires) sur des critères en premier lieu linguistiques, dans l'idée qu'un génie des langues détermine l'esprit des textes, Renan en vient à déduire l'existence d'un génie des peuples caractérisant de façon permanente les populations s'exprimant dans une langue sémitique ou, au contraire, indo-européenne et conditionnant leur production littéraire. S'amorce ainsi, dans la deuxième moitié du XIX^e siècle, un tournant historique dans la réception de la littérature biblique, qui n'est plus examinée à l'aune des critères génériques de l'antiquité gréco-latine (le Cantique des cantiques était largement perçu jusqu'alors comme une pastorale, un épithalame, Job, comme un drame, etc.) ; au contraire leur altérité est soulignée par leur rattachement à la littérature orientale. Cela s'accompagne, chez Renan, d'une lecture profane des textes bibliques. Néanmoins la diffusion progressive de l'exégèse allemande, originellement protestante, reposant sur l'examen des sources archéologiques et la comparaison avec les productions littéraires orientales (arabes, égyptiennes, etc.) connaît au milieu XX^e siècle des prolongements dans l'exégèse catholique, notamment autour de l'examen du *Sitz im Leben* (« milieu de vie ») des textes bibliques.

Biography: Claire Placial est spécialiste d'histoire et de théorie de la traduction. Elle a soutenu en 2011 à l'université Paris-Sorbonne une thèse préparée sous la direction de Jean-Yves Masson, intitulée *Pour une histoire rapprochée des traductions. Étude bibliographique, historique et linguistique des traductions du Cantique des cantiques publiées en langue française depuis la Renaissance*. Elle est actuellement ATER en littérature comparée à l'Université Paris Sorbonne et enseigne, outre la littérature comparée, l'analyse de traduction. Elle participe au projet d'Histoire des Traductions en Langue Française dirigé par Jean-Yves Masson et Yves Chevrel, et coordonne le chapitre consacré à l'histoire des traductions des textes religieux aux XVII^e et XVIII^e siècles. Ses recherches portent principalement sur l'histoire des théories et des pratiques de la traduction, et notamment sur la traduction des textes sacrés. Elle s'intéresse par ailleurs à l'histoire des théories linguistiques, particulièrement aux notions d'esprit des langues et de génie des langues.

LITTÉRATURES INDIENNES : LA QUESTION DE LA TRADUCTION DES LITTÉRATURES VERNACULAIRES (INDE DU NORD)

E. Langlais

Nantes

Abstract: En France, plusieurs éditeurs comme Picquier, Gallimard ou Actes Sud par exemple diffusent la littérature indienne, et la portent à la connaissance du grand public. Néanmoins, la plupart du temps, ces textes sont traduits du sanskrit ou de l'anglais. Plus généralement, les ouvrages écrits dans la centaine de littératures vernaculaires que compte le sous-continent demeurent sous-représentés sur le marché de l'édition occidentale, ce qui dénote aussi bien une solution de facilité qu'un restant d'idéologie orientaliste. Dans ses remerciements à la traduction anglaise des poèmes de son père¹, Apurva Narain déplore précisément le manque de visibilité de la poésie hindie, et l'attribue à une désertion par les traducteurs. Si les plus importantes des langues vernaculaires (hindi, tamoul, bengali...) réussissent à trouver un petit public grâce au travail de quelques passionnés et des diasporas, qu'en est-il des plus rares et des plus fragiles (konkani, maithili, ladakhi...) ? Même en Inde, ces langues se voient menacées par l'hégémonie de leurs grandes sœurs, qui ont connu un plus grand succès, tout comme celles-ci voient à leur tour leur existence mise en péril par le prestige de l'anglais dans les classes supérieures. La défense des langues vernaculaires devient donc centrale, au même titre que l'était, à la fin du XIX^e ou au début du XX^e siècle, la question de leur instauration. Le travail de traduction, à cet égard,

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semble des plus révélateurs. Je propose donc, dans un premier temps, une brève histoire du développement des langues vernaculaires en Inde du Nord, de leur investissement par les colonisateurs à l'appropriation par les élites, qui s'en serviront comme instrument de libération (Gandhi). Ensuite je me pencherai plus spécifiquement sur la question de la traduction du hindi et des rapports entretenus avec les autres langues. Pistes : Comparaison des traductions de Meghnadbadh Kabya de Dutt (bengali) par Seely (anglais) et Gupta (hindi) : quels points communs ? Quelles différences ? De quel côté y a-t-il des manifestations de l'orientalisme ? La question de l'intégration des autres langues et de leur traduction : le sanskrit dans le hindi (Prasad), le maithili dans le hindi (Nagarjun). Poèmes de Kunwar Narain traduits par Apurva Narain, Andhere mein de Muktibodh traduit par Krishna Baldev Vaid : quelles spécificités de ces traductions ?

Biography: Elena Langlais : doctorante, agrégée de Lettres Modernes, titulaire d'une licence de hindi de l'Inalco, elle étudie dans sa thèse les enjeux de la modernité épique indienne avant l'Indépendance (Aurobindo, Prasad, Dutt), sous les directions conjointes de Jean-Marc Moura (Université Paris-Ouest) et Annie Montaut (Inalco/ EHESS/ CNRS).

S3: RACONTER LA THÉORIE

RECASTING AUTHORSHIP AND AUTHORITY: REFRACTORY WRITERS IN REFLEXIVE WORKS BY LISPECTOR, LINS, JORGE, PETRUSHEVSKAIA AND PELEVIN

S.L. Allen

State University of New York

Abstract: The reflective, reflexive, often refractory narrators of Osman Lins's *A Rainha dos Carceres da Grécia* [The Queen of the Prisons of Greece], Lydia Jorge's *O Vale da Paixão* [The Painter of Birds], Liudmila Petrushevskia's *Vremia Noch'* [The Time: Night], and Viktor Pelevin's *Chapaev i Pustota* [Buddha's Little Finger] engage and enact twentieth-century theories of authorship. While these works critically revisit discrete authoritarian regimes through the admittedly displaced, disconcerted, deviant, dissembling and digressive writing of alienated authors, similarly 'deterritorializing' cultural discourse through geo-cultural, generic, and gendered crossings, they are more surprisingly alike in interrogating the authority of dissenting literary canons and cosmopolitan criticism. Consciously writing in literal and literary margins, directly addressing anxieties concerning the authority and authenticity of their work, their self-conscious figures of the author arbitrate against various modes of arbitrariness with ambivalent authorship. The principal arguments in these works concern resonances (lives/afterlives) of the writer and the word. These texts present themselves as work authored, authorized and unauthorized, by multiple writers, anticipating and answering each other. Authorship is reframed as response, even as the authorial responsibility is reimagined. Authorship is also reframed as a form of criticism, while plural authorship constitutes a forum for critical debate. Writers within the text are variously recast as critics, through self-critique, through the critical framing of other writers and works, through their deliberation over literary canons and critical frameworks. They directly examine, but also embody economic, esthetic and ethical implications of Latin American and Soviet variants of Marxist criticism, Russian formalism, French structuralism and post-structuralism, post-colonial and psychoanalytic criticism. Bakhtinian dialogism and 'Great Dialogue' filters into the fictive frame, informing fictional as well as actual authorial consciousness, intratextually and intertextually re-membering multiple authorial and critical positions. Within these ambivalent fictive frames, no authorial voice is absolutely authoritative. Yet these fictions also play out the real costs of critical absolutism. Ultimately, these texts argue against both literal and literary death sentences for the author with a recursive sentence. Rather than reading theory or fiction as dead-ended or sentencing either to death, these fictions execute multiple theories of fiction, reconfiguring them in dialogue with each other. This is not benevolent but rather sometimes brutal dialogue (less Bakhtinian dialogism than Lotman's dialogue dependent on violent cultural collisions and ruptures, less Bakhtinian polyphony than that described by Mário de Andrade in his preface to *Pauliceia Desvairada* [Hallucinated City]), involving that sort of disassembling and dissembling that Lispector argues arrives at 'brutal truth' in *A Legião Estrangeira* [The Foreign Legion]. It is more like actual carnival (rather than just carnivalesque discourse) in its inversions, interpenetrations, perversions and creative potential. Like Lispector's chronicles collected in a kitchen drawer, Petrushevskia's requiem consists of scraps composed on the corner of the kitchen table. The literal confines of the writer are the point of departure for deliberation on the 'liberated' word. While Lispector partly redefines literary reflection and retrospection through reflexive fragments on her own writing as lying, remembering what has never been, lying in wait, baiting with the word, etc., in Petrushevskia's novel we confront parasitic, paranoid, pathologically critical generations of women writers, laying traps for each other in order to redesign a room of their own in very tight quarters. Petrushevskia's requiem and Anna Andrianovna's poetic prose elbow Anna Akhmatova; Anna Andrianovna intrudes into her daughter Alyona's diary, which pushes back within her own notes; Alyona anonymously delivers her mother's notes posthumously; and each of these writers, like Lispector, considers the writer and genre, gender, cultural geography. The works by Lins, Jorge, Pelevin are similarly concerned with critique of the writer and authorial convention. In Jorge's novel, Walter's unnamed daughter shares authorship with unnamed narrator. Her writing is absent object of criticism or unconventionally demarcated, like Anna Andrianovna's poetry. Lins's narrator, like Jorge's, writes a work about another writers' writing and the contexts for that writing, circling around Julia Marquezim Enone's novel, citing it, contending with all kinds of critical readings of it and of his own inscription of it, but also encircled by it. These writers ask, as does Pelevin (or Agualusa, echoing Borges), who authors whom? As in Petrushevskia's, Jorge's and Lins's novels, Pelevin transgenders and transhistoricizes authorial discourses. In all these works geo-historical dimensions and dynamics, generic chronotopes and conventions are fluidly mapped and re-mapped in order to redefine the domain and discourse of the author. These are stories about storytelling, continually interrogating their own and our assumptions about authorship, in order to create a more complex time and terrain for novelistic authority. My paper compares geo-cultural, gendered, and generic dimensions and dynamics of these works' engagement with literary theory, focusing on their reconfiguration of literary authorship and critical authority.

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Professional Positions · Associate Professor of Comparative Literature, SUNY-Brockport, 2005–present. Surveys & Seminars taught: Comparative Literature; Modern French Literature; Slavic Literature: Wit & Witness; Writing in Exile; Underground Consciousness in Slavic, European, & Latin American Literature; Modern World Literature: Urban Contexts & Urbane Consciousness; Postmodernism in World Literature: Theory of the Novel & the Novel's Play with Theory; Contemporary Women Writers & Cosmopolitanism; Women & Memoir: Re-membering (his)story; International Film: Re-imag(in)ing Cinema; Critical Approaches; Contemporary European Literature: Re-mapping Cultural Memory; Idiots, Fools, & Madmen: Dialogues with Dostoevsky; Tolstoy & Dostoevsky: Ethics & Aesthetics · Fulbright Fellow, Programa em Teoria da Literatura & Departamento de Estudos Anglísticos, Faculdade de Letras, Universidade de Lisboa, Portugal, 2009-2010. Seminars taught: Idiots, Fools, & Madmen: Dialogues with Dostoevsky in World Literature & Theory; Writing in Exile: Transgression, Transculturation, Translation, Translingualism & the Tasks of Literature · Mellon Postdoctoral Fellow, Humanities Forum, University of Pennsylvania, 2004–2005. Seminar: Dream & Nightmare in Modern Fiction & Film · Lecturer/AI, Departments of Comparative Literature, Humanities, Romance Languages and Literature, Slavic Languages & Literature, Visual Arts, & Princeton Writing Program, Princeton University, 1999-2004. Courses taught: Modern European Writers, AI, 1999; Graduate Seminar on Teaching Literature, Co-Instructor, 2001, 2003; Madness & Modern Fiction, Lecturer, Princeton Writing Program, 2002–2003; Dirty Words: Satire, Slander, and Society, AI, 2003; Leo Tolstoy, War and Peace, AI, 2004; Cinema from WWII to the Present, AI, 2004. · Lecturer, Department of Classical and Modern Languages and Literatures, Rutgers University, Newark. Seminar: Modern Brazilian Literature: City, Carnival, and Consciousness, Instructor, fall 2003. Education · Princeton University, Ph.D. in Comparative Literature, May 2004. · École Normale Supérieure and Université de Paris IV-Sorbonne, France, 2000–2001. · Biblioteca Nacional, Lisbon, Portugal, research funded by Princeton University grants, summers 1999, 2001. · Petersburg State University, International Dostoevsky Museum, and Institute of Russian Literature–Pushkinskii Dom, independent research, graduate seminar, and internship, Russia, summer 1998. · University of Dallas. M.A. in English and Comparative Literature and Theory, 1996. · Millersville University, advanced graduate work in sculpture, 1992–1993. · Research and work in fine arts, funded by a Yale University fellowship, Ukraine and Russia, 1991–1992. · Yale University, B.A. in Soviet and East European Studies, 1991. · Bryn Mawr College/American Council of Teachers of Russian, Moscow, Russia, summer 1989. · Preparatory education in Lisbon, Portugal, 1975–1987. Fellowships, Grants, and Honors · Provost Post-tenure Research Fellowship, 2012-2013. · Fulbright Scholars Fellowship, University of Lisbon, 2009-2010. · Dr. Nuala McGann Drescher Leave, NY/United University Professions & SUNY-Brockport, spring 2010. · Scholarly Incentive Grants, Individual Development Grants, & Sponsored Program Incentive Awards in support of research and conference presentations, SUNY-Brockport & UUP, 2005-2011. · Discretionary salary increases for exceptional scholarship, SUNY-Brockport, 2005, 2006, 2007, 2008, 2010. · Mellon Post-Doctoral Fellowship, University of Pennsylvania, 2004–2005. · Princeton University Fellowship, Department of Comparative Literature, 1997–2002. · Dean's Fund for Scholarly Travel, 1998-2004. · Princeton Graduate School Summer Stipends for Dissertation Research, Paris and Lisbon, 2000, 2001. · Council on Regional Studies Grants & Mary Cross Fellowship, St. Petersburg & Lisbon, summers 1998, 1999. · University of Dallas Fellowship for Graduate Studies, 1994–1996. · Millersville University Fellowship, 1992. · H. H. Rice Fellowship, Yale University, research and work in the fine arts, Ukraine & Russia, 1991–1992. Publications, Presentations, & Projects Book Projects · *Eccentricities: Writing in the Margins of Modernism*, St. Petersburg to Rio. Manchester University Press (2012/13). · *Paris Palimpsest: Reading between Lines of Astonished Memory*, Urban/e Traces in Modern French Literature (in progress) · *Re-mapping Cultural Memory: Relocations and Resonances in Contemporary Slavic and European Fiction, Film & Theory*. Peer-reviewed articles · “Recasting the Republic Past/Present: Liudmila Ulitskaia & Lídia Jorge,” forthcoming in *Iberoslavica*, 2012; Portuguese version forthcoming in *Letras com Vida* 4, 2012. · “Dissent, Despair, & the Limits of Dialogue & Dialogism in Dos Passos' Urban/e U.S.A.,” forthcoming from the Centro Cultural John Dos Passos, 2012. · “Postmodern Portuguese and Russian Re-Mappings of Cultural Memory: Intertextual, Transhistorical, Transcultural Dialogue,” *Cumplicidades Comparatistas: Origens, Influências, Resistências/VI Congresso Nacional da Associação Portuguesa de Literatura Comparada*, December 2009. · “Chantal Akerman's Cinematic Transgressions: Transhistorical and Transcultural Transpositions, Translingualism, and the Transgendering of the Cinematic Gaze.” *Situating the Feminist Gaze and Spectatorship in Post World War II Cinema*. Ed. Marcelline Block. 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Paths in the European Polysystem*, 4 (July 2006) 167-186. · “From the Grotesque to the Sublime: Logos and the Purgatorial Landscape of Mertvie dushi and Master i Margarita,” *Slavic and East European Journal*, 47: 1 (Spring 2003) 45-76. · “Reflection/Refraction of the Dying Light: Narrative Vision in Nineteenth-century Russian and French Fiction,” *Comparative Literature*, 54: 1 (winter 2002) 2-22. · “Dispossessed Sons and Displaced Meaning in Faulkner's Modern Cosmos,” *Mississippi Quarterly*, 50: 3 (Summer 1997) 427-443. reviews · *Lotman's World*, dir. Adne Nelk, review essay forthcoming in *Film and History*, 2012. · Val Vinokur's *The Trace of Judaism: Dostoevsky, Babel, Mandelstam, Levinas*, *Canadian Slavonic Papers/Revue Canadienne des Slavistes*, 52: 3-4 (Sept.-Dec. 2010). · Sarah J. Young's *Dostoevsky's*



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Peer-reviewed Conference Papers & Sessions · Seminar organizer, "Slavic and European Women's Writing on the Edge: Reconfigurations of Cultural Memory," North East Modern Language Association, Rochester, March 2012. · Invited discussant, "(Wo)manning the Can(n)on: Creation, Procreation, and Destruction," Association for the Study of Slavic, East European and Eurasian Studies, Washington, DC, November 2011. · "Re-casting Russian Writers: Geographical Relocations, Generic Reconfigurations: Tarkovsky, Khrzhanovsky," American Assoc. of Teachers of Slavic & East European Languages (AATSEEL), Los Angeles, January 2011. · "Tightropes: Transcultural Renegotiations of Portuguese Cultural Identity in Contemporary Literature," 7th International Conference of the American Portuguese Studies Association (APSA): Trans-Atlantic Exchanges, Brown University, October 2010. · "Recasting the Republic Past/Present: Liudmila Ulitskaia & Lídia Jorge," *CompaRes: 4th Intnt'l Conference of Iberian & Slavonic Cultures in Contact & Comparison: ResPublica(s)*, Univ. of Lisbon, May 2010. · "Estar é Ser: Pessoa, Place, & Plural Authorship." Invited response to Richard Zenith. *Whose Words: Alternate Theories of Authorship in Portuguese and American Poetry in the 20th Century*. Colloquium & Poetry Reading, Univ. of Lisbon, May 2010. · "Transnational Reconfigurations of Cultural Memory in Contemporary American Literature," *Encontros do Instituto de Cultura Americana*, Univ. of Lisbon, March 2010. · "Dissent, Despair, & the Limits of Dialogue & Dialogism in Dos Passos' Urban/e U.S.A.," III Symposium John Dos Passos: Modernity and Intercultural Dialogues, Madeira, January 2010. · "Transnational Cinema: Relocation, Re-casting, Reimag(in)ing of Cultural Memory," seminar organizer & chair, American Comparative Literature Association (ACLA), Harvard Univ., Cambridge, March 2009. · "Post-exilic Returns & Post-modern Revisions of E. Europe: Kieslowski, Akerman, Kogut," ACLA, 2009. · "Postmodern Portuguese and Russian Re-mappings of Cultural Memory," VI International Conference of the Portuguese Comparative Literature Association (APLC), Univ. do Minho, Portugal, November 2008. · "Navigating Past/Present: Modes of Mapping Cultural Memory in Contemporary Russian and Luso-Brazilian Literature," International Slavist's Association, Ohrid, Macedonia, 2008. · "Petrushevskiaia and Ulitskaia: The Refusal of Nostalgia and Rewriting of History in Contemporary Russian Women's Writing," Modern Language Association (MLA), Chicago, December 2007. · "Eccentricities: Writing in the Margins of Modernism. St. Petersburg's and Rio de Janeiro's Scribblers," International Comparative Literature Association (ICLA), Rio de Janeiro, July 2007. · "The Deterritorialization of Underground Discourse." International Dostoevsky Soc., Budapest, Aug. 2007. · "The Wandering Portico: Classical Structures in Transnational Russian Fiction & Film—Brodsky, Tarkovsky, Makine, Ulitskaya," AATSEEL, Dec. 2006. · "Hero, History, and Story." Panel Chair, AATSEEL, December 2006. · "Lisbon Story: Redefining an Urban/e Cinema," Film and History Conference: The Documentary Tradition, Dallas, TX, November 8-12, 2006. · "Metamorphosis across Cultural Margins: Translation, Transculturation, and the Transformation of Critical Discourse and Literary Form," seminar organizer & chair, ACLA, Princeton University, March 2006. · "Pathological Consciousness, Parasitic Prose, and the Metamorphosis of Narrative Fiction: From Gogol, Dostoevsky, and Machado de Assis to Lispector, Verrissimo, & Pelevin," ACLA, 2006. · "Mapping Petersburg, 1900–1920: Literary Publications: SIRIN and the Symbolist Press." AATSEEL, Washington, DC, December 2005. · "Laughter in Dostoevsky's Early Fictions." MLA, Washington, DC, December 2005. · "Four Short Takes: Brodsky, Tarkovsky, Pelevin, and Sokurov on Translation, Transposition, and Cultural Memory." Conference of the American Association of Slavic Studies (AAASS), Salt Lake City, November 2005. · "Hallucinated Cities on the Margins of European Modernism: from Bely's Petersburg to Mário de Andrade's São Paulo." ACLA, Penn State, March 2005. · "Eccentric Consciousness in Exile: Tarkovsky's Nostalgia," AATSEEL, Philadelphia, Dec. 2004. · "Writing in the Margins: Lispector and Petrushevskiaia, Lins and Pelevin," Slavic Colloquium, University of Pennsylvania, November 2004. · "Writing in the Madhouse of Brazilian and Russian Literature: Lins and Pelevin," APSA, Univ. of Maryland, October 2004. · "Underground Pessoa: Dialogues with Dostoevsky in Modern Luso-Brazilian Literature," XIIth International Dostoevsky Society Symposium, Geneva, Switzerland, September 2004. · "Eccentricities: Disease, Dissent, and Dialogue in the 'Petersburg Text,'" SEEJ panel, "Disease in Slavic Literatures," MLA, San Diego, December 2003. · Organizer and Chair of a Special Session: "Memory and Madness in the Eccentric Citytext: The Poetics of Petersburg, Rio and Prague," MLA, New York, December 2002. · "The Urban(e) Structure of Narrative Consciousness: Petersburg and Rio as Schizophrenic Subtexts in Fictions by Gogol and Machado de Assis," MLA, New York, December 2002. · "Petrushevskiaia's Vremia Noch': Moscow Underground," AATSEEL, New York, December 2002. · "Schizophrenia and the Petersburg Text," AATSEEL, December 2001. · "Andreï Makine's Testament: Re-memembering the Novel," annual conference of the Southern Comparative Literature Association (SCLA), Univ. of North Carolina, Chapel Hill, NC, September 2001. · "The Refractive Gaze Facing Death: Fantastical Visions in Russian and French Realist Fiction," Conference on Slavic Literature, Yale University, New Haven, CT, February 2000. · "Verbal Regeneration in Gogol's Mertvie dushi & Bulgakov's Master i Margarita," Mid-Atl. AAASS, 2000. · "Liminal

Laughter in Tolstoy's Fictions," AATSEEL, Chicago, December 1999. · "The Poetics of Infernal Circling in Blok's Vozmezdie, Echoes of Flaubert's L'Éducation sentimentale," AATSEEL, San Francisco, December 1998. · "Generic Digressions in Gogol's Revisor," Princeton University, May 1998. · "The Play of Light and Shadow in Tatiana Tolstaia's Milaia Shura," Princeton University, Dec. 1997. Invited Teaching Presentations · "Mainstream & Margin in Contemporary American Literature: Digressions on the Wandering Jew" ULICES: 2nd Lisbon Forum on English & American Studies: New Horizons, Univ. of Lisbon, May 2010. · "Re-framing Literary Inquiry in Comparative Literature Courses: Transculturation, Translation, & Theory," SUNY-Fredonia, 27 April 2009. · "Transcultural Reading," English Faculty Teaching Workshop "Traduttore, Tradittore: Issues in Teaching Literature in Translation," English Faculty Teaching & Learning Workshop, SUNY-Brockport, March 2009. · "Displacement, Defamiliarization, and Other Advantages of International Film: Tarkovsky in Dialogue with Modern Fiction." EFTL: "Reading an Image: Film & Literature," SUNY-Brockport, March 2007. Academic International Association of Slavists (IAS), member of the Commission for Iberian-Slavonic Service Comparative Research, 2010-present. Centro de Literaturas e Culturas Lusófonas e Europeias (CLEPUL), Faculdade de Letras, Universidade de Lisboa, research affiliate & advisory board member, 2010-present. Womens and Gender Studies Advisory Board, SUNY-Brockport, 2008-present. English Department Curriculum Committee, SUNY-Brockport, 2006–2009, 2010-2011. English Department Search Committees in World Literature, Modernist British Literature, & Film Studies, SUNY-Brockport, 2005–2006, 2006-2007, 2008-2009, 2011-2012. Graduate Fellow, Rockefeller College, Princeton University, 2003–2004. Graduate Liaison Committee, Comparative Literature Department, Princeton University, 1997–2000, 2001–2003. Active member of the following scholarly associations: Modern Language Association (MLA) Modernist Studies Association (MSA) American Comparative Literature Association (ACLA) International Comparative Literature Association (ICLA) Portuguese Comparative Literature Association (APLC) American Portuguese Studies Association (APSA) International Association of Slavists (IAS) American Association for Teachers of Slavic Languages and Literatures (AATSEEL) Association for Slavic, East European and Eurasian Studies (ASEEES) International Dostoevsky Society (IDS) Centro de Literaturas e Culturas Lusófonas e Europeias (CLEPUL), Research Group 5: Iberian & Slavic Literatures and Cultures, Universidade de Lisboa CompaRes: Society for Iberian Slavonic Studies Instituto de Cultura Americana, Faculdade de Letras, Universidade de Lisboa College Art Association (CAA) Languages Native Portuguese and English Professional fluency in Russian and French Reading proficiency in Spanish Arts Exhibitions of drawings, sculpture, black-and-white photography

BROUILLARD CRÉATIONNEL ET GENÈSE DE L'ÉCRITURE. THÉORIE ET PRATIQUE DU ROMAN "NIVOLESQUE" DANS NIEBLA DE MIGUEL DE UNAMUNO

P. Häfner

Universität des Saarlandes

Abstract: Perrine Häfner (Saarbrücken) Brouillard créatif et genèse de l'écriture. Théorie et pratique du roman nivolesque dans Niebla de Miguel de Unamuno. « Cosas de libros... cosas de libros... ¿Y qué no es cosa de libros [...] ? » [1] Telle est la question autour de laquelle gravite le roman Niebla (fr. Brouillard) de Miguel de Unamuno. Et c'est précisément cette question qui plongera le protagoniste du roman dans une profonde crise existentielle. Au cours d'un entretien maïeutique avec son ami *écrivain*, Augusto prend conscience de la littérarité de son existence. Le roman nivolesque de son ami Victor Gotí serait-il le roman de sa vie ? Obsédé par l'idée d'être un personnage de roman, Augusto décide de franchir les limites de la fiction pour aller trouver son auteur. Dans un épais brouillard créatif, créateur et créature se font alors face et discutent de l'ordre du monde littéraire. Sous ses airs de mélodrame amoureux, Niebla célèbre la toute puissance du verbe poétique. Le texte raconte sa propre histoire, l'histoire de sa création et de sa réception, de la vie et de la mort littéraire de son protagoniste. Niebla réfléchit à sa réalité fictionnelle en tant que construction littéraire, et expose, en les narrants, les fondements théoriques sur lesquels il s'appuie. L'objectif de cette contribution est de défaire l'engrenage complexe de la structure de Niebla pour montrer comment Unamuno conduit une réflexion théorique sur la production, la composition et la réception du genre littéraire de la nivola, et ceci aussi bien au niveau diégétique qu'au niveau métanarratif. Avec les écrits théoriques de Unamuno à l'appui, nous verrons en quoi Niebla constitue à la fois le fondement théorique et la mise en œuvre de la conception unamunienne du roman en tant que nivola, néologisme formé sur novela (roman) et niebla (brouillard).
[1] Unamuno, Miguel de : Niebla, Madrid : Catedra 2007, p. 291. « Des histoires de livres... des histoires de livres... et qu'est qui n'est pas une histoire de livres ? » (ma traduction).

Biography: Perrine Häfner

née en 1983 à Sarrebruck (Allemagne)

nationalité franco-allemande

2009: Magister en Philologie espagnole, Lettres modernes et Littérature comparée (Université de la Sarre, Sarrebruck)

depuis 2009: assistante et chargée de cours à la chaire de Littérature comparée (Université de la Sarre, Sarrebruck).

depuis 2011: titulaire d'une bourse de recherche de la Landesgraduiertenförderung pour la préparation d'un doctorat en Littérature comparée.

Titre de la thèse: Le roman millefeuille. L'espace feuilleté comme modèle d'écriture dans le roman urbain (post)moderne chez Unamuno, Queneau et Auster. (mise en place d'un modèle d'analyse de l'espace littéraire)

Thèmes de recherche: mythologie, image de la femme dans la littérature du XIXe siècle, roman urbain moderne et postmoderne, avant-gardes et Surréalisme.

JORGE LUIS BORGES : THEORICIEN DU LIVRE, THEORICIEN DE LA LITTÉRATURE

C. Ferrer

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Abstract: En 1979, Jorge Luis Borges présenta cinq conférences à l'Université de Belgrano. La première de ses présentations portait sur le livre : «cet instrument sans lequel je ne peux pas imaginer ma vie» (Borges 1979). Sans l'ombre d'un doute, cet objet l'accompagna tout le long de son existence, dans sa fonction de bibliothécaire ainsi que dans son métier d'écrivain. En effet, il suffit d'ouvrir un des volumes de l'auteur argentin pour constater que le livre, au-delà d'être un objet auquel il fait allusion à maintes reprises, joue un rôle essentiel dans ses textes. De «Tlön Uqbar Orbis Tertius» à «Le livre de sable», en passant par «La bibliothèque de Babel» et «Le sud», le livre constitue un élément autour duquel se construit une partie significative de son oeuvre. Dans cette communication, je me propose de montrer, en premier lieu, certaines des multiples appropriations que Borges fait du livre dans ses nouvelles, afin de signaler les relations particulières qui se tissent entre cet objet et les personnages qui entrent en relation avec celui-ci. En deuxième lieu, je vais analyser comment, à partir de ces relations livre-personnage, Borges établit les bases pour développer certaines théories littéraires qui se trouvent de façon sous-jacente dans ses textes de fiction. Ainsi, il s'agira de mettre en lumière la façon dont il utilise le livre en tant que pivot pour articuler autour de lui des théories et des concepts littéraires, tels que la métatextualité, la théorie de la réception, la théorie des mondes possibles, la postmodernité.

Biography: Carolina FERRER est professeure agrégée au Département d'études littéraires de l'Université du Québec à Montréal. Ses recherches portent sur la littérature et la culture hispano-américaines, les dynamiques culturelles, les aspects sémiotiques des systèmes d'information documentaire, la littérature et les archives électroniques. Actuellement elle travaille sur les processus de propagation des idées dans les champs disciplinaires ainsi que sur les relations interdiscursives, notamment entre littérature, cinéma et contexte sociopolitique. En 2008, elle a inauguré le groupe de recherche Babel Borges qui a pour but l'étude de la diffusion de l'oeuvre de Jorge Luis Borges dans la culture. Récemment, elle a coédité, avec Lucille Beaudry et Jean-Christian Pleau, le volume : Art et politique. La représentation en jeu (Québec: Presses de l'Université du Québec, 2011). Depuis l'année 2012, elle est la directrice du programme de doctorat en sémiologie de l'UQAM.

NARRER LA NARRATOLOGIE - GEORGES PEREC

F. Sick

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Abstract: A partir de son adhésion à l'Oulipo (Ouvroir de littérature potentielle), Georges Perec ne cesse de faire allusion dans ses textes à des principes narratologiques. Dans L'Augmentation (1981) il aborde le principe du déroulement de l'action en choisissant pour thème l'option et l'obligation alternative, dans La Vie mode d'emploi (1978) il discute les problèmes de la temporalité moyennant de multiples descriptions d'images. Le narrateur chez Perec prend toujours ses distances envers la théorie en se focalisant sur la narrativité d'autres genres ou médias (l'image et le drame). Dans La Vie mode d'emploi il intègre cette narrativité dans le processus même de la narration en ordonnant celui-ci suivant le concept du puzzle qui sert de concept de base au roman. Narrer la narratologie – cela n'implique pas seulement une réflexion narrative sur l'action, car un roman contient toujours aussi des parties descriptives. Perec s'attache de plus en plus à la description d'espaces. Le court texte en prose Tentative d'épuisement d'un lieu parisien (1975) me paraît particulièrement intéressant à cet égard. Le narrateur y renonce à la distance qui lui permet ailleurs de décrire les

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principes narratifs des images et des installations d'autres artistes. S'installant dans différents cafés de la place Saint-Sulpice à Paris, il se fait lui-même installation. Bien qu'il ne se propose que de voir, il ne peut s'empêcher d'esquisser les premiers éléments d'une théorie de la description. Pour juger de l'enjeu théorique des romans de Perec, il est bon de tenir compte de son évolution littéraire. Dans *Un homme qui dort* (1967) Perec présente un personnage qui se refuse d'exister. Ce personnage a tout apparemment pour fonction de réfuter les positions théoriques de Sartre. Il s'agit là d'un rapport plutôt traditionnel entre théorie et récit. Mais relatif à ce modèle il est possible d'examiner la diversité des variantes que Perec imagine pour modaliser le rapport entre théorie et récit. Dans *Un homme qui dort*, la théorie est attribuée à un anti-héros, dans les ouvrages ultérieurs ce sont des organigrammes, des plans, des genres et médias qui s'opposent au récit ainsi que toutes sortes de contraintes qui servent de supports théoriques. La théorie narrée par Perec est issue du poststructuralisme et de la postmodernité. Perec ne mise pas cependant sur une logique des signifiants, mais sur une logique de la narration. Alors que la logique des signifiants met globalement en cause le rapport mimétique, la logique de la narration pose un problème plus spécifique: celui de savoir comment on peut encore raconter une histoire quand la narratologie anticipe déjà potentiellement tout ce qu'il est possible de raconter.

Biography: Franziska Sick, professeur de littérature française à l'université de Kassel (Allemagne)

S1 LES ARTS DE L'IMAGE ET LE COMPARATISME

EPHEMERAL EXPRESSIONS OF GOETHE'S WORDS, SOUNDS, AND COLOURS

H.S. Lee-Niinioja

Independent scholar

Abstract: The term “ephemeral” means short lived, based on a specific occurrence and passing in nature. Several art forms in nature (sand/ice sculpture) are momentary due to their temporary nature. As feeling, happiness is ephemeral, thus no one finds it as fixed between pleasure and distress. For me, life itself is ephemeral, because despite its brief duration, it can create an eternal meaning when our talents endowed by God are being shared. Why so? It is that we become satisfied with our actions and results, as well as we can distribute them to others, making them feel happy. I am striving for this through Johann Wolfgang von Goethe (1749-1832), the greatest German poet, who has inspired me through his splendid words, translucent sounds, and emotional colours. I have three reasons. (1) On reading his splendid words, my world whirls into delight. (2) On hearing his translucent sounds, my world transfers into a vision. (3) On touching his emotional colours, my world moves into nostalgia. In delivering Goethe's aesthetic and visual expressions through words, sounds and colours to my artwork, I have created a “Goethe-pattern” with aims of (1) endowing visual pleasure and significant meanings to viewers, and (2) enhancing dialogues between different religions by the common notion of God between different faiths. My paper discusses how Goethe's words, sounds and colours have influenced my ephemeral artwork.

Biography: Hee Sook Lee-Niinioja, PhD

As one of the Asian pioneers in Scandinavia for studies in 1970s, Dr. Hee Sook Lee-Niinioja is artist/designer/journalist/scholar, specialising on ‘text and image’, and ‘Hindu-Buddhist and Islamic architectural ornamentation’, She earned her BAs (journalism, design), MAs (visual communication), and PhD (architecture), as well as studies in religion, culture, language, etc. across the globe. She volunteered much humanitarian work and teachings, hoping to enhance communications between different religions. She has been engaged with ICICH-ICOMOS.

LE DESTIN DE L'ILE DES MORTS : MYTHE DE CHARON ET IMAGE SEPTENTRIONALE DANS BÖCKLIN, RACHMANINOV, FUKUNAGA, MEIER, AKERMAN

K. Iwatsu

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Abstract: L'île de morts (Die Tonteninsel), tableau mytique créé en 1880, par le peintre suisse Arnold Böcklin, montre une ombre blanche sur une barque dirigeant vers une île où poussent les cyprès, au fond d'une mer ténébreuse. Il est souvent considéré comme représentant le mythe de Charon. Pourtant, le peintre n'y fait jamais allusion. Un deuxième contresens : on y relève une image septentrionale, puisqu'on n'y voit aucune couleur chaude, alors que Böcklin avait pour modèle une île méditerranéenne. Le titre provocateur n'est pas de lui non plus. Il faut ajouter qu'il existe cinq versions différentes mais authentiques faites par Böcklin lui-même. L'île des morts constitue ainsi un lieu commun qui permet des interprétations très variées. L'important est de donc savoir ce qui conditionne ces malentendus qui jalonnent la postérité féconde de l'œuvre : Sergei Rachmaninov, compositeur russe, écrit une symphonie en un seul chapitre (1909), inspiré par une copie en gravure du tableau qu'il a vue à Paris ; Takehiko Fukunaga, romancier japonais, écrit L'île de la mort (1971), pour raconter les conséquences d'Hiroshima, dont le narrateur-héros trouve une ressemblance frappante entre le tableau créé par l'héroïne-peintre et celui de Böcklin ; Gerhard Meier, écrivain suisse, publie un roman portant le même nom que le tableau (1977), où il relate des conversations interminables de Baur et Bindschedler dont les réflexions sur la folie et l'art sont accompagnées mystérieusement par la neige ; enfin, Chantal Akerman, cinéaste belge, choisit la musique de Rachmaninov, quand il s'agit d'adapter La Prisonnière de Proust dans le Paris d'aujourd'hui, sous le titre de La Captive (1999), et modifie le décor de la mort de l'héroïne : elle se noie à la mer normande nocturne, au lieu de la Touraine dans l'original. Pour réfléchir sur le fonctionnement du mythe infernal de Charon et l'image septentrionale dans ces variations, les cas de Fukunaga et d'Akerman-Rachmaninov sont particulièrement intéressants. L'eau sombre s'y montre comme élément essentiel. L'eau nous emportera vers une île des morts. Mais pourquoi cette île apparaît-elle si austère ? C'est pour donner du corps à la solitude de l'âme. Fukunaga considère qu'il ne faut pas réduire les victimes

d'Hiroshima en un seul groupe homogène : il faut rendre la mort à chaque mort. L'héroïne meurt justement huit ans plus tard depuis le bombardement, détruite de l'intérieur, incomprise de ses entours. C'est alors que, devenue folle, elle voit la neige comme signe de la mort, tout comme à la fin du roman de Meier. Akerman, quant à elle, puise dans le tableau, renforcée par la musique de Rachmaninov, l'enigme de l'amour, qui est d'ailleurs un des sujets majeurs de Proust. Ainsi, dirigés par deux contresens - Charon et nord -, Fukunaga et Akerman parviennent tous les deux à figurer le mort solitaire, glace, seul en mer, sous la tension entre le général et le particulier.

Biography: Né en 1975 à Osaka, Japon. Thèse de doctorat en littérature comparée, sous la direction de M. Pierre Brunel : "Mythes, roman, imaginaire de l'eau : Fukunaga Takehiko et la littérature française", soutenue en 2007 à l'Université Paris-Sorbonne. Traduction : Ook Chung "Kimchi" (en japonais, Seidosha, 2007) ; Masao Nakagiri "L'Épreuve d'un hiver" (avec Olivier Birman, en français, NRF n. 599-600, 2012) ; Takehiko Fukunaga "La Fleur de l'herbe" (avec Yves-Marie Allieux, en français, à paraître).

LES ENJEUX DE LA RÉFLEXIVITÉ D'UN ART À L'AUTRE À PARTIR DE L'EXEMPLE DES ADAPTATIONS DE MADAME BOVARY (CINÉMA, BANDE DESSINÉE)

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Abstract: La réflexivité a traditionnellement été considérée comme une caractéristique linguistique définitoire de la littérarité et étendue à partir de là aux arts de l'image, notamment autour de la notion de mise en abyme. Il s'agira ici de montrer que le déplacement d'un art à l'autre impose aussi un changement de paradigme dans la façon dont un art s'auto-présente dans ses réalisations. Pour cela, j'utiliserai l'exemple de Madame Bovary et de ses translations au cinéma et en bande dessinée. Le "roman graphique" de Posy Simmonds, Gemma Boverly, en particulier, fournira l'exemple du déplacement d'un paradigme linguistique de la réflexivité à un paradigme pluriel de l'iconotexte et montrera les enjeux politiques d'un tel déplacement.

Biography: Maître de conférences en littératures comparées à l'ENS de Lyon depuis 2002. Auteur d'une thèse soutenue sous la direction de Jean Bessière (2001) et publiée en 2007 chez Honoré Champion sous le titre Portraits de villes : marches et cartes. La représentation urbaine dans les discours contemporains. Ses travaux portent sur la littérature contemporaine, en particulier le roman français, hispanophone (Juan Goytisolo, Javier Marías) et anglophone et sur les rapports intermédiatiques (littérature, musique, peinture, cinéma, théâtre, bande dessinée).

AVEUGLEMENT, ROMAN ET FILM

H.B. Pereira
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Abstract: La conquête du Prix Nobel par José Saramago en 1998 est certainement en grande partie due à Aveuglement, considéré comme un des meilleurs romans de cet romancier portugais. Le roman commence lorsque plusieurs personnes deviennent soudainement aveugles, sans cause apparente, et la cécité se propage, en évoluant vers une épidémie qui désorganise toutes les activités d'une grande ville. Sans attribuer des noms aux personnages, le narrateur suit le groupe de ceux qui sont les premiers devenus aveugles. Le gouvernement décide de les isoler dans un ancien hôpital, mais la mesure se présente inefficace, car le nombre d'aveugles augmente chaque jour. Une seule personne garde sa vue, mais fait semblant d'être aveugle pour pouvoir suivre son mari dans le confinement. La survie en plein milieu du chaos révèle des sentiments négatifs tels que l'égoïsme, la déloyauté, la cruauté. La tension devient insupportable à mesure que les individus se dégradent et qu'ils ont recours à la violence. Cette représentation de l'être fragmenté, à la merci des événements, dans une métropole chaotique, constitue une des plus gênantes créations de Saramago. Le roman a gagné une version en film, tourné par Fernando Meirelles, l'un des plus renommés réalisateurs brésiliens. Notre travail examine certains détails de cette adaptation, en discutant les solutions trouvées par Meirelles pour traduire la narrative de Saramago sur l'écran. La façon de composer le scénario, le choix des personnages et des espaces, le fait de profiter des ressources propres à la photographie, aussi bien que de l'illumination et de la sonorisation intensifient les significations du récit littéraire. Il y a dans ce film des options narratives surprenantes, tels que le remplacement d'un couple portugais par un couple de jeunes orientaux, ainsi que le tournage dans des villes de différents pays – bien que dans la fiction tout demeure dans une seule métropole – ce qui correspond au monde multiculturel et mondialisé où l'on vit. Sans doute, le cinéaste a créé une œuvre équivalente à l'original, du point de vue esthétique et idéologique, tout en préservant les limitations et les impasses de la condition humaine et de la vie en société, si présentes dans le récit du grand romancier portugais.

Biography: Helena Bonito Couto Pereira is PhD. in São Paulo University (Universidade de São Paulo), Professor of Brazilian Literature and Academic Publishing Coordinator at the Mackenzie Presbyterian University (São Paulo, Brazil). She has edited *Brazilian Fiction in 21st Century* [Ficção brasileira no século XXI] (2009), and *New lectures on Brazilian Fiction in 21st Century* [Novas leituras da ficção brasileira no século XXI] (2011) coedited *Languages in classroom in the university* [Linguagens na sala de aula do ensino superior] (2009). Her research interests include Latin American / Brazilian Literature and Novels to Films Adaptations. She has been Vice-President of Brazilian Comparative Literature Association (Abralic), whose Executive Council she is member. She is member of the Executive Council of the Writers Brazilian Unity [União Brasileira de Escritores]. She is a ICLA's member since 1997 and participate in all congresses from that year (Leiden, Pretoria, Hong Kong, Rio de Janeiro and Seoul).

VISUAL AND LITERARY NARRATIVES OF DISSENT: UNFRAMING WOMEN AND REPRESENTATION

A.G. Macedo

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Abstract: Visual and Literary Narratives of Dissent: unframing women and representation. Instead of non-interference and specialization, there must be interference, crossing of borders and obstacles, a determined attempt to generalize exactly at those points where generalizations seem impossible to make (Edward Saïd) Is the analysis of Visual Culture comprehended by a comparatist methodology? Is the grammar of representation, visual and literary, truly comparable? Anchored in these rhetorical interrogations my paper aims to challenge a static notion of Comparativism, and instead endorse a broader framework and a more flexible methodological approach which allows us to compare different types of narratives, namely visual and literary, through identical theoretical strategies. In the first part of my paper I propose to reflect upon the concepts of “frame” and “framing” as key topoi in the grammar of representation, crucial elements to the understanding of the set of relations images establish with each other and with their specific contexts, as well as the new set of meanings/dialogues added when these frames “dissolve”. In the second part, I will revisit Isak Dinesen’s tale, “The Blank Page” (1955) as a disquieting narrative about erasure of identity and silence. I will then compare it with a visual composition by the Portuguese artist Paula Rego, named “Oratório” (2011), a powerful narrative where a set of opposites (compassion and revulsion, courage and despondency, the sublime and abjection), visually perform a dialogue with each other in a theatrical revisitation of veiled memories, tacit silences and subliminal discourses in a stern vindication to inscribe voice and to reclaim the power of discourse over silence and erasure. As I will try to demonstrate both narratives, the visual and the literary, transgressively challenge fixed codes of representation while ‘unframing’ women and proposing a powerful gendered commentary on the silences of History.

Biography: Ana Gabriela Macedo - Professor, English Dept., Universidade do Minho, Braga, Portugal. - Director of the “Humanities Research Centre” (CEHUM) at Universidade do Minho. - President of the “Cultural Council” at Universidade do Minho. -PH.D. University of Sussex, U.K., 1990 [Wyndham Lewis’s *Literary Work (1908-28). Vorticism, Futurism and the Poetics of the Avant-Garde*] Research Areas : Comparative Literature; English Literature (Modernism and Postmodernism); Feminist Studies; Interarts and Visual Poetics. Select publications 1- Books (author/editor): *Vozes, Discursos e Identidades em Conflito*, org. Ana Gabriela Macedo, C. Mendes de Sousa and V. Moura, Húmus/Cehum, Braga, 2011. *Género, Cultura Visual e Performance*, orgs. AG Macedo e F. Rayner, CEHUM/Húmus, Braga, 2011. *Paula Rego e o Poder da Visão. ‘A minha pintura é como uma história interior’*. Lisboa: Cotovia, 2010. *Estudos Performativos. Global Performance/ Political Performance*, org. Ana Gabriela Macedo, C. Mendes de Sousa and V. Moura, Húmus/Cehum, Braga, 2010. *Cumplicidades Comparatistas: Origens/Influências/Resistências*, “Actas do VI Congresso Internacional da Assoc. Port Literatura Comparada/X Colóquio de Outono do CEHUM2”, org. Ana Gabriela Macedo et alli, Universidade do Minho, Braga, 2010 (http://ceh.ilch.uminho.pt/outras_publicacoes_online_indice.htm). *Dossier Literatura Comparada in Diacrítica Ciências da Literatura 24.3*, CEHUM/Húmus, (2010). *Censura e Inter/Dito, Censorship and Inter/Diction*, org. Ana Gabriela Macedo and Maria Eduarda Keating, Univ. do Minho, Braga, 2009. *Dossier Género e Estudos Feministas in Diacrítica Ciências da Literatura 22.3*, CEHUM, (2008). *Narrando o Pós-moderno: Reescritas, Revisões, Adaptações*, Centro de Estudos Humanísticos, Universidade do Minho, Coleção Hespérides, Braga, 2008. *Narrativas do Poder/O Poder das Narrativas*, org. Ana Gabriela Macedo and Maria Eduarda Keating, Univ. do Minho, Braga, 2007. *Poéticas Inter-Artes/ Interart Poetics*, org. Ana Gabriela Macedo and O. Grossegese, Univ. do Minho, Braga, 2006. *Dicionário da Crítica Feminista*, eds. Ana Gabriela Macedo e Ana Luísa Amaral, Porto, Afrontamento, 2005. *Identity and Cultural Translation*, eds. Ana Gabriela Macedo and Margarida Pereira, Oxford and Bern, Peter Lang, 2005. *Re-presentações do Corpo/ Re-presenting the Body*, org. Ana Gabriela Macedo and O. Grossegese, Cehum, Braga, 2003. *Género, Identidade e Desejo: Teoria e Escrita Feministas*, org. Ana Gabriela Macedo, Ed. Cotovia, Lisboa, 2002. *A Mulher, O Louco e a Máquina – entre a margem e a norma*, org. Ana Gabriela Macedo, "Centro de Estudos Humanísticos da Universidade do Minho", Coleção Hespérides, Braga, 1998. 2- Articles: - “Through the Looking-Glass:



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S5 PARADIGMES SCIENTIFIQUES, PARADIGMES THEORIQUES ET LITTERATURE

REPENSER LE DISCOURS POÉTIQUE VIA L'HERMÉNEUTIQUE LITTÉRAIRE : VERS UNE HISTOIRE DE L'HUMANISATION DE TEXTES

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Abstract: Inspirée d'une approche critique qui semble être tombée dans l'oubli, mon intervention examinera les transferts entre le savoir herméneutique, tel élaboré par Peter Szondi dans *Einführung in die literarische Hermeneutik* (1975) – Introduction à l'herméneutique littéraire (1989), et la science de la littérature, deux paradigmes subissant maintes déterminations épistémiques. En fondant sa démarche sur le comparatisme – dont son essai sur *Amphitryon* de Molière et de Kleist constitue « l'une des réussites les plus éclatantes de la méthode » – et sur l'analyse méthodique de la subjectivité critique, Szondi part des déterminations particulières du texte poétique et défend l'objet esthétique et la textualité dans l'oeuvre littéraire, laquelle ayant plusieurs préalables linguistiques et historiques posant problème à l'herméneutique d'inspiration heideggerienne. Le théoricien s'assigne donc la difficile tâche de redéfinir et de légitimer dans sa théorie de l'herméneutique une « philologie de la littérature », une herméneutique littéraire, et ce, en révisant les positions historiques de cette science. Le paradigme de l'herméneutique souffre toutefois d'un malentendu et d'un combat intense qui mettent en question sa contribution à la compréhension des textes, et la liberté qu'elle y accorderait, défaut qui entraînerait à sa perte : « L'absence quasi totale aujourd'hui d'une herméneutique littéraire a ses raisons dans la nature de l'herméneutique que l'on pratique actuellement ». Je me propose dès lors de mener une étude qui examine ce projet de « théorisation rigoureux » qu'un littéraire a jadis lancé, et qu'un bon nombre de philosophes ont combattu. Quelles sont les modalités selon lesquelles l'herméneutique littéraire exploite le discours poétique et régénère la connaissance de l'oeuvre ? À repenser la notion du texte à la lumière de l'herméneutique, ce serait de faire valoir une méthodologie de « l'humanisation de textes intraitables », un savoir qui contribuera à « déployer le sens inépuisable de l'oeuvre d'art ».

Biography: Sarah ALHARBI,
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M-THEORY, DOSTOEVSKY, DROSTE, BERNANOS AND ST(R)ING

R.K. Lévai

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Abstract: Since the discovery of quantum physics by Max Planck and the theory of general relativity by Albert Einstein in the early twentieth century, physics has struggled to harmonize the two systems into one all encompassing "theory of everything," something to bridge the gap between the infinitely minute and the indefinitely extending. Up to the present time scientists continue to postulate possible explanations, among them M-theory, superstring theory and quantum gravity. Perhaps it is here, in our mutual ignorance, where the natural sciences and the humanities can find their common ground. For who can deny that since the dawn of literary criticism and the birth of comparative literature as an academic discipline the one dream has always been to find the ever illusive "theory of everything." Hence the never-ending analyses of relationships of concepts and examinations of the interdependent nature of all forms of expression and communication, from music to painting to sculpture to film to language to the internet. I propose to explore six foundational principles of modern epistemology based on the conclusions of quantum physics and general relativity and demonstrate how they were equally reflected in the works of Annette von Droste-Hülshoff, Fyodor Dostoevsky and Georges Bernanos. For each of the authors I will limit myself to one work respectively. The six principles which I believe can be derived both from modern physics as well as from the works of these great writers are the following: 1) we cannot know one thing absolutely without eradicating our knowledge of another, 2) we cannot ultimately understand reality, physical or otherwise, without admitting that there are things which the eye, even with the aid of instruments, cannot see, 3) there is no such thing as absolute isolation, 4) for one action to take place, infinite actions must be possible, although these are necessarily all variants or multiples of a predetermined value, 5) "pure" reality must take on different forms in

order for us to be able to detect and/or process it, and finally 6) only eternity is definable or quantifiable. I will conclude on a light note with the lyrics to a Sting song, "Tomorrow we'll see," thus the word play in my title.

Biography: I was born in Abilene, TX, the daughter of a university professor of German. I grew up bilingually, speaking both English and German at home. In 1998 I graduated from Pepperdine University in Malibu, CA with a BA in German and French language and literature. I spent one year as a Fulbright teaching assistant at Sidoine Appolinaire Lycée in Clermont-Ferrand, France, after which I spent three years obtaining my MA in Russian literature at Lomonosov Moscow State University in Moscow, Russia. I met my husband, who is Hungarian, on a short trip to visit friends in Munich, Germany. Since 2002 I have been living in Miskolc, Hungary, and my husband and I have two children. In August 2005 I published a book review of James P. Scanlan's "Dostoevsky the Thinker" in the journal *Christianity & Literature*. In May 2011 I was accepted as a Ph.D. student to the faculty of comparative literature at Eötvös Loránd University in Budapest. I have written an article to be published in the forthcoming university journal *Philology and Intermediality* titled "Dred as ekphrasis of biblical apocalyptic prophecy."

L'ÉCONOMIE ET LA FINANCE COMME MATRICE ROMANESQUE

A. Péraud

Université Michel de Montaigne – Bordeaux 3

Abstract: En proposant d'étudier la mise en texte du discours économique dans la littérature, nous ne cherchons pas à revenir sur la problématique, déjà largement abordée, de l'inscription des objets économiques dans le corps de la fiction. Il s'agirait, plutôt, d'identifier les modalités d'insertion du discours économique au sein du récit, ce qui suppose, au rebours d'une vision stéréotypée, qu'on ne cantonne pas le littéraire - que cette catégorie désigne l'auteur, le critique ou l'énoncé - dans la posture du rejet ou de l'incompréhension de l'économie. Par-delà la recherche de motifs, on identifiera sans doute d'autant mieux la pensée de l'économie dans le roman en la cherchant au niveau des structures narratives elles-mêmes. Bien que l'homologie soit à manier avec prudence, on serait tenté de proposer, à titre d'hypothèse de travail, que le discours et la logique économiques et financières assurent au sein du récit le même type de régulations qu'elles opèrent dans la sphère réelle. Cette congruence socio-poétique - que les romans de Balzac ou de Dickens vérifient pleinement - semble devoir être recherchée dans les récits contemporains. En effet, la résurgence récente d'oeuvres se structurant autour de l'argent et de la finance semble indiquer une forme de perméabilité littéraire à la crise financière (et pas seulement économique). A l'aune d'un premier XIXe siècle où ils étaient placés sous le signe de la concurrence ou de l'instrumentalisation respective, on se demandera donc quels rapports entretiennent les discours économiques et littéraires aujourd'hui, question d'autant plus importante que le discours économique exerce un imperium inédit. Nous pourrions nous appuyer sur un corpus franco-américain qui mettra notamment en regard, à partir d'un corpus balzacien, les oeuvres de J. Franzen, d'E. Reinhardt...

Biography: Alexandre Péraud

Université Michel de Montaigne – Bordeaux 3
EA TELEM

RELATIVITY AND NEGATIVITY IN MODERNITY'S THOUGHT ON SCIENCE, LANGUAGE AND LITERATURE

F.M. Vasconcelos

University of Porto

Abstract: This paper will focus on the importance of concepts like "relativity" and "negativity" at the core of scientific and philosophical thought from the early years of the twentieth century. Obviously, one can trace further back the resonance of these concepts, and attention will be given to particular instances throughout the nineteenth century. I'll start by emphasizing the Romantics' clear intuition of the importance of negativity at the very core of imagination and artistic creativity, as it constituted the principle of pure genius. Kant's critical thought, bringing about a new epistemology based on the (transcendental) subject's prevalence over the object, was a determining influence on German idealists like Fichte or Hegel. Reference will be made to Kristeva's study of Hegel's concept of "Negativität" (*La Révolution du Langage Poétique*, 1974), echoing Kant's conception of aesthetic object and aesthetic judgment as pure uninterested

contemplation (Critique of Judgment, 1790), which would in turn influence Friedrich Schlegel's opposition between "utility" and "negativity" to define authenticity in poetry (Lucinde. Ein Roman. 1799). Already in the early stages of Romanticism, around 1800, the possibility of a negative poetical semantics largely anticipates Mallarmé's nihilist poetics in *Crise de Vers* or *Prose*, as well as, in general, fin-de-siècle decadent and symbolist movements in their praise of "art for art's sake" values.

Considering now the concept "relativity" - not philosophical relativism - we notice that it stands from a key term in scientific as well as non-scientific circles since Einstein's physical theories, brilliantly exposed in his 1905 article on strict relativity, thus putting at stake the traditional Newtonian universal laws. In 1927, Heisenberg's "uncertainty principle" about the position and movement of particles, was launching the fundamentals of quantum physics and setting the path to a new understanding of the way man would think and represent the world around him, whilst casting irreversible doubts on any stable possibility for moral and metaphysical references and values like "truth". We have reached the point where uncertainty or indeterminacy joins up concepts like negativity and relativity to form a sort of epistemological cluster. Wittgenstein's theories on language, both his picture-theory (*Tractatus*, 1918), largely influenced by Russell's logic atomism, and his language-games and language in use theories, dating from his mature years (*Philosophical Investigations*, 1953), are but examples of the above evidences.

From analytic philosophy to pragmatism, from Quine and Davidson to Dewey and Rorty, from formalism to structuralism and new criticism, from deconstruction to reception theories, from poetics to literary theories, from history, art and literary history to comparative literature, relativity and negativity intertwined with uncertainty have designed a new pattern of references and horizons for our values and ultimately for our desacralized views on truth.

Perhaps one should rather speak of "true" instead. Meanings became relative, negative, uncertain, absurd or even hyper-realistic and pop. References can no longer be metaphysical, signs, words, should rather be captured "in use", says Wittgenstein. Horizons are mutant, ever shifting, insists Jauss, and history is but a challenge, a "provocation"; a permanent *différance*, in Derrida's neologism. Like Blanchot's empty spaces of death and silence, Barthes' death of the author or Bataille's *acéfalisme*. Like Habermas' *Geschehen*, "slackening" and "self-poisoning", somehow resembling Foucault's "événement": a movement in negativity, a functional and relational space, such as "the inversion of a force relationship, the downfall of a certain power, a language that has suffered reformulations and is now used against those who speak it." (Habermas 1997).

Biography: Filomena Vasconcelos – University of Porto, Portugal

Graduation – University of Porto (Modern Languages and Literatures)

Course of English Contemporary Drama – University of Oxford, UK

Master Degree – University of Lisbon (Anglo-American Studies. Thesis: *Memory of a Poem. Study on D.G. Rossetti's poetry and painting*)

PhD – University of Porto (English Literature. Thesis: *Subjective Dimensions In Walter de la Mare's lyrical work*).

Currently associate Professor at the University of Porto, Portugal, attached to the Dept. of Anglo-American Studies, Faculty of Letters.

My lecture areas, both at graduation and post-graduation levels (Masters and Doctorates) are literary theory and criticism, English literature (19th and 20th centuries), literature and cinema.

Research areas include also comparative literature, translation studies and philosophy of language.

I am currently a member of ACLA/ ICLA, having attended all conferences in USA since 2009 (Harvard Univ.), with exception of the 2011 conference (in Vancouver).

Within the CETAPS' I&D research unit (Centre for English, Translation and Anglo-Portuguese Studies), I've translated to Portuguese (and already published) Shakespeare's *Richard II* (2002) and *The Winter's Tale*; *Romeo and Juliet* has been completed and is soon to be published as well (2012). T

I collaborate assiduously with Routledge, Francis & Taylor, both in *The European Legacy* (London, NY) and in the ABES program (*Annotated Bibliography on English Studies – Routledge, UK, USA*).

I have numerous essays published in periodicals and in book chapters, both national and international.

Individual publications – critical books:

- *Imagens de Coerência Precária* (Campo das Letras, Porto, 2004);
- *Considerações Incertas* (Ibid, 2008).

I am also the editor of the e-journal on children's literature *E-fabulations* (2007 – UPorto, Digital Library, Porto).

S2 ASPECTS THEORIQUES DE LA TRADUCTION COMME CREATION ET COMME CRITIQUE

SUR LA NOTION D'"ORIGINAL" DANS LA TRADUCTION POÉTIQUE

V. Percia

Universidad de Buenos Aires

Abstract: Nous nous proposons, dans cette communication, de discuter de la notion d'« original » dans la traduction littéraire ou poétique, cette notion instaurant une inégalité originelle. Bien qu'il existe une diversité et une multiplicité de perspectives qui traitent du problème ou de la théorie de la traduction, celles-ci, en général, insistent sur trois caractéristiques communes : l'arithmétique du deux, le lien moral et le conflit. Les discussions sur la traduction présentent la traduction comme une situation entre deux éléments, installés dans une logique binaire, où l'« original » et la « version » apparaissent liés comme un couple. Ce couple se multiplie en nouveaux couples (l'auteur et le traducteur ; la langue de l'original et la langue de la version ; les contextes culturels, littéraires, socio-historiques dans lesquels l'un et l'autre s'inscrivent). En outre, on estime qu'il y existe entre ces deux éléments une relation inégale où l'un des deux est privilégié et l'autre, subordonné. Finalement, ce lien est pensé dans les termes d'un conflit et il y a attribution à ce couple d'une valeur morale, de fidélité, d'autorité ou de hiérarchie des valeurs littéraires. Ces caractéristiques sont fondées et légitimées sur l'idée de l'original et elles renvoient d'une part, à l'existence d'une dissociation constitutive et définitive et d'autre part, à une subordination permanente de la version à l'original. Notre intention est de mettre en question cette notion en partant de l'intuition de trois écrivains, originaires d'Amérique Latine, et aussi traducteurs, qui ont réfléchi sur ce sujet à partir de perspectives différentes qui peuvent converger. En ce sens, il nous semble possible de mettre en relation la théorie de la « transcréation » de Haroldo de Campos avec, d'une part, les considérations de Borges apparaissant dans « Las versiones homéricas » [Les versions homériques] et d'autre part, les réflexions critiques du poète et essayiste argentin, Santiago Perednik, pour qui, l'idée binaire du couple peut être remplacée par l'idée du numéro un, un écrit qui, en s'affirmant comme une traduction, déploie des relations multiples et complexes avec les différents écrits composés par les diverses traductions en plusieurs langues, et en particulier avec l'écrit que l'on a traduit. Ce qui est intéressant pour la traduction, c'est que -en dehors du paradigme de l'« original » et de la « version »-, en mettant en relation deux écrits différents, la pratique de la traduction dévoile, de façon oblique, l'insistance de ce qui lie graphème, son, et sens. Ce mouvement donne la possibilité d'une réflexion critico-poétique sur ce que nous pourrions appeler les « valeurs secrètes » du texte, son énergie, le rythme, la matérialité du texte (son corps et ses signaux). C'est précisément ce qu'un traducteur doit prendre en compte, et qu'il est nécessaire de traduire.

Biography: Violeta Percia est agrégée de Lettres Modernes et de Théorie Littéraire à l'Université de Buenos Aires et doctorante boursière du CONICET* en Littérature Comparée à l'Université de Buenos Aires. Thèse en cours, intitulée : « Mallarmé, sa tâche de traducteur et ses réflexions sur le langage poétique », sous la direction de Delfina Muschietti et la codirection d'Américo Cristóbal. Professeure de Littérature du XIXème siècle à l'Université de Buenos Aires, depuis 2010, Violeta Percia est aussi membre du Laboratoire de Poésie et de Traduction, projet du Secrétariat de Science et Technologie de l'Université de Buenos Aires, dirigé par Delfina Muschietti. Violeta Percia a écrit « Robo y don. El sentido invernando en un devenir plural » (« Vol et don. Le sens hiberné dans un devenir pluriel ») chapitre de l'ouvrage collectif « Traducir poesía : la tarea de repetir en otra lengua » (« Traduire la poésie, la tâche de répéter dans une autre langue ») éd. Delfina Muschietti et A., Buenos Aires, Bajo la luna, à paraître en 2012. *Conseil National de la Science et de la Technique – Argentine

A PROPOS DE TRADUCTION ET D'ÉCRITURE. ETUDE DE TEXTES AU CARREFOUR DES ÉTUDES DE TRADUCTION ET DES SCIENCES LITTÉRAIRES

S. Vanasten

Université catholique de Louvain

Abstract: La présente proposition prend appui sur cette considération selon laquelle les sciences de la traduction peuvent constituer un apport non négligeable à l'analyse du texte littéraire. Durant ce bref exposé, il s'agira de démontrer que certaines considérations issues des études de traduction peuvent s'avérer éclairantes pour l'interprétation, la description historique, la transmission et réception matérielle de textes littéraires dits originaux (c'est-à-dire non traduits ou du moins présumés non traduits). Pour le champ littéraire néerlandophone, où la traduction constitue une part considérable de la production littéraire, une telle perspective interdisciplinaire et croisée est susceptible de livrer des enjeux intéressants. Le cas sur lequel je propose de m'arrêter est celui des écrivains-traducteurs, plus précisément d'écrivains néerlandophones établis (selon l'histoire littéraire) qui, à côté de leur oeuvre créatrice, ont également traduit,

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de manière officieuse ou officielle, des textes littéraires; d'un point de vue institutionnel et systémique, ceux-ci ne peuvent être détachés de leur trajectif créatif, parce légitimés par une seule et même signature. Citons en guise d'exemple Jan Greshoff, Frank Kellendonk, Leopold, Theun de Vries, Hugo Claus, Paul Claes, Gerrit Komrij, Leonard Nolens, Anneke Brassinga, Paul Rodenko ou encore Cees Nootboom... Traduire a une incidence sur mon style, avoua un jour l'écrivain néerlandais Frans Kellendonk. "Oui, telle est pour moi la véritable raison pour laquelle je traduis. Je le fais comme un pianiste jouerait des gammes". Chez le poète flamand Leonard Nolens, traduire et écrire co-existent également de la manière la plus intime dans l'atelier du poète, la traduction s'inscrivant ici dans un rapport d'antériorité, palimpsestique, à la création. Hugo Claus quant à lui considérait le traduire, selon ses propres dires, comme des exercices de doigté, de vélocité, pour se préparer à la véritable prestation artistique. Comme si traduire de la littérature et faire de la littérature (dichten) étaient pour ces auteurs finalement deux versants de la même médaille: écrire. Alors que les traducteurs sont, ces dernières décennies, de plus en plus considérés comme des co-auteurs, les traductions littéraires de ces écrivains invitent à être ré-examinées sous un nouvel angle. Si, comme diverses signes l'indiquent, l'écriture de ces auteurs a manifestement été influencée par leur pratique de traduction, l'oeuvre littéraire originelle de ces écrivains-traducteurs en appelle à une nouvelle approche interdisciplinaire, plurielle et comparée, qui rendrait compte de cette interpénétration réciproque dans la production littéraire et de cette vie embryonnaire double – traductrice, créatrice, hybride – entre les langues. Quels apports théoriques et possibles interprétatifs les recherches en traductologie – qui ont pris ces dernières décennies un envol considérable à l'échelon international (le 'translational turn' dont parle notamment D. Bachmann-Medick pour les cultural studies) – offrent-elles pour la compréhension des textes littéraires en propre? Peu de recherches ont été initiées à ce sujet pour la production littéraire néerlandophone moderne. Le cadre théorique de la communication prendra principalement appui sur les travaux de Mathilde Vischer (*La traduction, du style vers la poétique*, Philippe Kaccottet et Fabio Pusterla en dialogue, 2009), Efrain Kristel (*Invisible Work. Borges and Translation*, 2002), Federici Federico (*Translation as stylistic Evolution: Italo Calvino Creative Translator of Raymond Queneau*, 2009) ainsi que sur divers travaux en cours en France (Louise Ladouceur et Sathya Rao, 2010) et en Estonie (Tartu, 2011). La présente proposition s'emploiera à explorer quelques-unes de ces pistes et à tester leur valeur opératoire à l'épreuve d'un corpus de textes-traductions néerlandophones en provenance du domaine francophone. (Comment par exemple une poétique d'écrivain peut-elle être reconstruite via l'étude des variantes – de la traduction au texte 'original' –? Comment par le travail de traduction et de lecture l'émergence et la composition d'une bibliothèque d'écrivain peut-elle être éclairée, etc.)

Biography: Stéphanie Vanasten est docteur en philosophie et lettres de l'Université catholique de Louvain (Louvain-la-Neuve, Belgique). Elle est chargée de cours en littérature néerlandaise à l'UCL depuis 2011. Aspirante puis chargée de recherches du Fonds de la Recherche Scientifique-FNRS, elle fut également, de 2005 à 2011, chargée de cours invitée à temps partiel aux Facultés universitaires St-Louis (Bruxelles). Sa thèse de doctorat, consacrée à la question du grotesque chez Günter Grass et Hugo Claus, traduit la portée comparatiste de ses travaux orientés vers la période contemporaine et son intérêt pour des questions de théorie littéraire et de création artistique au carrefour de diverses traditions esthétiques, philosophiques et linguistiques. Poursuivant dans cette voie, elle s'est ensuite spécialisée dans l'étude comparée de l'oeuvre de l'écrivain belge néerlandophone Hugo Claus. Au départ d'une interrogation sur le rapport qu'entretient l'oeuvre clausienne avec la francophonie, elle a développé ces dernières années une série d'analyses croisées sur l'impact du traduire dans l'oeuvre littéraire et l'écriture créatrice de Claus. Ses recherches touchent à l'articulation épistémologique et anthropologique d'une réflexion concrète sur les textes et l'hybridation de leurs langages au champ des transferts culturels et de l'interculturalité, en particulier pour la néerlandistique.

LA POÉTIQUE-TRADUCTION, POUR L'OUVERTURE DE LIEUX TRANSLATIONNELS

G. Yáñez Quiroga
Université Paris 8

Abstract: La poétique-traduction pour l'ouverture de lieux translationnels

Les théories de la traduction débutées par Walter Benjamin avec « La tâche du traducteur » se donnent pour la première fois comme des spéculations, dans le sens d'une réflexion tout autant abstraite que physique (dans la pensée et dans le miroir), car il s'agit désormais de penser le rapport ontologique que nous avons avec la traduction. Penser étant par essence traduire: la mimésis devient représentation, réflexion et traduction, car il va du déplacement et de la métamorphose.

Ces théories nous invitent de diverses manières à analyser ce processus infini qui est le dé-plier des signifiants, c'est-à-dire, à une observation anamnésique des variations transgénérationnelles des langues et, plus précisément, des langages. Ceci non seulement de manière verticale (philologique ou herméneutique), mais aussi de manière horizontale (en comparant et en mettant en relation).

Il ne s'agit plus, en effet, de rendre le sens à travers la traduction, mais au contraire, nous sommes appelés à « détacher

[l'œuvre] d[u] sens, [lourd et étranger], faire du symbolisant le symbolisé même, retrouver la pure langue structurée dans le mouvement langagier, [car] tel est le pouvoir unique et violent de la traduction ». Cette phrase centrale de « La tâche du traducteur », comme nous le rappelle Antoine Berman, « sonne le glas des [anciennes] « théories » de la traduction, car il n'est de théorie de la traduction qui ne soit celle de la restitution du sens. »

La communication tentera de voir comment l'optique contemporaine de la traduction, qui pense le texte traduit comme une ré-création, est la preuve du dépassement des pensées de l'Un pour aller vers la dimension poétique de la traduction, qui ouvre, en n'étant plus soumise à des projets uniques – le culte de l'auteur, de la langue nationale, du sens, des certains mœurs et cultures –, la possibilité de lieux translationnels (idée qu'il sera aussi question de déployer) où les diverses expressions et formes littéraires entrent en relation et participent ainsi à la dynamisation des imaginaires, sans subir l'imposition d'une autorité à respecter ou d'une langue qui nous privent du plurilinguisme naturel à tout être humain du fait qu'il est pourvu de la pure langue. Cette pure langue est « dans toute sa plénitude, la langue naturelle. Et cette langue naturelle est celle de l'oralité ». Il est en effet « de toute importance que nous commençons à penser les langues comme des dialectes et comme quelque chose qui fondamentalement se déploie dans l'oralité » (Berman, 2008). Car c'est la parole, porteuse et génératrice de la relation, qui révèle toute la force poétique de la traduction.

Biography: Gonzalo Yañez Quiroga, né à Santiago du Chili, est poète et Doctorant contractuel avec mission d'enseignement en Littérature comparée à l'Université Paris 8. Il a publié les recueils *In extremis* (Santiago, Malmaché, 2002), et de manière indépendante *Imagina el Vacío* (Paris, 2006) et *polímetros* (Paris, 2011). Ses poèmes ont été publiés dans la revue en ligne *letras.s5.com*, dans le recueil *8 lectures poétiques pour le centenaire de Roberto Matta* (Paris, 2011) et dans la revue *Escrituras* (Madrid, 2011), entre autres. Il a co-organisé les rencontres d'art et de poésie: « Pour effacer les guerres et réinventer les rêves » (Théâtre de Verre, Paris), « Adioses » (Fondation Suisse de la Cité Internationale de Paris), « Festival Mapurbe por la libertad de expresión y creación » (divers lieux, Paris), et « Relaciones » (Ambassade du Chili à Paris). Il a traduit, du français vers l'espagnol: la collection Bérangel de Psychosomatique clinique et la préface de Bernard Noël à *Mineros* (Paris, Ypsilon, 2010), entre autres; de l'espagnol vers le français: les poèmes de Claudio Gaete Briones inclus dans *Sur-Sud, Siete poetas chilenos - Sept poètes chiliens* (Santiago, Plagio, 2008), et avec ce dernier « Relations », quatorze poètes chiliens (préface et traduction, *Po&sie*, n° 131-132, 2010); de l'italien vers l'espagnol: le poème « F. » de Pier Paolo Pasolini (*Grifo*, Santiago, n° 18, 2010). La revue *Contrafuerte* (Santiago, n° 4) a publié en 2010 un interview sur la traduction dans lequel il a participé.

ON THE COUCH: TRANSFERENCE AND TRANSLATION

G. Kershner
Hofstra University

Abstract: In this paper I shall give a comparative account of translation as transference (Übertragung) in the psychoanalytic use of the term. I shall examine the handling of transference between analyst (reader) and patient (text) in the light of illuminating conceptions of transference and translation, namely, those of Benjamin, Freud, Jung, Lacan, Chomsky, and Habermas. I will draw a close parallel between modern psychotherapeutic process and the semantics of translation. The bond between analyst and patient is shown to be analogous to the kinship between translation and source text—a link also found in the complicated deep structures of the unconscious mind and underlying functional notions in language. It will be assumed that these subliminal formations are symbolic, imaginative, and linguistic in nature. Transference (Übertragung) plays an essential role in translation in establishing an organic network of signification based on the psychic connections in a socially gauged discourse community. These analogies merit repeated pondering, and will find pragmatic applications in familiar translations situations. Everyone who has had practical experience of psychotherapy and translation knows that the process which Freud called “transference” often presents a difficult problem. It is probably no exaggeration to say that almost all translations gravitate round the phenomenon of transference, and that the success in psychotherapy and textual translation appears to be bound up with it in a very fundamental way. Translation studies, therefore, cannot very well overlook or avoid this problem, nor should the translator pretend that semantic transference is just a matter of mechanical and functional procedure. We meet with a similar problem in the treatment of ‘sublimation,’ a process closely connected with translation and, hence, transference. In this paper I am concerned with the ‘classical’ form of translation and its phenomenology as related to transference. As they are both forms of relationship, on the one hand, between analyst and patient, on the other, between translation and source text, it always implies a vis-à-vis. There exists an analogous and inherent opposition between analyst and patient, and source text and translation. I will investigate aspects of this opposition as they pertain to psychoanalytic conceptions and operations of transference in language and psychoanalysis in the unconscious and pre-conscious mind.



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EDUCATION · Columbia

University New York, NY SCHOOL OF INTERNATIONAL AND PUBLIC AFFAIRS (SIPA) 1998-2000 Degree: MIA (Masters in International Affairs) (2000) Concentration: International Business · TEACHERS COLLEGE, COLUMBIA UNIVERSITY New York, NY Course: International Educational Development 1996-1996 · CORNELL UNIVERSITY Ithaca, NY The School of Criticism and Theory June-July 1995 Seminar: "Habermas and the Public Sphere" Advisor: Professor Peter Hohendahl (Cornell University) · UNIVERSITY OF CALIFORNIA, DAVIS Davis, CA Degree: Ph.D. German Languages and Literature (1989) 1985-1989 Dissertation: Intertextuality and Translation: Towards a Poetics of Transposition in the Works of Stefan George and his Circle Advisors: Professors Winder McConnell (Director, U of California, Davis), Clifford Bernd (U. of California, Davis), Winfried Schleiner (U. of California, Davis) · FREIE UNIVERSITÄT BERLIN Berlin, Germany Fulbright-Hays Fellow 1981-1982 · PHILIPPS-UNIVERSITÄT Marburg, Germany German linguistics, dialectology (Der Deutsche Sprachatlas (DSA)) 1977-1979 · UNIVERSITY OF CALIFORNIA, SANTA BARBARA Santa Barbara, CA Degree: M.A. German Literature and Languages (1980) 1979-1980 · UNIVERSITY OF CALIFORNIA, SANTA BARBARA Santa Barbara, CA Degree: B.A. German Literature and Languages (1977) 1975-1977 ACADEMIC POSITIONS · HOFSTRA UNIVERSITY Hempstead, NY Associate Adjunct Professor of German and Comparative Literature 2001-present Courses taught: German language, literature, and composition; Business German; Faust Tradition; Romanticism; Realism, Naturalism, Symbolism; Anatomy of Cultural Difference; Vampires and Gothic Literature, Sociolinguistics, Dialectology. Director, Study Abroad Program: Hofstra in Berlin Berlin, Germany August 2012 · HOFSTRA UNIVERSITY Hempstead, NY Interim Senior Assistant Dean, New College, HCLAS 2005-2006 Director, International Off-Campus Education · HOFSTRA UNIVERSITY Hempstead, NY Project Director for Global Studies Program 2004-2005 · BRYN MAWR COLLEGE Bryn Mawr, PA Assistant Professor of German 1993-1996 Assisted Provost (Professor Robert Dostal) in developing curriculum for intercollegiate Environmental Science Program with Haverford and Swarthmore Colleges · UNIVERSITY OF CALIFORNIA Davis, CA Lecturer, Department of Comparative Literature 1990-1993 · JOHANNES GUTENBERG UNIVERSITY Mainz, Germany Visiting Assistant Professor; American Studies and American Literature 1989-1990 · D-Q UNIVERSITY Yolo County, CA (Native American two-year college) Lecturer: Native American Literature and English Composition 1988-1989 HONORS AND AWARDS · 1981-1982: Fulbright-Hays Fellowship, Freie Universität, Berlin, Germany · 1983-1984: German Pedagogical Exchange Grant (PAD), Burgdorf Gymnasium, Burgdorf, Germany · 1986: German Academic Exchange Service Grant for Post-Doctoral Research (DAAD), Marbach, Germany · 1986: Humanities Graduate Research Grant, Herzog-August Library, Wolfenbüttel, Germany · 1995: German Institute Summer Research Grant, Cornell University, NY PUBLICATIONS · "Deciphering "The Flying Dutchman," Wagner Outside the Ring. Jefferson, North Carolina: McFaland, 2009, pgs. 31-39. · "Horror and Eroticism: Bram Stoker's Dracula" in Hofstra Horizons. Hempstead, NY: 2006, pgs. 26-30. · "Transgression and Taboo: Eros, Marriage, and Incest in Die Walküre" in Inside the Ring: Essays on Wagner's Opera Cycle, Jefferson, North Carolina: McFaland, 2006, pgs.163-172. · "Wagner's Ring Premiere in Munich" (translation), Brigitte Heldt, in Inside the Ring: Essays on Wagner's Opera Cycle, Jefferson, North Carolina: McFaland, 2006, pgs. 151-161. · "The Prose of German Expressionism" (translation), Walter Sokel, in A Companion to the Literature of German Expressionism, Columbia, SC: Camden House, 2005, pgs. 62-82. · 1993: "Franz Blei" in Deutschsprachige Exilliteratur seit 1933, ed. John M. Spalek, vol. 4 (Saur: Bern, 1993), pgs. 255-58. · 1993: "Karl Vollmoeller" in Deutschsprachige Exilliteratur seit 1933, ed. John M. Spalek, vol. 4 (Saur: Bern, 1993), pgs. 1914-21. · Armistice. Translation of Einar Schleaf, Waffenruhe (Frankfurt: Suhrkamp, 1988) CONFERENCE PRESENTATIONS · "Wagner's Ring Cycle and German Literature." American Wagner Association, New York City, 2011. · "Ventriloquists and Dummy Phobia: New Trends in Creole Theory," Society for Caribbean Linguistics, Barbados, 2010 · "Ventriloquists and Dummy Phobia: New Trends in Creole Theory," American Comparative Literature Association, New Orleans, 2010 · "Luigi Pirandello: Black Swans and Mirrors," Annual Convention of Modern Language Association, San Francisco, 2008 · "Wagner's Ring and Utopia," Wagner Society of New York, New York, 2006 · "Empire and Survival: The Nibelung Saga in William Morris and Richard Wagner," William Morris Society, Annual Convention of Modern Language Association, Philadelphia 2004 · "Mythomania and Hamlet in the Weimar Republic: 'Germanic' Ideology and Cultural Criticism in Theory and Theater," Annual Convention of the Modern Language Association, New York, 1992 · "Xerox and Infinity: Benjamin, Virilio, and Baudrillard on Translation," Annual Convention of the Modern Language Association, New York, 1992 · "A Rebirth of German Nationalism?" German Genealogical Society of Sacramento, 1992 · "Boyish Charms: Anatomies of Fetishism in Kafka, Genet, and Beckett," Semiotic Society of American, Chicago 1992 · "Myth into Light Bulb: The Staging of Power in the Third Reich," Davis Humanities Institute, Davis, CA, 1991 · "Shakespeare under Fascism." Scholars Symposium, Davis, 1990 · "Thomas Dutton's Translation of Friedrich Nicolai's Das Leben und die Meinungen des Herrn Magister Sebaldu Nothanker: International Literary Reception and Eighteenth-Century Translation Theory," Western Association of Eighteenth Century Studies, California State University at Long Beach, 1988 · "Problems of Translation." American Association of Teachers of German, San Francisco, 1984 RESEARCH AND TEACHING INTERESTS · Romantic Nationalism and Richard Wagner · Post-Colonial Translation Theory · Creolization and Identity · Psychoanalysis and Opera · Realism, Symbolism, Naturalism and Decadence · Fascism and Narrative Theory · German language and literature LANGUAGES · Fluency in

Monday, July 22, 2013

English and German · Speaking and reading knowledge of Russian and French · Reading knowledge of the following languages: · Gothic · Old Norse · Old English · Old High German · Medieval Welsh · Middle High German
PROFESSIONAL ORGANIZATION MEMBERSHIPS Modern Language Association German Studies Association
American Comparative Literature Association Wagner Society of New York

S4 COMPARATIVE EPISTEMOLOGIES AND PERSPECTIVES ON "REALISM"

REALISM AND THE RISE OF CHILDREN'S LITERATURE

M.R. Higonnet
Univ of Connecticut

Abstract: At the emergence of children's literature as a literary genre, closely linked to oral forms, a debate over the relative importance of fact and fantasy, utile and dulce, shaped the marketplace and the publishing industry. Thus "realism" was an ambiguous discursive value framed by binary categories. If the debate is resituated in the contexts of orality and of children's reading cultures, the delights of data, so to speak, come to view, from early picture books to novels such as Verne's "20 mille Lieux sous la mer."

Biography: Professor of English, University of Connecticut.

IMAGINATIVE INNOCENCE AND REINVENTION OF REALITY IN CERVANTES AND DOSTOEVSKY

C.E. Findley III
Mercer University

Abstract: Cervantes' Don Quixote (1605) and Dostoevsky's The Idiot (1868) are often depicted as novels of heroic fools, holy sinners or madmen, and yet such descriptions fail to account for the novels as innovative explorations of "imaginative innocence," a state of mind that compels us to reconsider the categories of what is "real" and what is not. Cervantes and Dostoevsky demonstrate how the innocent hero's creativity, defined by epistemic ingenuity and poetic imagination, reanimates and transfigures reality, thereby overturning our traditional understanding of innocence as a condition of ignorance and bliss. This paper explores the aesthetic possibilities of innocence as an imaginative state, one in which the innocent hero reconstitutes, destabilizes and subverts the observable world, creating a new category of literary "reality" based on the innocent hero's imaginative and poetic processes and resulting in what Theodore Ziolkowski has described as the "idealistic efforts to elevate imagination over raw reality." This paper examines the interrelations between innocence, imagination and reality in two main ways. First, it situates the critical reception of Cervantes within the context of 19th Century Russian realism and shows how Dostoevsky's explicit adaptation of the Cervantean hero marks a turning point in his fiction, creating a new literary paradigm, a "hybrid realism" based on the creative, aestheticizing and transformative imagination of the innocent hero. It thereby establishes how Cervantes' 17th Century novel provides a literary model for Dostoevsky in his efforts to depict a "perfectly beautiful man" whom, like his counterpart in the Spanish knight, poetically alters the "real" to create a new, liminal reality, born entirely from the hero's vivid imagination. Secondly, this paper examines the consequences of innocence for the modern realist novel. In their quest to create alternative, imagined realities that "replace" the prosaic world they are forced to inhabit, these innocent heroes lose their hold on the "real," resulting in a precarious "hermeneutic dissonance," a kind of perilous border state between fiction and reality. Cervantes and Dostoevsky demonstrate that although such "imaginative innocence" results in the reinvention of reality through an artistic, poetic creativity that is often lyrical and transcendent, such "imaginative innocence" also results in frightening alternative realities, or dystopias, in which the innocent hero, and those around him, are unable to dwell.

Biography: I recently received my Ph.D. from The John U. Nef Committee on Social Thought, The University of Chicago. My research and publications (including works on Musil, Schiller and Dostoevsky) focus on the intersection of philosophy and literature as well as the aesthetic and ethical possibilities of the collapse of religious paradigms, gendered realities and intellectual practices in 19th and 20th Century German, Austrian, Russian and American novels. I am currently Senior Lecturer in Interdisciplinary Studies and Philosophy at Mercer University.

THE EVERYDAY EFFECT. THE COGNITIVE DIMENSION OF REALISM

R. Rossi
University of Helsinki

Abstract: ICLA Paris Conference 2013 Proposal Submission for: EPISTEMOLOGIES COMPARATISTES ET PERSPECTIVES SUR LE « REALISME » / COMPARATIVE EPISTEMOLOGIES AND PERSPECTIVES ON "REALISM" Workshop organised by ICLA committee for the Comparative History of Literatures in European Language Dr. Riikka Rossi

Docent (Adjunct Professor) of Finnish Literature University of Helsinki Finland “The Everyday Effect. The Cognitive Dimension of Realism” Gustave Flaubert’s renowned novella *Un cœur simple* (1877) opens with a description of the daily life of a servant, Félicité, and the household tasks, from cooking to cleaning and washing, that she performs for a bourgeois mistress. The opening paragraph leads the reader into the everyday world of an ordinary working-class woman and a story of the fifty years of her adult life, a period marked by repetition rather than progress and development, and finally ending in Félicité’s tragic, lonely death. In studies of realism, Flaubert’s story is particularly famous for Roland Barthes’ essay “L’effet de réel” (1968), in which Barthes uses Flaubert’s text as an example while analysing the “reality effect”, the referential illusion and detailed description in realism. Barthes suggested a concept of realism predicated upon an illusion of the referential nature of the sign. The notion of the reality effect and the referential illusion was later discussed and developed by many scholars from Philippe Hamon (1973) to Christopher Prendergast (1986) and Antoine Compagnon (1998). In this presentation, I look at Flaubert’s story from a different angle. I examine how the realist narrative is anchored to certain frames or experiential repertoires, which organise experience and produce the reality effect. In this view, telling and understanding narratives is a way of reconciling emergent knowledge with prior knowledge. By using Erving Goffman’s idea of frame analysis in the understanding of social reality, I suggest that a reading of a realist text activates a particular frame of reference: the frame of the “everyday,” which evokes the sense of familiarity, readability and transparency that has been attached to realist discourse from Barthes to Philippe Hamon. The notion of frame allows a reconsideration of the structuralist concept of referential illusion. The “reality effect” can now be seen as a cognitive effect premised on certain cultural frames, which are activated through the medium of language during the act of reading. First, I examine the frame approach by comparison with structuralist and “anti-mimetic”, language-orientated concepts of realism. I then analyse the frame of the everyday in more detail by interpreting Flaubert’s story, in which the everyday shapes the experience of reality from the very beginning of the novella. By representing the ordinary world of an ordinary woman, *Un cœur simple* activates mental models that persuade the reader to believe in the reality represented. I understand realism as a style of representation that can be affiliated with various literary genres and periods, from detective novels to autofiction. However, I have recourse to examples deriving from nineteenth-century realism, since I see the style and period concepts as somewhat overlapping categories. The narrative techniques of the reality effect, as well as the representation of the everyday, took a major step forward in nineteenth-century “classic” realistic fiction; the works of such authors as Émile Zola and Gustave Flaubert appeared as prototypes or archetypes that significantly affected the representation of reality in later fiction. The presentation can also be held in French.

Biography: Dr. Riikka Rossi is an adjunct professor of Finnish literature at the University of Helsinki. Her areas of expertise are history and theory of realism and naturalism in Nordic and French literature, study of genres and cultural concepts related to realism such as the everyday and the primitive. Her research combines theory of realism and mimesis with a comparative study of interworld connections between French and Nordic literatures. She has published two monographs in French and in Finnish: *Le naturalisme finlandais. Une conception entropique du quotidien* (SKS 2007) and *Särkyvä arki* (Gaudeamus 2009). Her publications also include *Rethinking Mimesis. Concepts and Practices of Literary Representation* (ed. by Isomaa, Kivistö, Lyytikäinen, Nyqvist, Polvinen and Rossi, Cambridge Scholars Publishing 2012) and *Worldwide Naturalism in Literature and Film* (ed. by Carolyn Snipes-Hoyt, Marie Sophie Armstrong and Riikka Rossi, Cambridge Scholars Publishing 2012) Riikka Rossi has also published several articles in peer-reviewed journals such as *Les Cahiers naturalistes*, *Nordlit* and *Scandinavian Studies*. A Complete list of her publications can be found on her website <https://tuhat.helsinki.fi/portal/en/persons/riikka-rossi%2899a9d5e3-7bb1-4380-9a7b-091277ae04cc%29.html>

S2 LITERATURES OF EMOTION

THE THRILL OF RISK. MODERNIST FICTION AND THE FINANCE NARRATIVES

I.M. Capelo Gil

Catholic University of Portugal

Abstract:

Dislocated from the discourse of economics into the realm of culture and literature, the risk and uncertainty narratives have framed the production of knowledge in modernity and its reflexive self-awareness. At the same time, risk and uncertainty have also pervaded the very structure of artistic and literary creation, be it as symbol or narrative. The paper discusses the importance of the discourse of risk and uncertainty for literary modernity, and the structure of feeling it articulates, with special focus on the interaction between the economy, cultural theory and literature. By reading F. Pessoa's *The Anarchist Banker* (1922) and John dos Passos, *The Big Money*, with Georg Simmel's *Philosophie des Geldes*, it will debate how the contentious relation between the risk and uncertainty narratives was worked through in the literary discourse. Building on contemporary theory I shall argue that the inability of literature to submit to a euphoric master narrative, and instead produce countless supplementary narratives that complement, subvert and dislocate the former, has precisely placed it as a primordial uncertainty management institution, or what Jean-François Lyotard names its ability of 'just gaming', i.e. to produce knowledge and affect at a time when there is no unified discourse and only discordant language games. Yet, it is this affective mode of knowledge production, based on a different discourse of risk and venture, that allows the literary to create a singular counter-discourse, while in the end depending on the normative prescription of the system to go on addressing the complex narrative of the modern.

Biography: Isabel Capelo Gil is Professor of Cultural Theory at the Catholic University of Portugal and Senior Researcher at the Centre for Communication and Culture. She is currently the Dean of the School of Humanities. Her main research areas include intermedia studies, gender studies as well as representations of war and conflict. She is the author of *Mythographies. Figurations of Antigone, Cassandra and Medea in German 20th Century Drama* (2007), and co-editor of *Landscapes of Memory. Envisaging the Past/Remembering the Future* (2004); *The Colour of Difference: On German Contemporary Culture* (2005), as well as *The Poetics of Navigation* (2007) and *Fleeting, Floating, Flowing: Water Writing and Modernity* (2008). She is also the editor of the international peer-reviewed journal *Comunicação e Cultura* (Communication and Culture). She has been a visiting professor at numerous institutions in Europe and the U.S. and a Fulbright Scholar at Western Michigan University in 2001. She was recently named Honorary Fellow of IGRS (U.London).

EMOTION AND COGNITION OR WHY WE READ SONNETS

P. Hanenberg

Catholic University of Portugal, Lisbon

Abstract: Emotion and cognition are not opposed to each other; on the contrary they are complementary moments in a unique process, grounded on a common human capacity of entangling natural responses and cultural options. In poetry language refers back to this condition, eliminating whatever could be considered a borderline between the two, using the most artful ways of shaping experience. In our Cognitive Culture Studies approach we would like to suggest that looking at 'cultural' artifacts in their 'natural' conditions might be an interesting way of 'explaining' arts. In the present case we would like to analyze some examples of contemporary sonnets, because sonnets are a particular interesting case of poetry: very much committed to the expression of emotions and very strictly defined by the limits of an artful genre. How much emotion is there in a sonnet? How much cognition? Can we actually learn about the nature of emotion looking at sonnets? We will therefore discuss: - some neural groundings of poetry; - the tacit interplay of perception and conception; - a proposal for an architecture of mental domains; - and the value of poetry for a culture of empathy, as both a cognitive and emotional challenge. Considering the concrete case of contemporary sonnets, the paper thus tries to bridge the gap

between observation in the field of cognitive science and its application to the study of cultural artifacts. It might even help to understand why we read sonnets

Biography: Peter Hanenberg, Master of Arts (1988) and Dr. phil. (1993) in German Studies and Philosophy at the University of Bamberg (Germany), Doutor em Letras by the Coimbra University (1997), scholarship by the German National Academic Foundation (1983-1988), research and teaching assistant at the Institute for Modern German Literature in Bamberg 1988-1995, from 1995 to 2001 Professor Auxiliar at the Catholic University of Portugal in Viseu, since 2001 Professor Associado at the same University in Viseu (up to 2006) and Lisbon (since 2006), from 1997 to 2006 Director of the research group on Representations of Europe in German Literature at the Interuniversity Centre for German Studies (CIEG) in Coimbra (financed by FCT and evaluated as excellent), guest lecturer at the Universities of Bamberg (Germany), Galway (Ireland) and Minho (Portugal), from 2006 to 2010 President of the Portuguese Association for German Studies, since 2007 coordinator of the research group on Translating Europe across the Ages at the Communication and Culture Research Centre at the Catholic University in Lisbon, translator of Portuguese Literature into German, author of several books and articles on German and European Literature and Culture, as. e.g. *Cognition and Culture* (co-ed. Frankfurt/M.: Peter Lang 2011) *Europa. Gestalten. Studien und Essays* (Frankfurt/M. etc.: Peter Lang 2004), Peter Weiss. *Vom Nutzen und Nachteil der Historie für das Schreiben* (Berlin: Erich Schmidt Verlag 1993), *Geschichte im Werk Wolfgang Hildesheimers* (Frankfurt/M. etc.: Lang 1989). Together with Marília dos Santos Lopes editor of the series *passagem, Studies in Cultural Sciences* (Frankfurt/M.: Lang 2006ff.). For more information see www.hanenberg.net

THE SUBLIME AND THE QUESTION OF EMOTION

R.H. Doran
University of Rochester

Abstract: Immanuel Kant said famously that the sublime is not a matter of taste because it involves emotion. In Longinus's foundational text, *On the Sublime*, emotion is the second most important source of sublimity (after grandeur of conception). Edmund Burke's theory of sublimity, as is well known, is based on the idea of terror, the emotional frisson that is the sine qua non of sublimity. However, despite these famous examples, the role of emotion per se is hardly ever addressed with respect to the aesthetics of sublimity. Critics rarely focus on the emotional response to sublimity but rather prefer to describe it in quasi objectivist terms (as unrepresentability, excess, infinity, rupture, etc). In addition, the response to sublimity is complicated by a differentiation that is often made between affect, emotion, and feeling, so that the status of "emotion" is unclear. Does emotion include affect? Or is affect a more proper term for the traditional description of the effect of the sublime as astonishment, amazement, wonder, awe, ecstasy, transport, and so on? At issue as well is the thematization of this concept in literature, as for example when an author explicitly evokes the experience of sublimity as part of the fiction. In this paper I will attempt to clear up this question of the role of emotion in the sublime, with reference to the major theories of this notion as well as literary examples.

Biography: Robert Doran is James P. Wilmot Assistant Professor of French and Comparative at the University of Rochester (USA), and holds a Ph.D. from Stanford University and a Doctorat from the Sorbonne Nouvelle-Paris III. He has published two edited books: the collected essays of Rene Girard (*Mimesis and Theory*, Stanford, 2008) and Hayden White (*The Fiction of Narrative*, Johns Hopkins, 2010). He has also edited two special journal issues: "Cultural Theory after 9/11" (*SubStance*, 2008) and "Rethinking Claude Levi-Strauss, 1908-2009" (*Yale French Studies*, forthcoming). His current book project is entitled *The Theory of the Sublime from Longinus to Kant*. He is also working on a second book entitled *Revolutionary Aesthetics: The Sublime in 19th-Century France*.

S1 HISTOIRE DES TRADUCTIONS ET HISTOIRE LITTÉRAIRE

INTRODUCTION

J. Masson
PARIS-SORBONNE

LOGIQUE DE LA SYNECDOQUE

J. Ladmiral
Paris X-Nanterre/ISIT

Abstract: pas d'abstract disponible

Biography: Jean-René Ladmiral, germaniste, philosophe et traducteur, est professeur émérite de l'Université de Paris X. Il enseigne la traduction et la traductologie à l'ISIT (Institut de Management et Communication Interculturels) Paris. Il a surtout traduit les philosophes allemands: Jürgen Habermas et l'École de Francfort, mais aussi Kant, Nietzsche. Outre ses travaux sur la philosophie allemande, et en didactique des langues, ses recherches ont porté principalement sur la traduction. Sa thèse d'Habilitation à diriger des recherches s'intitulait: « La traductologie: de la linguistique à la philosophie », fut dirigé par Michel Arrivé et Paul Ricœur en président du jury. Il a publié de nombreux articles et dirige plusieurs revues sur la traduction, ainsi des ouvrages : Traduire: théorèmes pour la traduction, Paris, Gallimard, 1994, réédité en 2003 (coll. Tel, no 246). Dans le prolongement de ces travaux sur la traduction, il a publié en collaboration avec Edmond Marc Lipiansky, un ouvrage intitulé La Communication interculturelle, Paris, Armand Colin, 1989, 1991 & 1995.

LES ENSEIGNEMENTS D'UNE ENTREPRISE DE RECHERCHE EN COURS : LE VOLUME "SIÈCLES CLASSIQUES" DE L 'HISTOIRE DES TRADUCTIONS EN LANGUE FRANÇAISE (1610-1815)

Y. Tran-Gervat
Université Sorbonne Nouvelle - Paris 3

Abstract: Le volume "Siècles classiques" de l'Histoire des traductions en langue française (HTLF, Yves Chevrel et Jean-Yves Masson, éditeurs scientifiques), est en cours de rédaction, sous la co-direction d'Annie Cointre et Yen-Mai Tran-Gervat. Au moment du congrès de l'AILC, il sera vraisemblablement dans la phase finale du manuscrit, avant la publication chez Verdier, un an après le volume consacré au XIXe siècle.

Ce work in progress ne cesse de poser aux éditrices et aux plus de quarante collaborateurs du volume des questions méthodologiques et théoriques proches de celles soulevées par l'atelier "Histoire des traductions et histoire littéraire". Cette communication voudrait faire le bilan de cette entreprise collective, en s'appuyant à la fois sur les phases de son élaboration et sur les chapitres littéraires achevés du volume, pour répondre méthodiquement aux axes de réflexion de l'atelier.

Biography: Yen-Mai Tran-Gervat est maître de conférences de littérature générale et comparée à l'Université Sorbonne Nouvelle - Paris 3. Elle est co-éditrice (avec Annie Cointre) du volume "Siècles classiques" (1610-1815) de l'Histoire des traductions en langue française (à paraître chez Verdier au second semestre 2013, éditeurs scientifiques de l'ouvrage : Yves Chevrel et Jean-Yves Masson), travail pour lequel elle a obtenu un congé pour recherche de la 10e section du CNU (Littératures comparées) du 1er février au 1er août 2012.

L'HISTOIRE DES TRADUCTIONS, UNE MISE EN CAUSE DE L'HISTOIRE LITTÉRAIRE NATIONALE – HYPOTHÈSES, QUESTIONNEMENTS ET PREMIERS RÉSULTATS D'UNE ENQUÊTE FRANCO-ALLEMANDE (SUR LA PÉRIODE 1750-1900)

H. Lüsebrink
Universität des Saarlandes

Abstract: À partir des questionnements d'un projet de recherche interdisciplinaire (ANR-DFG) dirigé par C. Charle (Paris), Y.-G. Mix (Marburg) et H.-J. Lüsebrink (Saarbrücken), cette communication vise un double objectif: présenter, d'abord, certains résultats des enquêtes bibliographiques et quantitatives en cours dans le cadre du projet, portant sur les

traductions dans les espaces francophone et germanophone entre 1750 et 1900 qui montrent, pour la période 1750-1820, le rôle capital de ces dernières au sein des champs littéraires et pour la période postérieure un processus de ‚nationalisation‘ des canons littéraires et des champs culturels dans lesquels ils s’intègrent; et soumettre à la discussion, d’autre part, les résultats et les conséquences qui en découlent pour repenser, dans une perspective post-nationale, la conception de l’histoire littéraire.

Biography: Lüsebrink, Hans-Jürgen, depuis 1993 Professeur à l’Université de Saarbrücken (Allemagne), Chaire d’Études Culturelles Romanes et de Communication Interculturelle, Doctorats en philologie romane (Bayreuth, RFA, 1981) et histoire (EHESS, Paris, 1984), Prix Diefenbaker du Conseil des Arts du Canada 2001, 1996-2003 directeur de l’Ecole Doctorale „Interkulturelle Kommunikation in kulturwissenschaftlicher Perspektive“; 1988-93 Professeur à l’Université de Passau; professeur invité e.a. au Senegal, au Burkina Faso, au Cameroun (Dschang), en France (EHESS Paris, EPHE Paris, MSH Paris, Limoges, Lyon), au Canada (Montréal, Québec, Moncton, Ottawa) et aux États-Unis (Northwestern University, UCLA). Champs de recherche: transferts culturels (France-Allemagne, Europe-Afrique), Littératures de large circulation en Europe; almanachs populaires; littératures francophones, en particulier de l’Afrique subsaharienne et du Québec; histoire conceptuelle; théorie de la communication interculturelle

S4 PERSPECTIVES GEOCRITIQUES SUR LES ESPACES URBAINS (2)

LA VILLE DU HAVRE A L'EPREUVE DE LA GEOCRITIQUE

S. Anton

Université du Havre

Abstract: Je présenterai les grandes lignes du travail de géocritique du Havre que j'ai engagé. J'insisterai notamment sur les questions touchant à la constitution du corpus; à la création d'une équipe pluridisciplinaire; aux projets d'inscription du littéraire dans l'espace par la création d'une promenade balisant les lieux de la ville; aux relations tissées avec les institutions touristiques, etc. Il s'agira de proposer, à travers l'exemple concret du Havre, une illustration ou un cas pratique de la méthode géocritique.

Biography:

Sonia Anton est née en 1971. Agrégée de Lettres modernes, elle a soutenu un doctorat sur la correspondance de L.-F. Céline en 2003, puis a consacré plusieurs études aux correspondances d'écrivains. Nommée maître de conférences à l'université et à l'IUT du Havre en 2010, elle décide d'explorer les modes de représentations de la ville du Havre dans la littérature. Elle a organisé deux colloques autour de cette question, prépare la publication d'un ouvrage, et a mis en place un dispositif géocritique mobilisant plusieurs structures institutionnelles du Havre.

LA "DÉMARCHE LITTÉRAIRE DÉAMBULATOIRE" DE JEAN ROLIN : UNE APPROCHE GÉOCRITIQUE ?

A. Bertoni

École supérieure des Beaux-Arts de Nîmes

Abstract: Une partie importante de l'œuvre littéraire de Jean Rolin est liée à l'exploration de lieux géographiques diversement marqués par l'histoire présente et passée. L'interrogation des relations sociales et du contexte historico-politique qui les caractérisent passe à chaque fois par l'observation minutieuse des lieux traversés. Les enjeux de cette « démarche littéraire déambulatoire » ne sont pourtant pas assimilables aux visées de l'écriture documentaire que Jean Rolin pratique par ailleurs dans ses reportages. Les projets « vastes et confus » qui en constituent l'élément déclencheur ne se limitent pas à définir – bien que vaguement et ironiquement – le sujet et le terrain de l'expérience ; véritables dispositifs structurants, ils orientent le développement du récit faisant de l'écriture la trace mouvante de ces errances. La question de la représentation est au cœur de ces projets loufoques, fatalement voués à l'échec, qui reposent sur la confrontation entre une représentation culturelle donnée et son référent géographique, comme il arrive dans *La Clôture* (2002) dont le narrateur se propose d' « écrire sur le maréchal Ney du point de vue du boulevard qui porte son nom » ou l'inverse, « d'écrire sur le boulevard [...] du point de vue présumé du maréchal Ney ». C'est bien l'interaction ou le clivage – parfois même le choc – entre la représentation et son référent qui constitue le véritable questionnement à l'œuvre dans les textes de Jean Rolin, le moteur d'une écriture en aller-retour incessant entre ces deux ordres du monde. Ce dispositif erratique ne serait-il pas un bon exemple de géocritique en acte ? Plutôt que d'analyser l'œuvre de Jean Rolin à l'aune de la géocritique, nous essayerons de montrer comment son processus d'écriture représenterait par lui-même une application de cette approche.

Biography: Annalisa Bertoni enseigne la culture générale à l'École des Beaux-Arts de Nîmes où elle est membre de l'unité de recherche Pratique et Théorie de l'exposition. Elle est aussi membre associé de l'Équipe d'Accueil EHIC (Espaces Humains et Interactions Culturelles) de l'Université de Limoges. Ses principaux domaines de recherche sont l'œuvre de Marguerite Duras et la littérature de l'extrême contemporain. Avec Gianfranco Rubino (Sapienza Università, Roma) elle a organisé le colloque « Espaces urbains et périurbains dans le récit contemporain » à l'U. de Limoges en décembre 2011.

JEWISH GEOGRAPHIES IN THE BRITISH NOVEL, 1870-1940 (WITH A FRENCH TWIST)

C.M. Patey

Università degli Studi, Milano, Italie

Abstract: This paper aims at investigating the cultural and political maps of Jewishness as it emerges, powerfully and problematically, in the British novel. Starting from a short recognition of the questions raised and left unanswered by *Oliver Twist*, I shall move to George Eliot's *Daniel Deronda*, Arthur Symonds' 'Esther Kahn', and, time permitting, Emanuel

Litvinoff's Journey through a Small Planet. The interlocking maps of London and Europe will reveal different geographies of Jewishness, urban and continental, often associated with the Orient and radical diversity, though in different ways. Deronda's voyage of recognition into his recovered Jewishness, Esther's trip out of the East End and Litvinoff's negotiations between the Jewish London of the East and the Jewish London of the West will help designing the complex territories in which Jewish identities and representations are played out. In this context, it would be most interesting to establish a confrontation with Proust's maps of Jewishness in Paris, having in mind how crucial was Eliot's Daniel Deronda in the genesis of *La Recherche*. I believe in conclusion that, in a Europe haunted by violent waves of antisemitism and dreams of Zionism, the contested and contradictory spaces of Jewishness offer a fruitful, and as yet only partially chartered, ground of analysis and one especially crucial in the perspective of comparatism.

Biography: Caroline Patey has read English and Comparative literature in Paris (Paris III), Dublin UCD and the Università degli Studi, Milan, where she is now professor of English literature. Her research has oscillated between the two poles of Renaissance and Modernist Studies and recently become increasingly comparative in scope and methods, focusing on visual and textual modernity in Joyce, Ford, Woolf, Conrad and Eliot; following the trail of anthropology and literature, and also concentrating on urban culture and literature, in the works of Henry James, Conrad, Ford, and Isherwood. Among her last investigations, the intersection between museums and literature; in this area of research she has recently co-edited *The Exhibit in the Text. The Museological Practices of Literature* (Oxford, Peter Lang, 2009) and edited the Italian translation of Sir John Soane's *Crude Hints towards an History of my House* (Per una storia della mia casa, Palermo, Sellerio, 2010). She has also lately promoted the research project on literature and nomadism and co-edited the proceedings of the related conference, *Transits. The Nomadic Geographies of Anglo-American Modernism* (Oxford, Peter Lang, 2010). In 2010, Caroline Patey has co-organized the conference *Provence and the British Imagination* and is currently working on the proceedings. In December 2011 she has hosted in Milan an international conference to investigate the inheritance of Virginia Woolf and James Joyce in the seventieth anniversary of their death: *Parallaxes. Virginia Woolf meets James Joyce*.

POETICITES : PARIS ET LONDRES DANS LES LITTÉRATURES AFRICAINES

A. Ziethen
Université de Toronto

Abstract: La présente communication s'efforcera de féconder l'étude de la littérature postcoloniale par une approche géocritique, voire interdisciplinaire. À la lumière de concepts empruntés à la géographie, à la sociologie, aux études urbaines et postcoloniales, nous nous proposons d'analyser la réécriture des villes de Paris et de Londres dans les littératures africaines (francophone et anglophone) en conjuguant l'examen de l'espace urbain à celui de sa charge poétique. Nous poserons que les auteurs, en architectes poétiques, remanient discursivement le tissu de la ville, chargent ses signes d'un sens nouveau et déconstruisent, mot par mot, le mythe de l'Eldorado produit par les discours politique, journalistique, littéraire, touristique et colonial. Quoique liées à leurs pendants « réels », les villes fictives sont produites par un nombre de procédés esthétiques et narratifs. Ainsi s'érigent, par le langage poétique, des « villes palimpsestes » qui à la fois retiennent certaines traces de la ville référentielle et s'en démarquent. Et Marc Brousseau d'écrire à ce sujet, que « la littérature joue un rôle fondamental dans la constitution de géographies imaginaires. Dans ce processus, le récit installe des rapports dynamiques entre une série hétérogène d'éléments - des sujets, des actions, des lieux, des appartenances, etc. - et distribue les uns et les autres dans l'espace, les met à leur place, les déplace, installe entre eux des frontières plus ou moins nettes ou, au contraire, brouille les cartes et avec elles, les identités ». Ce déplacement, voire cette déterritorialisation, suscite des glissements et des distorsions. Se forment, conséquemment, des ouvertures et des fissures dans le tissu urbain fictionnel que les auteurs investissent davantage de leur verbe et de leur imagination. La littérature produit de la sorte des plis et des poches, empêchant la fixation et l'homogénéisation. Et plus encore, elle contribue à la (re)figuration (discursive) des espaces urbains qu'elle représente.

Biography: Antje Ziethen holds a Ph.D. in French literature from the University of Toronto. Her research focuses on francophone and postcolonial literature from Africa, the Caribbean and the Indian Ocean. In 2011, Antje was a postdoctoral fellow at the research center "Dynamics of Space and Gender" at the Universities of Kassel and Göttingen in Germany. Currently a postdoctoral fellow at McGill University, she has joined the Department of English in order to work on her new project "PoetiCITY or the Urban Palimpsest. Paris and London in African literatures". Antje a enseigné au Canada, en France et en Allemagne. Elle a également participé à nombre de conférences et publié plusieurs articles, entre autres, dans *Zeitschrift für Kanada-Studien*, *Présence francophone* et *Nouvelles Études Francophones*.

S2 ENJEUX MÉTHODOLOGIQUES ET CHAMPS D'APPLICATION D'UNE COMPARAISON DIFFÉRENTIELLE

COMMENT ARTICULER POSTMODERNISME ET POSTCOLONIALISME: LES PIEGES ETHNOCENTRIQUES

S.J. André

Université de la Polynésie française

Abstract: F. Jameson développe dans son ouvrage *Le Postmodernisme* (première édition 1991) une vision des littératures des ex colonies occidentales qui dénote nettement les limites épistémologiques qui sont les siennes. Les littératures postcoloniales ne seraient qu'une survivance de la modernité. Jameson perpétue ainsi une temporalité et une hiérarchie des sociétés propres à l'ethnocentrisme occidental. On passera en revue les diverses théories qui ont tenté de créer un cadre épistémologique commun et cohérent pour les deux notions: par exemple Spivak et Bhabha pour la critique anglosaxonne, J.M. Moura et J. Bessière pour la recherche comparatiste en France. On verra comment ces théoriciens tentent de s'affranchir des présupposés ethnocentristes de la critique occidentale et comment on peut proposer des pistes pour continuer leur effort épistémologique, en s'appuyant notamment sur les études récentes en anthropologie (Ph. Descola ou autres).

Biography: Professeur à l'université de la Polynésie française. Directeur de recherches à l'université de Paris Sorbonne Nouvelle. Spécialiste de littératures exotiques et francophones. S'inspire des cultural studies et des études saïdiennes. Ces deux derniers ouvrages: *Le Roman autochtone dans le Pacifique Sud* (2008); *Le Récit, perspectives anthropologique et littéraire* (2012).

"CREOLIZATION OF THEORY - CREOLIZATION AS THEORY": SUZANNE CÉSAIRE, EDOUARD GLISSANT ET LA RASTALOGIE

A.D. Curtius

University of Iowa

Abstract: "Creolization of Theory - Creolization as Theory": Suzanne Césaire, Édouard Glissant et la Rastalogie Dans l'introduction de l'ouvrage collectif *The Creolization of Theory*, Françoise Lionnet et Shu-mei Shih proposent que leur notion de la créolisation de la théorie s'articule autour de trois axes complémentaires : « creolized theory », « creolization of theory », « creolization as theory ». Ces axes de réflexion émergent donc de dynamiques d'interaction et d'intrication entre les cultures et entre pouvoir et subalternité. Cette proposition théorique est nécessaire selon Lionnet et Shih, car elle permet de réévaluer les intrications et interactions entre les réalités socio-culturelles et les positionnements intellectuels. Bousculant les cloisonnements stériles entre haute culture et culture populaire marginalisée qui ne permettent pas de repenser les particularismes d'une postmémoire de la Traite transatlantique, ma communication s'inscrit dans cette brèche qu'ouvrent Lionnet et Shi. Je me propose donc d'explorer comment peuvent entrer en relation la rastalogie (ensemble de croyances, de symboles qui constituent l'ethos du mouvement rastafari) qui est radicale dans sa manière de questionner l'origine et de réparer les torts subis pendant l'esclavage, l'Antillanité-Tout-Monde d'Édouard Glissant qui épouse la fragmentation et l'« anthropologie changeante et permanente » de la Caraïbe et les théorisations éco-anthropologiques avant-gardistes de Suzanne Césaire, épouse d'Aimé Césaire et figure ignorée d'une théorie que je nommerai écopoétique. A cet effet, le concept I an I -une des importantes composantes du dread talk rasta-, la redéfinition de l'Afrique pour le Rasta par delà tout enracinement dans un territoire et la mouvance planétaire dans laquelle le mouvement s'est inscrit, m'interpellent. Par ailleurs, je considère les couples conceptuels poético-philosophiques tels que Je/Nous, détour/retour/ racine/rhizome de Glissant, ainsi que la notion d'homme plante éthiopien de Suzanne Césaire, afin d'explorer comment ces trois poétiques relationnelles se rejoignent pour dessiner les contours de stratégies identitaires libérées des dichotomies maître/esclave, colonisateur/colonisé. M'attachant à l'imbrication naturelle de ces phénomènes de la haute culture et de la culture alternative pour théoriser la culture, je postule que l'état de créolisation dans lequel se trouvent Suzanne Césaire, Édouard Glissant et les Rastas et qui leur permet de « pacotiller » de façon imprévisible des ingrédients diversalistes, est un positionnement par le biais duquel on produit des avancées théoriques dans la Caraïbe. En d'autres termes, la créolisation qui caractérise la « différence » de la Caraïbe est un paradigme fructueux pour tisser des fils entre haute culture et cultures marginales dans la Caraïbe, mais surtout pour édifier des méthodologies théoriques qui se singulariseront par leur capacité à créer des dynamiques d'interaction pour la critique littéraire et culturelle hors du champ caribéen.

Biography: I am an Associate Professor in Francophone Studies and immediate past Director of Graduate Studies in the Department of French at The University of Iowa. I am also Co-Director of the Caribbean, Diaspora, and Atlantic Studies Program. My background in Comparative Literature led me to craft an interdisciplinary profile that lies at the crossroads of several areas of scholarship including Francophone Literatures (from the Caribbean, West Africa, and the Indian Ocean), Postcolonial Theory, Comparative Caribbean Literature and Cultural studies, Black Atlantic Studies, Cultural anthropology, and West African cinema. In the area of Comparative Caribbean Literature and Cultural studies, I am the author of *Symbioses d'une mémoire: Manifestations religieuses et littératures de la Caraïbe*, (Paris: L'Harmattan, 2006). My book argues on the one hand that Caribbean religions born from the symbiosis of different religious legacies, reshape postcolonial Caribbean societies, but also complexify the presence of African and Indian roots across the French and English Caribbean. The book also contends that the process of creolization in the Caribbean, and the relational dimension through which Caribbean societies need to be conceived, cannot be fully addressed without reconsideration of the religious heritage of Caribbean cultures. On the other hand I argue that new Caribbean postcolonial discourses must be articulated at the junction of two texts: early modern texts formulating discourses of ideological domination, and contemporary texts elaborating oppositional dynamics. I am currently writing a book, *Suzanne Césaire's Caribbean Ecopoetics*, where I examine the unacknowledged, yet seminal work of the enigmatic Suzanne Césaire, late wife of Aimé Césaire.

HOMOEROTISME DANS DRUMMOND: ENTRE LE POÈME ET L'HISTOIRE COURTE

J.L.F. de Souza Junior

Universidade Federal de Ouro Preto

Abstract: La lecture proposée et présentée ici vise à discuter des concepts et la méthodologie comparatistes dans l'approche de deux textes littéraires d'un seul auteur: Carlos Drummond de Andrade. La comparaison s'étend sur un domaine de recherche qui a au moins trois plans. Le premier concerne deux moments de l'œuvre du poète brésilien. Le second se réfère à la combinaison de deux genres différents: des contes et de poèmes. Le troisième aborde la relation de la littérature avec d'autres connaissances.

Biography: Nascido em Belo Horizonte-MG (Brasil), professor de Literatura Comparada e Luso-Brasileira na Universidade Federal de Ouro Preto, membro da Academia de Letras do Brasil-Mariana e do Instituto Brasileiro de Culturas Internacionais.

S2 LA LITTÉRATURE ET LE VIVANT / LITERATURE AND THE LIFE SCIENCES

FRAGMENTS: PHARMACY, RULES, AND THE IDEA OF THE WHOLE

C. Nappi

University of British Columbia

Abstract: This paper will investigate the ways that the literary form of the recipe in early modernity helped shape the translation of medical knowledge across Eurasia. Focusing on multilingual Chinese and Manchu medical recipes, it will argue that the development of an idea of the pharmacy (conceptually and materially) in the translation and construction of early modern bodies was based upon a particular understanding of the nature of fragments. The paper will use a reading of recipe translation to propose a rethinking of parts, wholes, and their relations in Chinese literature.

Biography: Carla Nappi is an Assistant Professor of History and Canada Research Chair in Early Modern Studies at the University of British Columbia. She works on the history of science, medicine, and translation in early modern China. For more about her research and teaching, please visit <http://carlanappi.com>.

TRANSPLANTS AND TRANSLATION: LITERATURE ON ORGAN DONATION

C. Rojas

duke university

Abstract: From rumors of foreigners kidnapping Chinese infants for their organs during the turn-of-the-century Boxer Rebellion, to more recent allegations of organ harvesting in contemporary prisons, the specter of an economy of body parts has persistently haunted the imagination of modern China. Through an analysis of themes of organ and tissue donation in the works of contemporary novelist Yan Lianke, this paper will consider how discourses of transplantation and translation undergird, and simultaneously undermine, a vision of the modern Chinese body politic.

Biography: Carlos Rojas is Associate Professor of Chinese Cultural Studies, Women's Studies, and Arts of the Moving Image at Duke University.

CLONING FICTION IN PARIS AND TAIPEI: JEAN-MICHEL TRUONG'S *ALL RIGHTS RESERVED* [REPRODUCTION INTERDITE] AND JI DAWEI'S *THE MEMBRANES*

L.A. Heinrich

UCSD

Abstract: This paper will compare representations of cloning technology in works by Ji Dawei (Taiwan) and Jean-Michel Truong (France).

Biography: Heinrich is an Associate Professor in the Department of Literature at the University of California, San Diego.

S6: LA CRITIQUE TEXTUELLE à L'AUNE DE LA TRADUCTION

TRADUCTION ET OPERA

G. López Heredia

Universitat Oberta de Catalunya

Abstract:

Depuis la parution du genre, l'opéra est allé très souvent puiser ses sources d'inspiration dans la littérature. Dans le catalogue presque infini de compositions musicales inspirées d'oeuvres littéraires, on remarque la vocation particulièrement interculturelle et comparatiste des compositeurs et librettistes qui sont allés chercher des motifs littéraires dans d'autres pays et périodes historiques : La barbe bleue, de Charles Perrault (1967) a inspiré l'opéra Ariane et Barbe-Bleue, composé par Paul Dukas entre 1899 et 1906 sur un livret de Maurice Maeterlink ; Le nozze di Figaro, de Mozart, créé en 1786, est fondé sur un livret en italien de Lorenzo da Ponte inspiré de la comédie de Beaumarchais, Le mariage de Figaro (1775) ; plus récemment, Der Tod in Venedig, publié par Thomas Mann en 1912 a été mis en musique par Britten sous le titre Death in Venice à partir du livret de Myfanwy Piper, et créé en 1973. A la lumière de ces exemples mettant en rapport des traditions culturelles diverses par l'intermédiaire du texte littéraire adapté et traduit dans certains cas, on peut se poser la question suivante : que se passe-t-il quand la pièce de théâtre, le récit, le conte ou le roman d'origine sont non seulement adaptés selon le format et les caractéristiques du livret d'opéra mais donnent lieu à un texte écrit dans une autre langue ? Pour répondre à cette question nous allons, dans un premier temps, examiner les rapports entre le livret d'opéra et l'oeuvre littéraire (sujet largement abordé dans les essais réunis par Françoise Decroissette dans son ouvrage paru en 2011, Le livret d'opéra, oeuvre littéraire?). Cette introduction nous permettra, dans un deuxième temps, d'aborder le livret d'opéra comme un lieu privilégié pour comprendre le rapport de l'auteur avec lui-même comme un autre. En effet, le but de cet article est d'analyser la fonction de la traduction dans l'opéra, "art total", où le texte littéraires subit plusieurs transformations intéressantes pour la théorie et la pratique de la traduction. En reprenant les termes de Jakobson, il est possible de distinguer, d'une part, une première étape de traduction intralinguistique dans la tâche menée par les librettistes dans le passage de l'original au livret. D'autre part, sachant que le texte adapté est conçu pour être interprété musicalement, nous pouvons aussi voir dans ce processus une traduction intersémiotique. La troisième partie de la communication, focalisée sur les méthodes et les enjeux de la traduction dans ce domaine particulier où le texte est lié à la musique, est consacrée à l'analyse critique du livret de Don Quichotte, opéra de Masenet créé en 1910 dont le livret en français d'Henri Cain est inspiré indirectement du roman de Cervantes (1605, 1615) et, plus immédiatement, de la pièce de théâtre du poète Jacques Le Lorrain, Le chevalier de la longue figure. Si nous avons choisi cet opéra comme point de chute de notre recherche c'est parce qu'il représente bien les multiples transformations auxquelles est soumis le texte littéraire d'origine. Notre point de vue sera celui du traductologue afin de répondre aux questions suivantes : quel est le rapport de ce livret avec l'original espagnol et son ultérieure version théâtrale qui inspira l'opéra ? Quels sont les enjeux du librettiste dans sa tâche simultanée d'adaptateur et de traducteur ? Les conclusions nous permettront de comprendre l'intérêt d'aborder l'opéra selon l'approche critique de la théorie et de la pratique de la traduction.

Biography: Gorette López Heredia CURRICULUM VITAE ETUDES Universitat Pompeu Fabra (Barcelone), Docteur ès Lettres, thèse: "El poscolonialismo de expresión francesa y portuguesa: la ideología de la diferencia en la creación y la traducción literarias", cum laude, 2005 Université de Cergy-Pontoise, DEA Langues et civilisations étrangères, 1997-1998 Université de Poitiers, deuxième année de DEUG, 1992-1993 Universitat Autònoma de Barcelona, Maîtrise en Traduction et Interprétation (langues: français, russe, portugais; espagnol, catalan), 1995 RECHERCHE "Deux exemples de traduction culturelle en littérature postcoloniale lusophone", article présenté au congrès ICLA 2010 à Séoul, accepté pour être publié dans les annales en 2013. "Límites y controversias del discurso teórico sobre el intercambio cultural", compte rendu sur le livre Interculturas/Transliteraturas. 1616 Anuario de Literatura Comparada, Ediciones Universidad Salamanca, 2011 "La traducción cultural' o rescritura en literatura poscolonial", article publié dans Actas del XVII Simposio de la Sociedad española de Literatura general y comparada, Universitat Pompeu Fabra, SELGYC, 2010 "Mia Couto et José Eduardo Agualusa, deux exemples de traduction culturelle", communication présentée au Congrès international de l'AILC à Séoul, 2010 "African literature in colonial languages: Challenges posed by 'minor literatures' for the theory and practice of translation", article publié dans le volume Less Translated Languages, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2004 "El traductor visible de la literatura poscolonial ante la tentación del exotismo", article publié dans la revue Lingüística Antverpiensia, Translation as Creation: the Postcolonial Influence, Hogeschool Antwerpen, 2003 "Traduire, transcrire ou transposer l'Autre : enjeux des littératures africaines pour la théorie de la traduction", article publié dans les Actes du colloque APELA, "Les littératures africaines : transpositions?", Université Montpellier III, 2001 "La traduction, acte politique: le cas des littératures africaines", article publié dans le volume Traduire 1, Université de Cergy-Pontoise, Centre de recherche texte/ histoire, 2000 ENSEIGNEMENT 2003-actuellement : Professeur de littérature espagnole, de traduction et d'opéra au Lycée français de Barcelone. 2003-2006:

“Théorie et pratique de la traduction”, cours semestriel, Universitat Oberta de Catalunya. 2000-2002 : Professeur de français et de traduction espagnol-français. Universidad Complutense de Madrid, campus Aranjuez. 2000: “Traduire des cultures”, cours monographique sur l’histoire de la théorie de la traduction. Universidad Carlos III, Madrid. TRADUCTION LITTÉRAIRE français-catalan Pierre-Roch de Roussillou, D’Andorra, Govern d’Andorra, 2005 Portugais-catalan Michèle Gazier, Històries d’una dona sense història, Editorial Límits, 2000 (traduction ayant bénéficié d’une bourse de la Direction du livre et de la Lecture) Daniel Pennac, Quin un, en Kamo!, Editorial Cruïlla, 1998 Amadou Hampâté Bâ, Amkul-lel, el nen ful, Editorial Límits, 1996 portugais-catalan Nélida Piñon, La roda del vent, Editorial Cruïlla, 1999 Alice Vieira, Quadern d’agost, Editorial Barcanova, 1998 Mia Couto, El balcó del frangipani, Editorial Límits, 1996 catalan-espagnol/espagnol-catalan Joles Sennell, Un brujo de segunda, Editorial Anaya, 2003 Teresa Duran, Leer antes de leer, Editorial Anaya, 2002 Jaume Terradas, El viaje de Omoh, Editorial Anaya, 2001 Bernardo Atxaga, La Xola i els senglars, Editorial Cruïlla, 1998

DE PARIS A VIENNE - DE VIENNE A PARIS. LE RÔLE ET L’IMAGE DE PARIS DANS LES OPERETTES VIENNOISES ET LEURS TRADUCTIONS FRANCAISES (*DIE FLEDERMAUS* DE JOHANN STRAUSS ET *DIE LUSTIGE WITWE* DE FRANZ LEHAR)

J. Obert
Université de Rouen

Abstract: Dans la deuxième moitié du 19^e siècle, Paris et Vienne succombent aux charmes d’un nouveau genre : l’opérette. Si le rôle d’Offenbach est décisif dans l’éclosion de l’opérette viennoise, un monde sépare les œuvres du directeur des Bouffes-Parisiens, qui conquièrent la capitale française à partir de la fin des années 1850, et les premiers succès fulgurants de celui qui est surnommé le « Roi de la Valse », Johann Strauss fils, sans parler des successeurs respectifs de ces deux compositeurs, qui feront évoluer le genre dans des directions extrêmement différentes à Paris et à Vienne. Il est néanmoins fascinant néanmoins de constater le nombre d’opérettes viennoises dont les livrets prennent appui sur des pièces françaises. Tel est le cas notamment des deux plus grands succès de l’opérette viennoise, *Die Fledermaus* (1874), œuvre phrase de Johann Strauss, inspirée d’une pièce française, *Le réveillon*, de Meilhac et Halévy, et plus tard, de *Die lustige Witwe* (1905) de Franz Lehár, adaptée d’une pièce du même Halévy. Que deviennent les pièces françaises lors de leur traduction en allemand pour Strauss et Lehár, puis lors de leur retraduction en français, accompagnées cette fois de leurs célèbres mélodies viennoises ? Et comment ces œuvres, basées sur des sources françaises, sont-elles reçues en France ? Si l’opérette de Lehár connaît sous le titre *La Veuve joyeuse*, un succès tel que les origines viennoises de l’œuvre sont parfois oubliées, il faut attendre 1909 pour que puisse être donnée une traduction de *Die Fledermaus* à Paris. Nous proposons, dans cette intervention, d’examiner les interactions et lignes de tensions qui définissent et nourrissent ces échanges entre la culture française et l’opérette viennoise. A une époque où les œuvres lyriques sont chantées dans la langue nationale, la traduction est la première étape du processus de transformations multiples que subissent ces œuvres en transitant d’un pays, d’une culture et d’une langue à l’autre. Mais la traduction se trouve, dans le cas présent, en prise avec des enjeux tout à fait spécifiques : l’enjeu d’une traduction destinée à être chantée, celui d’une traduction qui s’adresse à un public tout autre que celui du texte original, mais à un public qui est, à chaque fois, familier d’une source antérieure de l’œuvre. Qui plus est, il n’est qu’à penser aux innombrables opérettes viennoises dont l’action se situe à Paris pour voir que c’est aussi l’image de « l’autre » et de « soi » qui est en jeu au sein même des œuvres et dans leur circulation. La traduction est ici aux prises non seulement avec les représentations esthétiques nationales mais aussi avec les représentations que chaque culture a d’elle-même et de l’autre. Quel miroir les opérettes viennoises tendent-elles à la France ? Et dans quelle mesure ces verres réfléchissants entravent-ils la perception de l’autre ? Ville des plaisirs, de la bohème : l’image de Paris dans les opérettes viennoises évolue de Strauss à Lehár, elle est à la fois figée et mouvante. Nous partirons des cas *Die Fledermaus* et de *Die lustige Witwe* pour mettre en lumière le rôle de la traduction et le nouveau regard que la traduction permet de porter sur ces œuvres et leurs liens avec la France.

Biography: Agrégée d’allemand, Julie Obert enseigne actuellement au département d’études germaniques de l’Université de Rouen. Inscrite en cotutelle de thèse sous la direction de M. Banoun, professeur de littérature allemande (Université Paris IV) et Mme Dörte Schmidt, professeur de musicologie (Berlin, Universität der Künste) elle travaille sur les traductions françaises des opéras allemands de Mozart sur les scènes parisiennes aux 19^e et 20^e siècles.

TRANSLATION AND REVOLUTION: THE CASE OF THE 1789 MINAS CONSPIRACY IN BRAZIL

J. Milton
Universidade de São Paulo

Abstract: This presentation will examine the role of translation in the Inconfidência Mineira (Minas Conspiracy), a thwarted revolution in the Brazilian state of Minas Gerais in 1789. It will show that at a number of levels translation had an important role to play and helps us to further our understanding of the historical event. Firstly, a copy of Claude Ambrose Régnier's *Recueil des Lois Constituives* enabled the rebels, the Inconfidentes, to become familiar with the constitution of the United States and the laws of the thirteen states. This copy, which belonged to Tiradentes, the most famous Inconfidente, was passed around from hand to hand, and Tiradentes asked his friends and associates to translate sections. Whilst translating these sections Tiradentes hoped that the translator would become interested in the laws and basic concepts of an independent free-standing country, which had rid itself of domination and interference from its colonizer. Thus initially we find Tiradentes depending on what has become known as Natural Translation, translation practiced in informal settings by non-qualified translators, usually members of the family and friends, but with the design of winning over the translators to the causes of the Inconfidentes. Many of the Inconfidentes were members of the intellectual elite of Ouro Preto, read foreign literature, usually in French, and translated. Cláudio Manuel da Costa, for example, is reported to have translated Adam Smith's *Wealth of Nations* though no copy is extant. Inventories of the libraries of the Inconfidentes show a large number of translated works. A further type of translation used is that of pseudotranslation, as Tomás Antônio Gonzaga's pseudotranslation, *Cartas Chilenas*, bitterly attacked the corruption of the lightly veiled Portuguese Governor of Minas Gerais, Luà-s Cunha de Meneses, who took up office in 1783. The history of the *Recueil*, which is now on display in the Museu da Inconfidência in Ouro Preto, is also of great interest. Surprisingly, it was only translated into Portuguese in 1981. Finally, the paper looks at translation as representation and analyzes the way in which the hanging of Tiradentes has been represented in Brazil, showing how he became an iconic figure in Brazilian history both for the left and the right.

Biography: John Milton is Titular Professor in the area of Translation Studies at the Universidade de São Paulo (USP). He is the author of *O Poder da Tradução* (1993) (republished as *Tradução: Teoria e Prática* (1998 and 2010); *O Clube do Livro e a Tradução* (2002), and *Imagens de um Mundo Trêmulo* (2006), a travel book on Japan, and *Journey to Turkey, the Balkans and Egypt* (2011). He also edited *Agents of Translation* (John Benjamins 2009) with Paul Bandia. He has also translated the poetry of Keats, Wordsworth and Shelley to Portuguese, together with Alberto Marsicano.

S4 - PRESENTATION DU GROUPE DE RECHERCHES DE L'UNIVERSITE PARIS IV - SORBONNE

TROIS "POÉTIQUES MUSICALES" AU XXE SIÈCLE : JOUVE, LORCA, CAPRONI

T. Le Colleter
Paris IV Sorbonne

Abstract:

Biography: T. Le Colleter; Paris IV Sorbonne Paris/FR

LE "DISCOURS MUSICAL", UN OBJET EN SOI ?

M. Gaboriaud
Paris IV Sorbonne

Abstract:

Biography: Marie Gaboriaud (paris-sorbonne)

VARIATIONS SUR THÈME : DU MYTHE AU ROMAN

S. Carretta
Paris IV Sorbonne

Abstract:

Biography: Simona Carretta (thèse soutenue sous la direction de Bernard Franco et Massimo Rizzante Paris IV Sorbonne)

S3 LITERARY AND CULTURAL INTER-RELATIONSHIPS BETWEEN INDIA, ITS NEIGHBORING COUNTRIES AND THE WORLD

SHARED CULTURES & DIFFERENT SPACES : CONFLICTUAL RELATIONSHIP OF SUBJECTIVITY

S. Asha
Govt. PG College

Abstract: Persistent themes of colonial narratives foreground the aesthetic representation of two countries of the subcontinent- India and Sri Lanka wherein culture and politics have been inter- twined. This paper seeks to probe into the various strands of culture and working of conversions as articulated in the works Sri Lankan writer Jean Arasanayagam born a Dutch Burgher but married to a Tamil considered ethnic minority in the strife torn country and Indian Tamil Dalit writer Bama born into Christian religion. Jean Arasanayagam's evocation of her Burgher identity is on similar lines as the Anglo-Indian identity in India as minority. Her writings question the official identity-marking/ making while claiming the writer's right to assume a multi-faceted Sri Lankan identity which includes all cultural backgrounds in the island and even beyond. This process in her works has been triggered by conflicts both external and internal, and so is the reading of her positioning in the definition of the Nation. This compels (re)thinking the nationhood. Her poetry and fiction books complement each other in the exploration of the depth of the sub-continental nation's identity in gestation. Comparison will be drawn from Tamil Dalit writer Bama who also projects this conflict within a specified territory. As representatives of minority community, the two writers eloquently voice for recognition as individuals and plea not to be treated differently. Arasanayagam's poems, short stories and plays set in refugee camps reveal the stress of living under perpetual grip of fear and terror. It becomes a socially fracturing experience that does violence to the victim effacing individual identity into collective anonymity even extending to Sri Lankan refugees in India. Bama's is the harrowing discrimination meted out to her and other Dalits in other religions than Hinduism. As Buddhism prevails in Sri Lanka, parallels need to be drawn. Another question is whether Place assumes the potential for displacement; a revolutionary potential, as the refugee camp in Arasanayagam and the convent in Bama? This paper will attempt to look into the kind of space within which they discuss the internal social divisions within the Tamil community particularly related to shared space domesticated by women as is practised at two levels- personal and community. Can description of places, persons, arts, folk lore and situations bring about the coming to terms with sad predicament? Both register a spiritual journey involving shedding of negative emotions. As such humanistic impulses travel across borders extending their reading of exclusion, homelessness and belonging beyond the confines of national space. An attempt will be made to look into what extent they can be incorporated into the spatiality and temporality of world literature?

Biography: Dr. Sundram Asha, Associate Professor

Department of English, Govt. PG College, Tonk-304001 (Rajasthan),

POETRY AND PUBLIC SPHERE: POETRY AS A SITE OF CULTURAL RESISTANCE IN THE WORKS OF FAIZ AHAMAD FAIZ, MUKTIBODH AND KAZI NAZRUL ISLAM

E.V. Ramakrishnan
Central University of Gujarat

Abstract: The present paper examines the works of some of the major poets of the Indian subcontinent during the first half of the twentieth century to show how poetry played a major role in clearing a site of resistance with reference to multiple forces of domination. Faiz Ahmad Faiz, Muktibodh and Kazi Nazul Islam are notable for their radical sensibility. They were highly critical of colonial and imperial centres of power that dictated the policies and programmes of culture. They were also concerned with the self as a matrix of power relations that negotiated the shifting balance between the inner and the outer. Their poetry allows us to interpret the relation between politics and poetry in the context of a radical poetic that evolved in the Indian subcontinent in the twentieth century. With illustrations from their poems and prose writings it is shown how they viewed the relation between poetry and the public sphere. For them, the world of poetry was not a hermetic, insular world sealed off from the currents of politics and the public world. They took positions and articulated them in their poetry. At the same time, their poetry did not degenerate into propaganda. They evolved a subtle poetic that articulated self and history with critical insight into the functioning of literature as a modern institution. The

paper will assess their poetry from a post-colonial perspective bringing out the radical nature of their imagination.

Biography: Prof. E.V. Ramakrishnan, Director and Dean

Director, School of Language, Literature and Culture and Dean, Central University of Gujarat, Gandhinagar-382030 (Ahmedabad),

SONGS OF THE NATION: POPULAR LYRICS FROM INDIA AND PAKISTAN

A. Kazi Ansari

Jamia Milia Islamia (Central University)

Abstract: With the end of colonial rule in 1947, the two major players in South Asia--India and Pakistan—have been involved in the arduous enterprise of nation building and development. The two nations, once a part of the same historical, cultural and political domain, have forged their own different pathways and trajectories in this enterprise. The emergent realities of this divergence have invariably got reflected in the nations' popular imagination and creativity.

As a result, anthems and songs, lyrics and lyricists from both nations have echoed the mood, the perception, and the aspiration of their masses. These musical compositions have embodied the ever-changing national scenarios, the complexities of the political setups, the commonalities and diversities of the cultural heritage, and also the finer nuances of nationalism, patriotism, nationhood, and national identity.

This paper shall begin by analysing the shifting trajectories of the two nations' histories subsequent to 1947. It will then proceed to identify the popular songs and anthems of the two countries against the backdrop of history and the call of the times. In the end, the paper proposes to examine these musical compositions and their renditions as symbolic discourses of history, politics and power in the subcontinent. It shall offer a comparative perspective on Urdu/Hindi/Hindustani lyrics, from both India and Pakistan, in terms of confluences as well as divergences that characterise a region, its peoples, their politics, their society, and their culture.

Biography: Prof. Ameena Kazi Ansari, Professor of English

Department of English, Jamia Milia Islamia (Central University),
New Delhi

S3 TRANSLATING MULTILINGUAL WRITING

MULTI-LINGUAL LITERATURE AND SOME TRANSLATION PROBLEMS: A CASE STUDY

B. Djoric Francuski
University of Belgrade

Abstract: So far, a lot has been said and written about the translation of multi-lingual texts. Several major problems have been pinpointed and various translation strategies devised in order to resolve these problems in more or less successful ways. A crucial difficulty is evidently the translation of code mixing in multi-lingual texts. However, the situation becomes even more problematic when the language in which the embedded text is written is also the target language during the translation process. Even though xenismes can somehow be translated and yet preserved as a part of code mixing, it is extremely difficult to transpose nonce loans and ad hoc borrowings. An insurmountable obstacle arises when the author of the multi-lingual text is such an artist of subtle allusion that the dominant language is pervaded with words and phrases literally transferred from other languages, so that they gain meanings which differ from the expected ones, usually bursting with humour. It is the purpose of this paper to illustrate such instances on the example of a multi-lingual novel written by a famous Serbian author.

Biography: Biljana Djoric Francuski is an Associate Professor at the English department of the Belgrade Faculty of Philology. She is currently teaching Introduction to British Studies and British Cultural Studies for undergraduate students, Cultural Diversity for master students, and Postcolonial Discourse at doctoral studies. The focus of her work includes: cultural studies, postcolonial literature, British post-war novel, translation quality assessment, and translation studies. So far, she has published two books in Serbian (*Echoes of the English Novel*, 2006 and *British Civilization and Culture*, 2011), over forty papers, and participated in the work of thirty Conferences in Serbia and abroad.

COMPARATIVE BONDAGE IN TRANSLATION OF CREOLE LITERATURE (POLISH TRANSLATIONS OF V.S. NAIPAUL, SAM SELVON AND DEREK WALCOTT)

D. Goluch
University College London

Abstract: Although Creole languages are treated by linguists as languages in their own right, the influential concept of Creole continuum – which features sociolinguistic varieties stretched between the extremes of a Creole and a standard variety of the linguistic ‘parent’ – dooms Creoles to comparative dependence on a superstratum ‘parent’ language. This paper looks at translation of Creole and Creole-infused literary texts, by surveying Polish translations of V.S. Naipaul’s *Miguel Street*, Sam Selvon’s *The Lonely Londoners*, and selected poems by Derek Walcott. Most translations from the corpus register the distinctiveness of Creole(s) and English(es): in the light of influential poststructuralist and postcolonial assumptions such attempts should be championed for recognizing difference, making the difference etc. Yet, could they not be seen, instead, as perpetuation of a comparative regime of the standard and the sub-standard? Would not translation of Creole into a standard variety of the target language affirm the self-efficiency of Creole and release it from a comparative bondage? I will entertain the latter idea, asking if it can be made to accommodate the complexities of class, diaspora and multilingualism, which are prevalent in Creole literature.

Biography: Dorota Goluch is completing her doctoral research at University College London, where she also teaches Translation Studies to MA students. Her AHRC-funded research focuses on the Polish translations and reception of Anglophone postcolonial fiction from the period 1970-2010. She holds an MA in Postcolonial Studies from the University of Kent, and a magister (MA) diploma in Translation Studies and English Philology from the Jagiellonian University in Cracow, Poland. Dorota’s MA dissertation from Kent was published in 2011 as *I Rather Dead: A Spivakian Reading of Indo-Caribbean Women’s Narratives*. She serves as a postgraduate representative of the British Comparative Literature Association and a web officer of the Postcolonial Studies Association.

SPEAKING TO MULTILINGUALISM OF THE READER

W. Ouyang
University of London

Abstract: Haifa Zangana's prison memoirs have taken shape in the interstices of writing, translation and rewriting in a period of twenty-three years. From 'vignettes' in Arabic published between 1986 to 1989 in an Iraqi literary journal based in London, to the English translation, *Through the Vast Halls of Memory* (1991) that led to the publication of the collected 'vignettes' in one volume, *Fi arwiqat al-dahikarh* (1995), and finally the revised English translation, *Dreaming of Baghdad* (2009) without the initial translator's input, the text(s) have been transformed by new personal experiences, inter-Arab-Kurdish relations and inter-national political events into a text that addresses readers across generations, cultures and linguistic divides. A comparative analysis of these texts shows that self-translation, as a way of engaging with the multilingualism of the reader, is an integral part of writing. This, especially the slippage of multilingualism between writerly and readerly texts, must have an impact on the interpretive process.

Note: Haifa Zangana (b. 1950) is an Iraqi-Kurdish writer, feminist and political activist living in London. She writes fiction in Arabic and political essays in Arabic and English. Her history of Iraqi women's movements is in English.

Biography: Wen-chin Ouyang is Reader in Arabic Literature at the School of Oriental and African Studies, University of London. She is the author of *Poetics of Love in the Arabic Novel* (2012) and *Politics of Nostalgia in the Arabic Novel* (2013).

CHAIR'S SUMMING-UP

M. Warner
University of Essex

Abstract: Chair's Summing-Up

Biography: Chair's Summing-Up

FINAL DISCUSSION AND CONCLUSION

S3 COMPARAISONS INTERSEMIOTIQUES / COMPARISON ACROSS MEDIA

L'ÉTUDE DE L'EKPHRISIS COMME APPROCHE COMPARATISTE

R. Olha

Académie des sciences d'Ukraine

Abstract: Le concept de l'ekphrasis a subi beaucoup de modifications avec le développement de la théorie de l'art et de la littérature. Quelle est sa place dans la littérature comparée ? Est-elle en mesure d'élargir la méthode de l'étude du texte ? L'ekphrasis non seulement approfondit l'étude du texte, mais elle permet aussi de construire une sorte de paradigme de la coopération du texte et de l'image (peinture), du texte et du son (musique), du texte et du mouvement (danse). L'ekphrasis est en plus un moyen pour explorer la communication interculturelle ainsi que la pénétration d'un sujet dans le texte de l'œuvre et son destin dans l'étude de ses relations intertextuelles. Dans ce contexte, je propose de mettre l'accent sur la citation d'œuvres d'art et son intégration dans le texte. Comme exemple je choisis la célèbre Gradiva, un bas-relief antique qui est sujet d'une descriptio dans le roman de W. Jensen. A son tour S. Freud a écrit une étude en se basant sur le roman de Jensen. Freud est devenu un médiateur, qui explique l'effet d'ekphrasis (Gradiva) sur l'imagination du protagoniste du roman. Puis, influencées par l'étude de Freud ont été créées les peintures de Dali, de Masson et d'autres surréalistes sur le même sujet (Gravida). Mais nous trouvons la plus vaste citation de cet ekphrasis dans le cinéroman d'A. Robbe-Grillet, «C'est Gradiva qui vous appelle», et ensuite dans son film qui porte le même titre. L'ekphrasis dans ce cas devient l'élément de liaison entre le sujet du cinéroman et du film. Il s'agit donc d'analyser les fonctions intertextuelles, c'est-à-dire le dialogue de Robbe-Grillet avec les textes de Freud, de Jensen, et avec le journal de Delacroix, et de déterminer les fonctions intersémiotiques (la transformation d'images statiques en images dynamiques).

Biography: Olga Romanova est maître de conférences à l'Université de Tcherkassy («La typologie du roman chevaleresque: Chrétien de Troyes, Wolfram von Eschenbach, Thomas Malory» Tcherkassy, 2003), collaborateur scientifique de l'Institut de Littérature de Taras Shevchenko de l'Académie nationale des sciences d'Ukraine. Auteur d'une thèse sur le cinéroman d'Alain Robbe-Grillet (Kiev, 2008), livre «Les aspects de la synthèse des arts», secrétaire exécutif de l'Association ukrainienne de littérature comparée, elle a publié des articles spécialisés sur A. Robbe-Grillet, littérature du Moyen Âge et questions de l'interaction entre la littérature et autres arts («Le ciné-roman d'A. Robbe-Grillet et le ciné-recit d'O. Dovjenko», Les travaux de jeunes scientifiques, Kiev, 2008; «Pro et contra dans le processus de la littérature française moderne», Revue de recherche de l'Université de Tcherkassy, 2009; ; «La chanson de la croisade contre les Albigeois: structure idéologique», Les travaux de jeunes scientifiques, Kiev, 2010; «L'interaction de la littérature et du cinéma: une tentative d'analyse», Philologie moderne, Tcherkassy, 2011).

FLAUBERT'S "HERODIAS": PICTORIAL OR EKPHRATIC?

R. Neginsky

University of Illinois

Abstract: In "Herodias" Flaubert has created a striking literary picture of a dancing Salome who hypnotizes her audience, makes Herod Antipas lose control in his desire for her, and causes the death of John the Baptist. Images, according to Roland Barthes, are the focus of desires: "Images are also a snare and a delusion. The mistake is to think that images embody what they represent. . . Images are the signs of madness and death. . . The content of images are often less important than their associations or connotations." (Adrienne Tooke, Flaubert and the Pictorial Arts. From Image to Text. Oxford University Press, 2000, 228-230). What does Flaubert's image of the dancing Salome signify? Does that image embody what it represents? What are the possible associations evoked by Flaubert's image of the dancing Salome? If this image is pictorial and results in associative and cumulative effects, then what are its origins and how can it affect our reading of the tale? Such are the questions that I shall address in my presentation.

Biography: Rosina Neginsky is an Associate Professor of Interdisciplinary Studies. Her area of expertise is English, French and Russian art and literature between 1850 and 1920. She is the author of the book, Zinaida Vengerova: In Search of Beauty. A Literary Ambassador between East and West, of a forthcoming book Salome: The Image of a Woman Who Never Was, an editor of Symbolism, Its Origins and Its Consequences and an author of numerous articles on Russian and European artists, poets and writers. She is particularly interested in pictorial and ekphrastic representations in literature in the second part of the 19th century. Neginsky also authored three books of poetry, organized and curated art exhibits. She is the president and founder of an international interdisciplinary organization: Art, Literature, Music in Symbolism and Decadence (ALMSD, <http://www.uis.edu/hosted-orgs/ALMSD/index.html>), and an

organizer of two international interdisciplinary conference on this topic. She has received numerous awards from the National Endowment for Humanities and IREX, and is a recipient of the University Scholar Award, the most prestigious University of Illinois award, which celebrates intellectual and creative achievements of the University of Illinois faculty.

THE CREATION OF THE NARRATIVES OF JAPANESE HEIAN PICTURE SCROLLS

K. Nagai

The University of Tokyo

Abstract: In the 12th century Japan, many picture scrolls were made at the Imperial Palace. Japanese picture scrolls contain both text and paintings on consecutive screens, and the words and pictures were finished by the skilled calligraphers and royal painters respectively. At the stage of perfection, the pieces of paper were connected. When such collaborations were performed, there must have been some managers, and they would have selected the subjects for scrolls first, and then edited and transcribed tales for the text of the scrolls. The managers of a series of scrolls created in the late 12th century seemed to be the intellectual vassals of the emperor. The scholars in the court, who had enormous knowledge, directed artists and created new picture scrolls. Comparing texts between the stories of scrolls and the tales which existed beforehand, there are considerable differences between their narratives. The subjects of scrolls were various, and at first sight, seemingly they have no uniformity. Each scroll has been studied individually so far, but it is not until we take a broad look at all the works made in the same era, that we can recognize a common specific tendency in the modification of narratives among the diverse picture scrolls. The tendency in the narrative alterations shows that the emperor is idealized as the supreme ruler, with vassals and relatives supporting him. The depictions of diligent vassals probably reflect the scroll-making managers' own desire of self-manifestation, besides mainly expressing the authority of the emperor, which was rather uncertain in those days. The late 12th century was a time of heated argument over who should inherit the throne. Emperor Goshirakawa, who succeeded in 1155, antagonized his elder brother, and their conflict led to the battle called the Hogen War. Furthermore, after his abdication, Emperor Goshirakawa, conspired against his successive son Emperor Nijo. After young Nijo's death, the cloistered Gosirakawa excluded Nijo's son, and made his other son Takakura the new emperor. Among such machinations, Emperor Goshirakawa's conservator named Shinzei and his family used their scholarship to select stories and create original texts to insist Goshirakawa and Takakura's legitimacy. It seems that the styles of the picture scrolls were chosen not only because Emperor Goshirakawa liked paintings, but also because the splendid calligraphy and paintings added to the value of the tales. First class picture scrolls depicted an ideal emperor and his vassals, and Goshirakawa and Takakura tried to fulfill the ideal in the scrolls to defend the legitimacy of the emperor persuasively.

Biography: Project Assistant Professor, East Asia Liberal Arts Initiative (EALAI), The University of Tokyo, Ph.D.

CONFLITS INTERCULTUREL ET IDÉOLOGIQUE DANS LA TRADUCTION FRANÇAISE DES COMICS MARVEL

D. Lorenz

Université de Poitiers

Abstract: Les premières traductions françaises des comics Marvel sont marquées par une censure importante. Dès sa première parution, le revue Fantask de l'éditeur Lug, qui publie les aventures des personnages Marvel comme le Dr Strange, Hulk, Iron Man, les Avengers et les X-Men, est jugée nocive et est mise en demeure le 25 avril 1969. Deux nouvelles revues de l'éditeur Lug sont créées au début des années 70 : Strange et Marvel. Alors que la publication de Marvel s'achève au treizième numéro suite à une interdiction de vente aux mineurs, Strange perdure jusqu'aux années 90 par le biais d'une autocensure exercée par les ateliers de retouchages de la maison Lug. La réécriture des comics Marvel passe par une refonte du graphisme dont les couleurs sont jugées trop agressives, d'une réduction ou suppression des onomatopées soulignant les actions jugées trop violentes, en bref une refonte qui touche tout autant à la forme qu'au contenu des bandes dessinées américaines étiquetées angoissantes et traumatisantes. Si, à l'instar de Meschonnic, on définit la traduction comme une « re-énonciation spécifique d'un sujet historique » (Meschonnic, 1973, pp. 307-308), le déplacement des comics sources américains vers la publication française depuis la fin des années 60 jusqu'au début des années 90, suppose une politique de la traduction qui met en exergue un conflit idéologique et culturel particulier. Loin de vouloir réactiver un débat éculé sur la fidélité de la traduction, on se demandera plutôt quelle tension recouvre la réécriture par la censure, comment elle procède, quelles sont les re-catégorisations à l'œuvre et de quoi cette censure est-elle le nom. Nous faisons l'hypothèse que les comics Marvel feraient la promotion d'un modèle spécifique de contrôle social informel valorisé aux États-Unis. Selon ce modèle, les individus citoyens, dont l'idéal est ici incarné par le super-héros, sont rendus autonomes et responsables du maintien de l'ordre et de leur sécurité. La contre-normativité de ce modèle du vigilantisme (auto-justice) dans la France des années 50 à 80 caractérisée par un monopole étatique de la

violence légitime (Weber, 1919) amènerait à un rejet important des comics Marvel dans les premiers temps de leur traduction. L'objectif de cette étude est de mettre à jour un conflit entre culture étasunienne et culture française à travers l'étude des premières traductions des bandes dessinées Marvel en France, et pour ambition de participer à une critique de la traduction qui soit aussi une histoire culturelle. Pour ce faire, nous mettrons en place une méthodologie à la croisée des analyses comparatives inter-sémiotiques de la traduction et des analyses de sociologie de la traduction. Nous élaborerons une sémiotique comparative des valeurs. Une fois décrites et comparées les différentes axiologies établies dans le discours source et le discours cible, nous identifierons les représentations sociales, normes sociales et idéologies à l'œuvre et questionnerons leurs rapports avec le contexte culturel et politique de traduction.

Mots-clés : comics, censure, traduction, violence légitime, sémiotique des valeurs.

Biography: Barker, M. (1989). *Comics : Ideology, Power and the Critics*.

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TRADUCTION INTERSEMIOTIQUE / INTERSEMIOTIC TRANSLATION

COLLABORATIVE UTOPIA: ALFRED JARRY'S POETIC TRANSLATION OF GAUGUIN

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Abstract: This paper examines the relationship between the work of the symbolists Mallarmé and Gauguin. It focuses on Mallarmé poem, *L'après-midi d'un faune* (1876), which, in addition to offering inspiration to Gauguin, was the basis for Debussy's composition (1894) and Nijinsky's ballet (1912). Mallarmé's poem is itself a creative reinterpretation of a tale from Ovid's *Metamorphoses*, in which the nymph Syrinx is pursued by the god Pan. Mallarmé's rendition diverges significantly from Ovid's tale; his narrator, a faun, tells of his adventures with and desire for other nymphs with dream-like imagery. Gauguin's sculpture in turn creatively interprets Mallarmé poem; however, rather than offering a tale of heteronormative desire, Gauguin's is homoerotic, depicting a faun copulating with a hermaphrodite. Whereas previous scholars have acknowledged Gauguin's homoerotic desire famously expressed in his travel memoir *Noa Noa*, they have foreclosed the expression of such desire in his work. In contrast, this paper seeks to highlight homoerotic potential through a Queer reading of Gauguin's oeuvre. A second work given by Gauguin to Mallarmé, a portrait of the poet, is likewise curious, depicting Mallarmé with a faun's ear and a raven. This paper suggests that it would be a mistake to read such signs as benign. By comparing Manet's illustration of Mallarmé's translation of Poe's *Raven*, from a luxury publication of the poem (1875), to Gauguin's depiction of the raven in Mallarmé's portrait (1891), the homoeroticism of Poe's tale and Gauguin's illustration becomes clear.

Biography: Aaron Slodounik is a fourth-year doctoral student in Art History at The Graduate Center of the City University of New York, and a lecturer at Parsons The New School For Design and Queensborough Community College. His research focuses on late-nineteenth century French painting, and includes photography and architecture during the long nineteenth century. In addition, Aaron is earning a certificate in women's studies and is interested in issues of gender. Recent presentations include to The Savannah College of Art and Design Biennial Art History Symposium, the American Society of Eighteenth Century Studies Annual Meeting, the Princeton University Graduate Women Studies Colloquium, and the New York Public Library.

UN DÉTOUR PAR BRUXELLES ? LES OPÉRAS ALLEMANDS DE MOZART REVISITÉS PAR LEURS TRADUCTIONS FRANÇAISES AU DÉBUT DU XXE SIÈCLE SUR LES SCÈNES DE LA MONNAIE ET DE L'OPÉRA

J. Obert

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Abstract: Jusqu'au milieu du 20^e siècle, les opéras sont chantés dans la langue du pays où ils sont représentés. C'est donc en français que le public parisien découvre les grands chefs-d'œuvre de Mozart et ceux-ci font partie des rares opéras qui connaissent plusieurs traductions et retraductions successives destinées à la scène jusqu'en 1950. Ainsi, les deux grands opéras allemands de Mozart que sont *Die Entführung aus dem Serail* (1782) et *Die Zauberflöte* (1791) sont représentés successivement sur les planches du Théâtre-Lyrique, de l'Opéra-comique et de l'Opéra, à chaque fois dans une traduction française différente. Jusqu'à l'aube du 20^e siècle, ces différentes versions françaises ont en commun de transformer les œuvres originales de façon considérable, de remodeler non seulement le livret et mais aussi la partition en fonction des exigences de la scène française. Il faut attendre l'orée du 20^e siècle pour voir arriver sur les planches de l'Opéra deux nouvelles productions (*L'enlèvement au Sérail*, en 1903 et puis *La Flûte enchantée* en 1912) qui ont en commun de rétablir la partition et le livret des opéras dans leur agencement original. Or, il est tout à fait étonnant de constater que, dans les deux cas, les nouvelles traductions de *Die Entführung aus dem Serail* et de *Die Zauberflöte* ne sont pas élaborées pour l'Opéra ; elles proviennent du Théâtre de la Monnaie de Bruxelles qui représente ces œuvres un an plus tôt (1902 pour *L'Enlèvement*, 1912 pour *La Flûte*). Il s'agit là d'un fait singulier qui surprend d'autant plus venant l'institution lyrique française la plus prestigieuse. Compte tenu des caractéristiques tout à fait nouvelles des traductions que l'Opéra emprunte à Bruxelles, la question se pose de savoir si et pourquoi ce détour par Bruxelles s'imposait pour représenter enfin des versions françaises soucieuses de rester au plus proches des œuvres originales ; quels canons français les innovations de la Monnaie heurtaient-elles pour n'être possibles que là-bas, et parvenir seulement dans un deuxième temps à briser les résistances françaises et à s'imposer à Paris ? A partir de l'exemple des traductions françaises des opéras allemands de Mozart sur la scène du Théâtre de la Monnaie et de l'Opéra, nous souhaiterions donc contribuer à la réflexion, lancée par les recherches récentes sur la traduction, autour des termes de « centres » et « périphéries » : d'une part en interrogeant le rôle novateur de Bruxelles qui se situe aux marges du système littéraire français et semble fonctionner, pour reprendre les termes de Christine Lombez, comme un « laboratoire de livres

expérimentations » ; d'autre part, en insistant sur la spécificité de la traduction de livret d'opéra. La nature multiple du genre opératique, constitué d'éléments textuels, musicaux et scéniques, pose en effet des défis spécifiques à la traduction. Celle-ci constitue donc elle-même un domaine aux marges de la traduction littéraire traditionnelle ; le préjugé négatif qui a longtemps pesé sur les livrets d'opéra a achevé de laisser dans l'ombre ces textes, et à plus forte raison encore leurs traductions, qui permettent pourtant de jeter sur ces œuvres devenues canoniques un regard critique et nouveau.

Biography: Agrégée d'allemand, Julie Obert enseigne actuellement au département d'études germaniques de l'Université de Rouen. Inscrite en cotutelle de thèse sous la direction de M. Banoun, professeur de littérature allemande (Université Paris IV) et Mme Dörte Schmid, professeur de musicologie (Berlin, Universität der Künste) elle travaille sur les traductions françaises des opéras allemands de Mozart sur les scènes parisiennes aux 19^e et 20^e siècles.

TRADUIRE LES QUESTIONS IDENTITAIRES DANS LE ROMAN POLICIER CONTEMPORAIN

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Abstract: Dans le cadre d'une recherche en cours, je propose une étude comparative entre différentes traductions de romans policiers à caractères identitaire, appartenant à des périodes et des cultures distinctes. Entre le détective métis du bush australien Napoléon Bonaparte par Arthur Upfield initiateur du genre policier dit « ethnologique » et le commissaire Armand Pierucci de Marie-Hélène Ferrai (2005), la mondialisation a modifié les enjeux et politiques éditoriales : les échanges interculturels toujours plus diversifiés incitent à s'interroger sur l'évolution de la tâche du traducteur, notamment face à ces questions identitaires qui pénètrent de plus en plus le genre le plus diffusé aujourd'hui. Cette problématique concerne à la fois la traductologie, la réception des langues et cultures minorées et l'éthique de la traduction.

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S3 TRADUCTION ET GENRES LITTÉRAIRES / TRANSLATION AND LITERARY GENRES

THE JOYCE FACTOR: JOYCE'S WORK BETWEEN LITERARY HISTORY AND TRANSLATION IN POST-WAR ITALY

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Abstract: Although Joyce lived in Italy for a long time, the reception of his work in the country was all but linear. In fact, the Italian translation of *Ulysses*, for instance, was one of the last in Western countries. More interestingly, though, the translation of Joyce's work into Italian during the post-war period took very long – from 1946, through 1960 (the year *Ulysses* finally came out) to 1982 (*Finnegans Wake*) – and thus intersected with significant developments in Italian literature and critical culture. As a matter of fact, it involved big names of Italian literature and criticism, such as Cesare Pavese, Elio Vittorini, Eugenio Montale, Giacomo Debenedetti, together with Edoardo Sanguineti, Alfredo Giuliani and Umberto Eco. In this perspective, Joyce's case illuminates two significant aspects of the relationship between the history of translation and literary history: on the one hand, it is interesting to follow the metamorphosis of Joyce's presence, from the writer of epiphanies, appealing, for example to Cesare Pavese and to earlier critics, to his appropriation by neo-avantgarde authors, such as Sanguineti and Eco. The latter, in particular, built his ground breaking aesthetic proposal (which he presented in *The Open Work*) on Joyce's work. Working on Joyce's translations and its critical reception on the one side, and on materials coming from the archives of the publishers involved in the Joycean enterprise, which have recently been made available and shed new light on the reception of Joyce in Italy, this paper thus aims to take an integrated approach to a case in which the history of translation and literary history seem to intersect in more than one way.

Biography: Sara Sullam studied in Milan, Berlin and Berkeley. She holds a degree in English and German and a PhD in English. She has published articles on Joyce, Woolf and William Carlos Williams, and on the relationship between prose and poetry. She is vice-director of *Enthymema*, a review of literary theory and translation. She is currently a postdoc at Milan University.

JANE AUSTEN AND TRANSLATABILITY

V. Kostadinova

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Abstract: JANE AUSTEN AND TRANSLATABILITY (Vitana Kostadinova, Paisii Hilendarski University of Plovdiv) Scholars and general readers alike are fascinated by Jane Austen's depictions of life, and potential justifications for her continuing popularity range from attempts to explain away the appeal of Austen's prose with the "essentially invariable core of human nature", through the seemingly unchanging tenets of good writing, to the tradition of historicising class, gender, religion, social norms, etc, and decoding "the distinctive pressure ... of the unspoken". Today Austen's fiction possesses the escapist charm of a geographically and chronologically different setting, where the reader, Deresiewicz writes, half-expects "to find a picture of that idyllic rural community that we all carry around in our heads". But is this what accounts for the magic of her writing, or is it rather the freedom we are given to draw parallels with the modern world? In the existing discussion of the nature of Austen's magnetism, the direction I would like to explore centres on translatability. As Wolfgang Iser points out, "Nowadays ... not only languages have to be translated. In a rapidly shrinking world, many different cultures have come into close contact with one another, calling for a mutual understanding not only in terms of the culture to which one belongs, but also in terms of the specificity pertaining to the culture encountered." The question that I would like to ask then, in view of the distance between Jane Austen's culture and our own, is what makes her novels translatable into the language(s) of readers in the twentieth- and twenty-first centuries? Understanding a text on its own terms means reconstructing values and modes of behaviour; it requires an effort to learn the language of the source culture, which is intricately connected with the label "high culture". Often, literary critics become the mediators between the canon and the general reader: they are the ones who "translate" and thus popularise. Austen can boast quite a few of those professional men (and only later women) of letters, who have been explicating her works. "Popular culture," on the other hand, speaks the language of the many. In the case of Austen, popular culture demand has had the original novels adapted for the screen, and has had parodies produced, such as *Mr Darcy, Vampire*, *Pride and Prejudice and Zombies*, or *Sense and Sensibility and Sea Monsters*, which aim at a wider audience. In other words, film directors and co-authors have been acting as cultural mediators and translators of Austen. One possible clue into Austen's translatability may be related to the obvious "gaps" in her narratives: in Steiner's phrase, "Miss Austen composes novels almost extraterritorial to history." This, of course, means no chronological boundaries with reference to the plots – readers feel free to provide

their own context and appropriate the story for their own time. Was that the reason she was considered ideologically safe in the former Communist bloc countries? The horizon of expectations in the recipient culture has a lot to do with translatability – the first Bulgarian translation of a Jane Austen novel was published in 1980 (*Pride and Prejudice*). So, a case study of a translation would need to tick off whether the recipient culture is conversant with the key concepts that the original text revolves around. At the same time, researching the popularity of a writer resembles discussing why read literature? The general reader seems to be doing it in order to benefit from the insights of others and learn about life, while being entertained; which accounts for Deresiewicz's *A Jane Austen Education*. But does this mean that translatability is related to the lessons the author teaches? Or, in the idiom of the 18th century, is Austen a better instructor because more entertaining than her contemporary women writers? With these questions in mind, I am offering a presentation, which addresses the issues of translatability, Jane Austen's popularity, and the Bulgarian reception of the author.

Biography: Dr Vitana Kostadinova is a Principal Lecturer of English at the Paisii Hilendarski University of Plovdiv. Her academic interests lie in the areas of British Romanticism and Reception studies. She publishes both in English and in Bulgarian and has contributed to the Byron and Shelley volumes of *The Reception of British and Irish Authors in Europe* series. She is the author of *Footprints on the Sands of Time: The Reception of Byron in Bulgaria* (in Bulgarian, 2009), and co-editor of *Byron and the Isles of Imagination: A Romantic Chart* (Plovdiv: Context, 2009). Dr Kostadinova is currently researching the Bulgarian reception of Jane Austen.

THE UNBALANCED REPRESENTATION OF EAST AND WEST: ON JAPANESE COLLECTIONS OF JUVENILE WORLD LITERATURE IN THE 20TH CENTURY

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Abstract: Translated works have filled an important role not only in adult literature but also in children's literature in modern Japan. Especially in the days from 1950s to 1970s, many collections of juvenile world literature were published. Some of them had a clear aim to contribute to the cultural education of young readers, so the style of those series was very unique: a volume of each of which was assigned to a certain region in the world. The selected regions were divided into three parts; the regions considered to belong to the "West" in a broad way were separated into language and geographical position; "East", from the Far East apart from Japan to West Asia, was put all together; Japan was treated as one region. Although the number of volumes assigned to East was few, the existence of those volumes in itself had an important and contemporaneous meaning in the 1950s. Later in the period to the 1970s, the significance of East in such kinds of collections weakened; the number of volumes diminished and the contents were changed. It was often the case that those collections had an appendix for juvenile readers on how to read the contained works; but the form and matter were obviously different between those in West volumes and those in East volumes. In my paper, I will survey several famous collections of juvenile world literature, point out the characteristics of East volumes with the changing times, compare the guidelines between West volumes and East volumes and examine the meaning of the unbalanced representation of East and West in Japanese translated literature for children in the later 20th century.

Biography: SATO Motoko is professor of Children's Literature at Chiba University in Chiba, Japan. She received her B.A. and M.A. degrees from University of Tokyo, Japan in 1978 and 1980. Her primary research interest is science of translation/adaptation in Japanese children's literature and analysis of contemporary Japanese children's literature.

LA MYTHO-POÉTIQUE DU CIRCASSIEN OU LA "TRADUCTION" – AU SENS LARGE – DU CIRQUE À LA LITTÉRATURE CONTEMPORAINE

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Abstract: Le cirque, ce biotope de férocité urbaine, ne bivouaque pas seulement dans la périphérie culturelle, au « dehors » et aux « frontières » de la littérature, mais aussi dans des textes littéraires divers. C'est pourquoi il se pose la question comment son monde unique et surtout muet étant peuplé des créatures excentriques et animales apparaît dans les belles-lettres; comment ce phénomène culturel, dans lequel les expressions du corps prédominent la force de la parole, est littérisé dans la prose?

Le cirque moderne, né au 18^{ème} siècle, a très vite quitté Londres, sa ville natale, pour envahir tous les continents du monde entier. Privé de la parole dès ses débuts, et cela pour éviter une concurrence à l'égard des théâtres, il présente aujourd'hui – bien qu'il ait eu des crises considérables – une forme d'artefact culturel qui a développé une multitude d'apparences très diversifiées (avant tout depuis les années 1960 et 1970), du cirque dit traditionnel jusqu'aux spectacles contemporains à la « Cirque du Soleil ». Dans tous les arts le cirque a toujours été interprété, surtout au début du 20^{ème} siècle, quand il a bouleversé tous les médias en Europe: la musique (p.ex. Stravinski, Schönberg...), les théâtres (p.ex. Meyerhold, Beckett...) ainsi que les toiles (de Watteau à Picasso, etc.), jusqu'au film (qui a vu sa propre naissance au cirque).

Le cirque est donc fondamentalement international et comporte plus au moins toujours certaines structures caractéristiques même si elles semblent modifiées: il est une hétérotopie (au sens de Foucault), il présente une relation très spéciale envers le corps étant une machine virtuose, il incarne le nomadisme, il collectionne des archétypes culturels, etc. Tous ces aspects, enrichis encore par d'autres, mènent vers une théorie culturelle du cirque présentée à la conférence par un bref aperçu, car pour une analyse de l'apparence et de l'imaginaire du cirque dans la littérature, il faut premièrement comprendre l'essence du cirque lui-même. Celui-ci est transposé et traduit, soit littérisé – comme le carnaval chez Bakhtine – d'une façon spécifique.

Sous quelle forme ce cirque – le « circassien » – apparaît concrètement dans les belles-lettres comme sujet ou motif, sera présenté et comparé à l'instar de cinq romans contemporains.

Biography: Anna-Sophie Jürgens (*1985) prépare sa thèse de doctorat depuis l'été 2011 sur la « Mytho-poétique du Circassien » chez le Prof. Dr. Aage A. Hansen-Löve à Munich (LMU), Allemagne.

Après une éducation bilingue (franco-allemande) à Leipzig et à Paris, elle a fait ses études de littérature comparée ainsi que des littératures slaves et romaines à Munich (Magister). En outre, elle a fréquenté nombreux cours d'études théâtrales, d'histoire de l'Europe de l'Est, de l'indologie et tibetologie et aussi de langues diverses. Elle a étudié une année à Saint-Petersbourg avant de travailler dans les Goethe-Instituts de Tbilissi et Tachkent et suivre un stage chez André Heller/Artevent à Vienne. Régulièrement, elle enseigne l'allemand dans le cadre des cours de préparation spéciale au bac. Anna-Sophie a vécu dans beaucoup de pays et depuis trois ans elle en train de développer son propre projet artistique: une série de « contes scientifiques ». Durant ses études, elle était soutenue par la Studienstiftung des deutschen Volkes (German National Merit Foundation) qui la soutient actuellement aussi dans la réalisation de sa thèse.

MYTHOCRITIQUE : UNE ANTHROPOLOGIE ? / MYTHOCRITIC AS ANTHROPOLOGY

POÉTIQUE DE LA DÉESSE

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Abstract: La « grande Déesse » matriarcale du XXe siècle, avatar moderniste des grandes déesses de l'antiquité, est, à l'origine, à la fois un concept ethnologique et anthropologique (tirée notamment des travaux de James Frazer et de Jane Harrison) et un système poétique (dans les œuvres de Robert Graves). Nous nous donnerons pour objet d'examiner comment s'articule le passage du concept anthropologico-poétique (la figure de la déesse chez Frazer, Harrison et Graves) à une figure purement poétique chez des poètes comme Sylvia Plath et Cesare Pavese. Cette articulation a pour intérêt de mettre en lumière la façon dont la littérature du XXe siècle, confrontée à une nécessaire entreprise de démythification et de déconstruction, a pu utiliser et transformer les données anthropologiques pour retrouver, de façon détournée et souvent « désenchantée », le chemin du mythe. Dans un premier temps, la Déesse est une énigme à résoudre, un système d'indices à déchiffrer : la volonté anthropologique de décryptage s'accompagne, chez Frazer, Harrison et Graves, de la révélation d'un sens caché. Dans un deuxième temps, on assiste chez Plath et Pavese à un mouvement de « recryptage » : à la suite des travaux de leurs aînés, ils acceptent la Déesse comme une réalité anthropologique, donc comme un possible matériau mythique, mais, en même temps, ils y voient une révélation vide qui ne résout rien. Les deux poètes, chacun à sa manière, la voient alors en quelque sorte de son contenu, afin de tenter d'en recréer littérairement l'énigme.

Biography: Valérie Sourisseau Doctorante (4e année de thèse) Sujet de thèse : « 'La Déesse' au XXe siècle. Ecritures théoriques et poétiques » Directeur de recherche : Mme le Professeur Anne Tomiche, Paris IV

MYTHE DE ZÂL IRANIEN ET ÉTUDES SUR L'ALBINISME DANS LA MYTHOLOGIE ET LA LITTÉRATURE DU MONDE ET LA QUESTION DE L'"AUTRE" SELON MICHEL FOUCAULT

H. Najari
Maitre de conférence

Abstract: Mythe de Zâl iranien et l'études sur l'albinisme dans la mythologie et la littérature du monde et la question de "autre" selon Michel Foucault. Hossein NAJARI-Université de Chiraz-IRAN La mythologie est un des sujets importants dans la littérature comparée et on peut trouver beaucoup de parallèles entre eux. Le point commun c'est que les deux suivent une seule logique qui est une logique romanesque. On peut-être dire que la littérature est la gardienne des mythes et comme cela, on arrive à l'expression "Mythocritique". Le rapport entre la littérature et la mythologie est tellement forte que d'après Daniel Madelénat, le mythe est "le père œdipien" de littérature et la deuxième est "la fille nostalgique est toujours amoureuse" de son père œdipien. Un des plus impressionnants personnage de la mythologie iranienne et "Zâl" qui est le prototype de l'albinisme dans la littérature de la Perse. Il est né avec des cheveux et un joli visage tout blanc. Dans la société iranienne, albinos se considère comme un être diabolique et selon la tradition, son père l'abandonne dans la montagne et un oiseau lui s'occupe de Zâl, notre exemple de l'albinisme iranien. Le petit maintenant connaît le langage de cet oiseau (Simorgh) et suite à un rêve, son père va le chercher et ce jeune rentre finalement dans la société. A partir de là et grâce à des renseignements que l'oiseau a donné à cet Albinos, il est devenu le symbole de sagesse et la sorcellerie positive dans la littérature épique iranienne et surtout dans le Livre de Roi (Shâh-nâmeh de Ferdousi). On rencontre des autres exemples qui, plus au moins, ressemblent à notre Zâl iranien : Laotssé qui est né, bien sage, à 70 ans dans la mythologie chinoise est aussi l'histoire de Paris chez les grecs (il n'est pas albinos mais sa naissance fait des histoires) ou bien Krishna d'après les textes indiens. On voit bien ce personnage albinos dans la littérature récente persane qui est toujours le symbole de sagesse et parfois il prend un rôle fortement gnostique dans les œuvres de Sohrévardi. On voit tout cas, Les gens ont un regard différent qui est plutôt négatif aux albinos. Ils considèrent, en même temps, parfois des forces extraordinaires pour cette être-humaine blanche. Arrivons à cette idée générale que, par rapport à leurs caractéristiques physiques et spirituelles différentes et leurs langages parfois incompréhensibles, dans la société ils se classent comme « autre ». Le but de ce travail est d'étudier, dans une façon comparative, le concept de « autre » chez le symbole d'albiniste (Zâl) dans la mythologie et la littérature iranienne selon le modèle de Michel Foucault. Mots-clés : Zâl, albinisme, mythologie iranienne, littérature comparée, Shâh-nâmeh.

Biography:

Dr. Hossein NAJARI Hossein NAJARI a eu son diplôme de doctorat à l'EPHE-Sorbonne en études iraniennes. Il est actuellement maître de conférence à l'Université de Chiraz-IRAN et enseigne régulièrement la langue avestique et la mythologie.

STUDY OF MYTHS AND THE COMPARATIVE APPROACH

A. Bhela

DCAC, University of Delhi

Abstract: One area in which the comparative approach has been particularly successful is the study of myths. Comparative mythology aims at comparing myths from different cultures in an attempt to identify universal themes and characteristics to trace the origins of the world and of natural phenomena; to trace the development of religions and cultures; to propose common origins for myths from different cultures; and to explore the complex relationship of myth and society. This comparative approach to myths operates on a number of levels: social, structural, anthropological, linguistic and psychological. Using mythic studies as an example, the paper aims to demonstrate the importance of comparative studies as an essential tool for generating knowledge. For this purpose, the paper examines the work on myths by Joseph Campbell, Mircea Eliade, Georges Dumézil, and Claude Lévi-Strauss to show how the comparative method/s applied by them have worked to reveal the significance of myths to a culture and to society in general. Key Words: myths, comparative studies, culture, society, comparative approach

Biography: Dr. Anita Bhela is Associate Professor, Department of English, Delhi College of Arts and Commerce, University of Delhi, India. She has authored the book *Aesthetics of Romance: An Intercultural Perspective* (Studium Press LLC, Houston, Texas, 2011). She has published articles in reputed national and international journals and delivered the keynote address at various conferences. She is an active member of various professional bodies and has organized a number of academic conferences and workshops. She is the India representative for the Asia Association for Global Studies and is a member of the editorial board of the *Asia Journal of Global Studies (AJGS)*. Her areas of special interest are Shakespeare, Comparative Studies, Religion and Culture, Indian Writing in English and English Language Teaching.

COURANTS LITTÉRAIRES TRANSNATIONAUX / TRANSNATIONAL LITERARY MOVEMENTS

SURREALISM IN CHILE: THE AVATARS OF *LA MANDRÁGORA*

G.F. Orenstein¹, M.B. Nicholson²

¹University of Southern California, ²Bard College

Abstract: Surrealism in Chile: The Avatars of La Mandrágora Although surrealism made its mark on the literature of several Latin American countries, Chile is arguably the site of its most profound impact. In this presentation I discuss the historical circumstances surrounding the formation of Chile's first surrealist group, called La Mandrágora, in the late 1930s. These fervent young writers saw in French surrealism a way out of the stagnation they perceived in the Chilean culture of their day, as well as a means of revolt against the literary establishment gathered around the iconic figure of Pablo Neruda. After examining the significance of the Mandrágora group, I trace the development of surrealist thought and practice in the work of two writers of the subsequent generation, Ludwig Zeller (b. 1927) and Nicanor Parra (b. 1914). In Zeller's work, a surrealist "dream poetics" is developed with a complexity that not even Breton had conceived. Parra, on the other hand, employs black humor and a biting ironic tone in his "anti-poetry," which I show to be a kind of photographic negative of literary surrealism. Both Zeller (who is also a well-known collage artist) and Parra demonstrate how the relatively closed system of the Mandrágora aesthetic evolved into more open and innovative forms of literary expression.

Biography: Melanie Nicholson is an Associate Professor of Spanish at Bard College. She received her Ph.D. in Hispanic Literature from the University of Texas at Austin. She is the author of *Evil, Madness, and the Occult in Argentine Poetry* (2002). Her articles on Latin American poetry have appeared in *Latin American Literary Review*, *Letras Femeninas*, *Crítica Hispánica*, *Studies in Twentieth and Twenty-First Century Literature*, and *Journal of European Studies*, among others. She has published translations in *Yale Review*, *Puerto del Sol*, and *Translation Review*. Her book *Surrealism in Latin American Literature: Searching for Breton's Ghost* is forthcoming in 2013 from Palgrave Macmillan.

ON LATINO MODERNISM: LABOR, PRINT CULTURE, AND DIRTY CUBAN WHITENESS

A. Lopez

George Washington University

Abstract: My paper presents the cultural and archival signs of the Pan-American Federation of Labor Conference held at the American Federation of Labor headquarters in Washington, DC, in 1917 as a transformative Latino—and, in particular, Cuban-American—literary and cultural event. Among the conference participants was Carlos Loveira (1882-1928), the Cuban-born labor activist, journalist, and novelist. Loveira represented workers from Yucatán, Mexico, and served as Pan-American Federation Secretary. His labor-movement book publications, journalism in *The American Federationist*, and related documents in the AFL archives invoke the atmosphere—before, during, and after—of the Pan-American conference: how Latinas/os such as Loveira participated with and against Anglo sponsorship in the imagination and conflicts attending constituent and constituted practices of "labor organizing" in the Americas from the capital of U.S. empire, practices that referred to human productive conditions in capitalism in racial and gendered terms. I offer Loveira's texts as elements in a working Latino modernism, that is, as texts that continue to inform critical Latino histories of writing and art (especially within the precincts of Caribbean latinidad) between 1898 and 1960, here with a nod toward work as both heuristic and social object for such a Latino modernism. Further, I suggest that these texts (the print culture of Loveira's *Federationist*, for instance) represent a kind of aesthetic experimentation—a commitment to writing in an uncertain, unsettling English, for example—that disappears in Loveira's later, canonically more recognized output: his novels of Cuban life during the U.S. neocolonial republic, which appear in a mode of literary naturalism. A discussion of a pair of these novels, *Generales y doctores* (*Generals and Doctors*, 1920) and *Juan Criollo* (1927), concludes my paper: I propose that Loveira's DC sojourn informs the former novel's account of his New York City adolescence, thereby contextualizing the writer's representation of a transnational cubanidad. Meanwhile, with the latter novel, whose critique of Cuban whiteness still goes critically under-appreciated, the DC sojourn, with its reflection on work in zones of Mexican, Cuban, and U.S. production, anticipates that novel's rendition of what I call *lo blanco sucio cubano* (dirty Cuban whiteness), a racial and class category that only intensified after the 1912 massacre of thousands of Afro-Cubans on the island.

Biography: Antonio López is Assistant Professor of English at George Washington University in Washington, DC. His book, *Unbecoming Blackness: The Diaspora Cultures of Afro-Cuban America*, will be published by the New York University Press in November 2012.

A FANTASTIC LAND NAMED OBABA. FORGING LITERARY TERRITORIES BY MEANS OF REASONED IMAGINATION

M.L. Otaegi

UNIVERSITY OF BASQUE COUNTRY

Abstract: Fantastic Literature is a genre that is commonly accepted that was developed by novelists and short story writers in Europe and beyond, throughout that the 19th and 20th century, expanding to become one of the richest and most productive literary genres of all times. Great critics and creators (Todorov, Furtado, Ceserani) have studied for half a century different sorts of Fantastic stories, adapted to local literary traditions, identities and authors in order to describe the main features of this genre and find a definition that suits all those narrative productions. Comparative Literature is nowadays trying to answer the main question on the existence of a “transnational Fantastic”, a Literary Continent of the Fantastic that goes over national borders and literary systems. This question will be considered in this paper, as well as the concern for the consideration of fantastic as a genre of the past, belonging to literary history studies, but not to the present “Realm of Realism”. Jorge Luis Borges, one of the more influent writers of the XX century, author of unforgettable short stories usually connected to fantastic, used the name of fantastic literature in a wider sense and defended the antiquity of fantastic literature as well as its interest in modern literature. In his words, in spite of its unrealism, fantastic can be plausible “if imagination is well reasoned by the hands of a good storyteller”. According to J. L. Borges, fantastic stories are unrealistic discourses that tend to express intimate emotional states as fear, bewilderment, guilt, fortune... Those emotions are universal and common processes to every human being that can hardly be conveyed by other kind of discourses. That’s why the fantastic stories are sure to endure after a realistic period, because they are expressing, in a symbolic manner, states of mind an emotional processes that are as “true” as the realistic stories, but in a far more subtle and imaginative way. The object of this paper is to describe some characteristic features of fantastic stories described by Jorge Luis Borges, introducing references from lectures delivered in 1969 that remain partially inedited up to now. In the other hand, the paper will reveal the “borgesian” connection of some fantastic stories of the Basque writer Bernardo Atxaga, included in *Obabakoak* (1988), a worldwide known book, translated from Basque into 23 different languages. Its author put in the map an imaginative territory called “Obaba”, where a somehow magical worldview is beheld by its various inhabitants. Basque Country’s tradition of fantastic tales mixed in his book with a renewed interpretation of Fantastic Literature, just at the doors of the 21st-century, when global concerns were installing among us.

Biography: Dr. Maria Lourdes Otaegi Imaz Curriculum Vitae. Specialist in Basque literature, Theory and Comparative Literature of the Department of Hispanic Philology of the University of the Basque Country, Vitoria. She has a degree in Basque Philology and a PhD in Basque Literature (1993) by the University of Deusto, Bilbao, with a dissertation on “Lizardi’s Poetics in the Context of the Basque Renaissance Mouvement”. It describes the literary ideas of a prominent basque poet called “Lizardi”, whose real name was Jose Maria Agirre (1896 1933), and wrote the most important poetry book of the past century. Her Postgrade on Comparative Literature is from Universitat de Barcelona, Barcelona, Spain. She previously worked at the University of Deusto in the Department of Linguistics and Basque Studies (Faculty of Lettres, Saint Sebastian, Spain). Dr. Otaegi served from 2000 as Academic Secretary on the Committee of Literary Investigation of the Royal Academy of Basque Language, Euskaltzaindia, and from 2003 has been a member of the Royal Academy of the Basque Language. As a result of the reasearch works she coordinated, the Royal Academy published in Basque the first Dictionary of Literary Terms, 2008, wich includes up to six hundred terms on Literary Theory, Critics and History. She speaks Basque, Spanish, and English. She has received several grants from a number of Basque Government. In 1881 she was awarded by a grant to study the poetry of basque Renaissance form 1900 to 1936, and in 1994 she obtained a rewarded licence to study students literacy in Basque. She has participated in several Research Proyects on Basque Literature published by Peter Lang, Bern, Switzeland (ed., 2007), the University of Basque Country, Vitoria, (ed., 2008) and University of Ausburg, Germany (ed., 2009). She has written five books and has been the editor of another four titles, and has written forewords to several Basque anthologies of texts from the period previous to the Spanish Civil War: unedited correspondence and articles. Se has publishehd many essays and articles in Basque and Spanish. Among her publications are *Lizardiren poetika* [Lizardi’s Poetics] (ed., 1993); *Jon Mirande* (Jon Mirande, 2000); *Bernardo Atxaga: egilearen hitza* [Bernardo Atxaga, Author’s Word], (ed., 1999); y *Joseba Sarrionandia: Marinel zaharraren kantua* [Joseba Sarrionandia The old Mariners Song] (ed., 2000). Se has also some essays on Basque Literature that are available online, the most relevants on Basque Poetry, published by University of Reno, Nevada, USA, 2008, www.basqueliterature.com and *Introduction to Basque Essay*, published by www.liceus.com

SCRIPTURAL REASONING: SEPEHRI'S POETRY IN DIALOGUE WITH EUROPEAN ROMANTICISM

M. Serajiantehrani

University of Cambridge

Abstract: Comparative literature can portray the extent to which epistemological outlooks illustrated in one text can resemble the ones manifested in a different work regardless of the time and geographical borders. The present paper aims at showing similarities and differences between the image of an ideal life as pictured in the British Romantic Poet, William Wordsworth's *The Tables Turned* and Sohrab Sepehri, a modernist Persian poet's, *Both Line and Blank* by relying solely on a systematic comparative analysis of the two texts so as to picture the transformative components of the two works and the interaction existing between them within the context of Romantic discourse as a literary school embracing both works despite the differences between the two literary texts and to show if differences can stop this interaction or can work as non-dialogue which, on the contrary, promotes the dialogue between the two poems. These findings are then employed to determine the position of these two works within their universal romantic discourse based on the degree of the interaction they form with one another.

Biography: Maryam Serajiantehrani (1980, Iran), a PhD candidate at the University of Cambridge in Middle Eastern Studies (Comparative Literature), has a BA in Persian Literature (University of Tehran, Iran), a BA in English Literature (Islamic Azad University, Tehran North Branch, Iran), an MA in English Literature (Islamic Azad University, Tehran Central Branch, Iran). She was doing an MA in Persian Literature (Allameh Tabatabai University, Iran) but had to withdraw to start at Cambridge from January 2012.

S4 INTERTEXTUALITES, RENCONTRES / INTERTEXTUALITY, ENCOUNTERS

MAGYAR MŰHELY: FIFTY YEARS OF HUNGARIAN ARTISTS IN PARIS AND BUDAPEST

A. MacDonald
Columbia College

Abstract: Over the past fifty years, Hungarian literature has carved out a domain in France for registering itself and also inter-mediating with European literature. A handful of 1956 émigré writers, artists and scholars founded the magazine entitled Magyar Műhely [Hungarian Workshop] in Paris in April 1962 with the aim of promoting Hungarian literature and culture internationally. Its founding editors, Pál Nagy, Tibor Papp, and Alpár Bujdosó believed that Hungarian literature ought to be a cohesive unit hailing both from Hungary and beyond but not be bound by political and geographical borders so that diverse cultural references can merge with each other. The editors acknowledged Hungary as the centre of Hungarian literature while offering support to those Hungarian authors living elsewhere. During the darkest years of communism it was in Magyar Műhely where such poets and writers were able to publish as János Pilinszky, Ágnes Nemes Nagy, Gyula Illyés and Miklós Mészöly. By reconsidering the official canon and promoting authors who had been marginalized in Hungary and beyond the editors contributed to cultural memory studies as well as situated, in effect, interlinked Hungarian literature within the international context. Magyar Műhely gave attention to Hungarian writers and poets in special issues dedicated to, for example, Sándor Weöres, Lajos Kassák, Milán Füst, Miklós Szentkuthy and more. Magyar Műhely has been a leader in both Hungarian and European avant-garde and experimental literature fostering and publishing such creative genres as concrete and visual poetry, letterism, inter-media works including mailart and conceptual art, and comparative and postmodern studies among others. It is through such efforts of facilitating both Hungarian and European literary currents and studies that Magyar Műhely also featured special issues about Jacques Derrida and James Joyce among others. Between 1972 and 1977, a sister magazine called d'atelier, edited by Pál Nagy, Philippe Dome, and Tibor Papp published works by French writers and scholars, such as Jacques Roubaud, Michel Deguy, Bernard Heidsieck, Bruno Montels, and more. A book publishing enterprise and bi-annual conferences in Paris and Vienna complement the resume of Magyar Műhely. These venues further served the promotion of Hungarian literature in the European context as interlinked with contemporary currents, genres and scholarship. The Paris- and Vienna-based writers, artists and scholars connected with fellow émigrés, advancing a new geographical, cultural, and linguistic dynamic in the group. From 1990 with the fall of the socialist state in Hungary, the magazine has been published in Budapest with a new generation of writers and editors at the helm, thus Magyar Műhely entered a new chapter in Hungarian literature.

My paper endeavours to ask questions about how Magyar Műhely, which has become synonymous with Hungarian avant-garde literature for a rather intimate group of literati inside and outside of Hungary, can be seen as part of world literature? Since it merges with French and European literature and literary scholarship, the examination of its location context may offer us further insights into the legitimization of the categories such as 'European literature', 'Western literature', and 'World literature'.

Biography: Agnes MacDonald holds a PhD in Comparative Literature and an MA and BA in Sociology from the University of British Columbia, Canada. She has taught literature, film studies and sociology over the past 10 years. Currently, she teaches at Columbia College in Vancouver, Canada. Her research interests encompass Central European literary and cultural traditions of 20th century modernism.

INTERPRETATION AS RENTING: THE TENANTS' CASE

S.K. Cherpokova
University of Plovdiv

Abstract: This presentation deals with a case of the Bulgarian reception of Western European literature in the period 1945-2010, which embraces the decades of the socialist regime in the country and its aftermath. It is the works of German Romanticism and their interpretations in the texts of Bulgarian authors that are in the limelight. In the socialist period, the original text, with its authority and significance, screens the Bulgarian interpretations and their messages, topical but politically unsafe, from the censors. In post-socialist times the political references have had to withdraw for the

sake of other, more global issues; the tendency seems to be towards unifying reception codes for the Bulgarian and foreign audience. This presentation is organised around the hypothesis of comparing the relationship between the original work and its interpretation to the contractual connection when renting property: with the interpreters in the role of tenants, while the original text is the space being rented. The tenants move the furniture around and hang their own pictures on the walls; they transport the rented space to a different chronotope or, instead, opt for keeping the interior while associating it with new ideological concepts, often problematic for their today, but maintaining the atmosphere and the stylistic ambience of the original. In times of political repressions, the interpreter-tenants use the original as a prestigious location (something of a home in a fashionable area) where they set up their lodgings in order to carry out their subversive deeds and topple those in power. It is the talent of the audience to observe and take note, and their skill to draw parallels with their present, that are crucial in deciphering the implications. My observations rely on a case study of the Bulgarian interpretations of E.T.A. Hoffmann's novella "Little Zaches, Called Zinnober" ("Klein Zaches, genannt Zinnober"), which has been consistently in the limelight of the interpreter's attention, both in the socialist period and in post-socialist times. Its story and characters epitomise the authority as well as the seemingly carefree apoliticism of a Romantic text, and offer a suitable "home" or "refuge" for a succession of Bulgarian variations, in the centre of which we have the series of theatrical performances of director Stefan Moskov (1989-2004), Anri Kulev's film "Zaches" (2010), Veselka Kuncheva's "Little Zaches, Called Zinnober" (2001), a puppet performance, etc. This presentation considers the interpretations of significant Western European literature texts as a strategy of shunning the isolation of Bulgarian culture in the socialist period and, in the following decades, as the means to get accommodated in the building of European culture. In the light of the research outlined here, the use of labels such as "Western European" vs. "Eastern European" literature, or "small literatures" vs. "big ones" is being questioned.

Biography: Assoc. Prof. Svetla Cherpokova, PhD lectures in Comparative literature (Literature of the Antiquity and Western Europe) at the Department of Literary History and Comparative Literature Studies, the Paisii Hilendarski University of Plovdiv, Bulgaria. She is the author of essays and articles on German Romanticism and on the poetics of the Bulgarian Revival period, and the co-author of students' books and textbooks in literature. Her interests are in the field of Romanticism, literary reception, literature and alchemy, as well as historical poetics. Dr Cherpokova publishes in Bulgarian and her books include *From the Tale to the Myth* (Plovdiv: Hermes, 1997; co-author Diana Nikolova) and *Thematic Archeology of German Romanticism* (Plovdiv: Pygmalion, 2009).

"TEARS THROUGH LAUGHTER" AND ITS CHINESE OFFSPRING IN THE 1930S AND 1940S

X. Tian

University of California, Riverside

Abstract: "Tears through laughter," with the introduction of Nikolai Gogol to China, is prevalent in early twentieth century Chinese intellectual society. Chinese critics appreciated Gogol's deep Romantic sensibility and techniques of interweaving pathos and mockery. Russian satiric literature was therefore generally labeled as satire characterized by "tears through laughter." However, the Surrealist and grotesque aspects of Gogol's writings derived from Ukrainian culture and folklore were widely ignored. This paper will probe into the works of Chinese authors Lu Xun, Xiao Hong and Lao She, in attempt to demonstrate how the concept "tear through laughter" (re-) shape their understanding of satire, humanism and their writing practice. As one of the most ardent advocates and translators of Gogol's works, Lu Xun published his translation of Japanese critic Nobuyuki Tateno's essay "My Opinion on Gogol" on the first issue of *Yiwen* "Translated Literature" in 1934. Tateno feels that Gogol's characters are very familiar to him because they transcend nation and society. He further states that Gogol provides Japanese writers with a satirical method to probe into Japanese society and thereby contribute to social reform. Although Lu Xun himself was probably not only fascinated by Gogol's satiric techniques, but also by the Surrealist and grotesques strains inspired by the Ukrainian culture, his contemporary readers and critics resonated with Nobuyuki Tateno's view on Gogol and accepted Gogol's depiction of Russian character. They even defined characters like Chichikov in *Dead Souls* as "an immortal international prototype" could be found in literature written in different languages. Unsurprisingly, characters in Lu Xun's stories were therefore regarded as the representative of Chinese national character. On the other hand, the "Russian character" presented in Gogol's play *The Government Inspector* and his last novel *Dead Souls* were highly controversial in eyes of his Russian readers, many of whom considered his characters Ukrainian instead of Russian and asserted that the Ukraine-originated writer's lack of familiarity with Russian life made his representation of Russia slanderous. Chinese readers and critics applauded the Gogolian satire mainly because he presented national character "through laughter," but aroused the readers' compassion and sorrow for the satirized object. Lao She's *Divorce* (*Lihun*) and Xiao Hong's *Tale of Hulan River* (*Hulanhe zhuan*) resemble Lu Xun's stories in their representation of a widely-accepted satirized object—the invented "national character" since late Qing, but with more tolerance and understanding, expressing a humble passivity and profound sympathy towards human misery. In their works, the moral inadequacy of the satirized individual appears in a proximate satirized object, not an ultimate satirized object, because the satirized individuals are at once victims of and participants in a

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moribund society. I would argue that “tears through laughter” provides Chinese authors with an effective literary mode to channel their love-hate relation with their hometowns, the nation and its people. Through literary critiques and practices, it also greatly contributes to the construction of Chinese national character discourse and also reinforces Chinese readers’ selective understanding of Russian satire.

Biography: Xi Tian PhD Candidate Department of Comparative Literature and Foreign Languages University of California, Riverside U.S.A. Research Interests:

Modern and Contemporary Chinese Literature and Popular Culture, Satire, 20th Century Chinese Cultural History, Film Studies, Women Studies, Russian Literature and Censorship, Translation.

S4 QUESTIONS DE POETIQUE COMPAREE / QUESTIONS OF COMPARATIVE POETICS

THE YIN-YANG PRINCIPLE AS A CRITICAL METHOD: A READING OF SIDNEY'S AND YEATS' POEMS

C.N. Chung
Chung-Ang University

Abstract: The Yin-Yang Principle as a Critical Method: A Reading of Sidney's and Yeats' Poems Chung Ho Chung
Conflicts and contradiction are always everywhere. Pairs of opposites prosper and tend to polarize. The polarities, creative or destructive, are expressed in a variety of ways: for example-heaven and earth, black and white, positive and negative, East and West, North and South, male and female, eternal and temporal, globalization and retribalization, spirit and matter, body and mind, urbanization and return-to-nature, art and life, etc. These dualities are not always productive and dialogic: the one is always at odds with the other. We can go beyond these uncompromising dualities by restoring the dialogics of the age-old Yin-Yang in the Far-Eastern Asia. Inspired by trans-historical and transcultural vision, we feel instructively tempted to draw a very fruitful analogy from the Ying-Yang school in examining our epistemological crux. The Ying-Yang principle is primordial and quintessential expression of the East Asian people. It is also something like the expression of the Jungian "collective unconsciousness" of the Far East. It thus can also be called a "correlative cosmology". The essential preoccupation lying behind the correlative cosmology seems to be that of finding in the homologies between human and natural phenomenon, a means of controlling human civilization as well as individual human life by aligning them with the cycles, rhythms, and patterns of the natural realm. While the Yang is the principle that gives beginning to things, the Ying is that which completes them. Like two forces of Ying-Yang, in our dialogic principle two forces are not at first conceived as opposite each other, are succeeding each other, or complementing each other. This deep-rooted mental operation of opposition and complementarity seems to be a fundamental pattern on Far-Eastern thought. I will try to read several English poems of Sir Philip Sidney(1554-1586) in the sixteenth century and William Butler Yeats in the twentieth century by applying the dialogics of the Ying and Yang to interpretation of English poetic texts. In doing this, we are sure to find that the East-Asian way of thought could be applied to the Western literary texts and elucidate the structure and meaning of them in a more successful way.

Biography: 1973 Seoul National University(BA in English) 1975 Seoul National University (MA in English) 1987 University of Wisconsin--Milwaukee (PhD in English) 1979--present, Professor of English (Chung-Ang University, Seoul, Korea) 2009-2011. President, Korean Comparative Literature Association 2008-2010. Chair, Organizing Committee of the 19th Congress of International Comparative Literature Association, Seoul , Korea

TRANSCULTURAL POETRY AND CULTURAL CONTAMINATION

Y. Kim
Dongguk University

Abstract: Kwame Anthony Appiah argues that "contamination" is a counter-ideal for an ideal of cultural purity which sustains the authentic culture (111). Quoting Salman Rushdie, Appiah presents a list of the ideal of contamination: hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, and songs, mongrelization, melange, hotchpotch, a bit of this and a bit of that is how newness enters the world (112). Then in the same page, Appiah concludes his ethics of contamination as follows: A tenable global ethics has to temper a respect for difference with a respect for the freedom of actual human beings to make their own choices. That's why cosmopolitans don't insist that everyone become cosmopolitan. They know they don't have all the answers. They're humble enough to think that they might learn from strangers; not too humble to think that strangers can't learn from them. Few remember what Chremes says after his "I am human" line, but it is equally suggestive: "If you're right, I'll do what you do. If you're wrong, I'll set you straight." If we turn and twist this ironical contamination, we will reify the Homi Bhabhaian stairwell and bridge to go beyond the cultural untranslatability between the national cultures in the form of the passionate and entertaining transcultural cultural hybridity. In fact, the transcultural is the mirror image of the transnational which is inscribed in the form of the negative film. What is at stake in the distinction between transnationalism and transculturalism is the negative versus positive vectors in defining the "contamination," although both concepts occur simultaneously in the minds of the poets when they describe and analyze their cross-cultural experience in their poems. In this context, the purpose of this presentation is to investigate the problematics of cultural contamination and authenticity and to demonstrate how the transnational poetries reveal and disreveal the practices of transnational cultural translation.

Biography: YOUNGMIN KIM is Professor of English at Dongguk University, Seoul, Korea. He was Visiting Professor at Cornell University and Sapporo Gakuin University in Japan, and Visiting Scholar at the University of Virginia at Charlottesville. He had served as Secretary General, Editor, Vice-President, and President of the Yeats Society of Korea, Secretary General, Vice-President, Editor of Journal of ELLAK (English Language and Literature Association of Korea), and Secretary General, Vice-President, and President of The Korean Society of Jacques Lacan Contemporary Psychoanalysis. Now he is President of ELLAK. Vice-Chair of IASIL (International Association for the Study of Irish Literatures), His current research interest is hybrid literature and cultural translation, world poetries in English, and interdisciplinary border-crossing transnationalism.

A COMPARATIVE STUDY OF THE POETRY OF ARCHIBALD LAMPMAN AND GHULAM AHMAD MEHJOOR

P. Charak
University of Jammu

Abstract: One of the major concerns of the scholars of comparative studies has been to bring forth the universals embedded within the specifics thus seeking beyond nations, literary continents and differences a single thread that transcends all. One such universal is the "relationship between literature and the physical environment" (Cheryll Glotfety). Nature poetry is as old as communication itself-the English Romantic poets being the most cited and studied exponents. In consonance with this my paper aims at a comparative study treatment of Nature in the poetry of Canadian Poet, Archibald Lampman and the renowned Kashmiri poet Ghulam Ahmad Mehjoor. Canada and India (Kashmir, in particular) may said to belong to two different literary continents. Archibald Lampman and Ghulam Ahmad Mehjoor have composed poetry circumscribed by their cultural specificity which is differently variegated given the different countries of their origin. Despite the geographical variance, both Mehjoor and Lampman have made an extensive use of natural background in the depiction of human life. For both, Nature acts as a metaphor of enduring permanence, carrying within it a message of tremendous significance. Lampman was fascinated by vast magical effect of natural surroundings, vast mountains, heavenly paradisaical ecstasy of Canadian topography which is mirrored in the topography of Kashmir which has earned it the epithet of 'paradise on earth'. There is a startling similarity in various natural features of both the countries. To illustrate, both the Maple leaf in Canada and the Chinari in Kashmir change colours during a specific season. Nature to both these poets is the animating energy reverberating through all creation including human beings. Thus a comparative analysis of both these

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THE PHILOSOPHY OF "VSEEDINSTVA" OF V.SOLOVYOV IN CONTEMPORARY LITERARY THEORY

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Abstract: The philosophy of "Vseedinstva" of V.Solovyov has found reflexion in all his literary works. Actually he interpreted vseedinstvo as universal entity. For him, vseedinstvo exists any time and everywhere, in all elements; withdrawal of one of them will lead to destruction of the whole.

Philosophical world view of V.Solovyov is represented in its aesthetic concept and became the basic for researches on art in the beginning of the XX-th century. The core of his concept assumed the of transformation of the society by the means of culture and art. Solovyov has entered tradition of a religious-philosophical estimation of creativity by F.M.Dostoevsky («Three speeches on Dostoevsky's memory»), by A.S. Pushkin («Pushkin's Destiny») and by M.Y.Lermontov ("Lermontov").

This paper deals with famous Russian poet and philosopher V. Solovyov (1853-1900), whose original ideas have depicted in his poetry, tracking how philosophical works by V. Solovyov and, in particular, his research «Magomet, his life and religious doctrine» have caused the circumstance that the poet in his verses prefers philosophical and religious

questions, but not in scientific style, and in the poetic form, sometimes with a humour shade.

Biography: Professor, head of the Department of Azerbaijani Literature at Baku Slavic University. Founding Head of Azerbaijan Comparative Literature Association. PhD from Lomonosov Moscow State University. Research interests: literature in crossroads of history, religion, culture, society; concept of national culture and national identity; pagan elements in monotheistic religions; between religious book-epic-chronicle, myth and history. Served as Visiting Professor as Fulbright Scholar at the University of Wisconsin-Madison (USA), UNESCO scholar at SOAS, London, and Carnegie scholar at the University of California-Berkeley.

S2 COMPARER LES THEORIES LITTERAIRES / COMPARING LITERARY THEORIES

ALTERNATIVE NARRATIVE STRATEGIES: TURBULENCE AND CHAOS THEORY IN *SATURDAY* BY IAN MCEWAN AND *TURBULENCE* BY GILES FODEN

M. Draga Alexandru
University of Bucharest

Abstract: This paper will explore the use of chaos theory and the logic of turbulence, strange attractors and dynamic systems in fiction in a comparative approach to Ian McEwan's novel *Saturday* (2005) and Giles Foden's novel *Turbulence* (2009). Starting from the various direct and indirect ways in which the novels comment on wars (the war in Iraq and World War II respectively), I will analyse the influence of chaotic structures on narrative textuality. In such dynamic, open narrative texts, apparently insignificant local details – related to London geography, the lives of individuals, neurosurgery, music and poetry in the former and to the interplay of war games and weather forecasts in the latter – bear unexpected relevance to wider events of global implication such as wars, as well as, more generally, to the protagonists' wider representations of the world. My aim will be to show that turbulence and chaos theory fulfil a double thematic and textual function in the two novels. I will compare specific textual practices in scientific texts and narrative texts and will base my approach on studies of chaos theory in literature such as James Gleick's classic *Chaos: Making a New Science* (1987), Harriet Hawkins's *Strange Attractors: Literature, Culture and Chaos Theory* (1995), Gordon E. Slethaug's *Beautiful Chaos: Chaos Theory and Metachaotics in Recent American Fiction* (2004) and Lars Skyttner's *General Systems Theory* (2005).

Biography: Dr. Maria-Sabina Draga Alexandru is Associate Professor of American Studies at the University of Bucharest, Romania. Her main research and teaching interests are contemporary literatures in English, postcolonialism, Ethnic and African American literatures and women's literature. She has published articles in Romanian and international journals (such as *Comparative Literature Studies*, *The Journal of Commonwealth Literature*, *Commonwealth Essays and Studies and Perspectives*), as well as books, among which: *Women's Voices in Post-Communist Eastern Europe* (co-edited with Madalina Nicolaescu and Helen Smith, Bucharest: University of Bucharest Press, 2005 and 2006); *Identity Performance in Contemporary Non-WASP American Fiction* (Bucharest: University of Bucharest Press, 2008); *Cultura românească în perspectiva transatlantică: Interviuuri* (Co-edited with Teodora Serban-Oprescu, Bucharest: University of Bucharest Press, 2009); *Performance and Performativity in Contemporary Indian Fiction in English* (Amsterdam: Rodopi, forthcoming 2012).

INTROSPECTION, INTROJECTION AND PREDATION

S. Olson Niel

Abstract: Are you aware of your state of mind? Are you lost in your thoughts? How do you live with the constraints of the outer world without forgetting your inner world? Literature provides clues to negotiate harmony between the daily external confrontation of life's obligations with inner thought and imagination. In Freudian theory, introjection is regarded as a complex process where the subject is able to internalize objects of the surrounding world. The subject develops an insightful point of view because he has incorporated all the objects that were meaningful to him. Inside him, he carries the love of his parents in his heart. He remembers the fragrance of the flowers, the colour of his favourite t-shirt. Daily life is meaningful to him. In Nathalie Sarraute's *ENFANCE*, in Virginia Woolf's *MRS. DALLOWAY*, and in Edogawa Rampo's *THE BLIND BEAST*, the reader discovers a peculiar way of living: the characters focus attention on little details that help them to grow up, to live and sometimes to kill. These three novels place primary emphasis on the inner world of the characters. The daily life is enhanced, and each little thing in life does matter. The novelists shed new light on our relationships to reality: each aspect of our meaningless existence can be perceived, known and loved as something that is potentially meaningful. For example, through Mrs. Dalloway's eyes, we discover all the precious moments of our brief and cruel existence. All the internal sensations that are so present in our inner life illuminate our passage here on earth. Turning the pages of a good novel in our childhood helps us to bear the pain and the misery of our present daytime. In *ENFANCE*, Nathalie Sarraute orients her life with carnal sensations of childhood. But, this process of introjection can ruin one's mental health and we see through the lens of Edogawa Rampo, the introjection of objects can generate violent sensations, reminding us of Nathalie Sarraute's tropisms. In *THE BLIND BEAST* carnal pleasures lead into madness. The Japanese novelist depicts the mind's perverted mechanisms that lead to insanity. The blind beast, the main character of the story, kidnaps a dancer and drags her down into a cave made of body parts. He initiated his lover to touch those body

parts, thus discovering a new form of pleasure. This blind beast revealed the powerful negative effect of introjection. To absorb the sensations of the world generates a megalomaniac satisfaction and an extreme feeling of seduction to have the people around us under control. The cave symbolises a perverted mental space where all sensations and feelings are locked inside the unconscious. In the shallowest level of the unconscious, the crypt effects can create weird feelings and depersonalization. Much like Miss Dalloway, who doesn't really know who she is. Is she Mrs Dalloway taking a walk through London? Is she a Clarissa Dalloway lost in her labyrinth of thoughts? These three stories teach us how to attain a level of deep contentment and happiness in our daily life. We should be aware of our internal sensations and at the same time we should be open to the life outside. Without retreating, we must take life on to love it without forgetting that this world is not ours. This is what a writer really is; he lives between his inner life and the world outside, between Death and Life, as Nathalie Sarraute would say. Literature helps us to open our mind day after day, night after night to discover the powerful and dark part of our soul.

Biography: .Doctorate in Literature June 2011 under direction of Pierre Bayard .Received mention Tres honorable avec felicitations .Research subjects are literature and psychoanalysis .ACLA member .Approach: understand the human mind through exploration of world literature .Publications: Niel, *Le Sang ou la mise en scene du cauchemar* Â», dans *Les Cahiers naturalistes*, 2011. .Conference: Niel S., *Forces of the economy and the economy of irrational forces*, A.C.L.A conference, *Collapse/ Catastrophe/ Change*, Brown University, Providence, R.I; U.S.A 2012.

ECOCRITICISM, ANIMAL SUBJECTIVITY: MAN-HORSE RELATIONSHIP IN RICARDO GUIRALDES' *DON SEGUNDO SOMBRA* (ARGENTINA) AND ZAKE MDA' *THE HEART OF DARKNESS* (SOUTH AFRICA)

M.E. Aguirre
National University of Córdoba

Abstract: Name: María Elena Aguirre Institution: School of Languages National University of Córdoba (Argentina) Title of proposal: Ecocriticism, animal subjectivity: Man-horse relationship in Ricardo Güiraldes' *Don Segundo Sombra* (Argentina) and Zakes Mda's *The Heart of Redness* (South Africa) Subtheme: 4) New Theories, How and Why? The Ecological Revolution of the 1960s had a tremendous impact in the humanities. Literary scholars asked themselves what they could do from the academia to raise awareness about the serious problems facing humanity today: global warming, deforestation, pollution, species extinction, destruction of the habitat, overpopulation. They realized that to study the relationship between man and nature in literature was a proper trend of action. In fact, nature has been a recurring topic in literature (nature as harmony for the classics, nature as determinism for the naturalists, nature as a projection of the "I" for the romantics). However, this field of study has become prominent and has given rise to a new orientation in literary theory: ecocriticism. Thus, we see how comparative literature encourages new emerging literary theories. There are centers of ecocriticism all over the world: The United States of America, England, Germany, Spain, Italy, China, Japan, India, Brazil, and Argentina. An eco-oriented critic explores in the text under scrutiny issues such as whether the text endorses an anthropocentric or an ecocentric view of nature and the environment; whether the text urges people to do something to "save the planet"; whether the conception of nature presented in the text is stereotyped or more complex and realistic. An eco-oriented critic seems to handle concepts coming from the field of ecology: ecosystem, biosphere, species, biodiversity. His main focus, however, is to raise moral questions about human interactions with the environment. Many times his approach is interdisciplinary and he works alongside with biologists, anthropologists, and sociologists. A rather new and growing interest is man-animal relationship. Traditionally, since Aristotle, Western thinking about animals has been anthropocentric and hierarchical; that is, human beings have placed themselves at the centre of the universe, and they have considered themselves superior, which justified the instrumentalisation of animals. But today as Wendy Woodward (2008) says, "Science is catching up with what shamans have always known: that on a metaphoric or a metaphysical level the separation of the species and the denigration of what is called animal is without substance" (5). She goes as far as to say that we can speak of "animal subjectivity," that is, the animal is not an object but a subject who experiences emotions, who has agency, and who is even able to enact morality. In the light of the above mentioned theories, in this paper I compare man-horse relationship in *Don Segundo Sombra* (1926) by the Argentinian writer Ricardo Güiraldes, and in *The Heart of Redness* (2000) by the South African writer Zakes Mda. In the former still man is the master who tames the beast and exerts his dominion over the land; in the latter, man and horse interact on equal terms and communicate, if not in linguistic terms, through bodily language showing each other profound love and mutual understanding. This is in accordance with Arne Naess (1986) deep ecology philosophy, since he believes in the ontological democracy of the human and non-human life, and he argues that both have value in themselves, an intrinsic value, and humans have no right to reduce this diversity except to satisfy vital needs.

Biography: Lecturer at the School of Languages, National University of Córdoba (Argentina). Teaches Introduction to Angloamerican Literature, and Theory and Analysis of the Literary Discourse.

**BONES AND ANIMALS: D.J. OPPERMAN'S *DOLOSSE* WITHIN THE CONTEXT OF POSTCOLONIAL
ECOCRITICISM AND ZOOCRITICISM**

A. Visagie

University of Pretoria

Abstract: With their book *Postcolonial Ecocriticism* (2010) Helen Tiffin and Graham Huggan inaugurate a potentially new direction in literary theory that draws on the already well-established fields of postcolonialism and environmental criticism. This paper takes up a question that preoccupies Tiffin and Huggan, namely whether there is a way of reconciling Northern and Southern environmentalisms. The work of South African poet D.J. Opperman (1914 – 1985) offers a compelling point of entry into a postcolonial ecocriticism that inserts Africa within a frame of reference that is essentially modernist. In his poetry volume *Dolosse* (1963) Opperman writes extensively in Afrikaans on nonhuman animals, and, more precisely, the remains (skeletons) of animals. His poetry draws strongly on the practice of throwing the bones as a form of divination in Africa (and elsewhere) but as *Dolosse* was written shortly after his (only) visit to Europe, he also reflects on the rapid disappearance of animals in industrialising Europe. As such, *Dolosse* is an interesting example of a text that hybridises European and African elements, specifically related to animals. This paper is a study of Opperman's poetry devoted to animals and the remains of dead animals as a broader perspective on the position of the other within postcolonial writing in South Africa that was influenced profoundly by the work of modernist writers from Europe and North America. The paper concludes with some remarks on the centrality of bones in the literature of modernity written in South Africa. As the Truth and Reconciliation Commission after the end of apartheid showed (and, indeed, the history of museums in South Africa, and the tragic fate of Sarah Baartman whose bodily remains were returned to South Africa in 2002 after a life of display as a freak in nineteenth century Europe), the bones of the ancestors remain a highly contentious issue. Opperman found a way to insert (the remains of) nonhuman animals in the ongoing discourse about bones as signifiers of both loss and veneration. *Dolosse* opens up avenues for the development of postcolonial ecocriticism and zoocriticism as new directions in literary theory.

Biography: Andries Visagie is a professor of Afrikaans and Dutch literature in Department of Afrikaans at the University of Pretoria. He completed his studies at the Universities of Stellenbosch and Utrecht and devoted his doctoral dissertation to a study of male subjectivity in Afrikaans fiction from 1980 to 2000. Visagie started his academic career at the University of Zululand before moving to Durban where he worked for seven years at the University of KwaZulu-Natal. From 2007 to 2010 he was attached to the Department of Afrikaans and Theory of Literature at the University of South Africa. Prof Visagie's research interests are focused on gender and sexuality in Afrikaans and Dutch narrative fiction but a good number of his publications are also devoted to autobiographical literature. Ecocriticism is one of his most recent interests. Publications by Andries Visagie appear regularly in academic journals such as *Stilet*, *Tydskrif vir Nederlands en Afrikaans* and *Journal of Literary Studies*. Recently, he also contributed chapters to academic books including *Volwassen worden. Cultuurverschijnsel en literair motief* (edited by I.B. Kalla en B. Czarnecka), *The Cambridge History of South African Literature* (edited by David Attwell and Derek Attridge and *Criticism, Crisis, and Contemporary Narrative. Textual Horizons in an Age of Global Risk* (edited by Paul Crosthwaite).

S5 SCIENCES ET LITTÉRATURE : HISTOIRE DES REPRÉSENTATIONS (OU HISTOIRE CULTURELLE)

L'UNIVERS CARCÉRAL PSYCHIATRIQUE DANS LE ROMAN DU XIXE SIÈCLE

C. De Mulder

Université Notre-Dame de la Paix de Namur

Abstract: Je me propose dans ma communication d'examiner l'évolution de l'image de l'univers carcéral psychiatrique dans le roman du XIXe siècle. Souvent dénoncé, cet univers est aussi censé émouvoir et la peinture qui en est faite est quelquefois destinée à entraîner des changements sociaux et politiques. Quelles ont été les sources, scientifiques ou non, de ces romans ? Quel a été l'impact de leur publication sur le public, la loi et le discours savant ? Vaste, le corpus comprend des œuvres d'Hector Malot, d'Eugène Sue, de Jules Claretie, des Goncourt etc.

Biography: Caroline De Mulder, chargée de cours aux Facultés universitaires de Namur étudie les liens entre littérature et science et a récemment publié *Libido sciendi, le savant, le désir, la femme*, aux éditions du Seuil.

SCIENCE IN LITERATURE: NARRATING ALCHEMICAL KNOWLEDGE IN THE SEVENTEENTH CENTURY CHINESE NOVEL *JOURNEY TO THE WEST*

Y. Huang

City University of Hong Kong

Abstract: The perception and communication of science in pre-modern China is an important yet under-researched issue. This paper presents an alternative scientific reading of the JW with a two-fold approach addressing both narratological devices and historical context. In the first part, I analyse the alchemical metaphors in the forms of personage names and chapter titles. From this analysis I can prove that these terminologies are analogous with modern scientific expressions. The second part situates the novel in a larger historical context concerning Chinese science and civilization. By investigating the canonization of the JW since Ming Dynasty, I will demonstrate that the JW not only reflects the progress of alchemy but also represents the perception of science in the 17th century China. Based on these two findings, I will conclude with the importance to of a scientific reading of canonical literatures to promote public understanding of science and to bridge the gap between the two cultures.

Biography: HUANG Yu, Heidi obtained her Master in Transcultural Studies (national diploma) and her PhD in Transcultural Studies from University of Lyon. She is currently a post-doctoral research fellow at the Department of Chinese, Translation and Linguistics, City University of Hong Kong. Her research interests include Chinese cultural and intellectual history, world literature, and intersections between literature and science.

LITERATURE, CHEMISTRY AND AUTOBIOGRAPHY IN PRIMO LEVI'S *THE PERIODIC TABLE*

C. Botez

Universität Konstanz

Abstract: Primo Levi's most original work *The Periodic Table* (1975) engages in an elegant and fascinating manner with such overlapping concepts as (auto)biography, memoir, history and poetical myth by proposing a charismatic literary hybrid of episodes of personal life and fictitious tales, significantly blended with elements of Mendeleev's periodic table. The result is an insightful, universalising glance at the author's pre- and post- WW II experience, as seen through the double lens of science and humanistic culture. The manifold perspectives through which Levi sees the story of his life range from that of a chemist-physicist, a partisan, an Auschwitz survivor and a skilled writer, all of which combine to render a self-proclaimed 'micro-history' (232) named after the inorganic elements of Mendeleev's table. This particular stylistic form (the story begins with Argon and ends with Carbon, also known as the element of life) illustrates, I argue, Levi's deep understanding and respect of life's wondrous material complexity. As such, the overarching truth governing every individual's life is that we, humans, are discrete and equally important sequences of the 'millennial dialogue between

the elements and man' (234), in that we are particles of a logical, albeit changing, organic whole. Read in this key, Primo Levi's own trauma as abused Italian patriot, intellectual and Jewish Holocaust survivor, becomes alleviated through the constant authorial attempt to reinstate human dignity through science and intellect; essentially, Levi strives to rehabilitate the concept of life, so present in (auto-) biographic literature and the domain of chemistry, and yet so damaged by the event of the Holocaust. From Argon to Carbon, through Phosphorous, Lead and Cerium (three chemical components most intricately related to Levi's camp experience), one actually goes through the circle of life itself, incomplete without the occurrence of death. By presenting his biography as governed by the transformative effect of chemical elements and historical events, P. Levi tells us a story about alteration and inertia, truth and lie/fiction, and particularly about life's necessary impurity (as opposed to the Fascist fanatic quest for purity) as primary condition for development and, eventually, survival. Seen against the backdrop of today's discourse on global change, Levi's 'autobiography' offers a moving and contrastive account of how traumatised identities can be renewed, reshaped and reinvented after Auschwitz.

Biography: Catalina Botez is about to complete her Ph.D. in Comparative Literature at the University of Constance, Germany. She completed research and studied at Yale University, the University of Sydney, Australia and the University of Iasi, Romania. Her research interests lie primarily in Trauma and Identity Studies, Holocaust (Post-) Memory, Transnationalism, Transculturality and Migration, particularly as reflected in the recent literature of the Aftermath. She is also concerned with issues of child psychology conditioned by forced migration and intergenerational dialogues. Her current thesis explores the transnational topographies of trauma in Holocaust fiction, and the way post-Holocaust identity is molded by exposure to diasporic environments in Canada, Europe and Australia. Catalina Botez is the recipient of several international research and travel grants and her work has appeared or is forthcoming in *Literature and Aesthetics*, *The Journal of the Sydney Society of Literature and Aesthetics*, *European Review of History/Revue Européenne d'histoire*, *Babilonia*, and *Global Interdisciplinary Research Studies (Inter-Disciplinary Network: Oxford, UK)*, in addition to chapters for several edited volumes by Routledge Taylor & Francis, Presovska Univerzita (Slovakia), Inter-Disciplinary Press (Oxford, UK), Berghan Publishing (UK) and Leiden University Press. She has also co-edited a trans-disciplinary essay collection on Pluralism, Inclusion and Citizenship.

SCIENCES ET LITTÉRATURES : DE QUELQUES PISTES THÉORIQUES

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¹Université de Franche-Comté, ²Université d'Artois

Abstract: Texte À venir

Biography: Laurence DAHAN-GAIDA Anne Gaëlle Weber Anne-Gaëlle Weber est Professeur de Littérature comparée à l'université d'Artois. Elle est l'auteur de *A beau mentir qui vient de loin* (Paris, Honoré Champion, 2004) et de travaux portant soit sur le récit de voyage scientifique au XIX^e siècle, sur le rapport entre sciences et littératures. Elle dirige l'équipe ANR Jeunes Chercheurs en sciences humaines "HC19" ("Histoires croisées au XIX^e siècle : histoire des sciences du point de vue de la littérature, histoire de la littérature du point de vue des sciences").

S6: ANTIQUITÉ/MODERNITÉ : UN LABORATOIRE DU COMPARATISME — ANTIQUITY/MODERNITY: A LABORATORY FOR COMPARATIVE STUDIES

TABLE-RONDE / ROUND TABLE - AN ANALYSIS OF PAULO COELHO'S NARRATION FROM SADI

M.H. Karami
Professor

Abstract: An analysis of Paulo Coelho's narration from Sadi Mohammad Hosein Karami Professor in Shiraz University. Sadi the great Iranian poet is famous in the world for the deep effect that his works have on the readers. Paulo Coelho, the Brazilian writer of some bestsellers is well known and his works are translated in very languages. Paulo Coelho, profiting from the facilities of modern world for communication between the different cultures, has acquainted with the eastern poets especially with Sadi and Mowlana Rumi and he has narrated some of narrations cited in their works. In the present article the way that Paulo Coelho has employed the narration of Sadi is studied. Coelho has done this in three different ways: in some parts of his works he has cited the narrations after naming Sadi directly; in some other parts he has chosen Sadi like the hero of the narrations. But in rewriting some of other narrations that the original hero is not originally Sadi, Paulo Coelho has preferred to keep him as hero. Key words: Sadi, Paulo Coelho, education of donkey, the fox without hands and feet, walking on the water

Biography: Prof. Dr. Karami Shiraz University - Shiraz - IRAN

ANTIQUITY AND MODERNITY: THE MAIN TENDENCIES OF THE INTERPRETATION OF THE ANCIENT HERITAGE IN GEORGIAN CULTURE

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Abstract: Antiquity – Modernity: The Main Tendencies of the Interpretation of the Ancient Heritage in Georgian Culture

The Interpretation of the classical heritage in Georgian culture is found in several artistic milieus, literature and theatre being most significant among them.

The aim of our paper is to investigate: first, why does the Georgian culture refer to the classical heritage; and second, why it is important to study the interrelation of the ancient and modern literature in the whole. In this respect the interpretation of three popular images of Greek mythology - Antigone, Medea and Oedipous in Georgian literature and theatre is discussed. Choosing of these images is surely not accidental, as far as they can be considered to be the most popular heroes/heroines of Greek mythology in the Georgian culture being quite frequently interpreted by Georgian writers and directors. At the same time the receptions of these images reveal one important tendency of interpretation of the ancient heritage, namely: the Georgian culture interprets distinctly the ancient models having close connection with Georgia's history and differently the images of the ancient literature not connected with the Georgian reality.

Outcoming from the fact, that creative interpretation of the ancient heritage in Georgian culture starts from the XIX century, we have briefly overviewed the key receptions of these images beginning with the XIX century poem "Media" by A. Tsereteli and ending with the recently (2010) staged opera "Medea".

The performed analysis gave us possibility to present the following conclusions: a) The Georgian culture often refers to the ancient models – Euripides' and Sophocles' plays and their western receptions, though in Antigone's and Oedipus' case the references to the ancient models are much more frequent than in Medea's. b) If in the receptions of Antigone's and Oedipous' images in the beginning of XX century we can see lack of originality and novelty of interpretation, on the next stage of interpretation (starting from 1946) innovative approaches of the directors are revealed. Outcoming from the given historical context the authors sometimes made changes in the plots of the ancient models, in other cases the changes refer to the ideological issues, sometimes the structural elements of tragedy acquire a new function (e.g. chorus). At the same time rarely, though still, we encounter the new, original conceptions in the comprehension of these themes. In the case of Medea the references to the ancient model are few. In our mind, the main reason for such an attitude is the complex interrelation of universal and national concepts. In this respects two points are especially decisive: a) Medea's image (a mother-killer) comes in conflict with Georgian traditional attitude towards women favoring the cult of a mother; b) The capture of the golden fleece was/is associated with invasion, and for Georgia, a country which has been invaded many times, this myth proved to be a clear reminder of the national trauma. To overcome these difficulties the Georgian interpretations tried to: a) rehabilitate Medea from the terrible crime and to ascribe it to others; b) To refer to the

Argonaut's myth as the symbol depicting Georgia's glorious past. This is the reason why Georgian culture tends to reflect this myth primarily in ethno-historical context of Georgia. Still, alongside with this tendency there are new, original comprehensions of this myth as well (O.Chiladze's "A Man Was Going down the Road").

Therefore, the main tendencies of the interpretation of the classical heritage in Georgian culture reflect, in our mind, the problems existing in interrelation of the national and so called "paradigmatic culture". Such comparative studies prove to be the tools in investigation of the problem of compatibility of the Georgian and the Western values.

Biography: Ketevan Nadareishvili born in 1957, Doctor of Philological sciences, the Associate professor in Tbilisi I. Javakhishvili Tbilisi State University. The author of 2 monographies, co-author of the text-book of the Ancient literature, co-author of 2 encyclopedy, has published 50 articles, took part in more than 15 international conferences, among them annual meeting of CESS in 2008 in Washington, ACLA annual conferences in 2010(New Orleans) and 2012 (Providence, Brown University). The fields of Interest: Ancient Greek Tragedy, Women Studies, Antiquity and Modernity.

Manana Phkhadze born in 1948, Doctor of Philological sciences, the Associate professor in Tbilisi I. Javakhishvili State University. The author of 5 monographies, co-author of the text-book of the Ancient literature and of Latin Language, has published more than 50 articles, took part in 15 international conferences. The fields of Interest: Ancient Drama, Receptions of Antiquity.

THE TRANSLATION OF THE CLASSICS IN BRAZIL: A COMPARISON OF THE IMPORTANCE OF RHETORIC IN THE POLITICAL CAREER OF DEMOSTHENES AND LULA

P.G. Leite
Universidade de Coimbra

Abstract: Lula, Brazil's president from 2003 to 2010, achieved great international repercussion and also helped the projection of the country in the world's stage. In addition to factors related to economic and political stability, an essential element for Lula's victory was his rethoric ability: his ability to create empathy in the audience. The charismatic figure of Lula's foreign policy and the policy of his government allowed Brazil to lead new political alliances with the countries of Latin America, Africa and Asia. In his speeches, Lula highlights the central role of Brazil in the search for new partners that have the same goal: to end poverty and underdevelopment. To address the success of this speeches, Lula was analyzed from the point of view of the work of one of the most famous orators of antiquity, Demosthenes. Among the various possibilities for analysis, communication will focus on the search for allies developed in ancient and modern discourse. In Brazil, there is no translation of the whole work of Demosthenes. There are five speeches translated. Four of them were done by Isis Borges B. da Fonseca, who dedicated herself in the translation of a First, Second and Third Philippics and also the On affairs in the Cheronese. The speech Against Neaire translated by Gloria Onelley and published by the Center for Classical and Humanistic Studies of the University of Coimbra. The speaker's interest in the works grew and a research group called Rhetor was created and is devoted to a translation project of the forensic speeches. In the first part of the communication, we will compare excerpts of the Philippics translated into Portuguese, Spanish and French, seeking to understand how the political context of the translator appears in their translations and how this conducts his process of choosing words and confrontating with Antiquity. In the second phase, we will perform the comparison between the speeches of Demosthenes and of Lula in the search for allies. In Demosthenes, the search for allies is essential to the strengthening process of Athens and thereby enables conditions for victory even under the Macedonian expansion. As for Lula, the alliance is not military but economic. The alliance between Brazil and Latin America, Africa and Asia is needed to provide economic growth and thereby find solutions for social problems they have been facing for centuries. In both speeches of Demosthenes and Lula is possible to understand the conflicts between the center and the periphery. Thus, the central objective of the communication is to compare the path and the speeches of Demosthenes and Lula. The emphasis will be put on the political alliances developed by both of them, as they believed such policy was a good way to consolidate the Estate. With this comparative exercise we will try to demonstrate the importance of rhetoric for the present day, showing especially that political and rhetorical skills are vital tools to political success.

Biography: Démosthène. Plaidoyers politiques. Texte établi et traduit par Octave Navarre et Pierre Orsini. Paris, Les Belles Lettres, 1945. Demóstenes. SAMARANCH, Francisco de P. Elocuencia Griega. Demostenes y Esquines: Discursos Completos. Madrid, Aguilar, 1969. Demóstenes, As tres Filipicas; Oração sobre as questões do Quersoneso. Introdução, tradução, seleção e notas de Isis Borges B da Fonseca. São Paulo, Martins Fontes, 2001. Plutarco, Vidas Paralelas – Demostenes e Cícero. Tradução do grego, introdução e notas de Marta Várzeas, Coimbra, Centro de Estudos Clássicos e Humanísticos, 2010. Carlier, P. 2006: Demosthene, Paris, Fayard. Finley, M. I. 1988: Democracia: antiga e moderna. Rio de Janeiro, Graal. Fonseca, I. B. B. da. 1990: O género deliberativo na oratória grega: a Terceira Filipica de Demostenes e a Retórica de Aristóteles, *Classica (Brasil)*, 3. _____. 2001: A retórica na Grécia Antiga: O

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discurso de posse do presidente Lula: aspectos argumentativos e politicos, Universidade Federal do Mato Grosso do Sul,
Campos Tres Lagoas. Usher.S. 2001: Greek Oratory. Tradition and Originality, Oxford, Oxford University Press.

S2: WRITING THE DREAM / ÉCRIRE LE RÊVE

THE DREAM RECORD AS A LITERARY GENRE

H. Schmidt-Hannisa
National University of Ireland

Abstract: The paper will focus on historical and systematic aspects of the dream record as a literary genre. It will analyse collections of dreams labelled as 'authentic' and explore their functions, their linguistic, formal and aesthetical dimensions.

Biography: Dr Hans-Walter Schmidt-Hannisa, Prof. of German, National University of Ireland, Galway, Arts Millennium Building, Galway, Ireland

RECORDING DREAMS: WRITING-PRACTICES IN LITERATURE AND PSYCHIATRY

Y. Wuebben
Ruhr-Universität

Abstract: The paper will focus on dream recordings in psychiatric contexts. It will analyze different psychiatric hospitals and compare medically informed practices of dream recording with private recordings that can be linked to the literary genre of 'dream records' (Traumprotokolle). The emphasis will lie on general similarities and literary transformations of writing-practices.

Biography: Dr. med. Dr. phil. Yvonne Wuebben, J. Prof. of Literature and Anthropological Knowledge, Ruhr-Universität Bochum, Geb. FNO 02/17, Universitätsstr. 150, D-44801-Bochum, Germany

LES RÊVES DANS LES OBSERVATIONS CLINIQUES DU XIXE SIÈCLE

M. Guthmüller
Ruhr-Universität

Abstract: L'objet de ma contribution sera d'analyser le traitement des rêves dans les observations médicales et psychophysiologiques préfreudiennes de la seconde moitié du XIXe siècle, notamment en France et en Italie. La fonction des récits de rêve au sein des observations sera prise en compte autant que leur structure narrative. La contribution vise à établir un lien entre d'un côté la fonction symptomatologique ou bien herméneutique d'un récit de rêve et de l'autre la manière dont il est raconté.

Biography: Dr. Marie Guthmüller, enseignant-chercheur en langues et littératures romanes à la Ruhr-Universität Bochum, Universitätsstraße 150, GB 7/152, D-44801 Bochum, Allemagne

S2: LA LITTÉRATURE à L'ŒUVRE : ÉPISTÉMOLOGIE DE LA LITTÉRATURE

LA LITTÉRATURE DE JEUNESSE, PAR SA NATURE PROPRE, IMPOSE-T-ELLE UNE (RE)DEFINITION DE LA LITTÉRATURE ET DES OUTILS CRITIQUES POUR L'INTERPRÉTER ?

M. Leveque

Université Paris 13

Abstract: LA LITTÉRATURE A L'ŒUVRE OU : COMMENT LA LITTÉRATURE COMPAREE PERMET-ELLE DE REPERER, DECRIRE ET ANALYSER LA MANIERE DONT LA LITTÉRATURE PEUT SOURDRE DANS D'AUTRES DISCIPLINES: La littérature de jeunesse, par sa nature propre, impose-t-elle une (re)définition de la littérature et des outils critiques pour l'interpréter ?

Biography: Maître de conférences, Université Paris 13, CENEL

Littérature générale et comparée, Littérature de jeunesse

Présidente de l'Association française de recherche sur les livres et les objets culturels de l'enfance (Afreloce)

Membre du comité de rédaction de la revue *Strenae* (<http://strenae.revues.org>)

<http://www.univ-paris13.fr/cenel/equipe-cenel/enseignants-cenel/70-fiche-leveque.html>

THE NOCTURNAL POWER OF FRANK CHIN: THE ABJECT CHINA MAMA AND THE SIGNIFYING PROCESS OF CHINATOWN BUCK BUCK BAGAW

N. Go

University of British Columbia

Abstract: Recent scholarship in Asian American studies has attempted to use the lexicon of psychoanalysis to articulate the psychic loss inherent in Asian North American identity. Karen Shimakawa posits that the American subject is formed and maintains its symbolic coherence through its relationship to the Asian American, which functions as its abject other. Abjection, as described by Julia Kristeva, is both the state of being loathsome, and the process by which that appraisal is made. The subject or the "I" is produced by establishing borders around the self and "jettison[ing]" (1982: 2) what is objectionable. The loss of an "ideal of whiteness" (Eng and Han 2000: 671) in the Asian American thus becomes the root of his/her self-abjection. What is abjected, then, is always part of the self, or rather an absence or loss within the self. The Asian American, therefore, has to conceive of him/herself as (culturally, intellectually, morally) white first in order to abject the Asian Americanness within him/herself. This presentation will expand and elaborate on Shimakawa's use of Kristeva's theories in a close reading of Frank Chin's *The Year of the Dragon*. First staged by New York's American Place Theatre in 1974, the play centres around Fred Eng, a single 39-year-old Chinese American living with his parents. Fred's dysfunctional relationship with his family throttles his talents and suffocates his aspirations to become a writer: rather than producing the great American novel, his overbearing father forces him to take over the family tour and travel business. Fred spends his days ushering white tourists around San Francisco's Chinatown, delivering spiels in "Chinglish," a mish-mash of Chinese and English (or what Fred terms "Chinatown Buck Buck Bagaw" to reflect its avian resonance to the American ear), in order to conform to hegemonic expectations of his race. Kristeva's idea of the Abject Mother is paralleled and given a spatial dimension in *The Year of the Dragon* as Chin configures Chinatown as a maternal space from which Fred is unable to separate, resulting in his own abjection. In addition, Chin complicates Kristeva's theory on the interdependent formation of language and subjectivity by positioning Chinglish as abject to both Chinese and English, signifying the bleeding of the semiotic into the symbolic. But the point of this presentation is not so much to put the Eng family on the psychoanalyst's couch in order to work out some form of therapeutic solution, nor is it an attempt to "shrink" the author Frank Chin through his creations. As Donald Goellnicht points out, applying a grid of Euro-American theory to Asian American literature poses a certain danger, as it threatens to "[repeat] the colonizing or imperialistic strategy of containment and domination of the 'other' as inferior and dependent" (1997: 340). To counter this, we need to read Asian American texts as "theoretically informed and informing" (340). Thus, I would like to explore how the play can function as a theoretical text. My use of Kristeva's work, therefore, is not a simple application of European theory onto an Asian American text, but an attempt to highlight how "we do not usually extend the privilege of writing a more personalized and narrative form of theory to non-European writers" like Frank Chin, but instead relegate them to categories like autobiography or fiction (341), meant for little more than, as Fred says, "[discovery] by some punk in the next generation and published in mimeograph by some college ethnic studies department" (Chin 1981: 117).

Biography: Nicole Go is a 2nd year PhD student in the Department of Asian Studies at the University of British Columbia, Canada. Her research involves literary interpretations of “Asianness” and cultural (self-)identification in modern Japanese and Asian North American literature, with a particular interest in the gendering and racialization of the Asian body as it moves through different cultural spaces.

L'HOMME QUI RIT, UN ROMAN METAROMANTIQUE

M. Panter

Ecole Normale Supérieure de Lyon

Abstract: Victor Hugo publie *L'Homme qui rit* en 1869, soit quelques années seulement après avoir écrit le manifeste romantique *William Shakespeare* (1864). Or ce roman a une dimension fortement métatextuelle et, dirons-nous, « métaromantique », si bien qu'il peut être lu comme une remise en question, à travers la fiction, de la théorie énoncée dans *William Shakespeare*, mais aussi et surtout comme un autre temps fort de la théorisation hugolienne du romantisme politique et social dans les années 1860. Il s'agira alors de voir comment est élaboré dans ce roman un discours théorique complexe, qui passe par le traitement des personnages, les interventions métatextuelles du narrateur, mais aussi l'économie générale du roman.

En effet, l'intrigue générale du roman interroge la nécessité de l'engagement de l'auteur et la possibilité d'une parole poétique efficace, puisque le personnage principal – Gwynplaine – apparaît explicitement comme un double de Victor Hugo : il est à la fois le député de 1848 et l'auteur engagé. Mais d'autres personnages incarnent également le poète : Lord Clancharlie, père de Gwynplaine, est une figure d'Hugo en exil, tandis qu'Ursus, père adoptif du personnage principal et homme de théâtre, apparaît comme une figure d'identification bien plus complexe, qu'il s'agira de comprendre. Les réflexions des personnages, ainsi que les nombreux commentaires du narrateur sur ces derniers, peuvent être lus dans une perspective théorique. À travers ces différentes représentations du poète, qu'il rejette ou défend, Hugo assigne un rôle nouveau au poète romantique par rapport à la théorie exposée notamment dans *William Shakespeare*.

Par ailleurs, la structure du roman, qui repose sur l'enchâssement d'une pièce de théâtre d'Ursus et d'un discours de Gwynplaine, fait entrer en tension ces différentes modalités de parole avec le roman lui-même, qui semble venir les réécrire : une réflexion sur le genre romantique et sur la nature de la parole poétique vient alors s'ajouter à celle qui porte sur l'engagement du poète. Victor Hugo fait ainsi de *L'Homme qui rit* un roman réflexif, qui théorise le roman romantique, et le présente comme devant prendre le relais du drame. On pourra alors se demander si ces propositions théoriques ont trouvé un écho en France et à l'étranger à la fin du dix-neuvième siècle.

Biography: Doctorante contractuelle chargée d'enseignement en littérature générale et comparée à l'ENS Lyon, sous la direction de M. Eric Dayre. Sujet de thèse: "Le roman historique poétique : Victor Hugo, Theodor Fontane, Thomas Hardy."

S3 TRADUCTION LITTÉRAIRE ET REECRITURE

VARIATIONS LINGUISTIQUE ET COMPARATIVE EN ALLEMAND ET ANGLAIS AUTOUR DU *WERTHER* DE GOETHE

J. Popineau
Université de Lorraine

Abstract: Variations linguistique et comparative en allemand et anglais autour du Werther de Goethe Cette communication propose une lecture à plusieurs langues ou plusieurs voix du roman épistolaire de Johann Wolfgang von Goethe, *Die Leiden des jungen Werther* (1774) par le biais de deux de ses traductions anglaises modernes, à savoir : la traduction de Burton Pike, *The Sufferings of young Werther*, 2004 et celle de Stanley Corngold, *The Sufferings of young Werther*, 2012. La bibliographie portant sur Werther est longue et ses traductions anglaises contemporaines, nombreuses. On compte déjà quatre traductions américaines publiées depuis le début du XXI^{ème} siècle. Plus de 250 ans après sa parution, ce roman suscite encore réflexions et débats riches entre spécialistes de littérature allemande et littérature comparative. La traduction anglaise du Werther par Burton Pike parue en 2004 apparaît comme une référence dans les programmes universitaires américains de littérature. Or, début 2012, Stanley Corngold propose une nouvelle traduction du roman de Goethe, sous-titrée *a new translation*. Est-elle un renouvellement, un remplacement ou arrive-t-elle en complément de celle de B. Pike ? Quelles nouvelles dimensions Stanley Corngold a-t-il voulu apporter à son texte ? Comparer un extrait du texte de 2012 avec les traductions existantes imprimées a été le point de départ de notre inventaire chronologique qui regroupe, dans un tableau, les différentes traductions anglaises du roman épistolaire de JW Goethe, depuis la première traduction anglaise référencée attribuée à Daniel Malthus en 1779 à celle de Stanley Corngold en 2012. Cette comparaison porte plus particulièrement sur la lettre datée du 22 août [JW von Goethe, *die Leiden des Jungen Werther*, 1774, p. 106-108] , qui est remarquable à plus d'un titre : *Am 22. August Es ist ein Unglueck, Wilhelm, meine tätigen Kraefte sind zu einer unruhigen Laessigkeit verstimmt, ich kann nicht muessig sein und kann doch auch nichts tun. Wenn wir uns selbst fehlen, fehlt uns doch alles. Ist nicht vielleicht das Sehnen in mir nach Veraenderung des Zustands eine innere, unbehagliche Ungeduld, die mich ueberallhin verfolgen wird?* Cette lettre contient une ou la célèbre antanaclase *Wenn wir uns selbst fehlen, fehlt uns doch alles* qui attire notre attention de linguiste et traductrice. L'antanaclase porte sur le verbe *fehlen* et ses traductions vers l'anglais et le français font l'objet d'une étude approfondie en morphosyntaxe et sémantique énonciative : ces éléments sont repris dans plusieurs tableaux comparatifs. La traduction est le reflet historique et politique d'une époque. Traduire les romans de Goethe de leur parution à l'œuvre au rapprochement des cultures et des pays. La traduction est le reflet scientifique et sociologique, voire religieux d'une époque. Le roman de Goethe est considéré par de nombreux essayistes comme le premier roman psychologique de l'histoire de la littérature : on peut ainsi répertorier les différentes traductions en fonction des grands courants de la pensée psychiatrique. Ce roman a également provoqué une vague de suicides, connue sous l'appellation *les ravages de Werther*. D'autres grands courants de pensées se retrouvent en filigrane dans le choix des mots des traducteurs ; on peut ainsi y voir des influences bibliques. La traduction est le reflet linguistique d'une époque. Elle peut être écrite de façon synchronique, moderne, en phase avec le XXI^{ème} siècle ou écrite en utilisant le vocabulaire anglais et français contemporains à Goethe. Michael Wood , dans son éloge de la traduction de Stanley Corngold, écrit : *...Goethe's German is here transposed into a limpid and elegant English that suggests the modernity of the text without in any way modernizing it ; [L'allemand de Goethe est ici transposé en une langue anglaise limpide et élégante qui suggère la modernité du texte sans le moderniser pour autant]* Ces différents points sont analysés dans notre comparaison, qui propose en conclusion non pas la meilleure traduction ou la traduction la plus belle , mais la traduction la plus en adéquation avec son siècle.

Biography: Goethe, JW. 1774. *Die Leiden des jungen Werthers*. Leipzig: Weygangschen Buchhandlung Bibliographie et Traductions françaises Aubry, C. 1777. *Les Passions du jeune Werther*. Paris : Cazin. Bainville, J. 1923. *La revue universelle*. volume 12. Paris : Plon-Nourrit. Deyverdun, J.G. 1776. *Werther*. Maastricht : Dufour et Roux Groethuysen, B. 1928. *Les souffrances du Jeune Werther*. Paris : La Pleiade. Helmreich, Ch. 1999. *La traduction des Souffrances du jeune Werther en France (1776-1850) Contribution à une histoire des transferts franco-allemands*. *Revue germanique Internationale* (en ligne). La Bedoyère, H 1809. *Les souffrances du jeune Werther*. Paris : Didot. Leroux, P. 1829 (s.n.), 1839, 1845. *Werther*. Paris: Bureau de la Bibliothèque choisie. Mounin, G. 1952. *Les Belles Infidèles*. Presses Universitaires de Lille ; 1994. Reynaud, L. 1922. *L'influence allemande en France au XVIII^{ème} et au XIX^{ème} siècle*. New York : New York Public Library. Seckendorf, K. S. de. 1776. *Les Souffrances du jeune Werther*. Erlangen : Walther. Sevelinges, Ch-L. 1825. *Werther*. Paris : Dentu. Stael A.L.G. (Madame de), 1813. *De l'Allemagne*. Londres: Treuttel and Wurtz. Bibliographie et Traductions anglaises Boylan, R.D. 2001. *The Sorrows of Young Werther*. Nathen Haskell Dole Carlyle, Th. 1854 *The Sorrows of young Werther*. Edimburgh/London : Render. Corngold, S. 2012. *The Sufferings of young Werther*. New York : WW Norton. 150 p. Hulse, M. 1989. *the Sorrows of Young Werther*. London and New York: Penguin Classics Hutter, C. 2005. *the Sorrows of Young Werther*. New York.: Signet Classics Lange, V. Ryan, J. 1989. *The*

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LE RETOUR DU TEXTE DES MILLE ET UNE NUITS. TRADUCTION ET REECRITURE

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Abstract: Il est admis que ce conte est un fleuron de la littérature universelle. L'écrivain Gabriel Garcia Marquez, Prix Nobel de littérature en 1982, et dont l'œuvre en est fortement imprégnée, considérait, à juste titre, que les Mille et Une Nuits, constituent l'œuvre monumentale par excellence. Sa traduction, en français, par Antoine Galland (Une traduction qui s'était étalée de 1704 à 1777) a contribué largement à son rayonnement international. D'autres traductions, dans différentes langues européennes suivirent. Durant le dix-huitième siècle, il était le livre le plus lu en Europe après la Bible. L'imaginaire occidental, au contact de cette œuvre, s'est profondément métamorphosé. Cette fortune considérable s'est prolongée jusqu'à nos jours avec de multiples adaptations, transformations et réécritures. Sur les décombres d'un classicisme agonisant, aux références gréco-latines, émerge un nouvel horizon culturel et civilisationnel qui va exercer une influence inouïe sur l'Europe des Lumières et celle du dix-huitième siècle. C'est l'Orient avec ses splendeurs, ses merveilles, ses contrastes, son exotisme et ses fabuleux trésors. Et c'est toute l'identité européenne qui se trouve ébranlée par cette altérité, source de fantasmes, de hantises, de peurs et d'émerveillement. Les conséquences de cette rencontre ne tardent pas à venir. Elles sont immenses à tous points de vue: imaginaire, art, littérature, culture, société, idéologie, etc. La rencontre avec l'Autre draine le meilleur et le pire. On ne fréquente pas impunément la diversité et la différence. Ainsi, « l'épreuve de l'étranger » fonde la connaissance, la co-nnaissance et la reconnaissance. Œuvre de génie collectif et creuset des différentes cultures et civilisations (Indoue, perse, arabe, grecque), ces contes consacrent la dimension et la vocation "médiane" et intermédiaire de la civilisation arabo-islamique qui coule dans son moule et dans son génie les différentes temporalités et les différentes spatialités.

Des écrivains, des poètes, des dramaturges, des musiciens, des peintres, des cinéastes, des artistes, des illustrateurs, de par le monde, se sont passionnés pour ce conte afin d'exprimer leurs visions du monde, les grandes mythologies et les différentes sensibilités collectives des temps modernes.

Ce conte n'a jamais cessé de fasciner l'imaginaire universel et d'interpeller les créateurs de tout genre. Car il est, à l'instar du mythe, porteur d' "une très vieille parole où l'humanité se reconnaît depuis longtemps et qu'elle veut charger de significations nouvelles", affirme André Breton.

L'immense richesse du conte, sa symbolique, sa flexibilité illimitée, son irradiation ont exercé un pouvoir illimité. Des sommités de la littérature mondiale, tels que Voltaire, Gautier, Henri de Régnier, Perec, Proust, Marquez, Borges, Taha Hussein, Tawfiq Al Hakim, Nadjib Mahfoud, pour ne citer que les plus illustres, ont puisé leurs inspirations aux sources vives et salvatrices des Mille et Une Nuits.

L'étude des sources du conte révèle des origines brouillées mais riches en apports multiples et symbiotiques. A l'image de la civilisation arabo-islamique, il est le résultat de différents

Brassages de cultures et de civilisations.

Nous nous intéressons particulièrement à la transmutation de ce texte, à ses différentes pérégrinations en Occident et à son retour à son aire originelle complètement métamorphosé, au plan de la structure, de la symbolique et de la signification. Ces multiples avatars fondent le mythe selon la perspective de P. Brunel, à partir de la triade : émergence, flexibilité et irradiation.

Ainsi, la réappropriation du conte par la littérature arabe contemporaine passe nécessairement par cet héritage mondial dans toute sa richesse et dans toutes ses variations. La réécriture de ce conte devient de la sorte une géométrie variable qui fonde une intertextualité inouïe et sans frontières.

Le roman algérien contemporain, dans son souci de réaliser une sorte de maïeutique vivante entre l'héritage narratif arabe et la narrativité moderne, réactualise et réactive ce conte en lui imprimant de nouvelles significations esthétiques, idéologiques et civilisationnelles.

Le romancier algérien, Rachid Boudjedra, accomplit dans son roman, Les Mille et une année de la nostalgie, au titre particulièrement significatif, tout un travail de traduction et de réécriture. Au plan de la forme, le roman adopte, à sa manière, toute une stratégie discursive et scripturaire qui renoue avec les techniques propres à la narration du conte : récits enchâssés, circularité, multiplicité des instances narratives, méta récits, etc.

L'écriture romanesque se veut aussi une entreprise de subversion et de déconstruction du conte, et ce, au plan du contenu et de la structure thématique et idéologique. Le texte romanesque se réapproprie le conte merveilleux pour le dynamiser. Il s'agit pour l'écrivain de démystifier et de démythifier le socle culturel arabo musulman et réécrire l'Histoire autrement, à partir de nouvelles interrogations et de nouvelles visions du monde.

Ce discours romanesque ne se pose qu'en s'opposant. En effet, l'auteur s'inscrit contre tout un imaginaire occidental qui

n'appréhende l'Orient qu'à travers des clichés, des stéréotypes, des poncifs, des clichés et des imaginaires saturés. C'est l'Orient des Mille et une nuits avec tous les fantasmes, les rêves et les merveilleux qu'il suggère que l'auteur tente de démystifier en lui opposant un Orient historique plus vrai et plus réel. Et c'est dans cette perspective qu'on comprend la farouche résistance des habitants de la petite ville de Manama au tournage d'un film américain sur les Mille et une nuits dans leur cité. Ces habitants estiment que cette superproduction hollywoodienne accomplirait au plan de l'imaginaire une sorte de mise à mort symbolique de l'humanité orientale (l'Orient relégué au rang de musée exotique et folklorique). Ce film financé par un monarque du Golfe consacre l'alliance sacrée entre Hollywood (l'impérialisme américain) et le despotisme oriental moderne qui vise à endormir les peuples et à les infantiliser pour pérenniser sa domination. Ainsi le conte devient un espace d'affrontement total entre les textes, les discours, les idéologies et les imaginaires. Au « conte-opium », la famille et la communauté de Manama opposent une autre version « apocryphe », révolutionnaire et vertigineuse du conte. De fait, surgit du silence et des ténèbres la véritable Histoire du monde musulman. Une histoire tantôt épique, tantôt tragique, au gré des frémissements des événements et de la vie. Le texte permet également l'émergence d'une nouvelle oralité, plus « organique », plus féministe et plus révolutionnaire, celle qui va prendre en charge la narration du non-dit, du silence, de l'impensé et de l'occulté. Dour, la femme de Mohamed SNP, ainsi que la jeune féministe Keltoum, à l'instar de la narratrice du célèbre conte chéherazade, possèdent un immense pouvoir de narration et de production de récits tant étranges qu'insolites. De ce fait, cette oralité féminine poussée à ses extrêmes limites, parvient à libérer la féminité de la vie végétative de l'intra-muros et du terroir pour affronter l'Histoire-monde et affronter les espaces infinis de la mémoire arabe et de l'inconscient collectif. Cette réflexion exploite les ressources de l'interdisciplinarité et de l'interculturel pour approfondir des problématiques riches et complexes. Elle est également tributaire des acquis de certaines disciplines stratégiques qui ont donné leurs promesses dans différents domaines, tels que, le comparatisme, la traductologie, l'intertextualité, la psychanalyse, l'imagologie, l'Histoire, etc.

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LITTÉRATURES MAGHRÉBINES D'EXPRESSION FRANÇAISE : LES ENJEUX IDENTITAIRES DE/DANS LA TRADUCTION DE L'AUTRE

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Abstract: Dans son ouvrage La république mondiale des lettres (1999/2008), Pascale Casanova affirme que «Tous les 'scripteurs littéraires' de 'petites' langues sont donc affrontés, sous une forme ou sous une autre, à la question, en quelque sorte inévitable, de la traduction. Écrivains 'traduits', ils sont pris dans une contradiction structurale dramatique qui les oblige à choisir entre la traduction dans une langue littéraire qui les coupe de leur public national mais leur donne une existence littéraire, et le retrait dans une 'petite' langue qui les condamne à l'invisibilité ou une existence littéraire tout entière réduite à la vie littéraire nationale» (2008, p. 363). Si d'une part, l'affirmation de Casanova mérite d'être

interrogée, surtout en ce qui concerne l'usage de l'expression «petite» attribuée à la langue, d'autre part, cette affirmation trouve des résonances directes dans le débat qui a animé (et anime encore) une grande partie de la production littéraire post-coloniale au Maghreb. L'interrogation sur le statut de la langue dans laquelle on écrit est un impératif pour l'écrivain partagé entre l'héritage de la langue du colonisateur et la multiplicité de parlers locaux. Écrire dans ce contexte signifie mener une bataille directe avec la question de la langue, étant donné que «l'écrivain entretient avec sa langue littéraire (qui n'est pas toujours sa langue maternelle ni sa langue nationale) des relations infiniment singulières et intimes» (Casanova, 2008, p. 75). Ces rapports «singuliers» et «intimes» évoquent toute l'emprise politico-culturelle à laquelle sont soumis les écrivains de ce que Casanova appelle les «espaces excentriques». Dans le cas particulier des écrivains maghrébins d'expression française, sur les traces de leurs écrits littéraires, il est possible de déceler les histoires traduites dans ce que l'on nomme à la fois le corps et le corpus de l'écriture: le passé colonial, l'histoire récente, les dissidences généalogiques, les dilacérations subjectives, enfin, la tessiture de nombreuses mémoires et de maintes ruptures identitaires. Pour paraphraser Casanova, on pourrait dire que dans ce contexte écrire implique se rendre à l'aventure d'un entre-les-langues qui se définit comme un enjeu identitaire constitutif de toute traduction. C'est dans ce sens que dans une oeuvre intitulée *La mémoire tatouée: autobiographie d'un décolonisé* (1971), l'écrivain marocain Abdelkébir Khatibi met en scène les altérités constitutives de son écriture et de sa pensée. Situait le récit dans l'entrecroisement des histoires de l'Occident et de l'Orient, des mémoires personnelles et de l'histoire collective, de la langue du colonisateur et des réminiscences du parler maternel, de l'appel à l'autre comme façon d'inventer le soi-même, Khatibi essaie de montrer que toute écriture est habitée par un «ailleurs» qui échappe aux entreprises de colonisation les plus sophistiquées; ailleurs presque indicible, si ce n'était pas cette capacité de la langue de «traduire l'inouï». L'objectif de ce travail est donc d'examiner, à partir d'une visée théorique et analytique comprenant les écrits de Casanova (2008), de Derrida (1998; 1999) et de Meddeb (1985; 2008), la façon selon laquelle dans les oeuvres des écrivains maghrébins d'expression française l'écriture est avant tout conçue comme un acte de traduction entre-les-cultures et entre-les-langues. De façon plus spécifique, on envisage de montrer comment dans le texte de Khatibi l'espace de création «traductoire» ne se réduit pas à de simples effets stylistiques mais engage, d'après les mots de l'auteur, «une quête qui ne relève pas que de la littérature, mais se veut une éthique de l'immanence, dans les relations interpersonnelles, ou bien encore dans les lieux de passage et de résistance que vivent les hommes quand ils sont confrontés à la rencontre croisée entre les cultures, entre les pays, entre les sociétés, entre les spiritualités...» (2008). Bref, la problématique de la traduction repose inévitablement sur la question de «l'inter».

Biography: Maria Angélica Deângeli: professeur de la section de français à l'Université de l'État de São Paulo "Júlio de Mesquita Filho"/UNESP/BRESIL. Elle a récemment soutenu une thèse de doctorat sur les écrits de Jacques Derrida et Abdelkébir Khatibi. Ses recherches comprennent les littératures maghrébines d'expression française, la traduction et la pensée française contemporaine, s'intéressant notamment aux écrits de Jacques Derrida, Jean-Luc Nancy, Marc Crépon, entre autres. Elle prépare un ouvrage intitulée "La littérature dans la langue de l'autre: Jacques Derrida et Abdelkébir Khatibi". e-mail: deangeli@ibilce.unesp.br

FITZGERALD'S EFFECT ON THE ARABIC TRANSLATIONS OF KHAYYAM'S RUBAIYAT

S. Hesampour

Maitre de recherche

Abstract: Fitzgerald's effect on the Arabic translations of Khayyam's Rubaiyat
Saeed Hesampour

Shiraz University

Abstract

Translation of Rubaiyat into English, French, Italian, and other western languages indicate that they are rich in meaning and one can surely say that the arena of Khayyam's Rubaiyat is one of the greatest in the European literary societies and the works of no other writer or poet have received this much of attention. It should be said that the Rubaiyat is the peak of Eastern and Islamic culture and literature in the world. Until recently, Khayyam has not been at the focus of attention but the situation has changed drastically in recent years. When Fitzgerald, the English poet in the fifth decade of the 19th century, translated and published the Rubaiyat, Orientalists got immersed in it. Omar Khayyam, who, as a poet and scholar, had been ignored by the Orientalists, suddenly achieved the highest level of reputation and dignity because of the translation of his Rubaiyat. Poets and those interested in culture in every nation tried to translate some of his Rubaiyat to make their people familiar with his poetry and thoughts. Arab scholars, after studying Fitzgerald's translation, tried to translate the Rubaiyat into Arabic. They started their work with FitzGerald's translation as the base and various translations were provided. On the whole, it can be said that FitzGerald and his translation enormously affected the Arabic translations of Khayyam's Rubaiyat and even their familiarity with Khayyam.

Keywords: Arabic literature, Arabic translations, Khayyam's Rubaiyat, Fitzgerald.

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S2: THE COLONIAL INVENTION OF THE HUMANITIES: GENEALOGY AND CRITIQUE

COLONIALISM AND MODERN NATURAL LAW

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Abstract: Modern natural law theory constructs political and legal obligation, hence political order in general, on the basis of natural rights of the individual. As such, it made up the core of modern European political and legal thought. My paper deals with the beginning of modern natural law at the time around 1600 and its decline in the early nineteenth century. Both the beginning and the end of modern natural law, I shall argue, were closely bound up with colonialism. The discovery of the new world necessitated the transition of ancient natural law that posited an objective lawful order of the world to modern natural law that sought to conceive of lawful order in terms of the subjective rights of individuals. In the early nineteenth century, the challenge of making sense of and dominating non-European cultures contributed to the demise of natural law theory and the rise of historical jurisprudence. My study will therefore uncover the constitutive role played by colonialism in the history of European political and legal thought.

Biography: C. Tang; Berkeley, CA/US

ON CREATIVE MISREADING, OR AB-USING THE ENLIGHTENMENT

S. Agnani

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Abstract: In a recent discussion of Max Weber and modernization theory, the anthropologist and social theorist Arjun Appadurai has argued that what is “exported” from Europe in the eighteenth century intellectually is less a unified system than a fractured set of debates and unresolved contradictions which are played out in the colonies. But what if this system—the various discourses associated with Enlightenment thought in this case—was fractured to begin with even in its point of origin (an internal plurality)? Anticolonial thought within Europe—or enmeshed with the revolutionary languages of Europe, as in St. Domingue/Haiti—can thereby provide resources for thinking, or thinking at the limit, and allow us to avoid what Foucault once called the “blackmail” of Enlightenment and to further avoid, by extending this remark, the “blackmail” of colonialism: i.e. either acknowledge that it enabled some degree of progress, or else revert to an embrace of illiteracy, internal forms of oppression, barbarism, etc. Instead, a consideration of colonial spaces of the Enlightenment like Haiti and India ought to enable us to reflect on the shortcomings of universalist discourses and to heed the creative appropriations of these discourses--what Gayatri Spivak has called “ab-using the Enlightenment”--by figures such as Toussaint and Belley (some of which find resonance in the later era of twentieth-century decolonization, as CLR James suggests). One consequence of this might be that the full “meaning” and significance of the fragmentary discourses of the Enlightenment is only manifest in the colonies, and rendered legible by means of the colonies—the Indies east and west.

Biography: Sunil Agnani is an assistant professor in the Department of English and the Department of History (joint appointment) at the University of Illinois at Chicago, and teaches courses on the European Enlightenment, eighteenth-century British and French thought, and on the literature of empire and decolonization. His book, *Hating Empire Properly: The Two Indies and the Limits European Anticolonialism* (forthcoming in 2013 from Fordham University Press in New York), reads the literature of the Enlightenment in relation to debates in postcolonial thought. Representative publications include an essay on Denis Diderot entitled “Doux commerce, douce colonisation: Diderot and the two Indies of the French Enlightenment” in *The Anthropology of the Enlightenment* (Stanford Press, 2007), and an article examining Edmund Burke’s writings on France in relation to his involvement in Indian affairs, “Entre la France et l’Inde en 1790 : Edmund Burke et les révolutions en Europe et en Asie,” in *Rêver d’Orient, connaître l’Orient : Visions de l’Orient dans l’art et la littérature britanniques*, ed. by Isabelle Gadoin and Marie-Élise Palmier-Chatelain, (ENS ÉDITIONS, 2008).

THE COLONIAL NOVEL

T. Watson

University of Miami

Monday, July 22, 2013

Abstract: At least since Edward Said's *Culture and Imperialism* (1993) it has become a critical commonplace that the novel in English in the nineteenth century is inseparable from colonialism. A massive critical endeavor has undertaken to point out the half-hidden or obvious colonial features of the nineteenth-century novel, from Jane Austen to H. Rider Haggard. More recently, critics such as Franco Moretti and Pascale Casanova have mapped the ways in which the novel form moved from the imperial center to the colonial peripheries, where writers like Bankim Chandra Chattopadhyay (India), Olive Schreiner (South Africa), and E. L. Joseph (Trinidad), among many others, took it up and modified it according to local conditions. This paper will survey this literary and critical history in order to ask some basic questions: Is the nineteenth-century novel inherently "colonial"? Is the novel of the colonies always derivative of the novel of the imperial center? To what extent do the critical tools that have been developed for the analysis of novels, whether formal (close reading, for example) or statistical (Moretti's "distant reading") themselves bear the imprint of colonial history, more than a half century after decolonization?

Biography: Associate Professor of English, University of Miami. Author of *Caribbean Culture and British Fiction in the Atlantic World* (Cambridge University Press, 2008).

S2: LES CRÉATEURS, LA CRITIQUE ET LE DIALOGUE DES ARTS

ROMANTICISM: FROM *UT PICTURA POESIS* TO INTERMEDIALITY

L.H. Eilittä

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Abstract: ICLA CONFERENCE 2013: Literature and Intermediality
Les Createurs, la Critique et le Dialogue des Arts

Leena Eilittä:

Romanticism: From *ut pictura poesis* to Intermediality

In this paper I will present ideas about intermediality which were introduced to philosophical and literary discussion during the Romantic era. The connections between the arts were discussed in Lessing's *Laocoon* (1766) which had put a break to a tradition of *ut pictura poesis* which flourished in both Germany and Britain in the eighteenth century. The Romantics, who were interested in re-discovering the relations between the arts, had to put these relations into a new context. Friedrich Schlegel's idea of *Universalpoesie*, first introduced in the journal *Athenäum* in 1799, was an attempt to undertake a new definition of narrativity in which other forms of knowledge and arts were involved. Instead of pointing to the similarities between various forms of arts, as the critics before Lessing had done, Schlegel was interested in the narrative synthesis, in which works of visual arts or visuality more generally had a relevant role to play. Similar ideas emerge in the writings of other Romantics (e.g. Robert Schumann) who believed that the various forms of arts, despite their obvious differences, had the same origins. The Romantics' idea of bringing various art forms together extended throughout the nineteenth century which saw the birth of new forms of art such as cinema, based upon the combinations of different forms of arts.

Biography: Eilittä, Leena (DPhil, Oxon) is adjunct professor of comparative literature at University of Helsinki. Her current research focuses upon intermedial relations particularly in Romantic literature. She has co-edited the volume *Intermedial Arts: Disrupting, Remembering and Transforming Media* (2012). Her other publications include monographs *Approaches to Personal Identity in Kafka's Short Fiction* (1999), *Ingeborg Bachmann's Utopia and Disillusionment* (2008) and several articles and conference papers. She is a board member of FILLM (International Federation of Modern Languages and Literatures) and *Romantik - Journal of Romantic Studies in Scandinavia*.

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BEETHOVEN DANS LA *KREISLERIANA* DE E.T.A. HOFFMANN

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Abstract: En 1838 Robert Schumann compose le cycle pour piano intitulé *Kreisleriana* ; Johannes Brahms signait ses oeuvres de jeunesse *Kreisler Jr.* Tous les deux s'inspirent de Johannes Kreisler, personnage hoffmanien qui surgit en 1810 dans une revue musicale de l'Allemagne romantique dans laquelle Hoffmann publie également plusieurs textes de critique musicale. Tout un versant de l'oeuvre de création de l'écrivain allemand (qui fut aussi dessinateur, compositeur, directeur de théâtre...) se consacre aux rapports entre la littérature et les arts, sur lesquels il réfléchit tout le temps et à partir desquels il compose des oeuvres qui ont pour modèles formels les arts et la musique, comme *Les Fantaisies* la à manière de Callot dont fait partie *Kreisleriana*. Cet oeuvre (*Kreisleriana*) se compose de récits, de lettres et de critiques musicales et sont l'unité peut être attribuée aussi bien aux alternances d'humour du personnage central (*Kreisler*) qu'à un principe musical (l'oeuvre serait conçue comme un cycle, ou tiendrait pour modèle *Les Variations Goldberg* de J. S.

Bach). Ce qui nous intéresse, par delà la question de l'unité (qui continue d'occuper la critique), ce sont les rapports qui s'établissent dans *Kreisleriana* entre la création littéraire et le regard critique que porte Hoffmann-Kreisler sur l'oeuvre de plusieurs compositeurs. Notre contribution se centrera au chapitre intitulé « La musique instrumentale de Beethoven », qui n'est apparemment qu'une synthèse de deux comptes-rendus publiés dans la *Allgemeine Musicalische Zeitung* et dans lesquels Hoffmann entreprend une défense passionnée de la musique beethovenienne. Dans *Kreisleriana* c'est le personnage Kreisler qui prend la parole pour cette défense de la musique de Beethoven – et de la musique romantique. C'est un texte critique au milieu d'une oeuvre de création, c'est un texte critique fictionnalisé et que, pour cela, entre dans un complexe jeu de miroitements : musique, littérature, critique, création de Beethoven, création de Hoffmann... Le but de notre contribution est de réfléchir sur cet amalgame de critique et de création qui, dans le cas de Hoffmann, se double d'un dialogue complexe entre musique et littérature, auquel furent si sensibles Schumann, Brahms... mais aussi, en France, Balzac (qui affirme avoir beaucoup appris sur la correspondances des arts en lisant Hoffmann) et Charles Baudelaire.

Biography: Enseignante chercheur du Département de Théorie Littéraire et Littérature Comparée à l'Université de São Paulo. Elle s'intéresse aux thèmes suivants: formes et genres littéraires, Littérature comparée, Littérature et les Arts, Romantisme, Littérature française du XIXe. siècle, Gérard de Nerval.

HEINRICH HEINE'S *FAUST. EIN TANZPOEM*: A POSTDRAMATIC INTERMEDIAL REPRESENTATION

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Abstract: Heine's *Tanzpoem*, written in exile in Paris in 1846 upon the request of the director of a London theater, represents a postdramatic rejection of Goethe's *Faust* tragedy and proposes a different kind of event in the theatre, which according to Hans Thiess Lehmann critically interrogates some of drama's fundamental aspects in order to assimilate dancerly qualities in the writing itself. In his writings on ballet Heine compares the choreography of classical dance as practiced by the Paris Opera with Racine's classical tragedy and its "affected unities and artificialities danced alexandrines, declamatory leaps, antithetical entrechats, and a noble passion that pirouettes so giddily on one leg that all you can see is a sky and leotard." Instead he looks back to the folkloric roots of the Middle Ages of the *Faust* puppet play tradition, and by means of the improvisatory nature of puppet plays breaks the code of classical dance. It is the purpose of my proposal to explore the intermedial, aspects of Heine's dance poem, particularly its attention to pantomime, gestures, performance, and the comparative difference between characters and dancers, drama and ballet, mime and dance. In writing a scenario for a ballet Heine solves the problem of too many dominant male characters in the *Faust* myth, and instead of Mephistopheles introduces Mephistophela with her corps of tutu clad demonic dancers and thereby introduces the vocabulary of dance as Mephistophela engages Faust in a *pas de deux* that liberates him from the constraints of body and mind. Heine's dance poem articulates itself in transgression of narrative order in the acrobatics of writerly handstands as literature and dance confront each other and each partner both evades but also enriches its opposite. Ultimately Heine's choreographic libretto exists as a parallel performance, a pre-view with a parallel and distinctly different charm and magic, for both art forms are similarly poetic.

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S2 HISTOIRE DES TRADUCTIONS ET HISTOIRE LITTÉRAIRE

LA TRADUCTION ET L'ENJEU DE LA FORMATION DU CANON LITTÉRAIRE NATIONAL: LE CAS GREC MODERNE (XVIIIÈ-XIXÈ SIÈCLES).

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Abstract: Étude de l'histoire des traductions dans le cadre des transferts culturels tout en essayant de mettre en apparence leur apport génétique à la formation des genres littéraires modernes (prose narrative, roman, théâtre, etc.) dans la littérature néohellénique. A l'épicentre de notre analyse seront mis et pour cause deux siècles essentiellement critiques pour la formation du 'caractère national' (XVIII^e et XIX^e siècles), à savoir l'ère des Lumières et l'ère romantique. Au cours des Lumières, la recherche d'une identité culturelle nouvelle et la fascination exercée, à partir d'un certain moment, par le visage attrayant de l'étranger, sont les deux notions-clés, étroitement entrelacées, qui marquent le processus du mouvement de traductions dans le Sud-Est de l'Europe. A cette époque, la fluidité des termes de fidélité et de précision, ces impératifs romantiques ultérieurement posés, pour respecter l'atmosphère de l'oeuvre, en corrélation avec la fluidité des frontières entre le texte traduit et la production originale, nous poussent à mieux saisir une des particularités du XVIII^e siècle dans le Sud-Est de l'Europe, où prédomine l'usage de la traduction, conçue en tant qu'un réseau très important pour le renouvellement de la littérature nationale. En outre, le point culminant d'une bipolarité ressentie au XIX^e s., réside dans le fait qu'en tant que pays périphérique, la Grèce a reçu d'une manière intense les innovations assumées par les lettres européennes, par le biais d'une inondation de textes traduits, tandis qu'en même temps, en tant que dépositaire d'un long patrimoine, elle n'a jamais renoncé à la réhabilitation de sa tradition. La rénovation des structures culturelles fut ainsi fécondée par l'apport occidental mais aussi trempée dans le potentiel de la tradition culturelle ancienne. Cependant, remarquons un paradoxe: Au moment crucial où les influences occidentales, semblent être arrivés à leur point culminant, les intellectuels grecs démontrent une certaine xénophobie culturelle, qui pourrait être déterminée comme l'expression d'un sentiment d'introversio ou encore comme un désir d'autosuffisance.

Biography:

Anna Tabaki est actuellement Professeur de théâtrologie et d'histoire du théâtre au Département d'Études théâtrales de l'Université d'Athènes. Diplômée de la Faculté des Lettres de l'Université d'Athènes, elle a poursuivi, en tant que boursière du Gouvernement français, puis de la Fondation «Alexandros S. Onassis», ses études doctorales en France et elle devenue docteur de l'École des Hautes Études en Sciences Sociales (Paris). Depuis 1980 jusqu'en 2000, elle a occupé un poste de chercheur au Centre (actuellement Institut) de Recherches éohelléniques de la Fondation Nationale de la Recherche Scientifique de Grèce où elle conserve le titre de Chercheur Associée. De 1995 à 2000, elle a enseigné au Département d'Études théâtrales de l'Université de Patras. En 2000, elle a été élue Professeur Associée au Département d'Études théâtrales de l'Université d'Athènes et, en 2004, Professeur au même Département. Elle est membre actif de plusieurs Associations Scientifiques, elle a participé à de nombreux Congrès et Réunions Internationales et elle a organisé plusieurs Colloques internationaux ainsi que des Rencontres de Travail thématiques. Elle a publié 19 livres et environ 150 articles sur des sujets variés, se rapportant surtout aux XVIII^e et XIX^e siècles, touchant le domaine de la littérature comparée, notamment celui de l'histoire des idées, des transferts culturels, de l'histoire de la traduction et de l'histoire comparée de la dramaturgie grecque moderne. Parmi ses ouvrages: (en collaboration avec STESSI ATHINI), *Translation and Intercultural Relations. [Proceedings] Second International Congress Identity and Alterity in Literature, 18th-20th c., vol. III*, Athènes: Domos, 2001; *La dramaturgie néohellénique (XVIII^e-XIX^e siècles). Une approche comparée*, seconde édition, Athènes: Ergo 2002 (en grec); *Des Lumières néohelléniques. Mouvements d'idées et réseaux de communication avec la pensée occidentale*, Athènes: Ergo, 2004 (en grec); *Greek Romanian Relations. Interculturalism and National Identity / Relations Grécoroumaines. Interculturalité et identité nationale*. Edited by PASCHALIS M. KITROMILIDES and ANNA TABAKI / Sous la direction de PASCHALIS M. KITROMILIDES et ANNA TABAKI, Athènes: IRN/FNRS, 2004; *Le théâtre néohellénique (XVIII^e-XIX^e s.). Approches interprétatives*, Athènes: Diavlos 2005 (en grec); *Tendances actuelles de la Littérature comparée dans le Sud-Est de l'Europe / Contemporary Trends of Comparative Literature in South-Eastern Europe*, «Τετρίθια εργασιών 29», Séminaire de Littérature Comparée et d'Histoire des Idées / Seminar on Comparative Literature and History of Ideas, Athènes: IRN/FNRS, 2006; (en collaboration avec GIORGOS KEHAGIOGLOU), MIGUEL CERVANTES [Μιχαήλ ΤΣΕΡΒΑΝΤΕΣ, Ο επιτίθιος ευγενής δον Κισίθητης της Μήντρας] La première traduction connue de Don Quichotte (troisième décennie du XVIII^e siècle?). Introduction: GIORGOS KEHAGIOGLOU, ANNA TABAKI. Texte, Glossaire et Index de noms propres: GIORGOS KEHAGIOGLOU, IRN/FNRS, 2007 (en grec); *Questions de littérature comparée et d'histoire des idées. Neuf études*, Ergo, Athènes 2008 (en grec); (en collaboration avec WALTER PUCHNER), *First International Conference Theatre and Theatre Studies in the 21st Century* (Athens, 28

September – 1 October 2005). Proceedings, Edited by ANNA TABAKI & WALTER PUCHNER / Premier Congrès International Théâtre et études théâtrales au seuil du XXI^{ème} siècle (Athènes, 28 septembre – 1er octobre 2005), Actes. Sous la direction de ANNA TABAKI & WALTER PUCHNER, Ergo, Athens 2010.

HOSTILITY OR AFFINITY? THE EFFECT OF TRANSLATION ON THE ARABIC LITERARY TRADITION

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Abstract: During the second half of the nineteenth century and the early decades of the twentieth, an unprecedented number of Arab literary translators engaged in an effort to translate European works of literature, primarily from French and English, into Arabic. In my paper, I focus on the historical effect of these translated works on the Arabic language and literature. Not only did these translated works change the trajectory of Arabic literature, introducing into Arabic new literary forms such as the novel as well as new ways of writing poetry, it also altered the literary language itself, bringing it closer, stylistically and syntactically, to European languages. In addition, this translation activity contributed to a split in the literary tradition between what is now known as the classical period and the modern one. Averroes's attempt to translate Aristotle's Poetics is emblematic of translation in the classical period. His mistranslation of "tragedy" as "panegyric" and "comedy" as "satire" gives us a sense of the gap that existed between European and Arabic literatures, a gap that meant theater was an art form utterly incomprehensible to Averroes and his contemporaries, hence his (in)famous mistranslation fictionalized in Borges's short story "Averroes's Search." Averroes's impossible search has been fulfilled by the nineteenth-century Arab translators whose work resulted not only of making the foreign art of theater available to readers of Arabic, but also made drama one of the established genres of modern Arabic literature. During this period, known as al-Nahda or renaissance, the position of the translator within the Arabic literary tradition fundamentally changed: from someone who simply channeled the knowledge of foreigners into Arabic, to someone who had the power to shape the writings of later literary figures such as Naguib Mahfouz, whom I use as an example to show how the activity of translation helped increase the affinity between the European and the Arabic literary traditions. To highlight this shift, I contrast two genres, one from the classical period and one from the modern period. The first is al-maqamah, from the tenth century AD, and the second is the modern Arabic novel from the mid-twentieth century. Through a discussion of this important shift, I show that far from simply being "hegemonic" languages, as many postcolonial theorists have argued, European languages and literatures helped regenerate the Arabic literary language.

Biography: Karim Abuawad grew up in Ramallah, Palestine. Upon graduating high school there, he went to the United States where he earned a BA in English literature from the University of Illinois at Chicago and an MA in comparative literature from the University of Illinois at Urbana-Champaign. During the academic year 2010/2011, he was a faculty member at the English Department at Al-Quds University in the West Bank, Palestine. He is currently a PhD student in comparative literature at the University of Western Ontario, Canada. His research focus is the twentieth-century Arabic realist novel.

HISTOIRE LITTÉRAIRE ET HISTOIRE DE LA TRADUCTION AU BRÉSIL : ESSAI DE SYSTEMATISATION

G. Henriques Pereira
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Abstract: Il s'agit de réfléchir sur le rôle de la traduction dans le processus de formation de la littérature brésilienne à partir de l'étude de l'oeuvre du comparatiste brésilien Antonio Candido. Celui-ci montre dans l'essai « Os primeiros baudelairianos » [Les premiers baudelairiens] (2000) comment les premiers traducteurs brésiliens de Baudelaire, jeunes poètes qui n'avaient pas encore la maîtrise du vers, se lancent dans la traduction d'un grand poète, et par là, fondent, malgré et grâce à cette inexpérience, les bases d'une nouvelle école esthétique, celle de la poésie réaliste, qui va supplanter l'école romantique. Au delà de ce phénomène, qui pourrait être considéré en tant que ponctuel, il est important de signaler également le rôle de la traduction dans la formation du canon national, aussi bien par le fait que notre littérature est formée à partir d'une dialectique du local et du cosmopolite, que par le fait que les écrivains responsables par la formation de la littérature nationale, issus de la tradition littéraire, sont pour la plupart des cosmopolites, poliglotes, qui lisaient la littérature étrangère et jouaient un rôle d'importateurs culturels en même temps que de divulgateurs de ce qui caractérisait la littérature produite au Brésil en tant qu'une littérature nationale.

Biography: Germana HENRIQUES PEREIRA. Licence en Portugais et en Français-Lettres Modernes, Maîtrise en Lettres Modernes, par l'Université de Rennes 2 - Haute Bretagne; Doctorat en Théorie de la Littérature à l'Université de Brasília, Post-doctorat en Traductologie à l'Université de Rennes 2 - Haute Bretagne (Boursière du CNPq/PDE/Brésil),

Monday, July 22, 2013

Professeur à l'Université de Brasília au Département de Langues Étrangères et Traduction - LET, depuis 1992, duquel est aussi sous-directrice. Responsable du Master en Traductologie (Programa de Pós-graduação em Estudos da Tradução - POSTRAD/UnB). (germanahp@gmail.com)

S1 LA LITTÉRATURE COMME PHILOSOPHIE DE LA VIE

"SCIENCE DE LA VIE", "FORME DE VIE", "SURVIVANCE" : QUELLE IDÉE DE LITTÉRATURE AU CROISEMENT DE CES TROIS NOTIONS

C. Coquio
Université Paris 8

Abstract: "Science de la vie", 'forme de vie', 'survivance' : quelle idée de littérature au croisement de ces trois notions"

Biography: Catherine Coquio

L'ECRIVAIN POLEMISTE : REGLES ET "FORME DE VIE"

C. Barral
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Abstract: Dans *De la très haute pauvreté. Règles et forme de vie*, Giorgio Agamben définit la *forma vitae* des moines franciscains comme "un mode de vie qui, en tant qu'il adhère étroitement à une forme ou à un modèle dont il n'est pas question de le séparer, se constitue par là même comme exemple" (p. 129). La "forme de vie" à laquelle se vouent les communautés monacales étudiées par Agamben, cette *forma vitae*, qui n'est ni simple obéissance à un ensemble de règles ou de normes, ni observance d'un dogme, ni principe d'esthétisation de sa vie, nous met au défi de penser le "seuil d'indistinction tendanciel entre règle et vie". Le rapport entre le moine et la sphère du droit, à l'extérieur de laquelle il prétend pouvoir vivre, substitue à l'obéissance à des règles de nature quasi-juridiques une imitation générale de l'Évangile : "la forme n'est pas une norme imposée à la vie, mais une façon de vivre, qui, à l'exemple de la vie du Christ, se donne et se fait forme." (p. 143) Le passage de l'imitation de l'Évangile (texte lui-même, lu et médité, incorporé par la vie du moine) à l'exemplarité (puisque la vie "apostolique" est "angélique", parfaite), suppose que le texte initial a une certaine efficacité sans pourtant constituer un texte de loi. "Vivre selon" la forme de vie de l'Évangile n'est pas suivre des préceptes ou des règles. Ce n'est pas non ériger le texte de l'Évangile en traité moral. La règle et la vie ne se distinguent plus, et la dimension prescriptive de la morale est abolie ici dans une incarnation exemplaire du modèle : "Il ne s'agit pas tant d'appliquer une forme (ou une norme) à la vie, mais de vivre selon cette norme, c'est-à-dire qu'il s'agit d'une vie qui, en suivant un exemple, se fait elle-même forme, coïncide avec elle." (p. 135)

Cette réflexion menée par Agamben nous invite, nous littéraires, à inverser le rapport traditionnel que la création poétique établit entre vie et imitation : la littérature imiterait la vie, telle est la leçon de toute la tradition mimétique sur laquelle s'est fondée la littérature - occidentale au moins. Ici, c'est bien l'imitation du texte, selon l'Évangile, qui forme la vie.

Dire, avec Agamben, qu'une imitation de l'Évangile implique une sortie de la sphère du droit et une absolutisation de l'état d'exception, c'est aussi dire que l'adoption d'une "forme de vie" implique un état de minorité assumée et que celui qui choisit ainsi de mêler sa vie indissolublement à la règle abolit certes la règle mais dans le même temps accepte un état de minorité qui lui ôte tout droit à la propriété et tout droit d'usage.

Dans quelle mesure, jusqu'à quel point, et avec quelle valeur heuristique cette réflexion qui oppose droit et vie, et qui permet de repenser les liens entre texte, exemplarité, forme et vie, peut-elle être appliquée à la vie de l'écrivain, et plus particulièrement ici de l'écrivain polémiste ? Le rapport au droit et à la morale tissé par Agamben dans le concept de "forme de vie" est central dans l'œuvre de trois écrivains que nous nous proposons d'étudier - Péguy, Karl Kraus, Lu Xun -, tandis qu'on le perd au contraire si l'on va du côté de l'esthétisation de la vie ou des théories comportementales (M. Macé dans *Façons de lire, manières d'être*).

Peut-on donc décrire le rapport de l'écrivain polémiste à son écriture et à son époque comme une vie réglée ? Peut-on analyser l'exposition que le polémiste fait de sa personne comme incorporation et forme de vie, au même titre que cette exemplarité de la vie monacale dont parle Agamben ? En quoi le rôle de fou, de bouffon, de Thersite, qu'adoptent ces écrivains est-il hors de la sphère du droit, tel le statut de "mineur" des moines, alors même que nos polémistes sont parfois aussi les acteurs acharnés de procès ? Enfin, comment la littérature lue, "méditée" par ces polémistes, est-elle imitée et incorporée dans leur œuvre, comment son efficacité se manifeste-t-elle ? L'exemple des "motto" qui précèdent les articles de Kraus, et qui sont nourris de Goethe, Schiller, mais aussi Saint Paul, nous aidera à préciser cet élément. L'enjeu de cette hypothèse comparatiste, de ce détour par les franciscains d'Agamben, pourrait être d'articuler les théories récentes de la "posture" de l'écrivain (qui renouvellent la notion d'"habitus" travaillée par Bourdieu entre autres) et les débats sur l'exemplarité de la littérature (Macé, Schlanger, Bouju, Rueff).

Biography: Doctorante en littérature comparée à l'université Paris 8, équipe "Littérature et histoires", sous la direction de Catherine Coquio. Titre de la thèse : "Le tact des polémistes : Karl Kraus, Charles Péguy, Lu Xun". Agrégée de lettres modernes et ancienne élève de l'ENS (Paris).

SEUILS POÉTIQUES: MELANCOLIE ET HISTOIRE AU VINGTIÈME SIÈCLE

L. Taïeb

Université de Bretagne Occidentale

Abstract: "Seuils poétiques: dédire l'histoire"

Biography: Lucie Taïeb, traductrice, docteur en littérature comparée de l'Université de Paris 4, est maître de conférences en allemand à l'Université de Brest.

THE ISSUE OF EVIL IN LITERARY ACCOUNTS OF TRIALS. NARRATIVE PARADIGM FOR ETHICAL LITERATURE

G. Cinelli

Alexander von Humboldt Stiftung

Abstract: The problem of Evil is as ancient as literature itself, as it begins with the great religious and mythical narratives, but with Enlightenment it assumes a new function in the face of renewed conceptions of aesthetics and ethics, depending more and more from rationality and individual conscience. Recent studies like for example *Aesthetik des Bösen* by Alt (2010) or *Imaginationen des Bösen* by Bohrer (2004) attempt to sketch out a history and possibly a paradigm of the literary experience of evil, which reaches beyond the boundaries of the romantic tradition and of a classic such as *La littérature et le mal* by Bataille (1957). Nevertheless, Evil that seems to be a constant of human history remains far from being clearly defined by philosophical theories or justified by means of religious theodicy. The revived and increasing interest in ethics that has characterised the tendency in western literary theory over the last thirty years reveals that the dilemma of good and evil remains the core of our moral speculation, even though the most recent trends in ethics seem to fail in answering the question. The fortune of Lévinas' philosophy of the "other" in the so-called postmodern ethics pushes the problem of evil aside, as it stresses the metaphysical superiority of the "other" on the "self", which seems to disable the very possibility of radical evil. Nonetheless, history and literature offer an infinite gallery of stories that are beyond any doubt evil. Literature cannot provide philosophical solutions to the problem of evil: literature represents likely situations and characters by means of language, but it investigates neither the logical fundaments of thought (domain of philosophy) nor the actuality of reality (domains of history, sociology and anthropology). What literature can provide in connection with the problem of evil is a "field of tension" between ethics and aesthetics. In other words, literature can represent evil in its possible forms, by assuming an infinite range of genres, expressive models, and narrative structures. Literature acts as a bridge between the experience of evil in history and the reflection about its origin and nature. Through the form of its narratives, literature provides possible constellations of what we understand as evil, and to this extent it also provides examples of human agency in the face of evil. In this paper I intend to focus on one particular form of literary narrative, namely the account of historical trials. This literary sub-genre that uses several narrative forms from pamphlet to novel and essay has a tradition that stretches back to the eighteenth century, and precisely to Voltaire's *Traité sur la tolérance*. Such a literary sub-genre consists of accounts of historical trials that the authors reconstruct on the basis of evidence (archival, literary, oral and so on), but that are narrated by combination of the rhetoric of historical narration with the rhetoric of likelihood. I will compare, in the frame of what can be acknowledged as a rational and anti-dogmatic thought that has in the Enlightenment its model, a number of texts of the European tradition between the eighteenth and the twentieth centuries. These texts are *Traité sur la tolérance* by Voltaire (1763), *Storia della colonna infame* by Manzoni (1840), *The devils of Loudun* by Huxley (1952). The three texts are accounts of trials that not only raised rumors and reactions among their contemporaries, but also have become by means of literature examples of the problematic struggle with the idea of evil, which cannot be separated by fear, power, and ideology. In order to outline what sort of link literature establishes between the historical trials and the moral speculation on evil, I will focus on the rhetorical aspects of the narration. Voltaire's text is a pamphlet in which the author tells the story of the trial and murder of Jean Calas in Toulouse in 1761, in order to attack the traditional dogmatic and superstitious conception of religion and to replace it with the idea of tolerance that he borrows from the observation of other non-western cultures. His argumentation is therefore polemic and objective in the same time, and becomes in the end a plain discussion of his philosophical and anthropological thesis. Manzoni's work narrates the trial and murder of two innocent men accused to be pest-spreaders in Milan in 1630. The

author adopts both the rhetoric of historical narrative (with long inserts of juridical, Latin passages of the acts of the trial) and of likelihood, as he attempts to penetrate the psychology of the judges in order to understand why they unjustly condemned the two men that they knew to be innocent. Manzoni considers the problem of evil from both the standpoint of rationality and of religious theodicy, concluding that evil is a historical necessity as far as it is a human degeneration. Huxley's work focuses on the trial celebrated against the priest Urbain Grandier, who was burned alive in France in 1634 after having been accused of heresy and of being in league with the Devil. Huxley, as a philosopher and a novelist, adopts the form of the novel, in order to depict the process of creation of mass hysteria through the means of power and coercitive authority, and in the same time combines the genre and the rhetoric of the novel with those of the philosophical essay, entwining representation and speculation in the fabric of his discourse. The aim of my contribution is to demonstrate that the ethical reflection in literature does not consist in focusing on ethical themes, which always put literature at risk to be merely moralistic propaganda, but that it depends on the rhetorical and formal elaboration. The way in which an author observes, critiques, organises and represents life through language outlines the moral implications of a story. I claim that by no chance the three selected authors, who only provide an example, choose the frame of the trial to reflect on the connections between justice, evil and rationality. The trial provides the opportunity to root the narrative into the actuality of history, but also its demand for interpretation and speculation rises the need for combining diverse expressive forms, genres and rhetorical kinds of argumentation. I therefore aim at demonstrating that literature is a "field of tension" between diverse areas of human knowledge, that rhetoric is the means of their reciprocal influence, and that through literature one can find unconventional ways to approach philosophical, juridical or religious matters as those that the reader is confronted with in the three selected works.

Biography: Gianluca Cinelli studied literature, history and theory of literature at the University of Rome "La Sapienza", where he obtained his Degree in 2001. In 2004 he began his PhD in Italian literature at University College Cork, where he was awarded the title in 2008. His PhD thesis was published in 2008 with the title *Ermeneutica e scrittura autobiografica* (Milan, Unicopli, 2008).

Between 2008 and 2009 he worked on a research project on the Italian writer and historian Nuto Revelli, whose outcome was the publication in 2011 of the monograph *Nuto Revelli* (Turin, Aragno, 2011).

In 2010 Cinelli received a sponsorship from the Istituto Storico della Resistenza in Cuneo to carry out research in the Staatsbibliothek in Berlin, in the framework of a project on the German literature about the Campaign of Russia 1941-1945. The outcome consisted in the two essays "La memorialistica tedesca della campagna di Russia 1941-1955", forthcoming in *Il presente e la storia* (July 2012, approx. length 70 pages); and "La questione della colpa nella memorialistica tedesca della campagna di Russia 1941-1945", forthcoming in summer 2012 (approx. length 35 pages).

In 2011 he has been awarded a two-years scholarship of the Alexander von Humboldt Foundation in order to develop a research project on Alessandro Manzoni and the theory of ethical literature at the University of Frankfurt "Johann Wolfgang Goethe" between 2012 and 2014.

He is also editing a research project with the Istituto Storico della Resistenza in Cuneo about the literary memory of the Italian captivity in USSR during WWII, which is expected to produce in 2014 a monograph.

His main publications are: "Il doppio, il falso e la maschera de La chiave a stella: il problema della verità autobiografica", *L'abaco*, 4-7 (2010), 259-270;

"L'autobiografia come dislocamento. Motivi allegorici ne La chiave a stella di Primo Levi", *Quaderni d'Italianistica*, 31, 1 (2010), 173-196;

"L'eredità di Nuto Revelli", *La libellula*, 1, 1 (Dicembre 2009), 106-118;

"La memoria, la traccia e la funzione del narratore in Ritorno sul Don di Mario Rigoni Stern", *Quaderni d'Italianistica*, 29, 1 (2008), 165-182;

"Silenzio e verità ne La parola ebreo di Rosetta Loy", *Modern Languages Notes, Italian Issue*, 123 (January 2008), 8-21;

"L'occupazione tedesca nel Cuneese nelle testimonianze dei civili: Il disperso di Marburg di Nuto Revelli", *Il presente e la storia*, 70 (Dicembre 2006), 339-352;

"Micro-History and Memory in Il disperso di Marburg by Nuto Revelli", in *Politics and Culture in Post-War Italy*, ed. by Linda Riso e Monica Boria, Newcastle, Cambridge Scholars Press, 2006, 119-131;

"Microstoria', memoria e impegno", *Il presente e la storia*, 68 (Dicembre 2005), 331-339

S5 GEOCRITIQUES INSULAIRES

COMPARER LES ÎLES : FONDEMENTS ET PERSPECTIVES D'UNE GÉOCRITIQUE DE L'INSULARITÉ

F. Graziani

Université de Corse

Abstract: Est-il plus difficile de penser le semblable dans le dissemblable ou la dissemblance des semblables ? La force de la parole poétique, selon Aristote, serait la recherche de similitudes dans des choses qui ne se ressemblent que de loin, tandis qu'Ovide glorifie le poète pour son aptitude à distinguer les plus subtiles différences entre des êtres aussi semblables génétiquement que les vagues de la mer. La diversité des îles, « ni tout à fait autres ni tout à fait semblables » à la fois entre elles et relativement aux territoires côtiers qui de près ou de loin leur font face, est rarement pensée comme telle, c'est-à-dire comme un des principes d'intelligibilité de leur identité même. Les modes d'approche comparatifs qui se limitent à un seul point de vue, que ce soit celui de la science, de l'économie, de l'anthropologie, de la géopolitique, de l'histoire ou de la littérature, s'exposent à manquer leur cible en réduisant la recherche d'identité à un relevé de similitudes. Alors que la méthode comparative qui, à la manière des poètes, s'attache à associer les contraires pour construire de nouveaux paradigmes en pensant la pluralité du divers, semble aujourd'hui pouvoir être reconnue comme la plus féconde. Et dans un mouvement de retour, pouvoir nourrir de nouvelles recherches comparatives dans toutes les disciplines du savoir, en relativisant les concepts de miniaturisation, d'endémisme, d'acculturation, de syncrétisme, de repli sur soi ou de discontinuité territoriale, pour dynamiser les enjeux interdisciplinaires d'une géocritique de l'insularité.

Biography: Françoise Graziani, Docteur d'Etat, est Professeur de Littérature comparée à l'Université de Corse et directeur de recherches à l'Université Paris 8, où elle a enseigné de 1995 à 2011. Son champ de recherche s'étend de la réception des littératures et philosophies antiques à la poétique, à la correspondance des arts, aux problématiques de la traduction et aux échanges interdisciplinaires et interculturels dans l'espace méditerranéen. Elle est l'auteur de nombreuses publications dans ces différents domaines, ainsi que de traductions et d'éditions de textes de la Renaissance française et italienne, et co-dirige le groupe de recherche sur la tradition mythographique Polymnia et la collection « Mythographes » qui lui est associée (Lille, Presses du Septentrion).

MEDITERRANEAN NARRATIVES AND GEO-ORIENTED PERSPECTIVES

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Abstract: The paper proposed applies géocritique which draws attention to the importance of the literary texts in the construction of places and thus to the relations between places and texts. On this basis, the paper analyses narratives of the Mediterranean and the Mediterraneans. These narratives are often at the origin of Mediterraneanist imagery. In Raffaele La Capria's words the Mediterranean is an imaginary place, a feeling, a vision of the world. Very much like Orientalism and Exotism, Mediterraneity is in the other's gaze. Our image of the Mediterranean is quite recent and grew out of dichotomic visions: archaic and arcadian; apollonian and Dionysian; fragmented (Pirenne) and unitary (Braudel). The objective of the paper is to apply a comparative approach to: - explore and investigate the influences of these texts on the Mediterranean, an illusory geographical space and concept; - to focus on images that have influenced and shaped today's idea of Mediterranean and Mediterraneity; - to analyse the travel accounts and the fiction which have both played an important role. This process involves geographical and archaeological discoveries and literary imagination. Selected authors and texts include: *Italianische Reisen* of Goethe (1816-1817); *Inspirations méditerranéennes* of Paul Valéry (1934); *Bitter Lemons* of Lawrence Durrell (1957) etc.

Biography: Federica Frediani obtained an MA in Literature at the University of Siena (1997), and a PhD in Comparative Literature (2005) at the university. Her research interests are centred around travel literature and women's travel, focussing especially on the representations and images of the Mediterranean. Gender and queer studies are central to her scholarship. She is research assistant and lecturer at the Institute for Mediterranean Studies at the University of Lugano. She holds a research post at the Department of Comparative Languages, Literature and Cultures at the University of Bergamo. She is the author of *Uscire. La scrittura di viaggio delle donne al femminile: dai paradigmi mitici alle immagini orientaliste* (Diabasis, 2007). She co-edited (with Maria Teresa Giaveri, Anna Omodei Zorini, Vincenzo Salerno and Massimo Scotti) *Lo sguardo azzurro. Costanti e varianti dell'immaginario mediterraneo*, Mesogea, Messina, 2008; *Ulisse: variazioni di un mito mediterraneo*, Franco Angeli Editore, Milano, 2006. Essays by: Bernard Andreae, Piero

Boitani, Irad Malkin, Antonio Prete, Athanasios Moulakis, Federica Frediani. She edited with Fernanda Gallo, *Ethos* repubblicano e pensiero meridiano, Diabasis, 2011.

LES ÎLES METAPHORES. SUR LA LECTURE DES TEXTES MINIATURES

J. Isolery

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Abstract: La métaphore territoriale géographique, et tout particulièrement la métaphore de l'insularité, est particulièrement fréquente en sciences humaines (1). Face au mondialisme, aux gigantismes, aux globalismes tentaculaires de tous acabits, les nanotechnologies font florès dans toutes les sciences dures et appliquées. Entre ces deux infinis profanes, le « small » est devenu non seulement « beautiful » (2) mais impératif (3). Il est un mode de reconquête à la mesure de l'humain, de son espace et de son temps vécus. Certes, la littérature n'est pas soumise aux mêmes extrêmes. Pourtant, le bref, le réduit, la miniature apparaissent aussi comme autant de tentatives d'insulariser l'actualisation de l'oeuvre. Le rythme de lecture que ces formes sollicitent semble a priori favoriser la vitesse, ce caractère expéditif répondant aux exigences d'une vie moderne qui ressent en permanence l'impression d'être « en retard ». Or, il n'en est rien. Les formes brèves ne sont-elles pas au contraire, celles qui induisent le plus de suspension, de lenteur méditative ou interrogative, alors que très souvent, la lecture du roman long se signale par l'accélération variable de sa vitesse ? Une étude schématologique de la réception, fondée sur les harmoniques de l'expression et du contenu (ou sur ses hiatus), ne pourra que s'intéresser aux liens que peuvent nouer les représentations littéraires de l'espace insulaire avec leurs modalités formelles, sémiotiques, structurelles ou génériques. A partir d'un corpus qui reste encore à définir (4), notre intervention comparera le thème insulaire aux formes littéraires insularisées pour dégager des occurrences stimulantes au regard d'une géocritique élargie à toutes les strates (cf. Ingarden) de l'oeuvre littéraire : une schématocritique. Elle cherchera ainsi à justifier, tant au niveau d'un imaginaire sémantique que formel, la pertinence mais peut-être aussi les limites de la métaphore insulaire. Notes

(1) Le phénomène est remarquable chez Edgar Morin. Tony Becher en a fait le support de son étude des disciplines scientifiques (Tony Becher et Paul Trowler, *Academic Tribes and Territories : Intellectual Enquiry and the Culture of Disciplines*, 2e éd., Londres, Open University Press, 2001, cité in Jean-Marie Schaeffer, *Petite écologie des études littéraires. Pourquoi et comment étudier la littérature*, Paris, Thierry Marchaise, 2011, p. 18).

(2) Cf. Ernst Freidrich Schumacher, *Small is beautiful. Study of Economics as if people mattered*, (1973), Vintage, « Classics », nouvelle éd. 1993.

(3) Voir Joseph Pearce, *Small is toujours beautiful*, C. Mahy trad., Paris, Editions de l'Homme Nouveau, « Domaine anglo-saxon », 2010.

(4) Nouvelles, formes brèves, haïku, dictons, proverbes sont autant de formules susceptibles d'être interrogées.

Biography: Jacques Isolery Maître de Conférences à l'Université de Corse. UMR 6240 LISA Ouvrages: Jacques Isolery, François Augiéras, *Trajectoire d'une ronce*, Paris, L'Harmattan, 2011. Jacques Isolery, "Le Petit littéraire". *Etude sur les formes brèves, réduites et miniatures en littérature française du XXe siècle* (à paraître).

LES AUTOREPRESENTATIONS DE LA CORSE DANS LES ECRITS DU JEUNE NAPOLEON BONAPARTE

J. Poli

Université de Corse Pasquale Paoli

Abstract: Les autoreprésentations de la Corse dans les écrits du jeune Napoléon Bonaparte (1786-1796), et dans le *Mémorial de Sainte-Hélène* (1823).

Il s'agit d'approcher l'évolution du rapport à la Corse, espace occupé et fantasmé, dans les manuscrits, dans les publications, dans la correspondance des années de jeunesse de Napoléon Bonaparte, puis dans la période de résurgence du lieu, lors de la chute et de la fin de la vie, en particulier dans le *Mémorial de Sainte-Hélène*.

En étant placé à l'âge de dix ans (janvier 1779) au collège d'Autun puis à l'école militaire de Brienne en Champagne (mai 1779), Napoléon Bonaparte, qui ne parle que sa langue maternelle, découvre les représentations extérieures de la Corse, les stéréotypes de l'île – un rocher stérile habité par des sauvages vaincus – et tente d'y répondre. Il bâtit une réalité fantasmée, une défense et illustration de la Corse.

Il ne peut retourner en Corse qu'à l'âge de dix-sept ans, en septembre 1786, après avoir obtenu ses galons de lieutenant en second dans l'artillerie.

Vision à la fois endogène et exogène, l'espace géographique qui est au centre de ses pensées soutient et sans doute

alimente son imaginaire politique, son adhésion à des conceptions philosophiques. L'île, le labyrinthe des vallées, les hautes montagnes, sont associés à l'homme libre.

Multipliant les séjours dans l'île, l'espace se fait plus complexe, sensuel.

Après son dernier séjour, en 1799, le temps va organiser la mémoire. À Sainte-Hélène, – l'île infernale dit-il –, il évoque avec constance la Corse et ses années de jeunesse sur l'île montagne, sanctuaire d'une Antiquité préservée dont il se présente comme l'héritier.

Biography: Maître de conférences en Littérature comparée

Thèmes de recherche

Pays natal, arrière-pays (René Char), lieux mythiques, frontières comme seuil et ouverture. Représentations de la Corse dans la littérature. Imagologie. Mythe napoléonien dans la littérature.

Parcours de recherche

- Doctorat de troisième cycle soutenu le 12 mai 1978 à l'Université de Paris-Sorbonne, (Paris IV).
- Doctorat nouveau régime soutenu le 11 janvier 1996 à l'Université de Montpellier III.

Notre recherche récente, soutenue par la mise en place d'un réseau international, concerne le mythe héroïque de Napoléon :

- responsable et organisateur du colloque international et pluridisciplinaire «Attentes et sens autour de la présence du mythe de Napoléon aujourd'hui», 6, 7 et 8 septembre 2010, Corti, communication,
- membre du comité d'organisation et co-organisateur du colloque international «Les guerres napoléoniennes sur les cartes mentales de l'Europe ; la conscience historique et les mythes littéraires» à l'Université d'Etat des sciences humaines (RGGU), Moscou, Russie, les 22 et 23 septembre 2011, organisé en collaboration avec l'Université de Corse, communication. Actes, décembre 2011.

Bibliographie

- Ouvrage, Pour René Char. La Place de l'origine, éditions Rumeur des Ages, La Rochelle, avec un avant-propos d'Yves Battistini, 1997, réédition 2003.

- Article «La Corse, île de l'énergie et de la mémoire, dans le Voyage de Lycomède en Corse (1806)», publié dans Iles de mémoires, Corsica e Sardegna, sous la direction de Françoise Albertini et Mario Atzori, repris dans la rubrique «Stéréotype» de l'Encyclopaedia Corsicae, éditions Dumane, octobre 2004, p. 1128-1135.

- Ouvrage, La Corse de Guy de Maupassant, Nouvelles et récits, présentation pp. 1-38, Ajaccio, Editions Albiana, octobre 2007.

- Article, «De la Nouvelle Corse au Souper de Beaucaire de Napoléon Bonaparte. D'une époque à une autre», actes du colloque international et pluridisciplinaire organisé par l'Institut de recherche en langues et littératures européennes (ILLE-EA 3437) du 12 au 15 novembre 2008, Seuils et Rites, Littérature et Culture, sous la direction de Tania Collani et Peter Schnyder, Orizons, janvier 2010, p. 373 à 385.

- Ouvrage en collaboration, Dictionnaire des lieux et pays mythiques, Laffont, Bouquins, septembre 2011. Direction de la partie XIXe et XXe siècles, introduction de la partie XIXe et XXe siècles, articles.

L'ÎLE DISPARUE DU DANUBE, ADA KALEH

C. Moldovan

Université de Cluj-Napoca

Abstract: Il était une fois une petite île du Danube, à 4 km d'OrĂyova et à 18 km de Drobeta Turnu Severin. Elle avait une taille d'environ 1,7 km de long et 500 m de large. Mentionnée par Hérodote, sous le nom de Cyraunis ou dans un rapport fait par les chevaliers teutoniques pour le roi Sigismond de la Hongrie, sous le nom de Saan, l'île entrera dans l'histoire sous un nom d'origine turque, Ada Kaleh. Point stratégique important, frontière entre trois pays, la Roumanie, la Serbie et la Hongrie, elle a disparu sous les flots du Danube, par une inondation provoquée, lors de la construction de la plus grande centrale hydro-électrique de la Roumanie, les Portes de Fer, en 1969.

Territoire disparu, légende retrouvée : dans notre intervention il s'agira de surprendre les diverses hypostases dans lesquelles l'île réapparaît – qu'il s'agisse des romans L'Homme en or de Jokai Mor, Le Pilote du Danube de Jules Verne, chez Magris, chez divers écrivains roumains contemporains comme Ilie Salceanu, dans Ada Kaleh. Roman d'amour,

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2008 et Gelin, la mariée d'Ada Kaleh, 2010, dans des adaptations cinématographiques, comme celle du roman de Jokai Mor, par Alexander Korda, en 1919 ou le film proletcultiste roumain Le Bal de samedi soir qui immortalise les derniers jours du dernier été de l'île ou des restitutions photographiques, dont les plus importantes ont été réunies dans une exposition au Musée du Paysan roumain, Bucarest, 2012, intitulée, Ada Haleh, l'île du cœur.

S3 ENJEUX MÉTHODOLOGIQUES ET CHAMPS D'APPLICATION D'UNE COMPARAISON DIFFÉRENTIELLE

"RECONFIGURATIONS" DU MYTHE D'ORPHEE PAR YANNIS RITSOS ET PAR SANDOR WEÖRES. LA "SCENE DE PAROLE" COMME OUTIL DE COMPARAISON

M. Olah
CLE

Abstract: Ma contribution se situe dans les sillons des recherches épistémologiques effectuées par Ute Heidmann sur la "comparaison différentielle". Je vais appliquer cette méthode au corpus des poètes Yannis Ritsos (1909-1990) et Sándor Weöres (1913-1989). Les deux auteurs ont (r)écrit plusieurs mythes grecs ou latins, dans le contexte de l'oppression. Les particularités discursives de leurs textes sont inscrites dans les cadres culturels de la Grèce et de la Hongrie du XXe siècle. De plus, elles prennent forme dans deux situations politiques de cette époque: la dictature de droite exercée par la junte militaire, après le coup d'état des colonels en 1967 et le régime communiste contre lequel se sont révoltés les intellectuels hongrois en 1956.

L'étude des genres "poétiques", du recours aux intertextes et du choix énonciatif serviront de base à mon analyse. Plus précisément, le concept de "scène de parole" permettra de souligner les différences entre les oeuvres de Yannis Ritsos et de Sándor Weöres, classées comme "poétiques" alors qu'elles englobent, chacune, une variété de genres. Chaque auteur met en place une scène différente, en fonction de sa langue d'écriture, des destinataires et du lieu de production. La notion de "scène de parole" est un outil particulièrement fonctionnel pour l'analyse du texte de Sándor Weöres, "Orpheus", composé en 1955. Sándor Weöres crée un nouveau dispositif scénographique, en exploitant l'intertexte ovidien, le livre XI des "Métamorphoses", au début de la quadrilogie dédiée à Orphée.

Le concept de "scène de parole", élaboré par Ute Heidmann dans la continuité des travaux de Dominique Maingueneau sur la "scène d'énonciation" permet la comparaison d'"Orpheus" avec le poème de Yannis Ritsos, "A Orphée", écrit en 1969, à Karlovassi, sur l'île de Samos. Ma présentation interrogera la fonctionnalité de ce terme issu de l'analyse du discours pour le texte de Yannis Ritsos, composé dans un contexte où la voix du poète condamné à la solitude, est vouée au silence.

Biography: -Actuellement Doctorante en langues et littératures européennes comparées sous la direction d'Ute Heidmann à l'Université de Lausanne avec comme sujet de thèse: "(R)écrire les mythes sous l'oppression. Poétiques croisées de Yannis Ritsos et de Sándor Weöres".

-depuis 2011, assistante diplômée au centre de recherche en langues et littératures européennes comparées, CLE, à l'Université de Lausanne.

- a obtenu le diplôme de DEA en Hautes Etudes Asiatiques en 2005, sous la direction de Jean-Noël Robert (EPHE) et de Cécile Sakai (Paris7), à l'Ecole Pratique des Hautes Etudes de Paris, avec un travail sur "Le bouddhisme dans l'oeuvre de Miyazawa Kenji. Comparaison avec les thèmes religieux chez Alexandros Papadiamandis".

LANGUES: bilingue français-hongrois, grec moderne et ancien, anglais, japonais, russe, espagnol.

PUBLICATIONS: - "De Jacques Lacarrière à Arpad Papp. Littérature grecque en Hongrie", Desmos n°27/2007, Paris;pp.97-103.

- Traductions de l'anglais vers le français dans la revue "Le lieu dit", de 2007 à 2008.

A PARAITRE: "Perséphone ravie aux enfers. Reconfigurations par Yannis Ritsos et Sándor Weöres", actes du colloque "Mythes, littératures, cultures", Lausanne.

COLLOQUES:

- "Les métamorphoses d'"Orpheus". Une reconfiguration des livres X et XI par Sándor Weöres", présentation et organisation lors de la journée d'étude consacrée à la littérature hongroise, à l'Université de Lausanne, le 7 novembre 2011.

- "Sonorités de l'enfance et généricité. Comptines en "vers" de Sándor Weöres", présentation au colloque "Ecrire sur l'enfance, (R)écrire pour l'enfance", à l'Université de Lausanne, 29 et 30 septembre 2011.

- "'Orpheus" de Sándor Weöres et l'idée d'"orphisme" en Hongrie", présentation au colloque "Faits culturels, Faits idéologiques", à l'Université de Lausanne, 11 et 12 novembre 2010.

DIALOGUES ENTRE UN NARRATEUR GREC ET UNE NARRATRICE ESPAGNOLE. MÉTAMORPHOSES DE L'ENCHÂSSEMENT ENTRE LEUCIPPÉ ET CLITOPHON D'ACHILLE TATIUS ET CLAREO Y FLORISEA DE ALONSO NÚÑEZ DE REINOSO

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Abstract: La présente étude propose une comparaison du phénomène de l'enchâssement narratif dans deux œuvres provenant de langues, de cultures et d'époques différentes. "Leucippé et Clitophon" d'Achille Tatius date du II^e s. apr. J.-C. et est écrit en grec ancien. La "Historia de los amores de Clarea y Florisea y las tristezas y trabajos de la sin ventura Isea, natural de la ciudad de Éfeso" de Alonso Núñez de Reinoso est rédigée en espagnol et a été publiée en 1552. L'auteur propose une réécriture de l'ouvrage grec à partir d'une traduction italienne de Lodovico Dolce, "Amorosi ragionamenti" (1547), qui, à son tour, se basait sur la première traduction latine d'Achille Tatius par Annibale della Croce (1544). Cette dernière ne comportait que la deuxième partie de l'œuvre d'Achille Tatius. Núñez de Reinoso ajoute son propre début et prolonge l'ouvrage de son prédécesseur par une deuxième partie. Outre à ces changements, il convient de mentionner le fait qu'il choisit comme narrateur principal non pas le héros, comme c'est le cas chez Achille Tatius, mais qu'il transforme en narratrice une figure féminine qui était secondaire dans le texte grec. Cela implique des transformations dans la présentation de l'histoire racontée.

Tout en abordant ces différences, la présente contribution se concentrera sur l'étude d'un phénomène bien précis, celui de l'enchâssement narratif ou de l'insertion de récits. Les deux œuvres recourent au procédé, mais de façon différente et touchant des contenus divers. Ces variations relèvent des contextes discursifs et génériques différents dans lesquels les œuvres sous examen ont été rédigées: importance de la rhétorique pour le texte ancien et des genres narratifs comme les "libros de caballerías" ou les "novelas pastoriles" pour l'ouvrage espagnol. Le phénomène de l'enchâssement narratif, constituant une forme de représentation de l'acte de narrer élaborée par la culture ou la société qui y a recours, fournit des informations précieuses sur la narration et les divers types de discours où elle apparaît.

Or, comment comparer des œuvres d'époques et de cultures si différentes? On a opté ici de mettre en pratique (et à l'épreuve) la comparaison différentielle et discursive telle que la défend la Prof. Ute Heidmann. En plaçant les deux ouvrages sur un même plan, on évitera une hiérarchisation entre l'ouvrage grec et sa réécriture espagnole, position qui s'avère être stérile. Au contraire, le traitement des ouvrages de façon "égalitaire" permettra de souligner leurs ressemblances et différences pour donner un éclairage nouveau sur deux textes qui ont eu une incidence importante sur les œuvres qui leur ont succédé, comme la vaste production de Cervantès.

Biography: Formation:

- Décembre 2011: Soutenance et dépôt de la thèse «Voix inouïes. Étude comparative de l'enchâssement dans "Leucippé et Clitophon" d'Achille Tatius et les "Métamorphoses" d'Apulée » sous la direction de la Prof. Ute Heidmann en littérature comparée à l'Université de Lausanne.
- Semestre d'automne 2009-10: Séjour d'études à la Scuola Normale Superiore di Pisa (avec une bourse pour chercheuse débutante du Fonds National Suisse et grâce à un accord facultaire entre l'Université de Lausanne et la Scuola Normale Superiore di Pisa).
- 2008-2009: Membre de l'Institut Suisse de Rome (avec une bourse pour chercheuse débutante du Fonds National Suisse et la bourse Félix Bonjour de la Société Académique Vaudoise).
- Février-août 2007: Semestre d'études au Pays de Galles à l'Université de Wales-Swansea, au sein de Kyknos, groupe international de recherche sur les formes narratives antiques (avec un soutien de la «Subvention Égalité»).
- Mars 2006: Obtention du Diplôme d'Études Approfondies en Langues et Littératures Européennes Comparées (DEA en LLEUC) à l'Université de Lausanne (Prix de Faculté).
- Février 2004: Obtention de la Licence ès lettres à l'Université de Neuchâtel. Licences en grec, latin et espagnol.

Expériences professionnelles:

- Depuis 2012: Maître assistante au Centre de recherche en langues et littératures européennes comparées à l'Université de Lausanne.
- 2011-2012: Chargée de cours en littérature comparée à l'Université de Lausanne.
- 2010-2011: Chargée de cours en latin («complément de formation») à l'Université de Lausanne.
- 2004-2010: Assistante diplômée en latin à l'Université de Lausanne.
- 2004-2008: Assistante Fonds National Suisse à l'Université de Lausanne pour le projet «Jeux de rôles. Rhétorique de l'énonciation à Rome» dirigé par le Prof. D. van Mal-Maeder.
- 2003-2004: Enseignante à l'école de langues Inlingua Berne et Thoun (espagnol, français).
- 2001-2003: Assistante volontaire des Sciences de l'Antiquité à l'Université de Neuchâtel.

DES "REINAÇÕES", DES MASQUES ET DES CISEAUX : UNE ÉTUDE DE CAS

T. Abreu

Universidade Federal do Rio Grande do Norte

Abstract: Ce n'est pas nouveau de dire que la littérature et l'édition pour enfants de la décennie 1930 étaient en plein essor éditorial et créatif dans quelques pays d'Europe et aussi d'Amérique, malgré les restrictions économiques imposées par la guerre (1914-1918) et par le krash de 1929 aux pays qui en font partie. En France et au Brésil, les nouvelles techniques d'impression, l'augmentation du nombre de titres dans les catalogues de certaines maisons d'édition, la diversification des supports matériels, la croissance des tirages et des ventes en témoignent. Mais d'où pourrait-on partir pour comparer deux réalités si différentes comme le Brésil et la France? De ses différences, certainement. Ce travail se situe donc dans une perspective comparative en quête non pas exclusivement d'analogies mais surtout de différences qui peuvent illuminer certains aspects de ces deux systèmes littéraires. En ce qui concerne la littérature pour enfants, en 1931 on pourrait dire que le Brésil ignorait ce que faisait la France et vice-versa. Pourtant, dans ces deux pays, l'année 1931 signale des événements incontournables dans le monde du livre pour enfants : c'est l'année de la parution du grand classique « As Reinações de Narizinho », de Monteiro Lobato ; et c'est aussi le moment de la naissance des deux premiers Albums du Père Castor (Je découpe et Je fais mes masques), inventés par Paul Faucher avec la collaboration de l'artiste russe Nathalie Parain. Deux livres et deux auteurs qui n'ont jamais eu aucune relation, malgré leurs amitiés en commun. Drôle de bouquin composite avec 306 pages, Reinações sera l'une des oeuvres les plus mentionnées dans les biographies et mémoires de quelques grands écrivains de la littérature brésilienne. Je découpe est très original par son esthétique et par sa finalité pédagogique explicite. Annoncé dans le catalogue de la Flammarion en novembre 1931, cette nouveauté vient bouleverser les conceptions traditionnelles autour de l'album. Reinações et Je découpe ont été choisis en fonction de leur contemporanéité et de leur signification une fois qu'ils soulignent, chacun à sa manière, la modernisation de ce genre spécifique d'objet culturel.

Biography: Enseignant-chercheur de l'Universidade Federal do Rio Grande do Norte dans le cours de Lettres-Langue Française depuis 2011.

Formation:

- Doctorat en Théorie et Histoire Littéraire (mention Littérature Comparée) à l'Universidade Estadual de Campinas, São Paulo (UNICAMP) avec 1 an de bourse sandwich à l'Université Paris X-Nanterre. Obtention: 2010.
- Master 2 en Théorie de la Littérature. Universidade Federal de Pernambuco (UFPE). Obtention: 2004
- Licence: Lettres. Universidade Federal de Pernambuco (UFPE). Obtention: 2002

Domaines d'études et de recherches: Littérature Comparée, Théorie et Histoire Littéraire, Histoire du Livre et de l'édition, Littérature pour enfants.

S1 LE PROCHE ET LE LOINTAIN. AUTOUR DES RECITS DE VOYAGE

PLANTES EXOTIQUES ET REMEDES DE BONNES FEMMES : LA VALORISATION D'UN SAVOIR POPULAIRE CHEZ QUELQUES VOYAGEURS ET MEDECINS DU XVIIE SIECLE

A. Bayle

Université Jean Moulin Lyon 3

Abstract: La curiosité ethnographique humaniste tend souvent à valoriser les singularités et les merveilles mémorables venues du lointain. On cherchera au contraire ici à reconnaître, dans des récits de voyageurs et de naturalistes s'intéressant aux pratiques de santé, l'ébauche d'une anthropologie médicale valorisant les usages quotidiens, le savoir local et coutumier sur la pharmacopée, que ces auteurs opposent volontiers à l'hermétisme linguistique et méthodologique de la médecine savante universitaire. Nous confronterons des observations portant sur les manières de faire de populations indiennes récemment « découvertes » (Garcia da Orta, Colloques des simples) et celles de voyageurs médecins s'intéressant aux usages médicaux des pays européens voisins (Thomas Platter) et entretenant parfois autour des recettes les moins savantes un imaginaire primitiviste (Leonardo Fioravanti). Ainsi l'appréciation d'usages collectifs lointains peut-elle rencontrer celle d'un familier ancestral dans la recherche, à cette époque, d'un bien commun, transcendant les clivages linguistiques et religieux.

Biography: Ariane Bayle est maître de conférences en littérature comparée à l'Université de Lyon 3. Elle a publié *Romans à l'encan. De l'art du boniment dans la littérature au XVIe siècle*, Droz, THR, 2009. Ses recherches actuelles portent sur les relations entre littérature et médecine au début de l'époque moderne.

LE PROPRE ET LE SALE DANS CERTAINS ROMANS DU XIXE SIÈCLE

C. Benoit

Université de Valencia

Abstract: A une époque où la vague hygieniste tente de modifier les habitudes de vie voire les mœurs, il convient de rechercher et d'analyser les traces et les signes de ces mutations sociales par rapport aux temps antérieurs ainsi que leurs conséquences sur l'individu et la société. En nous appuyant sur certains romans réalistes et naturalistes qui ne nous privent pas de descriptions souvent minutieuses et de prises de position latentes d'auteurs qui pourtant se veulent objectifs, nous étudierons et comparerons les situations et les pratiques quotidiennes et réviserons les concepts de "propre" et "sale" selon leur degré de refus ou d'acceptation de la part des personnages et de leur environnement. Cette analyse nous permettra peut-être de mieux comprendre les habitudes et croyances actuelles quant aux dangers du "sale" pour la santé individuelle et collective et aux bienfaits de l'hygiène, et de faire le point sur le bien-fondé de ces opinions généralement admises de nos jours. Bibliographie: Zola, Emile : *Nana*, *L'Assommoir*, *Thérèse Raquin*, *Germinal*. Balzac, Honoré (de) : *Le Père Goriot*, *La femme de trente ans*. Flaubert, Gustave : *Madame Bovary*. Bologne, Jean-Claude : *Histoire de la pudeur*. Seignan, Gérard : *L'Hygiène sociale au XIXe siècle: une physiologie morale*. Jorland, G. : *Une société à soigner. Hygiène et salubrité publiques en France au XIXe siècle*. Nourrisson, Didier : *La santé; un savoir-vivre en société; Intentions et pratiques de l'hygienisme au XIXe siècle*. Marche, Hélène : *La saleté corporelle et l'amour propre : mémoire sociale et figures de l'intime* (dossier). Vigarello, Georges, *Le propre et le sale : l'hygiène du corps depuis le Moyen-Âge*. Corbin, Alain : *Le miasme et la Jonquille*. Antoine, Chloé : *Le commerce du vêtement et de la toilette au XIXe siècle*. Csergo, Julia et Guerrand, Roger-Henri : *Le confident des dames. Le bidet du XVIIIe siècle au XIXe siècle*. Histoire d'une intimité. Jodelet, Denise : *Imaginaires érotiques de l'hygiène féminine intime*. Approche anthropologique. Texier Edmond : *Tableau de Paris*. Goullin, Jean-Antoine : *La mode sous le point de vue hygienique, médical et historique ou Conseils aux dames et à la jeunesse*.

Biography: Claude Benoit Morinière Professeure des Universités Chaire de littérature française moderne et contemporaine à l'Université de Valencia (Espagne) depuis 1998. a dirigé un projet de recherche financé par le Ministère espagnol de l'Éducation et de la Culture (MEC) sur l'écriture des femmes françaises contemporaines. (2006-2009) Thèse de doctorat: Marguerite Yourcenar: romans et personnages. (1987) Vice-présidente de la Société internationale d'études yourcenariennes. Publications: - *La literatura del Renacimiento al Barroco en Francia*. (en collaboration avec Alicia Yllera. ed. Síntesis, Madrid, 1007. - *Études sur le vieillir dans la littérature française: Flaubert, Balzac, Sand, Colette et quelques autres*. (en collaboration avec Lian Nissim. Presses universitaires Blaise Pascal, 2008. - Direction et coordination : *La violence au féminin*, éditions de la Transparence, 2011. - nombreux articles sur l'œuvre de Marguerite Yourcenar, Simone de Beauvoir, Paul Nizan, Simonetta Grigio, Lydie Salvayre, Paule Constant, Flora Tristan, Colette, Georges Sand, etc.

SUR LE SENTIER DES SAVOIRS : BRUCE CHATWIN ET NICOLAS BOUVIER FACE A L'ANTHROPOLOGIE

L. Bischoff

Université Jean Moulin -Lyon 3

Abstract: Le récit de voyage de la seconde moitié du XXème siècle est dominé par deux figures majeures de l'écriture du nomadisme, l'une anglophone et l'autre francophone, qui ont fait le pari de dépasser les sombres prédictions d'un Lévi-Strauss sur la fin des voyages. Les trajectoires de Nicolas Bouvier et de Bruce Chatwin, qui appartiennent tous deux à une même génération (le premier est né en 1929, le second en 1940), suscitent nombre de parallèles que nous nous proposons d'explorer, afin de déceler des points de contact entre le travel writing britannique et la tradition francophone du récit de voyage. Salman Rushdie disait de Bruce Chatwin qu'il était "un magnifique conteur à la volubilité shéhérazadienne, un Gitan érudit". Nicolas Bouvier, quant à lui, ne dissimule pas sa fascination pour l'art du conte et se plaît à combiner érudition et liberté. Lorsqu'il fait l'inventaire, "comme un gitan de ses maigres larcins, de ce qu'il [sait] de l'Ecosse" (*Voyage dans les Lowlands*), il n'est donc guère éloigné du rapport au savoir qui s'élabore chez Bruce Chatwin. Il s'agit pour ces deux écrivains de se constituer une mosaïque de savoirs empruntés aux sciences humaines, et tout particulièrement à l'anthropologie : convaincus que la connaissance du monde n'est jamais achevée, Bruce Chatwin et Nicolas Bouvier procèdent inlassablement à la confrontation des cultures, sur le terrain comme dans les bibliothèques. Dans le *Chant des pistes*, le travel writer britannique met en pratique son savoir ethnologique par l'étude des fondements de la culture aborigène, tout en élaborant une anthropologie toute personnelle de la "pulsion" du nomadisme. D'autre part, Nicolas Bouvier aborde le Japon sous l'angle de l'anthropologie historique et culturelle, et ne cesse de mettre en miroir le quotidien, les coutumes et les mentalités occidentales et orientales. Bien que les récits de Bruce Chatwin basculent plus volontiers dans la fiction que ceux de son homologue suisse, il semble que la comparaison des cultures se fasse selon des modalités similaires chez nos deux auteurs.

Biography: Liouba Bischoff, ancienne élève de l'ENS de Lyon, agrégée de lettres modernes, est doctorante à l'Université Jean Moulin-Lyon 3. Elle prépare une thèse sur l'oeuvre de Nicolas Bouvier, sous la direction de Mireille Hilsum et de Daniel Maggetti.

S2 L'AÉROPORT, OU DES FORMES (POST-)MODERNES DE L'ATTENTE

LE ROMAN D'AÉROPORT COMME UN RÉCIT DU TEMPS MULTIPLE

E. Durante

Université Catholique de Louvain

Abstract: Les aéroports se constituent de plus en plus pour l'homme contemporain comme un lieu devenu ordinaire, demeurant pourtant unique tant en termes de format d'habitat que de reconfiguration des catégories espace-temps. Lieu d'une attente souvent subie, l'aéroport actualise à lui seul les paradigmes de la transindividualité, de l'omnitemporalité et d'une spatialité large, propres au roman contemporain européen et international des trente dernières années. Ce lieu territorialement fluctuant et ouvert devient non seulement un objet fictionnel, mais aussi un espace d'écriture pour certains auteurs d'aujourd'hui, appelés par les entreprises aéroportuaires et les compagnies aériennes, à s'installer au sein de l'aéroport pendant une durée de temps limitée, afin de produire un véritable roman d'aéroport, répondant aux spécificités de ce lieu d'attente. Dans cette communication, nous présenterons les résultats de notre recherche sur cet espace particulier de l'attente propre au monde contemporain, en soulignant la manière dont ce lieu soit répète soit reconfigure les paradigmes du récit de l'attente.

Biography: Docteur en Littérature Générale et Comparée de l'Université Sorbonne Nouvelle Paris III, Erica Durante est professeur de Littérature Comparée à l'Université catholique de Louvain depuis septembre 2009, après avoir enseigné dans différentes universités en France, en Italie et en Argentine. Elle s'intéresse au roman contemporain, à des questions de poétique comparée et de génétique textuelle. Elle travaille également sur les bibliothèques d'écrivains et, après la parution de son ouvrage "Poétique et écriture. Dante au miroir de Valéry et de Borges" (Paris, Honoré Champion, 2008), elle a mené le classement et le catalogage de la bibliothèque personnelle de Borges. En 2006, elle a fondé la revue en ligne "Recto/Verso", consacrée à l'étude des manuscrits des écrivains et des artistes, qu'elle a dirigée jusqu'en 2009.

UNE JOURNÉE A L'AÉROPORT: LE VOYAGE AU PORTUGAL, DE SERGIO TREFAUT

A.F. Prata

Faculdade de Letras da Universidade de Lisboa

Abstract: Le voyage au Portugal (2011, Sérgio Tréfaut) raconte l'histoire de Maria, un médecin ukrainien qui arrive au Portugal dans l'espoir de retrouver son mari sénégalais. Ce film se déroule à l'aéroport de Faro et met en scène certains aspects relatifs à la nouvelle vague d'immigration des pays de l'Est et Africains vers le Portugal, dans la fin des années 90, dénonçant les procédures aveugles et xénophobes du contrôle frontalier. Dans cette présentation on essaiera d'analyser les stratégies narratives qui permettent de caractériser cet espace de transit et d'attente qui est l'aéroport dans le récent contexte des flux migratoires en Europe. Dans ce « voyage au Portugal », qui se réduit à une seule journée dans un aéroport portugais, prolifèrent des micro-espaces et des micro-identités dans un univers tendanciellement homogène. On propose donc une réflexion autour des micro-stratégies de pouvoir qui émergent dans ce « non-lieu » qui est pourtant le lieu de la contemporanéité vers où converge une accumulation d'identités, d'espaces et de temps différents. Cet espace frontalier, l'espace de « l'entre deux », se présente aussi comme territoire où se développe une sociabilité particulière qui ne se reproduit pas à l'extérieur : ni dans l'univers public, ni dans l'univers privé, privilégiant l'invention d'un temps et d'un espace parallèle dans un monde réglé par les lois de la mobilité, de l'instantanéité et de la vitesse. On discutera encore comment l'aéroport, tel un camp de réfugiés, met en scène la notion de provisoire opposée au développement de liens avec l'espace et d'une identité individuelle ou nationale.

Biography: Ana Filipa Prata, chercheur au Centre d'Etudes Comparatistes de l'Université de Lisbonne, travaille, depuis janvier 2012, dans un projet de post-doctorat sur les espaces de transit et d'attente dans l'imaginaire contemporain. Elle a soutenu sa thèse de doctorat à l'Université de Lisbonne en 2011. Elle prépare maintenant sa publication en français (Pratiques narratives de la ville : les chroniques urbaines de Carlos Drummond de Andrade, Maria Judite de Carvalho et Jacques Réda). Elle a été Lectrice de Langue et Culture Portugaises à l'Université de Strasbourg (2007-2010).

EXCAVATING THE PREPOSTMODERN WAITING SPACE: TOWARDS A LITERARY ARCHEOLOGY OF THE AIRPORT

J. Boening

University of Toledo

Abstract: The contemporary airport – and its status as a non-place (or “waiting place”) -- has attracted increasing attention from cultural theorists and other commentators. Most of this attention has focused on the airport as a paradigmatic postmodern structure and a liminal, disorienting space (as, for example, in Christopher Schaberg’s 2012 *The Textual Life of Airports: Reading the Culture of Flight*, which uses Marc Augé’s notion of the supermodern “non-place” as its point of departure). But neither the present-day airport as an architectural and territorial structure nor its sociocultural “inner” landscape arose ex nihilo – they both have a layered –indeed stratified -- prehistory. It is crucial to remember that the airport -- and the airport experience as we know it -- was not constructed directly atop the airfields of the early age of commercial flight. Those airports, Paul Fussell has written (*Abroad*, 1980), “exhibited distinctive characteristics betokening differences in national character and style.” They had, one could almost say, a *terroir*. Fussell quotes from Graham Greene’s 1935 novel *England Made Me* (a passage also often quoted by others) the observations of a character who “knew the airports of Europe as well as he had once known the stations of the Brighton Line -- shabby Le Bourget; the great scarlet rectangle of the Tempelhof as one came in from London in the dark ..., the white sand blowing up round the shed at Tallinn; Riga, where the Berlin to Leningrad plane came down and the bright pink mineral waters were sold in a tin-roofed shed.” From those early airports – Croyden in Britain, Le Bourget in France, the first Tempelhof in Germany, Floyd Bennett Field in the U.S., we have come to LAX, Tokyo’s Narita, Chicago’s O’Hare and Hong Kong’s Chek Lap Kok, the airless places, the postmodern metropolis. It is tempting to see this change as the product of mass tourism, the jet engine, the global economy, or combinations of these and other factors (Caren Kaplan, *Questions of Travel: Postmodern Discourses of Displacement*, 1996). But between Croyden and Heathrow there was Gatwick, and between Le Bourget and CDG there was Orly; between the Tempelhof described in the Greene novel and its multiple replacements in today’s Berlin there was the “new” (1941) Tempelhof, a paean to the fascist state and the “modern” age of flight (Alastair Gordon, *The Naked Airport: A Cultural History of the World’s Most Revolutionary Structure*, 2004). There was also – no minor matter -- the enthusiastic intervention and imprint of Le Corbusier, of Saarinen, and many of the high priests of modernism. Today, we have the airport as a space described by novelist Pico Iyer, one of the leading public commentators on airport culture (in *The Global Soul*, 2000, and elsewhere), and by his own account a stateless person (who deliberately lived for a week at LAX), as a “psychological limbo that becomes a meeting place of the human and posthuman.” a “vertiginous” space, “because we have nothing to hold our identities in place there.” Perhaps it is coincidental, but Iyer also importantly identifies himself (*The Man Inside My Head*, 2012), for a number of reasons, as a literary heir of Graham Greene -- both writers seeing themselves as denizens of the “border” -- and the two may thus provide a frame within which we can expose the multilayered history of the airport and its troubling, problematic spaces. May 2012

Biography: John Boening is Professor Emeritus of English and Comparative Literature at the University of Toledo. He has been visiting fellow at the University of East Anglia and visiting research professor at the University of Saarbrücken. In addition to being the editor and compiler of a ten-volume facsimile collection, *The Reception of Classical German Literature in England: A Documentary History from Contemporary Periodicals*, he was a co-editor of the volume *Space and Time in Literature* (Proceedings of the 1988 Munich ICLA Congress). He has published numerous scholarly and critical articles, essays, encyclopedia entries and book chapters, as well as reviews in leading journals. He has served as Editor of the *ICLA Bulletin*, as ICLA Treasurer, and has chaired several ICLA committees and commissions, including the Balakian Prize Committee. He has been chair of the MLA division on European Literary Relations and a member of the MLA’s Delegate Assembly. He also served as a referee for the (US) National Endowment for the Humanities and for a number of university presses. His interest in the culture of airports stems from his work on the travel writing of Graham Greene. He is currently at work on an English collection/translation of Rilke’s art criticism and an essay on J. G. Herder’s humanitarian influence on British colonial policy.

S5 - INTERMEDIALITE (II)

"TRANSPOSITION (INTER)MÉDIALE". LA MUSIQUE DANS LA LITTÉRATURE MODERNE

A. Hejmej

Université Jagellonne de Cracovie

Abstract:

Biography: Andrzej Hejmej (Université Jagellonne de Cracovie)

DISCUSSION

APPROCHE THEORIQUE ET METHODOLOGIQUE DE D'HYBRIDITE MUSICO-LITTERAIRE

A. Locatelli

University of Aix-en-Provence

Abstract:

Biography: Aude Locatelli (Aix-en-Provence)

DISCUSSION

S2 CATEGORIES ET CONCEPTS, STRATEGIES ET LIMITES / CONCEPTS, STRATEGIES, AND LIMITS OF COMPARISON

WHY SHOULD WE COMPARE? INTRA-AUTHORIAL, INTRALINGUAL, AND INTRA-COMPARATIVE APPROACHES TO THE WORKS OF MARIO BENEDETTI

J.G. Ramos

College of the Holy Cross

Abstract: Mario Benedetti's extensive literary, cultural, and critical production occupies a central space among everyday readers and cultural consumers across the Spanish-speaking world, though academia has often relegated it in relation to awarded or critically acclaimed writers. At the time of his death in 2009, Benedetti had a prolific production of over 80 books in genres ranging from poetry, short stories, novels, theater, essay, journalism, criticism, as well as his editorial work. As such, my paper will focus on Benedetti as an example of an intra-authorial figure from which one can begin to grapple with existing comparative methods and names used to configure the current state of comparative literature (e.g. world literature, general literature or comparative literary theory, etc). The concept of intra-authorial is used here as a way to begin answering whether or not it is possible (and valid) to do comparative work when thinking about a single author. Upon examining such an extensive literary and cultural oeuvre, it becomes apparent that there are connecting topics, concerns, and affinities among poetry collections or even when moving beyond the constraints of genre-specific demarcations. At the same time, however, one also finds marked differences in Benedetti's aesthetic evolution and his artistic modalities of production. One can go as far as positing that an intra-authorial approach is comparative so long as we move away from the long-standing parameters of the field, which favor comparative work between, at least, two authors and two languages. At the same time, theorists such as David Damrosch, Ali Behdad, Dominic Thomas, Haun Saussy continue configuring comparative literature in the United States as a field that still favors comparative methods that transcend temporality, linguistic cultural domains, and spatio-geographical coordinates.

At this juncture, by taking Benedetti as a case study, an intralingual approach becomes instrumental. This is not to say that interlingual comparative approaches could not be used when examining Benedetti's work, particularly when his work has been translated into 19 languages. My proposition here, however, is that one can also gain from comparing how a single author uses a single language across time (over the course of a 60-year career) and space (as when he wrote from his native Uruguay or when he was exiled). It must also be noted that Benedetti's work lends itself to examining current related fields or subfields of comparative literature as it operates it in the United States (e.g. film studies, translation studies or adaptation studies). For instance, many of Benedetti's poetry has been rewritten, adapted and set to music by musicians from Uruguay, Peru, Cuba, Spain, and other Spanish-speaking locations. Moreover, his poetry and one of his novels have served as the basis for two films. The relationship between Benedetti's work and these fields of study is stressed here as a way to argue for an intra-comparative approach. That is to say, here the word comparative has a dual function. On the one hand, one can still compare a literary work with an adaptation, which is to say a text with another author's text. This enables a comparison of the function of a text with its different versions or and its reappearance in other modes of cultural production. On the other hand, an intra-comparative approach engages in a comparison of different texts and genres produced by the same author (as in the case of Benedetti), and their relation to and differences with one another. In both senses of the term, the intra-comparative pays close attention to the cultural and linguistic conditions that lead an artist to create a text, while also allowing for a study of how that text might be adapted into another medium or translated into another text, or into another language.

This paper asks the question: why should we compare? At the heart of this question, there is a query that extends to the existing theoretical apparatuses and methods for comparative literature and questions if these are really as novel as their names might indicate. More importantly, however, as new technologies, modes of capital exchange, production, distribution, and cultural exchanges emerge in a so-called globalized system of information, it becomes essential to question why we still need to compare, how we might go about doing it, under which conditions, and by following which models or approaches. In addition to the approaches that compare by using the world, the planet or the globe as idiomatic axes of logical construction, I propose a differential comparative approach that focuses on a single author and a single language as intra-comparative models. In other words, an intra-comparative model allows for an engagement with existing names for comparative literature under the guise of world literature, general literature or comparative literary theory, while also testing the delimitations of the comparable and the incomparable by returning to literary study at the intra-lingual and intra-authorial levels as a way to engage with comparative literature at the micro and macro levels. For the purposes of this paper, I will focus on some of Benedetti's poetry as it has been rewritten by the author and adapted into film or music.

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"THROUGH METAPHOR TO RECONCILE / THE PEOPLE AND THE STONES": METAPHOR AS A MODEL FOR COMPARATIVE LITERARY STUDIES

E. Varsamopoulou
University of Cyprus

Abstract: This paper will argue that metaphor is the engine that drives comparative literary studies, positing thus an analogy between the structure and function of metaphor on the (micro) level of the phrase or utterance and on the (macro) level of the interface between a work (or works) of literature and any other discourse –from the humanities to the so-called ‘hard sciences’. Although the ability to conduct a comparative study of widely divergent discourses is somewhat impeded today due to the ever greater intensification of specialisation and the culture of expertise –which is arguably at the root of the challenge levelled towards and faced by comparatists and generalists in literary studies –when compared to the disciplines in which an author could respectfully engage in and contribute towards up until and including the Romantic period, there has nevertheless been a sustained effort to compare what may at first instance appear as incomparable; such has been the purpose and effect of the ‘theoretical’ turn in literary studies and its popularity and success may be gauged by the hegemonic drive of critical and cultural theory within academic departments of literature. In this paper I will make chiasmic use of Paul Ricoeur’s study of metaphor as a theoretical model used in the hard sciences to reflect on the inherently progressive and synthesizing drive of comparative literary studies that recognize the same purpose of metaphor as a model. As a start, William Carlos Williams’ poem, ‘A Sort of Song’, will be read as showing the way of writing, not only poetry, but also creative literary criticism. Taking my cue from the modernist manifestos on the universal inclusion of all and any discourses, objects, subjects as appropriate for and amenable to poetry, I will assert that there is no such thing as incomparable objects per se for comparative literary studies. At the same time, the paper will consider the specific conditions, demands and complexity which such reading and writing practices entail if intellectual rigour and conceptual validity are to ensure comparative literature its academic credentials and continuing relevance as a methodology.

Biography: Evy Varsamopoulou is Associate Professor in English and Comparative Literature in the Department of English Studies at the University of Cyprus. She has published a monograph and articles and also presented papers on Romanticism, aesthetics, cosmopolitanism, ethical philosophy and contemporary literature and films.

ANDRE GIDE ET MAHMOUD TAYMOUR: DEUX ECRIVANS DEVANT LA FAUSSETÉ HUMAINE

M.M. Alkolaly
Assuit University

Abstract: "Deux lignes sont dites parallèles lorsqu'elles ne se rencontrent pas", un postulat géométrique. Cependant, chaque ligne peut être décrite et examinée au niveau poétique et culturel. "Parallèle", terme mal-estimé dans le comparatisme français, ensuite en arabe. Est-ce possible de comparer, à la lumière de la notion de parallèle, la spécificité culturelle entre deux genres différents et incomparable: l'un romanesque d'André Gide (*Les faux monnayeurs*), l'autre dramatique de Mahmoud Taymour (*almuzayyafoun - Les faux*)? Est-ce possible de repeter le terme "comparaison" en usant le terme "parallèle"?

Biography: Maître des conférences en critique littéraire et littérature comparée. département de langue et littérature arabe - faculté des lettres, université d'Assiut. auteur de: - *Parallel writing and translation: two arab translations of (Under the limes) of Alphonse Karr*, Kuwait Univ. (en arabe) - *La réception critique du structuralisme génétique dans le champ critique français*, Le Caire, The Egyptian Society of Comparative Literature, monograph 6. (en français) - *Les fondements du structuralisme génétique du Lucien Goldmann*, Univ. du Caire, Revue de la Faculté des Lettres, 2008. - "L'analyse de la poésie : outils pour expliquer un texte" in: (*Communication Through Culture*), Actes de conférences, Ryazan State University named for S. A. Essenin), 24 oct. June, 2010. (en anglais) - "Etude de la poésie et le mystère de la réception critique" in: "Journée arabe de Littérature Comparée", Egyptian Society of Comparative literature, 28 April, 2010. (en arabe) - "Formulation du terme dans la critique arabe entre la traduction et l'impossibilité de la traduction" in: *Moi et l'autre dans la culture arabe et islamique*, Actes des Conférences, Minya Univ. Egypte, 2009. (en arabe)

"SANS COMPARAISONS, ON NE S'EN SORT PAS" (R. KLÜGER) OU : L'UNIQUE EST-IL L'INCOMPARABLE ? POUR UN COMPARATISME "HANTOLOGIQUE"

M. Harder

Abstract: « Aber ich weiß gar nicht, wie man anders an die Sache herankommen soll als durch Vergleiche » (« Mais je ne sais vraiment pas comment on peut aborder la chose autrement que par des comparaisons ») : la « chose » (« die Sache ») dont il est question dans cette citation, extraite du livre de Ruth Klüger *weiter leben. Eine Jugend* (continuer à vivre. Une jeunesse – traduit en français sous le titre *Refus de témoigner*), n'est autre que la Shoah, ou l'Holocauste. Dans ce passage comme dans d'autres de ce livre autobiographique, Ruth Klüger, juive viennoise survivante d'Auschwitz et d'autres camps, immigrée aux Etats-Unis, où elle est devenue professeure de littérature germanophone, défend la position, en apparence peu orthodoxe au regard de toute une tradition intellectuelle et historiographique affirmant le caractère unique de l'entreprise nazie de « destruction des Juifs d'Europe » (R. Hilberg), que c'est pourtant par la comparaison que ce crime contre l'humanité pourrait, un tant soit peu, se laisser cerner.

De fait, la question de l'unicité de la Shoah et partant, de l'impropriété, voire de l'impossibilité, de toute comparaison à son égard, fait partie des questions épistémologiques les plus discutées de ces vingt à trente dernières années. Du fameux Historikerstreit allemand qui opposa, entre autres, Ernst Nolte et Jürgen Habermas, à la fin des années 1980, sur la question, notamment, de la possibilité de comparer les morts du régime soviétique à celles du nazisme, à la « concurrence des victimes » (Esther Benbassa) contemporaine et à une prétendue exacerbation des identités dites « communautaires », ce débat pose de manière aussi aiguë qu'exemplaire la question du statut éthique comme épistémologique de la comparaison. Or, l'histoire critique de cette figure de pensée est loin, on le sait, d'être dénuée de biais idéologiques problématiques, qui ont pu contribuer, dans diverses disciplines ou discours politiques, à instituer le trope ou la pratique de la comparaison en instrument de hiérarchisation, de discrimination et de domination. Que peut, dès lors, encore signifier « comparer », et surtout : que signifie, mais aussi que peut la comparaison face à ce qui se pose, voire s'impose, comme « incomparable » ?

Deux livres récents, *Causes communes. Des Juifs et des Noirs* de la sociologue Nicole Lapierre ainsi que *Multidirectional Memory. Remembering the Holocaust in the Age of Decolonization* de Michael Rothberg ont contribué à (re)mettre au jour les liens de solidarité et les affinités qui ont pu rapprocher notamment les Juifs et les Noirs, afro-américains, caribéens ou européens, à travers une expérience de discrimination et de persécution, qui a pu être pensée, à différents moments de l'histoire, comme commune. Pourtant, et bien que M. Rothberg, par exemple, souligne que son approche, qu'il désigne comme un « nouveau comparatisme », permet de repenser la comparaison comme « productive » et « transformatrice », le potentiel et le sens de tels rapprochements ont peu été explorés dans leurs implications littéraires. C'est donc à une interrogation sur la dimension proprement poétique, et plus encore « poétique » – c'est-à-dire aussi politique – d'une telle comparaison que cette communication souhaite contribuer. En se fondant sur les réflexions de Ruth Klüger sur la comparaison, on confrontera notamment son œuvre

autobiographique (weiter leben. Eine Jugend, de 1992 suivi par *Unterwegs verloren* [Perdu en chemin] en 2008) au roman *Beloved* de Toni Morrison (1987). On peut d'emblée souligner les différences entre ces deux œuvres : l'une autobiographique, l'autre fictionnelle ; l'une consacrée au récit de la persécution antisémite et de l'expérience concentrationnaire vécues, enfant, par l'auteure puis à celui de la (sur)vie de l'adulte qu'elle est devenue, l'autre dédiée aux souffrances polyphoniques d'esclaves afro-américains dont le point focal s'incarne dans le personnage de Sethe, ancienne esclave hantée par son geste infanticide. Pourtant, qualifié par le critique Stanley Crouch de « blackface holocaust novel », le roman de Toni Morrison a pu être considéré, notamment du fait de sa dédicace aux « Sixty Million and more », parfois lue comme la multiplication par dix du nombre de morts de la Shoah, comme un roman qui érigerait un monument aux victimes de l'esclavage, en concurrence avec le « paradigme de l'Holocauste ». Que ce soit pour l'approuver ou la critiquer, de telles interprétations témoignent, à mon sens, d'une comparaison qui se résume à une fausse « équation » (« Gleichung », selon le mot de R. Klüger méditant sur le potentiel, et les pièges, de la comparaison). En effet, elles annulent l'unicité tout autant des expériences que des œuvres par d'abusives assimilations. C'est pourquoi, en tâchant de repenser ce rapprochement selon les termes d'un comparatisme ni « nivelant » (R. Klüger), ni « compétitif » (M. Rothberg), mais « différentiel » (U. Heidmann) et proprement poétique, je propose, contre cette anthologie hâtive des ressemblances, de mettre ces deux œuvres en résonance pour montrer comment peut émerger de cette comparaison ce que l'on pourrait penser, avec Derrida, comme une « hantologie » des ressemblances singulières (cf. *Spectres de Marx*). Ainsi, l'une comme l'autre œuvre convoque la figure du spectre, du fantôme (« Gespenst » ou « ghost ») pour rendre compte de l'expérience du traumatisme, de la violence et de sa mémoire, transformant leurs auteures en « g/ghost writers » (K. Gyssels) des voix que l'on a tu(é)es, et façonnant cette figure intime et poétique en puissance de hantise et de conjuration collective. Mais l'une et l'autre des œuvres proposent aussi, de manière centrale et évidente chez Ruth Klüger, et de façon plus sous-jacente chez Toni Morrison, une réflexion sur les enjeux aussi singuliers qu'ambivalents de la comparaison. C'est pourquoi l'on tentera de comprendre comment ces rencontres pourraient permettre de repenser, dans le contexte de notre condition à la fois post-Holocauste et postcoloniale, les rapports entre l'(in)comparable et le temps – hantés par le spectre comparatiste de l'anachronisme –, c'est-à-dire repenser l'unicité (« Einmaligkeit », R. Klüger) de l'événement (« répétition et première fois : voilà peut-être la question de l'événement comme question du fantôme » dit Derrida), comme de l'œuvre. C'est donc au pouvoir hantologique d'une poétique comparatiste que cette confrontation nous amènerait à réfléchir : si la pratique comparatiste consiste ainsi à « désajuster » le temps (« out of joint » selon le mot de Hamlet réfléchi par Derrida) pour mettre en relation des textes et écritures issus d'expériences historiques différentes, ouvrant, au présent, une chambre d'échos où ils peuvent se hanter réciproquement, alors mettre en avant la poét(h)ique des spectres qu'une telle comparaison convoque, c'est reconnaître que « cet être-avec les spectres serait aussi, non seulement mais aussi une politique de la mémoire, de l'héritage et des générations. » (Derrida). Politique transmémorielle qui trouverait sa source non dans la répétition monadique de l'incomparable (avec son slogan, si dangereusement désactualisant, du « plus jamais ça »), mais dans l'inquiétude de la revenance, qui soit re-connaissance de communes unicités. À l'heure où les espaces publics occidentaux ne cessent d'être reconfigurés de manière de plus en plus cloisonnée, n'est-ce pas un projet par lequel la littérature comparée pourrait, aussi, réaffirmer son urgente actualité ?

Biography: Marie-Pierre Harder :

doctorante 5ème année (Paris-Sorbonne – CRLC)

Directrice de thèse : Véronique Gély

Sujet de thèse : « Hercule à la croisée des chemins ou le 'héros perplexe'. (Re)configurations discursives et genrées de l'apologue de Prodicos dans les cultures européennes. »

S4 COMPARAISONS INTERSEMIOTIQUES / COMPARISON ACROSS MEDIA

THE MATERNAL IMAGE IN WRITERS' DRAWINGS (HERMANN HESSE, LE CLÉZIO, SAINT-EXUPÉRY)

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Abstract: There are many writers who wrote and drew : Goethe, Gunter Grass, Hermann Hesse, Victor Hugo, Saint-Exupéry, Le Clézio... The drawings of writers are precious "signifiants" which are full of important hidden meanings. The form, the lines, and the colors in their drawings bear the same significance as words. We analysed some drawings of Hermann Hesse, Le Clézio and Saint-Exupéry. Their drawings sustain symbolic meanings. We found almost same characters and meanings concerning with maternal image in their drawings. Hermann Hesse liked to draw the nature around his house and town where he lived. He lived like a saint with the knowledge of many religions and philosophies. The mountain in his drawings is almost always powerful, strong, majestic : paternal image. But in some drawings, there are mountains like breasts of woman with round and regular line. In some pictures, he drew paternal mountain and maternal mountain at the same time as if he wanted to express animus and anima by mountain. In two pictures he drew mountain just like the breast of woman. With these pictures, we come to know how he was obsessed by the maternal image seeing the mountain. Le Clézio was born at Nice in southern France. He graduated from Nice University. He lived by the sea. He like to draw the sea. Two main space in his novels are sea and desert. He wrote a lot about desert and even he wrote a novel titled "desert". He wrote and drew about sea. Sea is eternal mother or universal hometown of man for him. A sea in our analysis about his drawing looks like woman's body. A bird drops into the sea. He realized his dream to join the sea, the universal mother, by the drop of bird. In this drawing, sea has same elements as woman's body : legs, stomach, body... Saint-Exupéry was the pioneer of the aviation. He flied all over the world. His main space in novels are sky and desert. He learned many knowledges from the desert. The desert is not vacant space for him. The desert is the center of the wisdom and truth. A drawing of desert in our analysis looks like woman : two legs, stomach.... He revealed the nostalgia of maternal nature, in particular desert. The desert in our analysis is a universal mother or hometown of human beings. In spite of difference of nationality, age, life experiences..., we come to find similar forms, lines and meanings. With analysis of writers' drawings, we come to know many things which do not reveal in words easily. Drawings or pictures of writers are very important to study literature, in particular, to study subconsciousness in literature.

Biography: OEuvres complètes d'Antoine de Saint-Exupéry, Gallimard, 1953 Bosetti (Gilbert) : Le mythe de l'enfance, ellug, 1969. Boulby(Mark) : Hermann Hesse, His mind and Art, Cornell Univ.Press,1967. Freud (Sigmund) : Totem et tabou, Payot, Paris. Hesse(Hermann): Hermann Hesse als maler, Zweite Auflage, 1984 : Hermann Hesse als maler, Museum im Schloss Bad Pyrmont, 1991. Jung (Carl Gustave) : Psychologie et Religion, Buchet-Chastel, 1958. Le Clézio : SIRANDANES, SEGHERS, Paris. 1990. : L'inconnu sur la terre, Gallimard, 1978. Mileck(Joseph) : Hermann hesse, life and art, Univ. of California press, 1978. Nayrac(Paul) : L'angoisse de Saint-Exupéry, Cahors, 1958. Stora(Renée) : Le test du dessin d'arbre, augustins, 1987. Waeliti-Walters(Jennifer) : Icare ou l'évasion impossible, Editions Naaman, 1981,

TRACKING DOWN THE NARRATIVE: GENRE THEORY AND THEORY OF FICTION IN CHARLIE KAUFMAN'S ADAPTATION

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Abstract: Tracking Down the Narrative: Genre Theory and Theory of Fiction in Charlie Kaufman's Adaptation.

Most narratives, however complex and ambiguous they may be, seem to be affiliated with some kind of genre that shapes the expectation towards the fictional story, which in most cases serves as the narrative's core. Charlie Kaufman's script for Spike Jonze's movie Adaptation (2002) can be read as a daring attempt to demonstrate how an ostensibly simple story traverses different genres within an extensive narrative that constantly reveals how easily the lines between the factual and fictional world are blurred.

When Kaufman agreed to write the script for Susan Orleans – who is also mentioned in the writing credits – nonfiction book *The Orchid Thief* in 1997, 20th Century Fox expected him to deliver the true and simple story of a plant dealer named John Laroche and three Seminole Indians who conspired to clone rare orchids and sell them at exorbitant rates to plant collectors.

But confronted with a writer's block and after two neglected drafts, the final screenplay (a third draft) turned into a meta-reflexive narrative about a fictionalized version of Charlie Kaufman who struggles with his task to deliver a straight story. His own story overlaps with the tales of Susan Orlean, to whom Kaufman becomes obsessively attracted, and the orchid

thief Laroche. To complicate the relationship between the fictional and the factual world further, in the script Charlie Kaufman shares a flat with his fictional twin brother Donald Kaufman, who is an upcoming screenplay-writer of cliché thrillers in the fictional script and at the same time co-authored the factual script, which makes him the first fictional character to ever having received an Academy Award nomination.

While the narrative starts as a melodrama about Charlie Kaufman facing a mid-life crisis it quickly transforms into a romantic comedy, an adventure movie and manages to end as a thriller. This constant changing of genres is based on the fictional Charlie Kaufman's consideration of how to write an original and successful script. The art of adapting a story and finding a fitting genre for it becomes the true core of the narrative as this process is constantly and overtly thematized. The fictionalized theory of genre becomes the structure of the narrative and functions simultaneously as a critical reflection and an esthetic game. The narrative exemplifies how genre conventions shape the representations of a story and at the same time explains the reader's expectation of different genres, while constantly questioning the lines between the factual and the fictional world.

Adaptation should be prolific for the field of Comparative Literature because it raises the question whether and to which extent a narrative can be controlled by the boundaries of genre and problematizes the idea that there is a factual story within an ever-changing world of the fictional narrative.

Biography: Born 1985 in Oldenburg, Germany.

A-Levels in Oldenburg, 2004.

Since 2005 student of Comparative Literature at the University of the Saarland.

In 2007 study abroad at the National and Kapodestrian University of Athens, Greece.

In 2009 study abroad at the Sorbonne, Paris IV, France.

In 2012 Master-Degree (Magister Artium) at the University of the Saarland.

BOLAÑO ET TARKOVSKI: LE DEUIL IMPOSSIBLE

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Abstract: Bolaño et Tarkovski : le deuil impossible Le cinéma joue un rôle clé parmi les dialogues que l'œuvre de l'écrivain chilien Roberto Bolaño promeut avec des autres arts. David Lynch, Roman Polanski et Jean-Luc Godard sont constamment évoqués dans ses textes, non seulement sur la forme de citations ou références, mais comme des vrais précurseurs de la tâche de faire face aux certaines questions artistiques et éthiques. À cet égard, la production du réalisateur soviétique Andreï Tarkovski est fondamentale. Ce rapport est très visible dans le récit « Jours de 1978 » de Des putains meurtrières, où le protagoniste raconte à son père l'argument du film Andreï Roublev. Cependant, cette relation sera plus intense et complexe dans le roman 2666 et le pellicule Solaris, à cause du traitement de ce matériel que les deux partagent : le temps. La tension qui parcourt ces deux œuvres se situe à l'insuffisance des supports, soit l'écriture ou le cinéma, pour thématiser la perte de la vie humaine. Si chez Tarkovski, nous sommes devant la perte de la femme aimée, dont la mort (le suicide) est de telle manière singularisée par le protagoniste (docteur Kevin) que même sa re-apparition (ou de sa simile parfaite) n'est pas suffisante pour apaiser sa douleur ; chez Bolaño, certains corps de femmes assassinées de façon violente sont découvertes à Santa Tereza, México et, un grand nombre de ses corps restent sans noms, sans tombe, sans qui soit possible déterminer qui sont les responsables et même les tueurs ne sont jamais connus – comme si le crime et le criminel ont gagné proportions cosmiques. Pour les deux œuvres, la question au premier moment est : « combien de temps il faut pour rendre justice à ces pertes ? ». Mille et cent pages et trois heures de projection ne seront pas suffisantes pour répondre à cette question, mais seulement pour la transmuter. Ainsi, la nature calculable, linéaire et immatériel de cette temporalité est mise en question et la possibilité de « sculpter le temps » (dans l'expression de Tarkovski) devienne le projet de ses deux artistes. Alors, il y a une tentative de donner « densité » au temps, par de ressources comme de longues plans-séquences filmés dans des environnements neutres où presque aucune action arrive (dans le case de Tarkovski), ou de larges interruptions narratives qui sont remplies par des listes exhaustives, comme celle qui constitue « La parte de los crímenes » de 2666 qui décrit toutes les conditions et les causes problèmes de décès (violents) de tous les corps retrouvés dans le désert de Sonora, de façon répétitive, comme des rapports médicaux, pendant plus de 300 pages. Tout si passe comme si la « inhibition de toute activité » propres au sujet mélancolique ont été transférés à la nature même du temps. Pour paraphraser Freud, dans son essai « Deuil et mélancolie », l'ombre de l'objet perdu tombe sur la narrative avalant presque toute sa force temporelle. Cette préposition a pour bout penser les conflits entre ces deux forces temporelles et les implications esthétiques et éthiques dans les résolutions de Roberto Bolaño et Andreï Tarkovski. Il faut réfléchir aussi sur la question du « future » dans 2666 et Solaris, et comme la désignation «non-science fiction » inventée par Tarkovski et récupérée pour Bolaño comme sous-titre originel de son livre joue un rôle important dans ces deux œuvres. Mots-clés : Roberto Bolaño ; Andreï Tarkovski ; Littérature et arts ; Deuil et mélancolie. Contact : Tiago GUILHERME PINHEIRO (tg_pinheiro@yahoo.com.br)

Biography: Tiago Guilherme Pinheiro prépare une thèse de doctorat en Théorie Littéraire et Littérature Comparée à l'Université de São Paulo sur les oeuvres de Roberto Bolaño et J. M. Coetzee

JEREMY RILTSE ET JED MARTIN : LA FIGURE D'ARTISTE CHEZ ALAN PAULS ET MICHEL HOUELLEBECQ

M.J. Zaparart
La Plata

Abstract: Alan Pauls et Michel Houellebecq ont créé dans leurs fictions tout un profil d'artiste : chez Pauls, le peintre Jeremy Riltse que Sofia et Rimini, les héros du roman *le passé* (2003), admirent ; chez Houellebecq, le peintre Jed Martin, auteur du tableau qui cause la mort de Michel Houellebecq dans *la carte et le territoire*. Jed Martin commence sa carrière d'artiste avec des photographies qui représentent des outils de travail et il devient célèbre avec ces photos des cartes Michelin. Il passe après à la peinture, avec des portraits des figures saillantes de la réalité contemporaine que, comme tous les narrateurs houellebecquiens, il s'attache à décrire. Sa dernière œuvre, une vidéo d'une route qu'il a fait construire dans sa propriété, est un essai désespéré de « saisir le monde ». Le portrait de Michel Houellebecq fait par Jed Martin deviendra la cause du macabre assassinat de l'écrivain. Jeremy Riltse fait des œuvres et des performances apparentées au sick art. L'admiration de Sofia et de Rimini par ce peintre est en rapport avec les différents moments que traverse leur relation. Ils assistent à la destruction d'un des tableaux de Riltse par un ancien amant du peintre. Dans les deux romans les artistes inventées par Pauls et Houellebecq dénoncent à travers leurs œuvres les misères d'une réalité contemporaine qui les accable. Dans notre travail nous essayerons de comparer les deux figures d'artiste proposées par Pauls et Houellebecq pour élucider quelle est la fonction de la "biographie" et de l'œuvre de Jeremy Riltse et de Jed Martin dans l'économie narrative de ces deux romans.

Biography: María Julia Zaparart est professeur en Lettres et Traductrice de français diplômée à l'Université Nationale de La Plata. Elle a continué sa formation en France où elle a fait un Master 1 en Littératures françaises, à l'Université Paris-Sorbonne (Paris IV), sous la direction de Michel Jarrety ; et un Master 2 en Traduction littéraire, à l'Université de Vincennes-Saint-Denis (Paris 8), sous la direction de Diego Farnié. Actuellement, elle est Professeur de Traduction Littéraire II dans l'IES "Juan Ramón Fernández" (Buenos Aires), Professeur de Français à l'UMSA (Buenos Aires) et elle collabore avec la chaire de Traduction Littéraire I à l'Université Nationale de La Plata.

S3 LA LITTÉRATURE COMPAREE FACE AU POSTCOLONIAL, AU TRANSNATIONAL ET à LA MONDIALISATION / POSTCOLONIAL, GLOBALIZED, TRANSNATIONAL COMPARISON

DES TOUCHES DE PHRASES DANS LES CARNETS DE VOYAGE DE FLAUBERT EN ORIENT

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Abstract: DES TOUCHES DE PHRASES DANS LES CARNETS DE VOYAGE DE FLAUBERT EN ORIENT Lúcia Amaral de Oliveira Ribeiro Faculté de Philosophie, Lettres et Sciences Humaines de l'Université de São Paulo, São Paulo, Brésil Mots-clés: Flaubert, Gustave (1821-1880); Carnets de voyage en Orient; Littérature et peinture; Delacroix, Eugène (1798-1863); Littérature Comparée. Edmond de Goncourt écrit dans le journal des Goncourt le 22 mars 1882 qu'il voudrait "trouver des touches de phrases semblables à des touches de peintre dans une esquisse", "des glacis de la chose écrite, qui échapperaient à la lourde, massive, bêtasse syntaxe des corrects grammairiens". Sans les contraintes d'une structure organisatrice, les carnets de voyage de Flaubert en Orient réunissent des descriptions condensées dans des textes courts qui se caractérisent par la force des images. Les différentes images et les modes d'écriture de ces fragments – le choix des mots, la cadence et le rythme des phrases – suggèrent des possibilités pour la création dans d'autres contextes. Les descriptions incluent couleurs, tons et luminosité, des éléments du paysage, tels que les palmiers et les montagnes, le chemin ou la route. Flaubert construit une scénographie de l'Orient avec des motifs qui se répètent et qui constituent une espèce de démarche pour l'écriture. Tout en exploitant l'aspect non-figuratif du paysage, il décrit des formes abstraites du ciel, des nuages et des couchers de soleil. Ce qu'il observe de la nature et des personnes qu'il rencontre se transforme dans la composition des scènes – des images que le texte simultanément produit et évoque de l'expérience. Le rapport de Flaubert avec l'Orient est médiatisé par des recherches qui précèdent le voyage, son regard est marqué par la mémoire des images construites à partir des lectures et de l'observation de tableaux ou de reproductions de tableaux. À propos des descriptions des écrivains qui voyagent au XIX^{ème} siècle, je cite Eugène Fromentin, peintre et écrivain, qui s'est rendu à plusieurs reprises en Algérie: "Décrire au lieu de raconter, peindre au lieu d'indiquer; peindre surtout; c'est-à-dire donner à l'expression plus de relief, d'éclat, de consistance, plus de vie réelle; étudier la nature extérieure de beaucoup plus près dans sa variété, dans ses habitudes, jusque dans ses bizarreries, telle était en abrégé l'obligation imposée aux écrivains dits descriptifs par le goût des voyages, l'esprit de curiosité et d'universelle investigation qui s'était emparé de nous." [1] Contre les innovations de Courbet, Manet et des impressionnistes, Fromentin est plus près de la génération des peintres des années 1830-1840, qui travaille à Barbizon. Il considère Dupré, Corot et Rousseau les maîtres du paysage français. Son style de peinture a été influencé par Eugène Delacroix. Au cours de son voyage au Maroc, Delacroix remplit ses carnets de dessins et d'aquarelles. Des mots se mêlent aux croquis, l'écriture et la peinture font un ensemble. Le journal et les carnets illustrés d' Eugène Delacroix présentent des éléments pour une lecture critique des carnets de Flaubert. On trouve dans les carnets de Flaubert des descriptions semblables à des esquisses de peinture. Elles équivalent à des aquarelles et à des dessins. Flaubert s'intéresse au travail pictural, il s'inspire de la peinture. Il décrit dans ses cahiers de voyage les tableaux des musées qu'il visite, il décrit la lumière et les nuances des couleurs, la composition, les effets de perspective, le mouvement, ce qui le fait rêver et ce qu'il trouve expressif. Les recherches de Flaubert entraînent son imagination et son écriture. Je propose une réflexion sur le rôle de la forme et du langage pictural dans l'écriture de Flaubert. Mon but est d'analyser les descriptions dans les carnets de voyage de Flaubert à partir d' éléments sensoriels et plastiques. Cette analyse se fait en dialogue avec l' oeuvre de Delacroix et Fromentin, y compris ce que ces deux peintres écrivains et critiques d'art ont écrit sur leurs voyages au Maroc et en Algérie.

[1] Fromentin, Eugène. Préface pour la troisième édition de son oeuvre *Un été dans le Sahara*. Paris: A. Lemerre, 1874, p. 5.

Biography: FLAUBERT, Gustave: *Correspondance*. Édition établie par BRUNEAU, Jean. Paris: Gallimard, v. 1, 1973; v. 2, 1973; v. 3, 1991. *Voyage en Orient*. (1849-1851). Égypte - Liban Palestine - Rhodes Asie Mineure - Constantinople - Grèce - Italie. Édition présentée et établie par Claudine Gothot-Mersch. Annotation et cartes de Stéphanie Dord-Crouslé. Paris: Gallimard, Folio classique, 2006. DELACROIX, Eugène. *Journal de Eugène Delacroix*. Tome Premier. 1823 - 1850. Précédé d'une étude sur le maître par M. Paul Flat. Notes et éclaircissements par M. Paul Flat et René Piot. Paris: Plon, 1893-1895. DELACROIX, Eugène. *Journal de Eugène Delacroix*. Avant-propos de Jean-Louis Vaudoyer. Introduction et notes par André Joubin. Paris: Plon, 1932. DELACROIX, Eugène. *Souvenirs d'un voyage dans le Maroc*. Édition de Laure Beaumont-Maillet, Barthélémy Jobert et Sophie Join-Lambert. Paris: Gallimard, 1999. DELACROIX, Eugène. *Album d'Afrique du Nord et d'Espagne*. Archives des Musées Nationaux et de l'École du Louvre. DAUNAIS, Isabelle. *Flaubert et la scénographie romanesque*. Paris: Nizet, 1993. FROMENTIN, Eugène. *Un été dans le Sahara*. Paris: A. Lemerre, 1874. GONCOURT, Edmond de, et GONCOURT, Jules de. *Journal des Goncourt*. Mémoires de la vie littéraire.

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THE PLEASURES OF CROSSING BOUNDARIES

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Abstract: Orient/Occident: the pleasures of crossing boundaries I propose to look at pleasure-bound experiences of cultural contact (ie blissful journeys or euphoric moments of travel narratives), a dimension which arguably has been somewhat obfuscated by the prevailing post-Saidian culture of guilt with its focus on dysphoric intercultural contacts between East and West. I intend to explore texts that either narrate successful intersubjective encounters (Montagu's Turkish Embassy Letters are remarkably filled with such instances, whether she is contradicting prevalent European assumptions about Oriental life, or staging elaborate dialogues between Western preconceptions about the East and Eastern preconceptions about the West), or thematize love affairs across ethnic or religious boundaries (Flaubert's ecstatic snapshots of Oriental scenes, along with his literal pursuit of intercultural intercourse, take the notion of jouissance to new heights). Ultimately, I aim to show how these texts about pleasure attempt a displacement, testing and realignment of the aesthetic and ethical boundaries prescribed by the genre along new lines.

Biography: Professor of French & Comparative Literature, UC Santa Barbara

PhD Paris 3 Sorbonne (1987)

Books authored: Proust et ses modèles: les 1001 Nuits et les Mémoires de Saint-Simon (1989); Récits du Nouveau Monde: les voyageurs français en Amérique de Chateaubriand à nos jours (1992); Les Amoureux de Schéhérazade: variations modernes sur les 1001 Nuits (2008)

Research interests: Intertextuality; Marcel Proust; Jorge Luis Borges; East-West relations; 19th-21st century French & comparative literature

BECKFORD'S "ORIENTALISM": RE-ORIENTING THE IRONIES OF THE IMPERIAL SELF IN VATHEK

M.G. Shojania

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Abstract: Beckford's Vathek (1786; 1816) with its multilingual/translingual character incorporates within itself the methods, theory and practice of comparative literature. It is, after all, a text which is an English version of an original French version of a purportedly Arabic version of an oriental tale. Part of the pleasure of the text is the dazzling linguistic variety of sources cited in the extensive footnotes,

In Orientalism, Edward Said identified Beckford as a writer who contributed to the emerging discourse of Orientalism.

New critical approaches to Vathek substantiate Said's assessment, regarding Beckford's irony as part of the amused disdain of the West for the vagaries of the East, the perpetuation of biases in the guise of imaginative literature and scholarship..

If Beckford's irony is a function of Orientalist assumptions, the irony is explained away as Western condescension. But this seems too simplistic, given the complexity of irony in the text. Unable to to decode Beckford's baffling ironic strategies, critics have interpreted Beckford's irony as "stylistic uncertainty," an indication of his ambivalence about his material, an uneasy embarrassment about his enthusiasm for the orient.

Linda Hutcheon points out that such evaluations focus on the motives of the ironist, rather than on the methods used by the reader. for "decoding and inferring" irony..

Schlegel's theory of romantic irony provides a way to explore how Beckford's irony works. Schlegel is particularly appropriate since he characterized the ironic playfulness and authorial freedom found in oriental tales as "arabesque . . . [an]

artfully ordered confusion... [a] charming symmetry of contradictions, [a] wonderfully perennial alternation of enthusiasm and irony.”

This paper proposes to read *Vathek* as an ironic structure with three narrative frames. The first frame is that of the Author, in which Beckford as ironist knows the horrific fate awaiting his characters. The second frame is that of the Translator, the urbane narrative voice recounting the tale. Finally, within the world of the tale, there is the Protagonist--*Vathek* himself – the supreme ironist, the Imperial Self, who feels superior to his naive subjects, the alazons he dupes, tortures or murders, believing himself immune to retribution.

Clearly, Beckford manipulates all three levels of irony, but the reader is only aware of the ironic Translator who presents the tale fully expecting the sophisticated reader to decode the ironic and parodic conventions of the oriental imitation. Accordingly, the tale we read up to the dramatic final pages does conform to Said's paradigm of Orientalism, exhibiting all the stereotypes of –the tyrannical despot, the bizarre customs, the luxury, sensuality and cruelty. Given the urbane acceptance of oriental excess, the reader accepts the gratuitous cruelty as merely transgressions against the conventions of the oriental tale, –accepting these “novel” strategies as an author merely ringing changes on what “everyone” always/already “knows:” This is “what the Orient is.”

Beckford's “orientalism” is thus an ironic subversion of the Orientalist code of reading. If we read the ironic ending backward, we can see that Beckford's irony re-orientates the reader to the West rather than the East, to Milton and Dante rather than to *The Arabian Nights*. As such, the ironic narrative of the “Translator” is “a self-consuming artifact.” The ending finds the reader “surprised by sin,” the phrase Stanley Fish has used to characterize the reader of *Paradise Lost*.

Biography: Moti Shojania , Ph.D. is a Research Fellow at St. Paul's College,

at the University of Manitoba, Winnipeg, Manitoba, Canada.

She is a member of the Department of English, Film and Theatre and teaches in the area of 17th and 18th century.

A COMPARATIVE APPROACH TO THE WORK OF THE SOUTH AFRICAN AUTHOR AND POET ANTJIE KROG

J. van Niekerk
University of Pretoria

Abstract: The South African writer Antjie Krog published poetry in Afrikaans for two decades before embarking on an extended project of writing literary non-fiction in English. The internationally acclaimed *Country of My Skull* (1998) was followed by two other volumes in what can now be regarded as a trilogy: *A Change of Tongue* (2003) and *Begging to Be Black* (2009). Viewing these three texts as a trilogy requires some construction. Although they all involve the search for and articulation of an inclusive South African and even pan-African identity in a post-1994 South Africa, the links between the three books are subtle rather than explicit. Consequently, a comparative approach is needed to explore the similarities and differences in the trilogy. Even though Comparative Literature is usually concerned with the comparison of texts by different authors, the second subtheme for this ICLA conference highlights the fact that it can also be a fruitful approach to the works of a single author, and this is particularly true of Krog's three texts which have up to now been largely studied in isolation. This paper will focus mainly on the broad underlying theme of postcoloniality which articulates with autobiographical narratives, analysis of specific African leaders and attempts at formulating an African worldview (elements found in all three books of the trilogy to differing extents). In elaborating on these elements of the trilogy, a comparative analysis of the structure of the texts will be undertaken as well as a detailed comparison of certain key passages. The paper will conclude with brief references to other comparative endeavours that are opened up by a study of the trilogy: more or less Krog's entire poetry oeuvre as well as her recent translation and scholarly work could be studied comparatively with the trilogy to add new levels of meaning to each of the genres she works in.

Biography: Jacomien van Niekerk is a lecturer in the Department of Afrikaans at the University of Pretoria where she teaches literature. She is currently writing a PhD dissertation about Antjie Krog's non-fiction. Her research interests include comparative literature in the South African context and intersections between Afrikaans literature and African oral literature.

S1 COMPARER LES MYTHES, COMPARER LES RELIGIONS / COMPARING MYTH AND RELIGION

ADAM AND EVE IN A GLOBAL CONTEXT: COMPARING JEWISH, CHRISTIAN AND ISLAMIC ORAL AND WRITTEN TRADITIONS

M. Schipper
Leiden University

Abstract: Please submit to THEORIES ET PRATIQUES COMPARATISTES/ THEORY AND PRACTICE IN COMPARATIVE LITERATURE//Roundtable >> SCRIPTURAL REASONING AND COMPARATIVE LITERATURE ADAM AND EVE IN A GLOBAL CONTEXT Comparing Jewish, Christian and Islamic oral and written traditions MINEKE SCHIPPER (Leiden, The Netherlands) As human beings we have in common not only the shape of our bodies but also a few fundamental needs and experiences. It is not surprising, then, that some observations written down on Mesopotamian clay tablets about 4 000 years ago have ideas in common with later Hebrew, Greek or Latin, Sanskrit or Chinese reflections, or with African, Asian or South American ideas orally transmitted until this very day – in spite of all the local cultural differences, and historical changes. Throughout its history the ICLA has not paid much attention to the connections between oral traditions and written texts, in spite of their great intercultural relevance and mutual impact. Comparative studies can be divided into a) historically related traditions (contact relations, one way or mutual influences); b) historically unrelated traditions (typological relations). In the latter case insight can be gained in the relative uniqueness or universality of cultural phenomena, in our case texts of a certain kind, such as creation myths, proverbs, epics, and so forth. Over the past few years I have looked cross-culturally into proverbs about women worldwide, (Never Marry a Woman with Big Feet. Women in Proverbs From Around the World, Yale UP 2004), into oral and written epics (Epics and Heroes in China's Minority Cultures, with Yin Hubin, Guanxi Normal University 2004) and creation mythology (e.g. China's Creation and Origin Myths. Cross-Cultural Explorations in Oral and Witten Traditions, with Ye Shuxian and Yin Hubin, Brill Publishers 2011). Working with colleagues in various African countries or in China (Chinese Academy of Social Sciences in Beijing) has proved most rewarding. Right now I am now working on Adam and Eve narratives and artistic images in Judaic, Christian and Islamic traditions. For interdisciplinary approaches to religious studies and comparative literature it appears to be quite illuminating to explore the connections between, for example, messages and reasoning in proverbs about Adam and Eve, arguments presented in genesis narratives, and scriptural comments dedicated to the first ancestors in the three religions. Over the centuries, numerous oral and written creation stories starring Adam and Eve travelled from the Middle East into all directions. Thanks to rabbis, priests, church fathers, imams, missionaries, and most of all ordinary believers, these stories spread all over the world, and continue to do so, possibly even more today, thanks to the modern media. Strikingly, certain elements of the old stories have been much more frequently transmitted, emphasised, and elaborated upon, than others. It is, for example, quite interesting to see how the second biblical creation story gradually gained popularity over the first one. Indeed, many more stories and (mainly but not exclusively Christian) images developed around the rib from Adam's body than about the first biblical version in which man and woman had been created together. This even holds for Islamic narratives (e.g. Stories of the Prophets or several African Swahili narratives), in spite of the fact that the Koran doesn't even mention the rib. Many stories also connect the eating of the forbidden fruit with the first menstruation and the Adam's apple (in various continents). In my paper I want to go into 1) the relevance of studying connections between oral traditions and written texts, locally and cross-culturally; 2) the possible reasons for the overwhelming popularity of some common reasonings referred to in Adam and Eve stories in the three religions; 3) some main differences between Jewish, Christian and Islamic Adam and Eve narratives and comments.

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Biography: Mineke Schipper is Professor of Intercultural Literary Studies at Leiden University in the Netherlands. Over the years she has been a visiting scholar in many African countries, and has widely lectured in Europe, America, and China. As the Foreign Secretary of the Netherlands PEN she has been active in the Writers-in-Prison Committee of International PEN in London. She has also been the Chair of the Intercultural Studies Committee of the International Comparative Literature Association (ICLA) from 2001-2007. She is the author of three novels and many academic books. Currently she is working on Adam and Eve, the first ancestors in Jewish, Christian and Islamic Religious Traditions, as

they appear in narratives told around the world. See for more information and complete bibliography:
www.minekeschipper.nl

LOCALISATION IN THE STRUCTURE (PATTERNING) AND CONTENT OF AFRIKAANS JACKAL AND WOLF TRICKSTER STORIES

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North-West University

Abstract: Trickster tales are known and found all over the world. These tales are also widely told in Africa and the character of the trickster adopts the form of animals like the Hare, Tortoise and Spider. One of the most common trickster figures in Afrikaans oral narratives is Jackal, who is paired with his arch-enemy, Wolf. Although Jackal and Wolf stories are part of African folktales, they also often show close resemblance to the characters in European trickster tales like the Middle Dutch animal epic, *Van den vos Reynaerde*. Research on South African orature suggests that Jackal and Wolf stories are also rooted in the 17th and 18th century Dutch culture of the Cape. However, Jackal and Wolf stories have been adapted in a unique way in Afrikaans, and they appear in numerous local forms. Stories are indeed often "nomads" that wander from one culture to another and it is not uncommon for these stories to undergo mutation during this process. The Jackal and Wolf stories seem to have undergone the same process. The objective of this paper is to investigate the mutation of these stories and specifically to shed light on the localisation of the Jackal and Wolf trickster tale in the South African context, both in terms of structure and content. Preliminary findings show that the basic structure of trickster tales is also found in the South African Jackal and Wolf stories, which involves three stadia: planning, performing and recognising a trick. I will discuss some of the variations that occur in this basic structure. The content of the narratives has been localised on different levels such as characters, space, usages of cultural specific words, context and background. These levels can be summarized in two main categories - the social and the natural. On social level the South African listeners to Jackal and Wolf trickster stories also suffered under an oppressor of some kind, but in different circumstances. On the natural level the European listener to the Jackal and Wolf trickster stories of South Africa would recognise the trick, but would be unfamiliar with the natural circumstances which have been adapted to make the events credible to a South African audience. To name but a few : the species that refer to Jakkals (Jackal) and Wolf in South Africa differ from the species in the European stories and the natural circumstances of winters in South Africa differ from the winters in Europe. The fact that South African Jackal and Wolf trickster stories are comparable to their European counterparts, yet display interesting variations on theme and pattern, means that studying these stories can contribute to the study of structure (patterning) and content of African as well as European trickster stories. After a short theoretical discussion, the investigator will compare a selected group of Jackal and Wolf stories with a selected group of different trickster tales and explain the mutations that the Jackal and Wolf trickster tales have undergone to comply with a South African audience.

Biography: Full name of author: Corné van der Vyver Institution: North-West University, Potchefstroom, South Africa
Status in institution: Junior Lecturer in Afrikaans

THE TRANSLATION OF *TRIMSHIKA-VIJNAPRIMATRATA-SIDDHI* FROM SANSKRIT INTO CHINESE AND JAPANESE

K. Kamigaito
Otemae University

Abstract: The Chinese text of "Thirty Stanza of Consciousness-Only" translated by Xuan Zang from Sanskrit, first introduced into Japan in the late seventh century. This essence of Mahayana Buddhist philosophy continued to be celebrated in the Japanese Hosso sect, in its Chinese version for more than 1200 years. Japanese monks read and interpreted Buddhist texts in Chinese version, and they never tried to translate Buddhist texts into Japanese. For so a long time in Japan, only very few specialists could understand this most sophisticated Buddhist philosophy, while in China, Buddhism itself began to decline after Song dynasty, and unlike in Japan, the Consciousness-Only sect perished in China, and its doctrine was almost forgotten there. In Japan, the Hosso or Consciousness-Only sect survived and the Consciousness-Only theory continued to be studied by a very limited number of specialists, who could read and write classical Chinese, Kanbun. In the late 19th century, Japanese Buddhist scholars went to Europe, and began to study original Sanskrit text of Buddhist sutras and essays. A Japanese Buddhist scholar Watanabe Teruhiro(1907-1977) studied

under Sanskrit specialist Ernst Leumann(1859-1931) and translated this "Thirty Stanza of Consciousness-Only" into Japanese and published it in 1969. For the first time in the Japanese Buddhist history, Japanese readers began to read in Japanese this most profound Buddhist philosophical verse. After more than 1200 years of negligence, through newly translated version in Japanese, Japanese readers began to realize the essence of Vasubandu's theory, which was first written in the early fifth century.

Biography:

Kenichi Kamigaito, Professor, Otemae University (Nishinomiya, Japan) Ph.D., Tokyo University 1972-1977, Master and Ph.D course student, Comparative Literature section, Graduate School, Tokyo University 1977-1980, Assistant Professor, Toyo University (Tokyo, Japan) 1980-1987, Associate Professor, Toyo University (Tokyo, Japan) 1987-1997, Associate Professor, International Research Center for Japanese Studies (Kyoto, Japan) 1997-2008, Professor, Tezukayamagakuin University (Osaka, Japan) 2008-present, Professor, Otemae University (Nishinomiya, Japan) 2004-2010, Chair, Research Committee on East Asia, ICLA 2010-present, Treasurer, ICLA

"BEING RECOGNIZED" IN THE CHRISTIAN GOSPEL AND THE HOLOCAUST NARRATIVE

K.J. Millet

San Francisco State University

Abstract: Recent works by Dennis MacDonald (1995), Kasper Bro Larsen (2006), Terence Cave (1990), and Piero Boitani (1997) have demonstrated the historical significance of analyzing recognition scenes in ancient and modern literatures. Often using biblical narrative and ancient epic as their ground, the above scholars have illustrated how recognition scenes work on readers, how they produce meaning in texts. Their studies imply, furthermore, that even if recognition scenes remain unacknowledged by readers, such scenes still deflect reader expectations. In other words, recognition scenes enable readers to imagine worlds beyond their own ken. This important realization indicates then a role for recognition in modern narratives that remains often unarticulated or unclaimed by readers. It also suggests that prior expectations about recognition can in fact be an obstacle to understanding the emergence of recognition scenes in Holocaust literatures. This essay compares recognition scenes in the Gospel of John and modern Holocaust narratives to demonstrate the uniquely different conceptual underpinnings of these scenes while also getting at why recognition scenes in Holocaust writing matter.

Biography: Kitty Millet is Associate Professor of Comparative Jewish Literatures at San Francisco State University. Tenured in Jewish Studies, Professor Millet is also on the faculty of Comparative Literature. Her most recent publications include the following articles: an analysis of 'diaspora' in the work of the classicist, Erich Gruen, for *European Legacy*; an examination of Jean Améry's notion of transcendence at Auschwitz (Lexington Pr, 2012); and the stakes of linking the Holocaust to German Colonialism (Columbia, 2011).

DE LA TRADUCTION à LA SOURCE / FROM THE TRANSLATION TO THE SOURCE

FROM A SERIES OF TRANSLATIONS THROUGH A SERIES OF RETEXTUALIZATIONS TOWARDS RECEPTION SERIES: CASES IN COMPARATIVE STUDIES

M.A. Skwara
The University of Szczecin

Abstract:

Translation theorists and practitioners commonly agree that every translation is an interpretation. It could be added that every subsequent translation is an interpretation both of the original and of the existing translations (assuming that translators read their predecessors which, in fact, they often do). Such series of translations are not simply given, however, but have to be constructed by the scholar or critic. And scholars and critics are governed by their aims and convictions. Predominantly, series of translations are used mostly as handy analytic material for demonstrating differences in language, poetics, style etc.

Series of translations can however also be considered in terms of a so-called “rewriting”. By a “rewriting” Andre Lefevere referred not only to a translation or adaptation, but also to all sorts of critical comment on a text and other circumstances related to the process of its publication, anthologization (that is, the manner in which it was integrated into anthologies of different kinds), and to direct or indirect references to the translated work in a national literature. Yet, despite his concept of rewriting, Andre Lefevere did not explore the intertextual potential of translations, since he was more interested in the distribution of cultural capital by means of translation.

In fact, the potentials of the intercultural study of translations, and, consequently, of series of translations and of rewritings, have been underestimated by both traditional and modern translation scholars. Nevertheless, it seems obvious that consecutive translations of the same literary work are not only connected with the original and/or with its previous translations but also enter a target language literature in many other ways. The consecutive translations are affected by various kinds of intertextual mechanisms, and by being commented on, paraphrased, quoted or alluded to, they create an intertextual literary sphere which, using Lefevere’s concept, could be called a “series of rewritings”. Yet, since I find the concept of a rewriting too vague and passive in this context, I would call such a series –including both translations and various other texts intertextually connected with the original/translations – a “series of retextualizations”. Each retextualization constitutes a new text formed on the basis of the original and/or its previous translations. The relationships among particular texts in a given series of retextualizations can become obvious through such explicit signs as titles, epigraphs, quotations, paraphrases (of the original/translations), but they can also be suggested more implicitly, for instance, by the intertextual or intercultural play on the same verse or metaphor.

In my paper, I shall attempt to clarify the concept of retextualization that I introduce. I will explain my ideas by interpreting three items that form part of a series of translations/retextualizations of Walt Whitman poems in Polish culture between 1922 and 2006.

I believe that an analysis in terms of a series of retextualizations can offer a deeper understanding of the ways in which a foreign text functions in a national literature. Together with all the mechanisms used for presenting new texts to readers – publication, anthologization, advertising, commentaries – retextualizations create a “reception series”. The concept of a reception series is another notion that I would like to discuss, making a clear distinction between a series of texts connected with the original/translations and the ways the texts in that series are presented to readers who sometimes become active partners in a literary dialogue.

Biography: M. A. Skwara, a professor of Polish and Comparative Literature at the University of Szczecin since 2005

A TEXT AND ITS AFTERLIFE: TRANSLATION AS RECEPTION

N. Bhattacharya
Visva-Bharati University

Abstract:

"Is a translation meant for readers who do not understand the original?", asked Walter Benjamin in his seminal essay 'The Task of the Translator'. There is no way of denying the fact that translation gives people access to a text which otherwise would have been inaccessible to the readers due to their linguistic limitations. However, it is also true that some of us actually read translations of a text which is accessible to us in its source language. Why do we read such translations? My argument is that we read such translations because we are interested in knowing exactly in what ways a particular text is 'carried across' to another language/culture, for such a study can add new dimensions to our understanding of the source text/culture. The act of translation is often influenced by various literary (for instance, vocabulary, style etc.) and non-literary (like socio-political context, target readership etc.) factors. While reading a translation we also try to understand the role of such factors, to comprehend how a particular text is read/received in another language/culture/context, and to this extent, it is important to know the source as well as the target language. In other words, translation studies can be deployed as a critical approach that can reveal new/different readings of the source text. My paper will substantiate the argument mainly with references from Indian and Latin American literatures.

Biography: Dr. Nilanjana Bhattacharya currently works as Assistant Professor of Comparative Literature, at the 'Institute of Languages, Literature and Culture' in Visva-Bharati University, Santiniketan. She has obtained her doctoral degree from the Department of Comparative Literature, Jadavpur University, India. The title of her thesis is Fiction as Feminist Historiography: (De)mythifying Patriarchies in Selected Works of Isabel Allende, Mahasweta Devi and Toni Morrison. Her research interest includes Indian literatures, Latin American Literatures, Translation Studies, Fiction Studies, Feminisms, Theatre Studies and Cultural Studies. She translates from and into Bangla, English and Spanish. She has been awarded National Scholarship by the Government of India, Ministry of Human Resource Development (2001-2002), SEPHIS grant in 2007-2008, (South-South Exchange Programme for Research on the History of Development, Amsterdam) and Charles Wallace India Trust Translation Fellowship in 2012. In addition to research and teaching, she is also interested in performing arts, particularly Bharatnatyam.

SHAPED BY THE OTHER: THE IMPACT OF TRANSLATION ON THE SOURCE TEXT

A. Braz
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Abstract: Shaped by the Other: The Impact of Translation on the Source Text "A translation has this to be said for it, if a work does not seem to deserve its reputation, one consoles oneself with the reflection that it must be magnificent in the original." --Octave Crémazie The relationships between source texts and translations are multifarious, and often negative. There are simply too many translations that bear so little connection to the texts that they are purportedly trying to convey into another language and culture that they must be classified, not as translations, but as local creations. Translations, however, can also have a positive effect on source texts. As I will attempt to show in this paper, by focusing particularly on L.M. Montgomery's 1908 children's novel *Anne of Green Gables* and João Guimarães Rosa's 1956 experimental novel *Grande Sertão: Veredas* (*The Devil to Pay in the Backlands*), translations do not merely have the power to introduce texts to new audiences but they may even compel their domestic readers to consider them anew. Montgomery's bestseller, for instance, was only accepted by Canadian critics as a significant work after it was translated into a series of languages, notably by the Japanese, who embraced it as their own; that is, it was accorded national recognition only after it entered world literature. In contrast, the fact that Rosa's Brazilian classic has had little impact in translation has led critics to question whether the novel is simply overvalued in its native land. In other words, because of translation, works can be

read very differently in their own societies, suggesting the degree to which translation can shape source texts and thus the often dynamic relation between world literature and national literatures.

Biography: Albert Braz teaches Comparative Literature and English at the University of Alberta. He specializes in Canadian literature in both its national and inter-American contexts, being particularly interested in translation, transculturation, and cultural representations of the encounters between Natives and Newcomers across the Americas. He is the author of *The False Traitor: Louis Riel in Canadian Culture* (2003) and the co-editor of an issue of the *Canadian Review of Comparative Literature on Comparative Canadian Literature* (2009) and of an issue of *CLCWeb: Comparative Literature and Culture on Indigenous Literatures* (2011). He is a Fellow of the Stockholm Collegium of World Literary History.

TRANSFERTS ENTRE L'ORIENT ET L'OCCIDENT / TRANSFERS FROM THE WEST TO ASIA AND VICE VERSA

TRANSLATION AND MODERNISM: PAUL MORAND AND HORIGUCHI DAIGAKU

A. Omura

Tokyo Institute of Technology

Abstract: Translation and Modernism -Paul Morand and Horiguchi Daigaku- Azusa OMURA, Ph.D. Postdoctoral Fellow Tokyo Institute of Technology The artistic movement now known as modernism blossomed in Japan in the 1920s and 1930s. It is well known that Japanese modernist literature was deeply influenced by Western modernist literature. Young Japanese novelists imitated Western literary expressions and found 'modern' themes such as a lack of religious belief, 'new women', trains, skyscrapers, the cosmopolitan city and immorality in translations of Western modernist literature. The novels of a French author, Paul Morand (1888-1976), were also translated into Japanese at that time. Morand wrote works based on his experiences as a diplomat ; these works were highly evaluated in Europe, America and Japan in the interwar period. Above all, Morand's name has been inscribed in the history of Japanese literature as one of the founders of Japanese modernist literature. As previous research reveals, Morand's contribution to literature had two distinct dimensions: as a modernist and a social critic. However only his experimental expression, his extravagant metaphors and images, drew Japanese readers' attention. Morand was a keen observer of society as it hurtled towards WWII, and painstakingly described the ideological confusion and decadence in Europe at that time. Despite being seen in France as a novelist who possessed both a cosmopolitan and modernist perspective, Morand was recognized only as a modernist writer in Japan. There is no doubt that the difference in perception occurred because of Japanese translations of his work, which were mainly made by Horiguchi Daigaku (Japanese poet and translator, 1892-1981). Horiguchi translated a number of French modernist writers e.g., Jean Cocteau and André Breton. Given that most young Japanese had limited language skills, Horiguchi's translations were essential for Japanese to read Western literature. Horiguchi chose the more experimental of Morand's novels for translation, not works of social criticism, and also created a deliberate air of experimentation in his translations. He also wrote several essays on Morand's works, which repeatedly promoted Morand as a model for Japanese modernist literature. This paper will consider the role of Horiguchi as a translator in the reception of Morand in Japan in order to reveal the nature of the relationship between East and West as mediated through translations.

Biography: Dr. Azusa Omura was awarded a PhD from Tokyo Institute of Technology in 2011. Currently, she is working as a postdoctoral fellow at Tokyo Institute of Technology. Her main research interests are Japanese Modernist literature and influence from Western Modernist literature

REVALORISER LA PERMANENCE EN TANT QUE CRITÈRE LITTÉRAIRE À UNE ÉPOQUE PROGRESSISTE : LIANG ZONGDAI DANS LA CHINE DES ANNÉES 1930

Z. Yang

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Abstract: Liang Zongdai(1903-1983) est poète, traducteur et critique littéraire. Au début de 1935, un débat au sujet de la traduction des *Précieuses ridicules* éclate entre lui et Ma Zongrong, un autre critique littéraire francophone. Afin de mettre en valeur l'aspect populaire et réaliste de Molière, ce dernier propose de traduire les « *Précieuses ridicules* » en « *Femmes mondaines ridicules* ». Liang Zongdai accuse cette traduction d'avoir réduit les valeurs universelles (yongjiu xing) et permanentes (pubian xing) de l'oeuvre. Il propose de les traduire en « *Maniérisme* ». La différence entre ces deux traductions, à première vue anodine, a abouti à une querelle sérieuse. L'opposition faite par Liang Zongdai à la traduction de Ma Zongrong représente en effet une résistance à l'emprise des idées de gauche. Dans les années 1930, avec la fondation en Chine de l'Association des écrivains de gauche, la littérature engagée, caractérisée par le réalisme, le progressisme et la position populaire, devient une littérature dominante. Liang Zongdai, quant à lui, met toujours l'accent sur les valeurs universelles et permanentes de la littérature. Face à la pression imposée par les critiques de gauche, comment Liang Zongdai relégitime-t-il l'universalité et la permanence en tant que critères de la critique littéraire ? La littérature française constitue l'une des perspectives importantes à partir desquelles Liang Zongdai redéfinit ces deux conceptions. Un mois après le débat avec Ma Zongrong, les mots français « permanence » et « universalité », issus du « *Fragment sur Goethe* » de Valéry, sont utilisés par Liang Zongdai pour valider son opinion sur la « yongjiu xing » et la « pubian xing ». Valéry, avec qui Liang Zongdai est devenu ami, est considéré par ce dernier comme un mentor. Pourtant, nous nous gardons d'exagérer l'influence du poète français sur Liang Zongdai. Dans les poèmes créés par Liang avant son départ pour l'Europe, il a déjà développé une poétique de l'univers et de la nature, deux conceptions s'associant à

l'universalité et à la permanence. Dans l'article critique consacré à Valéry écrit en 1928, la poétique chinoise traditionnelle joue un rôle important. Dans des articles rédigés plus tard, avec la connaissance approfondie de Liang Zongdai sur la littérature française, les notions de l'universalité et de la permanence sont modifiées et revalidées. Notre analyse consiste à démontrer la définition et la redéfinition par Liang Zongdai de ces deux conceptions, en jugeant de manière convenable le rôle joué par la littérature française.

Biography: Articles de revues : 1. Bian Zhilin, « Renshi gu duoguai - Jinian Liang Zongdai »[Les vicissitudes de la vie-À la mémoire de Liang Zongdai], Xin wenxue shiliao[Les matériaux de la nouvelle littérature], n° 1, 1990. 2. Gan Shaosu, « Liang Zongdai jianli »[La notice biographique de Liang Zongdai], Xin wenxue shiliao, n° 3, 1985. 3. Liang Zongdai¹ Ma Zongrong, « Guanyu <kexiaode shangliu nüren ji qita> »[Sur Les Précieuses ridicules et autres choses], Wenxue[La littérature], vol. IV, n° 1, le 1^{er} janvier 1935. 4. Liang Zongdai¹ Ma Zongrong, « Zailun <kexiaode shangliu nüren ji qita> »[Une deuxième discussion sur Les Précieuses ridicules et autres choses], Wenxue, vol. IV, n° 2, le 1^{er} février 1935. 5. Liang Zongdai, « Xiangzheng zhuyi »[Le symbolisme], Wenxue jikan[Revue littéraire trimestrielle], vol. I, n° 2, le 1^{er} avril 1934, p. 18. 6. Ma Zongrong, « Cong Moliye de xiju shuodao wuzhong zhongwen yiben »[Des pièces de théâtre de Molière et cinq traductions en chinois], Wenxue, vol. III, n° 5, le 1^{er} novembre 1934. 7. « Shetan »[Le discours de notre association], Wenxue, vol. I, n° 2. 8. Xu Zhimo, « Botelai de sanwenshi »[Les poèmes en prose de Baudelaire], Xinyue[Le croissant], n° 10, vol. II, le 10 décembre 1929. 9. Xu Zhimo, « Sishi »[La charogne], Yusi[Les fils de paroles], n° 3, le 1^{er} décembre 1924. 10. Zhang Ruilong, « Shiren Liang Zongdai »[Liang Zongdai le poète], Xin wenxue shiliao, n° 3, 1982. 11. Zheng Zhenduo, « Shijie wenku diyiji mulu <Waiguo zhibu> »[Le catalogue du premier volume de la Bibliothèque de la littérature mondiale<La littérature étrangère>], Wenxue, vol. IV, n° 5. Monographie : 1. Confucius, Les Entretiens de Confucius, traduit du chinois et présenté par Anne Cheng, Paris, Seuil, 1981. 2. Dong Qiang, Liang Zongdai- chuan yue xiangzheng zhuyi[Liang Zongdai-Parcourir le symbolisme], Beijing, Wenjin chubanshe, 2004, p. 70-71. 3. Goethe, Poésies de Goethe, introduction de Paul Valéry, traduction de Maurice Betz et de Yanette Delétang-Tardif, Paris, Éditions Albin Michel, 1949. 4. Liang Zongdai, Liang Zongdai wenji[L'anthologie de Liang Zongdai], vol. I, Beijing, Zhongyang bianyi chubanshe/Xianggang tianhan tushu gongsi, 2003. 5. Liang Zongdai, Liang Zongdai wenji, vol. II, Beijing, Zhongyang bianyi chubanshe/Xianggang tianhan tushu gongsi, 2003. 6. Liang Zongdai, Liang Zongdai wenji, vol. III, Beijing, Zhongyang bianyi chubanshe/Xianggang tianhan tushu gongsi, 2003. 7. Paul Valéry, Œuvres, I, Paris, Gallimard, 1957. 8. Yvonne Stokart : Table de la revue Europe (1923-1932), mémoire de licence, a) Université catholique de Louvain, Faculté de philosophie et lettres, 1967, p. 84.

SHIFTING CENTRES AND EMERGING MARGINS: ROLE OF TRANSLATION IN SHAPING MODERNIST SENSIBILITY IN INDIAN POETRY

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Central University of Gujarat

Abstract: The present paper examines the role played by translation in shaping the modernist sensibility in the poetry of some of the major literary traditions of India in the twentieth century between the 1950 and 1970s. The translation of major European poets such as Baudelaire, Rilke, Eliot and Yeats contributed towards clearing a space for the modernist discourse in Indian poetry. With concrete examples from various Indian languages such as Bengali, Malayalam and Marathi it is argued that the translations of modernist masters of the West were used as a means of breaching the hegemony of prevailing literary sensibility and poetic modes. Most of the major Indian poets such as Budhadeva Bose, Agyey, Adiga, Chitre and Ayyappa Paniker were also translators. Their translations were 'foreignising' translations that disrupted the cultural codes that legislated regimes of reading and writing poetry. Translations during the early phase of modernism in major Indian languages appeared in little magazines that played a critical role in opening up the poetic discourse. Apart from providing alternative models of thinking and imagining the world, these translations also rendered legitimacy to the experimental writing styles that became the defining feature of modernist Indian poetry. As the contradictions within the high modernist mode deepened in the politically turbulent sixties, one witnesses the gradual radicalizing of the modernist sensibility in these languages. Here, once again, it is translations that enabled the poets to turn away from the modernist 'high' style, providing a critique of its elitism and complicity with nationalist discourses. Translations from African and Latin American poetry played a significant role in this phase of modernism. Poets such as Neruda and Para are widely translated into Indian languages during this phase. The paper argues that translation enacts a critical act of evaluation, a creative act of intervention and a performative act of legitimation in evolving a new poetic during the modernist phase in Indian poetry.

Biography: Erackot Ramakrishnan Velancherry is Professor and Dean, School of Language, Literature and Culture Studies at Central University of Gujarat, Gandhinagar 382030 India. He is a bilingual writer who has published poetry and criticism in Malayalam (his mother tongue) and English. He has published eleven books in English and five books in

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Malayalam. The present paper examines the role played by translation in shaping the modernist sensibility in the poetry of some of the major literary traditions of India in the twentieth century between the 1950 and 1970s. The translation of major European poets such as Baudelaire, Rilke, Eliot and Yeats contributed towards clearing a space for the modernist discourse in Indian poetry. With concrete examples from various Indian languages such as Bengali, Malayalam and Marathi it is argued that the translations of modernist masters of the West were used as a means of breaching the hegemony of prevailing literary sensibility and poetic modes. Most of the major Indian poets such as Budhadeva Bose, Agyey, Adiga, Chitre and Ayyappa Paniker were also translators. Their translations were 'foreignising' translations that disrupted the cultural codes that legislated regimes of reading and writing poetry. Translations during the early phase of modernism in major Indian languages appeared in little magazines that played a critical role in opening up the poetic discourse. Apart from providing alternative models of thinking and imagining the world, these translations also rendered legitimacy to the experimental writing styles that became the defining feature of modernist Indian poetry. As the contradictions within the high modernist mode deepened in the politically turbulent sixties, one witnesses the gradual radicalizing of the modernist sensibility in these languages. Here, once again, it is translations that enabled the poets to turn away from the modernist 'high' style, providing a critique of its elitism and complicity with nationalist discourses. Translations from African and Latin American poetry played a significant role in this phase of modernism. Poets such as Neruda and Para are widely translated into Indian languages during this phase. The paper argues that translation enacts a critical act of evaluation, a creative act of intervention and a performative act of legitimation in evolving a new poetic during the modernist phase in Indian poetry.

MEMOIRE ET TRADUCTION / TRANSLATION AND MEMORY

FRENCH MANSFIELDS ILLUMINATING THE RECONSTRUCTED AUTOBIOGRAPHICAL SIGN

S. Brownlie

University of Manchester

Abstract: ICLA – AILC 2013 Individual Proposal Theme: Comparative Literature and Translation Studies – Is Translation a Critical Approach? Speaker: Dr Siobhan Brownlie, University of Manchester Title: French Mansfields Illuminating the Reconstructed Autobiographical Sign A number of Katherine Mansfield's most celebrated short stories are set in her native land of New Zealand, and are based on childhood memories of her life and family. In this paper I will study the original texts and French translations of two long short stories, 'Prelude' and 'At the Bay' (Mansfield 1987a, 1987b). Both of these stories have a twelve part structure which mirrors the workings of memorial recall in presenting a series of image-filled, impressionistic and loosely connected episodes (Linton 1986). Autobiographical memory of the distant past is conducive to remembrance from different perspectives (Conway 1990); in a similar way Mansfield does not narrate from the perspective of the child that she was, but the narrator is invested into each of the characters. Autobiographical memory is indeed a compound of reproduction and construction (Conway 1990), and fictionalization enhances the constructive element. The adult author no doubt has remembered gestures and behaviour that she observed as a child, and has invested them with significance through understanding gained as an adult. One of the main family characters in the two short stories is Linda Burnell, who represents the author's mother. Through memorial and literary reconstruction, Mansfield has endowed this character with a singular sign of ambivalence, in particular ambivalence in feelings towards her husband and towards her children. In contrast to the Mansfield specialist, Gerri Kimber, who has a somewhat negative attitude towards translation, stating that "successful translations of Mansfield's fiction [...] have yet to be written" (2008, 179), I will show how French translations of 'Prelude' and 'At the Bay' are illuminating in pointing up subtleties of characterization expressed in language; for the case under study this concerns the ambivalence of Linda Burnell's feelings. I therefore subscribe to Marilyn Gaddis Rose's (1997) promotion of the joint study of original text and translations, since the study of the group of related texts enhances understanding of the literary work through the resonances and understandings evoked in the 'interliminal' space between the texts. The usefulness of the procedure in my study is increased by having two French translations of each short story (Mansfield 1936, 2006a, 2006b, 2002), since in some cases it is the contrast between the two French translations of a story which is of value. There are several cases, for example, where contrasting renderings of words or phrases in the two translations serve to highlight the ambiguity or ambivalence of the expression in the original text. Other types of translation-original relation which make the sign of ambivalence stand out are the following: explicitation in the French rendering highlights the vague ambivalence of the original; the choice of a more banal or standard French expression highlights the unusualness and particular connotations of the corresponding English expression which convey complexity of feelings; an unusual French expression draws attention to the significant banality of the original; difference in the French form points to the specificity of an English form which underscores the character's struggle with ambivalent sentiments; and the absence in the translation of a redundant phrase in the original leads the reader to reflect on the motivation of the phrase's presence with regard to characterization. This study of some 'French Mansfields' provides a telling illustration of how the close examination and comparison of translations with the original text can act as a critical approach. Employment of this critical approach in the study provides an enhanced insight into Mansfield's writing, in particular with regard to depiction of the tumultuous inner selves of literary characters who stem from memorial reconstructions of her childhood family. Bibliography: Conway, Martin. 1990. *Autobiographical Memory: An Introduction*. Milton Keynes/Philadelphia: Open University Press. Kimber, Gerri. 2008. *Katherine Mansfield: The View from France*. Bern: Peter Lang. Linton, Marigold. 1986. *Ways of Searching and the Contents of Memory*. In *Autobiographical Memory*. David C. Rubin, ed. Cambridge: Cambridge University Press. Mansfield, Katherine. 1936. *Prélude*. In *Félicité*. Paris: Stock. Mansfield, Katherine. 1987a. *Prelude*. In *The Garden-Party: Katherine Mansfield's New Zealand Stories*. Auckland: Century Hutchinson. Mansfield, Katherine. 1987b. *At the Bay*. In *The Garden-Party: Katherine Mansfield's New Zealand Stories*. Auckland: Century Hutchinson. Mansfield, Katherine. 2002. *La baie*. In *La Garden-Party et autres nouvelles*. Françoise Pellan, éd. Paris: Gallimard. Mansfield, Katherine. 2006a. *Prélude*. In *Les nouvelles*. Paris: Stock. Mansfield, Katherine. 2006b. *A la baie*. In *Les nouvelles*. Paris: Stock. Rose, Marilyn Gaddis. 1997. *Translation and Literary Criticism*. Manchester: St Jerome. Note: I am bilingual English-French, so would be happy to present this paper in French, if the conference organizers prefer.

Biography: Dr Siobhan Brownlie is a Lecturer in Translation Studies at the University of Manchester, United Kingdom. Dr Brownlie is in charge of the literary translation stream of the Masters in Translation and Interpreting Studies at Manchester. She has published widely in Translation Studies, particularly on theoretical and literary topics. In recent years Dr Brownlie has developed an interest in the field of Memory Studies. She is currently undertaking innovative research at the intersection of Memory Studies, Translation Studies, and Intercultural Studies.

LA RÉCEPTION ET LA TRADUCTION DES MÉMOIRES D'ALPHONSE DAUDET AU JAPON : TRENTE ANS DE PARIS ET SOUVENIRS D'UN HOMME DE LETTRES

S. Suda
Université de Tokyo

Abstract: Quand on fait des recherches sur un écrivain, comment peut-on traiter les autobiographies et les mémoires ? Les oeuvres autobiographiques de Jean-Jacques Rousseau ou Chateaubriand sont considérées comme leurs ouvrages majeurs. Par contre, il y en a bien ceux qui sont utilisés comme un simple document pour mieux comprendre d'autres textes romanesques. Il est certes très important de faire des recherches sur les anecdotes qui alimentent les oeuvres romanesques en s'appuyant sur les propres paroles de l'auteur. Mais une telle approche risque d'empêcher la compréhension approfondie de l'autobiographie lui-même.

Les deux mémoires d'Alphonse Daudet, *Trente ans de Paris* et *Souvenirs d'un homme de lettres* sont confrontés à ce problème. Les oeuvres de Daudet de la *Pléiade* ne contiennent que les « Histoires de mes livres » reprises en appendice ; c'est comme si ces écrits ne vont pas au-delà d'un simple témoignage documentaire. Toutefois, nous ne pouvons pas nous empêcher de constater autant de charme chez Daniel Eyssette, le personnage principal du *Petit Chose* que chez Daudet dans sa jeunesse relatée dans ses mémoires. Les romans et les mémoires ne partagent-ils pas la même sensibilité poétique ?

Afin de proposer un nouveau regard sur un chef-d'oeuvre reconnu, il est souvent utile de mener des recherches d'abord sur sa traduction en langue étrangère, ensuite sur l'accueil de l'ouvrage dans une autre région ou dans une autre époque. Quant à Daudet, il avait grand nombre de lecteurs au Japon dans l'ère de Meiji. Après la première traduction en 1889 de « *Kadour et Katel* » dans Robert Belmont par Ogai Mori (écrivain, 1862-1922), les contes et les romans de Daudet ont paru en japonais dans les revues ou les journaux divers. La diversité de la publication indique que l'auteur était accepté par toutes les catégories de la population japonaise ; les traductions ont été publiées dans des revues littéraires, féminines, politiques, jeunesse et beaux-arts. Les traducteurs et quelques amateurs de la littérature étrangère ont lu les oeuvres de cet auteur en anglais car il n'y avait pas beaucoup de gens maîtrisant le français alors, ni guère des magasins des livres français. En raison du nombre de pages limité sans doute, les contes ont été traduits plus souvent que les romans. Mais nous remarquons notamment que les épisodes de *Trente ans de Paris* et *Souvenirs d'un homme de lettres* ont souvent été traduits tous les deux et que le style de leur traduction se ressemble à celui des contes traduits. Nous pouvons supposer que les lecteurs ne distinguaient guère les mémoires et les contes. L'analyse des traductions révélera la sensibilité littéraire des deux mémoires de Daudet qui ont séduit alors les lecteurs japonais.

En outre, nous pouvons également examiner le cas d'une nouvelle création littéraire qui s'est appuyée sur les mémoires Daudet : *Trente ans de Tokyo* de Katai Tayama (écrivain, 1872-1930). Celui-ci a traduit quelques oeuvres de l'écrivain français et s'est intéressé à son univers littéraire dans sa jeunesse. Tayama a décrit dans son autobiographie son installation à Tokyo à l'âge de neuf ans, l'amitié nouée avec d'autres hommes de lettres contemporains et des anecdotes sur ses oeuvres majeures telles que *Futon* (1907), *La vie* (1908) et *L'enseignant campagnard* (1909). Par ailleurs, il a emprunté à son maître spirituel, en plus du titre et du thème, la méthode de la création littéraire : personnages, les descriptions, la composition du livre, après tout, des éléments fictionnels des mémoires. Il est bien naturel que les mémoires sont considérés comme histoires vraies, mais en même temps, ces écrits autobiographiques contiennent parfois des fictions pour sublimer ses petits souvenirs. En examinant les influences de *Trente ans de Paris* et *Souvenirs d'un homme de lettres* sur *Trente ans de Tokyo*, nous pourrions mieux comprendre la créativité des mémoires de Daudet.

Comme il arrive souvent à beaucoup d'artistes représentatifs de leur époque, Daudet a été souvent jugé avec quelques images stéréotypées ; la Provence et le naturalisme. Ces mots, quoique utiles pour accéder à son univers romanesque, nous empêchent parfois une compréhension juste et précise de l'artiste. Il est bien difficile de sortir d'un cadre déjà établi, mais une approche comparatiste sera sans doute efficace pour remettre l'artiste à sa juste place et pour revaloriser ses oeuvres. La traduction reflète consciemment ou inconsciemment la pensée du traducteur sur une oeuvre qui est hors du cadre actuel. L'analyse sur les traductions des oeuvres de Daudet à l'ère de Meiji, comme l'étude sur les autres textes japonais contemporains, nous apportera un regard neuf sur l'univers artistique de l'écrivain.

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Doctorante à l'université de Tokyo, département de littérature et de culture comparées et à l'université d'Angers, département des sociétés, des cultures et des échanges.

TRANSLATION AND (POST)MEMORY

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Abstract: This paper will examine the anatomy of the translation process and inscribe the experience of exile into a broader framework of translation bound to the inherited sense of trauma, loss, and dislocation. The complexity of translation described by many metaphors and critical languages of modernity – from Friedrich Schleiermacher, through Franz Rosenzweig, to the most recent statements by Paul Ricoeur, Emily Apter, or Gayatri Chakravorty Spivak – will be analyzed in the context of Eva Hoffman's memoir *Lost in Translation* (1989). The process of 'self-translation' inaugurated by the book was divided into stages that were marked by her subsequent publications, each of which simultaneously determined a new phase of the work of memory and mourning. One of them in particular: *After such knowledge* (2004) makes us realize that the experience of exile from one's native country and one's native language is inscribed into a broader framework of translation connected with the experience of trauma carried in intergenerational transfer. The analyses offered by this paper will be carried out in the context of the two currents of research into the borderline experience: I will demonstrate how some newest discoveries in the field of medicine, biology, and trauma studies can shed light on the interpretation of literary texts that is focused on exploring the concept of postmemory perceived within the framework of translation studies and comparative literature.

Biography: Tomasz Bilczewski is assistant professor at the Department of International Polish Studies and director of the Centre for Advanced Studies in the Humanities at the Jagiellonian University, Kraków, Poland. In 2002 – 2005, he held the post of secretary to the Chancellor of the Jagiellonian University. He authored *Komparatystyka i interpretacja. Nowoczesne badania porównawcze wobec translatoologii*, Kraków: Universitas 2010 (*Comparative Literature and Interpretation. Modern CompLit Tradition in the Context of Translation Studies*) and edited *Niewspolmierność. Perspektywy nowoczesnej komparatystyki*, Kraków: Jagiellonian University Press 2010 (*Incommensurability. Perspectives on Modern Comparative Literature*). His academic awards include The Prime Minister's Award for best doctoral dissertations in Poland (2009), the Newsmagazine "Polityka" scholarship "Stay with Us" for outstanding young scholars (2010), The Ministry of Science and Higher Education Scholarship for leading young Polish researchers (2011), and The Chancellor's Award for academic achievements (2011). Academic interests: comparative literature, literary theory, translation studies, Polish and English poetry.

"MONO NO AWARE" IN KAZUO ISHIGURO'S *A PALE VIEW OF HILLS* — COMPARING IT WITH YASUNARI KAWABATA'S *THE SOUND OF THE MOUNTAIN*

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Kyushu University, Graduate School

Abstract: Kazuo Ishiguro and his family moved to England when Ishiguro was five years old. Ishiguro debuted as a writer with *A Pale View of Hills* in 1982. This novel is about a widow named Etsuko Ogata who talks about her past, specifically one summer she spent in post-war Nagasaki. Etsuko is now living alone in the country side in England, and her second daughter Niki, who was born between Etsuko and her second husband, visits her in April. Ishiguro won the Winifred Holtby Prize of the Royal Society of Literature with this novel and became one of the rising novelists. Because of Ishiguro's name and features, many critics praised him as a "Japanese writer" or casted light on his "Japanese-ness". However, he confesses that he is illiterate in Japanese language that he cannot speak, write, or read in Japanese. As a result, few scholars consider him as Japanese these days. Even though he was widely admitted as a British writer, there are still many people who see the pathos that lingers beneath Ishiguro's novels that relate to his experience of separation with his grandparents and friends, especially with his grandfather's death in his childhood days. The most conspicuous example is that many non-native Japanese scholars tend to use "mono no aware" or "yugen" to describe Ishiguro's Japanese aesthetic beauty or pathos, especially in his first two novels that are set in Japan. However, these terms are very abstract, trite, and stereotypical. Ishiguro admits that he has read Yasunari Kawabata's translated version of the *Sound of the Mountain* which was also cinematized by Mikio Naruse. The *Sound of the Mountain* is said to be one of the remarkable novels that displays "mono no aware" in Japanese literary field. For example, Sukehiro Hirakawa mentions that "'mono no aware" is a feeling that lies in most Japanese that works on a tender spot in the heart when seeing things in nature. According to Daigonge (Japanese dictionary), it says that "mono no aware" is "a spellbound scene of nature that arouses anxieties and deep emotion in one's mind". As Gregory Mason states "mono no aware" can be interpreted as "the sadness of things" or "sensitivity to things", but it seems to me that "mono no aware" is more complicated than that. It is interwoven complexly with psychological factors that resonates with scenery or phenomena of nature. In my thesis, I would like to compare Ishiguro's *A Pale View of Hills* and Kawabata's *The Sound of the Mountain* and see if "mono no aware" really exists in Ishiguro's novel. If it does, I would like to clarify which part of the novel seems to contain "mono no aware", and if not, I want to consider what is the cause of the pathos that lingers beneath Ishiguro's novel.

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Biography: 2011- current Kyushu Universtiy Graduate School, Ph.D. course in Comparative Social and Cultural Studies
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LA LITTÉRATURE COMPAREE OU LE DIALOGUE DES CULTURES ET DES RELIGIONS / COMPARATIVE LITERATURE AS DIALOGUE BETWEEN RELIGIONS AND CULTURES

DÉPENSE DE LA CONVERSATION : RÉMINISCENCES CLASSIQUES DE *MEMORIAS POSTUMAS DE BRAS CUBAS*

P.M. Mendonça Machado
UNESP

Abstract: Machado de Assis utilise prêts à partir d'autres littératures et les cultures, en faisant référence à des auteurs ou en utilisant des citations qui sont procédures qui accusent la présence de inter-textes choisis pour faire partie de cette nouvelle réalité textuelle, différent de l'œuvre originale qui a été mis en évidence . Il rompt avec la littérature antérieure, parce qu'il fait une synthèse, en reprenant tous les discours - didactique, religieux, politique, juridique, littéraire - qui les conduit à un point de saturation, de l'hybridité et de la parodie qui conduit nécessairement leur transformation. Parmi les cultures utilisées, nous pouvons mettre en évidence la Latine et dans ce cas, la présence de la littérature latine dans le roman "Memórias Póstumas de Brás Cubas". Machado de Assis crée un «monde» de citations avec son personnage "Bras Cubas", qui est un homme «lu» et qu'apprécie prouver ce fait avec citations, en faisant allusion. Dans le chapitre XXIV "court, mais joyeuse," Brás Cubas souligne l'importance de son éducation universitaire: un peu de philosophie, vers de Virgile et Horace, des phrases morales et politiques, pour "Le dépense de la conversation". Pendant le livre, c'est possible mettre en évidence plusieurs reprends aux Classiques, parmi eux la présence de deux ouvrages qui traitent l'empereur Claude avec peu de prestige: Apocolocyntosis, de Séneca e De Vita Caesarum, de Suetônio. D'abord, les chercheurs ont pensé que Machado n'a souhaité que faire la citation pour illustrer les caractéristiques d'un homme cultivé de son personnage, mais la citation explore beaucoup plus loin, parce que bien que Suetônio être mis en évidence dans le passage, Machado offre des indices que le "Claudio" de sa référence est le "Sêneca", depuis que cette citation exprime plus fortement que la base constitutive de "Memórias póstumas" est basé sur la satire Ménippée (type de texte, originaire de Grèce, qui n'a pas été considéré par les Latins comme un genre littéraire, mais comme un mélange entre prose et vers). Ainsi, ce document a comme objective expliquer l'intertextualité mentionné dans le roman de Machado et d'analyser la véritable raison de leur présence.

Biography: Maîtrise en études littéraires à UNESP (BRÉSIL). Doctorant en études littéraires à UNESP dans le domaine de la littérature comparée, en étudiant la relation entre la littérature latine et Machado de Assis.

A COMPARISON OF THE NARRATIVE STRUCTURE OF INITIATION IN KIM SUNG-DONG'S *MANDALA* AND HESSE'S *SIDDHARTHA* CONCERNING BUDDHISM AND TAOISM

S. Chin
chin sangbum

Abstract: In Buddhism, man is supposed to pass through a hard process in order to become sanctified like Buddha, eliminating all worldly desires through meditation training and emptying his mind. The road leading to man's ultimate goal, Nirvana, is obstructed by many objects of desire which he has to overcome. In order to achieve freedom from human sexuality and worldly desires, man must first move away from the bonds of desire and embark on the road of mental ascetic training. According to Eliade & Campbell's theory of initiation this means that human beings have to pass through initiation rites such as penance and ministries to be reborn as a divine person. Kim Sung-Dong created Mandala based on his personal experience of Buddhism and his practice of these initiation rites. On the other hand, Hermann Hesse grew up under Christian influence but was fascinated with Eastern religious thought such as Buddhism and Taoism. He actively reflected these ideas in his novel "Siddhartha". The religious quest of the heroes in these two novels - which is largely the same - shall be investigated under the perspective of Eliade and Campbell's initiation theory.

Biography: In March 1981 I started working as professor at the German Institute at Cheonbuk National University, Cheon-Ju, South Korea. In August 1983 I went on a month-long study trip through Germany. From March 1987 to Sep. 1987 I stayed as visiting professor at the University of Goettingen to research German literature. From October 1987 to September 1988 I had a scholarship from the Austrian Federal Ministry for Science and Research (BMWF), so I had the opportunity to do research not only on German and Austrian Literature, but also on the methodology of comparative literature at the University of Vienna. In December 1988 I published my Ph.D. thesis 'A Comparative Study on the Chinese reception of Goethe and Hesse' under Prof. Dr. Park Chanki at Korea University, Seoul, Korea. From March

1989 to date I have been working as Professor of Modern German Literature and Comparative Literature at Cheon-Buk National University. From March 1998 to Feb. 1999 I worked as research professor at the University of Vienna and - with the financial support of the Korea Research Foundation - accomplished a project titled 'Eastern Influences on Trends of Modern German Literature around the Turn of the Century'. At present I am active as former Chairman of The Association for the Comparative Study of World Literature in Korea and as board member of the Society for German Language and Literature and the Korean Hesse Academic Society'. In 2011 I was recognized by Chonbuk National University as Best Scholar, having published many valuable academic papers and books and having greatly contributed to the globalization of Korean culture. I was awarded two honorable prizes: the 2011 Korea Society Contribution Grand Prix and the 2011 Korea Innovative Leader Grand Prix. I have co-authored the books 'Eins und doppelt' (Peter Lang 2000), 'Transgressing Cultural and Ethnic Borders, Boundaries, Limits and Traditions' (Unisa 2004), 'Akten des XI. Internationalen Germanistenkongresses Paris 2005' (Peter Lang 2007), 'Beyond Binarisms, Crossing and Contaminations', Studies of the Germanistenkongress Warschau 2010 (Peter Lang 2012), and others. I have published among others 'The meeting of East Asia and German Literature', (Hanguk Academic Information Publishing Co. 2011), 'The Search of the East in Western Art', (Jibmundang 2011), 'A Comparative Study on Korean Literature & German Literature', (Parkijong 2012). My research focuses on the interrelationships of Far East and German Literature, East Asian influenced on trends in German literature at the turn of the century, and on European art trends.

THE BLASPHEMOUS CONVERT: CRITICAL THEOLOGY IN IRENE NÉMIROVSKY'S *SUITE FRANÇAISE*

M. Scanlan

Indiana University South Bend

Abstract: "The Blaspheinous Convert: Critical Theology in Irène Némirovsky's *Suite Française*"

Few readers have explored the connection between Irène Némirovsky's conversion to Catholicism on 2 February 1939 and the fiction she wrote in the remaining two and a half years of her life. For a hostile critic like Ruth Franklin, Némirovsky's Catholicism only confirms that she was a "self-hating Jew." More sympathetic readers, knowing the dangers facing Jewish emigrés in 1939, share Franklin's assumption that her motives were more politic than spiritual or intellectual. As French anti-Semitism re-emerged, the thoughtful saw its affiliations not only with Nazi ideology in Berlin and Vienna but with Action Française and the undisguised bigotry of the Dreyfus period. In such a climate a Jewish emigrée might logically expect conversion to offer protection, perhaps ease the path to French citizenship. Others, personally sympathetic to Némirovsky but not to Catholicism, remind us that people often turn to the irrational for consolation in a crisis. In their biography, Olivier Philipponnat and Patrick Lienhardt cite a credulous 1939 article about astrology in Marie-Claire as a context for understanding her conversion as "une forme de superstition" (310).

Némirovsky is all the more open to such dismissive speculations because her journals and letters offer no counter-narrative, no sustained reflection on her beliefs. And then, in America at least, "Christian fiction" has lately been the province of evangelical best-sellers such as Tim LeHaye's *Left Behind* series. If we expect Christian fiction to eschew the ambiguity, irony, and shifting points of view that characterize most literary writing in favor of promoting doctrinal orthodoxy, we will not expect Némirovsky to write it. Whatever else she meant by telling the priest who baptized her that "L'Église catholique a vraiment trouvé en moi une piètre recrue" she saw herself outside the mainstream (Philipponnat 317).

Némirovsky asked the hard questions her own historical experience raised. In a journal kept while writing *Suite Française*, she imagines a Jewish convert to Christianity in a concentration camp: "POUR CAPTIVITÉ (the projected, unwritten third volume of the *Suite*) POUR LE CAMP DE CONCENTRATION LE BLASPHEME DES JUIFS BAPTISÉS, "MON DIEU PARDONNEZ-NOUS NOS OFFENSES COMME NOUS VOUS PARDONNONS." This entry, the only one entirely capitalized, is followed by an ironic observation: "Évidemment, les martyrs n'auraient pas dit ça" (529) Perhaps the martyrs would not, but the rabbi in Elie Wiesel's *The Gates of the Forest* would: "Yes, He (God) is guilty)" (Cohn-Sherbok 95). In the years since Némirovsky's own death at Auschwitz, that terrible camp, a metonym for the systematic murder of millions, has become for theologians a metonym for the crisis of faith those who look at it unflinchingly feel. As the German theologian Dorothee Soelle wrote, Auschwitz made it impossible for her to believe in God as "the father, begetter, ruler, and controller of history" (26). Auschwitz can prompt one to declare God guilty or even dead; it raises doubts about whether God can be both omnipotent and loving, and it certainly casts a shadow over churches and their members. If every baptized person had refused to work in a concentration camp, the system would have failed.

I propose that we take Irène Némirovsky's turn to Catholicism seriously, seeing it as anticipating a post-Holocaust theology marked by radical questioning and anger. Christianity as Némirovsky knew it in France was Catholic, and a

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Gospel vision of radical, selfless love and sacrifice, an ideal conception of human relationship, animates *Suite Française*. When Némirovsky looks at her society's institutions collapsing and its people scrambling to accommodate their own home-grown fascist government and the German occupiers, she sees it renouncing its historical spiritual values. Her tone can be satirical; when, for example she shows us a viscountess who justifies dining with Nazi officers because Christ tells us to love our enemies or a Catholic patriarch finding on his deathbed a last chance to punish and disappoint his children. But the ethic of loves itself comes into question when a young priest is murdered by the orphans he was helping to evacuate, or an unhappy wife whose husband is a prisoner of war in Germany falls in love with the officer billeted on her family.

Those who practice Catholicism most ostentatiously in *Suite Française* are a repellant lot, and the novel's irony does not altogether spare core beliefs. I will argue that all the same, a Christian vision of what it would mean to love the poor, to do good without expecting rewards, or to bear injustice without bitterness, threads its way through the novel. As in the Gospels, it is more likely to be found among the downtrodden than among the socially prominent, and seems to be inculcated more by selflessness and grace than by obedience to institutions. If it were ever put into practice, then the whole world would be transformed, the church along with it. Thus, in her journal, sounding very much like a liberation theologian, Némirovsky sketches the views she intended to attribute to her hero, Jean-Marie, in a volume she did not live to write: "il voudrait la revanche de la France mais il se rend compte que ce n'est pas un but car qui dit revanche dit haine et vengeance, la guerre éternelle et le chrétien que gêne l'idée de l'enfer et du châtement éternel; il est lui ennuyé par cette idée qu'il y aura toujours un plus fort et un plus faible Ce qu'il désire . . . c'est la concorde et la paix" (536). Christianity allows us to conceive a world no longer defined by relations of power, to draw from its own traditions the strength to question everything, even its own fundamental certainties. It does not tell us that this world is imminent.

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Books: *Traces of Another Time: History and Politics in Postwar British Fiction* (Princeton, 1990); *Plotting Terror: Terrorists and Novelists in Contemporary Fiction* (Virginia, 2001); *Customs and Culture of Ireland* (Greenwood, 2006).

Numerous (approx 30) articles, mostly on fiction (French, English, American, postcolonial)

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LE BIG-BANG ET LE CONCEPT DE LA "PURIFICATION" DANS LA LITTÉRATURE DU MONDE ANTIQUE ET DANS LES RAISINS DE LA COLÈRE DE JOHN STEINBECK : UNE ÉTUDE MYTHOCRITIQUE

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Abstract: Le Big-bang et le concept de la "purification" dans la littérature du monde antique et dans "Les Raisins de la Colère" de John Esteinback: une étude mythocritique. *Hossein NAJARI & **Marjan HASELI – Université de Chiraz-IRAN
On peut parfois retrouver des traces et des réfléchissements des grands événements naturels dans la littérature du monde. Ce réfléchissement dépend un peut à la mentalité religieuse de chaque nation et la géographie de leurs terres. Le Big-bang est un des ces événements qui, avec beaucoup de ressemblances est un peut de différences, se trouve dans presque tous les textes littéraires anciens. Il est peut-être impossible de dire que par exemple, telle nation a bien empruntée cette notion de l'autre culture. Dans la version iranienne et selon l'Avesta, nous avons cette histoire de "Hiver de Malkush" et la neige qui couvre le monde entier et juste avant l'hiver et afin de protéger les "êtres bons", Yima construit une forteresse souterraine. En Inde, on rencontre l'histoire de Manu et le poisson qui lui faire parvenir d'un grand cataclysme et le poisson demande Manu de construire un bateau. Chez les grecs, on voit qu'il y a beaucoup de malfaiteurs parmi les gens et que Zéos décide d'exterminer le peuple et nous avons 9 jours de pluie. A Babylon on entend d'Utnapishtime, la pluie, son navire et cette belle histoire de l'oiseau et la branche d'olive qui est aujourd'hui le symbole de la paix et ensuite, Noé et son arche qui est bien connu. Selon les textes des incas, a l'époque Pacha-chama,

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ou le peuple était trop cruel et qui a complètement oublié Dieu, il y avait deux frères pasteurs. Ils étaient pieux et croyaient au Dieu, ils ont appris de la part de leurs Lamas qu'il y aura un grand tempête alors, ils sont montés, avec leurs familles aux sommets de la montagne pour leurs protéger de cette revanche divine. Apparemment, tout ce qui se passe dans ces histoires est destructif et c'est à cause de leurs péchés mais si on y regarde de près, cette apparence destructive porte un belle raison a l'intérieur qui justifie bien tout ce procès de cataclysmes car, la totalité de mal s'expulse de la terre et ceux qui restent sont les bienfaiteurs et nous sommes face à une "purification". Le point très intéressant est que, apart l'Iran, ou nous avons un démon comme exécuteur de catastrophe (la neige), chez les autres cultures, c'est toujours Dieu qui fait le châtimeut contre l'homme (la pluie). Ce thème de l'augmentation du mal et des malfaiteurs et la revanche de Dieu, se poursuit encore dans la littérature moderne, mais avec sa propre caractéristique et un bon exemple de ça, peut être, Les Raisins de la Colère de John Steinback avec sa propre compréhension littéraire de ce prototype ancien. Le but de cette recherche est de faire une étude comparative et mythocritique du prototype de cataclysmes dans les textes littéraires anciens et de relever leurs points communs et les différences et finalement l'influence de cette notion ancienne sur la littérature contemporaine par le cas "Les Raisins de la Colère". Mots-clés: Big-bang, purification, mythocritique, littérature comparée, cataclysmes.

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Biography: Dr. Hossein NAJARI a eu son doctorat à l'EPHE-Sorbonne en iranologie et il est actuellement maître de conférence à l'Université de Chiraz et il enseigne régulièrement l'Avesta et la mythologie. Ms. Marjan HASELI est étudiante en maîtrise en iranologie. Elle est en train de préparer sa mémoire sur le concept de "purification" dans la mythologie du monde antique.

MACHADO DE ASSIS AS EDUCATOR

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Abstract: Arthur Schopenhauer, in *Über die Universitätsphilosophie* (1851), Friedrich Nietzsche, in *Über die Zukunft unserer Bildungsanstalten* (1872) and Machado de Assis, in *Teoria do Romão* (1882), criticize the education system and the cultural structures of the nineteenth-century. Attacking the university philosophy of their time they show how the ideas were transformed into material signs of distinction. This question is analyzed from a comparative reading of the three authors. The main objective is to identify trends that still lead to a weakening of the educational system. The reading of Machado's books can indicate the possibilities opened to the philosophical thinking by the literature.

Biography: Master in Literature and Ph.D student in Comparative literature.

S2 LE CONCEPT DE « LITTÉRATURE MONDIALE » / THE « WORLD LITERATURE » CONCEPT

HIDDEN DIMENSIONS OF WORLD LITERATURE

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Abstract: What dimensions of world literature escape the purview of current dominant paradigms? One possible answer to this question is South-South relations that bypass the circuits of production and exchange dominated by Europe and the United States. The South-South question has emerged in several sites, including academic debates over the status of postcolonial studies and whether the privileging of colonialism may contribute covertly to reinforcing Eurocentric historiography and theory. Another context where the idea of South-South dialogue has taken center stage is in international diplomacy, from the Bandung conference in the 1950s to the Latin American-Arab summit inaugurated by Brazilian president Luiz Inacio Lula da Silva in 2004 and reconvened several times since, which aims at fostering diplomatic, economic, and cultural cooperation between countries of the two regions. A third site is immigration and cultural syncretism as explored in the work of Brazilian and other Latin American writers of Arab descent, and of Arab-Latin American literary influences more generally. This last point confronts us with the problem of Brazilian Orientalism, which is the focus of this paper. I begin with briefly outlining four types of literary relations between Latin American and Arabic literatures, then move on to the representation of Arab culture and Arab immigrants in Brazilian literature and popular culture. I analyze a few examples of such representation in the work of novelists Jorge Amado and Alberto Mussa and the popular telenovela (soap opera) *O Clone* (2001-02), which depict the Brazilian version of the mystique of the East. In differentiating this Brazilian Orientalism from its European and North American varieties analyzed by Edward Said and others, I note its non-politicized form and the fact that it is not rooted in colonial and imperial history and cultural hierarchies. Instead, this Brazilian Orientalism is, first, derivative (i.e. translated) from its British, French, and U.S. models, and second, it establishes a tertiary structure in place of the dualistic paradigm in which the West is superior and the East inferior. That tertiary structure places Latin America and the Arab world (as areas of the global South) in an equal relationship to the dominant. Jorge Amado's depiction of Arab immigrants in Brazil, Alberto Mussa's reconstruction of pre-Islamic Arab mythology, and *O Clone's* representation of contemporary Morocco all evidence this radical revision of Orientalism that represents an example of South-South dialogue. This inquiry also opens the door for a comparison of various types of Orientalism.

Biography: Wail S. Hassan is Professor and Acting Director of the Program in Comparative and World Literature at the University of Illinois at Urbana-Champaign. He is the author of **Tayeb Salih: Ideology and the Craft of Fiction** (Syracuse 2003) and **Immigrant Narratives: Orientalism and Cultural Translation in Arab American and Arab British Literature** (Oxford 2011). He has also co-edited **Approaches to Teaching the Works of Naguib Mahfouz** (MLA 2012) and translated Abdelfattah Kilito's **Thou Shalt Not Speak My Language** (2008) into English and Alberto Mussa's **O enigma de Qaf** into Arabic (forthcoming). This paper is part of a book project on Arab-Brazilian literary relations.

LE CANON DE LA LITTÉRATURE MONDIALE ? LA RECEPTION DES ECRIVAINS HONGROIS EN FRANCE

J. Oeri

Universidad Complutense de Madrid

Abstract: La sélection des œuvres dignes de figurer dans un canon universel ou mondial repose sur des critères qui ne sont pas tous de nature purement esthétique, sinon de caractère politique ou économique. La notion même du canon mondial, son universalité peut être mise en question, justement à cause de ces critères de sélection toujours liés à un pouvoir. Qui établit le canon ? Dans quel pays l'établit-on ? Existe-t-il un canon commun à tous le pays ou au moins un canon occidental ? Ces questions nous mènent à la problématique de la littérature mondiale évoquée par l'atelier « La nouvelle vague de littérature mondiale » : est-ce qu'on peut parler d'une littérature vraiment mondiale ou s'agit-il plutôt d'une évaluation selon les intérêts d'une culture ou d'un pays ? Dans cette communication nous proposons de réfléchir sur ce problème évoqué à travers l'exemple de la présence ou de l'absence dans le « canon » d'une littérature minoritaire : la littérature hongroise. Harold Bloom inclut trois écrivains hongrois dans son canon occidental (The Western Canon: The Books and School of the Ages. New York: Harcourt Brace, 1994) dont aucun n'est Sandor Marai, l'écrivain hongrois peut-être le plus connu en Europe, notamment en France. Quels sont leurs critères de sélection ? La littérature hongroise n'aurait-elle contribué qu'avec trois écrivains à la littérature mondiale ? Tandis que le nombre des auteurs de langue anglaise dignes d'être dans le canon devrait-il s'élever à quatre cent cinquante-deux noms comme le propose Bloom ? Evidemment, on aurait pu choisir d'autres pays ou langues minoritaires où nous aurions pu observer le même

phénomène. Nous devons également reconnaître la différence énorme entre la Hongrie et les Etats-Unis, aussi bien en taille, en poids économique et culturel qu'en politique. Pourtant, la question ne reste pas moins pertinente : on peut reconnaître l'importance de la littérature anglo-saxonne, de la littérature en langue française ou espagnole, mais ne devrait-on pas alors les appeler par leur nom ? Est-ce qu'on peut appeler la littérature mondiale ou plutôt une sélection des plus forts ? Pour rendre compte de ce problème, nous voudrions examiner la présence de la littérature hongroise en France, un pays dont la littérature est toujours très représentée dans les canons occidentaux. Nous chercherons la présence de la littérature hongroise dans la presse, les traductions et les éditions des textes hongrois, la présence des auteurs dans les festivals littéraires ou dans d'autres événements culturels, le décernement des prix à des auteurs hongrois et leur enseignement aux universités. Puis, nous contrasterons la situation des écrivains hongrois les plus connus en France avec leur importance en Hongrie et avec le canon hongrois qu'on déterminera selon les mêmes critères que dans le cas de la France. Notre objectif est d'appeler l'attention sur les différences, que, selon notre hypothèse, se donneront entre le canon « occidental » établi par les Hongrois et les Français ; ce qui nous permettra de questionner la viabilité même du concept du canon universel. Nous devons nous demander s'il est possible de créer un canon réellement mondial, voire, occidental, ou si nous devrions plutôt parler de plusieurs canons nationaux.

Biography: Diplômée en Philologie Française en 2011 après avoir suivi ses études, premièrement à l'Université Eötvös Loránd de Budapest (ELTE) et, puis, à l'Université Complutense de Madrid. Master en cours en Etudes Littéraires de cette dernière université où l'inscription de sa thèse, qui s'intitule "Poétiques de l'exil dans l'écriture des auteurs franco-hongrois du XX^e siècle : László Dormandi; Lorand Gaspar; Christine Arnothy; György Ferdinandy; Agota Kristof y Katalin Molnar", est également prévue pour octobre de 2012. Son centre d'intérêt est la littérature comparée, plus exactement l'écriture des auteurs bilingues. Ses premières publications : Compte-rendu de Les écrivains face à la doxa de Jean-Pierre Martin, Revue Thélème de la Universidad Complutense de Madrid (en presse) et l'article « Conflictos entre Occidente y Oriente: Endre Ady en París y la creación de un mito », Peter Lang (en presse). Participations à des congrès: Xenografías II (organisé par la Société Espagnole de Littérature Générale et Comparée [SELGYC] et British Comparative Literature Association [BCLA], Barcelone, septembre 2011) ; Mitologías modernas: iconos, reescrituras, arquetipos (organisé par le Master en Etudes Littéraires de l'Université Complutense de Madrid, Madrid, mai 2012). Membre du Groupe d'Investigation ESCODIS (Etudes contrastives du discours) de l'UCM et de la Société Espagnole de Littérature Générale et Comparée (SELGYC). Professeur de français à l'Académie de Langues Union Pacific à Madrid.

CLOSE READING WORLD LITERATURE

K. seigneurie

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Abstract: The need is increasing for a discipline that can shed light on often obscured cross-cultural genealogies of literature. Comparative Literature has traditionally provided a large and welcoming space for scholars whose interests exceed the purview of the national literature paradigm. Theory, interdisciplinary studies, national literatures in comparison and extraliterary discourses all fall under the wide roof of Comparative Literature. The field's ongoing crises are not unrelated to its capaciousness. World Literature's reemergence as a field, discipline and critical approach over the past two decades may be seen as a response to these crises from within the Comparative Literature frame. - How can Comparative Literature distinguish itself as a discipline without an agreed upon method or object of study? Consider a World Literature loosely defined as "a mode of reading" (Damrosch) aimed at texts, tropes, forms and discourses that travel. - What can Comparative Literature do that national literature departments, History, Area Studies and Anthropology do not already do? Consider a World Literature that studies the forces that promote and impede the movement of cultural productions across the planet. - How can Comparative Literature overcome its elitist, Eurocentric history? Consider how a World Literature that tackles literatures the world over in translation can work from within Comparative Literature to reinvigorate the broader discipline. Indeed, in the best spirit of Comparative Literature, a renewed World Literature bears the promise of overcoming the centripetal forces of parochialism by confronting readers with cultural difference beyond those encountered in any literary experience. Yet, along with these great potentials comes risk. World Literature has also been viewed as "a form of transnational humanism that lessens the very cultural differences it insists upon by assimilating them into a loosely defined world system" or as "a naturalized version of winners' history," transforming literature into a delivery system for dominant ideologies (Huggan 494, 496). However one defines it – as world masterpieces, as texts that travel, as texts that achieve a place of influence in the world marketplace – World Literature, for all its potential, also runs the risk of emulsifying the rich texture of the world's literary production. Thus if World Literature is to have any place under the roof of Comparative Literature, it must remain alert to "what makes literary cases singular" and seek to show how world literature can "reframe the singular in new ways" (Damrosch and Spivak 466, 474). Practitioners of World Literature, however, cannot simply will themselves into respecting difference. Singularity does not inhere in objects but in interactions between objects, contexts and readers. The inherent mobility of world literature makes theorizing singularity a challenge very different from theorizing what has traditionally been termed "originality" in a national literature context.

Examining a number of contemporary promising but untranslated Arabic novels, this paper will explore how these texts might, or might not, be amenable to theorization for their cross-cultural singularity. Novels studied may include Mustapha Khalife's *al-Qawqu'a* ("The Shell"), Najwa Barakat's *Ya Salam* and Rashid al-Daif's *'Awdat al-almaani ila rushdih* ("How the German Returned to His Senses"). The themes dealt with in these novels vary widely as do their contexts of production and reception. The paper I propose therefore seeks to develop interpretive skills attuned to a world literature framework and respond to a few key questions for the future of World Literature as a discipline. How can close reading (as opposed to Franco Moretti's "distant reading") apply to world literature? What counts for "originality" in a world literary frame? What does it mean for an interpretive method to identify singularity? Can an interpretive method escape ethnocentric stenciling of texts? Works Cited Barakat, Najwa. *Ya Salam* ("Oh Dear"). Beirut: Dar al-Aadab, 1999. al-Daif, Rashid. *'Awdat al-almaani ila rushdih* ("How the German Returned to His Senses"). Beirut: Riyad El-Rayyes, 2006. Damrosch, David and Gayatri Chakravorty Spivak. "Comparative Literature/world literature: A Discussion with Gayatri Chakravorty Spivak and David Damrosch." *Comparative Literature Studies*. 48.4 (2011). 455-485. Huggan, Graham. "The Trouble with world literature." In Ali Behdad and Dominic Thomas, eds., *A Companion to Comparative Literature*. West Sussex, UK: Wiley-Blackwell, 2011. Khalife, Mustapha. *Al-Qawqu'a* ("The Shell"). Beirut: Dar al-Adab, 2008.

Biography: I am an Associate Professor and Director of the Program in World Literature at Simon Fraser University in Surrey, British Columbia, Canada. I study World Literature and the relationships between literary culture and humanist thought in the West and in the Arab world. My most recent book is *Standing by the Ruins: Elegiac Humanism in Wartime and Postwar Lebanon* (Fordham University Press, August 2011). My previous book is an edited collection of essays on Arabic and Hebrew literatures of war, *Crisis and Memory: The Representation of Space in Modern Levantine Narrative* (Reichert, 2003).

"WE COMPARE BECAUSE WE MUST": TEACHING WORLD LITERATURE IN THE AGE OF GLOBALIZATION

T.J. Lynn
Penn State Berks

Abstract: How do pedagogy and scholarship shape the presentation of transnational literatures in the university classroom? In this age of instant and broad-spectrum electronic information, does the engaged teacher-scholar still play an instrumental role? What are the instructor's changing responsibilities as common literary signposts, anchored in a long-established literary canon, disappear? What guidance may such an educator offer students when a consensus about core texts dissolves and newer theoretical approaches proliferate?

In this age of burgeoning digital media and of interdisciplinary approaches to the humanities and social sciences, literature instructors alone neither can nor should maintain their formerly commanding position in the interrogation of literary discourse. Yet their pedagogical acumen and wide-ranging scholarship remain indispensable. World literature instructors have a vital mission in facilitating student access to global literary expression and in providing contextual guidance. They enable the location of new spaces of literary encounter and, in the process, help replace the canonical foundations that supplied a foothold for literary study with a more egalitarian model of exploration.

This paper affirms what remains an invaluable method in the practice of teaching world literatures, namely, the use of inter-textual comparison. The comparative approach brings into focus conflicts, motivations, and actions in a story that would be otherwise undervalued. It discloses patterns of motif, myth, and psychology that reciprocally illuminate the compared texts and that reveal both distinctions and bonds between different cultures. Susan Stanford Friedman speaks to the value of literary comparison in a globalizing context:

"And yet comparison is an ever-expanding necessity in many fields, including literary studies, where the intensification of globalization has encouraged comparative analysis of literature and culture on a transnational, indeed planetary, scale. . . . We compare because we must."

Biography: Dr. Thomas J. Lynn is Associate Professor of English at Penn State Berks. His scholarly and teaching interests include literature of Africa and the Diaspora, postcolonial literature, ancient literature, and folklore. Tom began at Penn State Berks in 1999, and in addition to his teaching responsibilities, he is the Coordinator of the Associate Degree in Letters, Arts, and Sciences. Tom's teaching experience includes five years as a secondary teacher at Greenhills School in Ann Arbor, where he taught English, geography, and history. Tom has volunteered with a variety of service groups and has led numerous book discussions through the Pennsylvania Humanities Council and the Reading Public Library.

S2 LANGUE(S) ET IDENTITE(S) / LANGUAGE(S) AND IDENTITY(IES)

LIMITS AND POTENTIALS: REMAPPING THE ANGLOPHONE LITERARY WORLD

M. Chilton
Nihon University

Abstract: English departments in Japan hire native-English speakers to act as native informants both for their home countries and for the Anglophone world in general, a dual role many enthusiastically play. There are obvious problems to this approach, not the least of which concerns the fact that the differences between, say, South African literatures and Canadian literatures are perhaps just as numerous as the differences between either of those literatures and Japanese literature. Yet, this approach determines hiring decisions and student perceptions: it bulks as a key pillar of Anglophone literary studies in Japanese universities; therefore, despite its limitations, it must be addressed as a daily fact of academic life. But it need not lead to pedagogical or conceptual dead-ends. Addressing this framework in a dialogic pedagogy can turn its persistence into a teachable moment. Inasmuch as it rests on assumptions and generalizations, it also allows for interrogations of imperial histories, linguistic comparison, and for the indexing of the effects of contemporary globalization. Moving the English classroom away from Anglo-American cultural referencing can enlarge English studies to engage questions of the cultural provenance of literariness, and of how to localize the study of poetics, thereby making English departments more pedagogically reflexive. It can figure as a helpful deterritorialization, releasing energies that can be harnessed in a renewed approach to instilling in our students a consciousness of the worth of literature in opening up, or 'worlding' the word. It can also serve as a pole of comparison, pitting literary studies against the prevailing instrumentalization of English, which often entails the co-opting of literature for practical use, thus opening up the field to expose the globalized trends which work to sustain an Anglo-American order; which will only further instrumentalize English studies. I will discuss these and other issues based on the assumption that, globally, English studies is being reconfigured and this trend calls into question the traditional objectives of the university English department. Contesting the native-speakers' authority in the field of English studies paradoxically opens up a space to interrogate the conditions that create and sustain globalization, neocolonialism, and other hegemonic dynamics. Globalized composite English studies can thus become a comparative English studies which analyzes textuality and reception across broad historical and geographical perspectives. Furthermore, de-emphasizing Anglo-American cultural backgrounds leads to a focus on the historical formation of cultures, genres, and themes, both in and as cultural history.

Biography: Myles Chilton is an Associate Professor in the Department of English Language and Literature at Nihon University. He has published several articles on global cities in contemporary literature, the history of literary theory in Canadian literature, and is presently working on the nexus of literary and language education in Asian and non-Anglophone contexts.

LINGUISTIC IDENTITIES AND INTANGIBLE HERITAGE

R. Rion
University of Barcelona

Abstract: Intangible heritage, vehiculated through language, music and traditions, and which is vital to one's sense of identity, lives in constant change. Cultural prestige, though, implies power and the language of those who have to migrate is often undervalued in the new environment. The success in a new setting implies the command of the prevailing language, often neglecting the native one; this is of particular importance for the descendants of immigrants, the so called heritage speakers and now often also heritage learners, as we see, for example, with the Chicanos in the United States. There is always a mixture and merging of cultures and there are different stages through which this takes place, one of them is the shifting from one language to another depending on the social context or the topic of conversation. Cultural heritage survives in a new language in the second generation of the first immigrants and there is a merging of traditions. The changes which the new language imposes on these traditions make us think of two problems: the didactic transmission of cultural heritage and the continuous change which this heritage is subject to in order to survive. It is very difficult to transmit intangible heritage outside its natural context because this kind of knowledge is transmitted from one generation to the next and not through specialized teachers. This means that now we have a new task to do: split into didactic units that which used to be communicated just by seeing someone else do it. On the other hand, the new context will cause a mixing of traditions and a revaluing and reinterpretation of intangible heritage. Many of the intangible cultural traditions are linked to beliefs and when these change the traditions become meaningless and disappear. Although in the new metropolitan reality the ghettos can preserve some of the traditional beliefs, schooling and contact with the new environment will question these beliefs and often change them. We should distinguish between bilingual or multilingual

groups. A multilingual text may show two different cultural realities sharing a geographical area or may be addressed to a bilingual audience that shares both languages and traditions. To exemplify these points, some film scripts are good examples of multilingual texts and the connection between scripts and novels is also relevant from a comparative point of view, as we have novels turned into scripts and also scripts into novels.

Biography: Rosanna Rion has a Degree in English philology by the University of Barcelona and a Ph.D in Humanities, in the doctorate in comparative literature, by the University Pompeu Fabra. She has translated plays by R.B. Sheridan and by Janusz Glowacki, among others, and collaborated in the writing of dictionaries and grammars of English. She is member of two investigation teams: GRAVT (University of Vic), which studies dubbing and DIDPATRI (University of Barcelona), for which she studies intangible heritage. She has been an Associate Professor at Barcelona University teaching translation since 2005 and has accreditation by ANECA as "profesor ayudante doctor".

LITERARY IDENTITIES IN AFRIKAANS AND DUTCH: A COMPARATIVE LITERATURE PROJECT

P.H. Foster¹, Y. T'Sjoen²

¹University of Stellenbosch, South Africa, ²Ghent University

Abstract: Literary Identities in Afrikaans and Dutch: A Comparative Literature Project. Ronel (P.H.) Foster (Stellenbosch University, South Africa) (rf@sun.ac.za) and Yves T'Sjoen (University of Ghent, Belgium) (Yves.TSjoen@Ugent.be) In this paper we would like to report on a comparative literature project that resulted in a bilingual anthology by Afrikaans, Dutch and Flemish academics, published in 2009 by Acco Publishers (Louvain and The Hague). The title is: *Over grenzen. Een vergelijkende studie van Nederlandse, Vlaamse en Afrikaanse poëzie / Oor grense. 'n Vergelykende studie van Nederlandse, Vlaamse en Afrikaanse poësie* [On and across borders. A comparative study of Dutch, Flemish and Afrikaans poetry]. A second anthology, *Toenadering. Literair grensverkeer tussen Afrikaans en Nederlands / Toenadering. Literêre grensverkeer tussen Afrikaans en Nederlands* [Approaches. Literary cross-border traffic between Afrikaans and Dutch], will appear later in 2012. These two publications contain methodologically and thematically diverse scientific contributions on the interfaces and divergences between the three literary systems. The 16 case studies in *Over grenzen / Oor grense* examine the literary cross-border traffic between Afrikaans and Dutch poets in South Africa, the Netherlands and Flanders. The editors limited themselves to poetry written after World War II. *Toenadering*, on the other hand, is neither genre nor period specific. The Afrikaans language developed from 17th century Dutch, when Dutch merchants colonised the Cape of Good Hope. During the apartheid years, Afrikaans was stigmatised as the (so-called) language of the oppressor, both nationally (especially by black people) and internationally (also in the Low Countries). Although the political and cultural boycott affected South Africa to a great extent and literary cross-border traffic was virtually non-existent, Dutch was still taught at South African universities and Afrikaans writers and academics still took cognisance of Dutch literary developments. After 1994, when the New South Africa was established, relationships were gradually renewed. The literary cross-border traffic between South Africa, the Netherlands and Flanders is now once again steadily gaining significance -- our project is a case in point. This joint comparative literature project is the first and only one of its kind in the three literary systems. In the more than 30 peer-reviewed articles this project has produced, writers from the three literary systems, their texts and their oeuvres take centre stage; literary developments are discussed from a reception-historical, literary institutional, thematic, poetical, narratological and/or biographical perspective. Examples of cross-pollination between Afrikaans and Dutch literature -- across geographical and linguistic borders -- are discussed. Intercultural exchanges, contacts between authors, and the impact of (extra-systemic) literary developments in Afrikaans and Dutch literature are further topics in *Over grenzen* and *Toenadering*. Associations between literary actors (writers, translators, publishers, journal editors) and the role they play as mediating figures or go-betweens also receive attention. There are obviously also significant differences between the literary production, role players, institutions and developments in each of the three systems. Research questions that dominate the two anthologies include: 1. What (ideological, cultural, economic) processes form the basis of various types of interaction between the Dutch, Flemish and Afrikaans literary systems? 2. How are certain (literary productive) contacts established and what are the results of such dialogues? 3. How do different actors within a particular system process a text from another system (through appropriation, parody, translation and paraphrase, etc.)? 4. How are certain source-language texts recontextualised and how do they function in the other language? 5. How does a text from one literary system function in another system (regarding production, distribution, reception)? 6. Through which processes can a particular text acquire a status of its own in a system in which it was not produced? 7. What image exists of a specific (canonised) text in different literary systems related by linguistic kinship? Using a comparative perspective, the anthologies analyse, comment on and document numerous interrelationships and use various methods to arrive at findings that could help map the international cross-border traffic between the three different literary systems. On the whole, critics reacted positively to *Over grenzen*. The only exception was a review by a prominent Flemish academic with a special interest in Afrikaans, Prof. Luc Renders of Hasselt University. To his mind, the diversity of topics in the various articles do not indicate a tight network of similarities, connections and influences between Afrikaans and Dutch, but rather the exact opposite. Apart

from linguistic relationships, the Afrikaans and Dutch literatures operate completely separately, Renders argues. They exist in different political, historical and cultural biotopes and cannot be compared. He also finds references to "literary systems" problematic, because to him a "system suggests" a particular structure with a specific function and purpose -- a teleological perspective that we do not accept. We rely on the polysystem theory of Itamar Even-Zohar, according to which literary systems are regarded as a composition of subsystems that should under no circumstance be considered either static or closed entities. Taking the review of Prof. Renders as a point of departure, we would like to argue that although there are significant systemic differences between the Afrikaans and Dutch literatures of the 20th and 21st centuries, there are many examples of cultural interrelationships. Many of the articles in our two anthologies attest to this. There are also many articles employing a comparative approach that attest to globalisation, where it seems that cultural references are bound to merge into one another. By comparing the theoretical and methodological approaches of the various articles in our anthologies, we will attempt to analyse and categorise these approaches to establish which criteria are appropriate in defining literary identities. This will be done against the background of the linguistic kinship of Dutch and Afrikaans; as well as the linguistic complexities of the different countries -- Dutch being the official language in the Netherlands; Dutch, French and German being the official languages in Belgium; and Afrikaans being one of eleven official languages in South Africa. For the theoretical framework of our paper, we will rely on the ideas of (for example) Bruce Robbins and Robert Spencer on cosmopolitanism; Steven Totosy de Zepetnek on comparative cultural studies; Gayatri Chakravorty Spivak on cross-cultural engagement; Franco Moretti on literature and social networks; Jola Skulj on cultural identity and Steven Vertovec on transnationalism.

Biography: Ronel Foster is Associate Professor at the Department of Afrikaans and Dutch at Stellenbosch University, South Africa. She specialises in Afrikaans literature and Comparative Literature (Afrikaans and Dutch). She obtained her doctoral degree (Stellenbosch, 2002) on postmodern poetry, with specific reference to "Die Heengaanrefrein", a long historiographic metapoem by the Afrikaans poet Wilma Stockenström. She is co-editor of two books on comparative literature, titled *Over grenzen* [On and across borders] (2009) and *Toenadering* [Approaches] (2012). She is co-compiler of two poetry anthologies, *Poskaarte* [Post Cards] (1997) and *Nuwe stemme 4* [New Voices 4] (2010). She also published an award-winning volume of poetry, *Skoop* [Scope] (1993). Yves T'Sjoen is Professor at the Dutch section of the Department of Literature at Ghent University (Belgium) and Professor Extraordinaire at the Department of Afrikaans and Dutch at Stellenbosch University (South Africa). He specialises in modern poetry, textual scholarship and Afrikaans literature. He obtained his doctoral degree in the field of textual scholarship with research on the poetry of Richard Minne (Ghent, 2003). He edited or contributed to various publications of textual criticism on the work of Louis Paul Boon, Cyriel Buysse, Ben Cami, Jos de Haes, Richard Minne, Paul Snoek, Wies Moens, Hugues C. Pernath, Eddy van Vliet en Karel van de Woestijne. He is editor of *Zacht Lawijd* (a journal on literary history); the proceedings of the Cyriel Buysse Association; and the reports and proceedings of the Royal Academy for Dutch language and literature. Recent book publications include *Aansporingen* (reflections and essays, 2010) and *Dingenzoeken in Taka-Tukaland* (on peritexts in modern Dutch poetry, 2011). He is co-editor of two books on comparative literature, titled *Over grenzen* [On and across borders] (2009) and *Toenadering* [Approaches] (2012).

KARAMANLIDIKA: POLITICS OF A LANGUAGE INBETWEEN

S. Sismanoglu Simsek
Kadir Has University

Abstract: Ottoman Empire can be described as a multi-ethnic, multi-lingual and multicultural society until the beginning of the 20th century, that is until the formation of various nation-states from the ashes of the Empire. A segment of this multicultural society was Turcophone Orthodox Christians, also known as Karamanlides, living mostly in the interior parts of Asia Minor. The language of this community was mostly Turkish and the written language was called Karamanlidika (Turkish with Greek characters). Karamanlidika was just one of the many similar hybrid languages of the empire just as the other languages and scripts intermingled in various combinations. Due to this hybrid characteristics, the identity of Turcophone Orthodox Christians came to issue mostly in the early 20th century when Greek and Turkish nationalism began to clash. This clash had a peak point in 1920's, in the eve of Turco-Greek war (1922), when both of the nationalisms began to argue that the members of this peculiar community belong to their "own" ethnicity as a Turk or a Greek; and this still continues to be a problem in the national historiographies of both Greece and Turkey.

At this point, it becomes interesting to investigate the identity-consciousness of the Turcophones themselves taking into account their views and conceptualization of the language, Karamanlidika itself. In this paper, I want to search the ideology of language depending on the works of a Turcophone Christian intellectual, namely, Evangelinos Misailidis (1820-1890) who was a writer, translator and a journalist being a prominent figure in Karamanlidika literature and book production. Taking into account the discussions about language in Misailidis's long-lived newspaper *Anatoli* as well as his views as a fiction-writer in *Temasa-i Dünya* and *Cefakâr u Cefakes* (1871-1872), I will try to analyze Misailidis' politics of

Monday, July 22, 2013

language and try to situate Karamanlidika which was in a way inbetween Greek and Ottoman-Turkish nationalisms at the end of 19th century.

Biography: Graduated from Bogazici University, Department of Philosophy (2000). MA in Turkish Literature at Bilkent University. Currently, Phd. Candidate at Bogazici University, Department of Turkish Language and Literature. Since 2009, Coordinator for Turkish Courses at Kadir Has University.

S3 COMPARER LES THEORIES LITTERAIRES / COMPARING LITERARY THEORIES

READING FOR THE MINOR: NEW CRITICISM FOR AN OLD COMPARATIVE LITERATURE

G.Q. Hoagland
University of Minnesota Duluth

Abstract: Name:
George Hoagland

Institution:
University of Minnesota Duluth

Status:
Assistant Professor, Women's Studies

Title:
"Reading for the Minor: New Criticism for an Old Comparative Literature" (Note: this presentation requires a projector that can connect to a PC laptop).

Sub-theme:
New Theories, How and Why?

Abstract:
This paper argues that "reading for the minor," a technique that calibrates comparative reading practices, is an effective method for performing comparative scholarship in an age of radical differences between colonial and non-colonial literary paradigms.

Recognizing that traditional comparative literary practices tend to privilege the Western reader's interpretive gaze, reading for the minor uses New Critical tools such as close reading and formalist scrutiny to reveal and promote the minor relationships between subjects and objects, readers and texts, and form and content. In doing so, this process rejects prescribed approaches that merely validate accepted textual resonances in a West-centric framework that stabilizes generic and hermeneutic associations.

Minority, in this sense, is the dialectical process by which a reader acknowledges the asymmetric social forces that govern her subjectivity. Minor readers confront the multitude of minor affiliations that inform any hermeneutic impulse and assess the various connections those affiliations form with a text-in-circulation; that is, they recognize that the text is itself mired in cultural productivity. The text also aligns itself with various minor processes (Benjamin's "afterlife" gives us just one way to think of a circulating text that effects minor translations), and the reader must negotiate new interpretive paths that take these contingent strata into consideration.

Using textual examples from three contemporary U.S. writers, Paul Beatty, Erika Lopez, and Beau Sia, this paper will show how reading for the minor promotes politically corrective links between a hegemonic comparative literature that seeks to broaden its colonial imprint with a "world" focus, and a localized yet networked literary study that always accounts for the reader's position in conjunction with a live, productive text.

Biography: George Hoagland is an Assistant Professor in Women's Studies at the University of Minnesota Duluth. Her research interests include minority studies, contemporary U.S. literature, and postcolonial studies. Her most recent project examines modes of minority in the art work of Julie Mehretu.

LES ELEMENTS POUR UNE EPISTEMOLOGIE DU ROMAIN

W. Barroso-Filho
Universit  de Brasilia

Abstract: Il serait difficile d'imaginer une discipline philosophique comme l'esthétique, sans ses matières premières, l'activité artistique. Par conséquent, il n'aurait aucune épistémologie avant le développement des activités scientifiques. En fait, l'Épistémologie est une discipline Philosophique moderne, qui émerge et se développe grâce à une interaction forte avec les thèmes de la Science ; soit du point de vue de leurs pratiques, soit de ses discours ou de ses problèmes. Probablement en étant jeune discipline, le terme qui la définit, épistémologie, est encore enveloppé dans une couverture conceptuelle nuageuse. La formulation moderne du concept a été proposée à l'origine par B. Russell, en 1894, dans un essai sur les fondements de la géométrie. Le mot anglais *epistemology*, décrit un terme lié aux problèmes de la Théorie de la Connaissance. Ce même mot est exprimé pour la première fois en français, en 1901, le concept est la traduction du mot *epistemology* chez Russell. Cependant, la pratique et l'usage de l'expression dans la langue française, épistémologie, représente la Philosophie concernant à une thématique donnée mise en rapport avec l'Histoire de cette même thématique. De cette façon, nous ne pourrions pas faire le lien entre *epistemology* et épistémologie. Oui, il y a une *epistemology* liée à la Théorie de la Connaissance et aussi une épistémologie en rapport direct avec la Philosophie et l'Histoire des Sciences. Nous pourrions ainsi parler en deux significations pour un même terme ; un Anglo-Saxon et un autre Français. Cette nébulosité représente bien plus qu'une simple question de l'utilisation ou de traduction, elle est liée directement à la perception distincte entre les anglais et l'Europe Continentale de l'Histoire de la Philosophie dès le XVII^e et le XVIII^e siècles. Les recherches épistémologiques contemporaines prennent en compte aussi bien ces deux types problématiques ; ainsi, le cadre théorique varie en fonction de la valeur qui est donnée à l'une ou l'autre type problème. La caractérisation du geste, n'est pas vraiment due aux difficultés résultant des deux sens divergent de la même notion, mais surtout par la diversité et la complexité des problèmes traités. Dans le cadre des problèmes fondamentaux de la discipline comprennent des questions telles que la restructuration et la rénovation de la Philosophie de la Science, qui ont été causés par la crise des fondements en Mathématiques et en Physique ; il y a une qui a un besoin informative des propositions scientifiques qui sont soulevées avec l'attention nouvelle de la langue et de la logique de la mathématisation ; et enfin, une autre dont la diversification est liée notamment à une Épistémologie de Science de vocation historique qui est réfractaire à la première notion. Dans le cadre de plusieurs applications de l'Épistémologie émergent différentes Sciences, cela est devenu possible par l'émergence d'une Épistémologie de sensibilité historique. Celle-ci vise à clarifier le processus interne de chaque Science et montre la création des théories scientifiques ; il s'agit d'une participation progressive des Sciences Humaines qui peut aider la clarification et la compréhension des connaissances nouvelles, tant du point de vue des conditions d'acquisition, comme de la génétique du point de vue des conditions historiques de sa constitution. Dans ce contexte, il est possible d'utiliser cette même structure théorique, pour essayer de configurer une Épistémologie qui peut apprécier la multiplicité des thématiques du roman, en donnant la priorité à au texte et à son histoire. En ce sens, si l'on parvient à caractériser les aspects Historiques et Philosophiques de l'Épistémologie en rapport avec un roman ou encore à une œuvre romanesque, nous serons ouverts les conditions générales d'envisager une Épistémologie du roman. Il s'agit, donc, d'un changement d'objet, que nous nous proposons d'examiner en rapport avec l'Histoire de la Philosophie du XVII^e et du XIX^e siècles, pour y démontrer des nouveaux usages. En suite, nous proposons d'appliquer l'étude précédente pour examiner un roman *Mme Bovary* de Gustave Flaubert, une trilogie *Les Somnambules* de Hermann Broch et l'œuvre romanesque de Milan Kundera avec l'intention de montrer dans le premier cas que la narrative est le fondement épistémologique, dans le deuxième il s'agit de la dégradation de valeurs morales, et dans le dernier que le donjuanisme moderne est son fondement premier.

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STRUCTURALISM OR PREFERRED SOCIAL STRUCTURES FROM THE PERSPECTIVE OF MICHEL FOUCAULT

N. Daftarchi

Université de Tabriz

Abstract: Michel Foucault, French philosopher, sociologist and community, one of twentieth-century thinkers who look at it objectively establish a bridge between social sciences and structuralism. Thus, the transition Post-structuralism as one of the key pieces is considered. His realistic approach to investigate the evolutionary history of social attitudes about madness, and to analyze the effect of individualism on "historical and environmental situation," deals with the emergence of a new culture and thus opens the way for understanding the present date. Michel Foucault discusses the search for ancient patterns of language and intellectual development of the humanities and the mutant product of human knowledge knows that there are over time. However, this paper seeks to review structuralism in the humanities and social structures of the above symptoms will be based on theories of Michel Foucault.

Biography: DAFTARCHI Nasrin

Doctoral student in French literature, Iran

QUELS OUTILS THÉORIQUES POUR ABORDER L'ÉTUDE DES STÉRÉOTYPES ET DES TYPES LITTÉRAIRES D'UN POINT DE VUE COMPARATISTE?

C. Gondaud

Abstract: Il n'existe pas de méthode spécifique – s'appuyant sur une théorie spécifique – pour étudier les stéréotypes littéraires, qui serait analogue à ce qu'est la mythocritique pour l'étude des mythes. De fait la méthode de recherche peut dépendre de la façon dont le stéréotype est conçu : si on le conçoit comme un mythe dégradé, les outils de la mythocritique pourront s'avérer opératoires, au moins dans une perspective diachronique. Si le stéréotype est assimilé à un archétype, la psychologie des profondeurs, ou la psychocritique pourra être utilisée. Si on le voit comme l'émanation d'une idéologie, (le mythe selon la définition de Barthes), on pourra avoir recours à l'approche sociologique (voire féministe s'agissant du cas pratique choisi). Si le stéréotype et plus spécialement le personnage stéréotypé relève d'une fonction dans le récit, l'analyse narratologique sera privilégiée...Le recours à la notion de topoi telle que définie par Curtius pourra aussi être utilisée.

En toute état de cause, pour le chercheur en littérature comparée, cette multiplicité d'approches théoriques possibles, liée à un flou terminologique, peut être déroutante, mais elle peut aussi être source de synthèse, de découverte et d'innovation.

La réflexion théorique devrait s'appuyer sur un cas pratique : le stéréotype de la femme fatale.

Biography: Caroline GONDAUD

3ème année de doctorat

Directeur de recherche : Mme Anne Tomiche

Sujet de thèse : la figure du couple machiavélique

S2 ECHANGES INTERSEMIOTIQUES ET LITTÉRATURE COMPAREE / INTERMEDIA TRANSPOSITIONS AND COMPARATIVE LITERATURE

POSTCOLONIALIZING THE WORD-IMAGE RELATION — ANNO'S AESOP BY MITSUMASA ANNO

W. Schaumann
Taisho University

Abstract: Comparative Literature – as stated in the invitation to this congress – has a long tradition of considering the “connections between literature and the arts,” but picture books do not figure prominently in this discourse. The study of picture books as serious works of verbal and pictorial art has still to struggle against the misconception that they are “just” children’s literature and lack sophistication and complexity. With postmodern picture books the situation is changing, but still the illustrator, whose work makes the picture book, is often seen as subaltern to the “real” author (of the verbal text). In 1987 the Japanese painter, author, illustrator and essayist Mitsumasa Anno (1926-) – recipient of the Hans Christian Andersen Award 1984 – “retold and illustrated” “A Book of Fables by Aesop and Mr. Fox” (so the subtitle of the English translation). The original title is “Kitsune ga hirotta Isoppu monogatari,” “Aesop’s Fables, found by a fox.” A young fox finds a picture book in the woods: “Aesop’s Fables”, a book illustrated by Anno. When he asks his father to read the stories to him, the old fox tries to hide his “literal” illiteracy and gives instead a cunning reading of the pictures. The sophisticated reader of this book first sees in Anno’s pictures how the Japanese illustrator reads Aesop’s classic fables. A closer look reveals a Japanese subtext already in the translation and even more in the Western style pictures by the Japanese illustrator who likes to compare himself to a cunning and sometimes despondent fox. When the Japanese fox reads the world in Anno’s pictures, the human text of Aesop gets subverted. (The English-speaking fox in the translation of Anno’s book does not read quite the same world.) To follow this game of translations and subversions, the intertwining of memories and inventions, of verbal and pictorial texts I will use the postcolonial semiotics of Walter D. Mignolo, Roland Barthes’ hints for a visual rhetoric, W. J. T. Mitchell’s picture theory, and Jack Zipes’ work on the retelling of fairy tales. To give the study of picture books a legitimate place in Comparative Literature would be the ultimate goal of my paper.

Biography: 1948 born in Stuttgart, Germany 1967-1972 Deutsche Bank Bonn (bank clerk) 1972-1981 Bonn University (Japanology, Comparative Literature, Sinology) 1976-1978 Waseda University (Japanese Literature) 1981 Dr. phil. (Bonn University) 1981-1993 National Gunma University, Maebashi, Japan (foreign lecturer) 1993- Taisho University, Tokyo (professor of Cultural Studies and Comparative Culture) Publications in German, Japanese, English on Comparative Culture, especially Japanese or Japan- related imagetexts. At the ICLA 2007 in Rio I read a paper on “Creating a Hybrid Space for Buddhism. The Story of Akutagawa’s Fairy Tale.”

INTERMEDIAL COGNITIVE SEMIOTICS: SOME EXAMPLES OF MULTIMODAL CUEING IN VIRTUAL ENVIRONMENTS

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Abstract:

In this chapter intermediality is explored from cognitive-semiotic concerns and insights from digital environments; presented as a process where biophysical, technological, and interpersonal factors interact. The paper revises human perception and the role of shared attention in communication by relating neuroscientific evidence and socio-constructivist understandings. It also seeks to integrate these findings with the evolving nature of the technical media used to communicate at a distance. Spatial and temporal cueing (eye-contact and the sonic modality) are explored from a task-oriented and social interactive dimension that highlights their importance of intersubjective communication. Previous work on Al Davison’s autobiographical graphic novel *The Spiral Cage* is mentioned briefly before moving on to Annie Abrahams online project “A Fragmented Relation”.

0. Intermedial Semiosis and Cross-modal Mappings

During the 20th-century, research in a number of disciplines, from semiotics (i.e. work by C. S. Peirce) to cognitive linguistics (i.e. Lakoff, Fauconnier, etc.) indicates that what seems to us as external reality is in fact shaped in great part by our embodied selves. “There is a certain set of facts which are ordinarily regarded as external, while others are regarded as internal... thus the sensation of redness is as it is, owing to the constitution of the mind.” (Peirce, 1991, p. 27) Peirce emphasizes that “cognition involves something represented, that of which we are conscious, and some action of passion of the self whereby it becomes represented. The former shall be termed the objective, the latter the subjective,



elements of cognition.” (Peirce, 1991, p. 46; my emphasis) This paper seeks to unveil some of the intersubjective aspects of this ‘passion of the self’.

Brain activity takes the form of representations (signs) that correlate to the neural processes initiated by sensory input. Some scholars, like Ferdinand de Saussure and the French Structuralist School, propose that signs are ‘dyadic’ (having two parts, signifier/significant and signified/signifié) where the relationship between the sign/word and the real-world/thing is arbitrary and not based on inherent properties of the object and the nature of the sign used to denote it. A different approach is taken by Charles Sanders Peirce and the Harvard School of Pragmatism. Here the study of signs derives from philosophical logic and phenomenology, within the field Peirce defined as semiotics. According to him, a sign-representation is an object that stands for another so that an experience of the former affords knowledge of the latter in some respect or capacity. This includes sounds, images, gestures, scents, tastes, textures, words, etc. The sign creates in the mind a more developed sign, a mental effect or thought that Peirce calls an interpretant and which gives the sign significance or meaning, becoming in turn a sign, and so on an infinitum. In Peirce’s model, signs are interpreted in a recursive pattern of triadic relationships, rejecting the idea of a static relationship between a sign and that which it represents. Thus, this relation is not simply a connection with an external reality as in objectivist accounts, nor obviates the need for an external world as in nominalist approaches.

Semiosis is a process where a first is determined or influenced to be a sign by a second, as its object, which determines the sign to determine a third or interpretant. For Peirce there are three categories of phenomena: Firstness, which is associated to a vague unreflecting (non-categorical) state of mind or feeling which discerns a phenomenon as potential qualisign/tone/quality, sinsign/token/individual fact or legisign/type/rule: Secondness, where the mind reacts to the possibility of determining the actuality of the phenomenon (by means of collateral experiences -semblance or absence in remembrance- whether conscious or unconscious). The object determines the sign through resemblance –icon, connection –index, or rule/habit –symbol. Icons can be images (which depend on a simple quality), diagrams (geometric, algebraic... representing relational analogies) and metaphors (which link the sign by representing it in parallelism to something else, and without enunciating this relationship) All qualisigns are icons; sinsigns include some icons and indices; legisigns include some icons, some indices and all symbols). Thirdness allows the formation of an interpretant expressing meaning by means of casual relations which determine purpose, continuities, generalizations, habits and rules. Here the sign stands either as regards quality or possibility (rheme/semé/term), or as regards fact (dicsign/pheme/proposition), as if the sign were an index or symbol, and finally as regards rule or habit (argument/delome). Any icon is a rheme. Indices (be they sinsigns or legisigns) include some rhemes and some dicsigns. Symbols include some rhemes, some dicsigns, and all arguments. (Peirce, 1906, p. 506-7)

These interdependences enable various kinds of meaningful combinations. For instance, because of their embodied nature, legisigns (types) are formed by individual sinsigns (tokens), and thus, a photograph is an index with a meaningfully attached icon. In the case of symbols, although their individual embodiment is an index to the personal experience, their replication in human discourse may occur regardless of their resemblance or factual connection to objects, allowing an excess of connotational meanings available to interpretation.

The most basic mechanism for selecting information is to process stimuli from a limited portion of space. This function is mediated by spatial attention. In everyday life, attention often needs to be directed to information delivered by different sensory modalities. For example, when trying to follow a conversation in a noisy party, attending to relevant lip movements may be as important as attending to the speaker’s voice. Spatial and temporal synergies (i.e. spatiotemporal contiguity) in the processing of information across sensory modalities facilitate cross-modal coordination. (Kemmerer, 2006) Thus, the sense of balance located in the vestibular portion of the human inner ear provides information about the position of the human body. The senses of hearing and smell provide information regarding positions of other objects in relation to the body, even when visibility is excluded. Research on mirror neurons structures indicates that different senses encode objects (or rather proto-objects) in similar ways. It seems that certain properties and relative locations of a small number of objects can be retained in working memory from just one unconscious fixation to another. Quick index assignment precedes visual or auditory attention to a proto-object, without requiring that either be labeled or categorized. Working memory makes dynamic use of these variables so that proto-objects are indexed as future targets for motor commands, including the command to direct conscious attention (by means of gaze, hearing, etc.) to the object. In other words, objects are detected without being conceptualized (encoding any sensory properties). This sort of binding is available as long as an indexed object remains in within (visual, auditory) perception and perhaps for a short time thereafter. It is an unconscious strategy for obtaining a certain degree of information in a rapidly changing environment. Focal attention is then employed to individualize items indexed by this primitive mechanism, allowing, at a later stage, the encoding of other properties (colour, shape, etc., in the case of vision; pitch, tone, timbre, and so on, in the case of sound; on this see i.e. Rensink, 2000; Glickstein & Doron, 2008). What this means is that orientation is first directed towards the temporal, rather than the spatial aspects that involve marks, tags and categorization.

Mental pointers establish provisional position in time and space (directionality, localization) and are akin to textual deictic markers used in intra or extra-discursive reference. There seems to be evidence that the accusative or direct object case in Indo-European languages may have its origin in pointing and gestures (Kurylowicz, 1964, p. 180; see also Wind, 1989). Inflections and pre-verbs are also used with a locative/directional meaning (i.e. English phrasal-verbs such as ‘point out’). Causal connections are enabled by pronouns that point back and forth within texts and also outside them, offering

information about “the identity of the conversation partners, the nature of the social context or the social relations between partners” (Fillmore, 1975, p. 75). Terms such as you, here, now and that are symbols by virtue of the fact that they are words. However, they are also given indexical meaning when used in discourse. Although deixis seems to be a feature in all known languages, more research is needed in order to unveil the relationships between human perceptual modes, their corresponding mental mappings, discourse and other means of communication, such as computer mediated communication.

Many studies on cognitive linguistics have focused on establishing the relationship between discourse and mental mappings in the form of images (Gestalt psychology, Fauconnier, 1994, 1997). However, although vision is a very important mechanism in cognition, people's daily activities are guided by an amalgam of other sensory inputs from different modalities which function together to apprehend and comprehend objects and events in space and time. Event-Related brain Potential (ERP) tests (i.e. poking volunteers' forearms while allowing and not allowing them look) have shown that when one modality is blocked, volunteers show shifts in attention and sensorial response. For instance, activity activated by touch in the somatosensory cortex increases when the volunteers have just been looking at their arm. Other experiments have revealed cross-modal interactions between vision and touch and vision and audition. To give other examples, sound can influence the perceived roughness of a touched surface (Guest, Catmur, Lloyd, & Spence, 2002), and touch can influence visual perception of surface texture and surface slant (Ernst, Banks, & Bulthoff, 2000). Some people experience specific colours in relation to differences in musical pitch, so that musical patterning is converted into patterned visual experience (Critchley & Henson, 1977, pp. 217-233).

Selective attention is the first step in multimodal perception. This is followed by an analysis of information to produce separable data (colour, shape, etc.), incorporation of the experience in the brain by means of body-schemas, generalization of features from repetition of the experience, abstraction and establishment of a concept-structure by means of the elimination of accidental features found in differing circumstances and, finally, the relation of this concept-structure to specific patterns in order to activate a functional response. Due to space constraints, the following section of this paper will offer a glimpse on how visual cueing captures attention in fictional/virtual contexts such as graphic novels. The last part will explore auditory cueing in online communication.

The paper traces the importance for research on communication of multimodal mirror-neuron mappings, index assignment and pointers in cognition and discourse, and the role of affective phenomena in engaging intersubjectivity. After a succinct reference to visual indexes and the role of eye-contact in capturing attention and conveying empathic responses in Al Davison's autobiographical graphic novel *The Spiral Cage*, the paper offers a more detailed reading of Annie Abrahams' online project “A Fragmented Relation”, which explores vision and sound in online-collaboration. The paper shows the importance of mediating channels (whether analogue or digital) on the spatiotemporal axis of perception so that the slightest cues (visual in the case of the graphic novel and time-lag in digital setting) can have significant impact on communicative situations.

Biography: The areas of research of Dr. Asunción López-Varela include socio-semiotics, intermedial studies, comparative literature and cultural studies. She is a member of the Executive Committee of the European Network of Comparative Literature Studies http://encls.net/index.php?q=about_us and the Harvard Institute of World Literatures <http://iwl.fas.harvard.edu/icb/icb.do> She coordinates the research program: Studies on Intermediality and Intercultural Mediation <http://www.ucm.es/info/siim> Dr. LópezVarela participates in the Advisory Board of the following journals and publications: - *Cultura. International Journal of Philosophy of Culture and Axiology* <http://versita.com/cijpca> (ISSN: 1584-1057 print version; ISSN: 2065-5002 electronic version) ©Seminar of Philosophy of Culture and Axiology, Alexandru Ioan Cuza University, Iasi, Romania. - *JCLA Journal Comparative Literature&Aesthetics Vishvannath Kaviraja Institute Comparative Literature.* <http://jclaonline.org/> - *CLCWeb: Comparative Literature and Culture* (ISSN 1481-4374) ©PurdueUniversityPress, USA <http://docs.lib.purdue.edu/clcweb/> - *Cypriot Journal of Educational Sciences CJES* ISSN: 1305-9076 print version; ISSN: 1305-905X electronic version) © Near East University, Cyprus <http://www.world-education-center.org/index.php/cjes> - *E-Excellence* <http://www.liceus.com> - *InTech* <http://www.intechweb.org/> - *The Scholarly & Reference Division of Culture & Media Studies at PalgraveMacmillan* <http://www.palgrave.com> A selection of her publications (some in Open Access) can be found at: <http://www.ucm.es/info/siim/tips/373.php>

PUBLIC HEALTH NARRATIVES AND POSTHUMANITY IN RECENT NONCANONICAL GRAPHIC NOVELS

L. DeTora

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Abstract: The role of narrative in medicine and public health has been theorized in multiple disciplines; some, like narrative medicine, take an interdisciplinary approach to the practical and ethical implications of fictional narratives in lived experience. The focus here is on the continual awareness of decision-makers on the essential experiences of and values of human feeling and experience. This type of clinical and ethical practice is at odds with a widespread cultural tendency

noted by Daniel Dinello in *Technophobia! Science Fiction Visions of Posthuman Technology*. Dinello notes that as popular anxieties about nuclear war were replaced by preoccupations with terrorism and infection, they contributed to a totalizing dystopian discourse of a "posthumanity" characterized by the suppression of emotions and love. This posthuman vision promises to transform humanity into viruses or machines, thus eliding the human experience. I consider representations of post-traumatic stress disorder (PTSD) in recent noncanonical—which I define as falling outside the academic "canon" identified in *The Comics Studies Reader* as well as the classic superhero genre—graphic novels as simultaneously participating in both mental health and epidemic, that is infectious, discourses. These graphic novels offer a rich setting for considering bioethical approaches to narrative in settings that operate to elide human emotion. Further, because the discourses of health and medicine in these narratives blur the lines between mental and public health, they offer a new area of inquiry within comics studies, which has tended to consider the psychiatric and psychological rather than the corporeal. Jonathan Hickman's *The Nightly News* (2010) depicts violent events as intentionally caused by powerful men who use a homosocial secret society to manufacture terrorists and thereby alter the news. Here, PTSD poses a serious public health threat in part because altered mental functioning prevents the terrorists from remembering what they have done. Hickman constructs a diegetic space in which viral discourse suffuses all aspects of daily life and the media. Here, no truth can ever exist because "viral ideas" infect all personal and public communication. Further, the infliction of PTSD here is nearly entirely through bodily interventions (sleep deprivation and dietary control, for example), which creates a space for a very interesting reading of public health, propaganda and posthumanity. Hickman's treatment of PTSD contrasts with earlier depictions. For example, in Warren Ellis' *Transmetropolitan* (1997-2001), Spider Jerusalem, exhibits signs of mental unbalance resulting from personal trauma and drug use, yet is singularly able to navigate a generalized public anxiety about infectious disease, terrorism, and corporate corruption to report a "truth" based largely on his refusal to adopt an objective voice. Serious infectious disease here operates as a backdrop to the primary narrative. Bill Willingham's *Fables* (2002-present) treats PTSD as an individual problem resulting from specific, rather than generalized, trauma, even among closely bonded, homosocial groups, such as Gepetto's wooden soldiers. Peyo's *The Black Smurfs* (1963), a Smurf pandemic is ended by a combination of a cataclysmic explosion and the resultant traumatic memory loss, an event Papa Smurf indicates may have occurred in a previous generation. These books together build a picture that contributes new knowledge to two discourses: medical narrative studies, which have tended not to consider the graphic novel and comics studies which has tended to consider neither these particular novels nor the influence of corporeal illness.

Biography: Lisa DeTora is a Master's Degree student in bioethics at Albany Medical College. She holds a PhD in English from the University of Rochester. Her previous publications have appeared in various fields including writing studies, children's literature, medical humanities, and the medical sciences.

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S4 FIN DE SIECLE AND TODAY

THE DESIROUS EXCHANGE OF MALLARME AND GAUGUIN

A. Slodounik

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Abstract: This paper examines the relationship between the work of the Symbolists Mallarmé and Gauguin. It focuses on Mallarmé poem, *L'après-midi d'un faune* (1876), which, in addition to offering inspiration to Gauguin, was the basis for Debussy's composition (1894) and Nijinsky's ballet (1912). Mallarmé's poem is itself a creative reinterpretation of a tale from Ovid's *Metamorphoses*, in which the nymph Syrinx is pursued by the god Pan. Mallarmé's rendition diverges significantly from Ovid's tale; his narrator, a faun, tells of his adventures with and desire for other nymphs with dream-like imagery. Gauguin's sculpture in turn creatively interprets Mallarmé poem; however, rather than offering a tale of heteronormative desire, Gauguin's is homoerotic, depicting a faun copulating with a hermaphrodite. Whereas previous scholars have acknowledged Gauguin's homoerotic desire famously expressed in his travel memoir *Noa Noa*, they have foreclosed the expression of such desire in his work. In contrast, this paper seeks to highlight homoerotic potential through a Queer reading of Gauguin's oeuvre. A second work given by Gauguin to Mallarmé, a portrait of the poet, is likewise curious, depicting Mallarmé with a faun's ear and a raven. This paper suggests that it would be a mistake to read such signifiers as benign. By comparing Manet's illustration of Mallarmé's translation of Poe's *Raven*, from a luxury publication of the poem (1875), to Gauguin's depiction of the raven in Mallarmé's portrait (1891), the homoeroticism of Poe's tale and Gauguin's depiction of Mallarmé becomes clear.

Biography: Aaron Slodounik is a fourth-year doctoral student in Art History at The Graduate Center of the City University of New York, and a lecturer at Parsons The New School For Design and Queensborough Community College. His research focuses on late-nineteenth century French painting, and includes photography and architecture during the long nineteenth century. In addition, Aaron is earning a certificate in women's studies and is interested in issues of gender. Recent presentations include to The Savannah College of Art and Design Biennial Art History Symposium, the American Society of Eighteenth Century Studies Annual Meeting, the Princeton University Graduate Women Studies Colloquium, and the New York Public Library.

DETECTING THE DANDIACAL BODY: A CENTURY IN QUEER PROFILES FROM LONDON'S SHERLOCK HOLMES TO MOSCOW'S ERAST PETROVICH FANDORIN

E. Richmond-Garza

University of Texas

Abstract: Brummel's 1790s levées, Holmes' 1890s black suits, and Fandorin's life-saving corset connect dandyism unexpectedly to a nation-preserving masculinity. Not only living to dress, Carlyle's dandy lives to be observed and to observe. As Wilde quipped, "One must either be a work or Art, or wear a work of Art." This aesthetic self, however, relies on an ideal of masculinity, which is visible and readable. Juxtaposing Akunin and Doyle, this paper asks: How does dandyism's masculinized but controversial and marked aesthetic connect with masculine rationalism in the face of threat, to criminal investigation and the literal policing of social and political deviance? Doyle's preoccupation with Holmes' intimate domestic relationship with Dr. John Watson reprises the dandy's publication of his private self-construction. Such artifice is not naïve in the context of Galton's arrogant proto-eugenic composite portraits, that detect internal ethics and criminal pre-dispositions in physiognomy. Such phenomenological over-confidence contrasts with the real intimacy of Holmes' own method which rely upon a dandiacal performative identity. Does the dandy, and expert dandiacals, offer an alternative epistemology, which both subverts and lampoons the dominant desire to profile and define? Might there be something at work for a Georgian japanologist writing nostalgic detective stories in Russian under Putin's gaze? Becoming dandiacal is an interstitial position, one which allows hypermasculinity to become its other. As Holmes notes: "Once you have eliminated the impossible, whatever remains, however improbable, must be the truth."

Biography: Elizabeth Richmond-Garza is Distinguished Teaching Associate Professor of English at the University of Texas at Austin. She is also the Director of the Program in Comparative Literature and served as chief administrative officer of the American Comparative Literature Association from 2002-2011. She holds degrees from U. C. Berkeley, Oxford University and Columbia University and has held both Mellon and Fulbright Fellowships. She writes on

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Orientalism, Cleopatra, Oscar Wilde, Renaissance drama, the Gothic, and literary theory. She is currently finishing a study of decadent culture at the end of the nineteenth century. She teaches theatre, aesthetics and the fine arts and works actively in eight foreign languages. Richmond-Garza's multi-media approach to teaching has been honored by a number of teaching awards both at the University of Texas and across the state of Texas.

S1: TRADUIRE LES TMOIGNAGES DE VIOLENCES EXTREMES

AN DEN GRENZEN DES GEISTES DE JEAN AMÉRY ET SA MISE EN CONTEXTE ITALIEN

B. Agnese

Université de Vienne

Abstract: Comme il l'avait souhaité dans son dernier livre de 1986, « I sommersi e i salvati », dans lequel il discute de façon posthume avec son « antagoniste » Jean Améry, Primo Levi a réussi à faire connaître ce dernier au public italien. Le recueil « Jenseits von Schuld und Sühne » (1966), paru en traduction italienne en 1987, porte un titre à la Levi, « Intellettuale ad Auschwitz », titre de son propre essai sur Améry. Nous analyserons quelques exemples de la traduction italienne tirés de « An den Grenzen des Geistes », essai riche de références directes et indirectes à la littérature et à la philosophie allemande (seulement Wiesel et Levi y étant des exemples autres qu'allemands), pour mettre en évidence et le travail comparatiste rassemblant les références culturelles présentes dans le texte et le travail d'adaptation au contexte d'arrivée que la traduction effectue ou aurait pour tâche d'effectuer. - Améry Jean, Werke, Bd. II, éd. par G. Scheit, sous la dir. de I. Heidelberger-Leonard, Stuttgart, Klett-Cotta, 2007 (2^{ème} éd.). - Par delà le crime et le châtement. Essai pour surmonter l'insurmontable, trad. de l'allemand par Françoise Wuilmart, Arles, Actes Sud, 1995. [Jenseits von Schuld und Sühne (1966)]. - Intellettuale ad Auschwitz, Turin, Bollati-Boringhieri 1987, trad. de l'allemand par Enrico Cerrri, préface de Claudio Magris [Traduction italienne de Par-delà le crime et le châtement].

Biography: Barbara Agnese, née en Italie, après des études de philosophie, littérature italienne, française et allemande (Pise, Francfort/M, Vienne) est MDC au département de littératures comparées de l'Université de Vienne (Autriche). Publications dans les domaines des études comparatistes, des études allemandes, de la traductologie, de l'esthétique, de la philosophie du langage (Wittgenstein, cercle de Vienne, Musil, Bachmann, Aichinger, Semprún, Levi, Améry, Nelly Sachs, Kafka, Jelinek, Montale, Rilke). Organisations de plusieurs colloques internationaux. Qualification au CNU 10^e section. Au semestre d'hiver 2007 enseignement à Université de Québec à Montréal (UQAM). 2011-2012 MCF associé à l'Université Sorbonne Nouvelle - Paris 3. Traductrice, (en italien) de R. Rorty; L. Wittgenstein; I. Bachmann; S. Cavell; E. Jelinek etc.

TÂCHE DU TRADUCTEUR À L'ÉPREUVE DU TÉMOIGNAGE CONCENTRATIONNAIRE

L. Gallardo

Traducteur

Abstract: Partant de la traduction de K.L. Reich, il s'agit d'interroger les spécificités de la littérature concentrationnaire, notamment son rapport au vrai, aux limites du langage et à l'imparfait de transmission, afin de mettre en lumière ses implications sur la pratique du traducteur (littéarité versus littoralité). Ce type d'oeuvres suppose en effet un pacte de traduction (de nature littéraire et éthique) dans la mesure où le traducteur accède au statut de témoin au second degré de l'évènement concentrationnaire, contribuant par son travail à une transmission élargie de la mémoire. Se pose également la question de l'indicible. En tant que confrontation aux limites de l'expérience humaine, cette littérature mémorielle implique en effet un processus d'écriture entraînant la langue tout entier vers sa limite. Comment alors rendre compte dans une autre langue de l'expérience limite telle que l'entend Blanchot, c'est-à-dire d'une expérience qui se voit contestée dans la possibilité de son expression ? En d'autres termes, peut-on traduire l'indicible ?

Biography: Professeur agrégé d'espagnol à l'Université Paris XIII, Laurent Gallardo est membre du Centre d'études et de recherches hispaniques de l'Université Stendhal (Grenoble) et dirige le comité de lecture catalan de la Maison Antoine Vitez. Il a traduit de nombreux auteurs catalans, parmi lesquels Lluís Cunill, Victoria Szpunberg, Josep Maria Mir, CÀlia nchez Mustich et Miquel de Palol. Récemment, il a participé à une anthologie parue aux Editions Magellan, Nouvelles de Catalogne (2011) et a traduit Contes russes de Francesc Serós (Jacqueline Chambon, 2012). Il prépare aujourd'hui la traduction de KL Reich, roman de Joaquim Amat-Piniella sur l'expérience des républicains espagnols dans le camp de Mauthausen. Également critique à la Quinzaine littéraire, il a participé à un numéro spécial de la revue Europe sur la littérature catalane à paraître en 2013.

TEMOIGNAGES SUR LA SHOAH ET LE GOULAG: TRADUCTIONS VERS LE RUSSE ET LE FRANÇAIS

L. Jurgenson
Paris IV Sorbonne

Abstract: Les témoignages sur les violences extrêmes posent la question de la désignation des lieux (lieux de détention, lieux de concentration ou d'extermination), des acteurs (administration des camps, gardiens, etc.), des victimes (par exemple, le musulman dans les camps nazis, les dohodiagi dans les camps soviétiques) et des réalités qui résistent parfois à la traduction. Par ailleurs, la traduction est un outil d'interprétation qui peut révéler des strates cachées du texte, mais aussi en masquer des éléments importants. Se pose également la question des stratégies littéraires mises en œuvre selon la visée testimoniale et celle des liens intertextuels - et, partant, du métatexte - qui se déploient à travers les écrits. Par ailleurs, les choix de traduction de ces textes dépendent également du contexte de leur réception et méritent une réflexion plus approfondie sur l'usage et la circulation des concepts. Je me propose d'envisager des interactions entre ces éléments sur l'exemple de traductions vers le français ou le russe d'auteurs témoignant de la Shoah ou du Goulag.

Biography: Luba Jurgenson, Maître de conférences HDR à Paris-Sorbonne (Paris-IV), co-directrice du séminaire Recit, fiction, Histoire (CRAL/EHESS), co-directrice de la collection Usages de la mémoire (éditions Petra), spécialiste de la littérature du témoignage sur les violences extrêmes. Auteur de *L'Expérience concentrationnaire est-elle indicible?* (Le Rocher, 2003), *Le Goulag en héritage* (collectif en collaboration, Petra 2007), *Création et tyrannie* (Sulliver 2009), *Des Témoins aux héritiers, la Shoah et la culture européenne* (collectif en collaboration, Petra 2012), maître d'œuvre de l'édition intégrale des *Recits de la Kolyma* de Varlam Chalamov (Verdier, 2003) et de *Voyage au pays des Ze-Ka* de Julius Margolin (Le Bruit du temps 2010).

LE LANGAGE DU NATIONAL-SOCIALISME VU PAR KARL KRAUS

A. Kovacsics
ACETT

Abstract: La traduction de la littérature des et sur les camps de concentration national-socialistes se trouve avec un langage spécifique et, non seulement ça, avec une dégradation du langage qu'elle doit transmettre. Pour connaître ce processus de dégradation l'une des œuvres plus aigües est "La troisième nuit de Walpurgis" de l'auteur autrichien Karl Kraus. Dans ce texte il regarde le chemin du langage nazi jusqu'à l'extinction du mot. C'est précisément ce qui c'est passé dans les camps de concentration. On analysera à ce propos des textes de Miklós Radnóti, Imre Kertész et d'autres.

Biography: Adan Kovacsics est né en 1953 au Chili. Il a étudié philologie et philosophie à Vienne (Autriche), où il s'est reçu docteur. Dès les années 80 il travaille à Barcelone comme traducteur, principalement d'œuvres des littératures autrichienne et hongroise. Il a écrit aussi des essais littéraires; par exemple, "Guerra y lenguaje" (Guerre et langage), 2007. Il a reçu le Prix National Espagnol de Traduction Littéraire (2010), le Prix d'État Autrichien de Traduction Littéraire (2010), la distinction Pro Cultura Hungarica du gouvernement hongrois (2009), le Prix de Traduction Ángel Crespo (2004).

S3 PATHOLOGIES OF CONSCIOUSNESS

ALTERED STATES: CONSCIOUSNESS AND THE INJURED BRAIN

P.M. Matthews

GlaxoSmithKline and Imperial College, London

Abstract: Observations in patients with brain injury and neurological disease provide important tests of consciousness. Severe brain disease or injury challenge our ability to assess when there is awareness and an integrated sense of self. Addressing these issues is at the core of the diagnosis of coma and of patient management. They are central to the application of current medical ethical principles in patient care. Modern approaches make extensive use of neurobiological understanding and lessons from cognitive neuroscience, as well as the accumulated evidence from structured and anecdotal empirical observations of patients. Effective communication of diagnosis or prognosis to families of patients, care givers and to patients themselves demands the synthesis of this broad array of data within a humane framework that attempts to understand what the patient experience is and will be. This involves exploration of the question: what is it like to be this patient? This process shares fundamental analogies to forms of literary creation. This lecture reviews neurobiological and medical concepts underlying definitions and descriptions of consciousness illustrated by case histories and relates these to examples of literary explorations of the theme, highlighting an area in which there has not only been a rich dialogue between medicine and literature, but also one that may contribute to better care.

Biography: Paul M. Matthews is Vice President for Imaging and Head of the GSK Clinical Imaging Centre within the Drug Discovery Division of GlaxoSmithKline. He holds additional academic appointments as Full Professor of Clinical Neurosciences at Imperial College, London, Fellow by Special Election of St Edmund Hall, Oxford, Hon. University Professor in University College, London at the Institute of Neurology, and Adjunct Professor of Neurology at McGill University. He is an Hon. Consultant Neurologist at the Hammersmith Hospital and in the Radcliffe Infirmary Hospitals Trust, Oxford. He has co-authored over 250 peer-reviewed research reports addressing particularly problems of imaging for drug discovery and on mechanisms of systems level plasticity for motor control. He also has co-authored the book *The Bard on the Brain: Understanding the Mind through the Art of Shakespeare and the Science of Brain Imaging* (2003) with Jeff McQuain. In 2008 he was awarded the title of Hon. Officer in the Order of the British Empire by the Queen for services to Neuroscience. He is coeditor of the volume *The Memory Process: Neuroscientific and Humanistic Perspectives* (2010).

THE PEDAGOGICAL CHALLENGES OF TEACHING NARRATIVE MEDICINE

S.A. Henke

University of Louisville

Abstract: In 2007, I attended a workshop on Narrative Medicine organized by Dr. Rita Charon at Columbia Medical School in New York City. Two years later, I pioneered a course on Narrative Medicine at the University of Louisville, using Charon's work as my principal resource. The pedagogy of narrative medicine requires a virtual leap of faith concerning the relevance of narratological theory to clinical practice. Charon offers empirical evidence that medical students introduced early in their careers to narrative theory tend to develop reflective skills that strongly influence the successful interpretation of patient case histories. She admits, however, that empathy cannot be directly taught. Creative writers often expose the raw underbelly of human suffering and offer testimonial documents that re-create personal trauma in such a way as to implement healing through a process of "scripto-therapy" that substitutes for cathartic abreaction. Physicians might well profit from listening to the powerful resonance of narrative voices that counsel respect for each person's phenomenological life-world from the first moment of consciousness to the last.

Biography: Dr. Suzette A. Henke is Thruston B. Morton, Sr. Professor of Literary Studies at the University of Louisville. She is author of seven books and over one hundred scholarly articles in the field of modernism, women's studies, and psychoanalytic interpretations of literary texts. Her most relevant publication is *"Shattered Subjects: Trauma and Testimony in Women's Life-Writing"* (Palgrave 2000).

ALTERNATIVE STATES OF CONSCIOUSNESS IN MODERNIST AND POSTMODERNIST FICTION: PHENOMENOLOGY OF TIME

M. Grishakova
University of Tartu

Abstract: Early in the 20th century, psychologists and philosophers (Eugene Minkowski, Pierre Janet and others) discovered the phenomenon of lived time, a form of individual time perception that shed new light on certain pathological experiences, such as time dissociation. The phenomenological study of radical alterations in the microstructure of experience provided useful insights into standard experience, not unlike the study of developmental anomalies that proved to be illuminating for the understanding of biological functions. In both cases, the alternative state of a living system throws its emergent or evolutionary aspects into sharp relief. From the perspective of neuroscience, James's and Husserl's conception of time synthesis as an emerging and receding horizon of the present, the fusion of the actual phase of consciousness with retentions of the past and protentions of a coming phase, has neurobiological foundations. Time synthesis becomes associated with the processes of neural activation and multilevel interaction in various brain regions rather than with "sequential arrangements" (Varela). Types of alternative temporality, such as everlasting present, *tempus reversus*, suspended and fragmented time, are rather usual in literary narratives. The fact that fictional representation involves, according to W. Chafe, dissociation of the extroverted and introverted consciousness, makes fiction a unique form of exploration into the nature of certain varieties of experimental poetics and the nonstandard types of temporality they mimetically evoke. It focuses on the representations of disturbed minds and alternative states of consciousness in modernist and postmodernist fiction, e.g. in V. Nabokov's, J. Conrad's and M. Amis' works.

Biography: Marina Grishakova is Associate Professor of Comparative Literature at the Institute of Cultural Research and Fine Arts at the University of Tartu, Estonia. She is General Coordinator of the ENCLS/ REELC (2011-2013), Project Leader and Coordinator of the Nordic Network of Narrative Studies (2007-2011), Member of the Executive Committee of the International Comparative Literature Association (ICLA). Her research focuses on film theory, cognitive narratology and semiotics. She is the author of *The Models of Space, Time and Vision in V. Nabokov's Fiction: Narrative Strategies and Cultural Frames* (2006) and the coeditor of *Intermediality and Storytelling* (2010).

IAN MCEWAN'S IDENTITY THEORY: HUMAN AND SCIENTIFIC APPROACHES

D. Drozdovskyi
Taras Shevchenko Institute of Literature

Abstract: In *Saturday*, Ian McEwan provides new outlook on human nature. In the paper, the novel has been analyzed as a revelation of the post-postmodernistic trends in contemporary cultures. *Saturday* is based on the interrelations between scientific and humanity approaches to underline new paradigm of human identity which according to McEwan is constructed as a two-faced model. Henry (the protagonist) interprets the reality using two strategies: as a 'neurosurgery' and as a 'poet'. He has an ambition to understand the global human mind and the new philosophy of the era after 9/11 analyzing the 'terroristic minds', 'artistic minds', 'academic scientific minds.' The author of the paper outlines the novel as an example of 'neuroaesthetics literature' which is a good revelation of the comparative literature dynamics. It is highly important to be aware of the scientific and non-scientific (aesthetical) theories and approaches to analyze the textual subjectivity and the constricted identity in the novel (and contemporary comparative studies united these two forms of experience.)

Biography: Dmytro Drozdovskyi (18 February 1987, Odesa, Ukraine) is a fellow of the Department of World Literature of Taras Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine. Besides, he is a deputy editor of the *VSESVIT* magazine of world literature. His main professional fields of interest are Comparative studies, Global studies, English literature, contemporary Ukrainian literature, intermediality, translation studies. His PhD thesis is about the cultural/literature reception and translations of W. Shakespeare ('*Macbeth*', histories, sonnets, etc) in Ukrainian modernistic literature of the diaspora in 1940-1960-s.

S2 EURO-AMÉRIQUE : FORMATION D'UNE CULTURE MÉDIATIQUE MONDIALE

FIGURATIONS DE L'ÉCRITURE DE LA CHRONIQUE : QUELQUES RÉFLEXIONS SUR L'AMÉRIQUE LATINE ET LA FRANCE

L. Granja

UNESP (Universidade de L'État de São Paulo)

Abstract: Tout au long du XIX, la diffusion de l'imprimé français dans des pays américains est devenu chaque fois plus vaste et importante. En se déplaçant vers l'Amérique, les journaux européens voyageaient, jusqu'à l'installation du câble télégraphique sous-marin dans les années 1870, en bateau, dès la France où l'Angleterre, au Portugal (quelquefois), où ils se lançaient directement dans la mer pour faire la traversée transatlantique vers le sud et gagnaient le Mexique, le Brésil, l'Uruguay et l'Argentine. Comme conséquence culturelle de ces mouvements, en ce qui concerne aux rubriques des journaux, soit en France soit en Amérique latine, elles ont adopté des nomenclatures similaires, même s'il s'agissait quelques fois de types de textes pas pareils, ce que configure, peut-être l'un des axes d'un Transfert Culturel. Ce travail analysera quelques aspects de ce mouvement, la traversée de la chronique dans le rez-de-chaussée des quotidiens, en ayant comme but l'analyse des transferts culturels du journalisme vers l'ouest en temps de formation des nations en Europe et Amérique et des différents insertions de cette rubrique journalistique politique et littéraire à la fois dans les contextes d'accueil américains, principalement Le Brésil, le Mexique et l'Argentine.

Biography: Professeur de Littérature Brésilienne à l'UNESP - Universidade Estadual Paulista (l'Université de l'État de São Paulo). Thèmes de recherche: Machado de Assis; Littérature et Journalisme, XIXème siècle; Transferts Culturels France-Brésil, XIXème siècle; Circulation des imprimés, XIXème siècle. Programmes de recherche collectifs en cours: Groupe de Recherche CNPq "Relações Intertextuais na obra de Machado de Assis, siégé à la Fundação Casa de Rui Barbosa, Rio de Janeiro; Programme de coopération internationale "La circulation transatlantique des imprimés – la mondialisation de la culture au XIXème" sous la direction de Márcia Abreu (UNICAMP) et Jean-Yves Mollier (CHCSC, Université de Versailles à St.-Quentin-en-Yvelines).

SPÉCIFICITÉ ET LÉGITIMITÉ : LA CONFIGURATION DU TRANSFERT CULTUREL AU BAS DE PAGE BRÉSILIEN DANS LA CRITIQUE DRAMATIQUE DE MARTINS PENA

P.R. Gimenez

UNESP (Universidade Estadual Paulista)

Abstract: La presse brésilienne, en s'engageant à la « révolution médiatique », n'a pas tardé à intégrer le feuilleton dans son bas de page. Dans les premières années de cette rubrique au Brésil on retrouve aussi une série hebdomadaire de critiques dramatiques écrites par un reconnu dramaturge à l'époque : Martins Pena. Il a écrit la série « Semaine lyrique », de septembre 1846 à octobre 1847 au Jornal do Comércio, où il présentait les nouvelles du théâtre lyrique de Rio de Janeiro. En effet, Pena écrit la première série spécialisée au théâtre lyrique parue dans un quotidien brésilien. Cela est remarquable car la sociabilité et les groupes mondains du théâtre était moins variés au Brésil qu'en France à cette époque. Cette série configure, donc, le succès d'une rubrique transportée et bien assimilée au rez-de-chaussée brésilien sous l'exemple des feuilletonistes français comme Théophile Gautier et Hector Berlioz, particulièrement, ceux qui le brésilien suivait par ses lectures des quotidiens français. Ainsi, dans le cadre des recherches sur la presse du dix-neuvième siècle et sur les transferts culturels, nous proposons pour cette intervention une étude de la spécificité de la série de Pena en exploitant le cadre du transfert de la chronique dramatique aux journaux brésiliens. Nous présenterons également une étude du processus d'adaptation du style et des procédés ironiques de la chronique française qui, chez Martins Pena feuilletoniste, vont aboutir à une écriture métaphorique, une marque originelle de sa poétique et de sa création littéraire journalistiques.

Biography: PRISCILA RENATA GIMENEZ est actuellement en troisième année de thèse au PPG-Letras à l'Université de l'État de São Paulo (Brésil), sous la direction de Mme Lúcia Granja, en cotutelle à l'Université Paul Valéry - Montpellier III (France), sous la direction de Mme Le Professeur Marie-Ève Thérenty. Dans sa thèse, la doctorante analyse le phénomène des transferts culturels dans la transposition et l'adaptation du style et de la méthode de l'écriture des feuilletons dramatique originalement français au bas de page brésilien. Pour une étude comparative, son corpus est composé des feuilletons dramatiques des journalistes français comme Théophile Gautier et Hector Berlioz, et ceux du dramaturge et journaliste brésilien Martins Pena. En 2010-2011 elle a fait un séjour d'une année au centre de recherche RIRRA 21 (Représenter / Inventer la Réalité du Romantisme à l'Aube du XIX^e siècle), siégé à l'Université Paul Valéry – Montpellier III. Elle a déjà fait plusieurs communications au Brésil, au Colloque International « Literaturas e escritas da

Imprensa, Brasil/França (1800-1930)», organisé en août 2009 à São José de Rio Preto, et au SILEN – 4^o Simpósio Internacional de Letras Neo Latinas “Livro, Leitor, Leitura, Desafio para as Letras”/ Colloque en homage à Théophile Gautier, à l’Université Fédérale de Rio de Janeiro, en 2011. Elle a fait paraître dans la revue ANPOLL (2008, numéro 25) un article intitulé « A crônica folhetinesca de Martins Pena: uma prática de leitura desde (p. 387-400), elle a écrit le chapitre « Os folhetins teatrais de Martins Pena » dans le livre Crônicas brasileiras do século XIX: folhetins, crônicas e afins (Editora Arte & Ciência, 2010) et a traduit l’article « Journal et sociabilités au 19^e siècle », de Guillaume Pinson, du français au portugais, à paraître dans l’édition Literaturas e escritas da Imprensa, Brasil/França (1800-1930) (Mercado das Letras), en 2012.

À PROPOS DE GUÊPES, ÉCHARDES ET AIGUILLONS: CHEMINS DE LA CHRONIQUE AU BRÉSIL

M.D.S. Lima

Universidade de São Paulo (USP)

Abstract: Cette recherche vise à étudier le processus de mise en oeuvre de la chronique au Brésil au XIX^e siècle à partir de la diffusion du modèle français dans le domaine des littératures portugaise et brésilienne. Les séries analysées sont "Les Guêpes", que Jean-Baptiste Alphonse Karr a publié entre 1839 et 1847 (la publication a eu une suite dans la période 1853-1855), "As Farpas" ("Les Échardes"), qu'Eça de Queiroz et Ramalho Ortigão ont publié dans les années 1871-1872, et "Os Ferrões" ("Les Aiguillons"), fondé à Rio de Janeiro par les écrivains brésiliens José do Patrocínio et Demerval da Fonseca en 1875.

Biography: Docteur en Littérature Comparée, chercheuse en histoire de la chronique brésilienne.

LE JOURNAL A SEMANA ET LA CRITIQUE DES LECTEURS ÉLECTEURS

M.S. Abreu

Universidade Estadual de Campinas - Unicamp

Abstract: Ayant parmi ses collaborateurs Machado de Assis et Araripe Júnior, A Semana (1885-1887; 1893-1894), journal brésilien de l’homme de lettres Valentim Magalhães, a fait des concours littéraires son obsession. Soit pour élire le plus grand poète du Brésil, soit pour choisir les meilleurs contes et romans écrits en langue portugaise, le périodique a ouvert ses pages aux avis des lecteurs abonnés. Pour arriver aux résultats attendus des ses élections, il y avait un appareil critique qui s’est construit semaine après semaine. Les colonnes dédiées aux appréciations des oeuvres des nouveaux écrivains présentaient des considérations à propos du goût, du style et du génie, par exemple, dont les sources étaient la presse et les manuels français d’esthétique et de rhétorique du XIX^e siècle. De cette façon-là, en mettant en relief les élections littéraires de l’ A Semana, ce travail dévoile un nouveau personnage de la critique brésilienne: le lecteur électeur, dont les choix et les votes commentés sont fondés sur les références françaises apprises chaque sept jours grâce l’intervention mondialisée des rédacteurs de la feuille de Valentim Magalhães.

Biography: 2005 - Licence ès Lettres -Universidade Estadual Paulista - Unesp, Câmpus Assis; 2008 - Master: "Moda, teatro e nacionalismo nas crônicas da Revista Popular (1859-1861)" - Universidade Estadual de Campinas - Unicamp; 2013 - Doctorat - "A Semana e a crítica dos (e)leitores" - Universidade Estadual de Campinas - Unicamp.

S4 TRADUCTION ET INTERTEXTUALITE

L'INTRODUCTION DE STENDHAL AU JAPON : UNE RECONFIGURATION DE L'ŒUVRE PAR LES MOYENS ASSOCIES DE LA TRADUCTION, DE LA CRITIQUE ET DE LA CREATION

J. Brock

KYOTO INSTITUTE OF TECHNOLOGY

Abstract:

Lors d'une discussion concernant la réception de Stendhal au Japon, Philippe Berthier posait la question : Existe-t-il un Stendhal japonais ? Pour essayer de répondre à cette question, il convient d'abord de revenir sur l'histoire de la réception de Stendhal au Japon. Celle-ci commence en 1900 et se développe sans interruption jusqu'à nos jours. Elle comprend bien sûr de nombreuses traductions et retraductions de l'œuvre de Stendhal, mais également les traductions de nombreux ouvrages de critiques. En outre, les idées de Stendhal sont souvent mentionnées dans des ouvrages qui ne lui sont pas exclusivement consacrés, et il arrive que des passages entiers de son œuvre - ou des critiques de l'œuvre - soient cités par des auteurs dans leurs propres œuvres de création. C'est notamment le cas dans le roman *Tourbillons* d'Ueda Bin (Uzumaki, Kokumin Shinbun, 1910 ; trad. Ogawa Hiroko, Ed. You Feng, 2009). Dans la première partie de notre communication, nous nous proposons de concentrer notre interrogation sur les techniques employées par Ueda Bin pour implanter des passages entiers de l'œuvre et de la critique de Stendhal dans son roman : sur quels critères il a sélectionné ces passages, par quels moyens il les a incorporés dans son œuvre et dans quelles visées il a effectué cette greffe. Dans la deuxième partie, nous montrerons que, s'il existe un Stendhal japonais, c'est parce son œuvre a été adaptée aux attentes des lecteurs japonais, non seulement par la traduction, mais également par les résumés, les mentions, les citations, les commentaires et autres éléments d'introduction qui constituent autant de seuils d'accès à l'œuvre, à la pensée et à la personnalité de Stendhal. L'historien de la littérature Katô Shûichi (*Histoire de la littérature japonaise*, 3 t., trad. Dale Saunders, Fayard 1973) appelle "hybridation" l'impact de la littérature occidentale sur la littérature japonaise, et "japonisation" le processus d'assimilation. Nous nous proposons de réinterpréter ce processus en termes de défiguration et de refiguration, pour montrer qu'un Stendhal refiguré entre sur la scène littéraire japonaise dans les années 1910, ou plutôt un Stendhal reconfiguré dans le contexte social, historique et politique de l'époque. C'est cette nouvelle figure donnée à Stendhal par ses introducteurs japonais au début du XXe que nous voudrions présenter à travers cette communication. When Stendhal's reception in Japan was discussed, Philippe Berthier asked the question: Is there a Japanese Stendhal? In order to attempt to answer this question, the first thing to do is to go back over the story of Stendhal's reception in Japan. This begins in 1900 and continues uninterrupted to the present time. It of course includes several translations and re-translations of Stendhal's works, but also the translations of several works of criticism. Moreover, Stendhal's ideas are often mentioned in works not exclusively dedicated to him, and it happens that whole passages from his works - or from criticisms of his work - are quoted by authors in their own creative works. This is very much the case in Ueda Bin's novel *Tourbillon* (1910). In the first part of our paper, we propose to concentrate our questions on the techniques employed by Ueda Bin to embed whole passages from Stendhal's works, and from criticisms of them, in his novel: what were his criteria for selecting these passages, how did he incorporate them into his work and what was he aiming at in making this transplant? In the second part, we shall show that, if there is a Japanese Stendhal, it is because his works have been adapted to meet the expectations of the Japanese readers, not only through the translation, but also through the abstracts, the references, the quotations, the commentaries and other elements of introduction which form as many ways into Stendhal's works, thought and personality. The literature historian Katô Shûichi uses the term "hybridation" for the impact of Western literature on Japanese literature, and "Japanesation" for the process of assimilation. We propose to re-interpret this process in terms of de-construction and re-construction, in order to show that a re-constituted Stendhal appears on the Japanese literary scene in the 1910s, or rather a Stendhal re-constructed in the social, historical and political context of the time. It is this new look, given to Stendhal by those introducing him into Japan at the start of the 20th century, that we should like to present through this paper.

Biography: Julie Brock est docteur en esthétique (dir. Olivier Revault d'Allonnes, Université Paris 1, 1993) et docteur ès lettres (dir. Nakagawa Hisayasu, Université de Kyôto, 1994). Professeur à l'Institut de Technologie de Kyôto, elle a traduit l'œuvre poétique d'Abe Kôbô et les études stendhaliennes d'Ôoka Shôhei. Initiatrice et coordinatrice du projet "Réception et créativité - Le cas de Stendhal dans la littérature japonaise moderne et contemporaine (Institut International des Hauts Etudes de Kyôto, 2009-2011), elle a édité les actes (vol. 1) aux Editions Peter Lang en 2011. Par ailleurs, elle a initié et coordonné deux projets du Réseau Asie (Imasie) : "Traduire en français les poésies de l'Asie orientale et de l'Inde" (2005-2007) et "Traduire l'expression de l'amour dans les poésies des langues de l'Asie orientale, de l'Inde et de la Perse" (2010-2012), dont les actes sont à paraître aux Editions CNRS Alpha. Membre du comité scientifique de SEPTET (Société d'Etudes des Pratiques et Théories en traduction), elle a publié une cinquantaine d'articles dans les domaines de la littérature comparée, de l'esthétique, des études japonaises et de la traductologie.

"J'AI MAL AUX MOTS QUE JE MORDS" : POÉTIQUE DE MARTINE BRODA

T. Chaix-Bryan
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Abstract: Alors que Martine Broda figure comme poétesse dans l'Anthologie de la poésie française de la Pléiade, les travaux qui portent sur sa poétique et son travail de traductrice sont rares. On se propose dans le cadre de cet atelier autour de la question de la traduction comme création et critique d'analyser comment travail créatif et réflexions critiques s'articulent dans l'oeuvre de Broda, brutalement disparue en 2009, à travers son dialogue avec l'oeuvre du poète Paul Celan, lui-même très grand traducteur.

Biography: Agrégé d'allemand, titulaire d'un master d'études interculturelles franco-allemandes, Docteur en littérature générale et comparée (Paris III - Sorbonne Nouvelle), Thibaut Chaix-Bryan s'intéresse aux transferts culturels franco-allemands et à l'écriture fragmentaire chez Kafka, Celan et Blanchot. Auteur de plusieurs recensions d'ouvrages, traducteur de poèmes de Theodor Kramer dans différentes revues, a participé à différents colloques notamment sur la Shoah et la littérature contemporaine européenne.

FROM DISTANT READING TO THE DISTANCE READING - BETWEEN THE ORIGINAL AND TRANSLATIONS: THE CASE OF *THE TALE OF GENJI* (*LE DIT DE GENJI*)

S. Inaga
International Research Center for Japanese Studies

Abstract: The idea of "distant reading" has been recommended by some sectors of North-American comparative literature as a clever way of overcoming the limitation of the studies in national literatures[1]. While it opens up a theoretical perspective beyond the level of empirical date, it also encourages the students to lose the philological grasp of the vernacular and original source languages in which the pieces of works are written[2]. It is as if the full command of the academic English alone were enough to write satisfying theoretical papers. This tendency contributed to analyzing literary works mainly through English translations. Keeping its critical distance from direct text reading, most of the theory-oriented scholars deliberately overlook what kind of sacrifice the English translation is requiring of the original and what kind of symbolic violence (Pierre Bourdieu) it is exercising on subordinated languages. Distant reading claims to study the compromise between a western formal influence and local materials (according to Frederic Jameson). Despite such a pretension, however, distant reading fails to locate the place where compromise takes place. While aiming at dissecting the triangular interplay of foreign plot, local characters and local narrative voice (according to Franco Moretti's proposal[3]), distant reading deprives itself of the very access to the arena where cracks and faults emerge in the global scale of the world literary creations. By taking up the case of the translation of *The Tale of Genji*, the present papers tries to criticize the notion of "distant reading" and claims the necessity of the study of "distance reading" between the original and the outcome in the target languages,

Biography:

Shigemi Inaga Professeur, International Research Center for Japanese Studies, Kyoto, JAPON Executive Committee member of the ICLA

LA RECEPTION DE MALLARMÉ À L'ÈRE DE MEIJI AU JAPON

K. Sakamaki
Universite de Tohoku

Abstract: A l'ère de Meiji, certains hommes de lettres japonais se sont mis à lire les poésies de Stéphane Mallarmé (1842-1898). Cependant, ils n'ont pas eu de moyen d'accéder à son texte lui-même. Ils n'ont lu que la traduction anglaise de ses poèmes ou quelques légendes sur ce poète symboliste. Ils n'ont donc pas pu lire directement son texte: toujours est-il que les Japonais ont su le monde mallarméen pour la première fois. C'est justement ce nouveau monde inconnu qui a provoqué plusieurs mouvements littéraires au Japon: Certains poètes ont commencé à écrire des poèmes <<comme mallarméens>>; Le grand écrivain comme Soseki Natsume a cité le nom de Mallarmé dans un de ses romans sans connaître celui-ci; plusieurs journalistes n'ont pas cessé de discuter sur le symbole en citant le nom de ce poète etc.... Mais le texte de Mallarmé a toujours demeuré inconnu pendant longtemps. La réception de Mallarmé au Japon a

Tuesday, July 23, 2013

ete si curieuse comme ceci. Mais il est interessant de voir que beaucoup de chercheurs de Mallarme sont nes au Japon. Comment ont-ils commence a toucher le monde mallarmeen et a l'introduire au Japon? C'est ce que notre recherche a pour but de mettre en question dans cette communication.

Biography: Date et lieu de naissance : le 13 juillet 1967, Saitama , Japon Etudes: Sortie a l'Universite de Gakusyuin en mars 1996 avec le diplome de maitrise es lettres Sortie a l'Universite de Paris 8 en octobre 2002 avec le titre du Diplome des Etudes Approfondies Soritie a l'Universite de Paris 8 en decembre 2007 avec le titre du Doctorat es lettres sous ladirection de M. Christian Doumet Exeperience professionnelle: Maitre de conference de l'Universite de Tohoku depuis octobre 2008

S4: LES RAPPORTS LITTÉRAIRES ENTRE LA FRANCE ET LE BRÉSIL

UN PROUST MAL LU, MAIS VIVANT ? LA RÉCEPTION CRITIQUE DU ROMAN PROUSTIEN DANS LES ANNÉES 50 ET 60 AU BRÉSIL ET EN FRANCE

A.B. Almeida

Université de São Paulo

Abstract: Le Brésil a connu une précoce et ample réception de l'œuvre de Marcel Proust ; des importants écrivains comme Augusto Meyer, Jorge de Lima, Carlos Drummond de Andrade et Gilberto Freyre n'ont pas dissimulé leur admiration pour l'auteur français, et le public amateur n'est pas resté insensible : un 'Proust Club brésilien' voit le jour en 1947 à Rio de Janeiro avec d'importants rapports avec la 'Société des Amis de Marcel Proust'. Cela dit, de quelle manière étudier cette réception ? Si l'on ne nourrit pas le dessin d'un simple catalogue de noms, s'impose alors le choix des textes, des lecteurs, des contextes. La particularité de notre approche, outre sa dimension comparatiste, se fonde sur le choix de deux auteurs représentatifs de la critique littéraire à cette époque, deux importants lecteurs de l'œuvre proustienne dans les années 50 et 60 : Antonio Candido, d'un côté et Jean-Paul Sartre, de l'autre. Il s'agit ici de réaliser une plongée au cœur des textes critiques de ces deux auteurs dans l'intention de rapprocher leurs analyses sur Proust du contexte retenu. Certes, pour le chercheur qui s'intéresse à la réception brésilienne la prise en compte de la réception française ne constitue pas une nécessité, mais elle se justifie : lorsqu'on s'intéresse à la réception d'une œuvre française au Brésil on est naturellement amené à établir des points de rencontre, ou au contraire des écarts, avec la réception d'outre-mer. Le choix d'une confrontation directe oblige ainsi à revenir sur nos pressupposés, et la réception française est alors non seulement renouvelée, mais aussi revue par la comparaison avec une autre réception. Par ailleurs, on ne peut pas oublier que les années 50 et 60 sont marquées par des clivages idéologiques très forts, de même que par des changements profonds dans les mœurs et dans les formes de pensée. Dans ce contexte trouble, les rapports amicaux qui caractérisent les relations franco-brésiliennes favorisent les échanges culturels, ils n'empêchent pas cependant de mettre en évidence le rapport de plusieurs facteurs d'ordre littéraire, politique et idéologique dans la lecture de l'œuvre de Proust. En fait, la complexité des mouvements d'appropriation et de rejet de la Recherche permet, au-delà des comparaisons ponctuelles, d'explorer les changements du climat critique, c'est-à-dire, l'évolution des méthodes et des approches de la littérature. Sous cet angle, étudier la réception proustienne à travers ces deux auteurs, c'est reconstituer, comme nous le verrons, une parcelle des vicissitudes de la critique littéraire au XX^e siècle.

Biography: Alexandre Bebiano de Almeida a obtenu une licence d'histoire à l'Université de São Paulo, où il a fait un master sur la représentation de l'Histoire dans le roman *L'Éducation sentimentale*, de Gustave Flaubert. En 2008, il a obtenu le titre de docteur en Lettres dans cette même université avec une thèse sur l'importance du personnage de Charles Swann et du dilettantisme dans le roman *À la recherche du temps perdu*, de Marcel Proust. Depuis 2010, il est enseignant de Littérature Française à l'Université de São Paulo. Il a publié des articles sur le réalisme chez Flaubert et chez Proust, et actuellement se consacre à l'étude de la correspondance de Marcel Proust.

BARTHES AU BRÉSIL, AUJOURD'HUI

L. Brandini

Universidade Estadual de Londrina

Abstract: Le présent travail fait partie de la recherche que je développe aux universités de São Paulo, de Genève et de l'État du Paraná, à Londrina sur la réception de l'œuvre de Roland Barthes au Brésil, des années 1950 à nos jours. Dans cette communication je parlerai du dernier moment de la réception aux idées et aux concepts de l'écrivain français, c'est-à-dire ce que les intellectuels brésiliens ont écrit sur lui à partir des années 1990. Les analyses d'articles et d'essais parus dans des livres, journaux et revues académiques, qui constituent le corpus de recherche, me permettront de distinguer les caractéristiques principales de ce moment de la réception, qui convergent vers la critique du pouvoir. Paradoxalement, plus de trente ans après sa mort, Barthes réapparaît dans le contexte brésilien comme le grand modèle de contestation, poste qu'il a toujours refusé. Il est encore plus surprenant lorsqu'on aperçoit qu'un tel phénomène se passe au sein de l'académie, institution parmi les plus traditionnelles en matière de production des connaissances. Petit à petit, en silence, Barthes s'est infiltré dans l'université brésilienne et actuellement il collabore pour que ses fondements soient mis en question.

Biography: Laura Brandini étudie Lettres à l'Université de São Paulo, où elle a fait un Master 2 sur les marques de la culture française dans les chroniques de la peintre moderniste brésilienne Tarsila do Amaral. Ensuite, elle a obtenu un Diplôme d'Études Approfondies (DEA) à l'Université de Genève, avec un mémoire sur des écrivains français dans le

Journal critique de Sergio Milliet, poète et critique brésilien du XX^{ème} siècle. Actuellement elle prépare une these en cotutelle aux universites de Sao Paulo et de Geneve sur la reception aux oeuvres de Roland Barthes au Bresil. Depuis 2009 Laura Brandini est Professeur Assistante en Langue et Litterature Francaises a l'Universite de l'Etat du Parana, a Londrina. Ses principales publications sont le livre *Cronicas e outros escritos de Tarsila do Amaral* (2008) et les traductions des oeuvres d'Antoine Compagnon, *Literatura para que ? (La Litterature, pour quoi faire ?)* (2009) et *Os Antimodernos (Les Antimodernes)* (2011).

SERGIO BUARQUE DE HOLANDA : CRITIQUE LITTÉRAIRE, LECTEUR DES FRANÇAIS

G.A. Paixão

Universidade de São Paulo

Abstract: Sérgio Buarque de Holanda (1902-1982) est l'un des intellectuels brésiliens le plus consacré du XX^{ème} siècle, aussi bien par ses travaux en Histoire, que par sa dédicacion à la critique littéraire, qu'il a publié régulièrement dès les années 1920 jusqu'aux années 1950 dans plusieurs revues et journaux. En 1956, lorsqu'il devient professeur d'Histoire à l'Université de São Paulo, il s'est presque totalement dévoué aux recherches dans ce domaine-là, où ses oeuvres ont reçu plus d'attention de la communauté académique, et s'éloigne de la critique littéraire. Ce n'est qu'aux années 1990 que toute sa critique et quelques-uns de ses études inachevées sur la littérature brésilienne coloniale seront publiés en livre, ce qui a permis au public de connaître des aspects importants de sa pensée jusqu'à ce moment-là peu ou pas connus. Son oeuvre critique apporte beaucoup de réflexions sur la formation de la critique brésilienne du XX^{ème} siècle, parmi lesquelles on souligne le rapport entre les courants littéraires et critiques qui arrivaient au Brésil: comment étaient-ils assimilés? Quels auteurs étaient lus et appréciés? Quels étaient les critères de la réception des oeuvres ou de l'abordage critique des textes? C'est justement là que s'insère le but de cette communication : on propose d'analyser comment Sérgio Buarque de Holanda, critique radical et actif du Courant Moderniste et intellectuel voué à comprendre et à valoriser la culture brésilienne, voit la présence, voire l'influence, française en ce qui concerne la littérature. Et, l'on remarque, l'emploi du mot « influence » dans ce contexte n'est pas exagéré, étant donné qu'aux années 1920, le Brésil manifestait encore le désir d'imiter la France, phénomène qui avait gagné plus de force au XIX^{ème} siècle, aboutissant à la Belle Époque Tropicale. Sérgio Buarque de Holanda, en ce moment-là, semble ressentir l'état des choses. C'est très significatif que dans son premier article, "Originalité Littéraire" (1920), le jeune soit inquiet par la construction d'une littérature originalement brésilienne – "Le Brésil aura une littérature nationale", proclame-t-il. Également significatifs sont, d'abord, son deuxième article, "Ariel" (1920), où il se place contrairement à l'habitude brésilienne de copier tout ce qui venait de l'étranger, et aussi un texte de 1922, "Les nouveaux de São Paulo", où il fait l'éloge des modernistes et critique les parnassiens qui imitaient Banville. Par contre, on doit signaler que Sérgio Buarque ne nie point le dialogue entre la littérature brésilienne et la littérature française, c'est-à-dire, il cherche l'affirmation du national, mais cela ne l'empêche pas de voir les rapports culturels et littéraires. D'ailleurs, dans son oeuvre critique, Sérgio Buarque se promène par la littérature et par la critique française avec l'aise de quelqu'un qui s'est élevé en lisant les Français, ce qui était normal dans le contexte des elites brésiliennes de l'époque. Il arrive même à écrire des articles totalement dédiés à la littérature française. Dans ce même texte de 1922 sur les modernistes de São Paulo, par exemple, il dit: "[...] ils ont lu les modernes de tous les pays, ils ont lu Apollinaire, Jacob, Salmon, Marinetti, Cendrars, Cocteau, Papini, Soffici, Palazzeschi, Govoni, ils ont lu les imagistes anglais et nord-américains. Néanmoins, au lieu de les prendre par des maîtres, ils ont développé dans la mesure du possible leur propre personnalité, ne les prenant que par des modèles de révolte littéraire [...]". Voici quelques aspects essentiels de cette discussion: il y a un regard et un ton qui vont bouleverser pour toujours les chemins de la littérature et de la critique brésilienne, parce que Sérgio Buarque rompt avec une façon eurocentriste d'étudier la littérature, affirmant que la France n'était plus le centre d'où arrivaient les modèles à être copiés. Ainsi, il propose un nouveau dialogue entre ces littératures, un dialogue entre des égaux, et c'est à partir de ce moment que la critique brésilienne va valoriser beaucoup les oeuvres qui aient un caractère national.

Biography: Grace Alves da Paixão (née à São Paulo, Brésil, en 1981) a fait le cours de Lettres Portugais/Français à l'Université de São Paulo. A ce moment-là, elle a développé une recherche sur les rapports entre les poésies de Victor Hugo et Baudelaire en ce qui concerne le paysage. Cela lui a donné des éléments pour faire un Master 2 sur la nature et l'artificialité dans les images féminines des poèmes de ces deux auteurs. Réfléchir sur la littérature française l'amenait toujours aux caractéristiques de la littérature brésilienne et aux relations France-Brésil, ce qui l'a encouragée à étudier la présence française dans la critique littéraire de Sérgio Buarque de Holanda, un intellectuel brésilien voué surtout à son pays. Actuellement, elle se dédie à cette recherche dans le cadre d'un doctorat dans la même université.

S1 THE FANTASTIC ACROSS BORDERS

LE RETOUR A LA VIE D'UNE MORTE

A.L. Ramazzina Ghirardi

UNIFESP - Université Fédérale de São Paulo

Abstract: Le retour à la vie d'une morte Ana Luiza Ramazzina Ghirardi (UNIFESP) Dans Noite na Taverna, Alvares de Azevedo débute la ligne de fiction en prose avec un cadre fantastique battu à partir des produits culturels brésiliens. Son conte présente des personnages racontant des aventures qui font une tropicalisation des thèmes traditionnels du fantastique européen ; bien que la géographie, le paysage, la fixation sociale et les habitudes ne soient pas brésiliens, c'est dans l'imagination brésilienne que ses contes se révèlent en toutes ses valeurs. Cette communication se propose de comparer les différentes manières de construire le récit d'un événement surnaturel sur un même sujet, le retour à la vie d'une morte, à partir des contes Solfieri, de Alvares de Azevedo et Omphale, de Théophile Gautier.

Biography: Ana Luiza Ramazzina Ghirardi est enseignant-chercheur dans la chaire de Langue et Littérature Française à l'Université Fédérale de São Paulo, au Brésil. Elle a un master et un doctorat en Langue et Littérature Françaises sur la réception des critiques française et brésilienne des romans d'Émile Zola, à l'Université de São Paulo au Brésil. Elle a participé à beaucoup de congrès au Brésil et à l'étranger. Actuellement, elle prépare un livre sur la réception de la critique littéraire du roman La Terre, d'Émile Zola, au Brésil et en France.

LE FANTASTIQUE COMME PRÉDICAT OU CATÉGORIE ESTHÉTIQUE : CALVINO, BORGES ET TOURNIER

M.J. Simões

Université de Coimbra

Abstract: -La conception du fantastique compris comme un genre littéraire est trop étroite et ne rend pas compte de la multiplicité de ses manifestations et ses effets, comme le soulignent plusieurs théoriciens — parmi lesquels on trouve Arnaud Huftier, Roger Bozzetto et Lucie Armitt. Cet étude essaiera de montrer l'avantage de croiser l'approche menée par les esthéticiens sur les catégories esthétiques (comme celle de Robert Blanché ou celle de Étienne Souriau) avec les perspectives des théoriciens de la littérature (soit ils de filiation francophone ou anglophone) pour cerner le caractère complexe du phénomène fantastique.

Un autre apport indispensable est celui des théories de la complexité qui présupposent les enjeux des principes hologrammatique et dialogique, énoncés par Edgar Morin — ce cadre de pensée permet d'envisager le fantastique dans son réseaux de liaisons artistiques et de comprendre la perméabilité de ses frontières avec celles des catégories esthétiques qui lui sont proches.

Les démarches théoriques suivies dans cet étude seront illustrées par des narratives de I. Calvino, Borges et Michel Tournier qui permettent de questionner la traditionnelle séparation tranchante entre représentation réaliste et fantastique.

Biography: Maria João Simões est Professeur (PhD) de Littérature et enseigne plusieurs disciplines du domaine des Études Littéraires à la Faculté de Lettres de Université de Coimbra, au Portugal, dès 1989. Devint Professeur Auxiliaire, en 2000, après la présentation de son Doctorat. Avec une formation initiale en Littérature Comparée, elle est membre de l'Association Internationale de Littérature Comparée dès 1989.

Membre du Comité Exécutif du Centre de Recherche "Centro de Literatura Portuguesa", dirige actuellement un Projet de recherche sur l'Imagologie, dont les premiers résultats ont été publiés, en 2011, dans le volume *Imagotipos Literários: Processos de (Des)Configuração na Imagologia Literária*, dont elle est l'éditeur. Articles publiés: "Nouvelles Voies de La Littérature Comparées: Imagologie et Stéréotypes en Le Clézio, L.Jorge et Fay Weldon" (Congrès de l'APLC 2010) et "Imagology and Relational Complexity: The Group Stereotype" (Congrès de l'AILC: in COUTINHO, Eduardo F. (Ed.) - *Beyond Binarisms. Discontinuities and Displacements: Studies in Comparative Literature*, Rio de Janeiro, Aeroplano Editora, 2009, pp. 81-90).

Organization (avec publication de texte) des volumes *O Grotesco* (2005) e *O Fantástico* (2007). Posface intitulé "Fantástico e decifração" (pp. 64-88) et édition de l'œuvre *SÁ-CARNEIRO, Mário A Estranha Morte do Professor Antena*, Rio de Janeiro, Ed. 7Letras, 2008. Article "Luminiscentes subversões: o fantástico na narrativa breve surrealista", in *Forma Breve*, n° 6, Aveiro, Universidade de Aveiro, 2008, pp.

Les domaines de recherche privilégiés: Esthétique Littéraire, Théorie de la Littérature Comparée et Imagologie, Littérature Portugaise.

LA PRÉSENCE DU FANTASTIQUE DANS LES BESTIAIRES DU MOYEN-ÂGE

S.V. Vieira da Silva
UNESP

Abstract: Le bestiaire, appelé aussi "livre des natures des animaux", vise avant tout à enseigner une morale chrétienne simple. Reprenant la tradition du Physiologus, les bestiaires prêtent aux animaux des personnalité et des sentiments comparables à ceux des hommes, afin qu'ils servent d'exemples pour illustrer les sermons. Le plus ancien bestiaire en français est celui de Philippe de Thaon (vers 1120). A côté des compilations en latin directement issues du Physiologus, le Bestiaire divin de Guillaume le Clerc, celui de Gervaise (vers 1150), le Bestiaire en latin de Pierre de Beauvais (avant 1218) et sa traduction en français, le *De animalibus* d'Albert le Grand (1260) sont les principaux représentants de ce genre à finalité didactique et morale. Notre proposition essaiera de montrer le côté fantastique du Bestiaire de Philippe de Thaon et celui de Guillaume le Clerc à travers les animaux comme le dragon, la sirène et le phénix.

Biography: Silvana Vieira da Silva graduate at Letras from Universidade Estadual Paulista Júlio de Mesquita Filho (1984), master's at Language from Universidade de São Paulo (1994) and ph.d. at Language from Universidade Estadual Paulista Júlio de Mesquita Filho (1999). Has experience in Language, focusing on Modern Foreign Literatures, acting on the following subjects: guillaume apollinaire, french poetry, vanguards, lyric and bestiaires, guillaume apollinaire, medieval literature.

UN FANTASTIQUE MODERNE : ANDRÉ PIEYRE DE MANDIARGUES

G.M. Machado
Unesp- FCL de Araraquara

Abstract: Au XXe. siècle, le fantastique prend ses distances des motifs surnaturels qui l'ont caractérisé au XIXe. siècle, grâce au progrès scientifique. Il devient une sorte d'artefact textuel qui joue sur l'absurdité et sur l'insolite. Ce sont les personnages, les atmosphères, les relations qui suggèrent la présence du vertige de la raison déconcertée dans une oeuvre qui en rend compte. Les contes du Musée noir, d'André Pieyre de Mandiargues, peuvent se considérer fantastiques en fonction de sujets divers, soit par la présence de l'étrangeté au coeur des scènes les plus proches du quotidien, soit parce qu'ils semblent épouser la logique du rêve, soit par la déformation du réel qu'on y voit, soit parce qu'ils jouent sur l'absurdité. Le tout, présenté dans une langue très riche et d'une beauté étrange.

Biography: Guacira Marcondes Machado Leite Licence en Lettres Romanes par la Faculdade de Filosofia, Ciências e Letras de Araraquara (1966), Master en Lettres (Langue et Littérature Française) par l'Universidade de S.Paulo (1982) et Doctorat en Lettres (Langue et Littérature Française) par l'Universidade de S. Paulo (1991). Actuellement, professeur Livre Docente de l'Universidade Estadual Paulista Júlio de Mesquita Filho. Expérience dans le domaine des Lettres, surtout, Littératures Étrangères Modernes, Littératures Portugaise et Brésilienne et Théorie de la Littérature. Orientation d'Initiation Scientifique, Master, Doctorat et Post-Doctorat sur la poésie et le récit.

S2 OLD THEORIES, HOW AND WHY?

THE TRAGIC PATTERN IN NINETEENTH-CENTURY RUSSIAN FICTION

I. Kliger

New York University

Abstract: This paper will explore the place and function of tragic plots, themes, and constructions of character during the years of the greatest flowering of the Russian realist novel, roughly in the three decades between 1845 and 1875. The book focuses on four authors who achieved maturity and debuted on the literary scene in the course of the 1840s, Ivan Goncharov, Alexander Herzen, Ivan Turgenev and Fyodor Dostoevsky. Its focus, however, will not be exclusively literary. Rather, what interests me is how tragic patterns and topoi permeate the historical imagination of the realist period, traversing and shaping the discourses of literary criticism, philosophical writing, personal letters, diaries and of course the novel itself.

Biography: Ilya Kliger is assistant professor of Russian and Slavic studies at New York University. He has published on Russian Formalism, Alexander Herzen and issues in nineteenth-century Russian, French and English realism. He is author of *The Narrative Shape of Truth: Veridiction and Modernity in Nineteenth-Century France and Russia* (2011).

POETIC LAW AS A CONCEPT: PUSHKIN VS SHAKESPEARE

V. Prostsevichus

Independent Scholar

Abstract: This talk is devoted to describing the paradox of the autonomous (poetic) law. We call a poetic law “autonomous” on the grounds that any formal or content-related restrictions that authors of poetic utterances voluntarily impose upon themselves, which stand as entirely external at the moment the poet “recognizes” them as applying to him/herself, assume an absolutely autonomous character in the situation of choosing between the possibility of repeated compliance and refusal to comply with it in favor of this or that external principle. By formal restrictions, we mean both linguistic material in its natural form and for instance the historical particulars of versification; by content restrictions, we mean the author’s life-outlook. The paradox consists in the fact that any external principle causing the first instance of compliance with (recognition of) an autonomous law in the act of poetic utterance stands as derivative vis-à-vis this autonomous law as a result of the second (repeated) instance of compliance with this law within the same utterance. The point is that repeated compliance with an autonomous (self-sufficient) law implies repeating it completely (in the sense that no external conditions are necessary for the complete repetition of this instance), against the background of which is revealed the incomplete repetition of any other empirical phenomenon belonging to this or that set of principles. If within the space/time of life, global sets of principles (morals and nature) seem self-sufficient, with their movement toward their own absolutes seemingly parallel, the instance of poetic utterance – the moment of repeated compliance with an autonomous law – of necessity establishes a subjective echelon (that of the narrator), from which vantage point a moral rule and natural law stand exclusively as the effects of mutual displacement in the event of the total expansion of each of the sets onto “the whole of the person.” The most pertinent theoretical implications of such a framing of the question seem to us to be 1) recognition of the fundamental non-derivability of laws of literary development from the interaction, however understood, of “objective principles, including those that are linguistic proper; and 2) the productive denial of the communicative-informational function, however understood, of artistic literature.

Biography: Born: Norilsk, Russia, 1959. Education: Donetsk State University, Ukraine, 1988. Dissertation: *The Self-Development of the Literary Work*, Donetsk, 1993. Monograph: *Direct Meaning*, Donetsk, 2002.

TOWARDS A NONSYNCHRONIC POETICS: VESELOVSKY, JAKOBSON, BAKHTIN, AND THE CASE OF BORIS PIL'NIAK'S "RUSSIA IN FLIGHT" (1928)

M. Kunichika

NYU

Tuesday, July 23, 2013

Abstract: This paper situates the work of Velimir Khlebnikov in relation to the field of comparative mythology, which served at once as an intellectual context in which his poetic production and conception of culture could be read, as well as served as potent source of myths, topoi, and linguistic theories. In this Khlebnikov typified a tendency throughout the Russian modernist period to turn towards mythology as a way of articulating their particular experiences of modernity. This tendency, to be sure, was broadly shared throughout modernism internationally. The aim of this paper is first to compare Khlebnikov's poetic and cultural views, with the particular cultural models articulated in the Russian mythography in particular the great folklorist and mythographer, A.A. Afanas'ev, whose Poetic View of the Slavs upon Nature forms something of an analogue to Frazier's The Golden Bough. The second aim of this paper is to consider a powerful debate about Khlebnikov's poetry as either supreme expression of modernist mythmaking, or, alternatively, as a preeminent secularizer of language.

Biography: M. Kunichika; New York/US

S3 HISTOIRE DES TRADUCTIONS ET HISTOIRE LITTÉRAIRE

LA RECEPTION DE DEUX POETES FRANCAIS EN ALLEMAGNE

B. Nickel

Universität Stuttgart

Abstract: La réception de deux poètes français en Allemagne Beatrice Nickel (Stuttgart) La communication se concentrera sur deux poètes français, à savoir sur Louise Labé, la fameuse poétesse de la Renaissance tardive et membre de l'école lyonnaise, et sur Pierre Garnier, poète contemporain, qui est à l'origine du soi-disant spatialisme. Bien que ces deux poètes soient séparés par plusieurs siècles, ils ont – au moins – une chose en commun : tous les deux semblent être plus appréciés en Allemagne que dans leur pays d'origine. Ce fait se manifeste par de nombreuses traductions en allemand et, en outre, dans le cas de Pierre Garnier, par sa décision d'écrire plusieurs de ses œuvres en allemand et de les publier en Allemagne. Cette communication a pour but de présenter les traductions allemandes des œuvres de Louise Labé (surtout de ses sonnets) et des poèmes spatiaux de Pierre Garnier et, partant de ces traductions, d'élucider les raisons pour lesquelles on pourrait expliquer la popularité de ces deux poètes en Allemagne.

Biography:

2000-2006: Studies in Comparative Literature and Philosophy 2008: PhD in Comparative Literature ("Weltwissen und Sonettistik in der Frühen Neuzeit: Frankreich, Spanien, England und Deutschland") 2006-2010: Research Assistant, Department of Romanic Literatures (University of Stuttgart) Since 2010: Akademische Rätin, Department of Romanic Literatures (University of Stuttgart) Since 2009: Comparative habilitation treatise on the subject of intermediality in the poetry after 1945 Publications on Renaissance literature, literature of the Avantgarde, intermediality and globality of literature

TRADUCTION ET REPRÉSENTATION DE LA POÉSIE FRANÇAISE EN ALLEMAGNE À TRAVERS LES SIÈCLES

C. Fischer

Université de Pau

Abstract: L'intérêt accordé à la poésie française en Allemagne est manifeste à l'endroit des poètes modernes, de Baudelaire à nos jours. Hans T. Siepe a répertorié pas moins de 38 traductions allemandes, intégrales pour la plupart, des Fleurs du mal, et Reclam a publié une édition revue et corrigée de la version de Monika Fahrenbach-Wachendorff en 2011, dans une présentation autrement plus prestigieuse, que les populaires Reclam-Hefte. Cet intérêt se reflète parfaitement dans l'enseignement universitaire qui consacre une place importante à Baudelaire ce qui vaut tout aussi bien pour Rimbaud et Mallarmé ainsi que, dans une moindre mesure, pour Verlaine, sans que la notoriété de ces derniers auprès d'un plus large public puisse être comparée à celle de leur aîné. Le contraste entre la reconnaissance universitaire et générale est encore plus flagrant pour les auteurs de la Pléiade, une des clés de voute de l'histoire littéraire française, ce qui vaut également pour sa perception et transmission en Allemagne. Ceci n'empêche que ces poètes de la Renaissance soient restés longtemps inconnus aux lecteurs allemands non-francophones, puisqu'il a fallu attendre le XXI^e siècle pour une traduction des Amours de leur chef de file Ronsard, pour ne pas parler de Du Bellay ou des œuvres ou poètes considérés comme mineurs. Cette communication se propose donc d'établir dans un premier temps une bibliographie des versions allemandes de quelques œuvres poétiques phares de la littérature française, de la confronter ensuite à la présence des textes choisis dans le canon de cette littérature tel qu'il a été construit par les chercheurs allemands, pour s'interroger enfin sur une méthode susceptible d'analyser les parallèles et divergences entre les deux catégories de résultats obtenus.

Biography: Caroline Fischer, études de littératures comparée, française et italienne à l'Université de Hambourg, Paris III (licence), Freie Universität Berlin (maîtrise, doctorat : Education érotique. Pietro Aretinos Ragionamenti im libertinen Roman Frankreichs, Metzler 1994). Professeur de Littératures française et italienne à l'université de Hambourg (2006-2009), et depuis 2009, professeur de Littérature générale et comparée à l'Université de Pau. De nombreuses publications sur la littérature excitante, dont Gärten der Lust. Eine Geschichte erregender Lektüren (Metzler 1997). Codirectrice de l'ouvrage collectif Identité et diversité. Etat des lieux interdisciplinaire de la recherche sur l'interculturalité en France et en Allemagne (Avinus 2005) et éditrice de la première traduction intégrales des Amours de Ronsard (Elfenbein 2006/2010) ; codirection avec Beatrice Nickel de Französische und frankophone Literatur in Deutschland (1945-2010). Rezeption, Übersetzung, Kulturtransfer (Peter Lang 2012) ainsi que de Lyrik-Übersetzungen zwischen imitatio und poetischem Transfer (Stauffenburg 2012). La version française de la thèse d'HDR Der poetische Pakt. Rolle und Funktion des

poetischen Ich in der Liebeslyrik bei Ovid, Petrarca, Ronsard, Shakespeare und Baudelaire (Heidelberg, Winter 2007) paraîtra en 2013 aux Editions Garnier. Directrice d'un projet de recherche trilatéral franco-italo allemand « Konzepte der Rezeption », financé par la MSH, la DFG et la Villa Vigoni.

LE TEXTE COMME FANTÔME : POUR UNE ÉTUDE DE L'INTRADUIT

E. Charrière

University of Michigan

Abstract: Au cours de la dernière décennie, les travaux de chercheurs tels que Pascale Casanova ou Franco Moretti ont mis en évidence les profonds déséquilibres à l'œuvre entre acteurs centraux et périphériques dans un champ littéraire marqué une répartition inégale des capitaux littéraires à l'échelle globale. Dans ce type d'approches attentives à la dimension matérielle des contacts littéraires, l'étude de la traduction permet bien souvent de vérifier la situation d'inégalité qui caractérise les échanges entre, d'une part, des littératures centrales jouant le rôle d'instances créatrices, consécuteurs et prescripteurs et, d'autre part, des littératures plus marginales, souvent contraintes d'importer sur leur territoire des biens culturels élaborés à l'extérieur de leurs frontières. Sans remettre en question la validité de ces modèles systémiques qui fondent leur étude des inégalités littéraires sur la réalité du déséquilibre traductologique entre centre et périphérie, la présente contribution cherche à les compléter en inversant le paradigme et en portant son attention sur l'intraduit, défini comme l'ensemble des traductions non advenues, ces écrits fantômes, créés au centre du système littéraire mondial et faisant donc parti du répertoire des textes potentiellement traduisibles par les littératures de la périphérie, mais dont le transfert linguistique n'a pourtant jamais lieu. En prenant pour exemple les cas de traduction - et, à l'inverse, les phénomènes de non-traduction - de romans français dans deux systèmes littéraires périphériques et marqués par une présence massive de romans importés d'Occident (les littératures grecque et arménienne au dix-neuvième siècle), cette allocution cherche à montrer que l'intraduit peut être appréhendé de deux manières : en premier lieu, l'intraduit constitue, en termes économiques, un véritable déficit commercial, une absence textuelle autour de laquelle la production littéraire locale se structure ; inversement, il est possible de construire l'intraduit de manière positive, d'y lire l'expression d'une liberté de choix revendiquée par la périphérie et, par conséquent, d'y voir la marque d'une étroite marge d'autonomie des littératures dominées par rapport à l'hégémonie culturelle des littératures exportatrices. Enfin, parce que, comme c'est le cas dans la littérature grecque ou arménienne au dix-neuvième, l'écart est souvent grand entre les textes les plus traduits et ceux qui, dans leur culture d'origine, sont considérés comme les plus dignes d'être exportés, la présente contribution suggère que la notion d'intraduit et l'attention portée aux traductions absentes, permet, en retour, d'appréhender une littérature-source au regard de ses textes et auteurs les plus immédiatement susceptibles de faire sens en traduction, constituant ainsi un canon national parallèle, édifié au contact des littératures étrangères et souvent distinct de celui élaboré à l'intérieur des frontières.

Biography: 2008: Maîtrise de lettres modernes, Université de Genève (Suisse) 2009-2014: études doctorales en littérature comparée, University of Michigan, Ann Arbor (USA) Titre du travail de thèse en cours: "We must ourselves write about ourselves": The Transnational Rise of the Novel in the Late Ottoman Empire, 1830-1890. Directeur de thèse: Prof. Vassilis Lambropoulos

S4: LITERATURE AND MEDICINE

LITERARY AND FILMIC REPRESENTATIONS OF BREAST CANCER

F. Frediani

Università della Svizzera Italiana

Abstract: The purpose of this paper is to illustrate and analyse representations of breast cancer in contemporary literary and film production. In particular, the analysis will focus on the short novel *The Dying Animal* (2001) by American novelist Philip Roth and the film adaptation *Elegy* (2008) by Spanish director Isabel Coixet. It will also examine some autobiographical narratives written by young women affected by breast cancer who regularly write blogs, and who have published books on this topics (see, for instance, *Come una funambola* by Giorgia Biasini or *Toglietemi tutto ma non il sorriso* by Anna Lisa Lo Russo). The growing number of young women affected by breast cancer sparks in them not only the need to find models in literature and in cinema; but also an urge to narrate their own experiences of illness and to give voice to their grief through personal accounts. Cancer puts patients suddenly and brutally into a marginal space where they are exposed with their bodies to violent therapies, to loss, and to death. Because of that, these patients often feel dispossessed — of themselves. In this sense, their autobiographical narratives become a means of recovering their former identities and to process and acquire new ones. Cancer brings vulnerability (which is common to all humankind) to the surface. Cancer patients want to communicate fears and their sense of loss, sadly a sort of ‘inconvenient truth’ in the view of Western societies. Their narratives are a channel for these authors’ accounts of themselves, and witness the fact that we are united in our vulnerability and precariousness. I will also consider the cultural and sociological implications of this topic, which necessarily include a gender perspective. The methodological framework derives from a comparative literary approach and refers mainly to the following critical literature: Giorgio Bert, *Medicina narrativa. Storie e parole nella relazione di cura*, (Roma: Pensiero Scientifico editore, 2007); Judith Butler, *Antigone’s Claim*, (New York: Columbia University Press, 2000); Judith Butler, *Prearious Life*, (London-New York: Verso, 2004); Judith Butler, *Giving an account of Oneself*, (Fordham University Press, 2005); Rita Charon, *Narrative Medicine: Honoring the Stories of Illness*, (New York: Oxford University Press, 2006); Susan Sontag, *Illness as metaphor and Aids and Its Metaphors*, New York: (Picador, 1977).

Biography: Federica Frediani obtained an MA in Literature at the University of Siena (1997), and a PhD in Comparative Literature (2005) at the university of Siena. Her research interests are centred around travel literature and women’s travel, focussing especially on the representations and images of the Mediterranean. Gender and queer studies are central to her scholarship. She is research assistant and lecturer at the Institute for Mediterranean Studies at the University of Lugano. She holds a research post at the Department of Comparative Languages, Literature and Cultures at the University of Bergamo. She is the author of *Uscire. La scrittura di viaggio delle donne al femminile: dai paradigmi mitici alle immagini orientaliste* (Diabasis, 2007). She co-edited (with Maria Teresa Giaveri, Anna Omodei Zorini, Vincenzo Salerno and Massimo Scotti) *Lo sguardo azzurro. Costanti e varianti dell’immaginario mediterraneo*, Mesogea, Messina, 2008; *Ulisse: variazioni di un mito mediterraneo*, Franco Angeli Editore, Milano, 2006. Essays by: Bernard Andrae, Piero Boitani, Irad Malkin, Antonio Prete, Athanasios Moulakis, Federica Frediani. She edited with Fernanda Gallo, *Ethos repubblicano e pensiero meridiano*, Diabasis, 2011.

MERGING OF MEDICINE AND LITERATURE: THERAPEUTIC JOURNALING AS BALM IN *GILEAD*

J.D. Moy

Saint Louis Universtiy

Abstract: Merging of Medicine and Literature: Therapeutic Journaling as Balm in *Gilead*

In *Therapy in Writing* (1980), Alice Brand explores the early connections between writing and medicine as formulated by the Ancient Greeks. From the worship of Apollo—the Greek god of literature as well as the healing arts—to Aristotle’s use of the crucial term *katharsis* in *Poetics* (335 BC) to signify that purging of painful emotion attendant upon viewing tragic actions, the Greeks found the written arts to possess healing powers. This medicinal aesthetic is directly tied to today’s use of writing as a remedy for both physical and emotional ailments.

The use of literature and writing—mostly prose fiction—for medical and therapeutic purposes has been practiced since the early decades of the twentieth century. Samuel McCord Crothers coined the term *bibliotherapy* in his *Atlantic Monthly* article, “A Literary Clinic” (1916). The prescribing of reading, in particular, for nervous individuals as well as for war traumatized veterans became a frequent practice. A study conducted in the 1950s by Dr. Caroline Shrodes and Dr. David

Russell indicates that individuals identify with characters in fiction thus allowing them to be “involved while remaining detached” (Brand 11). Throughout the 50s and 60s, therapists begin to counsel writing as well as reading for patients with emotional disturbances. As a result, one can locate a marked increase in the therapeutic use of writing procedures by mental health professionals in the 1960s and 1970s. By the mid-70s, journal writing, biographies, and diaries become the mainstay of therapeutic communication; these exercises are touted as proffering “self validation and self help” (Brand 26). Today, writing therapy has become mainstream; it is used as a self-help therapy as well as a therapeutic tool prescribed and monitored by health professionals.

This long-term connection between medicine and literature can be further assessed by the examination of texts in which writing is appropriated by characters in attempts to attain physical and emotional benefits. One example of this merging occurs in Marilynne Robinson’s *Gilead*. In the novel, Robinson chooses as protagonist an avid writer and elderly preacher who has spent most of his life writing. Faced with his imminent death, Reverend John Ames is composing an intimate journal for his young son. What begins as a compiling of family history soon takes on aspects of the confessional as unresolved problems from the preacher’s past surface. At this point, Ames’ journaling becomes the perfect vehicle for his own revelatory enlightenment for it allows contemplation of himself and his writing. The changes in Ames’ writing as well as his growing cognition regarding his past behaviors reveal a man in turmoil, writing of a war within him, and hoping to win the battle toward self-forgiveness before his death.

Writing proves to be a therapeutic process that brings Ames peace and a sense of well-being. A close examination of Ames’ journal reveals the protagonist’s own emerging awareness that he is being changed by his writing. In short, this paper will consider how Ames’ journal writing closely resembles the kinds of writing therapy adopted by medical practitioners. Robinson shows how her protagonist heals himself, in effect, through his private literary exertions, unburdening himself of his past and any further need to write. So eased, he can prepare himself for the world to come.

Biography: Janella D. Moy is a 3rd year doctoral student and Instructor at Saint Louis University studying 20th Century American Literature with an emphasis in 19th Century Romanticism and Spirituality. She completed a Master of Arts Degree in Literature and a Post Baccalaureate Certificate in Teaching of Writing from Southern Illinois University Edwardsville (SIUE) in 2008. In addition to teaching, Moy also enjoys reading, traveling, hiking, cooking, and spending time with her three sons.

HELEN KELLER'S EMBODYING ELSEWHERE

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Abstract: In this paper I shed new light on Helen Keller’s disabled body and argue that her female disabled body frees itself from the medical discourse of deaf-blind bodies and related interpretation of her achievement as a “miracle”. By focusing on Helen Keller’s sense of language, I would reorient our sense of female disability and its potentiality. Helen Keller has never been a truly grown-up woman for those who eagerly advertize and consume her image of an angelic girl. Helen Keller’s disabled body has functioned as a paradoxical space where people can forget her very disability behind the heavenly configuration while they indulge in all the sweetness of her body. In this sort of conventional reading of Helen Keller, her unique sense of language, her relentless energy for the journey towards the spiritual world, and her sense of sexuality and sensuousness as a full-grown female have often been repressed, distorted and ignored. To be precise, I intend to argue that Helen Keller’s disabled body becomes a living embodiment of her sensual experiments and thus her body transforms itself into a miraculous work place where she achieves the evolution of language and sexuality at the same time. Helen Keller’s conception of language is deeply related with her touching experiences and her tactile contacts with other human beings and things reflect Helen Keller’s sense of radical sexuality, which does not need to be confined in the amatory exploits. Helen Keller’s sensitive body-works establish a mutually co-operative zone of experiencing the spiritual world among her circle of close friends and her writing performance also gestures toward an interactive sensual relationship with her readers.

Biography: Sun Jai Kim received her B.A. in French from Hankuk University of Foreign Studies and her M.A. in English Literature from Seoul National University, South Korea. She is a Ph. D. student at Michigan State University studying in Victorian literature, medicine and feminism, and disability studies. She is also interested in modern literature and Irish literature and culture.

S4: PLURILINGUISME LITTÉRAIRE 1900

THE WHO-WOLVES AND THEIR LALULA: ASPECTS OF THE INTERRELATION BETWEEN MACCARONISM AND NONSENSE AROUND 1900

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Universitaet Bochum

Abstract: In the works of Lewis Carroll, we may observe a strong connection between the reception of Darwinism on the one hand and nonsense writing on the other - not only on the level of content, but also regarding writing experiments and the use of language. Especially the topic of ‚failing distinction‘, the experience of indistinctiveness between kinds and species that are conventionally regarded as ‚different‘, is linked with aspects of the evolutionary discourse. Words cannot clearly distinguish between humans and animals – neither as labels that are used to call humans and animals by appropriate or at least non-ambiguous ‚names‘, nor as elements of an articulated language that is usually regarded as human privilege. Due to the questioning of conventional distinction criteria between all kinds of objects, even the words themselves often appear as something concrete, corporeal, if not animated – and more than just once they appear as ‚aliens‘. Carroll’s experiments with the defamiliarization of language come to a climax in the Jabberwocky poem. The portmanteau word as it is used for this poem (Carroll’s famous creation) is a hybrid, and as such it is already linked with associations of natural evolution and selection.

Like several other genres and practices of art, Sound poetry experiments around 1900 can be regarded as echoes to the irritations caused by evolutionism. Here, human language itself turns out to be on the side of the non-identifiable, the hybrid, the anarchic, the animals. There are several strategies of ‚staging‘ the indiscernibility of humans and animals by nonsense poetry: (1) The use of ‚sound effects‘ as such can be regarded as an ironic allusion to the concept of an ‚original‘ language common to all creatures and understood by ‚nature‘. (2) „Maccaronism“ as a practice of integrating ‚alien‘ language elements into conventional language confronts the reader with a programmatic hybridization of language, that questions distinction principles both with regard to linguistics and with regard to the ‚realities‘ that are named. (3) Nonsense poetry experiments with the grammar of human language parodistically stress the function of grammar categories as an instrument of distinction. In his famous poem „Der Werwolf“, Morgenstern plays with grammar categories, connecting them ludistically with ontologic structures. As, however, language doesn’t function this way, the categorization principle implied in the system of different grammatical modes is parodied as such.

Several other experiments of nonsense and sound poetry from around 1900 – as experiments with ‚alien‘ and ‚hybrid‘ languages - will be presented as examples for a modern ‚species‘ of maccaronism echoing fundamental irritations as they were caused by the clash of traditional distinction and classification systems in scientific discourses and their common reception.

Biography: Monika Schmitz-Emans (*1956) studied in Bonn where she received her Doctorate degree in 1984 for her study on Jean Paul. In Bonn she also qualified for a professor title with the monograph "Schrift und Abwesenheit. Historische Paradigmen zu einer Poetik der Entzifferung und des Schreibens".

From 1992 to 1995, she was Professor for European Literature of the Modern Times at the Fernuniversität Hagen. She is a C-4 Professor for General and Comparative Literature at the Ruhr University in Bochum since 1995. From 1999 to 2005, she was the head of the DGAVL (German Association for General and Comparative Literature). Since 2007 she is the chairwoman of the Jean-Paul-Gesellschaft (Jean Paul Society). Since 2005 she is a member of the Academia Europaea.

Field of research and publications include: General literary theory and poetics, opus and poetics of individual authors, the relationships between literature and philosophy, literature and the arts, literature and music.

"NOT THE POWER TO JUDGE": CONRAD ON "FIRST LANGUAGES"

J. Prade
Goethe-Universität Frankfurt

Abstract: „Not the power to judge“: Conrad on ›First Languages‹ Lamenting the absence of a recent “masterpiece,” Virginia Woolf notes in 1925: “Surely one reason is that for the men and women who began writing novels in 1910 or thereabouts (...) – there was no English novelist living from whom they could learn their business. Mr. Conrad is a Pole; which sets him apart, and makes him, however admirable, not very helpful.”¹ Why would Joseph Conrad be no help at all, neither in learning what to do, nor in learning what to avoid? Woolf sets him apart as a Pole, implying that his texts –

unlike such of native speakers – are none to alter the English language; that they tongue a strictly Conradian idiolect no one may acquire. Woolf, otherwise not known for being short-sighted, voices a paradigm ruling literature as well as literary criticism of the 20th century: The notion that one is forever identifies by and assigned to the language one learned to speak first. In Conrad, that notion of a “first language” seems to be even more binding than the name: Writing about Conrad – born in the Ukraine as József Toedor Konrad Korzeniowski in 1857 –, scholars always call the writer by his anglicized name, but hardly never forget to mention his trans-lingual biography and the fact that his spoken English had a strong Polish accent. Must one read his texts against this background? On the other hand, especially if one is interested in multilingualism, can one ignore it? It might seem necessary to come to a definitive decision about this question, yet Conrad’s story “Amy Foster” (first published in 1901) outlines that such judgments preclude reading rather than promoting comprehension. The text depicts a fatal encounter of two languages. A stranger washed ashore in Kent dies years later, after attempting to make his child a native speaker of his foreign tongue that remains both incomprehensible to the local English and unidentified by the narrator. The latter speculates that, being taken far beyond the realm where his tongue is understood, “perhaps” the stranger “had not the power to judge.”² Yet nobody has: The stranger’s death amidst them transcends the comprehension of the English as much as his language and fate. That story of a foreigner whose “outlandish”³ pronunciation voices the inherent strangeness of the English language is usually related to Conrad’s biography, and hence read as a reproachful reflexion of his better-known colonial settings onto the heartland of imperialism. Yet such readings eradicate both a historical and the systematic dimension of Conrad’s story casting doubt on the concept of one homogeneous and exclusive first language. Still, the annotations to the latest “Oxford World’s Classics” edition of the text attribute grammatical and lexical anomalies to Conrad, not to the narrator attempting to put into words what exceeds his comprehension – an approach implying the same as Woolf’s remark. Conrad’s story expounds that the assignment of speakers to mutually exclusive so-called first languages is no less fatal than the national rivalries they have come to reflect with the building of the Empire. Both concepts – first language and empire – do not permit of a plural. Conrad’s text indeed takes issue with every term coined to set one identifying language apart from others, be it “mother” or “native” tongue. “Amy Foster” thus raises the question whether a language can ever be one’s ‘own’, or not much rather a ‘foster language’ that grants the possibility to speak but resists appropriation and classification. 1. The Captain’s Death Bed and Other Essays, 1950, 99. 2. Typhoon and Other Tales, Oxford U P 2002, 170. 3. Ibid. 165.

Biography: Dr. des. Juliane Prade is Assistant Professor of Comparative Literature at the Goethe-University Frankfurt. After studying German and Slavic literature as well as Philosophy, she earned her Ph.D. in Comparative Literature with the thesis “Autobiography of Language” on the Infantile and the human-animal distinction in philosophical and literary texts from Antiquity to Modernity. She is editor of the volume “(M)Other Tongues: Literary Reflexions on a Difficult Distinction,” published by Cambridge Scholars P in spring 2013.

MULTILINGUALISM AND THE SUBVERSIVE POLITICS OF THE FIRST INTERNATIONAL COMPARATIVE LITERARY JOURNAL: THE ACTA COMPARATIONIS LITTERARUM UNIVERSARUM REVISITED

L. Szabó
Babes-Bolyai University

Abstract: In an essay published in 1875, and presented earlier at the beginning of the 1873 / 1874 university year as the scholarly programme of the German studies, Hugo von Meltzl / Meltzl Hugó, a freshly appointed bilingual professor at the new University of Cluj / Kolozsvár, was one of the first to call his discipline comparative literary studies. In the polyglotte review *Összehasonlító Irodalomtörténeti Lapok*, later renamed as *Acta Comparationis Litterarum Universarum*, edited between 1877 and 1888, and published in more than twenty languages, Meltzl and his colleague, Sámuel Brassai defined the new discipline comparative literary studies and conceptualized the review and the new discipline along “the principle of polyglottism”. This surprising and historically unique literary phenomenon of Central and Eastern Europe – having contributors from all over the world, including the US, Asia and Africa – ceaselessly raised the issue of transnational literary perspective against the more and more monolingual national cultures, and was stressing the subversive, innovativa and “modern” character of literary multilingualism. In this founding view of the first international journal of comparative literature, multilingualism became a core and challenging vision, underlining also a new politics of the literary work and literary studies. My paper aims at foregrounding this intimate connection between the surprising multilingualism of the *Acta Comparationis* and the subversive politics it alluded to: the reclaiming of the alleged peripheral literary cultures (including the oral ones, with a pioneering focus on the Roma folklore), a reinterpretation of the notions of national literature, and a novel understanding of the literary work (as a complex multilingual and multimedia framework), multilingualism as (a new, comparative) perspective, consciously widening the narrow European-centric attitude attributed to the (national) literary histories of the time, and as a toolkit for early comparative disciplinary politics promoting the cultural equality of the different literary cultures. This many-folded usage of multilingualism of the two founders often collided with the positions and perspectives of its collaborators (the journal had around 120 such collaborators). The

negotiation of this idea in the different transnational and multilingual scholarly networks centred around the Acta Comparationis Litterarum Universarum is able to highlight not only the original subversive and highly political interpretation of the Eastern European founders, but also the complex interplay, rewriting, recycling and negotiation of the concept and practice of multilingualism at this foundational moment of international comparative literary studies.

Biography: Levente T. Szabó (b. 1977) University lecturer in nineteenth-century Hungarian and comparative literature, the social history of nineteenth-century Eastern European literature and theories of literary history, respectively visuality and literary history at Babes-Bolyai University, Romania. Graduate in Hungarian and English language and literature (1999), MA in social history and literary history (2001), PhD in Hungarian and comparative literary history (2004) from Babes-Bolyai University. Research fellow in major comparative literary and social history projects at New Europe College. Institute for Advanced Study, Bucharest (2001-2002), Centre for Advanced Study (Sofia, 2004-2006), Collegium Budapest (2008-2009), Hungarian Academy of Sciences (2007-2010). Author of a successful book on the literary modernity project of the nineteenth-century Hungarian writer, Kálmán Mikszáth (*L'Harmattan*, 2007) and another one on the nationalization of the Hungarian nineteenth-century literature (*KomPress*, 2008). He has published extensively on the emergence of the modern Hungarian professional literary system in the nineteenth century and on the ideological uses of the literary works in the same period. Based on a series of novel local and transnational archival materials he is currently writing a monograph in English and Hungarian on the first international review of comparative literary studies entitled *Entangled literatures: the Acta Comparationis Litterarum Universarum* and an alternative Eastern European literary modernity project. He is member of the Modern Language Association, the American Comparative Literature Association and International Comparative Literature Association. A more detailed curriculum vitae is available on: <http://hunlit.lett.ubbcluj.ro/hu/tanarok/t-szabo-levente> Contact information: Levente T. Szabó (tszabolevente@gmail.com, tszabo.levente@ubbcluj.ro, 00-40-746028287)

S6 ESPACES EROTIQUES ET SEXUES

CARTOGRAPHIES OF OLD AND NEW WORLD-BODIES IN JOHN DONNE'S POETRY

C. Gallo

Università degli Studi di Napoli "L'Orientale"

Abstract: The Old and the New World co-exist in John Donne's poetry and are cartographed as imaginary bodies in which the medieval and early modern conception of space, body and world are represented. In these heterotopies, his poetry and rhetorical imagination develop witty images that resemanticize the religious and traditional representation of the world (i.e. orbis terrarum maps or the mappa mundi) together with the visual configuration of maps drawn by the emerging seventeenth-century "new science". The old and "new-found" lands are transfigured in Donne's sacred and erotic representation of places (like the America discovered by Amerigo Vespucci), staging the metaphorical and epistemological challenges of the early modern literature and geography, and confirming the crucial role of the body in "inglobing", at least physically and cartographically, the infinite spaces and the disquieting places of the modern world.

Biography: Carmen Gallo completed her PhD in Comparative Literature in 2011 at the University of Naples "L'Orientale". Her dissertation dealt with the Figures of Eucharist in the poetry of John Donne, George Herbert, and Richard Crashaw. Her fields of interests are the relationship between theology and literature, sacrament and poetry, religious paradox and poetical truth in metaphysical poetry; cartographic imagination in Early Modern England (with a Geocritical and Geopoetical approaches); translation and performance studies; Modernist poetry and novels, in particular T.S. Eliot, Joyce, and early works by Samuel Beckett; ethic criticism applied to Milton and Defoe. Among her publications: "Parodia cattolica e liturgia erotica in To His Mistress Going to Bed" (Catholic parody and erotic liturgy in To His Mistress Going to Bed), in *MANTICHORA*, Peer-reviewed International Journal, n., Dec. 2011, pp. 298-309; "Rhapsody on a Windy Night. Adattamento per la scena da T.S. Eliot" (Rhapsody on a Windy Night. T.S. Eliot translated for the theatre); in *Il demone a vela. Traduzione e riscritture tra didattica e ricerca*, edited by Camilla Miglio, Università degli Studi di Napoli L'Orientale, Dipartimento di Studi Comparati, Naples 2006. In 2009 she published the monograph *Trasfigurazioni del corpo. Figure del sacro in John Donne (Transfiguration of the body. Figures of the sacred in John Donne)*, Enzo Albano Editore, Naples. Forthcoming publications: "Cartografie del corpo utopico nella poesia di John Donne" (Cartographies of the utopian body in the poetry of John Donne) to be published in 2012, Marchese Editore, in a blind-reviewed volume entitled *Landscapes and Mindscapes. Geo-oriented Approaches and the Poetics of Space in a Comparative Perspective*, and with an essay by Bertrand Westphal.

GOING DOWN ON THE "NOT MUCH FURTHER": QUEER SPECTACLES AND THE TRANSLOCATION OF STRAIGHT-CUT GEOGRAPHY

M.S. Hossain

Jahangirnagar University

Abstract: This paper re-vamps the mapping of normative straight (read: non-queer) subjectivity. Edward Soja in his influential *Postmodern Geographies* proposes that modernity was as much a temporal-historical project as a spatial-geographical one. Foucault, too, argued that reorganization of space affects changes in history, hence human consciousness. Recent development in the study of genders and masculinities has shown how queer experiences de-locate sexed identities by offering new readings of the orientation, organization, and operation of a most crucial 'ontic' space: the body. The body is an important visible sight as it organizes spatial phenomena - stability, dynamism, movement, inertia - and constructs both temporal - age, legacy, senility, death - and spatial - ethnic, racial, able-bodied, sexed, gendered - identities. The most obvious identity that, according to Freud, we can readily do "with unhesitant certainty" is the sexed one. But Freud appended a note of caution: "anatomical science shares your certainty at one point and not much further" (quoted in Pile and Thrift 142). Written, presumably, in queer and spatial vocabulary, the present paper intends to 'go down on' (read: treat and let discharge) this "not much further" by reading select spectacles (in queer film, theatre, art, and literature) to see how visual representation of queerities (read: queer sexualities) re-orientates sexed selves in ontic, scopic, and everyday spaces. Cleaving queer spectacles into six categories - kissing, stripping, the cock-thing, the ass-thing, S&M, and orgies - the paper calls for reinterpretation of the production and function of space (the body as a grid of abstract conceptions) and place (particular localities having unique features and stereotypes, for example nipple and hand, good organ and bad organ) in the articulation of queer desire. The paper argues that queer spectacles, in their presentation of queer masculinity and queer visuality, 'translocate' normative hetero-patriarchal geography.

Biography: Mashrur Shahid Hossain is an Associate Professor of English, Jahangirnagar University, Dhaka, Bangladesh. He teaches Communication Skills, Postcolonial Literature, American Literature, and Media. He has presented and published papers on postcolonialism, media, theatre, gender, and queer theory. At present he is translating Bhabha and working on sufism and masculinity studies. E-mail: mashrursh@yahoo.co.uk

COORDONNÉES FLOTTANTES D'UN LIEU IMAGINAIRE : LA REPRÉSENTATION DU "ROYAUME DES FEMMES" DANS LA LITTÉRATURE CHINOISE

X. Qiao
Université de Limoges

Abstract: Il y a ce genre de lieu : il a son existence réelle au niveau géographique, mais en raison de certains traits distinctifs particuliers, on l'utilise souvent comme arrière plan dans la littérature. Au fil du temps, le texte dote ce lieu d'une signification fixe. Le nom de cet endroit commence à faire symbole lui-même, mais les coordonnées réelles du lieu deviennent de moins en moins importantes. La première note du « royaume de femmes » date probablement du III^e siècle avant J-C dans le Livre des montagnes et des mers. Pendant les dynasties suivantes, certains continuent à décrire ce royaume semi-fantastique dans des récits, quite à créer des histoires se déroulant auprès de ce lieu. Il a été mentionné dans Le Pèlerinage vers l'Occident, ainsi que dans L'Histoire romancée de l'aventure de Sanbao vers l'ouest. Il y a une quantité d'auteurs qui parlent de leur aventure dans le royaume de femmes, y compris Marco Polo dans Le Devisement du monde. Pourtant, considérant leurs itinéraires très différents, il n'est pas possible que tout le monde ait vraiment vu cet endroit. Beaucoup d'entre eux ont décrit un lieu imaginaire. Cet endroit perd son identité géographique en obtenant sa nouvelle identité littéraire. Plus il est reproduit, plus il devient imaginaire. Le royaume des femmes a des coordonnées flottantes, ainsi il peut apparaître là où on a besoin de lui.

Biography: QIAO Xi est doctorante en littérature comparée à l'Université de Limoges. Née et élevée à Xi'an, elle est fort influencée par l'atmosphère historique de cette ville ancienne. En 2005, elle est admise à l'Université des Etudes Internationales de Xi'an. Longtemps fascinée par la culture française, elle a choisi la langue française comme spécialité à l'Université. En 2008, elle a traversé la moitié du monde pour faire ses études en France. Sous la direction de Bertrand Westphal, elle mène une recherche sur la représentation de l'espace dans le texte, en s'appuyant sur les récits de voyages maritimes européens et chinois. Ayant une solide connaissance de la culture chinoise, elle essaie de regarder la littérature européenne et la littérature chinoise en les plaçant sur un même plan.

GEOCRITICISM, GENDER, AND GENRE: LITERARY GEOGRAPHIES AND FEMALE NARRATIVE STRATEGIES

A.D. Wells
Université de Caen

Abstract: Gendered writing was a great query of the twentieth century. Virginia Woolf launched the debate in *A Room of One's Own* (1929), and writers and theorists on both sides of the Atlantic, including Hélène Cixous and Luce Irigaray, have gone back and forth regarding the call for or the rejection of an écriture féminine. As we turn now to the newer developments of the twenty-first century, critics may ask if gendered readings of texts and the questioning of écriture féminine are still necessary or useful. With its origins in the early 2000s, geocriticism is a literary approach which, due to its multiplicity and interdisciplinarity, easily lends itself to pairing with feminist theories and questions of gender. While it is preferable to avoid a male/female gendered dichotomy within the analysis of literary geography, the combination of geocriticism and gender studies brings us to an analysis of women writer's literary spaces and places. Ultimately, there is evidence to suggest that women writers use literary geography in ways which are different from that of their male counterparts, demonstrating specific female narrative strategies which go beyond basic elements of the public/private sphere. In this paper, we will define these narrative strategies, which include, amongst others, the creation and intertextualization of female literary spaces. Specific examples will be drawn from our corpus of American women's expatriate writing.

Biography: Amy Wells is an Associate Professor at the Université de Caen. She teaches American civilization courses in the Foreign Applied Languages Department. Her publications include "The Intertextual, Sexually-Coded Rue Jacob : A Geocritical Approach to Djuna Barnes, Natalie Barney, and Radclyffe Hall" (2005) and "Des cartes métaphoriques aux cartes SIG : la cartographie comme outil d'analyse littéraire" (2012).

S4 ENJEUX MÉTHODOLOGIQUES ET CHAMPS D'APPLICATION D'UNE COMPARAISON DIFFÉRENTIELLE

LES SUJETS INTERTEXTUELS DANS LA DRAMATURGIE SYMBOLISTE A L'OUEST ET A L'EST EUROPEEN. APPROCHE DIFFÉRENTIELLE

D.S. Mantcheva
Université de Sofia

Abstract: La communication se propose d'étudier du point de vue typologique et différentiel les principes de réécriture des fables intertextuelles (d'origine mythique, folklorique et biblique) dans la dramaturgie symboliste à l'Ouest et à l'Est européen afin de montrer la spécificité de ses versions issues des deux grands terrains culturels du continent – le cadre latino-germanique et le contexte slave. Le corpus latino-germatique porte sur la production dramatique du symbolisme francophone créée pendant les années 90 du 19^e s. dont le caractère cosmopolite nous permet de la considérer comme la synthèse particulière du théâtre idéaliste occidental. Le corpus slave comprend les œuvres dramatiques du symbolisme russe, polonais et bulgare conçues depuis le début aux années 30 du 20^e s. et représentant les trois branches ethniques – les Slaves de l'Est, de l'Ouest et du Sud. L'objet d'analyse y concerne les tendances spécifiques dans la constitution des textes modernes francophones et slaves par rapport aux récits de base mythiques, folkloriques et bibliques. Y sont étudiés les types de sujets intertextuels, les tendances de leur interprétation et de leur structuration dans les quatre versions symbolistes en question. L'analyse différentielle de l'intertextualité dans les quatre versions en question fait voir deux types de processus mutuellement complémentaires : analogiques, liés à l'influence incontestable du modèle de base francophone et transformatifs, poursuivant la poétique idéaliste de manière spécifique en fonction des particularités des climats respectifs. L'étude aboutit à la conclusion que les versions slaves, tout en poursuivant l'orientation idéaliste du courant de base, génèrent des systèmes poétiques nationaux. Ceux-ci montrent, d'une part, les multiples convergences entre les manifestations slaves et le modèle francophone. D'autre part, les productions à l'Est illustrent la mouvance intérieure du théâtre symboliste en dehors de ses cadres d'origine, déterminée par la rencontre et les interférences entre les créations nationales. En effet, les dramaturgies à l'Est introduisent des connotations patriotiques et sociales dans les fables intertextuelles, ainsi que des principes esthétiques nouveaux dans la structuration scénique de celles-là, puisés à leurs propres contextes culturels. Ainsi, les théâtres slaves dépassent par leur variété la pureté première de l'esthétique qui les engendre et contribuent à la complexité et à la richesse de la scène symboliste européenne.

Biography: CV Docteur, Docteur d'Etat en lettres, Professeur de littérature française à l'Université de Sofia. Auteur de quatre ouvrages monographiques et d'une centaine d'articles sur les dramaturgies symboliste, avant-gardiste et absurdiste à l'Ouest et à l'Est européen. Enseignement en France – PAST à Paris 8 (3 semestres, 1995-1996), Institut d'Etudes théâtrales, professeur invité à Paris 3 (1 semestre, 2007).

LE PAYSAGE "BALLADIQUE" ET LE PAYSAGE DANS LA BALLADE EN ROMANTISME : ESSAI DE COMPARAISON DIFFÉRENTIELLE

G. Tcholakova
Université de Plovdiv

Abstract: Dans le système des genres poétiques du Romantisme, la ballade se distingue par son ouverture épistémologique. En rejetant la forme fixe typique pour la ballade médiévale, elle élabore un tel langage poétique qui soit apte à exprimer l'affinité des Romantiques avec une nature spirituelle. Le Romantisme vise à une libération de l'imagination dépassant les limites de la subjectivité afin d'exprimer non seulement le Moi mais aussi le moi métaphysique. C'est dans cette perspective que l'étude présentée ici met en relation la convention romantique du paysage et le genre de la ballade romantique qui ne s'identifie pas seulement par rapport à la tradition populaire de la chanson narrative et ne se limite pas toujours à un récit en vers mais repose sur un certain système topologique qui se présente comme une interface heuristique. Les topoi de la ballade préromantique et romantique chez Bürger, Goethe, Schiller, Coleridge, Wordsworth, Hugo, Musset, Mácha, Erben, Mickiewicz sont variés mais nous allons nous centrer d'abord sur ceux qui projettent la conception romantique du paysage dans des œuvres poétiques annonçant ce genre au niveau du titre. Indiquant l'intérêt de la nouvelle génération pour la ballade, la paratextualité nous dirigera vers la spécificité de l'image de la nature dans les poèmes s'identifiant comme des ballades. Par contre, appliquée au domaine des ballades cette étude parvient à montrer les différences significatives dans l'imaginaire du paysage romantique. L'interrogation de ce premier problème nous permettrait d'éclairer la notion du paysage balladique et son rapport ambigu avec la ballade. L'adjectif « balladique » que nous accordons à la notion du paysage n'existe que dans les langues slaves

en justifiant l'importance de la ballade folklorique pour la génération des Romantiques qui au début du XIX siècle réalisent la richesse et l'importance de la culture populaire en tant qu'élément d'identité culturelle. La ballade romantique s'inspire du folklore germanique, anglo-saxon et slave qui laisse des traces significatives dans le langage poétique surtout des premiers Romantiques. Mais par rapport à la ballade nordique narrante le plus souvent les exploits mythiques d'un héros, la ballade dans la littérature populaire des Slaves se distingue par son lyrisme provenant le plus souvent de la rencontre tragique du personnage avec les personnifications de la destinée. Cette coexistence des deux mondes – réel et irréel – renforce la réflexion poétique sur la mort, en la localisant dans la nature. La notion du paysage balladique exprime donc le dualisme cosmogonique du paysage romantique en dépassant la notion générique de la ballade afin de pénétrer dans d'autres genres, tels que le poème philosophique, le drame fantastique, la prose lyrique.

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Tél. : +359 32 210 736, +359 895 705 739, + 359 882 434 770 Courriel : g_tcholakova@abv.bg;
g_tcholakova@yahoo.com Enseignement: Maître de conférences [docent] en littérature tchèque et littératures slaves à l'Université de Plovdiv, Département d'Études slaves (depuis 2000) 2009-2010 Lectrice de langue et civilisation bulgare à la Sorbonne Paris-IV 1998-2002 Lectrice de langue et civilisation bulgare à l'Université de Provence, Aix-en-Provence, Faculté des Lettres, Département de Lettres Slaves Responsabilités liées à l'enseignement: Vice-présidente de l'Université de Plovdiv (depuis 2011) Vice-présidente de la Faculté des Lettres à l'Université de Plovdiv (depuis 2007) Chef du Département d'Études Slaves à l'Université de Plovdiv (2003-2008, à partir de 2010) Membre du Conseil spécialisé de Lettres auprès de la Commission nationale des titres scientifiques dans le domaine de Lettres (depuis 2007) Membre du Conseil scientifique de l'Université de Plovdiv (depuis 2005) Rédacteur en chef de la revue *Slavianski dialozi*, [Les dialogues slaves] – organe officiel de la Faculté des Lettres à l'Université de Plovdiv (depuis 2004). Publications: *Ceský surrealismus 30. let. Struktura básnického obrazu* [Le surréalisme tchèque des années 30. : la structure de l'image poétique], Editions Karolinum, Prague, 1999, 141 p. *Litsata na tchoveka v poeziata na tcheshkia avangardizam* [Les facettes de l'Homme dans la poésie de l'avant-garde tchèque]. Editions Maison du livre et de la littérature, Plovdiv, 1998, 239 p. (dir.) Karel Hynek *Mácha ili glasat na padnalata arfa* [Karel Hynek Mácha où l'harpe tordue], Editions Makros, Plovdiv – Euroslavica, Prague, 1993, 235 p. Auteur de plus de 60 articles dans des éditions et des périodiques bulgares, tchèques et françaises. Domaines de recherche et de publication : étude comparative des littératures européennes, écritures et réécritures des mythes gréco-romains, analyse comparative des genres littéraires, langage poétique des avantgardes.

THEORIE ET METHODOLOGIE DES "ÉTUDES DE GÉNOCIDES" EN LITTÉRATURE COMPARÉE / EPISTEMOLOGY OF GENOCIDE STUDIES IN COMPARATIVE LITERATURE

J. Grassin
Université de Limoges

Abstract: Le développement de la recherche et de l'enseignement spécialisés en «études de génocides» / genocide studies, tout particulièrement en littérature générale et comparée, appelle un débat sur les fondements et les pratiques de cette spécialité émergente. D'un point de vue épistémologique, il convient de réexaminer l'inscription de la notion de génocide dans le « discours social » (en sociocritique), sa dissémination (ne serait-elle que lexicale) dans les textes, ses effets dans la psyché contemporaine (par une approche anthropologique), son extension sémantique (observable dans différents corpus de textes), ses relations avec les sciences de l'imaginaire (entre autres disciplines connexes). Pour cette dernière approche, on pourra par exemple s'inspirer du « mécanisme victimaire » analysé par René Girard (*La Violence et le Sacré*, 1972).

Du point de vue critique, la communication s'intéressera au discours global sur le génocide défini extensivement comme l'extermination programmée par un État moderne d'une catégorie de sa population arbitrairement désignée. Les mécanismes de reconnaissance ou de négation dans leur dit, leur non-dit, leur indicible, tout comme les limitations inscrites dans les textes législatifs, sont particulièrement révélateurs du syndrome génocidaire.

On évoquera différents cas de génocide aussi largement distribués dans le temps et l'espace que possible. On les considérera en eux-mêmes d'abord pour ce qu'ils ont de représentatif, mais surtout les uns par rapport aux autres afin d'arriver à formuler une problématique globale du génocide. C'est la vertu du comparatisme

On s'interrogera particulièrement sur les effets induits dans la «longue durée» par cette forme extrême de violence institutionnelle contre une population donnée. Le paradoxe suscité par des crimes contre l'humanité commis, au nom du Progrès ou de l'Humanité et pour le salut du Peuple, par des États révolutionnaires (ou prétendument démocratiques ; les nazis sont arrivés au pouvoir par les urnes), ne manque pas en effet de jeter un trouble persistant dans la conscience des nations modernes.

L'histoire d'un génocide n'est pas seulement celle des événements traumatiques originels, c'est surtout celle d'une résilience par la mémoire, celle de sa migrations dans la littérature, dans les arts, celle de son inscription dans les

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paysages et les monuments. À travers les témoignages apportés devant les tribunaux, dans la fictionnalisation opérée par le roman ou le cinéma, par le récit historique des manuels, dans les sagas familiales, ou au cœur des ethnotextes recueillis dans les communautés, etc., le génocide se manifeste comme une anamnèse, c'est à dire un pénible retour sur la mémoire. L'anamnèse, étant un acte du présent, le génocide s'inscrit dans la continuité de l'histoire vivante. Qu'importe que le massacre des Arméniens, par exemple, soit qualifié légalement de génocide par tel gouvernement ou non, le fait réel est que la résilience de la mémoire dans le discours des uns et des autres en fait un phénomène d'actualité. C'est à cette émergence continue dans les consciences que s'adressent, par hypothèse, les genocide studies. C'est ce que cherchera à vérifier cette communication.

Biography: Jean-Marie Grassin, professeur émérite de l'Université de Limoges
Ancien président de la Société Française de Littérature Générale et Comparée

CONCLUSION DU PANEL

S4 - LE DETOUR DE L'EUROPE : LES ORIENTALISMES SUD-AMERICAINS

L'ORIENTALISME HISPANO-AMERICAIN, ENTRE L'OUBLI ET LA MARGINALISATION

A. Gasquet

université Blaise Pascal Clermont-Ferrand 2

Abstract: L'objet de mon exposé est d'exposer les fondements d'un orientalisme périphérique et oblique, qui est apparu en Amérique à l'époque coloniale et s'est développé depuis le début du XIXe siècle. Cet orientalisme n'a pas trop retenu l'attention des chercheurs, qui ont traditionnellement privilégié les relations entre l'Europe et l'Amérique, n'incluant l'Afrique dans l'historiographie américaine que pour y traiter du commerce d'esclaves à partir du XVIIe siècle. Pourtant, l'histoire des relations entre l'Amérique et l'Extrême Orient est riche, tant du point de vue commercial que d'un point de vue politique, culturel et anthropologique. Depuis le XVIe siècle, la couronne espagnole a exploré les Philippines et a administré l'archipel depuis Mexico, siège de la vice-royauté de Nouvelle Espagne, jusqu'à l'indépendance de la ceste dernière en 1812. Les Philippines tombaient dans la juridiction de cette vice-royauté. Avec l'entreprise émancipatrice, d'autres liens sont tissés avec l'Orient, que l'on a souvent oublié. De jeunes nations, comme le Pérou et le Mexique, intensifient leurs relations avec des pays d'Extrême Orient. D'autres régions, telles le Río de la Plata et l'Argentine, se réapproprient l'héritage conceptuel orientaliste européen pour élaborer un projet de civilisation nationale — ce qui les conduit à définir la barbarie en termes sociaux —, en prise sur la réalité locale, projet qui s'inspire du romantisme autant que des Lumières. A la fin du XIXe siècle, déjà, les récits orientalistes d'Amérique du Sud prennent leurs distances vis-à-vis de l'orientalisme européen, construisant un dialogue fécond entre trois pôles, l'Amérique, l'Orient, l'Europe. C'est alors que naît un dialogue Sud-Sud entre deux régions qui explorent des voies de modernisation différentes de celles suivies par l'Europe et les Etats-Unis et marquées par les expériences coloniales. Mon exposé sera une synthèse de ma recherche personnelle et de travaux collectifs. La première, initiée en 2004, est exposée dans un premier livre consacré à l'orientalisme argentin (*L'Orient au Sud*, 2007) et dans un travail plus récent (*La causa del Oriente*, 2012). La seconde, développée dans le cadre du programme « Les Orientés désorientés » de l'Université Blaise Pascal (codirigé par Jean-Pierre Dubost et moi-même), dont la première publication homonyme vient de paraître (2012), ne se borne pas à l'espace hispano-américain. Cette recherche vise à décloisonner les études orientalistes en faisant éclater le cadre traditionnel européen.

Biography: Axel Gasquet PR de Langue et littérature hispaniques à l'UBP, membre du CERHAC. 2006 : HDR, Paris X – Nanterre en Langues et littératures Romanes. 2008 : Chercheur invité par le Latin American Studies Center (LASC) de l'Université de Maryland, États-Unis. 2000 – 2011, MCF à l'Université Blaise Pascal (UBP), Clermont-Ferrand II, Institut d'Études Hispaniques et Hispano-Américaines. 2000 : Doctorat de l'Université de Paris X – Nanterre, Études Hispaniques et Latino-américaines. 1989 « Licenciado en Sociología y Profesor de Enseñanza Secundaria Normal y Especial en Sociología » à l'Université de Buenos Aires (Argentine). 1997 – 2000 ATER, Université de Champagne-Ardenne, Reims. Département d'Espagnol. 1993 – 1995 : Lecteur d'Espagnol à l'Université de Paris X - Nanterre. Publications : 2010 *L'Orient au Sud*, Clermont-Ferrand, Presses Universitaires Blaise Pascal, coll. Littératures, 2008 *La heredad del silencio. Escritores franceses heterodoxos*, Xalapa, Veracruz (Mexique), Universidad Veracruzana, coll. Biblioteca, août 2008, 120 p. ISBN 978-968-834-908-3. 2007 *Oriente al Sur. El orientalismo literario argentino de Esteban Echeverría a Roberto Arlt*, Buenos Aires. 2007 *Los escritores argentinos de París*, Santa Fe (Arg.), Presses de l'Universidad Nacional del Litoral 2004 *Lingua Franca*, Buenos Aires, Simurg ; *La literatura expatriada. Conversaciones con escritores argentinos de París*, Santa Fe (Arg.), Presses de l'Universidad Nacional del Litoral 2002 *L'Intelligentsia du bout du monde : les écrivains argentins à Paris*, Paris, Éditions Kimé, 2001 *Rara Avis. Sofisma y Literatura*, Córdoba (Arg.), Alción. 1997 • *Y en esta noche privilegiada, tan parecida a las otras*, Buenos Aires, Torres Agüero [2ème éd. 1999]. 1996 *Georges Bataille. Una Teoría del Exceso*, Buenos Aires, Éditions Del Valle. Cf. <http://celis.univ-bpclermont.fr/spip.php?article292>.

ARGENTINE JAPANISM

L. Bujaldon Esteves

Universidad Nacional de Cuyo

Abstract: ARGENTINE JAPANISM This work is based on the collection and analysis of texts written by Argentine travellers who, across more than a century, have accounted for their encounter with Japan. These texts have received little attention in comparison with the numerous texts which account for the visits of Argentine travellers to the European continent. The results of the present analysis emphasize, in the first place, the formulation of the so called 'image of Japan', from the perspective of a comparative Imagology, that is, the study of the image as literary and cultural representation of this Oriental country, which several Argentine writers have been transmitting, configuring, and

modulating through the years, in order to account for the space—literary and axiological—from which they themselves propose a representation of the foreign space. After their respective travels to Japan, the writers that give shape to the ‘Japanese’ corpus define, explicitly or implicitly, their sense of belonging in the West, as Europe’s heirs, even as some of them also inscribe themselves in the indigenous and criollo groups, as does Atahualpa Yupanqui. A positive sign is assigned to this Oriental space, first, in chronological order, to a Japan defined as a model of progress, which can even replace the traditional European model, now decaying and aged, as can be seen in the writings of Eduardo Wilde (1844-1913). At the opposite end of the spectrum, but with an equally positive sign, Japan is transformed into a stronghold of lost ‘Western’ values, such as heroism, art, charm, and inspiration, in the pages of Ernesto Quesada (1858-1934), Jorge Max Rohde (1892-1970), and Manuel Mujica Láinez (1910-1984). Inside the frame of the ubiquitous ‘civilization-barbarism’ dialectic, Jorge Luis Borges (1899-1985) and Atahualpa Yupanqui (1908-1992) focus their reflection on a social ethics in order to return, in the second half of the twentieth century, to the admiration for Japan, which, nevertheless, works to reveal different valorisations of their own space. New texts and writers, such as Martín Caparrós, Matías Serra Bradford, Pablo Schanton, and Anna Kazumi-Stahl, promise their contribution to the project of an image of Japan in the twenty-first century.

Biography: Lila Bujaldón de Esteves has a doctoral degree in Letras. She is Professor of German and Austrian Literature at the Universidad Nacional de Cuyo, in Mendoza, Argentina, and she is a Tenured Researcher for CONICET (the Argentine National Council for Scientific and Technological Research). Currently, she is director of the Comparative Literature Centre of the Universidad Nacional de Cuyo and of its periodical publication, the *Boletín de Literatura Comparada*. Her fields of research include Argentine-German cultural inter-relations, exile literature, the history of Germanistic studies, literary imagology, and the writings of Argentine travellers to Japan. Her work on these topics has been published in books and in national and international journals, and she has participated in numerous congresses and conferences. She has been president of the Argentine Association of Germanists, for the period 2006-2008, and of the Argentine Association of Comparative Literature (AALC), for the period 2005-2007, and she is the current vice-president of this institution for the period 2011-2013.

ORIENTALISM AND SOUTH-SOUTH DIALOGS

I. Lopez-Calvo
University of Merced

Abstract: Between the "Orient" and the Luso-Hispanic world

In this presentation, I will describe a collaborative project to study Orientalism and south-south dialogs between the "Orient" and the Luso-Hispanic world that began in 2006 and continues today. I will discuss the different conferences we have organized, and how to disseminate the information presented at these conferences, I coordinated the publication of three volumes with extended versions of the best presentations in each conference and a volume titled *Caminos para la paz: literatura israelí y árabe en castellano* which included short stories and poems by Arab and Israeli authors who write in Spanish. As a result of the success of these publications, in 2011 I co-founded the interdisciplinary online journal *TRANSMODERNITY: Journal of Peripheral Cultural Production of the Luso-Hispanic World*, focusing on peripheral literary and cultural production of the Luso-Hispanic world and U.S. Latino worlds.

Biography: Ignacio López-Calvo is a Professor of Latin American literature at the University of California, Merced. He is the author of five books on Latin American and U.S. Latino literature and culture: *Written in Exile. Chilean Fiction from 1973-Present* (Routledge, 2001); *Religión y militarismo en la obra de Marcos Aguinis 1963-2000* (Mellen, 2002); *“Trujillo and God”: Literary and Cultural Representations of the Dominican Dictator* (University Press of Florida, 2005); *Imaging the Chinese in Cuban Literature and Culture* (University Press of Florida, 2007), and *Latino Los Angeles in Film and Fiction: The Cultural Production of Social Anxiety* (University of Arizona Press 2011). In addition, he has edited the books *Alternative Orientalisms in Latin America and Beyond* (Cambridge Scholars Publishing 2007) and *One World Periphery Reads the Other: Knowing the “Oriental” in the Americas and the Iberian Peninsula* (Cambridge Scholars Publishing 2009), and co-edited *Caminos para la paz: literatura israelí y árabe en castellano* (2008). He is the co-executive director of the academic journal *Transmodernity: Journal of Peripheral Cultural Production of the Luso-Hispanic World*. He is currently completing a book titled *Dragons in the Land of the Condor: The Nikkei in Peru’s Cultural Production*.

REPENSER LA RELATION ORIENTALE LUSITANIENNE

E.V. Machado
Université de Lisbonne

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Abstract: Ni Raymond Schwab, dans *Renaissance Orientale* (1950), ni Edward W. Said, dans *Orientalism* (1978), ne prennent en compte l'Orientalisme portugais, bien que l'on puisse parler du Portugal comme ayant eu un rôle pionnier dans les représentations de l'Orient par l'Occident, en plus d'avoir ouvert la voie des conquêtes impérialistes modernes de l'Europe en Asie. Il y a d'ailleurs en cours en ce moment au Portugal et en France un sérieux travail de recherche portant sur ce qu'on appelle l'« Orientalisme catholique » qui précède largement l'orientalisme des scientifiques qui débute à la fin du XVIII^e siècle, sans que les relations entre pouvoir et savoir repérées par Said soient absentes.

Biography: Everton V. Machado est chercheur postdoctoral au Centre d'Études Comparatistes de la faculté des lettres de l'Université de Lisbonne et y enseigne la littérature du voyage, la théorie postcoloniale et la civilisation du Brésil. Il a obtenu un doctorat en littérature comparée à la Sorbonne (Paris IV) en 2008 sous la direction de Pierre Brunel et a été lecteur dans le cadre des études brésiliennes à l'Université Lumière Lyon 2 en 2009-2010. Auteur d'une édition critique du premier roman de langue portugaise de l'Inde (*Les Brahmanes de Francisco Luís Gomes*, Paris, Classiques Garnier, 2012) et co-auteur de *Joaquim Heliodoro da Cunha Rivara 1809-1879* (Lisbonne, Bibliothèque Nationale du Portugal, 2009). Parmi ses articles et chapitres de livre publiés en Europe, Asie et Amérique Latine (Routledge, Presses de l'Université de Paris-Sorbonne, Université de São Paulo etc.), l'on peut citer : "What happened to Indian Literature in Portuguese?", *Seminar* (New Delhi), n° 630 (*The Lusosphere*), Fév. 2012, pp. 35-40 et disponible sur http://www.india-seminar.com/2012/630/630_everton_v._machado.htm.

S1 QUELLES THEORIES POUR LA LITTERATURE COMPAREE PERIODES ANCIENNES ?

LCPA : L'EXPLORATION DES LIMITES DE LA THEORIE LITTERAIRE

E. Zanin
Université de Strasbourg

Abstract: NB : la communication pourra être présentée en français ou en anglais J'entends contribuer à l'étude des méthodes de la littérature comparée consacrée aux périodes anciennes, et considérer en quoi le *modus operandi* de la romanistique pourrait fournir des outils et des horizons essentiels au travail du comparatiste. A partir de l'analyse des travaux importants des romanistes des années quarante, et notamment de *Europäische Literatur und lateinisches Mittelalter* de Curtius (1948) et de *Mimesis* de Auerbach (achevé en 1945), je définis d'abord les traits principaux de leur méthode d'analyse. Afin de pouvoir considérer la distance historique qui les sépare des œuvres analysées, ces théoriciens considèrent un espace culturel limité – l'Europe ou la Romania – et postulent sa relative homogénéité culturelle. De plus, ils limitent leur corpus d'analyse, non pas en raison de critères intrinsèques – comme le genre, le thème, l'auteur – mais en fonction de critères extrinsèques et relativement arbitraires – comme l'importance de l'œuvre dans la littérature mondiale (la *Weltliteratur*). Enfin, ils ne considèrent pas la chronologie des œuvres comme un contexte nécessaire à leur compréhension, mais comme une histoire en évolution qui fonde la problématique de leur analyse. Ces choix méthodologiques peuvent paraître au comparatiste contemporain comme anachroniques – car fondés sur une conception de l'histoire littéraire qui remonte au XIXe siècle – et arbitraires. En effet, le choix d'un espace culturel limité et d'un nombre d'œuvre restreint est critiquable, ainsi que l'hypothèse de l'homogénéité de l'espace roman ou européen. Les propos des romanistes contemporains (comme Fritz Nies et Marie Leiber) me permettent ainsi de montrer les limites d'une discipline qui semble en voie de disparition. Si la romanistique est en perte de vitesse, il me semble en revanche que ses méthodes et ses ambitions pourraient renouveler les visées et les outils de la littérature comparée consacrée aux périodes anciennes. En effet, la romanistique non seulement reconnaît les limites de toute démarche comparative, mais les assume comme éléments de sa méthode: le choix délibéré d'un horizon limité et d'un nombre restreint d'ouvrages se fait au service d'une démarche critique qui demande à être falsifiée, dans l'espoir de faire progresser notre connaissance des œuvres du passé. De plus, si cette méthode assume et revendique l'horizon limité de ses enquêtes, c'est parce qu'elle suppose que cette limitation est une condition nécessaire pour la compréhension générale et totalisante du fait littéraire. Si les études littéraires actuelles ont tendance à s'attacher à des thèmes spécifiques, à des corpus minimes, à des études de détail, la démarche romanistique a en revanche l'ambition de situer la théorie littéraire au centre d'un débat général, international et collectif, qui dépasse les clivages sectoriels des études littéraires. Il s'agira donc de voir en quoi les choix méthodologiques des romanistes – revus et adaptés à d'autres contextes littéraires – peuvent forger des outils précieux pour le comparatiste et permettre de « sauver » les littératures du passé dans un monde global qui s'écrit au présent. A la suite d'Auerbach, alors, les œuvres seront moins considérées comme des documents à conserver que comme un héritage à vulgariser et à connaître pour découvrir, sur le mode de l'allégorie, le sens de notre agir présent.

Biography: Enrica Zanin est maître de conférence en littérature comparée à l'université de Strasbourg. Ancienne élève de l'école normale supérieure, elle a obtenu en 2004 l'agrégation de lettres modernes et soutenu en 2010 une thèse sur les implications poétiques et éthiques du dénouement dans la tragédie de la première modernité en Europe, sous la direction de François Lecerclé (Paris-Sorbonne). Sa thèse est en cours de publication aux éditions Droz. Enrica Zanin parle couramment l'italien, l'anglais, l'espagnol et l'allemand et a bénéficié de bourses de recherche en Italie (Pise), en Espagne (Madrid) et en Allemagne (Berlin et Göttingen). En 2010-2011 elle a été post-doc de la fondation Humboldt au département de romanistique de l'université de Göttingen, où elle a organisé une journée d'étude (2011) et où elle anime un groupe de recherche sur l'œuvre de Dante.

PIERO CAMPORESI: HOMME DE LETTRES, ANTHROPOLOGUE ET HISTORIEN DE LA LITTERATURE ANCIENNE

L. Rodler
Université IULM

Abstract: Pietro Camporesi a été un professeur de littérature italienne auprès de l'Université de Bologne (1926-1997). En tant que philologue de par sa formation, il a proposé une méthode critique originale en ce qui concerne les contenus, le point de vue et le style de ses essais. Surtout à partir des années soixante du XXe siècle, après avoir lu les écrits de Michail Bachtin et des historiens des "Annales", il a analysé la présence du corps humain dans les œuvres littéraires du classicisme, du Moyen-Âge et de l'époque moderne, en affrontant les thèmes de la pauvreté, de l'alimentation, de la sensualité, de la médecine, du folklore, du paysage. Son point de vue est celui d'un anthropologue, d'un historien à la



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manière de Carlo Ginzburg, mais également d'un homme de lettres raffiné, qui a recours à une interdisciplinarité transnationale et plurilingue (le latin surtout): à son avis les textes littéraires canoniques et les oeuvres mineures, les traités scientifiques, culinaires, juridiques, religieux, les chroniques et les sources iconographiques racontent tout d'abord la mentalité, les styles de vie, les modes de la perception, les pratiques de la vie quotidienne. Dans ses nombreux essais, composés dans le style narratif, Camporesi aborde la littérature du passé par deux méthodes différentes: 1. La défamiliarisation, puisqu'il découvre un certain nombre de textes mineurs (hagiographies, sermons des Pères jésuites, livres de recettes, textes concernant le carnaval) et les aspects presque ignorés des textes du canon (par exemple ceux de Dante et Pétrarque), en montrant l'interaction existant entre la culture populaire et celle de l'élite; 2. L'actualisation, puisque le problème actuel du corps nous est utile pour redécouvrir le corpus ancien de l'Europe préindustrielle, tandis qu'une prospective diachronique permet de souligner ironiquement et parfois même sarcastiquement l'involution de la mentalité contemporaine (régime alimentaire, chirurgie esthétique, caractère artificiel de la société). Les oeuvres de Camporesi ont mérité le privilège - rarement accordé à la critique littéraire italienne - d'avoir une série de traductions en 9 langues différentes (français, anglais, allemand, espagnol, portugais, hollandais, grec, polonais, japonais) qui ont suscité de l'intérêt pour la culture européenne du passé et pour une représentation concrète de l'Italie considérée à partir du bas. Parmi les essais de Camporesi les plus connus nous pouvons rappeler: *Il paese della fame* (1978), *Il pane selvaggio* (1980) traduit en France par *Le pain sauvage: l'imaginaire de la faim, de la Renaissance au XVIIIe siècle* (Le chemin vert, 1981), *La carne impassibile* (1983) traduit par *La chair impassible* (Flammarion, 1986), *Il sugo della vita* (1984) traduit par *La sève de la vie. Symbolisme et magie du sang* (Le Promeneur, 1990), *Le officine dei sensi* (1985) traduit par *L'officine des sens: une anthropologie baroque* (Hachette, 1990), *La casa dell'eternità* (1987) traduit par *L'Enfer et le fantasme de l'hostie: une théologie baroque* (Hachette 1987), *I balsami di Venere* (1989) traduit par *Les baumes de l'amour* (Hachette, 1990), *La terra e la luna: alimentazione, folklore, società* (1989) traduit par *La terre et la lune: alimentation, folklore, société* (Aubier, 1993), *Il brodo indiano: edonismo ed esotismo nel Settecento* (1990) traduit par *Le goût du chocolat. L'art de vivre au siècle des Lumières* (Grasset, 1992), *Le belle contrade: nascita del paesaggio italiano* (1992) traduit par *Les belles contrées. Naissance du paysage italien* (Le Promeneur, 1995), *Le vie del latte: dalla Padania alla Steppa* (1993) traduit par *La voie lactée in Fischler, Claude* (sous la direction de), *Manger Magique. Aliments sorciers, croyances comestibles* (Autrement, 1994). Le travail de recherche se propose d'affronter une discussion au sujet du "modèle Camporesi" - un comparatisme original, où la philologie et les Cultural Studies se rencontrent et engagent un dialogue profitable - en tant que méthode pour relire la littérature européenne du passé, tout en soulignant la force d'une critique qui soit à même de raconter les expériences matérielles du corps, telles qu'elles ont été fixées dans les oeuvres littéraires, tout en mettant en évidence - afin de les surmonter - les risques d'un point de vue qui enchevêtre l'anthropologie, la littérature et l'histoire.

Biography: Lucia Rodler est professeur de littérature comparée à l'Université IULM de Milan (Italie). Elle s'occupe principalement de théorie et d'histoire de la physiognomie et de la tradition de la fable zoomorphique. Elle vient de publier une édition annotée de *L'uomo delinquente studiato in rapporto all'antropologia, alla medicina legale e alle discipline carcerarie* (Bologna, il Mulino, 2011); et encore *La favola* (Roma, Carocci, 2007); *Leggere il corpo. Dalla fisiognomica alle neuroscienze* (Bologna, Archetipolibri, 2009).

LA SATIRE MÉNIPPÉE : DIFFICULTÉS ET NÉCESSITÉ DE L'ÉTUDE COMPARATISTE D'UN GENRE ANCIEN

N. Correard

Université de Nantes

Abstract: La satire ménippée constitue un cas intéressant de genre ancien ayant suscité peu de réflexions comparatistes depuis Bakhtine, alors même que son étude requiert une approche transculturelle et transhistorique. Malgré l'excellence des études de Relihan, De Smet ou Weinbrot, la segmentation des approches entre classicistes, néo-latinistes, spécialistes des littératures nationales modernes et critique post-moderne entretient une vision confuse, que les approches néo-bakhtiniennes ne contribuent pas à clarifier : soit on étend démesurément le spectre, en assimilant au genre des textes romanesques aux traits vaguement ménippéens ; soit on le restreint abusivement, en réservant la notion à des textes dont les traits échappent par définition à toute classification rigoureuse. La difficulté tient au genre lui-même, qui repose sur le mélange et la transgression de normes stables. Mais elle tient aussi à une histoire complexe dès son origine (double : grecque et latine, avec Lucien et Varron), dont le point tournant se situe au moment du basculement de la littérature humaniste vers les langues vulgaires. On ne proposera pas d'en faire le panorama, mais plutôt de réfléchir aux implications méthodologiques de son étude : nécessaire « exhumation » à travers une démarche historique élargie au temps long et aux dimensions européennes (voire au comparatisme extra-européen, mais à titre de contrepoint) ; souhaitable « défamiliarisation », qui distingue clairement l'histoire de la satire ménippée de celle du roman, avec lequel les amalgames sont fréquents depuis Bakhtine, tout en considérant leurs multiples rencontres à partir du XVII^e siècle et déjà de Rabelais ; possible « actualisation », mais qui ne peut plus se faire aujourd'hui dans les termes d'une interrogation sur le caractère supposé « conservateur » ou « subversif » de la ménippée (comme dans les années 70 et

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80), et qui plutôt que de fantasmer une continuité illusoire à travers les réminiscences modernes (Flaubert, Dostoïevski, Joyce ou Pynchon sont par exemple évoqués), entérine son caractère révolu. Ni moderne, ni anti-moderne, mais fondamentalement pré-moderne, ce genre offre peut-être des ressources à la créativité contemporaine, mais précisément en raison de sa différence, et de l'alternative non mimétique qu'il propose au romanesque.

Biography: Agrégé de Lettres Modernes et ancien élève de l'ENS-LSH, Nicolas Correard est l'auteur d'une thèse intitulée « 'Rire et douter' : lucianisme, scepticisme(s) et pré-histoire du roman européen (XV^e-XVIII^e siècle) », soutenue en 2008 (à paraître). Il est Maître de Conférences en Littératures comparées à l'Université de Nantes depuis 2009. Ses recherches portent sur la littérature sérieo-comique de la Renaissance, ses sources antiques (influence de Lucien de Samosate), ses rapports avec l'histoire des idées de la première modernité (notamment avec les courants de pensée sceptiques), son rôle dans la genèse de nouveaux univers romanesques aux XVII^e et XVIII^e siècles.

S1 MODERNITÉ ET TRADUCTION, MODERNITÉ(S) EN TRADUCTIONS

PRÉSENTATION DE LA PROBLÉMATIQUE : MODERNITÉ ET TRADUCTION, MODERNITÉ(S) EN TRADUCTIONS

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DE L'ANTHROPOPHAGIE A LA TRANSLUCIFERATION : LE CAS DE HAROLDO DE CAMPOS

I. Oseki-Dépré

Université de Provence

Abstract: Dans un essai déjà connu de 1980, le poète, essayiste et traducteur brésilien, Haroldo de Campos, propose une nouvelle lecture de l'historiographie brésilienne fixant les débuts de celle-ci au XVIII^{ème} siècle, à l'aune de la figure du poète Gregorio de Matos Guerra. Allant, de cette façon, à l'encontre de la proposition académique nationale qui voit la littérature brésilienne comme une sorte de sous-produit de la littérature portugaise, cette dernière dérivant à son tour de la littérature française, dominante depuis la Renaissance, Haroldo de Campos nomme son essai : « De la raison anthropophagique : dialogue et différence dans la culture brésilienne ». Pour ce critique, la littérature brésilienne n'a jamais été « infans », elle est née « parlant le baroque », et sa première manifestation est celle de Gregorio, « le premier anthropophage expérimental de (notre poésie) », selon le mot de Augusto de Campos. Le processus de formation de cette littérature s'effectue donc, comme pour toutes les littératures émergentes, grâce à ce que le critique appelle, après Oswald de Andrade, l'anthropophagie, l'ingestion de la littérature étrangère à travers la traduction. Haroldo de Campos fonde sa démonstration sur la conceptualisation oswaldienne moderniste (1922) exposée dans le poème « Poésie Bois-Brésil »[1] : l'assimilation de l'espèce brésilienne de l'expérience étrangère réinventée dans des termes propres et, - ajoute-t-il -, avec les « qualités locales qui donnent au produit un caractère autonome en lui conférant la possibilité de fonctionner à son tour, dans une confrontation internationale, comme produit d'exportation ». Notre proposition consiste, sans contester l'analyse effectuée par Haroldo de Campos[2], à élargir son point de vue et à lui ajouter des éléments qui remontent à la Renaissance française, qui comprennent la genèse du concept (le cannibalisme de la Pléiade) jusqu'à l'activité d'Haroldo de Campos lui-même, le dernier anthropophage de la littérature brésilienne (avec sa tribu concrétiste). Elle concerne, évidemment, le processus de formation de la littérature brésilienne constitué par la traduction-transformation de la littérature étrangère, dans le cas présent, française, processus qu'il s'agit d'illustrer à partir d'exemples concrets. Elle tente de cerner le concept d' anthropophagie, à distinguer de l'intertextualité, présente dans toute la littérature et constitutif des littératures émergentes. Elle examinera l'évolution du baroque vers le moderne insistant sur la formation d'une « langue » brésilienne, métissée, entre l'héritage et le substrat tupy-guarany, revendiquée par les artistes de la modernité brésilienne (José de Alencar, Mario de Andrade, Oswald de Andrade, Haroldo de Campos).

Biography: De l'anthropophagie à la translucifération... Préliminaires : Dans un essai déjà connu de 1980, le poète, essayiste et traducteur brésilien, Haroldo de Campos, propose une nouvelle lecture de l'historiographie littéraire brésilienne fixant les débuts de celle-ci au XVIII^{ème} siècle, à l'aune de la figure du poète Gregorio de Matos Guerra. Allant, de cette façon, à l'encontre de la proposition académique nationale qui voit la littérature brésilienne comme une sorte de sous-produit de la littérature portugaise, cette dernière dérivant à son tour de la littérature française, dominante depuis la Renaissance, Haroldo de Campos nomme son essai : « De la raison anthropophagique : dialogue et différence dans la culture brésilienne ». Pour ce critique, la littérature brésilienne n'a jamais été « infans », elle est née « parlant le baroque », et sa première manifestation est celle de Gregorio, « le premier anthropophage expérimental de (notre poésie) », selon le mot de Augusto de Campos. Le processus de formation de cette littérature s'effectue donc, comme pour toutes les littératures émergentes, grâce à ce que le critique appelle, après Oswald de Andrade, l'anthropophagie, l'ingestion de la littérature étrangère à travers la traduction. Haroldo de Campos fonde sa démonstration sur la conceptualisation oswaldienne moderniste (1922) exposée dans le poème « Poésie Bois-Brésil »[1] : l'assimilation de l'espèce brésilienne de l'expérience étrangère réinventée dans des termes propres et, - ajoute-t-il -, avec les « qualités locales qui donnent au produit un caractère autonome en lui conférant la possibilité de fonctionner à son tour, dans une confrontation internationale, comme produit d'exportation ». Notre proposition consiste, sans contester l'analyse effectuée par Haroldo de Campos[2], à élargir son point de vue et à lui ajouter des éléments qui remontent à la Renaissance française, qui comprennent la genèse du concept (le cannibalisme de la Pléiade) jusqu'à l'activité d'Haroldo de Campos lui-même, le dernier anthropophage de la littérature brésilienne (avec sa tribu concrétiste). I. Anthropophagie et intertextualité En fait, c'est à Oswald de Andrade, poète, critique, grande figure du Modernisme brésilien qui débute par la Semaine d'Art Moderne (1922), événement qui a marqué le début de l'anthropophagie comme revendication littéraire et culturelle brésilienne, que reviendra la formulation (théorisation) du mot d'ordre : « Seule l'anthropophagie nous unit.



Socialement. Economiquement. Philosophiquement[3]. » « Nous avons la justice : codifier la vengeance. La science : codifier la Magie. L'anthropophagie : transformation permanente du Tabou en totem[4]. » Pour cet auteur, « L'anthropophagie est le culte rendu à l'esthétique instinctive de la terre nouvelle. C'est la réduction en des morceaux des idoles importées, pour permettre l'ascension à des totems raciaux. C'est la terre d'Amérique elle-même filtrant, s'exprimant à travers les tempéraments vassaux de ses artistes[5]. » Ce qui peut se traduire, selon Haroldo de Campos par « la pensée de la dévoration critique du legs culturel universel »[6] (p. 234) ou encore, ajoute-t-il : « Cette posture - Proclamée dans le « Manifeste » (1928), présente dans le poème 'Manifeste de la Poésie Bois-Brésil', lui permet d'assimiler sous l'espèce brésilienne l'expérience étrangère. Ce courant se caractérise à la fois par la rupture formelle, la technique du montage (à l'instar des peintres cubistes ou d'un Eisenstein), le dialogue entre littératures assumé. Il va de soi qu'Oswald de Andrade, connaisseur des littératures étrangères, s'inspire du fameux texte de Montaigne sur les Cannibales (livre I, chapitre XXX) dans lequel l'essayiste compare ces derniers (dont la violence se justifie) avec les partisans de la Réforme[7]. Ici, sans vouloir entrer dans un débat sur les différentes définitions de l'anthropophagie en rapport avec la notion d'intertextualité, « présence effective d'un texte dans un autre texte », « le propre de toute littérature », ou encore « l'intertextualité (est) comme ce que le lecteur perçoit comme rapport intertextuel », à savoir la définition genettienne stricte, celle de Kristeva-Bakhtine, ou la définition large proposée par Michael Riffaterre[8], - ce qui nous éloignerait de notre propos -, force nous est de proposer une distinction entre ce qu'elle recouvre et l'imitation cannibale de la Renaissance ou l'anthropophagie moderne. Car, pourquoi, après tout, ne s'agirait-il pas d'un phénomène récurrent et vieux comme la littérature : celui d'incorporer la littérature existante pour pouvoir se transformer et rebondir ? En fait, la différence vient de ce que l'une, l'intertextualité est à la fois un phénomène inconscient ou consciemment individuel : Or, si pour Gérard Genette, en effet, elle s'incarne par la présence explicite d'un texte dans l'autre (citation, plagiat, allusion), ce qui suppose un choix volontaire de la part de l'auteur[9], ce que semble confirmer Julia Kristeva, à la suite de Mikhail Bakhtine (pour qui la littérarité naitrait de la transformation de différents éléments culturels et linguistiques en un texte particulier), déjà pour Michael Riffaterre, « l'intertexte est la perception, par le lecteur, de rapports entre une œuvre et d'autres qui l'ont précédée ou suivie ». Pour cet auteur, donc, l'intertextualité peut s'identifier à toute la littérature, ce que Roland Barthes confirme (1970-1980) en affirmant que « tout texte est un intertexte ». Ainsi, structurellement, la proximité entre un phénomène récurrent et l'anthropophagie (le cannibalisme de la Renaissance française), est assez manifeste. La différence pour nous est que ce dernier est le choix d'une position, d'un parti-pris, en d'autres termes, il s'agit d'un mot d'ordre. Ce qui nous conduit au centre de notre propos : l'anthropophagie des modernités brésiliennes. Oswald, et par la suite Haroldo de Campos, reprend la position des Cannibales de Montaigne : la vengeance est le premier moteur du mot d'ordre. Vengeance contre la colonisation, contre sa culture et religion, contre toute forme de domination politique, économique, culturelle[10]. Haroldo de Campos franchit le pas qui sépare une posture anthropophagiste polémiste, vindicative, d'une pensée critique, déconstructivo-constructive. En effet, en tant que critique, à partir de ses présupposés, il propose un paradigme qui bouleverse les canons diachroniques traditionnels, qui vont de Gregorio jusqu'à Caetano Veloso, pour le domaine luso-brésilien, mais qui tout aussi bien remontent à Homère, à la Bible, aux poètes de la Chine et du Japon antiques et qui se poursuit par Dante, Mallarmé, Joyce, Pound, Cummings en passant par les Brésiliens José de Alencar, Mario de Andrade, Oswald, Guimaraes Rosa... et qui englobe à la fois poètes et traducteurs, car les deux activités, poésie et traduction, sont pour lui, indissociables. II. De l'anthropophagie à la translucifération. L'importance du baroque n'est plus à démontrer dans l'œuvre d'Haroldo de Campos et, sans trop nous étendre, nous aimerions évoquer les raisons qui, pour le poète, font de Gregorio, le « premier anthropophage » de la littérature brésilienne. L'anthropophagie et le baroque entretiennent, en effet, une relation étroite depuis le XVII^{ème} siècle dans la mesure où si l'anthropophagie se caractérise par l'appropriation de l'Autre par la dévoration mimétique via la traduction, la littérature brésilienne d'aujourd'hui porte encore des traits baroques assez forts, comme l'on peut observer dans l'écriture de Haroldo de Campos, lui-même. En fait, selon le poète, l'une des fonctions du baroque a été de déconstruire le logocentrisme : Déjà dans le Baroque, est nourrie une possible « raison anthropophagique », déconstructrice du logocentrisme que nous avons héritée de l'Occident. Différentielle dans l'universel, là ont commencé la torsion et la contorsion d'un discours qui a pu « désensibiliser » du Même.[11] Cette idée d'un décentrement se trouve déjà chez Severo Sarduy : « décentrement. Et répétition dont la figure centrale est l'ellipse, « qui opère dans la dénégation d'un élément et la concentration métonymique de la clarté sur l'autre[12]. » Ce qui nous renvoie aux Galaxies[13], le plus beau poème d'Haroldo de Campos dont nous citons quelques lignes : Mais uma vez junto ao mar polifluxbórboro polivobzárbaro polúphloisbos Polyfizzboisterous weitaufrauschend fluctissonante esse mar esse mar Esse mar texto por quem os signos dobram marujando num estuário de papel num mortuário num monstruário de papel murmur-rumor-remurmunhante escribalbuciendo você converte estes signos-sinos num dobre numa dobra De finados enfim nada de papel estes signos você os ergue contra tuas Ruínas ou tuas ruínas contra estes signos balbucilente sololetreando a Sóbrio neste eldorido feldorado latinoamargo tua barrouca moropopéia Ibericaña... Poème qui évolue en ellipses, concaténant des phrases, d'Homère à Hemingway, en passant par Gongora. Force est de dire, une partie de l'œuvre haroldienne est baroque, antinormative comme la poésie concrète, qui poursuit le chemin « de Gregorio à Sousândrade... et de ce dernier à Oswald, à Drummond et à Murilo ». « De tous ceux-là à Joao Cabral de Melo Neto... L'antidiscours géométrisant la prolifération baroque. Le Père Vieira et Mallarmé : tous deux joueurs d'échecs du langage, tous deux 'syntaxiers'. La poésie sonoriste tupi et l'éloge de la concision (la vocation de haïkaï japonais) dans les Manifestes oswaldiens[14]... » Elle passe aussi par Dante, Camoes, Milton, Goethe, Byron, Mallarmé, Joyce, Apollinaire,



Pound, Cummings et tant d'autres. Dans ce parcours, la traduction, on l'a vu, occupe une place de la plus haute importance. Ce qui nous conduit à la translucifération, notion qu'Haroldo développe au sujet de sa traduction du Faust de Goethe[15] dont il propose une lecture analytique suivie d'une traduction partielle. En réalité, en dépit du fait qu'Haroldo de Campos soit un « traducteur de génie », selon les mots de Carlos Drummond de Andrade, et dans la mesure où pour le poète, la traduction est une forme de critique, la forme de critique littéraire par excellence[16], l'auteur énonce les points principaux de sa « méthode » traductive. Partant du texte de Walter Benjamin (« La Tâche du traducteur[17]»), Haroldo de Campos retient qu'« au moment où (l'original) libère (la traduction) de la tâche de transposer le contenu inessentiel du message et lui permet de se dédier à une autre entreprise de fidélité à la forme », c'est l'original qui d'une certaine manière sert la traduction. De là, le passage de la traduction non pas comme « angélique », mais plutôt comme « luciférine[18] ». Cette traduction luciférine ou « translucifération », consiste en « convertir, un instant que ce soit, l'original de la traduction en traduction de la traduction » : Traduire la forme, en d'autres termes, le « mode d'intentionnalité » (Art des Meinens) d'une œuvre – une forme signifiante, par conséquent, intracode sémiotique – signifie, en termes opérationnels d'une pragmatique du traduire, refaire le parcours configurateur de la fonction poétique, en le reconnaissant dans le texte de départ et en le re-inscrivant, en tant que dispositif d'engendrement textuel, dans la langue du traducteur, pour aboutir au poème trans-créé comme projet isomorphe du poème original[19]. Autrement dit, produire une traduction « isomorphe », où la « relation intime et réciproque entre les langues » (Benjamin) vise à « dés-occulter... sous la couleur d'une 'affinité élective', leur forme sémiotique essentielle[20] » qui n'implique pas, pour la poésie, des restrictions métriques « jeu parcimonieux des rimes terminales et la compulsion métrique ». La traduction, pour l'auteur, est une « persona » au travers de laquelle s'exprime la tradition et dans ce sens, comme l'a fait Odorico Mendes (traducteur de l'Illiade), elle est autorisée à intercaler des vers d'autres auteurs, ce que fait le poète en s'approchant de Joao Cabral. Un autre détail, comme l'a préconisé Benjamin (et Goethe), le traducteur doit s'approcher de la langue originale moyennant l'extranéité, en germanisant le portugais (ou en l'hélenisant ou en le latinisant, etc.), ce qui n'exclut pas l'usage de différents niveaux de langage (expressions « toute faites », argot, etc.) En résumé, le traducteur doit maintenir le « mode d'intentionnalité » de l'original de façon à produire une transcréation où s'exprime sa créativité. L'un de ses objectifs est celui de « libérer » la forme sémiotique oblitérée dans l'original « dans le même geste où il se désolidarise, apparemment, de sa surface communicative[21] ». Haroldo de Campos a proposé plusieurs articles pour indiquer sa façon poundienne (make it new) de traduire, dont l'un, où il évoque sa traduction du « Coup de dés » de Stéphane Mallarmé, présente sa « méthode » transcréatrice en plusieurs points : - La lecture commence par s'intéresser au niveau graphique (typographique) de l'original pour laquelle l'œuvre de Robert Greer Cohn, L'œuvre de Mallarmé (Paris, Les Lettres, 1951) lui sert de guide ; - sur le même plan, sur la base de la recherche peircienne, le traducteur examine le graphe numérolgique qui consiste en la répétition calculée de mots. Pour Mallarmé, telle clé est représentée par le chiffre sept, anagrammatisé dans EXCEPTÉ/ PEUT-ÊTRE, qui est le nombre de formes verbales gérondives, correspondant aux points des dès et aux sept étoiles de la constellation de l'Ourse Majeure. Il en tient compte et les traduit quasiment toutes par la forme gérondive. Il fait remarquer que le vers final contient sept mots (« Toute pensée émet un Coup de Dés »), de même que les vers précédents. - En même temps, il note l'importance de la « reprise étymologique », par exemple pour le mot « vers », polysémique, qui désigne le vers du poème et la direction vers laquelle il s'achemine. - Au niveau de la grande articulation macro-syntaxique, il faudra faire remarquer le problème du JAMAIS, dans la phrase-titre qui, composée en majuscules, articule le poème, en le parcourant, de façon espacée, provoquant de nouveaux dessins. - Les correspondances sémantico-visuelles doivent être lues sur l'axe horizontal et vertical, comme des notes harmoniques. Ainsi, le vers : naguères d'où sursauta son délire jusqu'à une cime flétrie où Greer Cohn décèle en jus (de jusqu'à) l'élément « sève », associé à « flétrie », est rendu par : de onde ha pouco sobressaltara seu deLIRIO a um cimo fenescido (où la graphie de « fenescido » peut renvoyer à « fênix-sido », avec l'idée de résurrection.) Des nombreux chercheurs brésiliens se sont intéressés à la manière de traduire haroldienne et des exemples font légion. Deux chercheuses de l'USP[22] évoquent, par exemple, sa traduction du poème « Grasshopper » de Cummings tout en jeux visuels : Grasshopper, who, as we look now, upgatheirng leaps, arriving to become, rearrangingly, grasshopper, qu'Haroldo traduit par Gafanhoto, que, se eu olho para o alto, reunindo num salto, ele salta, chegando a recompor-se, tornando gafanhoto Ainsi, ces deux chercheuses montrent la façon dont Haroldo de Campos illustre sa méthode, compensant à certains endroits – à l'instar des poètes de la Renaissance – comme dans « num salto, ele salta », la perte des allitérations de l'anglais « grasshopper ». Sa méthode apparaît encore aussi bien dans la traduction du Finnegans Wake (Finicius Revém) que dans celle du Raven d'Edgar Poe, qui réussit à maintenir le patron trochaïque de l'anglais, dans une suite de syllabes longues et brèves, totalisant le même nombre de syllabes de l'original, maintenant les échos, les allitérations, bref la même forme. De même pour la traduction du hai-kai, où il propose le fameux « salt ' tomba » du japonais tobikomu. Haroldo de Campos s'explique : Dans l'original, la transition des « shots » visuels se fait de cette manière, sans solution de continuité, d'une prise vers l'autre, jusqu'à la conclusion, qui se résume, comme dans une étape finale de montage cinématographique, dans le bruit de l'eau agitée par la chute d'un corps qui a sauté et y a plongé (...) Au moyen du mot-valise à la façon joycéenne, saltomba (fragmentée visuellement par un recours à Cummings dans l'apostrophe), j'ai cherché à accompagner le déroulement filmique de l'idée. (Où ?) Isomorphisme donc au niveau graphique, au niveau formel, syntaxique, tous ces exemples sont là pour illustrer la précision du génie haroldéen. Nous proposons, pour finir cette série, la traduction du sonnet en X de Mallarmé, traduit également par Octavio Paz en espagnol. Sonnet IV Ses purs ongles très haut dédiant leur onyx, L'Angoisse, ce minuit, soutient,



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lampadophore, Maint rêve vespéral brûlé par le Phénix Que ne recueille pas de cinéraire amphore. Sur les crédençes, au salon vide : nul ptyx, Aboli bibelot d'inanité sonore, (Car le Maître est allée puiser des pleurs au Styx Avec ce seul objet dont le Néant s'honore). Mais proche la croisée au nord vacante, un or Agonise selon peut-être le décor Des licornes ruant du feu contre une nixe, Elle, défunte nue en le miroir, encor Que, dans l'oubli fermé par le cadre, se fixe De scintillations sitôt le septuor.[23] Octavio Paz, 1968 -El de sus puras unas onix, alto en ofrenda, La Angustia, es medianoche, levanta lampadoforo, Mucho vespéral sueno quemado por el Fénix Que ninguna recoge anfora cineraria: Espiral espirada de inanidad sonora, (El Maestro se ha ido, llanto en la Estigia capta Con ese solo objeto nobleza de la Nada.) Mas cerca la ventana vacante al norte, un oro Agoniza según tal vez rijosa fabula De ninfa alanceada por llamas de unicornios Y ella apenas difunta desnuda en el espejo Que ya en las nulidades que clausura el marco Del centellar se fija.

Haroldo de Campos, 1976. Puras unhas no alto ar dedicando seus ônix A Angustia, sol nadir, sustém, lampadifária, Tais sonhos vesperais queimados pela Fênix Que não recolhe, ao fim, de ânfora cinerária Sobre aras, no salão vazio: nenhum ptyx. Falido bibelô de inanição sonora (Que o Mestre foi haurir outros prantos no Styx Com esse único ser de que o Nada se honora). Mas junto à gelosia, ao norte vaga, um outro Agoniza talvez segundo o adorno, faisca De licornes, coices de fogo ante o tesouro, Ela, defunta nua num espelho embora, Que no olvido cabal do retângulo fixa De outras cintilações o séptuor sem demora. Si Octavio Paz dans un auto-commentaire prétend avoir traduit Mallarmé de façon gongoresque, en ce qui concerne la traduction d'Haroldo de Campos, on peut y noter sa grande similitude par rapport à l'original, le poète conservant y compris les rimes en « ix ». Il remplace, pour maintenir les sonorités, « ce minuit » par « sol nadir ». Dans les tercets, le traducteur privilégie l'assonance, maintenant le son « o » dans le premier et le remplaçant par « ora » dans le second. La traduction d'Haroldo de Campos présente, en outre, un aspect baroquisant qu'Octavio Paz tente aussi de préserver sa traduction. III. Galaxias/Galaxies Nous finirons cette présentation en évoquant notre propre activité traduisante qui a eu comme l'un des principaux centres d'intérêt, l'œuvre d'Haroldo de Campos, en particulier les Galaxies, journal de voyage, écrit entre 1971 et 1976 (?). Il faut ajouter qu'en tant que traductrice d'Haroldo de Campos en français, nous avons pu, depuis 1966, bénéficier de l'amitié et de la collaboration de ce grand traducteur, ce qui nous a conduits à expérimenter ce qu'il nommait un « laboratoire de traduction ». Ayant eu les mêmes lectures, les mêmes enseignements prodigués par Roman Jakobson, nous avons facilement trouvé un terrain d'entente. Notre collaboration a duré 7 ans se concrétisant à chaque voyage entrepris au Brésil, mais poursuivie par un échange intensif de correspondance et de fax. Notre traduction a commencé de façon littérale, telle que définie par Walter Benjamin mais progressivement a évolué vers une traduction trans-créatrice qui cherchait à obtenir la même forme de l'original. Nous avons eu l'occasion de la tester lors de publications éparses et des lectures publiques où il arrivait que le poète rajoute des vers, animé par la musique du texte et par l'enthousiasme du public. Notre traduction est parue en 1998, chez La Main Courante après quelques avatars, elle a eu le prix Roger Caillois de la meilleure œuvre étrangère en 1999. Elle s'est peaufinée encore ayant en vue la parution de notre anthologie, publiée par Laurent Cawet, chez Al Dante en 2006, alors que l'auteur n'était plus parmi nous. De l'original, nous avons respecté l'aspect typographique, numérique, syntaxique, sonore : -la présentation sur la page 50 fragments, 50 lignes chacun ; -les sonorités et les allitérations, sachant que chaque texte est conduit par un ou plusieurs fils fictionnels, à la manière du Finnegans Wake ; - les néologismes, les mots-valises, que nous avons re-crés ; - le maintien de l'aspect polyglossique de l'original ; - le rythme des séquences. Nous avons trouvé souvent des difficultés à saisir le sens de certains vocables, n'hésitant jamais à demander des explications à l'auteur. Au bout de la 25^{ème} Galaxie, nous avons insisté pour aller jusqu'au bout, Haroldo de Campos n'accordant la même valeur que nous à ce recueil, pour nous, un véritable coup de génie... Nous y avons mis toute notre énergie et aujourd'hui, en la relisant, sans fausse modestie, nous croyons entendre la voix d'Haroldo de Campos derrière nous. Nous pensons être devenue une experte de la traduction isomorphe. Inês Oseki-Dépré Octobre 2011.

[1] Voir Haroldo de Campos, Une Poétique de la radicalité, Les presses du réel, tr. Antoine Chareyre, 2010. [2] In « De la raison anthropophagique : Dialogo e Diferença na Cultura Brasileira », in Metalinguagem e outras metas, S.P., Perspectiva, 1992 (4^{ème} édition). [3] Anthropophagies, Paris, Flammarion, 1982 p. 267. [4] « La lutte entre ce qu'on pourrait appeler l'Incréé et la Créature – illustrée par la contradiction permanente de l'homme et de son Tabou. L'amour quotidien et le modus vivendi capitaliste. Anthropophagie. Absorption de l'ennemi sacré. Pour le transformer en totem. L'humaine aventure. La finalité terrienne. » (p. 270) [5] Ibidem, p. 289. [6] « Da razão antropofágica : diálogo e diferença na cultura brasileira », Metalinguagem e outras metas, SP, Perspectiva, 1992, p. 234. [7] Du Bellay en fera un mot d'ordre dans la Défense. [8] Genette, Kristeva, Riffaterre... [9] Voir Antoine Compagnon, La Littérature de seconde main... [10] « L'anthropophagie identifie le conflit existant entre le véritable Brésil, le Brésil caraïbe et l'autre Brésil qui n'est qu'un nom. Car au Brésil, il faut distinguer l'élite – européenne – et le peuple brésilien. Nous sommes avec ce dernier contre la première. En faveur du métisse, de l'Européen insatisfait, du bon aventurier charmé par l'Indien, contre la catéchisation, contre la mentalité colonialiste, contre la culture occidentale, contre le gouverneur, contre le notaire, contre le Saint-Office. C'est ainsi que nous devons construire, au Brésil, une nation brésilienne. » (Oswald de Andrade, Manifesto antropofágico, p. 288). [11] Voir Haroldo de Campos, « Da razão antropofágica », op. cit., pp. 231-255. (desensismesmar vient d'ensimesmar, lusisme, qui signifie tourner autour de soi-même..., donc « sortir de soi-même ») [12] Voir Severo Sarduy, Barroco, Paris, folio essais, Gallimard, 1975, pp. 193-201. [13] Galaxies, fragment 45, traduction

intégrale Inês Oseki-Dépré, *La Main Courante, La Souterraine*, 1999. [14] Voir Haroldo de Campos, op. cit., p. 243. [15] Voir *Deus e o Diabo no Fausto* de Goethe, Sao Paulo, Perspectiva, 1981. [16] Voir « La traduction comme critique et traduction », in *Change*, 14, Paris, Seghers/Laffont, 1973, pp. 71- 85. (Transformer traduire), traduction Inês Oseki-Dépré. [17] Voir Walter Benjamin, « La tâche du traducteur », in *Mythe et violence*, traduction Maurice de Gandillac, Paris, Denoël, 1971. [18] Voir « post-scriptum, transluciferaçao mefistofaustica », in *Deus e o Diabo*, op. cit., p. 180). [19] Haroldo de Campos, *Deus e o Diabo...*, op. cit., p. 181. [20] Haroldo de Campos, *Deus e o Diabo...*, op. cit., p. 189. [21] Haroldo de Campos, *Deus e o Diabo...*, op. cit., p. 208. [22] Voir « A tradução 'verbivocovisual' de Haroldo de Campos, Célia Luiza Andrade Prado, Lenita Maria Rimoli Esteves, in *Tradução & Comunicação*, SP, n. 19, 2009, pp. 115-127. [23] Stéphane Mallarmé, *Œuvres, complètes*, Paris, Gallimard, p. 68-69.p

PAUL CELAN ET ANDRÉ DU BOUCHET - LA TRADUCTION FACE À LA POÉSIE MODERNE

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Abstract: La poésie celanienne et l'œuvre d'André du Bouchet sont liées à plusieurs niveaux. L'attention qu'elles accordent à la lettre, d'une part, et à l'altérité (aussi linguistique), de l'autre, les rapprochent et en même temps les séparent dans la mesure où elles accueillent la différence. Il s'agit plus d'un dialogue que d'une identification, plus de questions ouvertes que de confirmations. Notre communication propose d'étudier ce dialogue en montrant qu'il s'agit d'un échange, premièrement, sur la modernité poétique, ensuite, sur le lien entre la poésie et la critique et enfin, sur la traduction poétique. Elle explicitera les raisons pour lesquelles la traduction occupe une place primordiale dans l'œuvre de Celan et de du Bouchet en étudiant aussi bien leurs traductions réciproques que leur travail traductif en général. Il s'en dégagera une poétique de la traduction fondamentalement moderne.

Biography: *1980. Etudes aux universités d'Erfurt (Allemagne), de Montpellier et d'Aix-en-Provence (France) en littérature générale et comparée, littérature française et médias. De 2007 à 2010, boursière à l'université de Zurich. En 2009, prix Mercator pour la recherche (Fondation Mercator, Université de Zurich). En 2010, soutenance de la thèse en co-tutelle (Université de Zurich, Université Aix-Marseille 1) sur les traductions françaises de la poésie de Paul Celan (1971-2010). Depuis le deuxième semestre 2011/2012 : assistante post-doctorante à la Maison des Littératures de la Faculté des lettres et sciences humaines de l'université de Neuchâtel.

S3 LES CAMPS, D'HIER A AUJOURD'HUI, DECRIRE LE CONFINEMENT

CALDEIRÃO, OU LA DESCRIPTION DE L'ATTENTE DANS UN CAMP MILLÉNARISTE, PAR L'ÉCRIVAIN BRÉSILIEN CLAUDIO AGUIAR

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Abstract: L'enjeu de cette communication est de présenter la façon dont le romancier Claudio Aguiar met en scène l'attente (dans sa double dimension eschatologique et ordinaire) d'un groupe de paysans sans terre, reclus dans une sorte de camp de fortune, et regroupés autour d'un prêtre millénariste.

Le choix narratif (un témoin rapportant à un journaliste les principaux moments de ces individus et de ce camp finalement détruit par les forces militaires) permettra de traiter également de la question de la mémoire des territoires de l'attente. Le roman est basé sur une histoire réelle, qui se déroule dans le Nordeste du Brésil au début du XXe siècle.

Biography: Laurent Vidal est professeur d'histoire contemporaine à l'université de La Rochelle, co-directeur du CRHIA (EA 1163) et responsable de l'ANR TERRIAT.

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TERRITORIES, SOCIAL ENGINEERING, AND EFFICIENCY: THE CASE OF AUSCHWITZ

E.M. Cobley

University of Victoria

Abstract: ICLA Proposal Paris 2013 Evelyn Cobley Territories, Social Engineering, and Efficiency: The Case of Auschwitz In a time of mass migrations and terrorist threats, such territories as airports, harbors, and detention centers lose the traditional contours of protection based on national identification or State citizenship. These deterritorialized spaces create anxieties around the question of "bare life" raised so powerfully by Giorgio Agamben. In this paper, I want to explore such spaces not so much from the "victim" perspective but from that of the administrative apparatus attempting to deal with such transitional spaces as "efficiently" as possible. However, instead of focusing on contemporary examples of "waiting territories," I propose to consider a historical precursor, the Nazi concentration camps in which "waiting" took on particularly sinister overtones. Although Auschwitz could perhaps be considered a radical extension of the suffering endured by stateless people, I believe that an analysis of the efficient management of this death camp can contribute to a complex understanding of the systemic logic at work in "waiting territories." In this paper, then, I propose to explore the disturbing phenomenon of Auschwitz not only as an "efficient" killing factory but also as an experiment in efficient social engineering. To this end, I will be analyzing the autobiography of the Commander of Auschwitz, Rudolf Höss, and the memoir of Primo Levi (*Survival in Auschwitz*) in order to argue that the pursuit of efficiency was a crucial element in the Nazi program of population control, mass murder, and the management of prisoners. In his autobiography, Höss portrays himself as a man obsessed with the efficient execution of a difficult task; in his appeal to efficiency, he invokes the very terms used by the American "efficiency expert," Frederick Winslow Taylor, whose "principles of scientific management" sought to transform willful individuals into docile bodies. But from the perspective of Levi, the abuse and torture of prisoners seemed to serve a purpose beyond "efficient" murder and "efficient" labor. As a form of murder, these processes were slow and as slave labor they were highly inefficient. Auschwitz was for him "pre-eminently a gigantic biological and social experiment," an insight also confirmed by Höss's quasi-anthropological observations about the behavior of prisoners. Finally, with reference to Foucault's *Discipline and Punish*, I want to argue that the incitement to excessive or "nonproductive" violence in the camp could be explained as a reversion to a pre-modern form of sovereignty in which power was focused on the body or, in Giorgio Agamben's terms, on "bare life." In the conclusion I will comment on the pertinence of Auschwitz for the twenty-first century of waiting rooms and detention centers. No matter how legally justified these in-between territories may prove to be, they risk deteriorating into social engineering laboratories at odds with the protection of human life enshrined in our liberal-humanist self-understanding. I hope that you will find this proposal to be suitable for ICLA and that you will accept it for inclusion in the Workshop on "Writing 'Waiting Territories'" ("Littérature et territoires").

Biography: Evelyn Cobley is Professor of English and Theory at the University of Victoria, BC, Canada. She is the author of *Representing War: Form and Ideology in First World War Narratives* (Toronto 1993), *Temptations of Faust: Postmodern Archaeologies of Modernity and the Logic of Fascism* (Toronto 2002) and *Modernism and the Culture of Efficiency: Ideology and Fiction* (Toronto 2009). She has contributed numerous journal articles on theoretical topics (Russian Formalism, Modernism, Postmodernism, narratology), individual theorists (Jacques Derrida, Michel Foucault,

Jacques Lacan, René Girard, Mikhail Bakhtin, Theodor W. Adorno, Max Weber), and twentieth-century English and comparative literature (Joseph Conrad, E.M. Forster, D.H. Lawrence, Ford Madox Ford, Aldous Huxley, Tom Stoppard, William Faulkner, Claude Simon, Umberto Eco, Thomas Mann, First World War literature, Vietnam War literature). Her administrative duties have included two three-year terms as Chair of English and two one-year terms as Chair of two other departments (Sociology and French).

THE CONCENTRATION CAMP, A PARTICULAR CASE OF "WAITING TERRITORY" IN SPANISH AND ARGENTINIAN TESTIMONIAL LITERATURE

P.C. Simón

Centro de Literatura Comparada, Facultad de Filosofía y Letras, Universidad Nacional de Cuyo

Abstract: The "concentration camp", known as the place that appears when the state of exception becomes a rule (Agamben, 2003), crossed the 20th century in many different historical, political, social, and cultural contexts. This time, the reflection focuses on two corpus of testimonial literature: the testimonials written by Spanish Republicans about their experience in French concentration camps after the Spanish Civil War (1936-1939) and testimonials written by survivors of clandestine detention centers during the last dictatorship in Argentina (1976-1983). The aim of this communication is to foster discussion of the "concentration camp" in literature from a comparative perspective. In the two mentioned groups of texts, it is possible to study different representation strategies of "the concentration camp" which involve the concept of "non-lieux" (Augé, 1992) and "waiting territory", as well as the conception that the dislocation of the identity occurs inside the camp.

Biography: Paula Simon (CONICET, Universidad Nacional de Cuyo): Phd in Literary Theory and Comparative Literature at Universidad Autónoma de Barcelona (Barcelona, Spain). Member of Grupo de Estudios del Exilio Literario (GEXEL, Universidad Autónoma de Barcelona) and Centro de Literatura Comparada (CLC, Universidad Nacional de Cuyo, Mendoza, Argentina). Currently, she works as a Postdoctoral Research Fellow in Universidad Nacional de Cuyo

THE DISRUPTIVE NARRATIVE OF MARISA MADERI AND DAVID GROSSMAN'S REFUGEE CAMPS

M. Deganutti

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Abstract: The refugee camp accurately represents the condition of displacement. It could be seen as a suspended microcosm, which overturns the conventional spatio-temporal parameters. The lives of refugees are characterized by atypical conditions, which reflect doubleness fragmentation, and troubled experiences in a place, which mirrors their estrangement. Marisa Madieri (Fiume 1938 - Trieste 1996) and David Grossman's (Jerusalem, 1954) literary contributions both deal with the controversial condition of refugee camps. Their works do not share the same background (the former faces the dramatic consequences of the post Italian Second World War, while Grossman's interest is focused on a Palestinian refugee camp in the West Bank). Therefore, not only does the historical context underline different circumstances and time, but it also shows divergent political implications. In Madieri's case the emergence of the Cold War intensifies the troubled relationship between Italy and Yugoslavia and the difficult integration of the Istrian exiles. In parallel, the Israeli author recounts the unsettled relationships between Israel and Palestine, anticipating the first Intifada will take place in a few months.

Although Madieri and Grossman's narratives present different contexts, what they do have in common is the fragmented experience of refugees. This dimension nullifies the conventional meaning attributed by nations to their territory and shapes the path towards places in which people's lives are interrupted and suspended. Borders may be stricter and paradoxically more flexible, and past and present dangerously intermingle. Refugee camps resemble the invisible cities described by Italo Calvino, which are meant to go beyond the logical sequence of events or the limits imposed by history and physics. On the contrary, those cities seem to take advantage of a more sophisticated dynamic, in order to gain a deeper meaning of places.

Madieri's novel entitled *Verde acqua* deals with life in a refugee camp in the Trieste's Silos. After the Second World War the narrator is forced to move from Fiume (now Rijeka, Croatia) to Trieste. The loss of the Italian and Yugoslavian territory has caused the exile of the Italian population of Istria, Quarnero and Dalmatia. Many exiles have made provisional arrangements in the refugee camps set up in Trieste. Madieri's book focuses on a girl, who lives in these precarious conditions and whose youth is marked by the unsettledness of the camp. The girl's daily life is troubled by a series of difficulties caused by the precariousness of the situation. There is an analogue situation, in David Grossman's *Yellow Wind*. Whilst visiting the West Bank, Grossman experiences Deheisha's crowded refugee camp near Bethlehem, where a huge number of Palestinians live in a restricted area of 85 acres. Several parallel lives (especially those of

children and women who can behave freely without recriminations) are recounted by the Israeli writer. One flows into the other and sometimes voices interweave, shaping a choral narrative which brings to light restraints and restrictions. Madieri and Grossman not only describe the dramatic living conditions of refugees, they also try to give some kind of structure to the unsettled lives of their characters. One of the most relevant features shared by both works is revealed by the doubleness which features in the refugees' existence. People live double and split lives. They fluctuate between an 'elsewhere' and the present condition. Madieri's female character brings to mind the lost country and a constant necessity to escape from the camp in her thoughts. Grossman's characters only talk about their land and villages, which most of the time they have never even been to. This situation is mirrored by a narrative, which presents incongruities, gaps, a breaking plot, and 'a temporal' suspended time which cannot be confirmed by daily routine. The lack of coherence and linearity inevitably leads to rethinking a place, in which the 'elsewhere' drives lives otherwise petrified and missed. The overturning of conventional stereotypes in a refugee camp will be considered in my presentation, in order to better understand the meaning of places in which life is suspended. Both Madieri and Grossman's contributions will provide useful references and a fruitful comparison, which might potentially be extended to other parallel experiences of displaced lives.

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S1 LA NOUVELLE VAGUE DE LITTÉRATURE MONDIALE

INTRODUCTION

A.H. Hölter
Universität Wien

Abstract: - INTRODUCTION

Biography: Prof. Dr. Achim Hermann Hölter, born 1960, MA 1985, PhD 1988 (Ludwig Tieck - Literaturgeschichte als Poesie), Habil. 1993 (Die Invaliden), Wuppertal University, 1995-97 Heisenberg scholarship Bonn University, also teaching Bochum University and Düsseldorf University, 1997-2009 full prof. Münster University – chair of Comparative Literature, since 2009 dto. Vienna University. 1999-2005 vice-president, 2005-11 president DGAVL. Member of diverse literary and cultural associations. Publications on German and international literary history and aesthetic questions, e.g.: Die Bücherschlacht (1995); Marcel Proust. Leseerfahrungen deutschsprachiger Schriftsteller von Theodor W. Adorno bis Stefan Zweig (1998); Frühe Romantik, frühe Komparatistik. Gesammelte Aufsätze zu Ludwig Tieck (2001); (ed.): Comparative Arts. Universelle Ästhetik im Fokus der Vergleichenden Literaturwissenschaft (2011); (ed. cum al.): Metropolen im Maßstab. Literarisches und filmisches Erzählen mit dem Stadtplan (2009); Wortgeburten (2009); Produktive Rezeption (2010); Handbuch Komparatistik. Theorien, Arbeitsfelder, Wissenspraxis (forthcoming).

WORLD LITERATURE AND *BEGRIFFSGESCHICHTE*. TRANSNATIONAL LITERARY PERCEPTION AS A HISTORICAL PROJECT

P. Gossens
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Abstract: Especially after Hans-Ulrich Gumbrecht asserted »abate« of the »Begriffsgeschichte« (history of the concept) seems to be a boom of new projects come to understand history. It is characterized – in contrast to the early contributions on the subject, suffering from the almost compulsive need to motivate their own actions with detailed methodological reflections – on the one hand a source-oriented pragmatism and a unreserved inter-disciplinary and transnationality. This new relationship allows for the handling of sources, not least, the core scientific concepts to take into view again, and to outline their development of new discursive. Also, for the term world literature has understood the intense historical source research not only expands the catalog of relevant historical sites, but rather the disparate origins of the term as the subsequent concepts can differentiate. The consequence is the possibility of egalitarian and without reflection to the new transnational utopia transferred term in the sense of its historical significance to rethink diversity and to perceive transnationality as a defining principle for social as well as literary thought the 18th Century..

Biography: Priv.-Doz. Dr. Peter Goßens, born 1966, studied Comparative literature, German and Italian Literature at the Universities of Bonn and Pisa. PhD 1998 (Paul Celan Ungaretti Übersetzung, Heidelberg 2000). Habil. 2011 (Weltliteratur. Modelle transnationaler Literaturwahrnehmung im 19. Jahrhundert, Stuttgart 2011). Staff of the exhibitions „Fremde Nähe“-Paul Celan als Übersetzer (Deutsches Literaturarchiv, Marbach am Neckar, 1997) and Displaced. Paul Celan in Wien (1947/1948) (Wien, Jüdisches Museum, 2001). 1998-2004 Assistant at the Institute for Comparative Literature at Münster University. Since 2006 Wissenschaftlicher Mitarbeiter (Akademischer Rat) in the Department for General and Comparative literature at Bochum University.

LA LITTÉRATURE COMPAREE EST-ELLE VRAIMENT COMPATIBLE AVEC LA LITTÉRATURE MONDIALE ?

F. Claudon
Université Paris-Est Créteil

Abstract: L'objet de ces quelques réflexions est de se demander si la littérature comparée est vraiment compatible avec la littérature mondiale.

Pour cela on se reportera aux « pères fondateurs » de l'une et de l'autre notion: les Français: Fauriel, Ampère, les Allemands: Goethe, bien sûr, mais aussi Bopp, Diez, Humboldt. Voici pourquoi.

Tuesday, July 23, 2013

On s'est souvent intéressé aux débuts de la discipline. D'illustres comparatistes (Baldensperger, Posnett), de célèbres membres de l'AILC (Wellek, Bauer) pour ne citer que les disparus) ont livré là-dessus des contributions historiques. D'autre part, c'est un fait avéré que l'enseignement de notre discipline recouvre en fait des pratiques fort différentes. Par exemple l'URSS, la Russie actuelle, la Chine ont des chaires de littérature mondiale, mais pas de littérature comparée; à l'inverse la vieille Europe ne la connaît guère. Un récent numéro de la Revue de Littérature Comparée, consacré au comparatisme chinois, plusieurs articles s « en ligne » sur le site de « Fabula.org » tendraient à faire croire que l'une et l'autre sont interchangeable. Est-ce si sûr? l'étude de la littérature universelle ou mondiale entre-t-elle dans l'aire comparatiste ?

En fait la méthode comparative, spécialement en littérature, était peut-être un outil pour maintenir une sorte d'eurocentrisme. Car les premiers comparatistes (Fauriel, Ampère), tout de même que les premiers romanistes allemands (Bopp, Diez) se sont appliqués à souligner des liens de parentés congénitales, au sein du domaine des langues d'origine indo-européenne, ainsi qu'à leur prolongement: les littératures de langue européenne. Ceci est antagoniste de la pensée de Goethe, inventeur du terme Weltliteratur. A sa pratique aussi. De même qu'à celle de ses successeurs.

On prendra pour l'expliquer quelques exemples goethéens. Mais on présentera surtout un manuscrit demeuré inédit - avec beaucoup d'autres - de Claude Fauriel. Conservé aux archives de l'Institut de France, ce texte de Fauriel s'intéresse aux débuts de la poésie en Arabie. Et il insiste précisément sur son altérité radicale. L'histoire de nos origines scientifiques est donc aux antipodes d'une sorte d'angélisme des comparatistes actuels.

On s'appuiera sur quelques morceaux choisis de l'un comme de l'autre, probablement pas très connus. On conclura à l'existence d'une alternative. Au début du 19^es. les pères fondateurs ont senti une sorte d'incompatibilité dérangeante. Nous l'avons oubliée. Est-il politiquement correct de le rappeler ici, à l'AILC ? Certainement pas; mais fallait-il le rappeler et l'argumenter? peut-être, au nom d'une certaine « hygiène des lettres » comme aurait dit Etienne.

Biography: Prof. Dr. Francis Claudon (Em. Université Paris Est Créteil/Honorar Universität Wien). Studies/Formation : Sorbonne (philologie classique, allemand, musicologie, histoire). Agrégation de Lettres classique, master Hofmannsthal et la France; HDR: La Musique des Romantiques (1992). Professeur ordinaire/Full Professor à Mulhouse, puis Dijon, puis UPEC. Dernière publication/Last Book: Goethe, essai de biographie (Paris, Kimè, 2011).

S2 ASIE, EUROPE

LES ÉCRIVAINS RUSSES "FRANCOPHONES"

L. Chvedova

Université de Nancy

Abstract: is missing

Biography: Biography is missing

PHAM DUY KHIÊM ET LES *LÉGENDES DES TERRES SEREINES*

X. Lê Thi

Université Paris Diderot

Abstract: Passionné par l'étude de la langue vietnamienne, PHAM Duy Khiêm (21.04.1908 – 02.12.1974) fut l'un des premiers auteurs à avoir écrit un livre en vietnamien sur la grammaire annamite en 1941. Il a ensuite choisi la langue française pour présenter la littérature vietnamienne à l'étranger. A travers ses ouvrages dont « Légendes des Terres sereines », décoré du prix littéraire de l'Indochine, PHAM Duy Khiêm attire ses lecteurs par son style original, riche en références et en nuances nourries de sa culture vietnamienne natale et de sa culture d'adoption française. Qu'est-ce qui caractérise l'esprit de ses contes ? Quelle est sa singularité par rapport aux autres auteurs vietnamiens de contes et légendes? Comment est-il parvenu à conjuguer son amour pour la culture française avec ses racines vietnamiennes ? En parcourant les « Légendes des Terres sereines », nous serons les témoins d'amours conjugales malheureuses, où l'époux sacrifie son épouse pour lever le soupçon de l'adultère (L'Ombre et l'Absence), respecter leur parole (Nhi Khanh ou la femme du joueur) ou laver une faute originelle (La Montagne de l'Attente). Si la femme semble toujours présumée coupable - et le plus souvent à tort -, elle peut parfois se révéler vénale et cruelle (Les moustiques). Rares sont les amours humaines qui ne s'achèvent pas en drame... Cette vision, omniprésente dans l'imaginaire populaire vietnamien, semble refléter une vision tragique du sort des hommes, dans laquelle chaque tentative de trouver le bonheur serait frappée par la fatalité.

Aussi, nous nous laisserons entraîner dans le récit de Pham Duy Khiem, qui tel une parole incantatoire nous fait voguer en permanence entre rêve et réalité (Histoire de Tu Thuc ; Tu Uyen ou le portrait de la Tiên). A la lisière entre le monde des hommes et le monde des fées, la frontière entre le littéral et l'allégorique est si ténue qu'elle ouvre la porte à des interprétations qui font écho à la fois au folklore vietnamien et à la nostalgie d'un exilé pour les traditions de son pays natal. Empreint de sa double culture, Pham Duy Khiem n'utilise la langue française que pour mieux souligner les valeurs typiques de la culture vietnamienne.

Enfin, les destinées reposeraient avant tout sur la loi de causalité (sur les fondements du karma bouddhique), qui récompense les justes et punit les méchants. Mais dans un univers où le monde des hommes et le monde imaginaire sont perméables, le passage de l'un à l'autre peut tour à tour couronner la vertu ou châtier l'impiété et concourt inmanquablement à rétablir un ordre moral universel, qui transcende les civilisations.

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Biography: Xuyên LÊ THI – Maître de Conférences, membre de l'équipe de recherche CLILLAC-ARP-EA 3967, Directrice de la Section d'Etudes Vietnamiennes – UFR Langues et Civilisations de l'Asie Orientale (UFR-LCAO), Université Paris Diderot - Formation : Linguistique et phonétique appliquées. Ouvrages (4, dont « Contes et légendes vietnamiens » (avec Maurice Coyaud), Eds. Flies France, janvier 2010, 217 pages - Articles (14) – Communications aux Colloques Internationales et Nationales (13).

LA DOULEUR IMAGINÉE DE LA GRANDE RÉVOLUTION À DISTANCE

H. Qian
Université de Beijing

Abstract: Le dit de Tianyi est considéré comme une autobiographie de François Chen. Dans ce roman, on revit avec l'auteur la douleur de la grande révolution culturelle occupe une place importante. Mais il est physiquement loin de la peine des intellectuels chinois des années 60 et il essaie de s'y approcher. La comparaison entre l'écriture de M. Chen et celle des écrivains chinois qui ont vécu le supplice de Bei Da Huang nous permettra de comprendre comment la distance qui l'éloigne de l'expérience directe lui offre une autre vue de critique.

Biography: Han QIAN
Titre : maître de conférence
Institution : Collège de la littérature chinoise, Université normale de Beijing

Publication :

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LINDA LÊ OU LA LANGUE MATERNELLE REFOULÉE : UN CAS D'EXPATRIATION LITTÉRAIRE

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Université Paris-Est Créteil

Abstract: Linda Lê illustre le phénomène de bilinguisme qui aboutit au rejet de la langue maternelle par l'adoption d'une autre langue d'écriture. La création passe par une renaissance et une rupture, d'abord physique, matérialisée par l'exil puis morale et sentimentale avec l'abandon du vietnamien à l'écrit comme à l'oral. Les références littéraires et culturelles sont avant tout européennes, preuves d'une volonté de réenracinement occidental. Pourtant le Vietnam hante son œuvre qui porte la marque de ces influences et de ces traumatismes mis en scène dans des romans familiaux qui dégénèrent en règlements de comptes avec le passé et l'Histoire.

Biography: Professeur à l'université de Paris-Est Créteil Domaine : littérature francophone, comparée Habilitation à diriger des recherches (Paris X-Nanterre) Docteur de l'université de Paris-Sorbonne Agrégée de lettres modernes, ancienne élève de l'École normale supérieure (Ulm)

LA POÉSIE IRANIENNE D'EXPRESSION FRANÇAISE OU LES RENDEZ-VOUS DE L'ORIENT ET DE L'OCCIDENT

M. Ziar
Université Azad branche centrale de Téhéran

Abstract: « Dans le foisonnement de philosophes qui ont illustré la culture persane, on en trouverait difficilement un seul qui n'ait été un poète et n'ait laissé un Diwân. »

Ainsi décrivait Henry Corbin en 1972 l'engouement des Persans pour la poésie et la place privilégiée qu'occupe chez eux cet art de langage.

D'après le témoignage d'un prêtre belge, le père Raphaël Du Mans dans son ouvrage *Estat de la Perse* en 1660, l'enseignement du français en Iran remonte, à l'époque du roi séfévide Abbas II, vers le milieu du XVII^e siècle. C'est à cette époque en effet que le père Raphaël Du Mans, de son vrai nom Jacques de Tertre s'est occupé de l'enseignement de la langue française à la Cour royale d'Ispahan.

Des poètes de l'époque qâdjâr entre autres Olfat, le prince Iraj Mirza, connaissaient bien le français et faisaient à leurs heures des vers moitié en persan, moitié en français. Comme les deux vers suivants:

Bad az an jahdo talasho tako pou

Dans ma poche il n'y a même un seul sou.

A partir du XX^e siècle et avec le développement des relations culturelles et académiques entre l'Iran et la France les Iraniens francophones doués pour la poésie commencent à faire des poèmes à la française. C'est à partir de ce moment qu'on assiste à la naissance d'une poésie iranienne d'expression française. Cette poésie porte en elle une double expérience franco-persane qui est le fruit des siècles d'expériences esthétique, mystique et littéraire.

Nous avons, dans cette étude, divisé les poètes en question en 3 groupes:

- 1- Les poètes nés en France mais de parents iraniens.
- 2- Les poètes installés en Europe mais de naissance et de formation plutôt iraniennes.
- 3- Et finalement les poètes qui sont nés en Iran, y ont reçu une formation bilingue et y demeurent toujours.

Nous essayerons donc de présenter et analyser les œuvres typiques de ces poètes pour mettre en lumière une poésie qui est marquée de sceau de deux peuples, voire deux continents; et c'est là qu'on assisterait au rendez-vous des cultures de l'Orient et de l'Occident.

Biography: M. Ziar; Téhéran/IR

S7: LA CRITIQUE TEXTUELLE à L'AUNE DE LA TRADUCTION

ENTRE HOSPITALITÉ ET VIOL(ENCE): LES "TRADUCTIONS" DE MARIA GABRIELA LLANSOL (PORTUGAL, 1931-2008)

P. Mendes Coelho
Universidade Aberta

Abstract: SYNOPSIS: "Entre hospitalité et viol(ence): les "traductions" de Maria Gabriela Llansol (Portugal, 1931-2008)". L'approche de l'oeuvre de Maria Gabriela Llansol, une des plus inclassables et perturbantes de ce début du XXIème siècle, cette "étrange étrangère" comme elle-même se qualifiait, représente un défi aussi grand que celle de Fernando Pessoa, et ne peut se concevoir que dans un cadre comparatiste. Or la théorie llansollienne de l'écriture, tissée tout au long de son oeuvre ne peut être séparée des "traductions" qu'elle a choisi de faire des oeuvres de Baudelaire, Verlaine, Rimbaud, mais encore de Pierre Louys, ou Apollinaire.... Si la « tâche du traducteur », est porteuse de "tension", elle devient chez Llansol une tâche délibérément subversive. C'est en en cernant les rouages que nous serons en mesure d'établir les "liaisons dangereuses" qui se tissent entre ses textes et ceux qu'elle a choisi de soumettre à "son" régime de violence ou d'hospitalité, pour ainsi pouvoir questionner les limites et frontières de la création en traduction, dans le cadre plus large du questionnement de "l'acte de traduire".

Biography: Paula Mendes Coelho

Comparatiste de formation (Master Études Littéraires Comparées; Docteur en Études Françaises, spécialité Littérature Comparée), coordonne le Master en Etudes Comparées – Littérature et Arts et une Licence en Études Artistiques, à l'Universidade Aberta, Lisbonne. Dirige des recherches au niveau du 2^e cycles et études post-doctorales. Intègre le Centre de Recherches des Migrations et Relations Interculturelles (CEMRI, Universidade Aberta) et le Centre de Recherches sur l'Imaginaire Littéraire (CEIL, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa). Domaines de recherche : littérature comparée XIX-XXe siècles (lusophone; francophone); littérature et arts plastiques, études de traduction ; lecture et formation de lecteurs. Développe des activités dans le cadre de la Promotion de la Lecture (conception et orientation de 'Comunidades de Leitores' : Ministère de la Culture). Auteur de Questões de poética simbolista. Do Romantismo à Modernidade (FCT/FCG, 2006), d'articles et essais en littérature comparée. A co-organisé le colloque international «Traversées poétiques : la Poésie contemporaine au Portugal et au Brésil », Fondation C. Gulbenkian à Lisbonne à la Pontificia Universidade Católica de São Paulo - Brésil. A fait plusieurs conférences et séminaires de Master et Doctorat au sein de l'UFR de Littérature Générale et Comparée- Sorbonne Paris 3 (les dernières en Mars 2012). Dernières publications: 2011: "Ensinar Poesia no século XXI: do comparatismo à escrita cosmopolita de Maria Gabriela Llansol". In Pensear a Literatura no séc. XXI. Braga: Publicações Fac. de Filosofia Universidade Católica Portuguesa, 2011 , pp 287-298. "De costas voltadas para o mar: novos exílios, novas poéticas. Maria Gabriela Llansol: o 'dom poético' ou o encontro inesperado do diverso". In: Travessias Poéticas: poesia contemporânea (São Paulo: CAPES/ EDUC, 2011, pp. 415-433

POÉTIQUE DE LA RENCONTRE CONFIDENTIELLE, "LIEUX TRANSLATIONNELS" ET AGIR POLITIQUE DANS L'OEUVRE D'ELICURA CHIHUAILAF

G. Yáñez Quiroga
Université Paris 8

Abstract: La communication portera sur la politique du bilinguisme et de l'auto-translation (Cf. Antoine Berman, 1988) dans l'oeuvre d'Elicura Chihuailaf, poète mapuche. Cette politique ne s'exprime pas à travers une rhétorique discursive – ce n'est pas là qu'apparaît la puissance performative du texte –, mais à travers et avec la poétique de la rencontre confidentielle – avancée théorique qui s'appuie principalement sur la pensée de Edouard Glissant –, que notre intervention s'emploiera à préciser, mais dont nous pouvons déjà dire qu'elle se caractérise par:

- l'intervention du canon poétique occidental, visant à installer l'oralité des chants mapuche dans les textes écrits ou traduits vers l'espagnol et à créer un lieu isotopique où s'inscrivent les processus historico-culturels – invasion, massacre, résistance, mémoire, etc.;
- l'appropriation des signes et des formes écrites, tels que la poésie ou l'essai, donnant un nouvel espace d'expression aux vi, epew, nvtram, weupin et konew (pratiques de l'art oral mapuche), élaborant ce que le poète appelle « oraliture » et faisant de la parole un acte performatif;
- la propre auto-translation qui accueille ces aspects et donne lieu au langage apte à cette poétique, car « ce que nous apprend une traduction, [...] [c'est] qu'il y a la langue, que la langue est de la langue et qu'il y a une pluralité de langues

qui ont entre elles cette parenté d'être des langues » (Jacques Derrida, 1982: 164).

Dans cet élan de voyage interculturel, la présentation de l'idée de lieux translationnels ouverts par cette poétique, problématisant la notion de « culture transnationale » avancée par Homi Bhabha et redonnant au traduire le sens d'enrichissement multidirectionnel qui résistait, avant qu'on parle de traduction, vers 1509, à la formation de frontières idiomatiques définies, nous aidera à voir comment la rencontre confidentielle est véritablement porteuse d'un agir politique.

Biography: Gonzalo Yañez Quiroga, né à Santiago du Chili, est poète et Doctorant contractuel avec mission d'enseignement en Littérature comparée à l'Université Paris 8. Il a publié les recueils *In extremis* (Santiago, Malmaché, 2002), et de manière indépendante *Imagina el Vacío* (Paris, 2006) et *polímetros* (Paris, 2011). Ses poèmes ont été publiés dans la revue en ligne *letras.s5.com*, dans le recueil *8 lectures poétiques pour le centenaire de Roberto Matta* (Paris, 2011) et dans la revue *Escrituras* (Madrid, 2011), entre autres. Il a co-organisé les rencontres d'art et de poésie: « Pour effacer les guerres et réinventer les rêves » (Théâtre de Verre, Paris), « Adioses » (Fondation Suisse de la Cité Internationale de Paris), « Festival Mapurbe por la libertad de expresión y creación » (divers lieux, Paris), et « Relaciones » (Ambassade du Chili à Paris). Il a traduit, du français vers l'espagnol: la collection *Bérangel de Psychosomatique clinique* et la préface de Bernard Noël à *Mineros* (Paris, Ypsilon, 2010), entre autres; de l'espagnol vers le français: les poèmes de Claudio Gaete Briones inclus dans *Sur-Sud, Siete poetas chilenos - Sept poètes chiliens* (Santiago, Plagio, 2008), et avec ce dernier « Relations », quatorze poètes chiliens (préface et traduction, *Po&sie*, n° 131-132, 2010); de l'italien vers l'espagnol: le poème « F. » de Pier Paolo Pasolini (Grifo, Santiago, n° 18, 2010). La revue *Contrafuerte* (Santiago, n° 4) a publié en 2010 un interview sur la traduction dans lequel il a participé.

ARU AHŌ NO ISSHŌ (1927) / LA VIE D'UN IDIOT (1987) D'AKUTAGAWA RYŪNOSUKE : LE FRAGMENTAIRE, UNE QUESTION DE DEGRÉ ?

M. Beauvieux

Université Jean Moulin Lyon III

Abstract: La destinée tragique d'Akutagawa Ryūnosuke, écrivain japonais né en 1892 et mort en 1927, a cristallisé un certain état de la littérature et du monde intellectuel japonais. Si d'aucuns associent son suicide à un sentiment d'échec né de sa pratique littéraire, quelles que soient les raisons de ce geste fatal, on ne peut nier que les textes de la fin de sa vie soient « contaminés » à divers degrés par une esthétique qui relève du fragment. Cette esthétique a, entre autres conséquences, celle de brouiller la réception du texte et d'empêcher sa catégorisation générique par l'éclatement de sa cohérence – c'est tout particulièrement le cas de *Aru Ahō no Isshō* (1927), qui sera traduit en 1987 en français par Edwige Fujimoto De Chavanes sous le titre *La Vie d'un idiot*. Il est plus qu'évident que la distance entre les deux langues oblige à des choix de traductions plus ou moins respectueux de l'original, engendrant un texte à la fois un et doublement multiple, le caractère fragmentaire du texte étant déjà source de morcellement et d'ambivalence. La comparaison des deux textes nous paraît d'autant plus intéressante qu'Akutagawa était féru de littérature occidentale et que le fragmentaire est l'occasion d'une intensification du jeu intertextuel, que ce soit par l'allusion, la citation ou la réécriture – la traduction en français donnant alors à ces éléments une résonance particulière dans le texte. Toutefois, la réalisation formelle du texte japonais est plus « hachée » que sa contrepartie. Il semble également que le texte joue de l'artificialité de la troisième personne du singulier, *kare*, créée de toutes pièces pour la traduction des romans occidentaux et utilisée abondamment par Akutagawa dans sa propre traduction, jamais publiée, du *Portrait de l'artiste en jeune homme* de James Joyce, tandis que le texte français rend l'ensemble naturel et cohérent (et pour cause). Enfin, il semble intéressant de voir quelles sont les potentialités poétiques des images qui fondent l'identité de ce(s) texte(s) singuliers dans chacune des deux langues – le croisement de regard entre ces deux textes permettant non pas de réconcilier l'identité tiraillée de l'entre-deux-cultures d'Akutagawa dans la réalisation de son texte dans une langue occidentale, mais bien plutôt de voir comment se croisent, se dessinent les trajectoires implicites ou explicites d'éléments relevant du champ culturel et/ou littéraire du texte en japonais et en français.

Biography: BEAUVIEUX Marie-Noëlle (03.12.1987)

Doctorante au sein du Centre d'Etude des Dynamiques et des Frontières Littéraires (Groupe Marge), à l'Université Lyon 3, en Littérature Comparée. Thèse « Akutagawa Ryūnosuke et l'écriture du fragment » sous la direction de Florence Godeau (CEDFL) et Jean-Pierre Giraud (IETT). Echange universitaire en 2010-2011 à l'université de Musashi, Tôkyô, avec l'aide de la région Rhône-Alpes (Bourse Explora'Doc) et de la Japan Student Services Organization (JASSO).

S1 THE GLOBAL SIGNIFICANCE OF ARIRANG

CONTEMPORARY KOREAN POETRY AND THE INTERIORITY OF ARIRANG

S. Lee
Kyung Hee University

Abstract: This paper discusses contemporary Korean poems which creatively adapts (and in some cases, transforms) the folk song, Arirang, in order to examine the structural interiority of Arirang. In particular, I read works by such poets as Ko Un, Kang Un-kyo, Shin Kyung Rim, Kwak Chae-gu through a psychoanalytic framework in order to consider the collective and personal interiority of the Korean people and how these are reflected in Arirang.

Biography: Dr. Sun-Yi Lee
Affiliation: Kyung Hee University / Dept. of Korean Language and Culture

ARIRANG: PHANTOM CINEMA

S. Kim
Korea National University of Arts

Abstract: This essay addresses problems in a certain kind of canon formation, more specifically, how the film Arirang (1926), purportedly the most crucial film, has been lost and rendered invisible in the postcolonial film archive, even though it continues to exist as a “phantom” cinema in Korean film history. The purpose of my presentation is not to focus on the “problems” but to consider the ways in which to think about an epistemic status of canon construction in the non-western postcolonial society. Although the film itself is no longer extant, its canonical status as well as the enduring popularity of the folk song, Arirang, haunt the contemporary scene of Korean cinema and culture. The actual loss of the film vis-à-vis the sense of loss in the film serves to doubly sustain the mythic status of Arirang in the canon.

Biography: Dr. Soyoung Kim
Affiliation: Korea National University of Arts / Dept. of Cinema Studies

S6 - POESIE

POÉSIE MODERNE ET MUSIQUE : PARADIGMES DE RECHERCHE POUR UNE AUDIOCRITIQUE EN MOUVEMENT

M. Finck
Université de Strasbourg

Abstract:

Biography: Michèle Finck (Strasbourg)

DISCUSSION

LES MÉTAMORPHOSES D'ORPHÉE : L'ÉVOLUTION DE LA CRITIQUE MUSICO-LITTÉRAIRE ET LA POÉSIE FRANÇAISE DU XIXE SIÈCLE

D. Evans
University of St Andrews

Abstract:

Biography: David Evans (St Andrews, Ecosse)

DISCUSSION

S1 LITTERATURE, POLITIQUE ET CENSURE / POLITICS AND CENSORSHIP

BANNING LITERATURE: A CHALLENGE TO THE RAJ INDIVIDUAL PRESENTATION

A.V. Gandhi

Himachal Pradesh University,

Abstract: Banning Literature: A challenge to the Raj In tune with the broader theme of the Conference the proposed paper is an attempt to outline the significance of literature as an important source of writing history. Literary works of different ages have substantially contributed to reconstruct the past as they portray a picture of the society in the times it was constructed. These are regarded authentic and original documents of evidence. Classical texts have reconstructed the Indian past and thus raised history of Indian civilization to its immense stature. These classics were then used with its translations and have even provided source material to the west especially the colonial statesmen to know and reconstruct India for their imperialistic pursuits. Literary works as sources of history have meant variously to different people. Social scientists thus portray a different picture of India from the same texts. While Indians used these texts to reflect the rich civilization they possessed and inherited the colonial statesmen and administrators used the similar texts to justify their benevolent role in India. These trends in historical context have raised ongoing debates in history which interest scholars immensely. In the process these have substantially established an integral relation of the discipline of history with literature. The close relationship of history as an academic discipline to the literature thus goes back to historic times. To be more specific relation of Indian history to the 'banned' literature in the 19th and the 20th centuries however goes back to the British period and needs deeper analysis. Banning of books was unknown in India before the British who imported the concept to serve and protect their imperial hegemony. The manner in which the British reacted to the writings in India during those times reflected the animosity and suspicion of the imperialists against the anti – imperialists. Banned literature and its significance in the making up of the ethos of nationalism is the focus of this paper as they are still recommended and essential readings for any Indian or a nationalist to protect and promote the interests of his own country. For instance Hind Swaraj , Soz-e-Watan and Indian War of Independence are worthy of mention. I shall make an attempt to highlight points that will enable us to establish a nexus between literature and history and draw inferences from this relationship.

Biography: Dr Amrit Varsha Gandhi Assistant Professor Department of History Himachal Pradesh University Shimla

THE BENGALI BHADRALOK-COMMUNIST AND MARXIST INSPIRED POETRY

K. Chattopadhyay

Jadavpur University

Abstract: This paper compares diachronically the communist inspired poetry of the 1940s and the 1960s and 70s in Bengal/West Bengal. In Bengali modernist poetry, a distinction can be drawn between the pro-Moscow/Beijing communist currents and socialism more generally. In this paper, our focus will be in the narrower, specifically Moscow-Beijing centric communism. In a colonial country where the main nationalist party was dominated, in the province under consideration, by Hindu landlords, Marxism presented itself as an outlook that could emancipate the majority. Awareness of Marxism can be seen in prose writings from within a few years of the Russian revolution. It would however be in the 1930s that the Communist Party of India would start emerging as a significant force. At the same time, revolutionary nationalists, opposed to Gandhi's politics, but finding their own strategy of individual terrorism a dead-end, were turning to communism. For them, the attraction included the stress on armed revolution, the leadership of a tightly knit party, which seemed to replicate their past organisational practises. Thus the petit bourgeois revolutionary substituted the proletariat as the party leadership. At the same time the peasant substituted the worker as the main mass of oppressed and fighting force. Marxist inspired poetry begins in the 1920s, with the radical Kazi Najrul Islam. He translated The Internationale into Bengali, and wrote two poems, Samyavaad and Sarvahara. He was closely connected to Muzaffar Ahmed, one of the early communists of Bengal. The political poems written in the late 1930s and especially the 1940s by communists and fellow travellers often presented the substitutionism mentioned earlier. While Subhas Mukhopadhyay did write poems extolling proletarian struggles, the emergent vision was actually based on a dependence on the residual, i.e., on peasant sufferings and struggles, by poets like Dinesh Das, whose Kaste or Sickle talks about the sickle as the symbol of the new age. It would become widely read and not only communists like Bishnu Dey, but also non-CP radicals like Sudhindranath Dutta would vie to adapt a line from it. The Bengal famine saw others writing poems about suffering peasants and peasant women. The culmination of this era was the tebhaga movement of 6 million peasants, which inspired many poets, as did the struggle to free the remaining revolutionary nationalists from jail. In the poems addressing peasant struggles, the victims would have to be emancipated from above ; on occasion with direct reference to the prince riding

his horse. This created the horizon of expectation that the poets of the 1960s and 70s, supporters of the Naxalbari movement, would follow completely. Peasants, especially peasant women, are suffering victims. But the vanguard role is played by the elite that has turned to the communist party. The male middle class is the real hero, even though peasant struggles and peasant women are invoked. Neither the theory of class struggle with the stress on the leading or hegemonic role of the working class, nor the theory of socialist realism, to both of which mainstream Indian communists paid lip service, therefore inspired their poetic creations in reality. What emerged was a literary substitution of proletarian class struggle by the peasantry. A literary self-fashioning of the Bengali middle class, for which the literary activity itself becomes, rhetorically, an act of revolution.

Biography: K. Chattopadhyay Born -- 20 August 1959

Educated -- Patha Bhavan School and Jadavpur University

M.A. History-- 1981, Jadavpur University

Ph D Arts -- 1995, Jadavpur University

Service:

I. Lecturer in History, Scottish Church College, Calcutta, 23/11/82 - 31/11/83.

II. Lecturer in History, Nabagram Hiralal Paul College, Hooghly, West Bengal, 5/12/83 - 19/1/84.

III. Lecturer in History, Jadavpur University, 20/1/84 - 27/11/90.

IV. Senior Lecturer in History, Jadavpur University, 28/11/90 - 27/11/95.

V. Reader in History, Jadavpur University, 28/11/95 - 27/11/2003.

VI. Professor of History, Jadavpur University, 28/11/2003 - 19/8/2009

VII. Professor of Comparative Literature, Jadavpur University, since 20/8/2009

THE INDIVIDUALIST REBEL IN THE PLAYS OF HENRIK IBSEN AND MAXWELL ANDERSON: A COMPARATIVE STUDY OF AN ENEMY OF THE PEOPLE AND BOTH YOUR HOUSES

P. ghafourinia¹, G. sami²

¹university of boroujerd, ²university of boroujerd, student

Abstract: Abstract This paper is a comparative study of Henrik Ibsen's *An Enemy of the People* and Maxwell Anderson's *Both Your Houses*. Ibsen is considered as the father of modern drama in Europe, the leading figure of an artistic renaissance that took place in Norway by the end of the nineteenth century. Anderson was one of America's Depression era dramatists and one of the outstanding American playwrights of the early twentieth century. The significance of the intellectuals' role and the philosophy and practice of individualism in different stages of history has been the subject of different critical studies. The individuals' freedom of thought, reasoning, expression and action have been disregarded in different ways by the prevailing "majority" in every society (in Denmark, in the nineteenth century, and the United States, in the thirties). Modern man is losing his individuality in this age of technology, collectivism and mass communication. Consequently, man loses his mental and intellectual independence and individuality. The aim of this paper is to trace the struggles of the free individuals and visionaries against the tyranny of the majority through contextual analytical comparison between Dr. Thomas Stockmann, the individualist hero in *An Enemy of the People* and Allan McClean, the main character or the rebel hero in *Both Your Houses*. Both these characters fight against tyranny of the majority in their own ways and are condemned to failure. Both Ibsen and Anderson pay great attention to the importance of individuality in modern society and attempt to demonstrate it in their works. Key words: individualism, Henrick Ibsen, Maxwell Anderson, freedom, majority rule.

Biography: Dr. Gholamreza Sami, university of Kashan, professor
Parastoo Ghafourinia, azad university of Boroujerd, student

S5 COMPARAISONS INTERSEMIOTIQUES / COMPARISON ACROSS MEDIA

"C'EST INCROYABLE" - GOETHE ET LA GRAVURE SATIRIQUE DU DIRECTOIRE, OU LA COMPARAISON INFINIE

K.H. Kiefer

Ludwig-Maximilians-Universität München

Abstract: Historique

Fin août 1797 Goethe est parti de Weimar pour sa deuxième respectivement troisième voyage en Italie. Faisant halte à Francfort il a dû connaître que le chemin vers Rome lui était bloqué par la campagne du général Bonaparte. Goethe s'est vite résigné à ne voyager qu'en Suisse. Il s'était renseigné de l'état des choses auprès de voyageurs, par divers journaux, et - par deux cents gravures satiriques françaises qui d'après lui étaient toutes fabriquées après la Terreur, donc récentes (donc sous le Directoire). Goethe en a choisi 57 exemplaires, les a « schématisées », comme il dit, et a dicté en deux jours de brefs commentaires pour chacune à son secrétaire Geist. Son « Spiritus » (d'après Schiller) copia soigneusement les titres originaux (dont le français très souvent était douteux).

Ni dans son journal, ni dans ses lettres Goethe n'a indiqué la provenance de cette collection importante ; apparemment elle a été dispersée ensuite. Pourtant Goethe avait l'intention d'utiliser les quelques feuilles de sa « Recension einer Anzahl französischer satyrischer Kupferstiche » - c'est le titre original - et de rédiger une étude d'abord pour les « Horen », puis, quand la revue de Schiller a été arrêtée, pour sa propre revue, les « Propyläen ». On ne sait pas pourquoi Goethe a finalement renoncé à son projet ambitieux qui aurait été unique à cette époque. Quand Eckermann a composé les textes pour le second Voyage en Suisse de son maître il n'a rien compris de la valeur de ces notes et les a exclues des « œuvres » proprement dits.

Philologique

Quand on m'a invité à éditer les écrits de Goethe de 1791 à 1797 dans le volume 4.2 de la Münchner Ausgabe (chez Hanser), volume que j'avais intitulé, par une citation de Goethe lui-même, « Wirkungen der Französischen Revolution » (paru en 1986), j'ai vite compris qu'une édition n'était possible qu'à condition de pouvoir comparer textes et images. En particulier au Cabinet des estampes de la Bibliothèque nationale et ailleurs (Berlin, Coburg, Gotha, Londres, Vienne) j'ai pu découvrir une bonne cinquantaine des gravures « Goethiennes », mais pas toutes. Cet état de mes recherches a été publié dans un petit volume du Deutscher Taschenbuchverlag (dtv) en 1988. Entre temps, grâce à la recherche par internet, c'est-à-dire aux catalogues « online », il ne me manque que deux qui sont introuvables, et entre temps mes connaissances sur Goethe et sur le Directoire se sont enrichies de beaucoup. Donc j'ai repris le travail, et introduction, images et commentaires revus et augmentés paraîtront au cours de l'année 2012 au site de la Ludwig-Maximilians-Universität München, <http://www.goethezeitportal.de>.

Au lieu de résumer le contenu des gravures je donne la classification originale de Goethe (dont le texte concerné est inconnu en France) sans pourtant oser le traduire ; je me contente de quelques notes :

„Sie [die satirischen Kupferstiche] sind gerichtet gegen [satires contre]

I. Fremde. [l'étranger]

- a.) England.
- b.) Den Papst.
- c.) Österreich.

II. Einheimische [la France]

- a.) Schreckensreich [la Terreur]
- b.) Modefratzen. [les Incroyables et les Merveilleuses]
 - 1.) In ihrer Albernheit dar und gegen einander gestellt [leurs folies]
 - 2.) Paarweis in galanten und leidenschaftlichen Verhältnissen unter einander [émotions]
 - 3.) In Verhältnissen zu veralteten Fratzen [l'ancienne mode]
 - 4.) In Finanz oder andern politischen Verhältnissen. [finance et politique]
- c.) Gegen Künstlerfeinde. [contre les ennemis de l'Art]"

Sémiotique

La « wechselseitige Erhellung » entre texte et image n'est jamais exhaustive, mais le moindre qu'on puisse dire, c'est qu'elle est « fertile ». En face des gravures on voit ce que Goethe a vu, s'il le dit resp. l'écrit. A condition d'une tradition commune ou de connaissances historiques, soit intertexte soit expérience, on voit aussi ce dont Goethe ne parle pas, mais qu'il a peut-être vu. Des fois on est sûr qu'il a vu quelque chose sans le mentionner, des fois il est ignorant (il ne peut pas savoir), des fois il se trompe, des fois il voit mieux que d'autres contemporains tels Louis-Sébastien Mercier ou

un peu plus tard les frères Goncourt. Analyse et critique se complètent non seulement du point de vue idéologique mais aussi sémiotique puisque les images (signes iconiques) ont par définition un minimum d'éléments référentiels qu'on pourrait en principe comparer avec des objets muséaux (p. ex. costumes, cannes, d'autres images etc.) ou monuments. Par contre le langage des Incroyables, caricatures et représentants ironisés de l'époque en question, n'est témoigné que par de citations verbales, plus précisément : textuelles (il n'y avait pas bien sûr d'autres possibilités d'enregistrement), c'est-à-dire le phénomène du « Garatisme » est bien témoigné sans jamais pouvoir entendre le fameux chanteur, mais on pourrait essayer de l'imiter.

Avec cela, finalement, on est arrivé au centre du sujet de la section 2 : « existe-t-il des incomparables ? » La réponse inévitable est « non », et la raison en est de nature élémentaire anthropologique. L'homme est muni de cinq sens qui communiquent entre eux. Le langage bien sûr intervient à tout moment pour investir les réactions les plus simples de signification. Les interprétations infinies, dont parlait déjà Nietzsche, sont donc des comparaisons infinies synesthétiques. En vue des gravures vues et décrites par Goethe, prenons comme exemple l'écphrasis qui met en relation vision iconique et langage symbolique. Ce n'est que d'apparence que voir et dire (ou bien écrire) soient absolument séparés, position trop « isolationniste » en suite de la fascination saussurienne de l'arbitraire du signe linguistique, démodée. Non seulement il y a des images mentales dans le signifié, mais il y a toujours un rapport, donc une comparaison possible entre les deux codes, pas nécessairement « correcte » ou « identificatoire » - il y a des moments où les mots me manquent, ou bien je ne fais pas attention à quelque chose puisque mes codes symboliques et épistémologiques n'y suffisent pas. Mais les systèmes humains de perception et de réaction et les codes symboliques interagissent toujours, prennent mesure l'un sur l'autre. Donc le travail « comparatiste » ne peut, il est vrai, aboutir à la « chose en soi » - belle fiction de Kant remplacée par Peirce (et déjà par Nietzsche) par le concept de sémiologie infinie.

Biography: Klaus H. Kiefer

Born in 1947 in Karlsruhe; high school diploma (Abitur) 1966; studies in German and Romance Philology in Heidelberg, Paris and München 1968-1974; first State Examination; PhD in Modern German Literature 1977, after second State examination high school teacher of German and French 1977-1979; lecturer of the German Academic Exchange Service (DAAD) in Benin (Western Africa) 1980-1981; then assistant professor at University of Bayreuth, Habilitation 1989; chair of Didactics of German Language and Literature at Ludwig-Maximilians-Universität from 1996 on; founder and president of Carl-Einstein-Gesellschaft/Société-Carl-Einstein; Fellow at the Center for the Humanities, Northwestern University, Evanston, IL.

LA MEDIALITE DE L'ARGENT ET SA MISE EN OEUVRE AU THEÂTRE (1598-1668). TROIS OEUVRES CELEBRES EN ANGLETERRE ET EN FRANCE

T. Burtin
Université de Montréal

Abstract: Cette communication analysera des extraits de trois pièces célèbres mettant en scène des figures de l'avarice et de l'usure, *The Merchant of Venice* de Shakespeare, *Volpone* de Ben Jonson et *L'Avare* de Molière. Ces figures se trouvent à la croisée des interrogations contemporaines sur l'argent, la richesse et l'échange, qui mobilisent autant l'histoire théâtrale et la tradition que la morale, la connaissance des conflits religieux contemporains et de la constitution des marchés libres et des discours économiques et juridiques. Pour éviter les écueils d'une interprétation postmoderne sur un corpus à la lisière de la modernité, il s'agit de trouver un milieu, un medium où porter l'analyse, entre le texte qui nous est parvenu, et un contexte qui nous échappera toujours dans sa réalité. La mise en scène de l'argent « met à l'épreuve » (C. Biet) des réalités en train de se construire. Cet objet désigne à la fois le lieu d'attention de l'avare et une préoccupation sociale, mais aussi un lieu de réflexion méta-théâtrale, qui nous aide à penser autrement le spectacle de Shakespeare, de Jonson et de Molière, dans un moment historique où la scène se construit comme lieu de médialité pour la société, principe d'une vie culturelle et esthétique intense et riche.

Le texte qui nous est parvenu est aussi un medium entre nous lecteurs contemporains et le spectacle tel qu'il a eu lieu, tel qu'il a été voulu par l'auteur, tel qu'il a été retranscrit par un spectateur ou un comédien. Il s'agira donc d'offrir une lecture qui se situe à la croisée de ces médiations successives, non pour retrouver la vérité historique la plus plausible, mais pour tenter de comprendre comment était pensé un spectacle à telle époque, avec quels outils conceptuels. Il faut donc se servir du texte, mais à bon escient, en le prenant à la fois « au mot » et aux objets qu'il décrit ou présente, porter attention aux concepts et à leur « jeu » sur scène : argent, marché, théâtre.

Biography: Titulaire d'une maîtrise de lettres classiques, d'une licence d'histoire de l'art et d'un Master 2 en littérature comparée, Tatiana Burtin vient d'achever son doctorat à l'Université de Paris Ouest Nanterre La Défense, en cotutelle avec l'Université de Montréal, sur les figures théâtrales de l'avarice et de l'usure à l'époque de l'émergence d'un « esprit » capitaliste, en France et en Angleterre. Elle a présenté ses travaux dans plusieurs colloques (New-York University,

Université de Montréal, Georgetown University School of Foreign Service de Doha, Société Française Shakespeare). Elle a publié quelques articles dans la revue *Communication, Lettres et Sciences du langage*, en septembre 2009 et dans *Intermédialités* (hiver 2010). Par ailleurs, elle pratique la comédie et la mise en scène en amateur.

ISHIGURO'S AN ARTIST OF THE FLOATING WORLD AND OZU FILMS

R. Taketomi

Kyushu University, Graduate School

Abstract: Kazuo Ishiguro has admitted he is influenced by the movie director Yasujiro Ozu. Many scholars have theorized regarding the influence of Ozu in Ishiguro's works. However, many theses which describe the influence of Japanese movies tend to use conceptual terms such as "mononoaware" or "yugen" with Ishiguro's work. The use of these terms fails to point out exactly how we can observe the influence of Ozu in Ishiguro's novels. It is said that the author's characteristics and his cultural aspects tend to appear in conversational parts of a novel, and it seems likely that Ozu's films affected Ishiguro's first two novels in those conversational parts. However, there was a limit to reproducing Japan from imagination. For example, Ishiguro mentioned in an interview that he plotted to write his first novel, *A Pale View of Hills*, centering around a young wife, Etsuko and her father-in-law, Ogata, but he failed. Several papers cite Mikio Naruse's film, *The Sound of the Mountain*, a story originally written by Yasunari Kawabata, as a source of *A Pale View of Hills*. There is a definitive difference in these two works. That is the former has no flirting conversation between a young wife and her father-in-law but has many non-verbal communications; such as, gestures and glances, but in the latter a young wife talks to her father-in-law in a flirtation way, and Ishiguro lets the readers know how affectionate they are in conversations. Japanese movies have a tendency of showing that two people, especially men and women relationships, are in perfect sympathy with each other without speaking, but it seems that it was difficult for the English writer to grasp and express the delicate exchanges. However, after publishing *A Pale View of Hills*, Ishiguro might have been reminded by some Japanese acquaintances about the aforementioned awkward conversations because these feeling of wrongness seem to be improved in *An Artist of the Floating World*. In the presentation, I would like to take up Ishiguro's first two novels based on Japan, particularly *An Artist of the Floating World*, and search for Ozu's influence. In addition, I would like to point out that, even studying Ozu films thoroughly, what the British writer Ishiguro could not write about Japan.

Biography: 2011- current Kyushu University Graduate School, Ph.D. course in Comparative Social and Cultural Studies
2009-2011 Graduated from Fukuoka Jo Gakuin Graduate School, MA in Comparative Cultural Studies, Western Society
2003-2006 Fukuoka Jo Gakuin University, BA in Human Development 1997-2009 ALFascend Ltd., Interpreter and Translator (Japanese/English) 1990-1997 American Consulate, staff 1989 Graduated from California State Golden West College

S2 COMPARER LES MYTHES, COMPARER LES RELIGIONS / COMPARING MYTH AND RELIGION

QUAND L'AU-DELÀ PASSE AU-DELÀ DE LA NON-RÉPONSE : LA MORT ET LE LANGAGE DANS *LA LANGUE MATERNELLE, LES MOTS ÉTRANGERS ET LE PREMIER MOT* DE VASSILIS ALEXAKIS

I. Chatzidimitriou
Lehigh University

Abstract: « La mort : non pas d'abord l'anéantissement, le non-être ou le néant, mais une certaine expérience, pour le survivant, du « sans-réponse. » Ainsi Jacques Derrida se remémore-t-il dans *Adieu à Emmanuel Lévinas* du scandale de non-réponse que Lévinas repère dans le voyage sans retour qu'est la mort, le scandale de l'impuissance de conférer à l'autre un lieu d'accueil, responsabilité primaire qui, selon Lévinas, nous individue. Les voix narratives dans *La langue maternelle*, *Les mots étrangers* et *Le premier mot* de Vassilis Alexakis cherchent toutes les trois à se resituer dans le monde, à se réinventer même, suite à la perte d'une personne aimée : la mère, le père, un frère. La mort est, à leurs yeux, un silence douloureux, qu'ils doivent rompre : le narrateur de *La langue maternelle* cherche à rattacher un signifié au signifiant mystifiant de l'Epsilon delphique, lui accorder, en d'autres termes une fonction sémantique dans le corpus historique et linguistique auquel il appartient; celui de *Les mots étrangers* apprend une langue étrangère dont il ignorait jusqu'alors l'existence rendant ainsi audible ce qui n'était pour lui qu'une absence, un code muet ; enfin, la narratrice de *Le premier mot* mène à terme la recherche de son frère décédé sur le premier mot énoncé par l'homme, tentant à faire parler un silence. Cette intervention se propose comme objectif de démontrer que l'espace de non-réponse que les protagonistes d'Alexakis doivent de facto affronter suite au décès des leurs ainsi que le scandale que fait éclater l'impossibilité d'offre d'hospitalité sont mitigés par une redéfinition de la responsabilité lévinasienne : au lieu de déconstruire le moi qu'il a auparavant aidé à constituer, l'autre devient dans son mutisme de mort raison d'expansion du moi dans la langue. La non-réponse du mort crée un espace dans lequel interpeller c'est parler d'un lieu de réponse (Jacques Derrida nous rappelle dans son *Adieu* que « L'appel ne s'appelle que depuis la réponse »). La réponse étant située du côté du vivant, toute quête linguistique (en l'occurrence les aventures de détective que se proposent les personnages d'Alexakis) n'est essentiellement qu'une réaffirmation du besoin de toujours répondre, de se situer à travers la parole sur la rive opposée d'un au-delà de non-réponse.

Biography: Ioanna Chatzidimitriou holds a PHD in Comparative Literature from the University of North Carolina, Chapel Hill. She is currently Adjunct Professor of French at Lehigh University. Her work on late nineteenth-century colonial French literature and Decadence has appeared in *Cahiers Octave Mirbeau*, *Dalhousie French Studies*, and *Nineteenth Century Studies*. She is currently working on a manuscript-length project on the uses of silence and translation in fiction by contemporary translingual authors who choose French as their language of literary expression. Her essays on francophone literature have appeared in *The Comparatist*, *Contemporary French and Francophone Studies*, *Dalhousie French Studies* and *Substance*.

THE IMAGE OF DEATH IN EAST ASIA: WITH A FOCUS ON THE KUSO-SHI IN EMPEROR SHOMU'S ZASSU

G. Lan
The University of Tokyo

Abstract: At the crossroads of religion and literary studies, this paper aims to analyze the way in which literature enriches a religious view of life and death, and consider how Buddhism was amalgamated with the main currents of the traditional Chinese thought. In an attempt to interpret this exchange between religious and cultural dialogues, this presentation will focus on the image of death in the Kuso-shi in Emperor Shomu's 'Zasshu' written in the Middle Age of China. Kuso is a meditative practice derived from the early Buddhism in India with the intention to suppress lustful thoughts and to enhance understanding of the impermanence and impurity of human beings and the world. The practitioners would go to the graveyard and observe the decaying process of the corpses and contemplate on the nine stages of decay. This practice became a theme for a collection of poems named Kuso-shi in China and Japan. The earliest known record of Kuso-shi dates back to the dynasty known as East Jin (AD317-420) in China. Buddhism was first introduced to China in the late second century, but it didn't take root in the Chinese soil until it was being spread to most parts of China during the period of six dynasties which lasted from the early third to late sixth century. Kuso-shi came into being in this important period. However, most of the Kuso-shi written in the six dynasties disappeared except the Kuso-shi in Emperor Shomu's 'Zasshu'. Zasshu is a Kanshi (Chinese poetry) anthology which was transcribed by the Japanese emperor Shomu. The Kuso-shi in 'Zasshu' was composed by the monk Zhen Guan in sixth century in China, and copied into 'Zasshu' in eighth century. It is

the earliest of this kind of poem extant, and details the nine stages of a decaying corpse with many representations from the Treatise on the Great Perfection of Wisdom. This comprehensive commentary on the Great Perfection of Wisdom Sutra was valued as a reference in the general study of Mahayana thought.

Though the Kuso-shi makes a reference to the Treatise on the Great Perfection of Wisdom, there are obvious differences between the sutra and the poem. For example, the eleventh and twelfth lines make reference to the last step of Kuso, cremation into dust (Sho-so). To sicken the reader and emphasize the impurity and vanity of the body, the passage explicating Sho-so in the Treatise on the Great Perfection of Wisdom describes in detail the changes of the burning corpse. Different from the sutra, the poem doesn't describe the changes of every part of the corpse in the process. Instead, it only takes in the end of burning as turning into dust.

Dust is a very important symbol in Confucianism and Daoism, and the same image can be found during many classical Chinese poems as well. This symbol is closely related to the traditional Chinese understanding of human existence. The poem makes reference to the Treatise on the Great Perfection of Wisdom and uses the image of dust which is familiar so that Kuso can be accepted more easily by the readers. In this way however, the emphasis is shifted from conquering carnal desire to understanding the impermanence of life. On the other hand, in Buddhism, the world is described as full of dust which troubles one's mind, and the body is the reason for our suffering. Though the poem shares the same image of dust with other classical poems, at the same time the Buddhist ideas of impurity of the world and vanity of the body are stressed.

Biography: Gong Lan kyoran1983@gmail.com

Phd Student in Comparative Literature and Culture, with focus on Buddhism Literature in China and Japan

Supervisor: Prof. Saito Mareshi

Education

MA, Department of Comparative Literature and Culture, the University of Tokyo, 2012

Dissertation: The image of death in the Kuso-shi in Emperor Shomu's 'Zasshu'

MA, Department of Foreign Language, Tsinghua University, 2008

Dissertation: The Formation of the Theory of Motoori Norinaga's Monono Aware

BA, Department of Foreign Language, Tsinghua University, 2006

Dissertation: Poems on wine in Ancient Japanese Literature: with a focus on the Kojiki, the Nihon Shoki and Man'yoshu

Publications:

"The Formation of the Theory of Motoori Norinaga's Monono Aware" In Collection of Best Master Thesis in Japan Studies in China, Beijing: Xueyuan Chubanshe, 2009; pp. 194-238.

Conference presentations

"The change of translation during Edo period and the disaggregation of the system of Hua-Yi.:with a focus on Ogyu Sorai and Motoori Norinaga " the 18th International Federation of Translators (FIT) World Congress, Shanghai International Convention Center. August 4-7, 2008

"The Reception of Chinese Literature in Japanese Literature: a Comparative Analysis of Preface on Plum Blossom Poems and Preface to the Poems Collected from the Orchid Pavilion" the 15th Biennial Conference of Japan Studies Association of Australia, the Australian National University. July 1-4, 2007.

Awards and Fellowships

2005 Fellowship of ASAHI Newspaper

2009-2010 Fellowship of ASAHIGARASU

2012-2015 Fellowship of the University of Tokyo

LA REPRÉSENTATION DE L'ENFER AU XIXÈME FRANÇAIS ET SES CONSÉQUENCES POUR LA LITTÉRATURE BRÉSILIENNE DU XXÈME.

G. Cavalheiro

Université de Nantes

Abstract: La réflexion théologique française du XIXe siècle est au centre d'un important changement dans le prosélytisme catholique. Si on prend en compte l'ancienneté de l'idée des peines futures dans l'au-delà, il serait aisé

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d'affirmer que la crise de l'enfer dans les mentalités urbaines du XIXe a constitué une véritable révolution religieuse. Ce profond changement de sensibilité n'a pas été restreint au milieu catholique. Il commence en-dehors de l'Église, est-il par elle adopté et fini pour influencer d'autres champs culturels, comme la littérature. Dans un groupe très hétérogène d'adversaires des "peines infernales", composé des philosophes, socialistes et écrivains, un enseignant lyonnais a pris beaucoup de relief en créant un nouveau mouvement religieux. Allan Kardec (1804-1869) a fondé le spiritisme où il n'y a pas que "les flammes lucifériennes" qui ont disparu. Si pour le clergé cette crise était assujettie à la modernisation des classes moyennes européennes, pour le spiritisme elle fut l'occasion de construire une vision futuriste de l'ancien "royaume des morts". Les idées de Kardec ont traversé l'Atlantique et sont arrivées au Brésil. Là-bas le spiritisme a eu la particularité de produire une gigantesque bibliographie. A partir d'une analyse des écrits d'un de ses auteurs, Chico Xavier (1910-2002), nous essayerons de montrer comment la modernisation théologique française du XIXe siècle a pu s'enraciner dans la société brésilienne du XXe siècle, transformant une pastorale de la peur en une "science fiction religieuse" très complexe.

Biography: Guilherme Cavalheiro est né à Porto Alegre, Brésil en 1967. Il a fait ses études à l'Université de Campinas (licence en sciences sociales, 1990 et master en science politique, 1994, sous la direction d'Armando Boito Jr.), à l'Université Pontificale de Sao Paulo (doctorat en sciences sociales, 2005, sous la direction de Miguel Chaia), à l'Université Milano Bicocca (stage doctorale, dipartimento di scienze umane per la formazione, 2002, sous la direction de Vittorio Morfino), à l'Université de Nice (master II professionnelle en science politique, 2009) et actuellement est doctorant en Langue Portugaise à l'Université de Nantes, sous la direction de Carlos Maciel. Il a été maître de conférences en science politique à l'Université Fédérale de Natal (UFRN) pendant 10 ans et actuellement est lecteur au Département d'Études Lusophones à l'Université de Nantes où il participe, comme doctorant au Centre de Recherche sur les Identités Nationales et l'Interculturalité (CRINI) et comme membre associé au Centre Nantais de Sociologie (CENS).

TRADUCTION ET POÉTIQUE POSTCOLONIALE / TRANSLATION AND POSTCOLONIAL POETICS

A CRITICAL APPROACH TO TRANSLATION: "(IN)VISIBILITY" OF THE TRANSLATOR AS AN INTERCULTURAL MEDIATOR IN TRANSLATING HETEROLINGUAL POSTCOLONIAL LITERATURE

B. Djoric Francuski

Faculty of Philology, University of Belgrade

Abstract: Within the theoretical framework of postcolonialism, translation is usually viewed in line with the postcolonial paradigm about subordinate versus hegemonic cultures, margins or peripheries versus centres, Oriental i.e. non-Western versus Western areas. Conversely, translation as an interdisciplinary field borrows multiple elements from other philological disciplines, among them postcolonial studies. In this way, translation represents an essential tool for researching postcolonial literature, while the theory of postcolonialism is in itself a comparative multidisciplinary field – including psychology, anthropology, cultural and religion studies, to name just a few – which contributes to a better understanding of the tasks awaiting every translator of postcolonial texts. Nevertheless, even without asymmetrical relations between dominating and dominated cultures and literatures, intercultural literary translation can still be seen through the prism of postcolonial theory. This paper addresses the challenges in translation of heterolingual literary works, posed to the translator whose task of an intercultural mediator is to shift the priority from the source text (ST) to the target text (TT). The research focuses on postcolonial Indian English literature and the problems of its translation into Serbian as a language of limited diffusion, while examples are drawn from the corpus consisting of several translated novels and their respective originals, which are then analytically and critically compared. Though this literature is marked by heterolingualism, it is still written in English as the dominant language in the postcolonial space. The main obstacles for the translator are to reproduce code mixing from the ST between English and several other languages – a hybrid vernacular named Hinglish, and to translate culture-bound words which have no equivalent in the TL since the readers of the TT are not at all familiar with the very concepts these words express. The usual Western practice is to replace only the dominant language and leave all foreign items in the original, which allows the translator to remain fully invisible, in conformity with Venuti's policy of foreignization. However, by treating translation as the mere transmission of the linguistic signs, without taking into account the interference of cultural factors, the translator can render just the flavour but not the real meaning of the ST, especially if such heterolinguistic utterances have cultural connotations crucial for the given context. That certainly does not promote intercultural understanding because the role of Hinglish in these postcolonial texts is not purely exoticizing but has deeper socio-political, cultural and psychological roots, deserving to be treated as such and transferred in line with its function in these heterolingual texts within their unique cultural and historical subtext. In order to become part of genuine intercultural communication between the reader, TT and ST, the translation of a heterolingual text is supposed to facilitate it, not to render it vague and almost impossible. Even if English is the central axis as the dominant language, the other languages are sprinkled over the text with various purposes, from simply conjuring up an exotic atmosphere to expressing the hybrid identity and cultural otherness of the author. The translator's role of agency, as expressed by Appiah's notion of thicker contextualization, is to legitimately present the original to those readers who, having no direct contact with the Orient, are not well-acquainted with the cultural context which always plays the essential role in understanding a work of art. Instead of excluding the reader who is unable to understand foreign words embedded in the heterolingual text by reducing them to their pure exotic function, the translator also has the option to decode these notions, creatively compose TL equivalents and construe a fully comprehensible TC text – or, to paraphrase Spivak's words, to construct meaning, thus conveying it across cultural barriers. The purpose of this paper is to employ comparative thinking in order to reveal the ways in which that can be done by using different strategies described in Translation Studies, and to discuss their usefulness in presenting translated texts to target readers.

Biography: Biljana Djoric Francuski graduated from two departments of the Faculty of Philology, University of Belgrade: the English Department and the French Department. Upon graduating, she enrolled in a Language Science postgraduate course at the English Department of the same university, and gained her Master's Degree in Contrastive Analysis, with a thesis entitled *Translating English Prepositions at and by into Serbo-Croatian*. Her PhD dissertation on the Reception of the Post-War English Novel in Serbo-Croatian Criticism until 1985 was defended at the Faculty of Philology in Belgrade in 2002. Since 1997, she has worked at the English department of the Belgrade Faculty of Philology, where she has taught different courses, including: English as the Second Foreign Language, English Grammar, Translation into English, and Non-Literary Translation. She is currently holding a position of an Associate Professor, teaching Introduction to British Studies and British Cultural Studies for undergraduate students, Cultural Diversity for master students, and Postcolonial Discourse at doctoral studies. She has also worked as a translator / interpreter for many years, and taught English for Specific Purposes at several other Faculties and Colleges in Belgrade, namely: Technical College, College for Tourism, Academy of Arts, and Faculty of Informatics, as well as British Civilization at the Faculty of Education. The focus of her

work includes: cultural studies, postcolonial literature, British post-war novel, translation quality assessment, and translation studies. So far, she has published two books in Serbian, entitled *Echoes of the English Novel* (2006) and *British Civilization and Culture* (2011), forty-three papers, and participated in the work of twenty-eight Conferences in Serbia and abroad. Her most important publications include: "Lawrence Durrell about Yugoslavs and Yugoslavs about Durrell" (*English Language and Literature Studies: Interfaces and Integrations Proceedings*, Belgrade, 2007), "Self as the Other in Novels by Anita and Kiran Desai" (*Middle Ground*, Beni Mellal, Morocco, 2007), "How Many Dreams Are There in Murdoch's *Bruno's Dream*? Dream as the Symbol of Reality, Imagination and Death" (*South Bohemian Anglo-American Studies*, Czech Republic, 2007), "To Be or Not to Be Translated?" (*Romanian Journal of English Studies*, Timisoara, 2008), "And What's Culture Got to Do with It?" (*English Language and Literature Studies: Structures across Cultures*, Belgrade, 2008), "Dark Side of Life for Women in Postcolonial Asia as Reflected in R.P. Jhabvala's *Stories of Contemporary India*" (*History / Stories of India*, New Delhi: Macmillan, 2009), "Montenegro as the Scene of Some Strange War Images in Joyce Cary's *Memoir of the Bobotes*" (*Recounting Cultural Encounters*, Cambridge Scholars Publishing, 2009), "Milos Crnjanski's Novel about London as the scene of cultural and linguistic interplay among several European nations" (Co-authorship with Biljana Cubrovic, *Studies in Cross-Cultural Communication – looking, touching, searching*, Osaka International University, Japan, 2009), and "Anglo-Serbian Cultural and Literary Relations: Whose Bus Is It?" (*Image_Identity_Reality*, Cambridge Scholars Publishing, 2011).

TRANSLATION AT THE HEART OF MODERN COMPARATIVE LITERATURE OR HOW TO GET ALONG IN THE GLOBALIZED LITERARY MARKETPLACE

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Abstract: Translation has been always considered as a necessary tool within the framework of Comparative Literature as an academic discipline because it is one of the basic means for cultural mediation and the spreading of echoes between literary productions in different systems of linguistic and cultural expression. Nevertheless, the impact of translation in our field of study has not been fully recognized and for a long time comparatists have distinguished themselves as privileged readers of literary texts in their original version. But the recent developments in the "quicksand" of the ever shifting shape of Comparative Literature as a field of study, hand in hand with the incessant growth of translation studies, are creating a favorable atmosphere for an enduring alliance of both areas.

In this respect we begin with an examination of several synergies between Translation Studies, Comparative Literature and Postcolonial Studies, the last one being also a responsible for the tsunami of changes which nowadays is sweeping the field of Literary Comparison. Within the area of postcolonial translation, we wish to analyze processes of cultural translation (in-translation or compositional translation) as well as the practice of interlinguistic translation in the Spanish book market, where the acculturation of postcolonial literary works still favors the convergence with predominant western models over the reinforcement of alienation and alterity. In this way we argue that translation only can be taken seriously if it represents a critical approach in itself and not only a docile tool in order to increase the number of international bestsellers in the mainstream marketplace for literature.

Biography: Cristina Naupert Licenciada en Filología (BA Philology) Doctora en Filología (Ph.D. Philology), Universidad Complutense Madrid, 1999 Lecturer in Literary Theory and Comparative Literature, Universidad Complutense Madrid, 2001-2005 Lecturer in Translation Studies, Universidad Complutense Madrid / CES Felipe II Aranjuez, since 2001 Books *Narrar en libertad. Transiciones literarias en España y Alemania Oriental*. Madrid: Editorial Pliegos, 2010, 279 pp., ISBN: 978-84-96045-74-3. *In Freiheit erzählen. Literarische Wenden in Spanien und Ostdeutschland*. Berlín: Verlag Walter Frey, 2007, 152 pp., ISBN: 978-3-938944-20-2. *La temalogía comparatista entre teoría y práctica. La novela de adulterio en la segunda mitad del siglo XIX*. Madrid: ARCO / Libros, 2001, 383 pp., ISBN: 84-7635-452-5. *Edition Tematología y comparatismo literario*. Madrid: ARCO / Libros, 2003, 287 pp., ISBN: 84-7635-541-6. *Chapters (selection) "Turm, Kanal und andere Metaphern – literarische Darstellungen des Lebens in der DDR mit einem I im Klassenbuch"*, in *20 Jahre Mauerfall. Diskurse, Rückbauten, Perspektiven*. Berna: Peter Lang, 2012, ISBN: 978-3-0343-0427-6, pp. 149-160. "La narrativa al rescate de la memoria colectiva: Herta Müller y Uwe Tellkamp", in M. Pfeiffer (comp.), *Was mich wirklich interessiert. Homenatge a Jordi Jané*. Barcelona: Edició Forum, 2011, forthcoming. "Mercado, ideología y textos exóticos, o por qué no hay traducción (poscolonial) inocente", I Congreso Internacional de ASETEL Asociación Española de Teoría de la Literatura, Universidad de Granada, 2011, forthcoming.

TAGORE ET LA TRADUCTION / TAGORE AND TRANSLATION

TRANSLATION STUDIES, IDEOLOGY AND "DISCOURSE": ON THE TRANSLATABILITY OF TAGORE'S POETRY AND ITS CULTURAL RECEPTION

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Abstract: Even though Gitanjali provided a lot of solace to the war torn European 'Waste Land', with Wittgenstein considering it a bedtime book, beyond the academia it has all ebbed away. Tagore's usage of similes and metaphor, musicality and rhythm notwithstanding, he has been translated in almost all European and Asian languages which necessitates the study of his poetry within the 'discourse' of Translation Studies. This paper would approach translations of Tagore as discovery and window for cross-cultural transmission. I intend to look at translation through the shifting registers and authorial ideology, aided by the shift from identitarian-universalist theory within the praxis of comparative methodology. In doing so this paper would entail a shift from the initial stages of American and Eurocentric translation perspectives and how translation studies has helped established comparative literature not only as a liberal academic discipline equipped for inter-lingual enquiries but also as an agency for a dialogical relationship between the 'centers' and 'peripheries' even as it seeks to restructure it. I would discuss translation as activity and the problems of translating Tagore through reception in the West and as part of impact and influence studies in India. Critics have called Tagore's translations travesties or literary diversions yet that Tagore was in most cases his own translator is in itself an unusual phenomenon in world literature. I shall elaborate on the problem of hermeneutics and culture specific imagery in his poetry, positing Tagore's translations as commentaries or transcreations of his Bengali originals devoid of musicality and evocative power and explore the possibility of a cultural resurgence. Cultural context and linguistic expression becomes intertwined if the analyses of Tagore's own translations focus on the wider context of power and ideology. Were Tagore's autotranslations an attempt to mimic the dominant discourse of English resulting in the emergence of a register matching the target language poetics of Edwardian times? Perhaps it was what Tagore describes as "amorphous syntax", in his letter to William Rothenstein, and his half-rhythmical prose which caught the attention of Western ears. Literary homogenization with various people collaborating on Tagore's translations, changing of literary tastes with the advent of Modernism and various other factors could have caused the decline of Tagore's popularity in the west which could have been avoided had they been acquainted with the variety of Rabindranath's works, especially his later day poetry with the beginning of the Balaka poems. Besides Yeats and Pound there have been fairly successful translations by Jimenez, Andre Gide, Boris Pasternak and Sukanta Chaudhuri much recently. Was it the affinity between Jimenez's Andalusian sensibility and Tagore's Bengali or Ziauddin's Persian Philosophy and Tagore's Upanishadic Poetry which aided translation? How did his nationalism lectures and return of the knighthood after the Jallianwalla Bagh massacre affect his Western appreciation? I shall try to show that it is not the cultural disparity of different worldviews and ethos or cultural, temporal and geographical distance but epistemological construct of the colonizer and emotive stereotypes, rooted in its historical and cultural context which problematized Tagore's reception in the west. I shall also try to show how the problem was further aggravated by the Western readership, apathetic towards spiritualism and obscure mysticism, variously appropriating him as a Preacher and a mystic.

Biography: My name is Rohit Dutta Roy and I am an advanced graduate student in the Department of Comparative Literature at Jadavpur University, India. I was awarded first class honours in Comparative Literature on completing my undergraduate study with a SGPA of 9 on a 10. I completed the UGC-approved course 'Translation as a skill' from the CENTRE FOR TRANSLATION OF INDIAN LITERATURES with an A Grade. I have been an editor for the annual college Magazine – Arani and presently serving on the editorial team of Inquire: Journal of Comparative Literature. I have presented papers at International Conferences in Jadavpur University, Jawaharlal Nehru University, University of Delhi, Banaras Hindu University, Aligarh Muslim University, Visva-Bharati University, Central University of Rajasthan, Brown University and have been invited to present papers at Bates College, University of Oxford, Duke University and University of Cambridge. Being an early career researcher I am also working on a documentary film tracing the oral cultures of Bengal and engaged in translating Bengali plays of Girish Chandra Ghosh, Bijon Bhattacharya and Utpal Dutt. I would like to pursue further research on the marginalized in the elitist power structures of India, communalism gripping Indian democracy and ways to evict the same.

TRANSLATION, POSTCOLONIALISM AND POETICS : RABINDRANATH TAGORE IN NINETEEN TWENTIES KOREA

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Abstract: In the 1920s, during which Korea was under Japanese colonial rule, various foreign poets were introduced to Korea, among whom the Indian poet Tagore is not to be overlooked. Many articles about Tagore can be found in the newspapers and magazines published during this time. Tagore was worshipped as the first Asian to win the Nobel prize of literature, and was received as a 'saint' or a 'sage' representing the spiritual civilization of the East, that is distinct from the material civilization of the West. However such image of Tagore as the 'Asian sage' was first made and approved by the West. Such Orientalist view of presenting 'Asia' as the basis for negating Western civilization and Western modernity can be dangerous in colonial Korea, because such 'Asian discourse' was exactly the ideology used by the Japanese in order to justify their colonial rule. However the influence of Tagore in Korea during the 1920s needs to be analyzed in a different light. Tagore was received as a poet who is also suffering under colonial rule, and such awareness of colonialism lead to explorations toward post-colonialism. India was the first of various Asian and African colonies to harbor nationalism and nationalist movements, and through the image of Tagore, Korea was able to envision a post-colonial future. Such interest in Tagore was elevated to a new, literary dimension when the Korean poet Kim Eok translated three volumes of Tagore's poems into Korean in 1924. Starting with his representative work, *Gitanjali*, *The Gardner* and *The Crescent Moon* were also translated in succession, and Tagore thereby made a deep literary impression on the Korean readers. What should be noted about the process of such translation is that the religious transcendentalism of Tagore's poetry was transfigured into a poetic model for modern Korean lyric poetry. Kim Eok translates 'thou' of *Gitanjali* into 'God' and transfigures Tagore's poem into a model for Korean lyric poetry which emphasizes the disappearance of the subject through the union with 'Nim,' the beloved. Also the prosaic style of Tagore's poems raised the important issue of poetics in the Korean literary environment where free-verse was yet to be established. The most important aspect of the reception of Tagore in Korea can be found in connection with the Korean poet Han Yong-un who is deemed as Korea's greatest poet during the colonial era. In the poem titled "Upon reading Tagore's poem *Gardenisto*," which appears in his volume of poetry titled *The Silence of the Beloved*, he praises Tagore's world of poetry, but also criticizes him for lacking more interest in colonial reality and history. He accepts the religious transcendentalism of Tagore, but at the same time emphasizes the need for strong sense of identity as a poet of a colonized nation, in order not to slip into abstract ideas that are isolated from reality. This is where the post-colonial aspects of Han Yong-un's poetry emerge into full view. Han Yong-un was able to make the word 'beloved' into a poetic diction that covers a wide spectrum of meaning, from a lover, one's own country, or even Buddha. Through him, Korea was able to have the first poetic model that combines traditional lyric poetry, post-colonial interest toward society and history and religious transcendentalism. The reception of Tagore in Korean modern literature is important in this respect.

Biography: 1. *The translation Studies Reader*, ed. by Lawrence Venuti, Routledge, 2002. 2. Susan Basnett, *Postcolonial Translation Theory*, Routledge, 1998. 3. Rabindranath Tagore, *Collected poems and plays of Rabindranath Tagore* by Rabindranath Tagore Macmillan , 1962
4. Han Yong-Un, *The Silence of the Beloved*, Honsung Publishing Company, 1998. 5. Kim Uk's translation of Tagore's Poems 6. David Damrosch, *What is World Literature?* Princeton Univ. Press, 2003.

TRANSFORMING THE UNIVERSAL INTO THE INDIGENOUS: A TRIPARTITE APPLICATION OF COMPARATIVE LITERATURE BASED ON THE VERNACULAR TRANSLATIONS OF THE PSALMS AND TAGORE'S *GITANJALI* IN INDIA

J. James

Central University of Kerala

Abstract: Transforming the Universal into the Indigenous: A Tripartite Application of Comparative Literature Based on the Vernacular Translations of the Psalms and Tagore's *Gitanjali* in India. The history and evolution of the modern translation of the Bible is a journey from literal translation, through utmost loyalty to the original, attempts at simplification, and brave deviations and innovative transcreations. In India, the translation of the Bible into the vernacular was an integral part of evangelization which was a significant agenda of the early European colonies that reached the Indian shores. The missionaries who landed here with the merchants were scholars in Latin and Hebrew. Their linguistic proficiency made their efforts to learn the vernacular great contributions to the strengthening of the Indian languages particularly in the southern parts of India. The Bible was translated into the languages of the different States (the then Princely Provinces) as a means to reach out to the people through spirituality. Kerala, with Malayalam as the native language of its people, has the largest Christian population in India. The translation of the Bible into Malayalam which began in the 19th century, not only facilitated the conversion of Indians into Christianity, but also became a mighty and historical influence in the formation and growth of prose in Malayalam Language. The series of Malayalam translation of the Bible popularized a humanism empowered by spirituality and charged with values far different from those in Indian scriptures. They established a language of spiritual communication- direct, deeply human, personal and appealing to the individual's intellect and emotion. As a result, the Malayalam translation of the Bible evolved into a literary style that is simple, lyrical

and characterized by the deft use of the cultural and linguistic resources of Kerala. The psalms, more than any other part of the Bible, helped in influencing the articulation of the spiritual link between man and God. The most popular translation, undertaken by Kerala Catholic Bishops Council Pastoral Orientation Centre, Cochin (POC Bible), contained an idiom, style and vocabulary which was magnificently indigenous, and succeeded in making itself an easily quotable daily language of expression both in spiritual and secular communication. Tagore's Gitanjali also has a history of translation into Malayalam – mostly from its English translation - by translators of different stature. Poets, Critics, priests and pure Tagore lovers have all attempted to translate this all time lyrical masterpiece. Its content of spirituality is irreligious, personal and deeply rooted in the trust in an intimate link between the human and the divine. The focus of my paper is the amazing similarity between the most popular Malayalam translation of the Psalms and the recent Malayalam translations of Gitanjali. The POC version has used a language that makes optimum use of the indigenous resources and associations just as the Gitanjali translations have shed the alienating opaqueness (to the non-Bengali reader) of the sensibility of the source language. The Malayalam translations of the Psalms and Gitanjali have amazing similarity in their idiom, articulation of the relationship between man and God and insinuating a simple devotee as spiritual searcher and spokesperson/narrator in the core of the verses. The translations of both evoke a sensuous piety that reminds one of the pre-Raphaelite poetry. This is the magic of translation that uses the repertoire of the target language judiciously and creatively. The Malayalam translations of the Psalms and Gitanjali have carried their contents far from the original, but only to reach, gainfully, the essence of their message to the reader in familiar and moving ways. Here some significant aspects in Translation need to be highlighted. Translations can impact on the target language, opening up new vistas of expression as has happened with the Malayalam translation of the Bible. Its influence on the development of the language has impacted other translations as in the case of Gitanjali. Malayalam translations of Gitanjali echo the Psalms in tone, style and idiom. The language, created by an evolutionary process, in the POC Malayalam translation of psalms has become a strong influence on the various translations of Gitanjali. In the multi religious scenario of India, the Judaic (religious) and Hebraic content and language of the psalms has been drained off by the vernacular translation making it an acceptable and attractive secular saga of spirituality similar to Gitanjalis. When the Malayalam translation of Gitanjali searched for an idiom and sensibility that would sustain the spirit and power of the original, the language of the Psalms in modern Malayalam translation was found to be most acceptable. This is an interesting study in Comparative Literature extending the dimension of Translation Studies to Influence Studies and Reception Studies. It is also a meaningful study in postcolonial linguistic attempts to forge a meaning and relevance out of the earlier texts and sources, suiting the needs of the times, thus empowering Translation as a creative and decolonizing act capable of interrogating and re-appropriating the content. My presentation shall use for illustration my own English translation of the Malayalam translation of Psalms (KCBC POC Publication, 1981; 3rd edition – 2001) and the English translation of the latest Malayalam translations of Gitanjali. It is important to note that translations of Gitanjali continue to be published in Malayalam by many Tagore lovers as an unending search for the original flavor of a masterpiece rendered as a truly personal reaching out to the infinite. This adds to the relevance of my study as a three dimensional approach in Comparative Literature, binding Translation Studies to Influence Studies and Reception Studies. *****

Biography: Dr. Jancy James is the first Vice Chancellor of the Central University of Kerala, Kasaragod. She was Professor of English at the Institute of English, University of Kerala when she was appointed as the Vice Chancellor of Mahatma Gandhi University, Kerala in 2004. She is the first woman Vice-Chancellor in the state Kerala. Dr. James started her teaching career at the BCM College, Kottayam, in 1976, and joined the faculty at the Institute of English, University of Kerala, in 1981. She was the Founder-Director of the Centre of Comparative Literature, University of Kerala, 1992-2004. A former member of the Kendra Sahitya Akademi and the serving President of the Comparative Literature Association of India since 2007 (two terms), Dr. James has also been a post-doctoral Commonwealth fellow at the University of Warwick and a Faculty Research Fellow of the Canadian Government at the University of Toronto. She has authored five books in English and Malayalam. She was also the Malayalam editor of "Women Writing in India- 600 BC to the Present" published by the New York State University in 1992-93. She has launched a Department of Comparative Literature as one of the pioneering departments in Central University of Kerala.

A MULTINATIONAL PROJECT SCRAPPED: RECEPTION OF THE TRANSLATED PRODUCTS OF "TAGORE"

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Abstract: This humble endeavour would try to unveil the systematic scrapping of a project called "Tagore" in the west who was once hailed as "greater than many of us" by poets like Pound and Yeats. Primarily, the paper would like to deal with some of the translated "products" of Tagore and critically examine the reception of his works in the west. In doing so, the paper would also try to expose the politics of reception of an 'Eastern' cultural production, which has its own dynamics

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of dealing with class, race, and gender. What went wrong with the once sensational and striking product called Tagore? The unusual event/s of western appreciation and the equally unusual event/s of scrapping Rabindranath's works compelled me to label it as a product that failed in the Post Industrial Western World and he was largely forgotten. There is a striking difference between the reception of the works of Rabindranath at home and the world. The failure of "Tagore" in the Western circuit and even amongst his readers in India (who did not and does not have access to the original "text" and have access to the widely circulated extremely poor translations that failed to translate the economy of Tagore's lyricism into the target language) has to be dealt with very carefully. It was a difficult task undertaken by the poet to promote his works and it is equally difficult if not more complex a task to analyse what went wrong. This would entail a thematic analysis of his translated texts and perform a 'quality-check' of his translation on one hand and a close analysis of the various reviews of his works by other western critics and contemporary authors on the other. It would also involve a peep into the poet's world to understand how Rabindranath translated himself to the West through his offerings. It is a complex process of reception and I shall try to address it in this paper leaving scope for further academic mutations and combinations.

Biography:

Dheeman Bhattacharyya Research Fellow Department of Comparative Literature Jadavpur University Kolkata-700032 I did my Masters in Comparative Literature from Jadavpur University in 2004 with a First Class Degree. I am working on Indigenous theatre in Canada and India for my Doctoral Dissertation. I was awarded the Shastri Indo- Canadian Institute Doctoral fellowship for 2010-11 and was affiliated with University of Toronto. I have also edited several volumes of Translation and have worked as a translator on various projects.

LITTERATURE ET IDENTITES : LE DEVENIR PLURIEL DE LA LITTERATURE COMPAREE / LITERATURE AND THE SELVES : THE PLURAL GROUND OF COMPARATIVE LITERATURE

POETICS OF ALTERITY IN MARGARET ATWOOD'S *THE ROBBER BRIDE* AND *THE BLIND ASSASSIN*: CONCEPTUALIZED CONSTRUCTEDNESS

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University of Kashan

Abstract: If the concept of the comparative literature is to consider a text in terms of its relation to what is "beyond" or "at the border" of it, this paper will attempt to read Margaret Atwood's *The Robber Bride* and *The Blind Assassin* in the light of the comparative method. Based on the relationship between men and women in these two novels, the paper will play with two straightforward questions which were once asked by Atwood herself in her *Curious Pursuits*, occasional Writing and her simple conclusion that men and women are indeed different in their threatenability. The questions are "Why do women feel threatened by men?" and "Why do men feel threatened by women?" Atwood has always contributed to the ongoing debate about gender boundaries by defining and redefining the self and alternative others in "postmodern" understanding of alterity especially in speculative literature. The paper will open some questions on her poetics of alterity. It will study the concept of constructedness in pursuing identity. "If writing novels_ and reading them_ have any redeeming social value, it's probably that they force you to imagine what it's like to be somebody else," Atwood maintained.

Biography: Hamed Habibzadeh is a lecturer and researcher on English Literature in the University of Kashan and the University of Tehran. His research has focused on dialogism, otherness, and postcolonialism especially Chinua Achebe's novels. He is currently working on a study of Margaret Atwood's works especially on the concept of constructed identity.

EMBODYING DEGENERATION: *FIN-DE-SIÈCLE*, SEXOLOGY, AND FERNANDO PESSOA'S HETERONYMOUS BODIES

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University of Massachusetts at Dartmouth

Abstract: A well-established critical tradition of the 20th century approached Fernando Pessoa's heteronymy as a purely mental, and philosophically motivated, project of Modernist fragmentation of the self. Reclaiming a return to the body within Pessoa studies, recent scholarship has started to emphasize the importance of gendered corporeality in the constitution of the heteronymous texts/bodies. This paper intends to contribute both to this recent critical approach to the foremost modern Portuguese poet(s) and to a broader inquiry into the relations between science, sexuality, and literary Modernism. It will do so by examining the relations between fin-de-siècle scientific theories of degeneration, specifically in the realm of sexology, and Pessoa's heteronymic project as a performative process of multiple gendered embodiments. I will argue that Pessoa's heteronymy not only reveals a close, and culturally relevant per se, intermingling of science, sexology, and literature, but also that the analysis of this relation is crucial for a reexamination of Pessoa's work through the prism of gender and queer theory, as well as for a problematization of assumptions common to biographic and purely literary approaches to his writings.

Biography: Fernando Belez holds a BA in Modern Languages and Literatures from the University of Coimbra and an MA in Comparative Literature from the University of Porto, Portugal. Currently he is a PhD candidate in Luso-Afro-Brazilian Studies and Theory at the University of Massachusetts, Dartmouth. His main research interests are Portuguese Modernism, gender and queer studies, as well as lusophone postcolonial studies and theory. His PhD project examines fin-de-siècle and Modernist male subjectivities, focusing on the relationship between masculinities, sexuality and Modernity in Portuguese Literature from 1880 to 1926.

GIDE, BARTHES ET LA LECTURE CREATRICE

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Université de São Paulo

Abstract: Les textes critiques d'André Gide suggèrent que l'activité de lecture de l'écrivain des *Journaux* ne s'arrête pas à une contrainte objective destinée à dévoiler l'autre. En effet, elle ne s'y arrête nullement parce qu'elle n'y arrive jamais. Roland Barthes, dans « Notes sur André Gide et son journal », caractérise l'œuvre de Gide comme une œuvre égoïste, dont l'emploi de l'autre ne s'instaure que pour mieux permettre l'atteinte d'un univers propre. Dans l'examen de l'écriture d'autrui règne la quête du moi ; la présence de l'autre devient donc un masque. Rien de plus efficace en termes d'expérimentation – c'est cela que l'œuvre critique de Gide réaffirme à chaque formulation, à chaque morceau cité – pour mieux se découvrir, s'auto-découvrir. Cette communication aura comme procédé, au lieu d'une analyse fixée dans un seul livre, une espèce d'errance autour de ce qui paraît la donnée motrice concernant l'activité critique d'André Gide ; plus que de l'enquêter à propos de son jugement de tel ou tel écrivain, on fera émerger ce que l'on aperçoit comme le fondement de cette parole sur l'autre : la construction d'une subjectivité. D'ailleurs le choix du mot construction n'est pas gratuit, dans la mesure où cette subjectivité ne fait que se construire, à l'intérieur d'un processus qui ne saurait se conclure. Cela veut dire qu'elle ne s'installe que dans le tremblement (« das Schaudern »), ne se détermine que dans l'impossibilité de résoudre, réglée par le déni de la rigidité. Déambulatoire, elle n'offre aucune résistance à l'accueil de la contradiction ; l'inquiétude devient à la fois son axe et sa puissance. C'est peut-être pourquoi Roland Barthes a été si marqué par la lecture de cet écrivain, si attiré par cette identification : Gide est l'auteur à partir duquel l'écriture même de Barthes a été tentée de l'émersion. On fera donc une promenade et sur André Gide lecteur – autant de l'autre que de soi-même – et sur Roland Barthes lecteur-mimique de Gide, en établissant l'hypothèse de comme leurs « méthodes » de lectures sont semblables. La relation entre l'écriture et le masque dans la critique de Gide, toutefois, n'est que l'un des exemples d'un fonctionnement beaucoup plus répandu chez lui. On dirait le *modus operandi* de son écriture, au sens large, les textes confessés critiques ne composant que l'un des piliers de la mouvance créatrice de cet auteur. C'est là l'intérêt de notre approche entre les deux écrivains, puisqu'elle réverbère au fond le fait que la voie ouverte par Barthes dans le champ de la critique, à partir de sa lecture de Gide, produit comme possibilité une création qui ne soit pas exclusive à la littérature ; c'est-à-dire que la critique peut elle aussi devenir créatrice (contrairement à la critique comme science, qui feint annuler à ne plus pouvoir le sujet qui choisit, analyse et s'y rencontre). Création dont l'univocité – quelqu'un à la recherche de sa propre subjectivité – est seulement décisive au cas où on oublierait son caractère fondamentalement hétérogène – la constitution du « propre » étant toujours interceptée par la différence. Il s'agit surtout de s'interroger sur comme cette pratique critique pousse une subjectivité à partir de l'aveu le plus masqué de l'écriture comme masque. Cette communication s'occupera ainsi de l'hétérogénéité substantielle à la proposition critique barthésienne, captivée a priori par la création littéraire. Mots-clés : André Gide ; Roland Barthes ; Littérature Comparée ; Critique littéraire Contact : Bruna de Carvalho (bruna.carvalho@usp.br)

Biography: Bruna de Carvalho, Master en cours en Littérature Française à l'Université de São Paulo, sous direction de Mme Verónica Galíndez-Jorge.

RÉÉCRITURE CINÉMATOGRAPHIQUE ET VOIX OFF

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Abstract: Texte, théâtre, film. L'œuvre de Marguerite Duras, réglée par le principe de destruction, atteste souvent le passage de la littérature au cinéma. Une question se pose: quelles seraient les raisons qui mèneraient un auteur à procéder à la réécriture filmique de ses textes littéraires qui, dès lors, subissent des déplacements ? C'est ce qui arrive à *Détruire, dit-elle* et *Le Camion*, que nous nous proposons d'analyser ici. Ce mécanisme de répétition, repérable dans toute la production artistique de Duras, est significatif.

Ce travail discute la présence de l'autotextualité, une pratique constante chez Duras qui se traduit par l'absorption de plusieurs éléments de ses propres textes littéraires, habilement transformés par l'auteur, à l'intérieur d'autres de ses productions artistiques.

Le but de cette étude est de discuter comment s'opère le désœuvrement du texte qui, par la lecture filmique s'ouvre à une dimension sémiotique, ne se restreignant plus à la spécificité linguistique. Dans le film, on écoute la voix off, c'est à dire, la bande sonore, indépendamment de l'image. On discutera l'ancrage critique du texte qui peut se réaliser moyennant le recours au film et aussi par la pratique de l'entretien, tel que celui avec Michelle Porte, qui révèle certains processus de création littéraire de l'écrivain.

Nous vérifierons comment l'écriture, chez Duras, se plie sur elle-même, en se réfléchissant constamment, et de quelle façon, à partir de cette mouvance, des fragments épars signalent, chez l'auteur, un désir de se mettre à nu, de s'exposer, d'abolir les transparences, de construire un langage symbolique prégnant de duplicité qui s'esquive et se dévoile en se complaisant dans des contradictions.

Mots-clés: Marguerite Duras, Littérature et arts, Littérature Comparée, réécriture filmique, autotextualité, création

littéraire.

Biography: Nilza de CAMPOS BECKER est doctorante en littérature française à l'Université de São Paulo. Elle développe une recherche sur les rapports entre Guy de Maupassant et Machado de Assis. Elle a soutenu un Master 2 à l'Université Catholique de São Paulo sur la littérature contemporaine. Elle est l'auteur de plusieurs articles et membre du GELLE (Groupe d'Études Littérature Folie Écriture). Elle a aussi enseigné le français à l'Alliance Française de São Paulo.

REECRITURES DE MYTHES / REWRITING MYTHS

POUR UNE ÉTUDE COMPARÉE DU MYTHE DE SOUNDIATA DANS *LE MAÎTRE DE LA PAROLE* DE CAMARA LAYE ET DANS *L'ÉPOPÉE MANDINGUE OU SOUNDJATA* DE D.T. NIANE

S.A. Ebine
IBB University

Abstract: La littérature orale africaine est un aspect fort important de la tradition et culture du monde noire, voire négro-africain. Elle a exercé et exerce toujours une influence prépondérante dans le génie de notre race. Car, chaque génération de négro-africaine est nourrie par cette source inépuisable de la civilisation de l'homme noir. Cette civilisation, dite de l'universel est ce que le poète L.S. Senghor avait regroupe sous la philosophie du monde noir, dite la négritude. C'est que la négritude comprend toutes les valeurs, toutes les institutions négro-africaines. La littérature orale est cette source où la vision du monde africain est transmise d'une génération à l'autre à travers la parole des Djeli ou griots. Mais un problème persiste, c'est le problème des versions ; parce que chaque griot/griotte ou Djeli embellit ou grossit tels événements aux dépens des autres. Ainsi, un griot malinké qui dit à l'aide de sa kora la légende ou épopée mandingue, donnera la primauté à la langue claire des Malinkés. Un Bambara par exemple, mettra l'emphase sur l'aspect (l'état) du refuge de Soundiata chez les Sarakolés (tribu malien). Mais dans l'arc-en-ciel de notre étude, nous allons faire une étude comparée du mythe de soundiata dans deux romans : Soundjata ou épopée mandingue et *Le maître de la parole* en mettant en relief les éléments contrastifs, les points de convergence, ainsi que les aspects intertextuels des romans en question. Voilà notre but dans cette étude.

Biography: Né en 1964 à Zion-pepe, dans l'état d'Ondo au Nigeria, J'ai fait mes études secondaires à Gaskiya College, Lagos. De 1984 à 1988 j'ai fréquenté l'Université Obafemi Awolowo, à Ife, où J'ai obtenu ma Licence en Lettres (Français/Portugais). Entre 1994 et 1996, J'ai eu ma maîtrise en Français (littérature) ; actuellement, je suis doctorant à l'Université Ahmadu Bello, Zaria, Nigeria, et enseigne la littérature à l'Université IBB, dans L'état de Niger au Nigeria.

ORESTES BY EURIPIDES AND MODERN CONCEPTION OF THRILLER

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Tbilisi I.Javakhishvili State University

Abstract: The interrelation between works of arts of different times and genres is one of the main issues of contemporary comparative studies. In this respect comparative analysis of Euripides' drama – Orestes and the main features of thriller, which is considered as a leading genre of the modern literature and cinematography, acquires special interest. All the more so that the genre affiliation of Euripides' Orestes is a much debatable problem in classical philology. It is considered as a tragedy, or a melodrama, a ritual drama and even a tragicomedy. Lack of concession on the point is caused by the fact that the proposed opinions lack solid arguments. I believe we can qualify this drama as a thriller, more specifically as a mixture of two subgroups of this genre - the criminal and the psychological thrillers, as far as they (Orestes and thriller) have in common the following features: 1. Choice of a story, that provokes thrill, constant stress, uncertainty, anxiety and fear among the audience. 2. A chain of thrilling episodes full of unexpected turns. 3. Transformation of the story through the intensification of exciting scenes and episodes. 4. By sheer accident or upon divine determination, the protagonist(s) appear in a deadlock and is/are unable to find a way out independently. 5. A conflict line within which the protagonist(s) confront(s) either their own selves/one another or an outer force that is hostile towards them. 6. The protagonist(s) faces death either his/ their own or somebody else's. 7. The action is seen through the eyes of the protagonist(s)' instead of the antagonist(s)', although there are interactions between them. 8. The protagonist(s) character(s) is/are dominant relative to the story development. 9. The special emphasis is put on the already happened or the pending murder. 10. The protagonist(s) is/are opposed to the antagonist(s) not only physically but also psychologically. 11. The themes of justice and individual morality are intensified. All these prompt a conclusion that Euripides' Orestes reveals a systemic correspondence with the generic specifics of thriller. Thus, it is possible to say that Euripides is a kind of paradigmatic author not only for the leaders of the post-classical drama, but also for representatives of the genre, which is regarded now as a priority of the 20th century literature and cinematography.

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Classical, Byzantine and Modern Greek Studies 2002-2006 BA, Classical Studies, Tbilisi State University, Institute of Classical, Byzantine and Modern Greek Studies 1991-2002 Ivane Sharashidze Gymnasium Employment and Experience October 2008 - to present - Administrative Assistant, Department of Educational Process Management , Faculty of Humanities, Tbilisi State University October 2008 – to present - Referent of The Institute of Classical, Byzantine and Modern Greek Studies, Tbilisi State University Languages: English - Proficient Russian - Proficient Old Greek - Working knowledge Latin - Working knowledge Additional Qualifications 20.08.2007 - 20.09.2007 University of Ioannina, Ioannina, Greece International Summer School for Greek Language, participant 27.06.2010 - 08.07.2010 University of Athens, Epidauros, Greece, Intensive Summer Course on 'Exploring European Identities/Ideologies by Means of (Re)presentations of Ancient Greek Drama', organised by the European Network of Research and Documentation of Performances of Ancient Greek Drama, participant 08.07.2010 - 11.07.2010 The Epidauros Work-in-Progress Forum II , organised by the European Network of Research and Documentation of Performances of Ancient Greek Drama, participant 01.06.2010 - 05.06.2010 - International Meeting and Festival of Higher Drama Schools, Free offer to the Theatre public, Paphos, Cyprus, 2010, participant List of Publications: Articles: 1. The Question of Personal Freedom (Orestes in Ancient Drama and in the Flies by Sartre), Students' Scientific Journal Mnemosyne, Tbilisi, 3, 2008 2. The Aim and the Ways of its Achievement According to Sophocles Phylloctetes, Students' Scientific Journal Mnemosyne, Tbilisi, 2, 2006 3. The reconstruction and functioning of the myth of the Pelopides in Orestes, Students' Scientific Journal, Mnemosyne, Tbilisi, 3, 2009

LE RETOUR D'ORPHÉE DANS LA POÉSIE FRANÇAISE, ALLEMANDE ET ITALIENNE AU DÉBUT DU XXE SIÈCLE : UN ENJEU EUROPÉEN

I. Gayraud

Paris IV Sorbonne

Abstract: La communication proposerait, à travers un corpus de poètes restreint (Apollinaire, Valéry, Rilke, Trakl, Goll et Campana), d'examiner le retour de la figure d'Orphée et des structures de l'orphisme antique dans la poésie du début du XXe siècle comme le centre d'un enjeu européen. Pourquoi l'Europe, à ce moment de son histoire littéraire, a-t-elle besoin d'Orphée ? Les poètes traitent-ils ce mythe fondateur de manière proche, pour des raisons similaires et un itinéraire poétique commun, ou bien leur utilisation du mythe est-elle si divergente qu'on ne puisse plus parler d'un « orphisme européen » ? Mettre des mythes en poésie implique d'utiliser leurs structures, globales et identifiables par toutes les personnes d'une même culture, pour les inclure dans un discours poétique, donc individuel au possible. Le repérage des structures mythiques orphiques dans des poétiques individuelles, à une même époque et sur un même continent, nous permettra d'étudier pourquoi les structures globales du mythe d'Orphée semblent si nécessaires à la poésie des auteurs européens du début du XXe siècle, et en quoi l'éclatement des usages qui en sont fait par les auteurs témoigne de l'éclatement de la Weltanschauung à cette époque.

Nous voudrions montrer que les poètes européens, en incluant la figure d'Orphée dans leurs poétiques, répondent tous à un sentiment de vide ontologique et de doute sur le langage, sentiment semé aussi bien en Allemagne qu'en France ou en Italie par la philosophie de Nietzsche et la crise du langage mallarméenne. Les poètes que nous nous proposons d'étudier utilisent donc la structure orphique de la perte comme point de départ d'un itinéraire qui s'appuie à chaque étape sur les structures du mythe d'Orphée. Pour répondre à cette perte de sens, c'est donc à nouveau Orphée qui est convoqué, en tant que puissance régénératrice, restauratrice, qui renouvelle la confiance dans le langage et dans le rapport au monde. Mais c'est lors de l'aboutissement de l'itinéraire orphique que les chemins se séparent : certains auteurs (Rilke, Apollinaire, le premier Goll), parviennent grâce aux structures orphiques à restaurer un sens, une manière harmonieuse d'habiter le monde ; d'autres (Trakl, Campana, le second Goll) échouent à restaurer un rapport au monde qui le rende habitable, ils s'épuisent dans la quête d'un sens qui a déserté le monde, et aussi bien leur « moi » que leur langage se fragmentent, se déchirent, comme Orphée est démembré par les Ménades assassines. Il est frappant de constater à quel point certains éléments du mythe constituent une constante à travers l'Europe, alors que l'aboutissement des itinéraires poétiques se scinde en deux, tout en continuant à être à chaque fois assumé par des structures orphiques. Nous pensons que c'est la plasticité même du mythe d'Orphée qui pousse les auteurs de ce continent à en faire un des axes de leurs poétiques : ce mythe permet à la fois de dire et de déjouer la perte, de restaurer l'harmonie et la confiance dans le chant, mais aussi de dire la déchirure du sujet et du langage.

Ainsi l'utilisation du mythe d'Orphée et des structures orphiques dans la poésie du début du XXe siècle pourrait être due à une sorte de retour nécessaire de ce mythe pour assumer à la fois les changements violents de Weltanschauung en Europe et les positions poétiques parfois opposées des poètes qui ont recours à Orphée.

Biography: Irène Gayraud

Directeur : Bernard Franco

Sujet de thèse : La poésie orphique dans les domaines français, allemand et italien au début du XXe siècle.

Année : Quatrième

ATER en Littérature Comparée à Paris IV

Axe AILC 5 : « Au-delà des nations : aires linguistiques, continents littéraires, mondialisation ? »

L'UNIVERSALITE DE LA TRAGEDIE GRECQUE EN QUESTION. OEDIPE SANS COMPLEXE NI NOBLE SIMPLICITE

N. Mishliborsky

universités de Paris-Sorbonne, Bonn et Florence

Abstract: Quel sens donner au canon de la tragédie grecque dans l'entre-deux-guerres, en un temps de conflit européen et, déjà, de « provincialisation de l'Europe », et au cœur d'une crise post-positiviste des études grecques ? C'est la question qu'a affrontée l'helléniste allemand Bruno Snell (1896-1986) et quelques années plus tard, s'inspirant de l'approche de ce dernier tout en s'en démarquant, le philosophe français Jean-Pierre Vernant (1914-2007). À l'inverse de Winckelmann qui voit dans Philoctète, comme dans la célèbre sculpture du « Laocoon », l'expression d'une simplicité originaire des sentiments humains, de Nietzsche, pour qui, au contraire se révèle dans la tragédie grecque l'essentiel aspect dionysiaque de l'art, et de Freud, qui découvre, également dans la tragédie sophocléenne, OEdipe Roi pour sa part, un schéma fondamental de la psychologie humaine, Snell et Vernant refusent l'universalité de la tragédie grecque. À celle-ci ils opposent, dans une perspective anthropologique, une conception particulière de l'homme grec, historiquement située dans un contexte juridique déterminé. Mais si Bruno Snell, dans le contexte de l'europanisme, fait de l'homme grec tragique le premier ancêtre de l'Homo europeus qu'évoque Valéry, Jean-Pierre Vernant cherche à montrer que le fonctionnement psychologique du héros tragique s'opère selon des catégories qui nous sont absolument étrangères.

Comment faire face à cette perte de valeur du canon, si même les arguments historiques et anthropologiques ne sont plus mis au service d'une identité européenne, mais servent à démontrer l'altérité radicale de la tragédie grecque ? C'est la question que nous nous proposons de poser à travers la confrontation des méthodes et résultats de Bruno Snell et de Jean-Pierre Vernant, dans une perspective européenne comparée.

Biography: Noga Mishliborsky

Doctorante en 4ème année en études grecques dans le cadre du programme de doctorat européen des universités de Paris-Sorbonne, Bonn et Florence "Les mythes fondateurs européens dans la littérature, les arts et la musique"

Directeurs : Markus Egetmeyer (Paris-Sorbonne), Thomas A. Schmitz (Bonn)

Sujet de la thèse : « "L'agir dans les études grecques au XXème siècle. Une étude de cas franco-allemande : Bruno Snell et Jean-Pierre Vernant »

S3 ECHANGES INTERSEMIOTIQUES ET LITTÉRATURE COMPARÉE / INTERMEDIA TRANSPOSITIONS AND COMPARATIVE LITERATURE

INTERMEDIAL SOUNDING

B.R. Brehm

Northwestern University

Abstract: Intermedial Sounding In this paper I investigate the status of literary texts in their relation to technological developments in aurality, such as the phonograph, an object that has been the focus of much recent scholarly debate, some prominent thinkers in this area being Friedrich Kittler, Lisa Gitelman, and Jonathan Sterne. While attending primarily to the way discourses on these technologies were imagined in works of literature, I will in this paper build upon the contributions of these scholars and media theorists, their ideas about the social and historical conditions and possibilities of sound technologies, which will ultimately enable me to ask questions about how these literary texts are using sound, how they mean with sound. With these theoretical considerations in mind, I will focus on how these emergent sound technologies played upon the minds of novelists and poets, from the lyric poetry of Charles Cros, a poet and inventor involved in efforts to develop a phonograph, to Proust's reflections on technologies such as the phonograph and the telephone in the *Recherche*. Cros's poem "Inscription," which is especially interesting in this context, meditates on the possibilities of color photography and of recorded sound, which Cros describes as "le reve musical de l'heure trop breve." For each author there exists a certain anxious fascination about recorded and reproduced sound, as for instance when the narrator at the opening of *Le Cote de Guermantes*, in a sequence of analogies relating involuntary memory and the sonority of a name (something that is to occupy the narrator's thoughts throughout the volume), blends the perceived grain of the recorded voice with color, painting, and photography, ultimately casting the sweetness of a name within a technologically mediated dynamic of shape, sound, and color. The role of technology here allows us to think about a specifically aural consciousness in Proust, which recalls Baudelairean correspondances and other earlier synesthetic explorations. My reflections on Proust, while arguing for the importance of excavating something like an aural field in the *Recherche* and while offering interpretations of the sound technologies registered therein, will also speak to questions about visual technologies in Proust.

Biography: 5th-year doctoral student in the program in comparative Literary Studies at Northwestern University. Advanced to candidacy and currently at work on dissertation, with the working title, "Sonorous Worlds: Modernity, City, Technology" Dissertation advisors: Michal Ginsburg, Christopher Bush, Alexander Weheliye Recipient of Northwestern University's Paris Program in Critical Theory Fellowship, under the direction of Samuel Weber. (2011-2012) Recipient of a bourse Jeanne Marandon, granted by the Societe des Professeurs Francais et Francophones d'Amerique, for dissertation research and writing. (2012-2013) MA in Art History from the Courtauld Institute of Art (2007). Major professional interests: Theories of urban space and experience, nineteenth and twentieth century French and American literature, critical theory, the relation between the arts (literature, the visual arts, and music), transnational and comparative modernisms.

LIFE ON TOUR: EXPUNGING THE MEMORY OF POVERTY IN FILM

S. Nam

Korea National University of Arts

Abstract: This paper discusses the way in which <My Barefoot Friend>(2011) represents poverty and time. Although it is not a typical travelogue, the film can be seen as a document of a temporal journey to the world in which there are still visible proofs of physicality in labor. It should be noted that the bared body in fact produces an intangible element which however is critical in modern times, i.e. speed (the main character Shalim is a rickshaw driver). Focusing on the notion of memory vanished in the process of development, I will trace the 12 years, for which the documentary is filmed, to analyze the contrasting relationship between change and stagnation, dream and reality, the gaze of a visitor and the body of the inhabitant, and finally compassion and contemporiness. I will argue that the contrapuntal construction of the film, between heat and shower, walkers and vehicle, lightness and heaviness, etc., hints at the fact that the state of poverty should be presented as an isolated spectacle, from the logic of development and from the criterion of (non-)production, in order to preserve the hope of escape and solidarity.

Biography: Nam, Soo-Young is an assistant professor at the department of Cinema Studies, Korea National University of Arts. She received her Ph.D. in Comparative Literature at New York University, with a theoretical study of cinematic image as repetition and documentation. She published *Historical Memory in the Age of Image-Processing: Documentary, Repetition for Subversion* in 2009, and has written various articles on film theory and cultural studies.

THE FANTASTIC TIJUANA ALEPH

L. Gallegos

University of California, Santa Barbara

Abstract: "The Fantastic Tijuana Aleph"

Aleph or אָלֶפֶת, is the first letter of the Hebrew alphabet and number 1 in Hebrew. It relates to the origin of the universe as the number that contains all other numbers. Alif is also the first letter of the Arabic alphabet. In his short story, "The Aleph" (1945), Jorge Luis Borges claims that the Aleph is an actual object, "El aleph es el lugar donde están, sin confundirse, todos los lugares del orbe, vistos desde todos los ángulos. Si todos los lugares de la Tierra están en el Aleph, ahí estarán todas las iluminarias, todas las lámparas, todas las fuentes de luz." (The Aleph is the place where all the places of the orbit are and can be seen from all existing angles, without confusion. If all the places of the Earth are in the Aleph, then all the luminaries will be in there, all the lamps, all the fountains of light). My contribution to this conference is a brave attempt to an Aleph of Tijuana, Mexico. This is an experiment that is artistic, innovative and diverse. An Aleph that is able to synthesize, criticize and evaluate the richness of representations and forms of perception in what refers to cultural production of the northern-most point of the Baja California border with the United States.

I am considering two spaces: the literary vs. the visual. Baja Californian literature has attempted to provide an internal point of view to the representation of a Tijuana that is always able to escape the norm though it may sometimes do it through superfluous details which at first glance seem to enforce stereotypes. On the other hand, the visual includes those images that have been used to represent Tijuana which, in their majority, through a static representation have diffused stereotypical ideas from an external point of view. The objective is to use the static nature of the visual and incorporate the volatile nature of literature to create a different way of representing Tijuana with a double function:

Create a new space simulation of cultural production that claims to have a new and different version of Tijuana identity but which also allows the creation of new ones through browsing.

Create an intricate audio/visual/literary web that investigates how these concepts and stereotypes are enforced through browsing an Aleph-like network of images and pieces of literature. I seek to analyze and expose visual and literary representations of Tijuana.

With this I wish to awaken interest in people who are usually not interested in Academia or the literary. It's an attempt to open doors to new types of relationships between departments and students of different subjects, such as in this case between Film and Media Studies, Art and Latin American Literature. I also wish with this project to show how Tijuana is a "contested territory" where new possibilities of interpreting it are born from an identity struggle.

Just like Borges does in "The Aleph", I seek to create an imaginary space of identity placement, by simulating the existence of a Tijuana Aleph. From this absurdity of claiming to have a website that represents Tijuana and its "reality", I want to criticize what has been written and said about Tijuana and I also want to show how new interpretations are easily born. The images of Tijuana will have many hidden links. The visitor will have to investigate to find which parts of the image change or give a signal of a hidden link (changing of color/pointer appearing/etc) and some will be interactive. Then these links will take the person to another image. Some of the images have historical and political importance, others are taken from Tijuana's popularity in American television and music (The Simpsons/Manu Chau's "Welcome to Tijuana"/Donkey Shows/etc), and some others are digital artistic html/css representations of events (headlines of death tolls/drug trafficking numbers/number of independent artist shows/deaths in the border/immigration/assassinations/etc) and short Baja California literary pieces. Giving the browsing users the availability of "choice", when they decide what part of a specific images to click on I am creating a new Tijuana that is also ever changing within the boundaries of the web site. It is as well a joke to credulity in scholarship and the canonical, expressing the futility of human knowledge, experience, locating it as a social construction.

Biography: Education:

2013 Ph.D in Hispanic Languages and Literatures; University of California at Santa Barbara. Dissertation: Pending.

2008 M.A. in Latin-American Literature; San Diego State University.

Thesis: Espejos y espejismos: Fragmentos de identidad en contextos de globalización en la crónica Tijuana-San Diego (Mirrors and Mirages: Fragments of identity in the context of Globalization in Tijuana-San Diego Literary Chronicles).

2004 B.A. in Rhetoric; University of California at Berkeley.

2000 High School Diploma; Southwest High School.

Areas: Tijuana Border Literature and Culture, Minor Literature, Short Form Narrative, Gender and Sexuality, Visual Literacy, Media Arts Technology, Performance, New Forms of Cinema and Interdisciplinary Studies.

MYTHE ET COMPARAISON / MYTH AND COMPARISON

L'ALBUM "JEUNESSE" OU LE COMPARATISME À LA MATERNELLE. LE CAS DU *PETIT CHAPERON ROUGE*

A. Brière-Haquet

Abstract: Le Petit Chaperon Rouge est peut-être actuellement le personnage littéraire le plus célèbre en Occident. Sa popularité défie les fossés de générations ou de classes sociales, et tout le monde, dès le plus jeune âge, est capable de retracer les aventures de cette petite fille dans les bois. Cette culture partagée est une aubaine pour les illustrateurs : débarrassés des obligations narratives, ils peuvent s'affranchir du texte et proposer une interprétation véritablement personnelle. On voit ainsi aujourd'hui les adaptations se multiplier tant sous forme d'albums et de romans, que sur la scène ou à l'écran. Nous aimerions pour cette communication nous intéresser à trois œuvres qui ont fait office de précurseurs.

Le Petit Chaperon Rouge de l'artiste suisse Warja Lavater, publié en 1965, remplace le texte de Grimm par des points colorés sur un livre accordéon, et invite l'enfant à s'appropriier le conte en y mettant ses propres mots. En 1972, le designer italien Bruno Munari s'amuse, lui, à détourner les attentes de son jeune public, et prône l'irrévérence ludique avec un Cappuccetto Verde et un Cappuccetto Giallo, suivi en 1981 d'un Cappuccetto Blu et d'un Cappuccetto Bianco. En 1983, les partis pris de Sarah Moon suivent une logique inverse : la photographe française conserve fidèlement le texte de Perrault mais en lui confrontant une vision urbaine du conte particulièrement sombre.

Par l'audace de leur démarche, chacune de ces œuvres questionne, commente et réinvente le conte, participant ainsi au dialogisme qui nourrit son dynamisme générique, sa généricité. L'album jeunesse devient alors un grand bois de signes, et nous tenterons de voir comment les artistes guident ou perdent leur lectorat et quelles étranges rencontres ils leur préparent... Pour cela, nous étudierons dans un premier temps la place du conte source, afin de dégager ensuite les relations intersémiotiques qui se tissent entre l'histoire et l'image, ce qui nous mènera à nous interroger sur la vision de l'enfance qui y est proposée.

LAVATER, Warja, *Le Petit Chaperon Rouge*, Adrien Maeght éditeur, 1965.
MUNARI, Bruno, *Cappuccetto Verde*, Einaudi, 1972. MUNARI, Bruno, *Cappuccetto Giallo*, Einaudi, 1972. MUNARI, Bruno, *Cappuccetto Verde, Giallo, Blu et Bianco*, Einaudi, 1981.
MOON, Sarah, *Le Petit Chaperon Rouge*, Grasset, Paris, 1983.

Biography: Alice Brière-Haquet J'entame ma deuxième année de doctorat sous la direction de Véronique Gély avec une thèse sur les réécritures de contes traditionnels en cadre urbain. J'ai par ailleurs été professeur de lettres et d'histoire de l'art en lycée et suis actuellement auteur pour la jeunesse.

QUELQUES LECTURES/REECRITURES ROMANTIQUES DU MYTHE DE CAÏN

C. Nikou
Doctorant

Abstract: Le mythe de Caïn acquiert pendant toute la période romantique cette « prégnance symbolique » dont parle Ernst Cassirer car c'est avec le Romantisme que le monde du début du XIX^e siècle commence à chercher une nature humaine antérieure à la religion chrétienne, et pourtant imprégnée de celle-ci, le renouveau mythique constituant une explication du devenir humain. Bien que la question soulevée par le récit génésiaque du fratricide « pourquoi Yahvé a accepté l'offrande d'Abel et pas celle de Caïn » soit épineuse et suscite bon nombre de réponses, voire de polémiques, l'esprit romantique se sert du mythe littéraire de Caïn pour répondre à ses propres inquiétudes liées à ce malaise existentiel qui le caractérise.

Après avoir examiné le mythe littéraire de Caïn et l'environnement littéraire de l'époque dans lequel il est né et devenu l'exemple de l'homme révolté (comme Satan, Faust et Prométhée), nous allons, par la suite, tracer l'irradiation du mythe dans les littératures grecque, à travers L'Hymne à la Liberté du poète national Dionysios Solomos et L'Exilé de 1831 d'Alexandre Soutsos, anglaise, à travers Cain : a Mystery de Byron et française, à travers « La Conscience » (La Légende des siècles) de Victor Hugo tout en nous référant au tableau de Fernand Cormon Caïn (1880) afin de faire

ressortir différentes lectures du mythe dans trois aires linguistiques et culturelles toutes dissemblables en leur ressemblance.

Biography: Christos NIKOU

Doctorant de Littératures Comparées à l'Université de Paris-Sorbonne (CRLC) sous la direction de Madame Danièle Chauvin, professeur émérite à l'Université de Paris-Sorbonne. Titre de la thèse : Genèse et Apocalypse dans la poésie du XXe siècle : Odysséas Elytis, Pierre Jean Jouve & Pierre Emmanuel (inscrit en 5ème année)
Agrégé de Langue et de Littérature françaises en Grèce, détaché au Ministère de l'Éducation & des Cultes, de la Culture & des Sports

RELIGION'S INFLUENCE ON LITERARY GENRES AND PLOTS AND *PRINCIPUM SPECULA* / LITERATURE ZERTSAL

R.M. Geybullayeva

Baku Slavic University, Azerbaijan Diplomatic Academy

Abstract: This paper will investigate crossroads of literature as the modern-day term, and religion as the combination of myths, chronicle and philosophy of belief system. Among many literary-religious bordering points, I will concern interpretation of religious plots in literary fiction (in literature established as archetype plot), borrowing of didactic function of sacred books (in literature: didactic genre, mirror for princes) combination of both (fable), transformation of Biblical chronicle (in Bible: history of the kings) in epic and later for historical novel, and how philosophy of believes has been turned into ideological and political writing. Creation of the hedges in Islamic religious literature for better understanding on Koranic rules, or life of the saints in Christianity, as sample for the mortal people, are considering as samples of didactic literature usually known as hagiography. Political didactic writing genre known as a mirror for princes, or principum specula, directly instruct kings on certain aspects of rule and behavior; Hellenic tradition had an influence on both European, and Slavic moral genre through translation in X century. Islamic literary genre, the Oriental tradition, originated in India (Panchatantra) had a different form (animal fables) and transformed into Islamic Kalila and Dimna. In Islamic literature it was known "Siyasat-Nameh" (The Book of Politics) by vizir Nizam-al-Mulyuk, written in Persian for Sultan Malik- Shah, third ruler of the Seljuk's Empire (the end of XI century), who was the shah's master since sultan was 17 years old. Another sample of mirror for princes or mirror literature (literature zersal) was "The Wisdom of King's Glory" in Turkish by Yusuf Khass Khajib from Kashqar, Central Asia, in 1069 during Karakhanid's governing. Among genres in Islamic civilization, inspired directly by religious writing are metqel, originated from saints - martyrs line, is the literature, devoted to Kerbela martyrs in VII century, from Arabic qetl – execution; Panchatatra (Indian) or Khamsa (five framed in Islamic literature), divan (collection of works by one author); mugham or makam (in music), etc. are flourished in Islamic literature, which embraced people, accepted Islam. Religious understanding of the universe, materialistic world as representation of divine image, copy realized principum specula literature, as well as in Mir'aj in Koran, compare: the Ascension Day in Christianity, in fortieth day of Easter, related with Ascension of Christ into a heaven; Elijah's rapture to heaven in order to sake him; ascension of the Virgin Mary into heaven after her earthly life. The main focus will be peculiarities of the principum specula/literature zertsal, such as functions, structure, on an example of "Treasure of the Secrets" by medieval Islamic poet Nyzami.

Biography: R.M. Geybullayeva - Professor, head of the Department of Azerbaijani Literature at Baku Slavic University. Founding Head of Azerbaijan Comparative Literature Association. PhD from Lomonosov Moscow State University. Research interests: literature in crossroads of history, religion, culture, society; concept of national culture and national identity; pagan elements in monotheistic religions; between religious book-epic-chronicle, myth and history. Served as Visiting Professor as Fulbright Scholar at the University of Wisconsin-Madison (USA), UNESCO scholar at SOAS, London, and Carnegie scholar at the University of California-Berkeley.

SOUTH SLAVIC RITUAL SONGS AND CELEBRATION OF SPRING

S. Kalezic-Radonjic

Faculty of Philosophy, University of Montenegro

Abstract: As determined by critics, the key characteristic of folk lyricism of the Balkans is the pagan sense of life - feeling of complete unity with nature. It is witnessed by numerous rituals and customs, long lost from people's memory, but their traces have been preserved within folk songs that accompanied them and made an integral part of the whole ritual. Up to the late 19th Century, there were several types of ritual songs at the South Slavic area which celebrated the arrival of

spring: Early morning songs, George's day songs, Easter, Lasaric, Spas and Queen songs. All of them were characterized by a distinct syncretic form – undividable unity of word, music, dance, clothes or decorations made of leaves and flowers, in natural scenery. Various types of "spring lyricism" were typical for certain area of the Balkans. For an example, Lazaric songs were predominant in Eastern Serbia, Queen songs in Vojvodina, and Spas songs were a characteristic of Montenegro. Ritual and custom songs often lost their spring symbols and were turned into love songs. Each of these songs represents a stage in development and transformation of ritual lyricism, of those with distinct antic influence, and those of (South) Slavic cultural context, as well as ones with layers of Christianity. When all of this is integrated within the ritual and so called „mythical thinking“, we come to the extraordinary combination that is the Balkans – situated at the intersection of great civilizations, each of which left a trace in the Balkans' cultural and literary heritage. Therefore, these texts, in contemporary interpretation, can be considered as palimpsests, whose various layers belong to different times and people.

Biography: Svetlana Kalezic-Radonjic was born in 1980 in Podgorica. By education, she is philology doctor, essayist and literature critic and by avocation, she is a poetess who actively publishes her work since she was fifteen.

She completed elementary and grammar school in Podgorica and received the Luca I and Luca II diplomas. She completed her studies of Serbian language and literature in a timely manner (1998 - 2002) at the Faculty of Philosophy in Niksic with average grade of 9.92 (out of 10), as well as postgraduate studies (2002 - 2004) at the same faculty with 9.86 average. She wrote her Masters Degree work entitled "The Art of Word of Ivana Brlic – Mazuranic" and received her Degree at University of Montenegro (2006). Three years later at University of Nis she completed her Ph. D work, "Typology of Montenegrin Novel for Children and Youth (1953-1978)" which is the first and only Ph.D work in that domain written in Montenegro.

Since February 2003 she has been working as teaching assistant at the Faculty of Philosophy in Niksic, and now she is in procedure of becoming assistant professor at University of Montenegro.

During her studies, she won the University Award as the best student, and she was the best student in Montenegro for two years in a row (2000, 2001). She was also awarded by Matica srpska for the best Final Exam in 2002. She also won the award "Vuk Karadzic" for the best literature essay in 2005.

While in high school, she began to publish her work and cooperate with numerous literature magazines and publications (Knjizevne novine, Bagdala, Ovdje, Mostovi, Stvaranje, Sveske...). She attended various scientific congresses and literary manifestations, both local and international. She had brief studies in several countries, including France, Italy, Cuba and Norway.

She is the editor of poetic edition in publishing house "Gligorije Dijak". As individual publications, she published seven books of poetry and the monography "Oblak nad Kamenim vratima. Umjetnost riječi Ivane Brlic Mazuranic" (2011). She arranged a compilation of poetry by Dragan Radulovic (CID, 2008), as well as the anthology of new poetry of ex Yugoslav territory, "Van kutije" (Gligorije Dijak, 2009).

She has won a number of literary awards, most significant locally being "Risto Ratkovic", and internationally "Les dix mots de la francophonie" and "Nosside" for poetry in French and Italian, respectively.

Her specialty is literature for children and youth, but she has also written more than thirty works from other areas (which range from oral and medieval literature to modern and contemporary).

She is a member of Croatian Association of Researchers of Children's Literature, and vice president of Center of Young Scientists, which is part of Montenegrin Academy of Sciences and Arts. She speaks English, French and Italian, and some Spanish. She lives in Podgorica.

S4 TRANSGRESSION, STRANGENESS AND COMPLEXITY

COMPARATIVE LITERATURE, CULTURAL STUDIES, AESTHETIC EDUCATION: THE CHALLENGES OF HUMANITIES

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Abstract: The reflection on Comparative Literature in this paper will be contextualized in the wider sphere of humanities. Three interdisciplinary nexuses: Comparative Literature, Cultural Studies and Aesthetic Education in general, will be discussed as modes of overcoming the evident crises in humanities in academia today. They will be analyzed through their common tendencies and points of intersection and through their diverse strategies and practices. The presumption of this discussion is the complexity of Comparative Literature as academic discipline, which is more likely to be a kind of intellectual adventure forced by the perpetual curiosity for crossing all the barriers on the way of understanding and enjoying in the creative acts of all kinds, everywhere and ever. The more profound literature and art researches, stressing the aesthetical values, lead us to the general aesthetics; and on the other hand, analyzes that situate arts and literature in context not insisting on the aesthetic criteria involve us in cultural studies. Are three mentioned areas sides of the same triangle? Do they show the same effort of the man to reach the mystery of creativity? How they survive and cooperate in the contemporary world, in which the humanities are on the edge of the primary devotions?

Biography: Sonja STOJMENSKA-ELZESER, PhD works in Institute of Macedonian Literature, as researcher in the Department for Theory of Literature and Comparative Literature. She teaches Travelogue and European cultural context in the frames of the postgraduate program of interdisciplinary cultural studies. Has participated in many conferences in the country and abroad and published more than hundred papers in periodical revues for literary science. She was founder and member of the editorial board of the first specialized revue for comparative literature and culture in Macedonia - Context. Also, she was chief-editor and member of the editorial board of the revue for literary science Spektar. Her scientific works deal with the problems of literary theory and comparative literature. She is member of the Executive committee of REELC/ENCLS. Books published (in Macedonian): Pulsative Phylology: Theoretical and Methodological Principles of Mikhail Bahtin (1995), Game-writing: Essays on Literary Ludicism (2004), Comparative Slavistics (2005) Bite the Apple (Anthology of Macedonian Contemporary Erotic Prose) (2006), Comparative Literature: Reader, Theories of Otherness (2007), Equilibrium (published in Macedonian and in English, 2009).

S4 CONSCIOUSNESS AND CULTURE

DESCRIPTIONS OF CONSCIOUSNESS IN SHIGA NAOYA, MIYAZAWA KENJI AND KOBAYASHI HIDEO

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Fukuoka University

Abstract: It is generally admitted that our self is a narrated self. Since the beginning of the Modern era, Japanese writers of autobiographical narratives have needed to create a new self to adapt themselves to modernity. Some of those writers emerging between 1910 and 1920 began to explore their inner self and describe phenomena coming out in it as faithfully as possible. Instead of describing their everyday reality as many others of their time did, they tried to picture states of consciousness in a way that reminds us of 'the stream of consciousness' in Western literature. However, my interest does not reside in looking for sources of influence, but rather in seeing how some writers of modern Japan tried to depict their mental phenomena in their literary works. Among those, Shiga Naoya and Miyazawa Kenji are good examples; the former's description goes as far as to find the selves hidden beneath the construct of a modern, unified self; and the latter's goes so far as to find a cosmic consciousness. As for Kobayashi Hideo who came later, he presents a description of a sudden and unexpected recall that he had of an ancient text, which may also be an interesting case for the studies of the brain. Notably, the three writers presented here can be considered as counteractions to the modernization of self. In one way or another, they tried to recover a self deeply rooted in Japanese language which gives more importance to parts of the body than does any Western language. It can be argued that even though human brains are the same everywhere and at any time, its construction of self consciousness cannot be completely free of the influence of cultures, especially of language.

Biography: Hitoshi Oshima is Professor of Comparative Literature at Fukuoka University, Japan. He was previously Visiting Professor at Buenos Aires University, Argentina and Associate Professor at INALCO, Paris. His publications include *The World Vision of the Japanese*, *Masamune Hakucho, A Biography*, *Kokoro no Hensen*, *Evolution of Japanese Mind*, *Le Développement d'une pensée mythique*, and *El pensamiento japonés*.

COGNITIVE LITERARY CRITICISM, CONSCIOUSNESS AND THE TWO CULTURES

S.S. Park
University of Oxford

Abstract: Capturing consciousness has traditionally been the spur to a great literary ambition but in the last three decades, we have witnessed a remarkable growth in consciousness studies by all fields of study, and especially by the natural sciences. Consciousness is the common thread that has pulled the concepts and methods of previously discrete modes of knowledge into working relations with one another, blurring the idea of a divide between the sciences and the humanities that was outlined by C P Snow in his 'two cultures' lecture. Cognitive literary criticism is one example of our increasingly border-crossing research culture: though still relatively young, this area has already produced a body of work that is extremely wide-ranging, some promising a radical consilience while others, a mere demonstration of scientism. This paper locates the main issues and problems within cognitive literary criticism and provides a historical context for the science/literature debate that some of the cognitive methods generate in an attempt to produce a framework of a theory of consciousness that speaks across the divide between the two cultures. Textual examples include sections from Joyce, Woolf, Eliot and Beckett.

Biography: Sowon Park is Lecturer in English at Corpus Christi College, University of Oxford where she teaches Victorian literature, modern British literature and literary theory. Her publications include articles on Virginia Woolf; world literature; politics and aesthetics; and British suffrage literature, and she has jointly edited *Women's Suffrage Literature* vols. 1-6. Currently she is working on modernism and the mind. She is a member of the ICLA Literary Theory Committee.

CONSCIOUSNESS AS A GNOSEOTOPE: THINKING/IMAGINING THE HORIZON OF THOUGHT/IMAGINATION

H. Adler
University of Wisconsin

Abstract: Thinking and imagination are not free-floating activities of the human mind. On the one hand, they are grounded in neuro-physiological 'hardware', on the other in unquestioned assumptions and presuppositions. At the surface, the latter ones are usually declared to be 'natural,' 'taken for granted,' or 'self-evident.' The function of this mechanism is to protect the axiomatic foundation of every cultural system against disorder that would be created by historically or discursively relativizing the 'basics' of a given culture. There is, however, no way to dispute the historicity of the axiomatic foundation of cultures, hence the permanent 'threat' of fundamental historical changes, paradigm shifts, or epistemic revolutions. The core concept in the history of axiomatic cultural foundations is the 'possible/impossible.' This conceptual pair defines the 'horizon,' which is the moving line between knowledge/understanding on the one hand and the 'beyond' of knowledge/understanding. The human mind brain is challenged by things/situations/events that are declared either incomprehensible and/or unimaginable. The discourses of literature and the arts provide a 'laboratory' to confront the human's cognitive habits/patterns with experiences beyond the mind's processing capacity, our 'gnoseotope'. It is interesting to observe this gnoseological challenge from the point of view of neuroscience. I illustrate my ideas about this problem from a more philosophical-literary viewpoint within a confrontational 18th-century philosophical-anthropological constellation (two 'Copernican Turns', Kant and Herder) on the one hand and a text by Franz Kafka on the other.

Biography: Hans Adler is Halls-Bascom Professor for Modern Literature Studies in the Departments of German and of Comparative Literature at the University of Wisconsin-Madison. He was Visiting Professor and Senior Research Fellow at the universities of Giessen, Göttingen, Montréal, Amiens, Freiburg Institute for Advanced Studies, Zukunftskolleg at the University of Konstanz. He is editor of *Monatshefte für deutschsprachige Literatur und Kultur* and was awarded the J.G. Herder Medal. His research fields are literature and arts from the 18th to 21st centuries; literature and philosophy/sciences; aesthetics; the history of reason. His numerous publications include the relevant 2002 co-authored *Poetics Today* article "Adjusting the Frame: Comments on Cognitivism and Literature."

ENGAGING READINGS: LITERATURE, EXPERIENCE, CONSCIOUSNESS

P. Schneck

University of Osnabrück

Abstract: Phenomenological approaches to literature have long insisted that the potential relation between literature and life must be regarded as a question of experience - rather than of representation or reference. On basis of this hypothesis, the experience of reading literary fictions must become subject to phenomenological analyses, especially in its character as a dynamic, i.e. 'engaging' process which shapes the reading consciousness. Using selective examples from 19th-century American literature (e.g. Henry James), my discussion attempts to tackle three related questions. First, how can more recent 'enactive' approaches to cognition and emotion based on neuroscientific research be employed to reformulate central tenets of the phenomenology of literature? Second, how can such a new phenomenology of 'engaged reading' also be useful for the re-interpretation of literary texts from a historical perspective? Third, in what way may literature itself be regarded as a specific, or even privileged, form or medium of self-reflexive cognition and extended self-consciousness?

Biography: Peter Schneck is Professor (Chair) for American Literature and Culture at Osnabrück University, Germany. He is the co-founder and co-director of the recently instituted research cluster on cognition and poetics at Osnabrück University, an international and interdisciplinary network of researchers in cognitive science and the humanities. He has been a fellow at the National Museum of American Art, Smithsonian Institution in Washington D.C. and a visiting scholar at the University of California at Irvine, Nottingham University and the University of Torino, Italy. His publications include *Rhetoric and Evidence: Legal Conflict and Literary Representation in American Culture* (2012); *Terrorism, Media, and the Ethics of Fiction: Transatlantic Perspectives on Don DeLillo* (2010; co-ed) as well as articles on literature and cognition, media history and cultural studies. Since 1997 he co-edits "PhiN.Philologie im Netz," an online magazine for literary and cultural studies and linguistics

S4 POUR CESSER DE FAIRE DES LITTÉRATURES ORIENTALES DES LITTÉRATURES EXTRAORDINAIRES. DE L'INTERET DE LA LITTÉRATURE COMPAREE

LIRE LA LITTÉRATURE ORIENTALE AU TEMPS DE L'ORIENTALISME. LA POÉSIE ET LE THÉÂTRE SANSKRITS DANS LE COURS FAMILIER DE LITTÉRATURE DE LAMARTINE

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Abstract: Pour nourrir la réflexion sur ce que peut et doit être la littérature comparée à l'heure de la littérature mondiale, il n'est peut-être pas inopportun de revenir sur des constructions aujourd'hui datées, dont les études postcoloniales ont pu, à juste titre, faire leur objet, sans toutefois bien rendre compte toujours de la modélisation proposée par l'auteur en tant que sujet herméneutique. De ce point de vue, un texte tel que le Cours familial de littérature (1856-1869) de Lamartine, œuvre trop souvent reléguée au rang de production alimentaire d'un vieillard endetté et de fruit tardif de l'orientalisme romantique, présente le double intérêt de proposer une conception originale de la littérature et de son enseignement, et de l'articuler aussitôt aux littératures extra-européennes, en l'occurrence la littérature indienne, première considérée pour des raisons chronologiques autant qu'axiologiques. Dans le dispositif mis en place par le poète des Harmonies poétiques et religieuses, la littérature conçue comme expression paradoxale d'un divin indicible, et seule Église véridique et vivante pour la communauté des hommes, trouve en effet un accomplissement inattendu dans la poésie et le théâtre sanskrits que l'Europe romantique avait découverts quelques décennies plus tôt. Ceux-ci, au cœur des Entretiens III à VI, donnent lieu à un long développement, où la littérature indienne ancienne est lue comme une « littérature de la sainteté », dont le théâtre peut être pensé comme un théâtre chrétien en esprit, alors que le théâtre européen moderne, inspiré par les modèles antiques, resterait fondamentalement païen. C'est ce comparatisme des ressemblances incongrues et des lignes de partage déplacées, que je souhaiterais examiner dans sa productivité et ses évidentes limites (auxquelles on s'arrête généralement), à la fois comme produit de l'orientalisme savant auquel la théorie saidienne s'applique, et comme modèle quelque peu discordant d'avec les pratiques contemporaines de la distinction, susceptible d'en révéler en retour les présupposés.

Biography: Maître de conférences en littérature comparée à l'Université de Nantes (2003-2008) puis à l'Université de la Sorbonne nouvelle – Paris 3 (depuis le 1^{er} février 2008) Ancienne élève de l'École normale supérieure de la rue d'Ulm (1990-1996), agrégée de lettres modernes (1993), docteur ès lettres (1999, École pratique des hautes études)

LE MYTHE DE L'ALTERITE ORIENTALE ET SES EFFETS PERVERS SUR LE COMPARATISME FRANCAIS

M. Detrie

Université Paris 3

Abstract: En France, depuis la naissance de la sinologie au début du 19^e siècle, la littérature chinoise n'a cessé de faire l'objet de nombreuses études et traductions si bien qu'aujourd'hui il n'est plus une grande œuvre, un genre ou une forme littéraires chinois qui ne soient devenus accessibles au grand public sous une forme ou une autre. Et cependant, il faut reconnaître que son intégration dans le comparatisme français reste encore très rare pour ne pas dire inexistante. Dans le sillage d'Étiemble, tous les comparatistes qui ont réfléchi sur la discipline s'accordent pourtant à considérer que la Littérature générale et comparée se doit de prendre en compte la littérature chinoise et même, ils en attendent de grands bouleversements de leurs conceptions et théories littéraires : d'où vient alors cette difficulté à passer de l'intention à la pratique ? Notre hypothèse est que les plus célèbres des sinologues français, de Marcel Granet à François Julien, ont une part de responsabilité dans cet état de fait. Si, bien loin des « orientalistes » à la Said, ils ont abordé la littérature chinoise dans un esprit d'ouverture, en se gardant de tout ethnocentrisme et en interrogeant les textes en eux-mêmes, ils ont néanmoins développé l'idée que la Chine présentait un cas d'hétérotopie radicale par rapport à l'Occident et conforté ainsi le mythe de « l'altérité orientale », dénoncé par Said, qui interdit au non spécialiste de voir en la littérature chinoise autre chose qu'un objet de curiosité ou, au mieux, un instrument pour apprécier, par contraste, l'originalité de sa propre tradition littéraire. Outre qu'il décourage le comparatiste non sinisant d'essayer de comprendre la littérature chinoise, l'a priori de l'altérité radicale de la Chine tend à discréditer toutes les tentatives (au premier rang desquelles les traductions) de faire apparaître des analogies, des chevauchements, des points de convergence entre elle et les autres littératures. Si altérité chinoise il y a par rapport à la tradition littéraire occidentale, il devrait y avoir altérité occidentale par rapport à la tradition littéraire chinoise. Or il n'est que de voir la manière dont les critiques chinois ont, depuis le début du 20^e siècle,

établi sans cesse des rapprochements et des passages entre leur tradition littéraire et celle de l'Occident pour ruiner l'idée d'une hétérogénéité des deux champs culturels. L'intégration pleine et entière de la littérature chinoise dans le domaine de la Littérature générale et comparée ne pourra se faire selon nous sans une reconnaissance de son accessibilité de principe à tous, et donc aussi des traductions comme autant de portes d'accès tout aussi légitimes et éclairantes que la lecture des textes originaux.

Biography: 1978-1985 : Elève de l'ENS 1986 : Dr ès lettres 1986-1995 : Maître de conférences à l'université de Tours, (France 1995-1997 : Professeur invité à l'Université Keio, Tokyo, Japon 1997-2012 : Maître de conférences à l'Université Paris 3-Sorbonne Nouvelle

RENAISSANCES, MODERNISATIONS, OCCIDENTALISATION AU XIXE SIÈCLE : COMPARER LA RENAISSANCE BENGALIE ET LA NAHDA

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Florida International University

Abstract: Dans Bengal : Rethinking History (Bandyopadhyay, Sekhar, Manohar, 2000), un long débat est mené sur l'usage du terme « Renaissance » pour désigner la modernisation bengalie. En effet, les avis divergent à ce sujet, entre historicistes puristes qui veulent réserver ce terme à la seule « Renaissance » européenne des XV^{ème} et XVI^{ème} siècles, et ceux qui reconnaissent un phénomène similaire, au Bengale au XIX^e siècle. Nous opterons pour cet usage transhistorique du terme « renaissance », qui, en effet, désigne au Bengale, et en Égypte, une série de phénomènes analogues à ceux caractérisant la Renaissance européenne sur le plan des Arts, et des Lettres, tout en gardant une spécificité historique et géographique. « Similaires » ou « analogues », bien entendu, ne veut pas dire identiques. Nous tenterons donc de saisir, justement, les décrochements de sens qui rendent singuliers ces moments de bouleversements. La distinction s'impose en effet, d'abord dans la mesure où la description de nos littératures (bengalie et égyptienne) s'inscrit dans une taxinomie spatiale autant qu'historique : en cela les termes de périphéries, centres, occidentalisation, émergence traduisent des positions stratégiques et idéologiques différentes, relevant de perspectives esthétiques et critiques variées, et usant de métaphores spatiales. L'autre série est historique et politique, elle concerne le pouvoir et la puissance, et le rapport entre passé, présent et avenir : dominé / dominant, colon / colonisé, renaissance / modernisation. Le terme de « Renaissance » a une position-clé dans les deux séries puisqu'il désigne ce moment de la modernisation des « périphériques, dominés, colonisés, occidentalisés ». Ces termes invitent à considérer à leur horizon les futures indépendances et la reterritorialisation du monde, ceci, à la manière aussi de la Renaissance européenne qui est à l'origine de l'impérialisme économique moderne. Il s'agit d'interroger les postulats des discours dominants de l'époque qui désignent ce moment comme un moment de modernisation / occidentalisation / acculturation, comme l'affirme Édouard Saïd dans L'Orientalisme. Si le terme de « moderne » appartient d'abord à l'Histoire européenne, les cultures qui nous intéressent sembleraient calquer leur Histoire sur celle des nations dominantes au XIX^e siècle. Doit-on amalgamer ou opposer modernité et émergence ? Qui sont les émergents ? En d'autres termes : de quelles entités et de quels sujets de l'Histoire parlons-nous lorsque nous désignons des entités « aliénées » ou colonisées, en situation de dépendance politique, économique et culturelle, avant toute forme d'indépendance effective ?

Biography: Maya Boutaghou est Assistant Professor en Modern Languages (Arabe-Français) et Women's Studies à la Florida International University à Miami. Docteur en Littérature Comparée (Université de Limoges), sa thèse, en cours de publication aux éditions Honoré Champion (Occidentalismes : Romans historiques postcoloniaux et identités nationales) a très vite inscrit sa recherche dans le domaine des études coloniales et postcoloniales. En février 2008, elle a obtenu un prix de recherche (Mellon Postdoctoral Fellowship à UCLA) pour son livre en cours (Poétique du sujet transculturel) consacré à l'étude du multiculturalisme à travers des écrits de femmes plurilingues au Bengale, en Égypte et dans l'espace francophone (Algérie et île Maurice). Elle a par ailleurs publié de nombreux articles en littérature comparée et francophonies. fboutagh@fiu.edu

S4: RACONTER LA THÉORIE

"LEGGEREZZA PENSOSA" : ITALO CALVINO RACONTE LE STRUCTURALISME ET LA THÉORIE DE LA RÉCEPTION

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Abstract: Italo Calvino est à la fois un théoricien de la littérature et un écrivain qui réfléchit et met en scène la théorie littéraire au sein de ses romans. Je me propose de comparer deux romans de Calvino dans lesquels la théorie littéraire devient l'objet de la narration. Dans un de ses premiers romans, *Il Barone Rampante* qui a été publié en 1957, Calvino met en fiction – deux ans après la parution du livre *Tristes Tropiques* de Claude Lévi-Strauss – la théorie du structuralisme dans la mise en scène de l'opposition binaire entre culture et nature. Vingt deux ans plus tard, en 1979, la théorie de la réception devient l'objet de la narration dans son roman *Se una notte d'inverno un viaggiatore*. La comparaison entre les deux romans dans lesquels des théories bien différentes se font narration va permettre de mieux étudier la fonction de la théorie fictionnalisée. À quel niveau d'énonciation se manifeste le structuralisme et à quel niveau la théorie de la réception? Quelle est la fonction de ces théories bien différentes dans les romans de Calvino? Dans quelle mesure la fictionnalisation de la théorie littéraire permet d'aller plus loin dans l'invention créatrice?

Biography: Oster, Patricia, chaire de littérature française à l'Université de la Sarre. Parmi ses publications en allemand chez Fink /Munic : "*Marivaux und das Ende der Tragödie*" (1992) et "*Der Schleier im Text. Funktionsgeschichte eines Bildes für die neuzeitliche Erfahrung des Imaginären*" (2002), "*Am Wendepunkt. Deutschland und Frankreich um 1945. Zur Dynamik eines 'transnationalen' kulturellen Feldes. Dynamique d'un champ culturel 'transnational'. L'Allemagne et la France vers 1945*", éd. avec H.-J. Lüsebrink, Bielefeld 2008. Publications en langue française, « *Le voile et l'Imaginaire : La nouvelle Héloïse dans les Affinités électives* » (in : *Starobinski en mouvement*, éd. Murielle Gagnebin et Christine Savinel 2002), « *Notre Dame de Paris dans le village global* » (in : *Revue des deux mondes*, janvier 2002), « *Focalisation et herméneutique* » (in : *Versants 44/45*, 2003), « *Ce qu'on ne peut pas oublier – ce qu'il ne faut pas oublier. Anselm Kiefer et Celan* » (in : *La poésie, la mémoire, l'oubli. Colloque de la Fondation Hugot du Collège de France réuni par Yves Bonnefoy*, 2005), « *Visibile Parlare. Entre poésie et peinture* » (in: *La Conscience de soi de la poésie. Colloques de la fondation Hugot du Collège de France sous la direction de Yves Bonnefoy*, 2008), « *La sémiotique du moi caché dans les transpositions filmiques de La Princesse de Clèves* » (in : *Siècle classique et cinéma contemporain* » (éd. R. Böhm, A. Grewe et M. Zimmermann, Tübingen 2009).

REMP LISSEZ LES "BLANCS" ! COMMENT LE ROMAN AUTORÉFÉRENTIEL QUÉBÉCOIS RACONTE LES THÉORIES DE LA RÉCEPTION (SELON WOLFGANG ISER)

H. Jessen

Romanisches Seminar Heidelberg

Abstract: « Croyez [en moi] et je serai pour vous tout ce que vous voudrez ; selon le désir de Dieu, Terrible et amusant et doux ; Devant les sceptiques, je me réduit à rien. »
Ce distique d'Heinrich von Kleist résume en deux vers une des caractéristiques principales du roman moderne : il expose son fonctionnement poétologique sous forme de fiction. Ce faisant, il anticipe au sein de la fiction le processus de sa réception. La signification du texte poétique dépendra du lecteur seul, ceci étant – tout comme dans l'exemple de Kleist – le concept même du texte.

Plus le texte complexifie ses structures autoréférentielles, plus l'interaction entre le texte et son lecteur s'intensifie. Cette interaction est particulièrement intéressante dans des romans québécois modernes comme « *L'Antiphonaire* » (1969) d'Hubert Aquin, « *La Québécoise* » (1983) de Régine Robin ou « *Scènes d'enfants* » (1988) de Normand Chaurette. Ces textes se dévoilent en tant qu'œuvres d'art en reflétant les mécanismes de leur genèse et de leur propre constitution comme univers fictif. Dans le miroir interne que tendent ces œuvres littéraires à elles-mêmes apparaît également le reflet du lecteur. Comment est-il peint ? Quelle activité interprétative est-il capable d'accomplir ? Comment devrait-il évoluer pour être à la hauteur du texte poétique ?

Réfléchissant et faisant réfléchir à de telles questions, ces textes discutent au sein de leur fiction ce que Wolfgang Iser et l'école de Constance théorisent, à partir des années 1970, sous la notion de la « *Rezeptionsästhetik* ». Selon Iser, chaque texte poétique contient des « blancs » (« *Leerstellen* ») à remplir par le lecteur. Ainsi le texte offre-t-il une certaine liberté interprétative (« *Auslegungsspielraum* »). En outre, il demande au lecteur « une activité de composition » (« *Kompositionsaktivität* »). Cette exigence de composition est particulièrement intense dans les textes autoréférentiels s'étendant à plusieurs niveaux fictifs pour ouvrir différentes perspectives sur la même œuvre. Le lecteur est entraîné dans

la fiction pour y prendre part à sa genèse. Il est invité à donner plusieurs sens au texte tout en déployant une activité créatrice.

Ce sont les interactions entre la poétologie implicite et les théories de la réception fictionnalisées que nous nous proposons d'examiner. Notre point de départ sera le roman moderne québécois. Quelles fonctions la mise en fiction de la poétologie et du processus de la réception accomplissent-elles dans la genèse d'une littérature québécoise moderne?

Biography: Herle-Christin Jessen (M.A.)

Collaboratrice scientifique (Littératures françaises, francophones et espagnoles)
Romanisches Seminar
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Herle-Christin Jessen est collaboratrice scientifique (« wissenschaftliche Angestellte ») à l'Institut des Langues et Littératures Romanes de l'Université de Heidelberg (depuis 2010). Elle prépare sa thèse de doctorat sur la mise en abyme dans le théâtre francophone sous la direction du professeur Gerhard Poppenberg (soutenance prévue pour décembre 2012). 2008-2010 Bourse de doctorat de la « Landesgraduiertenförderung Baden-Württemberg ». 2007-2008 Enseignante à l'Institut des Langues et Littératures Romanes et au Centre d'Études Internationales de l'Université de Heidelberg. 2006 Maîtrise de Lettres modernes (Littératures françaises et allemandes) et d'Histoire Ancienne à l'Université de Heidelberg. 2004 Licence de Lettres Modernes, Mention Littératures Comparées à l'Université Charles De Gaulle Lille. 2003-2004 Bourse d'études à l'étranger (du DAAD).
Spécialités : Littérature au 20^e siècle, notamment le théâtre ; littérature québécoise ; littérature espagnole au siècle d'or ; littérature autoréférentielle et mise en abyme ; littérature transculturelle

DE L'IMPROPRIÉTÉ DE LA THÉORIE RACONTÉE DANS LE ROMAN — COMPARAISON DE DIVERS TYPES DE ROMAN: DU MÉTARÉFLEXIF AU ROMAN DE LA VANITÉ DU MÉTARÉFLEXIF

J. Bessière

Université Sorbonne Nouvelle - Paris 3

Abstract: On se propose de contraster les deux types de roman, pour le XX^e siècle, notés dans le titre, pour suggérer qu'il s'agit d'un engagement théorique du roman, sous deux aspects, qui équivaut à une recusation de l'approche théorique du roman, fut-elle présentée par le roman, et qui suggère une lecture plutôt anthropologique du genre, ainsi qu'une approche temporelle spécifique, que nous disons transitionnelle.

Biography: Par le présentateur: Jean Bessière, *Le roman ou la problématique du monde*, Paris, PUF, 2010. Jean Bessière, *Questionner le roman. Quelques voies au-delà des théories du roman*, Paris, PUF, 2012.

LE PROTAGONISTE COMME THÉORICIEN D'INTERTEXTUALITÉ : DANS LE ROMAN *STILLER* (1954) DE MAX FRISCH

C. Thull

Universität des Saarlandes

Abstract: Le personnage principal éponyme du roman *Stiller* (1954) réclame de vivre dans un «Zeitalter der Reproduktion»: La perception humaine est prédéterminée par les déclarations linguistiques médiatisées à travers les magazines, la télévision et la littérature. Ici le texte réfère à sa propre forme: Les notes de *Stiller* sont truffées de références intertextuelles à la littérature et la philosophie, qui prouvent ainsi formellement sa thèse et substituent plusieurs fois les descriptions détaillées ainsi que les caractérisations des autres personnages. L'analyse de la théorie d'intertextualité de *Stiller* doit noter la tension qui résulte en relation avec sa peur envers toute répétition. Au-delà la comparaison avec certaines thèses de la théorie d'intertextualité (ex.: Kristeva, Genette) sera productive pour la compréhension du roman.

Biography: Date et lieu de naissance: 10.07.1987 (Luxembourg)

2006-2011: Études universitaires de Nouvelle Littérature Allemande, Littérature Générale et Comparée ainsi que

Tuesday, July 23, 2013

d'Histoire de l'Art à l'Université de la Sarre (Titre de la thèse : « sich in etwas anderes umzudichten » - Kierkegaard und Max Frischs Roman Stiller)

Dès SE 2012: Candidate au doctorat auprès de la chaire de Prof. Dr. Christiane Solte-Gresser (Titre de travail: That's How We Do It –Die transmediale Ästhetik von Hip Hop)

S2 LES ARTS DE L'IMAGE ET LE COMPARATISME

THE SUBLIME IN ABEL GANCE'S *NAPOLEON* (1927): DELEUZE, KANT AND CINEMA

R.H. Doran

University of Rochester

Abstract: In his influential two-volume study of cinema, Gilles Deleuze writes that "with [Abel] Gance the French school invents a cinema of the sublime". The sublime that Deleuze has in mind is specifically the Kantian sublime. This paper thus traces how Deleuze employs Kant's theory of sublimity in his analysis of Gance's masterwork, his silent epic *Napoleon* (1927), and, more generally, the paper will address the relation between aesthetic theory and film theory (including the theory of the image). In the chapter on "Montage" in *Cinema I*, Deleuze distinguishes four schools: (1) the American school (Griffith), which he dubs "organic" (2) the "dialectical" method of the Soviet school (Eisenstein); (3) the "quantitative" nature of the pre-war French school (Gance); and (4) the "intensity" of the German school of expressionism (Murnau, Lang, Wiene, Wegener). Deleuze sees Gance's art in terms of a rupture with the organic school of Griffith in its emphasis on a "quantity of movement" and "mechanical composition of image-movement". For Deleuze, Gance's *Napoleon* embodies the "French School" and its "quantitative" nature, and he sees Kant's Mathematically Sublime as the most apt aesthetic category to understand it. What is striking is Deleuze's use of the aesthetic category of the sublime to discuss a purely technical--and technological--aspect, while maintaining an absolute separation from the content it conveys. This paper thus explores the tensions between Deleuze's analysis and other possible uses of the Kantian sublime, which relate to the political or ideological dimensions. For at the time of its release, Gance's film ignited a debate around its seemingly proto-fascist, nationalist, and revisionist tendencies. Since the relation between ideology and innovative filmic technique is a recurring problem in the study of early cinema, the methodological questions raised in this paper will be applicable to other famous examples, which I will briefly touch on: D. W. Griffith's *Birth of a Nation* (1915), which is equally known for being an early landmark of the cinematic medium and for its notorious glorification of the racist Ku Klux Klan; Sergei Eisenstein's efforts to promote Bolshevism in films such as *Battleship Potemkin* (1925) and *October* (1927), even as he developed the montage technique that changed the course of cinematic history; Leni Riefenstahl's *Triumph of the Will* (1937), which is both an innovative work of art and an embodiment of Nazi propaganda.

Biography: Robert Doran is James P. Wilmot Assistant Professor of French and Comparative at the University of Rochester (USA), and holds a Ph.D. from Stanford University and a Doctorat from the Sorbonne Nouvelle-Paris III. He has published two edited books: the collected essays of Rene Girard (*Mimesis and Theory*, Stanford, 2008) and Hayden White (*The Fiction of Narrative*, Johns Hopkins, 2010). He has also edited two special journal issues: "Cultural Theory after 9/11" (*SubStance*, 2008) and "Rethinking Claude Levi-Strauss, 1908-2009" (*Yale French Studies*, forthcoming). His current book project is entitled *The Theory of the Sublime from Longinus to Kant*. He is also working on a second book entitled *Revolutionary Aesthetics: The Sublime in 19th-Century France*.

DISCOURS VERBAL ET DISCOURS GRAPHIQUE SUR LE FILM : EXEMPLES DE NAVIGATION CRITIQUE

C. Eades

University of Maryland

Abstract: Production, critique et réception, dans le domaine littéraire, se caractérisent par l'homogénéité du médium utilisé : le langage verbal. L'avènement du cinéma a rendu peu à peu sensible la fracture entre la diversité des moyens d'expression audiovisuelle sur le plan sémiotique et les contraintes imposées par l'institution, la tradition et la technologie qui donnent encore aujourd'hui, malgré quelques cas innovants à caractère essentiellement pédagogique, la prépondérance au discours verbal dans les différentes formes de réception : critique journalistique, critique académique, cinéclubs, émissions de radio et de télévision, blogs, commentaires en ligne et sur les réseaux sociaux. Certes, notamment au niveau de la création, le cinéma est l'objet, depuis ses débuts, d'opérations de transsémiotisation courantes, qu'il s'agisse du passage du texte littéraire ou de l'expression graphique (storyboard, bande dessinée, manga) au texte filmique, ou encore de l'image animée à l'image fixe pour la promotion et la commercialisation du film (affiches, cinéromans et bandes dessinées tirées de films). Le cas très particulier que nous analyserons est le recours à l'image fixe, au discours graphique, comme instrument d'élucidation et de représentation du récit filmique à travers deux types d'exemples totalement différents. Le premier, bien connu des étudiants en études cinématographiques, rappelle les innovations apportées après guerre dans le domaine littéraire par le Nouveau Roman et l'analyse structuraliste et appliquées dans le domaine filmique à *La Mort aux trousses* (Hitchcock, 1959) et *L'Année dernière à Marienbad* (Resnais, 1961). Le second, bien plus récent, concerne la réception par le grand public sur Internet des films de

Christopher Nolan, *Memento* (2000) et *Inception* (2010) et l'élaboration de solutions graphiques pour rendre compte de la structure narrative de ces films. Nous verrons comment, en dehors des oppositions évidentes en matières de contexte culturel, de référents filmiques et d'objectifs, ces deux exemples marquent deux temps radicalement différents sur le plan de l'intermédialité avec, d'un côté, une approche créatrice et critique centrée sur la relation entre littérature et cinéma visant à légitimer ce dernier et, de l'autre, une alternative sans précédent présentée par un public rompu à l'utilisation des médias électroniques et visant à proposer un commentaire non verbal et non imitatif sur le cinéma. Ces exemples nous permettront d'évaluer en quoi la culture de l'image en tant que pratique est en voie de devenir instrument critique sur le plan esthétique et cognitif.

Biography: Caroline Eades specializes in Film Studies and Contemporary French Culture. She received her PhD in Film Studies from the Université de la Sorbonne Nouvelle-Paris III and has taught at the University of Grenoble, France, the University of Southern California, and the University of California at Santa Barbara. Her main fields of research are European Cinema, Post-Colonial Studies, Film Feminist Theory, Film and Myth. Her book "Le Cinéma post-colonial français" appeared in 2006 (Paris: Collections 7eArt, Editions du Cerf). She is currently working on a book on Classical Reception in Film for Editions du Cerf. She has published numerous book-chapters and articles on French cinema, culture, and literature in American, Canadian, French, Greek, Brazilian, Swiss, Belgian, and Italian scholarly series and journals, including *The French Review*, *Revue de Littérature Comparée*, and *CinémAction*.

GIRLS AND THE BANDE DESSINÉE: JENNY'S *PINK DIARY* AND EUROPEAN SHŌJO MANGA IN THE 2000S'

N. Hiraishi

University of Tsukuba

Abstract: In its long history, the bande dessinée (BD, Franco-Belgian comic) has developed a rich world and style. In this paper, I would like to explore the expansion of the BD world through cross-cultural interaction in the genre, focusing on a French manga-style girl's comic: *Jenny's Pink Diary* (2006-2008). Japanese manga was introduced to France and became the subject of attention in the last decade of the 20th century. Frédéric Boilet created the term "Nouvelle Manga," and started his attempt to bridge French BD and Japanese manga, targeting adult audiences by narrating the universal realm of daily life. On the other hand, Japanese comics attracted young girls as well as boys; reinforced by the popularity of some animated television series, Japanese girl's comics has established a presence and fostered the creation of Shōjo manga (manga-styled girl's comic) in Europe. In the 2000s, several shōjo manga works appeared in Europe, including Shakespeare's adaptation of *Romeo and Juliet*. Amongst these works, Christina Plaka's *Yonen Buzz* (2005-2008, published in Germany) and *Jenny's Pink Diary* deserve particular attention. In both works, the scenes are set in Japan: the characters are (at least in the beginning) Japanese high school students, wearing uniforms. This fact might indicate that the girls' fantasy aroused by manga is likely to be connected to "Japanese" school life, while the sharing of the codes and mannerisms of shōjo manga shows us that this genre has become firmly established in the minds of European readers. Moreover, the merging of BD style with manga style produces intriguing descriptions. A close examination of *Pink Diary* leads us to some distinctive features of this work, such as the attentive description of the inner feelings of the characters. The technique for depicting inner feelings with an innovative page layout had been cultivated in the seventies by some manga artists, and has become the chief distinction of shōjo manga. *Jenny's* combination of specific features of manga and of bande dessinée explores and pioneers a new frontier in BD for girls.

Biography: Noriko Hiraishi is Associate Professor of comparative literature at the University of Tsukuba, Japan. She received her Ph.D. from the University of Tokyo. In addition to her ongoing interest in European fin-de-siècle literature and modern Japanese literature, her current research includes studies of contemporary Japanese literature and culture. Recent publications are as follows: *Adapting "the West": Agonizing Youths and Schoolgirls in Modern Japanese Literature*. Tokyo: Shinyosha, 2012 (in Japanese). "Japan in European Shōjo Manga: The Cases of *Yonen Buzz* and *Pink Diary*." In *Japanese Comparative Literature Association*, ed., *Words Crossing Borders: Japanese Literature in the World*. Tokyo: Sairyusha, 2011 (in Japanese). "The Quest for "Modern Love" in 1910-20s' East Asia through the Reception of Ellen Key's Works." In Shigemi Inaga, ed., *Artistic Vagabondage and New Utopian Projects: Transnational Poietic Experience in East-Asian Modernity (1905-1960)*. Kyoto: International Research Center for Japanese Studies, 2011. "Shōjo and Rococo: the Girl's Description in Dazai Osamu's *Joseito* (Girl Student)." In Yumiko Masuda and Junko Saeki, eds., *Femininity in Japanese Literature*. Kyoto: Shibunkaku, 2011 (in Japanese). "Degenerate Flâneuse: Contradictory Images of Urban New Women in Modernizing Tokyo." In Eduardo F. Coutinho, ed., *Identities in Process: Studies in Comparative Literature*. Rio de Janeiro: Aeroplano, 2009.

SOME COMPARISONS BETWEEN COMICS AND MODERN VISUAL POETRY

R.S. Duarte

Universidade Federal de Santa Catarina (UFSC)

Abstract: This work attempts to establish some formal similarities between comics and modern visual poetry. The comparison will be discussed from the intersection of the multi-semiotic nature of the two media and the use of this formal similarity in identical processes. The different relationships between words and images, the idea that the page is the basic unit of the work, the harmonious coexistence of two different understandings about the reading of the empty spaces at the page (empty spaces as blanks and as a connector) among others, are basic aesthetic aspects of those two means that allow a high likelihood of combinations. In this sense, there shall be some comparisons between some compositional strategies of the comics narrative and the formal processes of the modern visual poetry. Thus, this ideas will be checked through the interpenetration of motifs on Mallarmé's *Un coup de Dés*, the Apollinaire's calligrams, and the self-referentiality of Concrete poetry as possible expressions of the narrative strategies of comics.

Biography: R.S. Duarte : étudiant au doctorat en littérature de l'Universidade Federal de Santa Catarina, Master en littérature de l'Universidade Federal de Santa Catarina, un diplôme en lettres Portuguais e Espanhol de l'Universidade Federal de Rio Grande. Groupe de recherche NUPILL de l'Universidade Federal de Santa Catarina. Professeur.

ILLUSTRATED POETRY FOR CHILDREN

S.M. Aime

ISP

Abstract: Una revisión de la edición ilustrada de poesía para niños escrita por poetas consagrados y clásicos que no escribieron exclusivamente para ellos, en Francia (Verlaine, Prévert, Michaux...) y en países de habla hispana como Argentina, México, Chile, España (García Lorca, Antonio Machado, Pablo Neruda, Jaime Sabines...), en colecciones publicadas en esos países. Una aproximación semiótica a la edición de un género que se caracteriza por sacar a la lengua de sus límites y hacerla estallar. Valor y rol de la imagen: ¿hasta dónde el poema resiste el anclaje o el relevo que le impone la imagen? ¿La necesidad de acercar a los niños a los "grandes poetas" habilita intervenciones en la "libre construcción de los sentidos"? Las soluciones que diversos editores dieron en sus publicaciones. A revision of the illustrated edition of poetry for childrens, written by classic and established poets who don't wrote exclusively for childs, in France (Verlaine, Prévert, Michaux...) and in Spanish-speaking countries like Argentina, Mexico, Chile, Spain (García Lorca, Antonio Machado, Neruda, Jaime Sabines...); published in collections at those countries. A semiotic approximation to genre-related edition portrayed by means of take the language beyond their limits and blow it up. Value and role of picture. How far the poem resist the anchorage or the relay imposed by the picture? The necessity of bring the children near the "great poets" authorize interventions at the "meaning"

Biography: Susana Mercedes Aime
Prof. Lengua y Literatura

S5 TRADUCTION LITTÉRAIRE ET TRANSDISCIPLINARITE

MAYA PANDIT'S *THE PRISONS WE BROKE* : TRANSLATION AS AN ACT OF POWER AND AN EXPRESSION OF IDEOLOGY

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Abstract: Maya Pandit's *The Prisons We Broke: Translation As An Act of Power And An Expression Of Ideology* (2008) is an English translation of Jina Aamcha(1985), a Marathi text by Baby Kamble. The translator is Prof. Maya Pandit, a feminist and a social activist herself. Baby Kamble's *Jina Aamcha*(1985) is the first work of Dalit women's writing. The book, an autobiography, written in Marathi language, deals with the lives of the Dalits in Veergaon, Kamble's village. It brings out oppression, exploitation of the Dalits by the upper class, women's status in a patriarchal society, the ignorant and superstitious lives of Dalits and the agonizing experience of being Dalit and also being a Dalit woman. The book also interrogates the various institutions like society, marriage, family, religion and God. The work crosses the boundaries of the 'personal' and the 'personal' becomes 'political' as well as 'a social comment' and also a story of a Dalit woman's search for identity in the caste based, patriarchal Hindu Indian society. Therefore, this paper aims at bringing out how Maya Pandit 'creates', 'disseminates' meaning and how her translation is an act of power. An attempt will also be made to show how this translation is an expression of a particular ideology of the translator and how Pandit attempts to unravel the deeper multiple meanings of the original text for the sake of a large number of readers. The analysis and comparison of the two texts leads to the following conclusions: · Jina Aamcha is a powerfully told story and the translation *The Prisons We Broke* is also pregnant with the same power and multiple meanings. · The change in the title and the use of language by the translator initiates the reader into the deeper meaning of the lives of the Dalits. · The translation certainly takes the critical issues to a wider horizon and therefore, it helps in creating a feminist consciousness and social awareness of power politics in a caste based patriarchal Hindu Indian society, on a large scale. · The book is a great contribution to the field of translation studies and will bring social change in India. Key words - Translation Studies, act of power, ideology, creation, multiple meanings, social change, patriarchal Hindu Indian Society, social critique, personal-political.

Biography: Dr. Mukta V Mathkari Professor and H.O.D. English, Brihan Maharashtra College of Commerce, Pune, India Teaching Experience – 27 years. Member-CLAI, Visiting faculty, Dept. of English, Pune University and Member of Board Of Studies in English and Research Guide- Pune University and Bharati Vidyapeeth University. Books Published - 5 Articles Published - 25 Papers Presented at National & International Conferences - 35 Areas of specialization - Research, American Literature & Translation Studies. Projects Undertaken - 1) Translation in English and Feminist Interpretation of Marathi Short stories (1824-1954), Funded by University Grants Commission, India. 2) Margaret Atwood and Margaret Laurence : A Comparison, Funded by University of Pune, India. 3) A Survey and Critique of Indian English Women Writers (1975-2010), Funded by Maharashtra Sahitya Parishad, Pune, India. (Mobile) +919689931920.

QUELS CORPUS TRADUITS DE LA LITTÉRATURE PERSANE ÉTAIENT ACCESSIBLES POUR VICTOR HUGO?

H. Tavakoli

Paris-Sorbonne IV

Abstract: La réception peut être établie par les différents moyens à savoir le voyage, les rencontres, les écoles de langues étrangères, les échanges commerciaux, les collections des musées et des peintures, les cénacles ainsi que la traduction. En général, la traduction joue un rôle important dans la réception d'une œuvre étrangère en particulier dans au XIX siècle. Comme Muller indique, « la littérature comparée ne peut pas être étudiée sans une collection de traductions, embrassant une infinité de langues[1] ». Le XIX siècle n'est exceptionnel de ce fait. En raison de la traduction, plusieurs écrivains ont redécouvert l'Orient. Victor Hugo est un exemple, en ayant accompagné cet engouement par l'orientalisme au XIX siècle, avec *Les Orientales* en 1829. Malgré son ignorance du persan, l'image pittoresque de l'Orient de Hugo est plein d'images de la Perse. N'ayant même pas effectué un voyage en Perse, l'écrivain des *Orientales* a indiqué dans ses poèmes les différentes villes de la Perse. Comment pouvait-il connaître une civilisation sans avoir les renseignements nécessaires? Il manifeste à plusieurs reprises son intérêt pour Zoroastre, le prophète né en Perse et pour Mani et son dualisme mais aussi les grands poètes persans comme Hafiz et Sadi dont les épigraphes sont présents en tête de ses poèmes. Il admire Firdousi, le célèbre poète persan dans l'un de ses poèmes et décrit une rencontre imaginaire avec lui. La bataille des Thermopyles entre la Perse et la Grèce a été décrite d'une façon détaillée dans son poème intitulé « Trois Cents ». Quels furent-ils ses sources ? Dans cet article, nous essayons de montrer que la connaissance de Hugo concernant l'histoire, la religion et la littérature persane semble être issue de deux moyens

principaux suivants: L'accès à des œuvres traduites. La fréquentation avec des orientalistes de son époque. En nous appuyant sur ces deux moyens, nous espérons pouvoir prouver que Hugo a eu accès à ces renseignements par la traduction. Il n'est pas inutile de dire que la fréquentation des orientalistes a avivé une passion chez lui pour la Perse et ensuite ses découvertes personnelles lui ont permis la possibilité de connaître la Perse plus précisément. Cependant même si la rencontre des érudits de l'époque à savoir Lamartine et Nodier n'est pas négligeable mais la lecture des œuvres d'Herodote, de Thomas Moore, la lecture des poèmes traduits par Sacy et par Jones et les poèmes traduits par Ernest Fouinet, avaient introduit Hugo à la civilisation persane. Mots-clés: Traduction- Réception- Orientalisme- Victor Hugo [1] Muller, H.C. "L'Etude scientifique de la littérature comparée." Revue internationale de l'enseignement, 1898. p.147.

Biography: CHAKHACHIRO, Omar : Proche Et Moyen Orient Dans L'oeuvre De Victor Hugo. Paris, Jouve, 1950. CHEVREL, Yves : La Littérature Comparée. Paris, Presses Universitaires De France, 1989. EICHTAL, Eugène D' : Hérodote Et Victor Hugo; a Propos Du Poème: Les Trois Cents. Paris, Ernest Leroux, 1902. HADIDI, JAVID : L'Iran Dans La Littérature Française.... [Téhéran]: Université de Méched, 1970. HAYATI ASHTIANI, Karim,: Les Relations Littéraires Entre La France Et La Perse De 1829 À 1897, 2004. HUGO, Victor : La Légende Des Siècles. Paris, J. Hetzel, 1889. HUGO, Victor : Les Orientales. Paris, Hetzel, 1829. HUGO, Victor : Oeuvres Poétiques. Paris, Gallimard, 1964. HUGO, Victor, and Franck Laurent : Les Orientales ; Les Feuilles D'automne. HUGO, Victor, Jean Massin, Eliette Vasseur, Pierre Moreau, Yves Gohin, and JONES, William, and De Garcin Tassy : Grammaire Persane. Paris, Imprimerie Royale, 1845. MESCHONNIC, Henri : Oeuvres Complètes. Paris, Le Club Français Du Livre, 1967. PERTUIS, Gervais : Autour D'un Prix Littéraire - Victor Hugo Et Ernest Fouinet Avec Une Correspondance Inédite... Mercure de France, 1924. SAMSAMI, Nayereh D : L'Iran Dans La Littérature Française. Paris, Pr. Universit., 1936. SCHWAB, Raymond : La Renaissance orientale. Préface de Louis Renou. Paris, Payot, 1950.

THE TRANSLATION OF THE CLASSICS IN BRAZIL: THE ACTOR AS MEASURE OF MEDEIA'S DRAMATIC TEXT

A.G. Martins

Universidade Federal de Minas Gerais

Abstract: The tragedy Medea by Euripides is the most translated and played Greek classical in Brazil. The play has a cinematographical tradition, with films by Passolini, and Lars Von Trier; and other versions, such as the Brazilian musical "Gota d'Agua" of the composer and dramatist Chico Buarque.

The most remarkable in the play is the protagonist personality, Medea, which is defined mainly by the metaphorical contradiction rock-water. The water is represented by Greek sea, either calm, or rough, revealing itself inconstant and dangerous, fearsome, terrible and terrific, like its colors: grey, blue, red, dark and and the rock as her opposite, represented by roughness, hardness.

Medea's story points out our own menacing and dangerous nature, when feel ourselves timeless, when one has no way out. Medea is a complex feminine character almost androgenic, it is constructed by rhetorical figures which probably should be also translated by actors' tools, we believe that this translation can think about logos, but also about lexis. We'll specifically study the translation made by 'Trupersa', a group of Brazilian translators which tries to translate the classical works precisely for acting. The method, which we named as "Tradução Inclusiva e Performativa", has its specificities brought by his experimental aspects, willing to promote the stage play of a text from the fifth century, based on the question "What is contemporaneous" (AGAMBEN, 2009), to create a play where words, poetic figures, metaphors might be translated in order to be seen and listened, not only to read. That's why the actions, the voices, the actors body are tools used to translate a dramatic text.

The process, coordinated by Prof. Tereza Virginia Ribeiro Barbosa, lasted three semesters with the collaboration of students of classical graduation courses from Universidade Federal de Minas Gerais and had the participation of an actress, me. The presence of a person whose job is to 'bring words alive' was the differential in the process, which resulted in a published translation, a radio-play and the enacting of the play.

We'll try to show the translation process, its theoretical foundations and the modus of creation (BORGES, 2000) with all the modifications that were pointed out during the essays, where, finally, the dramatic text - and not literal - was experimented.

Biography: Graduated in Literature and other arts. Have been working as actress since 1983, playwright since 1989 and as director since 1992. Have been played in several festivals such as FITEI - festival Internacional de expressao iberica (Portugal), La encena del'arts (Barcelona), Centro Ragazzi San Leonardo (Bologna). The first experience with a classic text adapted for the stage was the 'Persians' of Aeschillus in 2009. Currently is rehearsing 'Medea' of Euripides, Trupersa Traduction.

LA TRADUCTION DE LA RENAISSANCE ET LES ÉTUDES DES SCIENCES HUMAINES

J. Sohn
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Abstract: Cette étude a pour objet de trouver la relation mise entre les idées humanistes sur la traduction, idées résultant de la compréhension des textes anciens, et leur manière d'enseignement des Sciences humaines à travers les textes anciens récemment découverts, textes qui exigeaient aux humanistes d'apprécier la valeur des êtres humains. Ce qui est intéressant à voir dans cette relation, c'est que les humanistes se sont consacrés non seulement à l'éducation des jeunes, mais aussi à l'activité de traduire. Leur enseignement fondé sur la didactique de la rhétorique, héritée des Anciens, a contribué à trouver la valeur de la traduction dont la fonction principale réside toujours dans la transmission des savoirs soit scientifiques soit culturels. Surtout, ils ont revendiqué aux futures humanistes et aux écrivains de leur époque la nécessité de saisir l'énergie du texte d'origine et de la langue pérégrine en développant l'esprit critique pour que cette énergie se serve à former et à enrichir leur propre culture et savoir. Cette approche critique permettant aux étudiants de parvenir à expliquer l'essentiel du contenu caché sous l'écorce du texte, elle constitue un des aspects principaux de la didactique de la traduction humaniste. D'où vient une manière spécifique de traduire : les humanistes considéraient la traduction comme une activité de créer. D'une part, sur le plan de l'elocutio, la traduction est une activité qui refuse le dogme de la langue et l'acquisition des règles. D'autre part, sur le plan de l'inventio, la traduction devient tout de même une activité de création par laquelle la chose se transmet en tant que telle en une autre langue. Ce qui explique que la traduction était pour les humanistes un des moyens du transfert ou de l'appropriation, tous résultant de l'esprit critique. En particulier cette méthode épistémologique tenait à tenter de transformer le soi-même en s'ouvrant aux étrangers après avoir bien réfléchi et mesuré la particularité de la langue et du texte qui n'étaient pas les leurs. L'enseignement humaniste de la traduction a ainsi joué un rôle important dans le développement des idées sur la nature même de la traduction ainsi que dans la formation des esprits critiques portant sur la traduction des textes anciens.

Biography: Professeur du Département de langue et littérature françaises de l'Université Korea, M. SOHN Joo-Kyoung a obtenu en 2002 le diplôme de doctorat avec sa thèse sur la poétique de cour chez Ronsard au Centre d'Etudes supérieures de la Renaissance de l'Université François Rabelais-Tours. Il a publié depuis 2002 un livre sur Ronsard et a publié plus de 40 articles soit en coréen soit en français sur la poétique de Ronsard, la traduction de la Renaissance, et la rhétorique renaissante comme *Le traducteur fidèle et la liberté de traduire chez Ronsard*, *Une étude sur l'autoportrait de traducteur au temps de la Renaissance française*, *La réciprocité entre la conscience de la traduction et la vision poétique chez Clément Marot*, etc.

S2 LE COMPARATISME FRANCE-BRÉSIL : UN BILAN CRITIQUE - LES MÉDIATIONS

L'ÉTUDE DES MÉDIATIONS CULTURELLES : LE CAS FERDINAND DENIS

J. Laborie

Université Paris 10 Nanterre La Défense

Abstract: Le paradigme des relations littéraires, et plus largement culturelles, entre la France et le Brésil s'inscrit de manière exemplaire dans la problématique des relations coloniales et post coloniales. Si la France ne fut jamais en situation de nation colonisatrice à proprement parler, l'hégémonie culturelle qu'elle exerça au XIXe siècle la plaça a priori en position de modèle dominant pour la littérature brésilienne de l'époque. Cette asymétrie entre un champ culturel constitué et un autre en voie de constitution s'est longtemps déclinée, du point de vue critique, en termes univoques d'imitation ou d'influence, entérinant le présupposé d'une hiérarchie entre les deux espaces culturels. Les concepts réactifs de transculturation ou d'anthropophagie, élaborés en Amérique latine pendant la première moitié du XXe siècle, permirent de reconsidérer de manière plus équilibrée les phénomènes de contact et de transfert, en restituant des interactions complexes et réciproques. Néanmoins, la vectorisation des échanges dans un sens comme dans l'autre se révèle insuffisante. Aussi dans l'espace de cette communication, en écho à de nombreuses études contemporaines, s'agira-t-il de donner consistance à une étude plus fines des médiations culturelles, en nous appuyant sur l'exemple, a de multiples égards, fondateur de l'œuvre de Ferdinand Denis (1798-1890). Ce dernier fut l'un des premiers passeurs culturels entre la France et la jeune nation brésilienne. Son œuvre, à la fois étudiée au Brésil et lue en France, participa à l'élaboration du champ culturel national et contribua par ailleurs à la formation d'une idée du Brésil en France. Il s'agit là d'une incarnation significative de toutes les opérations entrant en jeu dans un échange culturel, ouvrant par la-même un champ extrêmement fécond au comparatisme.

Biography: J.-C. LABORI :

Maître de conférences en littérature générale et comparée, à l'université Paris X - Nanterre. Spécialiste du baroque et de littérature brésilienne. Il a publié notamment *Mangeur d'hommes et mangeur d'âmes : étude d'une correspondance missionnaire au Brésil, 1548-1568*, Paris, Honoré Champion, 2005. Aujourd'hui l'essentiel de son activité porte sur l'étude des transferts culturels Europe/Amérique.

THE BRAZILIAN DISCOURSE ON JAPAN, VIA FRANCE. IMMIGRATION, IDENTITY AND RACIAL PREJUDICE (1860-1945)

M.S. Okamoto

Parana Federal University

Abstract: During the early days of the Old Republic (1889-1930), Brazilian politicians made numerous attempts to improve the image of Brazil in the international context (Skidmore, 1989). Internally, the Brazilian elite, according to Nicholas Sevckenko, took drastic measures such as: breaking with all the popular elements of their culture and old habits and customs of traditional society, making a spatial segregation practiced by the bourgeoisie in the centers of the Brazilian capital, and finally starting an "aggressive cosmopolitanism, profoundly identified with Parisian life" (Sevckenko, 1983). It should be remembered that France - a model of civilization to Brazil - used to call "evolved" backward countries that broke with their traditional past and incorporated the benefits and European culture "superior" (Hobsbawm, 2003). However, these efforts were not enough to strengthen the self-esteem of the Brazilian nation who suffered because of a long standing inferiority complex for being behind the standards of modernity of the Western powers (JAGUARIBE, 1958). The import of ideas, mostly from France, was a common practice in Brazil at the time; however, to enter French thought, the Brazilian elite became aware of the economic and social limitations of our nation, thus causing the feeling of inferiority and frustration. But what was to be a developed country and "civilized" in the late nineteenth century? Difficult to establish for certain criteria, however, conditions were basically fabricated and westernized countries have emancipated women, as well as have a defined national identity, and political and military forces (Bruit, 1988). Another factor that led to the development of a nation was its high rate of mass literacy, as noted by Hobsbawm (2003, p. 44): "At the end of 1870, any country or region of Europe that counted on a majority of almost illiterate could certainly be classified as undeveloped or delayed [...]" According to Hobsbawm (ibid., p. 54), there was one more item to achieve developed nation status, now of biological order: its ethnicity. That is, within the human classification the "white race" was considered superior to all others, which promoted in Latin America the idea of "whitening" progressively, through intermarriage or "restocking" with the entry of European populations. Within this specific historical context, in the 1860s a discussion began about the entry of Asian immigrants into Brazil. On the one hand, there was international pressure for the abolition of slavery and farmers

who feared the lack of skilled labor in their fields required the introduction of Chinese and Indian immigrants in the country. On the other hand, advocates of racial integrity, concerned with the issue of the formation of national identity, were against the entry of another "inferior race" to the country, causing the weakening of a population already degenerated by crossing Africans and Indians. Indeed, for a long time, Brazilian statesmen discussed the entry of Asians into Brazil, even before their actual arrival, including extensive reports that discussed the ethnic and cultural character of the Mongolian race. Apparently, the image of Asians, created by Brazilians, came from abroad; in 1879 when the publication of the first narrative of a trip to Brazil in the East, authored by former military attaché Francisco Antonio de Almeida came out. The next release occurred in 1896 with the publication of the work of the naval officer Custodio de Mello. It is noteworthy that the authors, like all writers--Brazilian travelers who produced works on the Far East during this period, had no knowledge of the Oriental language and had been in Asian countries for a very short period. This evidence leads us to conclude that the observations made by these travelers were largely based on foreign works. In fact, long before Francisco de Almeida (1879) launched his book on Japan, numerous articles and travel narratives about the Eastern countries, especially Japan and China, had already been launched by scholars, journalists, diplomats and the European military. In the case of French works, most of them had been published in the journals: *La Revue des Deux Mondes*, *La Revue des Deux Mondes linguistique*, *Actes de la Societe D'Ethnographie Americane et Orientale*, *Journal Asiatique*, *Mémoires de l'Académie de Stanil*, *La Revue de Géographie Humaine et D 'and Le Ethnologie Temps*. It is worth noting that the *Revue des Deux Mondes*, over half of the nineteenth century, published several papers on Japan, and had great respectability in Brazil at that time. Therefore, with this specific historical overview and an interesting documentation, we intend to analysis of French travel narratives on Japan. Secondly, to show how this discourse was appropriated by the French and Brazilian intellectuals used to construct the social representation of Japanese immigrants and also own the Brazilian nation, involving reflections and discussions about the problems of race and identity formation in Brazil. The primary goal here is not to point the French marks in the Brazilian discourse on Japan, but how Brazilian authors appropriated the French ideas about Japanese for their own benefit, selecting favorable topics and angles and discarding or minimizing what was problematic for the creation of the representation of Brazil on the Old World and the United States. Finally, note that all this effort was to prove that our nation, although not part of the circle of developed countries, at least in comparison to Japan, was cosmopolitan, civilized and modern and was concerned with solving the problem of national identity as prohibiting the entry of immigrants like blacks and restricted Asians. Given this situation, it seems innovative, for the reasons stated, to reflect on the social representation of Japan in Brazil, via France. Besides investigating the appropriation of the French, made by the Brazilian elite, the efforts of Brazilian models to select and adapt, prepare speeches and legitimate thoughts and behaviors will also be analyzed.

Biography: M.S. Okamoto; Curitiba/BR - .A Foreign Language (Japanese / Portuguese), University of São Paulo (1994) M.A Literary Theory and Comparative Literature, Paulista State University (2001) Ph.D, French literature , University of Sao Paulo (2011) Professor of Japanese Language and Literature at Paraná Federal University My interests surround the field of Literature, Comparative Literature with emphasis on Brazil, France, Japan, identity, and immigration.

S2 THE FANTASTIC ACROSS BORDERS

ABOLISHING CHARACTERS' WILL AND THE FUNCTIONING OF THE "UNKNOWN FORCE" IN ALEXANDER PUSHKIN'S *THE QUEEN OF SPADES*

K. Reznik

Tsukuba University, Japan

Abstract: Alexander Pushkin's novella, "The Queen of Spades", is famous for the impression it creates of containing breathtaking metaphysical depths. A majority of researchers agree that this effect is largely due to the multiplicity of meanings the novella can generate. In this paper I intend to demonstrate that the techniques responsible for producing its special atmosphere of profound mystery are, at the same time, common techniques aimed at sustaining effects of narrative ambiguity - what I take to be the central, genre-defining feature of fantastic literature. Pushkin provides one of the clearest examples of how an author may maximize the narrative potential of such ambiguity-sustaining techniques, and so may serve as a paradigm for this genre's formal possibilities. Thus, after analyzing Pushkin's short masterpiece, and isolating its main techniques, I aim to place it/them in a wider generic context. I shall attempt to refute the traditional perception of the fantastic as a literary genre characterized by the mere juxtaposition of an Enlightenment "immutable external reality" and the irrational superstitiousness of previous epochs.

Biography: PhD candidate at Tsukuba University Japan

THE FANTASTIC IN EDGAR ALLAN POE AND MACHADO DE ASSIS

R. Philippov

Universidade Federal de São Paulo

Abstract: Much has been published and discussed in Brazil in relation to Edgar Allan Poe's and Brazilian writer Machado de Assis' short stories and individual aesthetic theories. However, despite some academic studies and papers in Brazil referring more closely to their literary projects and their possible intertextual relationship, a deeper study into how Machado may have actually read and subverted Poe's writings so as to fit it within his own framework and thus help foster his project of affirming a national literary identity still needs to be carried out. In fact, both authors privileged the short story as a genre par excellence to portray individuals in moments of crisis and in quest for their own identities; both searched for the creation of a literary project and the foundation of a national identity in the aftermath of their countries' independence from European motherlands; both devoted themselves to the editorial market by editing and extensively publishing in newspapers. Nevertheless, their themes and literary procedures oftentimes diverged. This paper will, therefore, take a transatlantic voyage while addressing the question of how Machado de Assis may have actually subverted Poe's imagery, topoi and aesthetics and incorporated them into his own literary project. To do so, two broad aspects regarding both authors' short stories will be tackled: the universe of mind and humor, within the scope of the fantastic as a genre. In sum, besides aiming at approaching the possible intertextual dialogues between both authors in relation to their short stories, this paper will also focus on Poe's and Machado's "conversations" regarding the creation and affirmation of a national identity in their literary contexts.

Biography: Professor of English and Literatures in English at the Federal University of Sao Paulo / Brazil, in the Languages Department. She holds a PhD in French and French Literature, with a dissertation on Edgar Allan Poe's and Charles Baudelaire's poetic and aesthetic theories from the University of Sao Paulo / Brazil. She has presented widely in Brazilian and international congresses, including at the American Comparative Literature Association meetings. She has published in internationally acknowledged journals.

THE WHITE WHALE, THE DARK HORROR: GOTHIC AS MODERN EPIC IN *MOBY DICK* AND *HEART OF DARKNESS*

J.G. Ghirardi

Fundação Getúlio Vargas

Abstract: In his classic Tolstoi or Dostoievski, George Steiner argues that the most far-reaching literary works of 19th century literature are to be found at the extremes of the literary galaxy – Russia and the United States. It is there that one can find what he sees as the epic drive of literary works, a drive that is significantly linked to qualities usually labeled gothic or fantastic. One of Steiner's main examples of this mysterious force of literatures at the far ends of the galaxy is Melville's *Moby Dick* (1851). This presentation discusses Steiner's proposition and its view on the gothic by contrasting Melville's work to Joseph Conrad's masterpiece *Heart of Darkness* (1899).

Biography: José Garcez Ghirardi is a full-time professor at Direito GV Law School, São Paulo/Brazil where he teaches Law and Arts. He was a visiting scholar at Wayne State University (MI, US) with a grant from the CNPq (Brazilian Counsel of Technological and Scientific Development) and a visiting professor at Gonzaga Law School (WA/US). He graduated in Law at the University of São Paulo. His MA and PhD (both in English Literature) are also from the University of São Paulo. He developed his post-doctoral research at UNICAMP (São Paulo State University/Campinas) and is currently working on the discursive intersections Political Theory and Literature.

S4 HISTOIRE DES TRADUCTIONS ET HISTOIRE LITTÉRAIRE

DAILY HAMLET(ITLA), LISBON 1879: TRANSLATION AS CANONIZATION

J.F. Duarte
University of Lisbon

Abstract: In March and April of 1879 the Lisbon daily newspaper *Comércio de Lisboa* featured on its front page an extended review in four instalments of two recently published translations of Hamlet into Portuguese, signed by the newspaper's founder and director. By all accounts, this must be seen as a remarkable event in the history of translation in Portugal – in particular if weighed against the current invisibility of translation criticism –, typical of a time when translation was widely scrutinized and debated in the public sphere. In my paper I want to critically set this review in the context of the canonization of Shakespeare's play in the second half of the nineteenth century in Portugal. Furthermore, I will look at how its author's reading of translated Hamlet documents a noticeable shift in translation norms that had been taking place in the host culture, to a great extent driven by direct translations of English literary works that break away from the mainstream tradition of the French *belles infidèles*.

Biography: João Ferreira Duarte is professor at the Faculty of Letters, University of Lisbon, and a research fellow at the Centre for Comparative Studies. He has taught literary theory, post-colonial literature and translation studies, and published widely mostly on theoretical topics. His recent publications include the volume *A lição do cânone: uma auto-reflexão dos estudos literários* (Lisbon, 2006), the co-edited volumes *Translation Studies at the Interface of Disciplines* (Amsterdam, 2006), *Trans/American, Trans/Oceanic, Trans/lation: Issues in International American Studies* (Newcastle upon Tyne, 2010), *Europe in Black & White: Immigration, Race, and Identity in the "Old Continent"*, Bristol, 2011), and a special issue of *Journal of Romance Studies* (2011) on "Fluid Cartographies – New Modernities", as well as the edited collection *A cultura entre tradução e etnografia* (Lisbon, 2008).

TRADUCTIONS DE PROUST, DU DETAIL A L'HISTOIRE

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Abstract: Quelle que soit la langue, la Recherche du temps perdu représente l'un des plus grands défis que puisse rencontrer un traducteur. La difficulté propre à l'écriture proustienne tient aussi bien à son lexique, à son rythme qu'à la syntaxe à laquelle elle a recours. A la limite, chaque traducteur est mis en demeure d'imiter le geste transgressif proustien et d'inventer, pour sa propre langue, une syntaxe suffisamment souple pour être capable de suggérer le dépaysement du texte original.

On propose de comparer plusieurs traductions de Proust dans différentes langues, en se concentrant sur celles qui ont été publiées en Angleterre, en Espagne et en Italie, des pays où la "Recherche" a eu un retentissement dès la parution des premiers volumes. Au delà des stratégies adoptées par chaque traducteur pour communiquer l'étrangeté du texte proustien en fonction de la culture d'accueil à laquelle il s'adresse, on étudiera ces traductions en comparant les versions primitives des années vingt à des versions réactualisées. Là où le traducteur est le passeur privilégié d'une œuvre dont la valeur exceptionnelle est très tôt reconnue, il faudra montrer comment il contribue à la formation d'un chef-d'œuvre classique dans son propre pays. Les réactualisations, quant à elles, reflètent les apports de la philologie et de la critique proustiennes, elles dépendent également de l'évolution des langues d'accueil et des représentations imaginaires que se fait chaque pays de la culture française en général, de la vérité du roman proustien en particulier. Par l'analyse précise de quelques extraits – dans l'histoire des traductions, le détail nous parle du tout – on voudrait jeter un éclairage sur l'évolution historique de la réception proustienne à partir de quelques traductions, en soulignant de quelle façon son œuvre s'est constituée en canon littéraire au sein des cultures d'accueil. En retour, le prisme des traductions diverses nous renvoie à chaque fois l'image d'un Proust relu et réinterprété dans ses nuances les plus fines.

Biography: Juliette FEYEL

Normalienne, agrégée et docteur en littérature comparée de l'université de Paris Ouest Nanterre, Juliette Feyel est chercheur indépendant. Elle a publié en 2012 un livre intitulé "Georges Bataille, une quête érotique du sacré".

Ilana ANTICI

ATER d'italien à l'Université Paris Est Créteil, ancienne allocataire de recherche, elle soutient en 2012 à l'université de Paris Ouest Nanterre, une thèse de littérature comparée intitulée "Deux poètes lecteurs de Proust: résonances de la Recherche dans l'œuvre de Salinas et Montale"

S1 WHY COMPARATIVE LITERATURE?

TOWARDS A CONTEMPORARY HUMANISM. THE ROLE OF COMPARATIVE LITERATURE

C.A. Lombardi
Università di Torino

Abstract: My paper aims to explore the notion and the forms of a contemporary 'humanism', with particular attention to the cultural and methodological role of Comparative Literature in defining and studying the concept. Humanism is a fundamental notion in the development of the European and, in general, the Western idea of literature, for textual reception and exegesis. Beyond the historical and literary context we refer when we speak of 'Humanism', however, nowadays the concept of humanism has taken on many different meanings regarding human beings, education and culture.[1] Under this point of view, Martha Nussbaum's work proves to be extremely valuable,[2] stressing the necessity not only of a classical and humanistic education and culture, but also of a comparative methodology in the field of teaching and research, publishing, cultural assets and artistic heritage, in order to enhance the critical faculty, civic duty and freedom of thought in Western democracies.[3] In general, what we may draw from the international debate[4] is that the notion of humanism today is strongly connected with anti-humanistic philosophies and trends (from the literary framework of Leopardi, Dostoevskij, Kafka, Conrad, Lawrence, Woolf, and Beckett to the theories of Nietzsche, Heidegger, Freud e Lacan). As is well known, in *Minima Moralia* T.W. Adorno stated that after Auschwitz to write poetry would be barbaric; nevertheless, he admitted the possibility of expressing in negative form the impulse which inspires literature.[5] That is also what emerges in theoretical essays such as *Humanism and Anti-Humanism* by Katia Soper (1986) and *Modernism, Narrative, and Humanism* (2002) by Paul Sheenan, and above all in Edward Said's well-known work *Humanism and Democratic Criticism* (2004). Although Said recognizes in western humanism the potential danger of identitarian thinking (which he explore, for instance, through the notion of Orientalism), nevertheless he claims the cultural need for a new humanism, based on literary language's fundamental capacity to create dialogue, positive "disturbance" and conflict of ideas, thus fighting against ideologies.[6] In a word, what Said argues is an "anti-humanistic" concept of humanism. This position has been reasserted not only by post-colonial scholars such as Homi K. Bhabha, Spivak and Dipesh Chakrabarty,[7] but also discussed and thematized by the Nobel Prize John M. Coetzee in many of his novels and essays. Therefore, what stems from the failure of Eugenio Garin's notion of a traditional humanism as an "ideal community",[8] is a new agreement between writers and readers, implying the need to redefine (or, if necessary, demolish) certain boundaries, and to create a new human "common denominator" based on our cultural heritage, as stated by Mario Vargas Llosa.[9] If we cannot give up literature and art, what becomes more and more important is to rethink the role of humanism in a wider and "dialogic" cultural field, at the same time finding new critical spaces of connection between ethics and aesthetics.[10] Starting from these premises, and considering that the idea of a contemporary humanism crosses historical and geographical boundaries, I would like to stress the important role of comparative literature as a critical method and approach which faces the urgent question of the relationship between human(e), literature and the arts. As we may read in the recent *Festschrift* dedicated to Manfred Schmeling, *Komparatistik als Humanwissenschaft* (2008): The question of the human as a subject-matter of comparative literature can be specified in different ways. How does literature shape the human(e), in which ways does literature design "man" as an individual or a species? In which way contribute studies of literature to the theoretical discourse upon the human? Which ethical dimensions are inherent to its techniques and methods of representation? The question of the humane, its conditions and cultural manifestations can be seen as the central challenge of other scholarly discourses employing comparison, especially culture studies and history of law. It is, among other things, a motivating factor of a differentiating and comparative view of science itself, its initial questions, its methods and models of depiction.[11] Based on the theory of intertextuality as it has been developed from Michail Bachtin to Julia Kristeva and Graham Allen, the comparative method emphasizes the dialogic vitality of artistic and literary texts and their capability of "creating spaces of estrangement and being inventive producers of untimely reflection".[12] With particular attention to contemporary literature (by providing examples from Michel Houellebecq, John M. Coetzee, Philip Roth, Javier Marías, Claudio Magris, Günter Grass), my paper intends to focus on a self-critical and paradoxically 'anti-humanistic' notion of humanism, concentrating on the role of comparative literature in the identification and analysis of narratives modalities of representing the human(e), such as intertextuality and dialogue, extralocality and estrangement, ambiguity and irony etc. On a thematic and conceptual level, it will take into consideration the treatment of myth, history, utopia, beauty and the body, and the death (as been conceived as the extreme form of extralocality according to Bachtin: for example in Philip Roth's works).

[1] DAVIES 1997. [2] See, among others, NUSSBAUM 2010 and 2011. [3] In a recent issue of *Critical Inquiry* (CHANDLER and DAVIDSON eds. 2009, 35, 4, 2009) international scholars such as Francois Hartog and Sheldon Pollock discussed the fate of humanistic disciplines in the United States; but the relationships between humanism and the academic environment also concerns Europe especially after the recent measures of "rationalization" and "amalgamation". [4] In Europe, the recent debate on humanism has been very keen, as shown by international

conferences such as *El Humanismo y su pervivencia*, which has been held at the University of León in 2009, the Italian symposium *Universalità dell'umanesimo* (Napoli, the Istituto Italiano per gli Studi Filosofici, 2006), and Jean-Hugues Barthélemy's lesson *Quels humanismes pour quelle humanité aujourd'hui?* at the French Canal U. Among French studies, we have only to think to *L'Envers de l'humanism* by Claude Jannoud (2007), *L'homme va-t-il dépasser l'humain* by Dominique Janicaud (2002), and *Questions à l'humanism* (2000) by Pierre Magnard. In 2008 the Italian review "Annali di Italianistica" (26) dedicated a monographic number to Humanism, Posthumanism and Neohumanism. Romano Luperini discussed the relationships between humanism and society in recent issues of "Allegoria" (*L'identità, l'universale e il nucleo vivo dell'umanesimo*, in *Letteratura e Scuola* 49, 2005: 77-85), and "Narrativa" (*Gli intellettuali e la critica, l'identità e l'umanesimo nell'età della globalizzazione*, 28, 2006: 25-38). [5] ADORNO 1959 and 1966. [6] "Humanism for Said was always a dialectical concept, generating oppositions it could neither absorb nor avoid. The very word used to cause in him mixed feelings of reverence and revulsion: an admiration for the great monuments of civilization that constitute the archive of humanism and a disgust at humanism's underside of suffering and oppression that, as Benjamin insisted, make them monuments to barbarism as well" (MITCHELL 2005: 462). See ABRAHAM 2007. [7] BHABHA 1994; CHAKRABARTY 2007; CARRIER 1995; PRATT 1992; SPIVAK 1988. [8] GARIN 1947. [9] M. VARGAS LLOSA 2001. [10] See the fundamental role of Bachtin's theories (BACHTIN 1981, 1984, 1990). [11] SCHMITZ-EMANS – SCHMITT – WINTERHALTER (Hrgs.) 2008. See also, among the others, Jean Bessière: *Littérature Comparée, Humanisme, Réflexivité, Lieu commun* (Ivi : 265-274). [12] HARTOG in CHANDLER and DAVIDSON eds. 2009: 978-79.

Biography: Matthew ABRAHAM (2007). 'Edward Said and After. Toward a New Humanism'. *Cultural Critique*, 67: 1-12. Theodor W. ADORNO (1958-1963). *Noten zur Literatur I-II-III*. Frankfurt am Main: Suhrkamp (Engl. Ed. *Notes to Literature*, 1958-1961). Theodor W. ADORNO (1959). *Minima Moralia. Reflexionen aus dem beschädigten Leben*. Frankfurt am Main: Suhrkamp (Engl. Ed. *Minima Moralia. Reflections from Damaged Life*, 1951). Theodor W. ADORNO (1966). *Negative Dialektik*. Frankfurt am Main: Suhrkamp (Engl. Ed. *Negative Dialectics*, 1966). Graham ALLEN (2000). *Intertextuality*. London: Routledge. Michail BACHTIN [1930s] (1981). *The Dialogic Imagination. Four Essays*. Engl. ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin and London: University of Texas Press. Michail BACHTIN (1984). *Problems of Dostoevsky's Poetics*. Edited and translated by Caryl Emerson. Minneapolis: University of Minnesota Press. Michail BACHTIN (1990). *Art and Answerability*. Ed. Michael Holquist and Vadim Liapunov. Trans. Vadim Liapunov and Kenneth Brostrom. Austin: University of Texas Press [written 1919–1924, published 1974-1979] Homi K. BHABHA. *The Location of Culture*. London, Routledge, 1994. James G. CARRIER (ed.) *Occidentalism: Images of the West*. Oxford: Clarendon Press, 1995. Ernst CASSIRER and P.O. KRISTELLER (1971). *The Renaissance Philosophy of Man*. Chicago: Chicago University Press. Dipesh CHAKRABARTY (2007). *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton: Princeton University Press. James CHANDLER and Arnold I. DAVIDSON eds. (2009), *Critical Inquiry* Vol. 35, No. 4, 'The Fate of Disciplines'. Tony DAVIES (1997). *Humanism*, London and New York: Routledge. Eugenio GARIN (1947). *Der italienische Humanismus*. Bern: Franke. Edmund HUSSERL (1935). *Philosophy and the Crisis of European Man (From: Edmund Husserl, Phenomenology and the Crisis of Philosophy, Translated with Notes and an Introduction by Quentin Lauer, Harper Torchbooks, 1966)*. See Paul Ricoeur's 1977 translation (Paris: Aubier) Dominique JANICAUD (2002). *L'homme va-t-il dépasser l'humain*. Paris: Bayard. Claude JANNOUD (1997). *L'Envers de l'humanism*. Paris : Seuil. Julia KRISTEVA (1969). *Semeiotiké: recherches pour une sémalyse*. Seuil, Paris. Massimo LOLLINI ed. (2008). *Annali di Italianistica*, Vol. 26, special issue: 'Humanisms, Posthumanisms, Neohumanisms'. Romano LUPERINI (2005). 'L'identità, l'universale e il nucleo vivo dell'umanesimo'. *Allegoria* (special issue: *Letteratura e Scuola*) 49: 77-85. Romano LUPERINI (2007). 'Gli intellettuali e la critica, l'identità e l'umanesimo nell'età della globalizzazione'. *Narrativa* 28: 25-38. Pierre MAGNARD (2011). *Questions à l'humanism*. Paris : Cerf. W. J. T. MITCHELL (2005). 'Secular Divination: Edward Said's Humanism'. *Critical Inquiry*, 31, 2 (Winter): 462-471. Martha NUSSBAUM (2010). *Not for Profit. Why Democracy Needs the Humanities*. Princeton: Princeton University Press. Martha NUSSBAUM (2011). *Creating Capability: The Human Development Approach*. Harvard: Harvard University Press. Mary Louise PRATT (1992). *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge. Edward W. SAID (2004). *Humanism and Democratic Criticism*. New York: Columbia University Press. Paul SHEEHAN (2002). *Modernism, Narrative, and Humanism*. Cambridge: Cambridge University Press. M. SCHMITZ-EMANS, C. SCHMITT, C. WINTERHALTER Hrgs. (2008), *Komparatistik als Humanwissenschaft*, Würzburg, Königshausen & Neumann. Katia SOPER (1986). *Humanism and Anti-Humanism*. London, Hutchinson. Gayatri SPIVAK (1988). 'Subaltern Studies: Deconstructing History', in *In Other Worlds: Essays in Cultural Politics*. London: Routledge: 197-221. Mario VARGAS LLOSA (2001). *È pensabile il mondo moderno senza il romanzo?* in F. Moretti (ed), *Il Romanzo*, Torino: Einaudi, 5 vols. I (La cultura del romanzo): 3-15.

POSTCULTURALISM: A NEO-PRAGMATIST ANSWER TO "WHY COMPARATIVE LITERATURE?"

A. Takeda
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Abstract: The second half of the 20th century with the founding, institutionalization, and the popularization of the discipline of cross-cultural communication by the works of Edward T. Hall, Richard D. Lewis, and Geert Hofstede, among others, can be characterized as an era of culturalism. Culturalism here is not intended to refer to the experience-based paradigm of early Cultural Studies described by Stuart Hall as opposed to structuralism, but to a general framework of reasoning that is primarily coordinated and determined by categories of cultural differences, while neglecting or dismissing differences of other nature and commonalities beyond them. The scope of culture within the framework of culturalism has proved to be remarkably elastic. Culturalism was able not only to accommodate questionable ideologies advanced by a series of political elites but also to absorb the residues of racism, by remodeling biological arguments into ethnic or cultural explanations. These and similar explanations shaped the prevailing codes that governed social thinking, scholarly research, and public policy over the course of decades.

The first decade of the 21st century brought two further developments of global import. On the one hand, culturalistic tendencies have substantially increased at all levels of individual, social, and international interaction in the aftermath of the 9/11 attacks in New York and Washington as well as the ensuing revival of Samuel P. Huntington's thesis about the clash of civilizations. On the other hand, alternative discourses resisting and opposing culturalism have gained new impetus especially in the field of literary and cultural theory. These discourses include theoretical movements emerged and developed during the late 20th century, most notably postcolonial theory and New Historicism with their rejection of homogeneous and monolithic conception of culture, and furthermore, and more importantly, feature a number of literary representations foregrounding differentiated and more complex realities. In retrospect, the decade of the 2000s was marked by a whole lot of culturalistic decisions and actions in politics and society, but also accompanied by a sound skepticism promoted particularly in literature.

To take up a term previously proposed to denote specific theoretical strands provided by Raymond Williams, Diana Baumrind, and Pierre Bourdieu, the ensemble of discourses undermining culturalism can be named postculturalism. Theoretical contributions to a dynamic and pragmatic understanding of culture as well as literary narratives with figures and motifs that transcend cultural boundaries are in their critical commitment postcultural. By postculturalism one is not to understand a new historical era but rather the pragmatic and conciliatory response to conflict-generating discourses and practices in all times of pronounced culturalism. In this connection, comparative literature ought to insist on the discursive mobility of scholarly knowledge and the interpermeability of experience and literature. In the age of globalization, transculturation, and unsettled identities, comparative literature has the important task to offer insights into the fundamental versatility of culture, identity, and even history, by addressing historical as well as present-day tensions between culturalism and postculturalism.

Biography: Arata Takeda studied humanities at International Christian University (Tokyo), German studies, Romance studies, and comparative literature at the University of Tübingen and Ca' Foscari University of Venice; 2003 Master of Arts in modern German literature and comparative literature at the University of Tübingen; 2004–2007 Doctoral Fellow of the Friedrich Naumann Foundation for Liberty; 2008 Doctor of Philosophy in modern German literature and comparative literature at the University of Tübingen; 2008–2011 Lecturer in modern German literature and comparative literature in the Department of German at the University of Tübingen; October 2011–January 2012 Research Fellow at International Research Center for Cultural Studies (Vienna); since February 2012 Feodor Lynen Research Fellow of the Alexander von Humboldt Foundation in the Department of Germanic Studies at the University of Chicago.

Selected publications: *Wir sind wie Baumstämme im Schnee: Ein Plädoyer für transkulturelle Erziehung*, Münster/New York/Munich/Berlin: Waxmann, 2012; "Blumenreiche Handelswege: Ost-westliche Streifzüge auf den Spuren der Fabel *Der Skorpion und der Frosch*", *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 85/1 (2011), pp. 124–152; "Suicide Bombers in Western Literature: Demythologizing a Mythic Discourse", *Contemporary Justice Review* 13/4 (2010), pp. 455–475; *Ästhetik der Selbstzerstörung: Selbstmordattentäter in der abendländischen Literatur*, München: Wilhelm Fink, 2010; *Die Erfindung des Anderen: Zur Genese des fiktionalen Herausgebers im Briefroman des 18. Jahrhunderts*, Würzburg: Königshausen & Neumann, 2008.

THE CRISIS OF COMPARATIVE LITERATURE AND AUERBACH'S HISTORICAL PERSPECTIVISM

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Abstract: The Crisis of Comparative Literature and Auerbach's Historical Perspectivism Erich Auerbach's method of historical perspectivism, which he described in his essays „Vico and Aesthetic Historism" and „Philologie der Weltliteratur“, and masterly practised in *Mimesis*, represents an example of a specific approach in the studies of literature: a philological comparative method. Conceived in German *Literaturwissenschaft*, it reached its highest standards in the

work of scholars such as Leo Spitzer, Ernst Robert Curtius and Erich Auerbach, more precisely in two classic oeuvres of this school, Curtius' *Europäische Literatur und lateinisches Mittelalter* (1948) and Auerbach's *Mimesis* (1946). This empirical and text-oriented approach in an ideological sense was conceived as a form of resistance to the, as Curtius said, „barbaric partialization of European culture“ that was brought about by Nazism, its field encompassing the entire world literature, from Homer and the Bible to the present day. It has been some time since the heyday of comparative literature: Spitzer, Curtius and Auerbach are the patriarchs of a discipline that is currently going through one of the most serious crises in its entire history. Today, not only the specific method, but the very idea of comparative literature has been put in question and this crisis is evident in the enormous changes in literary studies that have affected universities both in the USA and in Western Europe, and probably in the rest of the world. Since the mid-90s the idea of interdisciplinarity has become such a powerful, if contested, force that it profoundly influences the curriculum and scholarship in the humanities generally, particularly in traditionally Eurocentric disciplines such as comparative literature. The new interdisciplinary curriculum is regarded as a substitute for traditional comparative literary studies, along with the new methods of “comparing” such as area studies, regional studies cultural studies, translation studies, etc. In the history of comparative literature there have already been periods of such profound crisis, of such radical changes, similar to the situation we are currently experiencing, that “the death of the discipline” has been pronounced several times in the past, for instance by Wellek in the 1950s, to mention only the most famous example. But in all these previous periods of seemingly insurmountable crises it would soon become clear that pessimistic judgments about the state of the discipline were in fact premature and that the “crises” of the discipline, or to put it more precisely, the state that was signified as crises, was in fact only a period of readjustment to new paradigms. This fact was often viewed as a sign of the vitality of comparative literature and its huge potential for evolutionary change. The last crisis of comparative literature is frequently explained in the same way. Perhaps we are not after all witnessing the death of comparative literature but only another transformation that will be eventually followed by another, and another... Certainly, this is not a real dilemma, since the answer to it depends only on how far we are prepared to extend the very notion of our discipline. In my opinion, this time the prognosis is not at all optimistic. For there is something in the latest crisis of comparative literature that is entirely different from all previous similar cases. Never before has there been such a persistent tendency to question the very notion of literary studies as such, in trying to deny its special nature and purpose and to make it seem something that it is not, something other than literature – a branch of philosophy, or psychology, or linguistics, or cultural studies. Regardless of the differences between specific schools and individuals, in the entire history of comparative literature one subject has never been a serious issue of debate: the belief that the main subject of research in comparative literature was literature itself, and moreover literature as literature, a specific product of the human spirit that has its special and particular nature. One of the best examples of this principle is embedded in the well-known story about the genesis of Auerbach's *Mimesis*: while one of the most horrible wars in human history was raging over Europe, Auerbach in his Istanbul exile wrote his book, a specific history of world literature, firmly convinced that only the “love for literature” can again “gather together” all those people that managed to preserve “the unbiased love to our Western history”. Such humanistic optimism is nowhere to be found in contemporary interdisciplinary approaches and it seems that this fact is in direct connection with the “de-literarization” of literary studies. Today nobody believes that literature, apart from its ideological or political or sociological function, has some different, entirely special function derived from its specific nature. Moreover, it seems that the majority opinion holds that the values Auerbach was talking about, not only in literature but in humanities in general, do not deserve to be an independent subject of academic study. The discussion about the latest crisis in comparative literary studies has reinvigorated interest in the work of its founders, Auerbach among others. In this sense a late essay by Auerbach, „*Philologie der Weltliteratur*“, is especially stimulating. Although it was written only ten years after *Mimesis*, in the New World that was untouched by the devastation of the war, it has no trace of the humanistic optimism that was characteristic for Auerbach's most famous book. In this very pessimistic essay, Auerbach announces the near decline of comparative literature and philology and humanities in general. The main reason for this Auerbach sees in the „standardization“ of world culture, i. e. in a process in which the „fruitful differences“ between individual cultures are obliterated and replaced by standard patterns of a universal world culture. The main subject of my paper will be Auerbach's idea of comparative literature, as well as his view on the „standardization“ of contemporary cultures, revisited in the context of the latest crisis of our discipline.

Biography: Adrijana Marcetic, Professor of Comparative Literature and Theory of Literature University of Belgrade, Faculty of Philology, Department of General Literature and Theory of Literature 2007-2008, Fulbright Scholar, Northwestern University, Buffet Center for Interdisciplinary and Comparative Studies, Chicago, USA Main Publications, *Figure pripovedanja*, Belgrade, 2003, 2004 (sec. ed) *Proucavanje opste književnosti danas*, editor with T. Popovic, Belgrade, 2005 *Istorija i prica*, Belgrade, 2009

S5: PLURILINGUISME LITTÉRAIRE 1900

LES RÈGLES DU JEU DE LA *MEHRSPRACHIGKEIT* ET DE LA *MISCHSPRACHIGKEIT* DANS LE POLYSYSTÈME VICTORIEN EN FIN DE SIÈCLE : LES CAS DE SALOMÉ D'OSCAR WILDE ET DE *CHILDREN OF THE GHETTO* D'ISRAEL ZANGWILL

D. Merkle

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Abstract:

Nous nous trouvons à Londres, une des villes plus cosmopolites de la planète à la fin du dix-neuvième siècle. La population cultivée de la métropole est multilingue, la Mehrsprachigkeit étant une réalité des lettrés, dont bon nombre d'écrivains qui maîtrisent plusieurs langues. Or, le multilinguisme ne se limite pas à ce groupe auquel on assigne traditionnellement l'étiquette de "cultivé". Suffit-il de rappeler que Londres est également la destination de bon nombre de communautés immigrantes, dont la communauté juive, qui se distingue nettement des Juifs britanniques assimilés. Les lettrés de cette communauté d'immigrants polyglottes écrivent l'hébreu ou le yiddish, en plus des langues européennes. Dans cette communication, nous explorerons les règles du jeu de la Mehrsprachigkeit et de la Mischsprachigkeit dans le système littéraire victorien des années 1890 grâce à l'étude de deux cas : Salomé d'Oscar Wilde et Children of the Ghetto d'Israel Zangwill. L'objectif de cette étude est de bien cerner le rôle des langues autres que l'anglais dans le polysystème littéraire victorien et leur lien avec la traduction.

Biography: Denise Merkle est professeure de traduction et de traductologie à l'Université de Moncton (Nouveau-Brunswick, Canada). Titulaire d'un Ph. D. en lettres françaises, elle publie les articles dans les revues de traductologie (p. ex. TTR, Babel) et d'études françaises (p. ex. Cahiers naturalistes), entre autres, de même que les chapitres de livre. Elle a dirigé plusieurs numéros de revues savantes (p. ex. TTR, Alternative francophone) et collectifs (The Power of the Pen, co-dirigé avec Carol O'Sullivan, Luc van Doorslaer et Michaela Wolf).

NOVELS IN NO ONE'S MOTHER TONGUE. NOTES ON ITALIAN MULTILINGUALISM

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Università degli Studi di Trento

Abstract: One of the most peculiar aspects of the Italian literary tradition lies in the fact that multilingualism has never been regarded as a peripheral phenomenon, but rather as a distinctive feature of the national literature since its origin. Multilingual writing pertains to several Italian authors from the medieval age to the present, and it is primarily due to the fragmentary linguistic situation of the peninsula. As Giulio Lepschy (2002) highlighted, Italian is a language that "until fairly recently, had no native speakers and was no one's mother tongue": from this viewpoint nearly every Italian writer could be considered as a "translingual author" and, consequently, the practice of merging languages seems to lose part of its originality. If applied to twentieth-century novelists, however, this traditional interpretation appears slightly unsatisfactory, at least for two reasons. First of all, emphasizing the linguistic aspect risks overlooking the peculiarities of the single authors: multilingual writing tends to become a simple consequence of the historical condition rather than a stylistic choice, made for aesthetic and always different purposes. The second problem concerns the assimilation of prose writing to poetry: since multilingual writing has been mainly adopted in poetry, critical tools have been developed on this, but they do not seem to be entirely suitable for the analysis of novels. According to Bakhtin, in fact, the variety of languages and styles in the novel is due to the genre itself, thus it requires a different type of analysis. This paper focuses on multilingual Italian novels of the post-war period, trying to investigate how – and if – the contemporary use of multilingualism differs from its traditional models. Particular attention will be paid to the relationship between multilingualism and prose writing, as well as to the influence of the international context on Italian novelists. Examples will be taken from Italian authors after 1945, among which Beppe Fenoglio (for his use of English and Italian in *Il partigiano Johnny*) and Stefano D'Arrigo (for the Italian-Sicilian language developed in *Horcynus Orca*).

Biography: Daria Biagi a suivi ses études de Lettres Modernes à l'Université de Bologne et elle est doctorante en Littérature Comparée à l'Université de Trente. Elle a effectué plusieurs séjours de recherche en Allemagne (Goethe-Universität Frankfurt am Main, Freie Universität zu Berlin) et elle est actuellement Visiting Research Student à l'University College de Londres.

Son projet de recherche porte sur l'utilisation du plurilinguisme dans les romans du XXe siècle, avec une attention

particulière à *Horcynus Orca* de Stefano D'Arrigo. Deux de ses essais sont publiés respectivement en Angleterre et en Italie:

- «Dimenticare e reinventare una lingua. L'uso delle paretimologie in *Horcynus Orca*», *The Italianist*, Reading-Cambridge-Leeds, 2012.
- «Sciagé la dama. Tempo e intreccio in *Horcynus Orca*», in *Pro e contro la trama* (a cura di Massimo Rizzante), Università di Trento, 2012.

Récemment, elle a participé aux conférences suivantes:

- Mars 2012: Université de Toulouse-Le Mirail (FR)
'Stefano D'Arrigo: Un (anti)classico del Novecento?'
Communication: «Il poeta ingrato. D'Arrigo lettore di Hölderlin»
- Juin 2011: Universität Innsbruck (AU)
'Italianistik im kulturwissenschaftlichen Kontext'
Communication: «Der mehrsprachige Roman. Realismus und Experiment in *Horcynus Orca*»
- Janvier 2011: University of Leeds (UK)
'New Approaches to Italian Multilingual Fiction'
Communication: «Paretimologia e rimotivazione del linguaggio»

REFLECTIONS ON AMERICAN LITERARY MULTILINGUALISM AROUND 1900

L. Rosenwald
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Abstract: American literary multilingualism has been shaped not only by gradually changing ideas about the relation between language and identity, language and nation, but also by its engagement with representing important encounters between groups speaking different languages, encounters that have importantly influenced American experience. Among those encounters are those between Europeans and Native Americans, those between slaveholders and African slaves, and those between locals and immigrants. The talk will address each of these encounters, but will focus chiefly on the last one, with special attention to the encounter between Eastern European Jewish writers, most of them writing chiefly in Yiddish, and the linguistic scene they encountered and sought to represent when they came to the New World and what they called "the Golden Land." Among the writers closely considered will be the great comic writers Moyshe Nadir and Sholem Aleichem.

Biography: Lawrence Rosenwald, Professor of English at Wellesley College, joined the Wellesley faculty in 1980. From 1993 to 1997 he was the Whitehead Associate Professorship in Critical Thought. In 1997, he became the Anne Pierce Rogers Professor of American Literature. Before his arrival, he had been a Harper Fellow at the University of Chicago (1978-80), and an Adjunct Lecturer at Lehman College (1973-77). He received his B.A. (1970), M.A. (1971) and Ph.D. (1979) from Columbia University. Professor Rosenwald's chief intellectual interests include American literature, especially the American literary representation of language and dialect contact; the theory and practice of translation; the relations between words and music; early music theater; and pacifism and nonviolence. *Scripture and Translation*, his translation of Martin Buber and Franz Rosenzweig's *Die Schrift und ihre Verdeutschung*, was published by Indiana University Press in 1994; his *Emerson and the Art of the Diary* was published by Oxford University Press in 1988. Among his more recent publications are "On Not Reading in Translation", in *Antioch Review*; "Orwell, Pacifism, Pacifists", in Thomas Cushman and John Rodden ed., *George Orwell Into the 21st Century*, published by Paradigm Press; and "American Anglophone Literature and Multilingual America," in Werner Sollors ed., *Multilingual America*, published by New York University Press; *Multilingual America : Language and the Making of American Literature*, Cambridge : Cambridge University Press, 2008; "Sestina : On the Streets of Glencoe (in Memoriam Charlotte Heitlinger Rosenwald, 1921-2004)", *Colorado Review* 34 :1, Spring 2007; From the Yiddish of Lamed Shapiro, "New Yorkish," in Leah Garrett ed., *The Cross and Other Jewish Stories*, New Haven : Yale University Press, 2007), pp. 198-212. Professor Rosenwald has also written and performed, ed numerous verse scripts for early music theater pieces, and regularly coaches singers on language and text at the Amherst Early Music Festival and Workshop.

CONCLUSIONS

S1 GEOCRITIQUE ET GEOPHILOSOPHIES

FIGURES DE L'ESPACE : GLOBES DE PETER SLOTERDIJK

M. Antonioli

Ensav

Abstract: La trilogie des Sphères du philosophe allemand Peter Sloterdijk (dont la traduction française comprend en réalité quatre volumes : Bulles, Globes, Écumes et Le palais de cristal) vise à produire une « critique de la raison spatiale ». Ce projet extrêmement ambitieux ne concerne pas exclusivement les philosophes (qui d'ailleurs, au moins en France, n'ont pas consacré beaucoup d'analyses à ses œuvres) mais aussi et surtout les géographes, les architectes, les urbanistes, et plus en général nous tous qui devons apprendre progressivement à habiter de nouvelles formes de spatialité, intermédiaires entre un espace situé, physique, enveloppant et des espaces virtuels. Le deuxième volume des Sphères (Globes) se présente comme « un mausolée de l'idée de l'unité du Tout », « dédié au royaume bimillénaire de la monosphère ou du globe intérieur » : après avoir étudié la dimension psychique de la sphère dans le premier tome des Sphères (Bulles), Sloterdijk en analyse l'histoire philosophique et politique, jusqu'à sa « catastrophe » à l'époque moderne et ensuite contemporaine. Dans le cadre du colloque, je me propose d'analyser certaines de nombreuses et souvent inédites « figures de l'espace » qui émergent dans ces pages: l'insulation, les systèmes immunitaires, les arches et les frontières, les antisphères, pour en citer quelques-unes.

Biography: Manola Antonioli est professeur d'esthétique et de philosophie de l'art et coordonnatrice des enseignements de culture générale et de la recherche à l'ESAD de Valenciennes ; maître assistant associé à l'Ecole Nationale Supérieure d'Architecture de Versailles.

Dernière publication : revue Chimères, n°76 "Écosophie"

LES PIRATES DEVANT LES PORTES DU PALAIS DE CRISTAL (POUR UNE ANALYSE EXISTENTIELLE DE L'ESPACE EN LITTÉRATURE)

T.R. Kuhnle

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Abstract: Le pirate est devenu le symbole du « tout autre » puisqu'il se soustrait aux normes fixées par les lois nationales et internationales : « Nam pirata – écrit Cicéron (De officiis III. 107) – non est ex perduellium numero definitus, sed communis hostis omnium; cum hoc nec fides debet nec ius iurandum esse commune ». En quelque sorte, le pirate est considéré comme plus dangereux que le terroriste avec les idéologies qui lui donnent un visage, qui permettent de le saisir, de le définir en tant qu'ennemi ; le pirate paraît se soustraire à tout discours. Par ailleurs, le pirate représente un côté anthropologique que revendiquait notamment une modernité tournée vers le progrès et vers la conquête – aspect relevé par Carl Schmitt : « Le mot pirate provient du grec: peiran signifie essayer, tenter, oser. Chez Homère, aucun héros n'aurait eu honte d'être le fils d'un tel pirate vaillant qui tente sa chance. Car sur la haute mer, il n'y a ni bornes, ni frontières ni lieux sacrés – ni droit, ni propriété... ». En revanche, le nouvel ordre mondialisé se présente comme un immense intérieur – comme un palais de cristal (cf. les écrits de Walter Benjamin sur le Paris du XIX^e siècle) qui désigne « l'intérieur global du capital » (Der Weltinnenraum des Kapitals de Peter Sloterdijk, traduction française parue sous le titre Le Palais de cristal). En effet, le rêve du bourgeois du XIX^e siècle fut la transformation du monde en un immense intérieur dont témoigne la littérature populaire (Jules Verne, Karl May, Aimard...). Or la littérature est toujours tournée vers « le tout autre » désigné par Freud comme das Unheimliche – mais celui-ci est atténué par la confiance en cet intérieur dont fait partie le lecteur, notamment celui de la littérature dite populaire. Cette littérature n'est donc pas forcément une instance critique à l'instar du grand roman bourgeois qui, nourri d'une unhappy consciousness, cherchait constamment à confronter l'ordre établi avec une autre dimension – « which was irreconcilably antagonistic to the order of business, indicting it and denying it » (Herbert Marcuse). En d'autres termes, la littérature représente un choix existentiel. Ce choix s'exprime tout d'abord à travers une topique (topica) de l'espace qui détermine à son tour celle du temps – pour faire émerger des chronotopes (Bakhtine). L'école de l'analyse existentielle (Daseinsanalyse) en psychiatrie (Ludwig Binswanger, Ronald D. Laing, Joseph Gabel ainsi que le théologien allemand Eugen Drewermann) ont souligné que la description heideggerienne du Dasein (être-là) en tant qu'In-der-Welt-sein (être-dans-le-monde) s'exprime tout d'abord en métaphores spatiales. Or, l'image du pirate représentant le « tout autre » permet de montrer l'impact existentiel de l'espace en littérature – et l'importance d'une lecture critique fondée sur les prémisses de l'analyse existentielle (Daseinsanalyse).

Travaux antérieurs de Till R. Kuhnle qui portent sur cette thématique :

Das Fortschrittstrauma. Vier Studien zur Pathogenese literarischer Diskurse, Tübingen 2005 ;
« Utopie, Kitsch und Katastrophe. Perspektiven einer daseinsanalytischen Literaturwissenschaft », in: Hans Vilmar Geppert / Hubert Zapf (dir.), Theorien der Literatur. Grundlagen und Perspektiven I, Tübingen 2003 ;
« Le monde transformé en intérieur – cartographie et inventaires dans les récits de voyage de Jules Verne et de Karl May », in : Florent Gabaude et al. (dir.), Un transfert comme les autres ? La "cartographie" en littérature et sciences humaines, Limoges 2012.

Biography: Till R. Kuhnle Doctorat (Dr. phil.: summa cum laude / thèse : très honorable avec les félicitations du jury) en lettres romanes en 1992, et HDR en littératures romanes en 2000 à l'Université d'Augsbourg (RFA). Lauréat du Prix de l'Université d'Augsbourg en 1993 et boursier de la Deutsche Forschungsgemeinschaft (DFG - Association allemande de la recherche scientifique) de 1996 à 1998. Till Kuhnle est professeur en littérature comparée à l'Université de Limoges depuis 2011 – il a enseigné à l'Université de Lille III (lecteur d'allemand), d'Augsbourg et d'Eichstätt (MC et MC habilité) ainsi qu'aux Universités d'Erfurt et de Münster (professeur). Il enseigna aussi régulièrement en tant que professeur invité à l'Université du Littoral. Ses principaux axes de recherche actuels sont : la théologie politique en littérature, les moralistes européens (du XVI^e au XXI^e siècle), les débuts de la science-fiction, la pensée existentielle, les littératures francophones contemporaines, l'esthétique du cinéma, la théorie de la littérature (analyse existentielle et théories du discours), Nietzsche et les avant-gardes, le roman européen de l'entre-deux-guerres. Membre associé de l'Equipe HLLI (Histoire, Langues, Littératures et Interculturel, EA 4030) puis membre de l'équipe EHIC (Espaces Humains et Interactions Culturelles, EA 1087) ; il a organisé plusieurs manifestations scientifiques, (co-) dirigé des ouvrages et publié de nombreux articles dans des revues internationales avec comité de lecture. Il collabore à plusieurs revues et collections.

LA VITESSE LIMITE : GÉOCRITIQUE DU MOUVEMENT

C. Lévy
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Abstract: En me fondant sur les travaux de géocritique et ceux produits par quelques urbanistes et philosophes (Virilio, Baudrillard, Deleuze, en particulier), je souhaite étudier la manière dont est représentée la vitesse du déplacement dans l'espace, dans des œuvres littéraires narratives et des films mainstream et plus expérimentaux. Il s'agira de découvrir ce que la géocritique peut apporter à la question de la vitesse du récit, déjà abondamment étudiée en narratologie, et comment cela pose un défi particulier aux théories de la représentation en art. Les œuvres auxquelles je ferai référence sont des classiques occidentaux de la littérature et du cinéma du XX^e siècle.

Biography: Né en 1977, docteur en Littérature générale et comparée (2008), co-éditeur de Regards croisés sur l'expérience, Limoges, PULIM, 2006 et L'Étrangeté des langues, Saint-Étienne, PUSE, 2011.

S1 REFLEXIONS THEORIQUES AUTOUR DES ETUDES CULTURELLES

CULTURE POPULAIRE ET CULTURE DE MASSE DANS LA CREATION LITTERAIRE

V. Besand

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Abstract: Dans cette étude, nous voudrions analyser la manière dont culture populaire et culture de masse sont convoquées dans l'oeuvre romanesque des auteurs postmodernes, des années 1960 à nos jours. Il est en effet intéressant de voir comment la littérature la plus élaborée peut s'allier à la paralittérature pour rendre hommage à cette dernière, mais aussi pour dénoncer les dangers qu'elle peut receler. Les romans d'Elfriede Jelinek par exemple, ne peuvent être analysés sans le recours à toute une littérature grand public, dont la romancière autrichienne est une lectrice avide et dont elle s'inspire pour construire ses personnages et la trame de ses récits. Chacune de ses oeuvres s'inspire ainsi des structures et des schémas qui sont ceux de la paralittérature (polar, roman à l'eau de rose, magazines féminins, séries télévisées). Cet exemple est révélateur du fait que la littérature postmoderne a toujours cherché, comme les études culturelles, à mettre fin au cloisonnement entre littérature dite savante et culture plus populaire. Mais dans le même temps, la hiérarchisation des productions continue, en accord avec la notion de littéarité, d'être l'un des critères définitoires fondamentaux du mouvement postmoderne. C'est sans doute en cela que ce dernier affirme sa singularité par rapport au culturalisme, souvent plus soucieux des outils d'analyse que des objets analysés. Sur ce point, le postmodernisme littéraire rejoint la visée comparatiste, qui se refuse à comparer les objets sans interroger leur valeur. Nous souhaiterions donc, à travers l'étude de quelques romanciers postmodernes (Jelinek, Roth, Pynchon, DeLillo), poser la question de la différence entre le regard culturaliste et le regard littéraire et comparatiste, tout en mettant en lumière les possibles points de jonction entre les deux disciplines et les deux méthodes.

Biography: Vanessa Besand est maître de conférences en littérature comparée à l'Université de Bourgogne. Agrégée de lettres modernes, elle a soutenu en 2009 une thèse de doctorat portant sur les échanges culturels entre la France et les Etats-Unis au XXème siècle. Ses recherches portent sur les théories de la fiction et sur les transferts culturels, mais s'inscrivent aussi dans une visée culturaliste. Elle a ainsi co-organisé, en février 2012 à l'Université de Bourgogne, un colloque sur le cinéma d'animation à l'ère postmoderne.

DE LA LITTÉRATURE SAVANTE À LA MUSIQUE POP : L'EXEMPLE DE LÉONARD COHEN

B. Jongy

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Abstract: La mise en scène de soi, à notre époque, est paroxystique, et parfois renforcée par l'hybridation des genres. Mais paradoxalement, cette mise en scène de soi n'est pas la délectation d'un Narcisse. Ou alors il faut entendre le narcissisme comme visant à l'inexistence, au vide, au neutre (André Green). Le neutre, selon Barthes, est "le désir de dissoudre sa propre image". Or, remarque Michel Beaujour, l'autoportrait est l'écriture d'un sujet déchiré entre la limite "de sa propre mort et celle de l'impersonnel." C'est particulièrement frappant dans la littérature contemporaine, où l'expression de soi est déterminée par une "insécurité ontologique", pour reprendre l'expression de Ronald D. Laing. Selon Foucault, le miroir est hétérotopie car il rend la place qu'occupe le sujet se mirant à la fois réelle, liée à l'espace qui l'entoure, et irréelle, puisqu'elle passe par le point virtuel situé dans le miroir. Cette notion d'hétérotopie est particulièrement prégnante quand il s'agit des représentations contemporaines de soi. On peut en effet parler de "déségotisation", selon le terme d'Oskar Walzel, ou, pour reprendre l'expression de Dominique Combe, d'une "dimension a-subjective de la subjectivité". Si ce n'est pas le sujet que l'on cherche à représenter, qu'est-ce donc ? Internet, qui implique la disparition physique du sujet, permet sa conversion en ce point d'origine de toutes les métamorphoses. Les concepts de Neutre, d'hétéronymie et d'autofiction, élaborés pour décrire des oeuvres littéraires, s'appliquent parfaitement à internet. Le texte en ligne serait-il le lieu le plus achevé de la mythification de soi ?

Biography: Béatrice JONGY est Maître de Conférences en littérature comparée à l'Université de Bourgogne. Elle travaille sur les représentations contemporaines de soi (études culturelles) et les études théâtrales. Elle a récemment publié une monographie : *L'Invention de soi : Rilke, Kafka, Pessoa* (Peter Lang, 2011) et divers articles sur Thomas Bernhard, Jean-Luc Lagarce, Fernando Pessoa, Franz Kafka, les nouveaux médias. Elle a également coordonné *L'Automédialité contemporaine*, la Revue d'Etudes culturelles numéro 4 - hiver 2008, Dijon, Abell ; *Transmission / Héritage dans l'écriture contemporaine de soi*, Clermont-Ferrand, PUB (2009) ; *Le Fils prodigue et les siens* (XXe-XXIe

siècles) : amour, violence et perversion, Paris, éditions du CERF (2009), Les "petites tragédies" de Jean-Luc Lagarce, Dijon, Éditions du Murmure (2011).

VARIATIONS TRANSCULTURELLES DE L'ÉCRITURE DE SOI

A. Keilhauer

Friedrich-Alexander-Universität Erlangen-Nürnberg

Abstract: is missing

Biography: is missing

S2 PENSER LA DISTANCE. DE LA COMPARABILITÉ DES TEXTES ANCIENS ET ÉLOIGNÉS

PENSER LA LITTÉRATURE COMPARÉE AVEC LA CHINE / THINKING COMPARATIVE LITERATURE WITH CHINA

P. Postel

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Abstract: Au terme d'une quinzaine d'années de recherches, je souhaiterais faire un bilan sur la question de la possibilité d'intégrer de façon scientifiquement satisfaisante le domaine chinois dans le champ général des études comparatistes. Je me situerais donc dans une réflexion sur la "comparabilité" de littératures a priori éloignées, en tout cas n'ayant pas, pendant longtemps, établi d'échanges factuels durables et significatifs pour constituer un mode de circulation stable des formes et des idées, avec comme exemple les littératures européennes et la littérature chinoise avant le XXe siècle. Il s'agirait d'une réflexion plutôt générale, qui envisagerait un mode d'approche comparatiste globale, n'écartant pas la logique historique (1), qui demeure légitime à deux titres: 1. la contextualisation historique des textes littéraires anciens est une étape préalable et nécessaire; 2. les textes anciens sont traduits, ce qui ménage un champ pour les "classiques" études de réception, dans leur triple orientation: étude des traductions, de la critique et, éventuellement, de la réécriture. Toutefois, cette approche comparatiste aurait pour visée une poétique comparée (2), qui n'érige pas les différences, bien réelles, en absolu, mais qui cherche à les relativiser, notamment en explorant ce que les histoires littéraires ont parfois relegué dans les catégories de littérature mineure ou genres mineurs. Je puiserai en particulier des exemples dans les recherches que j'ai menées sur trois genres: l'épique, l'épopée et le roman. Enfin, le cadre théorique (3) dans lequel je situe cette approche comparatiste reste à définir. Je tenterais de croiser deux approches qui me semblent complémentaires: une approche anthropologique, héritée du romantisme, fournie en son temps par André Jolles (les formes simples et le concept de "disposition mentale"/*Geistesbeschaeftigung*), par Marc-Mathieu Munch ("l'effet-de-vie") et une approche philosophique, qui intègre les leçons du post-colonialisme, en particulier celle que François Jullien développe dans *De l'Universel*.

Biography: Maître de conférences en littérature comparée à l'Université de Nantes, spécialisée dans le domaine chinois. Spécialiste de l'œuvre de Victor Segalen. Travaille actuellement sur le roman sentimental classique en Europe et en Chine.

LA STRUCTURE NARRATIVE DE L'INCONSCIENT AUTOUR DE L'ABANDON DANS *L'HISTOIRE DE SIM CHEONG* ET *LE ROI LEAR*

I.S. Yoon

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Abstract: La structure narrative de l'inconscient autour de l'« abandon » dans « L'histoire de Sim Cheong » et « Le roi Lear »

L'abandon est l'un des motifs les plus importants fonctionnant comme le point de départ de chaque intrigue de ces deux récits : « L'histoire de Sim Cheong » de la Corée et « Le roi Lear » de l'Angleterre. Le premier est l'histoire de l'acte de la piété filiale de l'héroïne Cheong très reconnue comme une « fille dévouée à son père » par les Coréens. Elle est une bonne fille qui ne vit qu'avec son père aveugle parce qu'elle a perdu sa mère dès sa naissance. Un jour, à l'âge de quinze ans, elle comprend que son père a l'intention de la faire adopter par une dame riche en échange du prix de l'offrande au Bouddha qui peut lui permettre de recouvrer la vue. Dès lors, Cheong se sent abandonnée par lui. Elle se vend finalement en tant qu'offrande à la mer pour permettre à son père aveugle de recouvrer la vue. Le second récit est une tragédie de Shakespeare. Dans l'œuvre, le roi Lear, père de Cordelia, très en colère, la chasse de son palais sans aucun dot, parce qu'elle lui a répondu « rien à dire » à sa demande d'exprimer son amour envers lui. Elle part pour la France avec le roi de France et retourne en Angleterre pour sauver son père des mains de ses deux sœurs ingrates. Elle est enfin sacrifiée par l'ennemi. Nos deux héroïnes, Cheong et Cordelia, se sont sacrifiées volontairement pour leurs pères bien qu'elles aient été abandonnées, consciemment ou inconsciemment par lui. D'où la question : « Pourquoi nos héroïnes ne peuvent-elles pas s'empêcher de servir leurs pères, en se sacrifiant, malgré leur abandon par eux ? » L'abandon pose la question du deuil et de la perte. Le deuil s'enclenche par le renoncement à l'objet. Le sujet abandonné physiquement ou psychologiquement, se sentant abandonné, reste d'abord à un état passif avec l'émotion de perte d'objet d'amour. Avec le temps, il arrive à renoncer à l'objet, à se séparer de lui, et enfin à l'abandonner. Ainsi, l'abandon par l'objet est, pour son sujet, une condition importante pour abandonner l'objet, en y renonçant, et enfin pour se séparer enfin de lui. Dans nos deux œuvres, l'abandon par le père sert de tournant, dans la structure narrative de l'inconscient, qui transforme l'« être abandonné » en l'« abandonner ». A partir de cette compréhension de l'abandon, nous pouvons

faire la structure narrative de l'inconscient des deux récits comme « être abandonnée/abandonner » pour « L'histoire de Sim Cheong », et comme « abandonner/être abandonnée » pour « Le roi Lear ». En prenant la structure de l'inconscient plus sérieusement que celle de surface, nous croyons pouvoir ainsi arriver à répondre à la question du « pourquoi » posé plus haut. L'interprétation psychanalytique se prépare à donner la bonne réponse aux questions concernant des éléments des histoires littéraires.

Biography: YOON In-Sun Née le 16 janvier 1955 à Choongju-si, Corée du Sud Nationalité Coréenne Faculté de l'Enseignement général Université de Jeonju 1200 Hyoja-dong, Jeonbuk, Corée du Sud, 560-759 E-mail : ysunny_fr@yahoo.fr Bureau : (82) 63 220 22 24 Portable : (82) 10 95 54 68 16 ENSEIGNANT - CHERCHEUR Expérience professionnelle Fonctions exercées à l'Université de Jeonju, Corée du Sud Depuis mai 2009 Professeur titulaire (Faculté de l'enseignement général) Mars 1982 - Avril 2009 Maître de Conférences, Professeur assistant, adjoint, Professeur titulaire (Département de français, Département des études européennes) " Le 5-23 juillet 2010 Stage en didactique du français, culture et société québécoises pour des enseignants de français à l'Université Laval, Québec, à l'invitation du gouvernement de Québec Septembre 2010-février 2011 Professeur invité en sciences coréennes à l'Ecole des Hautes Etudes en Sciences Sociales Séminaires : « Mélancolie de Sim Cheong » (le décembre 2010) « Piété filiale en Corée » (le 19 novembre 2010) Octobre 1999-février 2008 Doctorante en Psychopathologie fondamentale et Psychanalyse, l'Université de Paris 7 Juillet 2001 Stage pour des enseignants de français à l'Université de Bourgogne Août 1999 – juillet 2000 Professeur invité en sciences coréennes à l'Ecole des Hautes Etudes en Sciences Sociales Juin – Septembre 1991 Stage en traduction à l'invitation du Ministère des Affaires culturelles de la France Juillet et août 1990 Stage pour des enseignants de français à l'Université d'Avignon Diplômes et Formation 2008 Doctorat en Psychopathologie Fondamentale et Psychanalyse, Université de Paris 7, France 2001 Maîtrise de Littérature Coréenne, Université de Jeonbuk, Corée du Sud 1989 Doctorat ès lettres en Littérature Française, Université de Hankook des études étrangères, Corée du Sud 1980 Maîtrise de Littérature Française, Université de Hankook des études étrangères, Corée du Sud 1977 Licence de Français, Université de Hankook des études étrangères, Corée du Sud Liste des publications 1. Thèses • Le Devenir-femme des Filles-de-père, Département de psychopathologie fondamentale et psychanalyse, Université de Paris 7, février 2008. • Analyse du psychisme de la Violence dans les Chants de Maldoror, Département de littérature française, Université de Hankook des études étrangères, février 1989. 2. Mémoires de maîtrise • Le sacrifice filial des filles abandonnées, Département de littérature coréenne, Université de Jeonbuk, août 2001. • La révolte chez Lautréamont, Département de littérature française, Université de Hankook des études étrangères, août 1980. 3. 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d'Iphigénie », colloque d'hiver, Société coréenne de langue et littérature françaises, Université Ajou, le 12 décembre, 1998. • « Le sacrifice filial de la Princesse Bari et d'Iphigénie », 12e colloque d'été, Société d'Etudes Franco-Coréennes, Université Gangwon, le 28 août 1998. • « L'inceste dans les Chants de Maldoror », 12e colloque d'hiver, Société d'Etudes Franco-Coréennes, Université Sungkyunkwan, le 21 février 1998. 6. Autres • « Mon français, mon choix », Les gens qui démolissent les frontières, N. 3, Association des cultures et des langues de la province du Jeollabuk, février 2009. • « Compte rendu de la Poétique de l'espace de Gaston Bachelard », Journal de publication, le 15 avril 1990. • « Les associations coopératives des cultures de l'Europe », Culture et Arts, Arts Council Korea, septembre 1986.

COMPARISON OF MYSTICAL SURREALISM WITH WESTERN SURREALISM IN SUBJECTIVITY AND OBJECTIVITY

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Abstract: This article Begins To continue the unfinished Discussion of Tzvetan Todorov on Unreal Literature Classification in the West, And trying to expand the idea of Todorov to define the genre of surrealistic stories and Theory surrealistic story- In a general sense. After defining the terms of surrealistic stories and Theory of surrealistic story, Writer with this hypothesis that the theory of surrealistic story is an old theory, Have analyzed Selected of Islamic mystical anecdote In terms of elements and components and the overall space, To show the Surrealistic works in the West and East and from ancient times until now, been based on the same theory and elements are comparable.

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Seven in June 1981
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Education
PhD: Tarbiyat modares University in 2011
MS:
Teacher Training University, Tehran 2006
BA:
Bu Ali University in Hamedan in 2004

Experience Scholarships

In colleague wrote, "Master of Persian culture", under the doctor Ali Ashraf Sadeghi, Academy of Persian Language and Literature (from 1386 to present)

Research
Literary criticism, mysticism,

Works published

Celebrity Encyclopedia OF soxan, under Dr. Hassan Anvari, SOQAN publications, 2010
Encyclopedia of the warriors (Elite Book of the Year 2010 in Iran), Golden Press, 2010
Persian language dictionary, under Ali Ashraf Sadeghi, the Academy of Persian Language and Literature 2011 (in press)

Translations:

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Language intuition study of subject, form and structure Shthyyât (word of extazi) Sofia, "the fourth annual forum to promote Persian language", Tabriz University, 2010 Surrealism and the mystical narrative, persian Academy (in press)

Book review:

Persian Academy of Language and Literature, Volume II, 1388
Encyclopedia entries Persian Language and Literature:
Fath Ali Khan Saba, Encyclopedia of Islam, Gholam Ali Haddad Adel in 2011

TRADUCTIONS ANCIENNES, COMPARATISME MODERNE

Z. Schweitzer
MCF, Université de Saint-Etienne

Abstract: Les oeuvres antiques apparaissent comme un parangon d'éloignement chronologique et culturel; la traduction, désireuse de rendre une oeuvre accessible pour un public d'une langue, d'une culture et d'une époque différentes de celles du texte original, à l'inverse, aspirerait à gommer les écarts. Aussi pour réfléchir à l'articulation entre la distance culturelle et la distance chronologique, l'étude des traductions de l'antique semble un outil privilégié; a fortiori les traductions du théâtre antique qui exacerbent le débat entre conservation et actualisation, désir de fidélité au texte original et exigence de lisibilité pour le public, qui préoccupe traducteurs et théoriciens de la Renaissance aux Lumières. Ces tensions et ces interrogations me semblent éclairer le champ de la littérature comparée - périodes anciennes, qui veut à la fois mettre en lumière la singularité de son objet dans le contexte historique, esthétique et idéologique qui est le sien et son intérêt pour la pensée critique moderne. L'échange dans les années 1740 entre Maffei et Voltaire autour de *Méropé/Mérope*, dont le sujet est inspiré d'une tragédie perdue d'Euripide, n'est pas seulement une illustration des formes et des pratiques de la traduction contemporaine, il permet aussi une réflexion sur les différences entre l'Italie et la France. Il s'avère, dans cette perspective, révélateur des enjeux d'une réflexion comparatiste, à la fois soucieuse de distance et d'actualisation. Le débat sur la traduction du XVI^e au XVIII^e siècle apparaît comme un laboratoire méthodologique, voire une pratique comparatiste par anticipation.

Biography: MCF en littérature comparée à l'université de Saint-Etienne.

S2 MODERNITÉ ET TRADUCTION, MODERNITÉ(S) EN TRADUCTIONS

POUR UNE POET(H)IQUE DU "MAL TRADUIRE"

R. Nadim
Sciences Po Aix

Abstract: Comme en écho au livre *Mal vu mal dit* de Samuel Beckett, certains poètes contemporains semblent revendiquer le "mal traduire". Cette position, qui a de quoi "déranger" toutes les théories sur la traduction élaborées depuis Cicéron, se réalise aussi bien à l'intérieur d'une pratique de la traduction qu'à l'intérieur de pures créations inscrites entre une politique du faire et un ludisme subversif. Ces pratiques nous invitent dès lors à penser la traduction du point de vue des créateurs, depuis les marges d'une poétique du "rater mieux", d'une autre poétique qui pense les questions les plus vives. Les nouveaux rapports qui se jouent entre texte source et texte cible, qui ne sont plus ni de respect ni de trahison, interrogent autrement langues et textes pour remettre en question le statut de l'original, du traduire et du traduit.

Biography: Sandra Ragueneau est Docteur Es Lettres en Littérature Générale et Comparée. Elle a publié *Fernando Pessoa, devenir et dissémination* (L'Harmattan, 2005) et prépare actuellement un ouvrage sur les revues littéraires. Auteure de nombreux articles, elle a également co-dirigé un ouvrage collectif sur la critique et la théorie latino-américaine (*L'Amérique Latine, un autre regard sur la littérature*) à paraître aux éditions Classiques Garnier dans la série "Littérature Générale et Comparée".

DOUBLES, ÉTRANGERS, FANTÔMES ET AUTRES : CORTÁZAR-TRADUCTEUR, CORTÁZAR-PERSONNAGE EN TRADUCTION

I.R. Gruia
Université Aix-Marseille

Abstract: L'écrivain argentin Julio Cortázar, l'un des plus importants du XX^{ème} siècle, a également été un traducteur exceptionnel, comme l'attestent ses versions de *Mémoires d'Hadrien* de Marguerite Yourcenar, *L'Immoraliste* de Gide ou les contes de Poe. Une des notions fondamentales au niveau créatif et vital de Cortázar est « el extrañamiento », que le Larousse traduit comme « bannissement » ou « étonnement », mais qu'en espagnol –et surtout dans l'acception consacrée par l'auteur de Marelle– se trouve fortement liée à un thème cortazarien immense : le double, l'autre qui fait partie du moi, le fantôme, le multiple(s) étranger(s) incorporé(s) à soi-même, le désir d'une permanente et fertile étrangeté. La signature de cette conscience du double et de l'étrangeté apparaît très clairement dans la traduction des *Mémoires d'Hadrien* (texte par ailleurs plein d'allusions au moi habité par l'autre) : Cortázar choisit de traduire « dépaysement » (« J'y étais poussé par mon goût du dépaysement : j'aimais à fréquenter les barbares »[1]) par « extrañamiento » (« Impulsábame a ello mi gusto por el extrañamiento ; me placía frecuentar a los bárbaros »[2]). Ce choix fonctionne comme une véritable signature cortazarienne, inscription de son fabuleux monde de doubles dans le texte énormément réceptif en ce sens de Yourcenar. La première partie de la communication sera centrée dans l'analyse de cet « extrañamiento » et de ses implications. La seconde, intimement liée à la même problématique, étudiera « Anabel », appartenant au dernier livre de contes publié par Cortázar, *Heures indues* (Deshoras). Dans ce texte, où on trouve quelques traces de plurilinguisme, le protagoniste est un traducteur, espèce d'alter-ego de Cortázar, qui traduit un fragment de *La vérité en peinture* de Derrida pour ensuite établir des fascinantes correspondances entre les mots derridiens et les fils qui tissent le conte du personnage-traducteur. Correspondances structurées, comme mon analyse cherchera à démontrer, autour de la même notion d'« extrañamiento » et de son éblouissant cortège de doubles, étrangers, fantômes et autres.

[1] Marguerite Yourcenar, *Mémoires d'Hadrien*, Paris, Gallimard, 2011, p. 57. [2] Marguerite Yourcenar, *Memorias de Adriano*, Julio Cortázar trad., Barcelona, Edhasa, 2011, p. 58.

Biography: Cortázar, Julio, *Cuentos completos/2*, Madrid, Alfaguara, 2002. Cortázar, Julio, *Nouvelles*, trad. par Laure Guille-Bataillon, Françoise Campo-Timal et Françoise Rosset, Paris, Gallimard, 1993. Derrida, Jacques, *La vérité en peinture*, Paris, Flammarion, 1978.

Yourcenar, Marguerite, *Mémoires d'Hadrien*, Paris, Gallimard, 2011.

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S3 LITERATURE AND THE LIFE SCIENCES

PHILOSOPHY OF NATURE AND GOETHE'S AESTHETICAL THINKING

W.P. Maas

State University of Sao Paulo (UNESP)

Abstract: Abstract: In his 1794 essay "The Experiment as Mediator Between Object and Subject" Goethe presents the steps he gave from an exclusively empirical method towards the recognition of the limits settled by this same method. By that time, Goethe was devoted to the study of Kant's Critique of the Pure Reason and Critique of Judgement. This reorientation occurred in Goethe's aesthetical thinking as well and can be recognized mainly through the claim for a symbolism, i.e., an indirect and ideal form of expression.

Biography: Professor Maas received her Ph. D. at the Faculty of Philosophy, Arts and Social Sciences of the University of São Paulo (USP), Brazil, 1996. She has been teaching German Literature at the Department of Modern Languages since 1988. At this position, she teaches German language and literature, with emphasis on Goethe, the Bildungsroman, Early German Romanticism (Friedrich Schlegel and Hardenberg) and relations between literature and philosophy. Since 2003 she supervises Ph.D. students in German and Comparative Studies. In the year 2011 she was granted a Fulbright Research Scholarship as a Visiting Professor at the Johns Hopkins University, Baltimore. From October 2008 up to March 2009 she attended a Research Program at the Friedrich Schiller University, in Jena, Germany, under supervision of Professor Klaus Vieweg, on Friedrich Schlegel philological and hermeneutical thinking. At the same time she did research on Goethe at the Anna Amalia Bibliothek in Weimar. She has also spent one academic year (2000-2001) at the University of Cologne as a post-doctoral student under advisorship of Professor Wilhelm Vosskamp, when she worked on F. Schlegel's *Geschichte der alten und Neuen Literatur* ('History of Ancient and Modern Literature'). In 1992, she finished the *Deutsch Lehrer Ausbildung* ("German Teachers Training Program"), sponsored by Goethe Institut in Munich. Currently research She is currently preparing her Habilitation (Higher doctorate) in German Literature with a thesis on Goethe's aesthetical thinking, with emphasis on the "representation" concept in the Second Faust as well as in Goethe's novel *Wilhelm Meister's Apprenticeship Years*. Goethe, the Early Romantics Friedrich Schlegel and Novalis, Schleiermacher's Hermeneutics as well as the Shakespearian tradition in Germany since the Romantics have all been her major research topics in the last five years.

"COMEDIES OF CO-EXISTENCE: SUBJECTIVE CAPRICE IN HEGEL'S /LECTURES ON AESTHETICS/ AND DARWIN'S /THE ORIGIN OF THE SPECIES/"

T.C. Campbell

Cornell University

Abstract: Charles Darwin, in the preface to *The Origin of Species*, speaks of "the mystery of mysteries" surrounding the origin of life. As we know well, Darwin attempts to solve unravel the mystery by positing the evolution of species take place in a "state of nature," in which conditions "are most favorable to variation." In such a state, "struggles" ensue among forms of life such that existence will come to name the space in which variation occurs: only those forms of life which are able to adapt survive. Existence for Darwin thus precedes forms of life to the degree it conditions variation.

In this paper I take up the relation among existence, forms of life, and variation in Darwin's perspective so as to comment more broadly on the current state of biopolitical reflection, especially in the inflation surrounding the term "forms of life." Much of my argument will be that in the current tragic readings of biopolitics and biopower the possibility of a comedic perspective on biopolitics is lost. To that end I employ G.W.F Hegel's theory of comedy, paying attention to the notion of "subjective caprice" as a way of thinking the evolution of living species in terms of accidents. By bringing Darwin again into conversation with Hegel on variation and accident, I map more precisely the fault lines of contemporary biopolitical thought as relentlessly tragic.

Biography: Timothy Campbell teaches in the Department of Romance Studies at Cornell University. He is the author most recently of *Improper Life: Technology and Biopolitics from Heidegger to Agamben*.

INTERVENTIONS AND ALTERATIONS: CROSSING SPECIES' BOUNDARIES IN *ORYX AND CRAKE* (2003), *THE YEAR OF THE FLOOD* (2010) AND *AVATAR* (2009)

M.A. Carballo

Faculty of Languages UNCórdoba

Abstract: After the end of the exploration of new geographical frontiers, man's adventurous and restless mind has set to cross qualitative ones or to redraw the territory inside his own body as much as the boundaries between the human and the non-human world. This is the particular case of some futuristic cultural texts in this last decade and the conflicts they explore. Margaret Atwood's novels, *Oryx and Crake* (2003) and *The Year of the Flood* (2010), and James Cameron's film, *Avatar* (2009), all of them associated with the science fiction genre, raise controversial issues concerning the alteration of the traditional boundaries between the human species and the natural kingdom and even the boundaries within the human species. This work intends to examine the remapping of those boundaries, the contrasting positions between these texts and within the texts themselves depending on the different characters' outlooks which range from quite anthropocentric to more bio or ecocentric ones. This spectrum, which includes the ecocentric and the ecologically unconcerned standing, will be related to the distinct religious, military, technological and scientific discourses that inform these works. Prominent among the latter there will emerge the discussion on Darwinian theory, genetic engineering, the posthuman and the transcorporeal. Professor Mirian Carballo PhD. in Modern Literature University of Córdoba, Argentina profmirian2003@yahoo.com.ar

Biography: Ms Mirian Carballo holds an MA in English Literature and a PhD in Modern Literature from National University of Córdoba, Argentina. She is Chair in the Seminar of Postwar English literature at the Faculty of Languages, National University of Córdoba. She is the director of a research group in the area of ecocriticism in Anglophone literature. She is the author of several publications in the field of contemporary anglophone literature.

S2 LA NOUVELLE VAGUE DE LITTÉRATURE MONDIALE

WORLD LITERATURE ET "LITTÉRATURE-MONDE": MÊME VAGUE ? L'IMPORTANCE DU CONTEXTE INSTITUTIONNEL ET NATIONAL DANS L'ARTICULATION DU CONCEPT D'UNE LITTÉRATURE MONDIALE

L. Shea

The Ohio State University

Abstract: Notre présentation cherche à souligner le rôle formateur des contextes institutionnels nationaux dans l'élaboration de la nouvelle vague de littérature mondiale. Nous chercherons plus particulièrement à cerner les processus de légitimation par lesquels le concept d'une « littérature mondiale » s'est implanté dans deux de ses incarnations: la « world literature » telle qu'elle s'est développée dans le contexte anglo-saxon, et la « littérature monde », telle qu'elle a été articulée dans le contexte francophone. Notre analyse se limitera ici à une étude de la dissémination de ces concepts dans deux pays, les Etats-Unis et la France. Nous chercherons à montrer que le concept d'une littérature mondiale est née d'une crise particulière à chaque contexte national, l'une ancrée dans le système universitaire (aux U.S.A), l'autre, au contraire, dans des institutions culturelles (en France). Dans le contexte américain, la légitimation de la littérature mondiale, en tant que catégorie conceptuelle, s'est développée largement dans le contexte institutionnel de l'université, et en réponse à une crise disciplinaire. Dans le contexte français, le mouvement pour une littérature monde a été guidée, au contraire, dans sa première articulation publique, par des écrivains (le fameux manifeste de 2007), soit par le pôle de la production et non, comme aux Etats-Unis par le pôle de la consommation. La crise institutionnelle (remise en question des institutions de la Francophonie) s'insère dans un cadre culturel et politique qui dépasse largement le contexte universitaire, et qui fait ressortir le rôle clé de la langue (n'oublions pas que le manifeste se disait pour une littérature monde « en français ») dans toute articulation d'une littérature mondiale. Il s'agira alors de penser la relation entre « littérature monde » et « world literature » et de se demander en quelle mesure la première remet en question la deuxième, et vice-versa.

Biography: Louisa Shea est actuellement Associate Professor à la Ohio State University. Elle est l'auteur d'une étude sur le cynisme au siècle des lumières, *The Cynic Enlightenment: Diogenes in the Salon* (Johns Hopkins University Press, 2010). Ses recherches portent sur la réception des lumières et, plus récemment, sur le cinéma français contemporain. Prof. Dr. Louisa Shea received her Ph.D in Comparative Literature from Harvard University in 2003, and is currently Associate Professor of French and Comparative Studies at the Ohio State University. She is the author of *The Cynic Enlightenment: Diogenes in the Salon* (Johns Hopkins UP, 2010), and has published on eighteenth-century libertine novels, contemporary French cinema, and philosophical debates about the legacy of the Enlightenment. Her recent research focuses on theories of world literature in the Francophone context.

THE NEW WELTLITERATUR AND GLOBALIZATION

E. Sturm-Trigonakis

Thessaloniki

Abstract: My concept of New Weltliteratur establishes an interdisciplinary category for multicultural and multilingual fictional and poetic texts by adapting Goethe's ideas about Weltliteratur to a contemporary text corpus of broad variety which is representative of our age of cultural and financial globalisation. Founded on a empirical and systemic approach (A. Nassehi, H. Willke, S. F. Schmidt, Tötösy de Zepetnek) and on sociological expertise on processes of globalisation (U. Beck, A. Giddens, A. Ong), the concept provides the scholarship, first of all, with the linguistic framework for the analysis of literary code-switching by examining the texts exclusively at a performance level. Furthermore, it delves into the functional and receptional dimension of multilingual texts by investigating issues such as mimesis, spatial and temporal synecdoche, de-automatization and de-canonization, and textual strategies to challenge the reader's multilingual or monolingual competence. After this linguistic approach, I will analyze the discourse of globalisation as it is negotiated at the thematic level of the primary sources. Firstly, the variety of transnational nomadism is focused on emphasizing the fact that globalism consists of global as much as of local cultural practices. Secondly, borderlands and global cities are in the centre of interest, thus demonstrating how transnational spaces create new categories of spatial perception as relational and contingent as the identity constructions of the fictional persons. This phenomenon corresponds, thirdly, with the perception of time as different "time layers" (R. Koselleck) which allow for a fictional reconstruction of a mythical past as well as the displacement of national history. Concluding, the New Weltliteratur will be evaluated in comparison to established systems of texts such as national, migration, intercultural, or postcolonial literature, demonstrating that there are overlapping zones between postcolonial or

intercultural literature and the New Weltliteratur for example, but that the NWL is a taxonomical category independent from national literature and cannot rightly be interpreted as a “minority” literature of a national literary system.

Biography: Prof. Dr. Elke Sturm-Trigonakis completed her studies in Heidelberg in 1986 with a M. A. in Spanish Literature, Portuguese Linguistics and General Linguistics and was subsequently awarded in 1993 the Ph. D. title for her comparative study about the city novel in Barcelona (edited in German and Catalan). Since 2001 she has been working as Assist. Prof. for Comparative Literature in the Department of German Language and Philology at the Aristotle University of Thessaloniki/Greece. Her research focuses on urban literature, picaresque novel, crime fiction, (new) world literature, processes of cultural transfer and translation. Last monograph: *Global Playing in der Literatur. Ein Versuch über die Neue Weltliteratur* (2007, engl. edition forthcoming).

S8: LA CRITIQUE TEXTUELLE à L'AUNE DE LA TRADUCTION

ARTHUR RIMBAUD EN PORTUGAIS. *UNE SAISON EN ENFER* OU *UMA CERVEJA NO INFERNO*

Z.T. Valtcheva

Université de Lisbonne

Abstract: La traduction de Rimbaud en portugais par Mário Cesariny est un des événements importants de la vie intellectuelle au Portugal. L'ouvrage fait objet de plusieurs éditions, la dernière date de 2007. Nuno Júdice, poète et critique littéraire, publie en 1998 un recueil d'essais (« As máscaras do poema »), dont l'un fait référence à la version portugaise de l'œuvre de Rimbaud.

Pour celui qui connaît Mário Cesariny l'événement n'a rien de vraiment surprenant. En effet, un grand poète traduit un autre grand poète. D'après l'opinion communément admise, ce n'est qu'un poète qui est en mesure de faire une bonne traduction poétique. Les notes à la fin du recueil font preuve de l'érudition du traducteur, de ses recherches, de son respect pour l'auteur et pour le lecteur. En outre, c'est une édition bilingue. Le traducteur assume donc ouvertement sa responsabilité des choix effectués. Le lecteur dominant le français et le portugais est libre de former sa propre opinion sur la traduction. Mais, c'est aussi une épreuve pour notre brave lecteur : à plusieurs reprises, en commençant par le titre, il se demande avec perplexité si c'est la poésie de Rimbaud qu'il lit ou celle de Cesariny.

Comment un poète surréaliste comme Cesariny traduit-il un poète aussi indéfinissable que Rimbaud ?

En voilà un exemple. Les deux vers suivants « O saisons, ô châteaux !/ Quelle âme est sans défauts ? » en traduction deviennent « Esta cerveja ! essa rua !/ A miséria que isto sua ! ». La note à la fin du livre explique clairement la raison pour ce choix de traduction. Décidé de ne traduire que ce qui est certain chez Rimbaud, Cesariny s'appuie, dans le cas concret de notre exemple, sur l'indication de Robert Goffin selon laquelle « saison » au temps de Rimbaud à Charleville est le nom d'une bière (cerveja en portugais) et « château » fait allusion à une rue particulièrement hospitalière. Mais c'est là que le bât blesse : en traduction poétique la fidélité extrême au substrat biographique du texte original peut conduire à des infidélités sur le plan de la totalité du sens poétique.

Tout en respectant la vision du traducteur, nous nous demandons cependant, que devient la poésie de Rimbaud dans sa version portugaise. Est-ce la voix du poète Rimbaud que le lecteur entend ? Est-ce que le texte poétique est traduit comme une holophrase (João Barrento) où le sens est véhiculé par les mots, mais aussi par les non-dits et les silences entre les mots ? Est-ce que cette traduction aussi fidèle au contexte biographique de l'original fournit de nouveaux points de repère à l'approche critique de l'œuvre de Rimbaud ? Découvrons-nous un poète autre et une écriture poétique qui évolue dans un entre-deux ?

Ce sont ces questions qui vont orienter notre réflexion, ainsi que le débat que nous souhaitons inciter.

Biography: I. Personal data

Name: Zlatka Nikolova Timenova-Valtcheva

Nationality: Portuguese and Bulgarian

II. Academic studies and diplomas

2008 Obtained the Doctor degree of Modern Languages and Literatures from the University of Coimbra, with the thesis subject: "Le silence littéraire et ses formes dans l'œuvre romanesque de Marguerite Duras".

1979 Obtained the Academic Degree Docteur-ès-Lettres from the University of Sofia, with the thesis subject: «La métaphore dans Les Pensées de Blaise Pascal».

1974 Obtained the Master of Philological Sciences Degree (French Language and Literature) from the University of Sofia.

III. Proficiency in Languages

Bulgarian: native proficiency

French: near native proficiency

Portuguese: fluency in writing and speaking.

English: fluency in writing and speaking

Russian: fluency in reading and listening

Spanish: Level A.2.1.

Mandarim: Level A.1.1.

IV. Professional Career

2001 Professor Auxiliar (Assistant Professor) of French language and Literature and Translation in the Universidade Lusófona de Lisboa, Portugal, full time contract.

2006 Lecturer of Bulgarian language and Culture in the New University of Lisbon.

2010 Lecturer of Bulgarian language and Culture in the University of Lisbon.

V. Other Professional Activities

2011 Lectures at the University of Cádiz, Departamento de Filología Francesa e Inglesa:

November, 31: La traduction du texte journalistique

December, 1: Censure et Traduction

2008 – 2009 Collaborated to the International Master of Conference Interpretation in FLUL, Lisbon University.

2008 Participated as a translator in the Workshop of Collective Translation of Live Poetry (Boyko Lambovsky, Gueorgui Konstantinnov), "Casa de Mateus", Vila Real, Portugal.

Reviewer of Scientific Journals International, section Languages and Literatures.

VI. Research interests

Text analysis, Theory of literature, Translation theory, Cultural studies.

VII. Affiliation

Researcher in CLEPUL (Centro de Literaturas e Culturas Lusófonas e Europeias da Faculdade de Letras da Universidade de Lisboa)

Member of ICLA (International Comparative Literature Association)

Founding member of CompaRes (Iberian-Slavonic association of comparative studies)

VIII.Relevant Publications

- Zlatka Timenova-Valtcheva (2011), Ancient Bulgarian Language: between myth and reality, International conference Europe of Nations, University of Aveiro, Portugal, May, 9-11.
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- Zlatka Timenova-Valtcheva (2009), « L'intellectuel, un éternel dissident : une relecture de Pentcho Slaveykov».in L'oublié et l'interdit, textes réunis par Roumiana Stantcheva et Alain Vuillemin. Editions Rafael de Surtis, ISBN : 978-2-84672-159-2, pp.201-210.

IX.Translations

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AN ANALYSIS OF THE ARABIC TRANSLATIONS OF KHAYYAM'S RUBAIYAT

H. Kiani

Arabic Language and Literature

Abstract: Abstract Arabic translations of Khayyam's Rubaiyat paved the way for the Arab world to become familiar with one of the Persian literature masterpieces and encouraged Arab scholars to have a link with Khayyam's Rubaiyat. This study tries to investigate, in a short introduction, how Khayyam's Rubaiyat entered the Arabic literature and then to analyze the translations that have been directly done from Persian into Arabic. The results showed that those interpreters who have had a better acquaintance with the Persian language and literature and have translated the Rubaiyat from Persian into Arabic have been more successful in transferring Khayyam's ideas more accurately than those who have translated the Rubaiyat from other languages into Arabic. The study also pinpoints the deficiencies and strengths of the more known translations.

Key terms: translation, Khayyam, Khayyam's Rubaiyat, Persian language, Arabic language.

Biography:

Dr. Hossein KIANI Maitre de conference en langue arabe Universite de Chiraz

TRANSLATION OF KENKO'S *TSUREZUREGUSA* (*ESSAYS IN IDLENESS*). IS TRANSLATION A CRITICAL APPROACH? STUDY ON TRANSLATORS' INTERPRETATION OF TIME AND SPACE IN JAPANESE CULTURE

N. MURAKAMI

Nagaoka University of Technology

Abstract: Abstract I would like to present a research paper on the 14th-century Japanese author Kenko Yoshida's "Tsurezuregusa (Essays in idleness)", focusing on non-Japanese translators' interpretation of the notions of time and space in the traditional Japanese culture. According to the Japanese literary critic Shuichi Kato, the Japanese culture is

Tuesday, July 23, 2013

characterized by its emphasis on "here and now" in stark contrast with the Western culture. I have attempted to discern whether non-Japanese translators succeeded in grasping such characteristics and related nuances in their works. It is needless to say translation of literary works, especially classical works of foreign countries, is a demanding task, fraught with the danger of "traduttore traditore." It should be also pointed out that taking a critical approach in translation may risk departing from the intention of the original author. I argue that some of the translated English texts, including the one by Donald Keene, could overcome the "traduttore traditore" syndrome and apparently succeeded in grasping and transposing the "time-space" notions of the Japanese culture. keywords: translation, Kenko, Tsurezuregusa, time-space notions in the Japanese culture, traduttore traditore

Biography: Naohisa MURAKLAMI (Mr.) is a Japanese journalist-turned-academic and is now teaching at the Japanese state-run Nagaoka University of Technology's Department of Management and Information Systems Science for about five years. His literary interest focuses on Japanese, French, English and American literary works, both classical and modern. He belongs to the Japanese Comparative Literature Association. He has written his Master's Degree thesis on the works and philosophy of Antonin Artaud.

S7 - PRESENTATION DES ACTIVITES DE RECHERCHE DES UNIVERSITES DE RENNES 2 ET DE TOULOUSE 2 – LE MIRAIL

PRÉSENTATION DU GROUPE DE RENNES

T. Picard
Université Rennes 2

Abstract:

Biography: Timothée Picard
Université Rennes 2

ROCK ET LITTÉRATURE : A PROPOS D'UN ESPACE LITTÉRAIRE CONTEMPORAIN

A. Bécue
Université Rennes 2

Abstract:

Biography: Aurélie Bécue Université Rennes 2

LA CRITIQUE DES MUSIQUES ACTUELLES : LES MUTATIONS LIÉES AUX NOUVELLES TECHNOLOGIES

N. Vermoesen
Université Rennes 2

Abstract:

Biography: Noemie Vermoesen Université Rennes 2

PRÉSENTATION DU GROUPE DE TOULOUSE

F. Sounac
Université de Toulouse-le-Mirail

Abstract:

Biography: l'Université de Toulouse-le-Mirail, Toulouse

MODÈLE MUSICAL, TEMPORALITÉ ET DISCOURS SCIENTIFIQUE

N. Avignon
Université de Toulouse-le-Mirail

Abstract:

Biography: Université Toulouse le Mirail

S4 LITERARY AND CULTURAL INTER-RELATIONSHIPS BETWEEN INDIA, ITS NEIGHBORING COUNTRIES AND THE WORLD

CONTESTING BOUNDARIES MUSICALLY : A COMPARATIVE READING OF THE SONGS OF BANGLADESH AND INDIA

M.S. Hossain
Jahangirnagar University

Abstract: This paper attempts a cultural reading of select songs of Bangladesh and India to explore if and how forms and ideas travel across/through the boundaries being erected and nurtured by socio-political concerns that change over time. The operational framework includes the study of lyrics, tune, musical accompaniments, origination, theme, and corresponding performances (if any) of the songs. The theoretical framework incorporates Postcolonialism, New Historicism, Gender Studies, Cognitive Theory, and Comparative Methodology. Divided into three interlocking sargas (or, sections), the paper makes comparative content analysis of three kinds of music of the 'Indian subcontinent': classics (e.g. songs by Rabindranath Tagore and Kazi Nazrul Islam), folk (e.g. paala gaan and Bhaktipada), and popular (e.g. film songs and national anthems). The paper locates the elements of similarity and dissimilarity in the select songs. For example, both Tagore and Nazrul songs are composed in Bangla; however, their registers vary much, and also coalesce much, at different points (thus Nazrul's lyrics owe both to the Koranic and Persian vocabulary and that of Hinduism): this synergy can be read as symptomatic of the pre-colonial tolerant religious culture of the continent. Again, paala gaan and Bhaktipada are quite different in their intent, but both are parts of orature and both forms queer gendering (e.g. the male gayen (main singer) in a paala gaan assumes male and female personae during performance): this movement across genders suggests, what Ruth Vanita argues in *Same-Sex Love in India*, that gender-transgression has been an accepted feature in Indian culture and that homophobia was a colonial import. It is also quite interesting that national anthems of Bangladesh and India came from the same poet, Tagore, though these are two nations with two different national languages: this curious fact destabilizes the narrations of the nations. The paper argues that songs of the subcontinent translocate many naturalized, normative boundaries – nationalistic, ethnic, gendered, sexual, religious, linguistic, etc. – and, thus, detonate a liberating notion of unison, the concept of *Bishwa Maa*, or 'World Mother,' suggested by Tagore in his song "O Amar Desher Maati" (Oh the soil of my country) as well as a phantasmal, contractual relation of the two countries and its people. The paper views 'boundary' as more determining than 'border': speaking spatially, 'border' is unilateral, a line, while 'boundary' is multipartite, circumventing. Through its comparative study of the songs of the Bangladesh and India, the paper ventures to see these songs contesting limiting 'boundaries,' and, thus, opening up the possibilities of liminality. However, this translocation of boundaries should not be confused with the acts of conning, or 'con-testing,' that is, the erasure or neocolonial suffocation of subjectivity, uniqueness, and agency of different personae and cultures in the name of unison.

Biography: Dr. Mashrur Shahid Hossain, Associate Professor,
Department of English, Jahangirnagar University, Savar, Dhaka (Bangladesh)

CONTEMPORARY RESISTANCE TO PATRIARCHAL AND COLONIAL HERITAGE: WOMEN'S FICTION FROM INDIA AND PAKISTAN

M. Yaqoob
Female Campus, International Islamic University

Abstract: This paper attempts to present a comparative study of contemporary fiction in English by women authors of India and Pakistan. Texts selected for this purpose include *The Inheritance of Loss* by Anita Desai, *The God of Small Things* by Arundhati Roy, *Broken Verses* by Kamila Shamsie, and *Trespassing* by Uzma Aslam Khan. Although female representation in postcolonial literatures has been hotly debated in the recent past, there is a greater justification to do so with respect to the societies of India and Pakistan. This stance may be justifiably developed precisely because these authors interrogate the notion of 'ideal femininity' as a social construct in a predominantly patriarchal culture. Another significant aspect of female subjugation which relates with the denial of basic human right to women would also form part of the argument. As a result of this subjugation, as illustrated in these novels, women are often subjected to 'patriarchal bargain'. These fictions show that their potential and creative energies are consumed which get reflected in their interior monologues and distressing self-reflections.

The paper further argues that in spite of political boundaries and ethnic differences, women writers of these two countries have organized themselves into a community to raise voice against women's oppression and register protest against patriarchy and the subsequent social and economic injustice. The paper highlights the role of these women writers in developing a critical discourse regarding women which has the potential to offer impetus for female activism to bring about social change. This is relevant in the context of south Asian where a great majority of women is confined to domestic sphere and they are evaluated essentially for their devotion and commitment in discharging their filial and familial responsibilities.

This paper aims to ascertain that the fiction of these women authors has vigorously contributed in generating a serious debate concerning patriarchal power exercised through marriage and culturally constructed ideal feminine identity. The paper further highlights that this debate has the potential to instill critical consciousness in women about their own situation and motivate them to become agents of change in the predominantly patriarchal systems of South Asia.

Biography: Dr. Munazza Yaqoob, Associate Professor.

Department of English, Female Campus, International Islamic University, Islamabad (Pakistan),

LOCATING THE NAMA IN BANGLA LITERATURES: AN OUTLINE FOR GENOLOGICAL RESEARCH

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Jadavpur University

Abstract: This paper proposes to investigate an instance of the reception of genres across culture, medium and language, using the *namah* as an example. Despite being identified with the *Shahnama*, the text-name *nama* covers a vast range of material textualised in different ways, leading to a proliferation of genres with an identical name in the title. The paper will study two texts written in Bengali, located in two different geographical spaces: one in the Indian province of West Bengal and the other in Bangladesh. Despite shared language and the common text name, *nama*, these texts inhabit completely different spaces in terms of medium, purpose and content. *Johuranama* is an oral text mainly found in performance in Sunderbans, the mangrove forests of West Bengal, and *Khwabnamah*, is a modern novel written in 1978, in Bangladesh. The contact between local culture and the cultures of Islam as it moves from west Asia into the subcontinent, gives rise to a varied situations of contact. The paper proposes a research design for the construction of a narrative of crosscultural and intermedial reception. The study of contactual relations consequent on this movement will yield a deeper understanding not only of the cultures of the subcontinent and their relations with each other, but also throw light upon formative sources of 'subcontinental' genre and theme that have travelled from cultures other than that of the European colonisers. The text-name *nama* is thus a node in the Brathesian sense, from which, using the methods of Comparative Literature research, a historiography of literary cultures as well as lived practices in subcontinental locations may emerge.

Biography: Prof. Ipshita Chanda, Professor of Comparative Literature.

Department of Comparative Literature, Jadavpur University, Kolkata

S4 ECHANGES INTERSEMIOTIQUES ET LITTÉRATURE COMPARÉE / INTERMEDIA TRANSPOSITIONS AND COMPARATIVE LITERATURE

POESIA E MUSICA BRASILEIRAS(S) DOS 2000: DIALOGIA CONTEMPORÂNEA EM HIPERSUORTES TEXTUAIS

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¹Universidade de Brasília, ²Escola de Música de Brasília

Abstract: With the post-modernity, the Brazilians poetry and music express new aesthetic in its intersection artistic of identity and diversity integrated in textual hypersupports. Thus, under this aspect of interaction artistic it is important to consider: 1. the post-modern relation of dialogical concepts (TATIT, 2007; BAKHTIN, 2003) agreed between these two arts. 2. the original sense of hypertext in the communication and reception through melopoetic (WISNIK, 2004; ZUMTHOR, 2000; OLIVEIRA, 2002) inside on the verses and their intentions of artistic representation. Under the directions of organic and dialogism (WISNIK, op. cit.; BAKHTIN, op. cit.), literature and music make up a unit interartística printed on the elements of their structures. In music, created with no pre-determined levels of melody, timbre, etc.. – except for the limitations of the instrument / singing – those elements are inseparable from the apprehension rhythmic-harmonic. In the poems, with rhythm, musicality implied, they fall in the relative shares constituting all-full receipt of the message melopoética (SCHER, apud OLIVEIRA, op. cit.). In this respect, among new categories of studies textualities voiced poetic, also structurally musicalizadas (MATOS, 2001), we highlight two concepts: one, proposed by linguistic and musical direction, emphasizes the balance between speed and ruidística voice speaker with periodic profiles stabilized musically sound (TATIT, op. cit.), another highlight performance, based on studies of vocal poetry, by claiming in different documents the centrality of voice in poetic expression, considering that acts of writing or reading poetry performatizam presentificam as a voice (ZUMTHOR, 2000). Resuming, this dialogue interartistic stands the combination of productive and creative common conceptual elements – related to the structure and content – by listening to music and perception of literary textuality.

Keywords: Poetry. Music. Hypertextuality. Melopoetic. Dialogism

Biography: ABEM. Anais do X encontro anual. Uberlândia, MG: ABEM, 2001. BAKHTIN, Mikhail. Estética da criação verbal. Trad. Maria Ermantina G. Pereira. 3. ed. São Paulo: Martins Fontes, 2003. BOSI, Alfredo. O ser e o tempo da poesia. São Paulo: Ática, 2003. GRANJA, Carlos Eduardo de Souza Campos. Musicalizando a escola: música, conhecimento e educação. São Paulo: Escrituras, 2006. JOURDAIN, Robert. Música, cérebro e êxtase – como a música captura nossa imaginação. Trad. Sônia Coutinho. Rio de Janeiro: Objetiva, 1998. MATOS, Cláudia N. et alli (orgs.). Ao encontro da palavra cantada – poesia, música e voz. Rio de Janeiro: 7 Letras, 2001. MORICONI, Ítalo. A poesia brasileira do século XX. Rio de Janeiro: Objetiva, 2002. OLIVEIRA, Solange Ribeiro de. Literatura e música. São Paulo: Perspectiva, 2002. SCHER, Steven Paul. Comparing literature and music: current trends and prospects in critical theory and methodology. University of Innsbruck, 1981. SOUSA, Jusamara (org.). Música, cotidiano e educação. Porto Alegre: Programa de Pós-graduação em Música do Inst. de Artes/UFRGS, 2000. TATIT, Luiz. Todos entoam. São Paulo: Publifolha, 2007. TRAVASSOS, Elizabeth. Modernismo e música brasileira. Rio de Janeiro: Jorge Zahar, 2000. WISNIK, José Miguel. Sem receita. São Paulo: Publifolha, 2004. _____. A gaia ciência – literatura e música popular no Brasil (in MATOS, 2001). ZUMTHOR, Paul. Performance, recepção e leitura. São Paulo: Educ, 2000.

LE SCENARIO «DECAMERON» DE NIKOS KAZANTZAKIS

G. Zoras

Université d'Athènes

Abstract: Le scénario "Décameron" de Nikos Kazantzakis Nikos Kazantzakis a écrit huit scénarios pour le cinéma: «Le mouchoir rouge» (1928, en français), «Saint Pacôme» (1928, en français), «Une éclipse de soleil» (1932, en grecque), «Buddha» (1932, en grecque), «Don Quichotte» (1932, en français), «Mohammed» (1932, en français), «Décameron» (1932, en français), «A greek family» (1956, en anglais). «Décameron» a été écrit en 1932 directement en français et le texte est inédit. Il nous a été communiqué par le Musée Nikos Kazantzakis. Nous le remercions vivement. Nous reportons ici la «Notice Préliminaire» con laquelle Kazantzakis ouvre son scénario: «Voici l'ensemble de pensées que nous avons suivies pour adapter le Décameron de Boccace au cinéma: 1) Des cent histoires amoureuses dont se compose le Décameron nous avons choisi neuf; les suivantes: I. Le confesseur complaisant sans le savoir (Contes de Boccace Edition Garnier, vol. I., pp. 142-149), II. Le mari confesseur (vol. II., pp. 91-97), III. Perronnella (vol. II., pp. 80-83), IV. Tête d'âne (vol. II., pp. 77-80), V. Double défaite (vol. II., pp. 97-100), VI. Les oraisons pour santé (vol. II., pp. 83-87), VII. Le jaloux corrigé (vol. II., pp. 87-91), VIII. Le mari battu, cocu et content (vol. II., pp. 100-5), IX. Le poirier enchanté (vol. II., pp. 111) 2) Ces neuf histoires ont toutes une idée intérieure, un thème unique les ruses sataniques que les femmes

inventent pour tromper leurs maris. Ainsi le scénario, au lieu de tomber dans le défaut de la mosaïque –juxtaposition d’anecdotes disparates– acquiert une unité complète; il devient une comédie en neuf tableaux concordants qui enrichissent le sujet multiforme. 3) Dans ces neuf histoires nous avons apporté les modifications nécessaires (en laissant toujours intacte la base de Boccace): a. nous les avons simplifiées en les dépouillant de tous les accessoires fastidieux et inutiles; elles deviennent ainsi plus courtes, plus rapides et plus intéressantes; b. nous avons transposé quelques unes de ces histoires en des temps et des pays différents (2, 3, 6, 7, 8, nuit); nous voyons ainsi des costumes variés et des races différentes (nègres, Algériens, juifs, Romains antiques). On voit ainsi que dans tous les temps et dans tous les pays la femme reste toujours la même; c. par ce truc nous avons pu intercaler une histoire sur la dépravation des / moines (thème si fréquent et si favori de Boccace), sans que les chrétiens d’aujourd’hui en soient choqués: il ne s’agit plus (comme chez Boccace) d’un moine chrétien mais d’un antique prêtre romain (6 nuit). 4) Nous avons enlevé toutes les grossièretés du texte, en ne retenant que l’espièglerie de l’amour. Nous ne faisons que suggérer la licence; tout le monde pourra ainsi assister à ce film. 5) Nous avons donné à toute l’œuvre une signification plus large: la lutte entre l’amour et la mort et la victoire de l’amour. 6) C’est pourquoi nous avons créé un personnage nouveau, qui n’existe pas chez Boccace: le petit amour qui joue un rôle significatif dans toutes les nuits. 7) Pour éviter les récits et donner plus du mouvement et d’intérêt au film nous avons présenté chaque jouée comme une petite comédie: nos dix personnages revêtent des habits etc. de chaque personnage de l’histoire et jouent en acteurs. 8) C’est ainsi que la dernière nuit, la 10^{ème}, vient mettre une fin inévitable aux neuf nuits qui précèdent. Ainsi les histoires de Boccace, qui peuvent continuer à l’infini, trouvent ici leur fin logique et psychologique. L’œuvre entière devient un tout, un organisme vivant. 9) L’œuvre doit être jouée: a. Sans aucune grossièreté; b. L’une façon totalement moderne enjouée et caricaturale. Il faut que le maquillage, trucage etc. soit fait ostensiblement devant les spectateurs, il faut qu’on sente en tout moment qu’il s’agit d’une société de nobles dames florentines et de nobles seigneurs, raffinés, pervers et polis».

Biography: Professeur Titulaire de Littérature Italienne e Compare près l’Université d’Athènes, membre de la Société grecque de Littérature générale et comparée

LA LANGUE, LE CORPS, LA POESIE ET L’ART DANS L’ŒUVRE DE LEONORA DE BARROS

A.B. Barroso
Université de Brasília

Abstract: La proposition consiste en une interprétation de l’œuvre de Leonora de Barros (São Paulo, 1953), à la lumière de la relation qui s’établit entre la poésie et l’art dans le monde contemporain. Artiste plastique et poète visuel, qui s’inscrit dans la tradition concrétiste, Leonora de Barros explore dans son travail le concept clé présent dans le plan pilote de ce mouvement — la notion de verbivocovisuel — où se fusionnent le verbe (le mot en soi), le voco (l’oralité) et l’image visuelle. Dans cette exploration, l’artiste transite parmi les langages de la vidéo, de la performance, de la livre-objet, de l’installation, de la poésie concrète et finalement de la photographie. Elle crée ainsi une œuvre unique, toujours en construction, composée de fragments des œuvres dans lesquelles les thèmes, les choses et les images se répètent. L’objectif de la proposition est de chercher parmi les éléments récurrents dans l’œuvre de Leonora de Barros, une unité qui soit dans le dialogue avec certaines valeurs évidentes dans l’art contemporain, particulièrement ceux qui discrètement résistent à l’idée de la mondialisation et qui restent liés à la recherche d’un micro univers contextualisé dans les cultures spécifiques, datées et localisées. Si, comme le dit l’artiste elle-même, ses principales influences sont Augusto de Campos (1931), Haroldo de Campos (1929-2003) et Décio Pignatari (1927), maîtres de la poésie concrète brésilienne, Geraldo de Barros (1923-1998), son propre père, photographe et artiste concrétiste, Marcel Duchamp (1887-1968), John Cage (1912-1992), le groupe Fluxus (1961-1978), les Beatles (1960-1970) et, paradoxalement, Yoko Ono (1933), tous incontournables pour une compréhension de l’art contemporain, nous avons raison d’imaginer que, à sa manière, à son temps et dans son lieu, Leonora de Barros fait bouger des questions fondamentales ouvertes par ces artistes inquiets et dérangés avec les limites qui habituellement fracture l’art et le langage, l’art et la vie, l’art et la littérature, l’art et la musique, l’art local et les diverses cultures, la langue et le corps; les artistes qui amènent l’art au-delà de les dichotomies qui la limite.

Parmi ces questions, nous voulons mettre en évidence la tension entre le mot-media et le mot-fin, le silence et le son, la légèreté et la gravité, le personnel et l’universel. Ils se laissent entrevoir de surcroît dans ses œuvres *Poesia Coisa de Nada* (Poésie Chose de Rien, Milan, 1990), *Eu não disse nada* (Je ne dis rien, vidéo-performance, 1994), *Procuo-me* (Je me recherche, série de photomontages, 2002), *Para ver em voz alta* (Pour voir en haute voix, livre-objet mis au point avec la subvention de la Fondation Vitae, 2002) et *Deve haver nada a ver* (Il doit avoir rien à voir, il s’agit d’une installation sonore qui a reçue un prix dans la première exposition Rio-Arte, Musée d’art moderne de Rio de Janeiro, 2010). Ces œuvres doivent être interprétées à l’aide de la méthode de l’imagination créative, tel que présentée par Gaston Bachelard, qui nous permettra d’effectuer une lecture attentive des connexions de fond, ce qui subsiste derrière les aspects formels variés dans l’œuvre de l’artiste, la substance qui reste latent et active dans sa poésie visuelle. Il est possible que cette substance soit un hiatus qui nous laisse sans voix en face d’une étrange beauté de l’art, du vers, de

l'humain. Ainsi on espère engendrer les conditions pour une compréhension de l'art actuel en transit entre les langages, les moyens, les désirs et les cultures, où de façon simultanée nous nous recherchons et nous nous retrouvons — surpris.

- Biography:** AQUINO, Fernando; MEDEIROS, Maria Beatriz de (org.). *Corpos Informáticos. Performance, corpo, política*. Brasília: Editora do Programa de Pós-graduação em Arte, UnB, 2011.
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S3 CATEGORIES ET CONCEPTS, STRATEGIES ET LIMITES / CONCEPTS, STRATEGIES, AND LIMITS OF COMPARISON

COMPARISONS ARE ODOROUS: BETWEEN HARDY AND KELLER: A INCOMPARABLE DISTANCE?

K. Ireland

The Open University

Abstract: Constable Dogberry's solecistic response to Verges in Shakespeare's *Much Ado About Nothing* (3.5.13), raises issues about objects which, however, seem expressly malodorous, which discourage or inhibit connections, given the perceived lack of easily recognized grounds for linkage. Defined by the OED in two senses, the first relates 'incomparable' to that 'with which there is no comparison; unequalled in manner, kind, or degree; matchless, peerless, transcendent.' Its second meaning, more relevant here, is 'not to be compared.' The reasons for that incapacity may be diverse, but would imply comprehensive differences between the objects compared, both in nature and extent. Between Uzbek epics and Pre-Columbian poetry from Mexico, between Maori fiction and Swahili ballads, for example, there would seem to be few obvious bases for comparative explorations. In practice, any literary objects to be related to one another still need to remain within the competencies of the investigator, using the traditional Comparative Literature skills of close reading in the original language.

By recourse to a set of varying metrics, it might, nonetheless, be feasible to bring together single instances or groups of literary phenomena, in order to assess their possible mutual impact. Among such metrics, which would span a range between kinship and otherness, might be that of contact; generation; language group; culture; literary genre; topics and motifs; techniques and structures; style and imagery; historical period; geographical area; transmedial exchanges; authorial attitudes; literary reputations; political and critical climates. When two specific texts or writers, then, are examined in varying combinations of these metrics, their degree of affinity or difference should become more apparent. The notion of parallel developments in distinct linguistic and literary cultures may not, of course, be discounted, but one argument for looking beyond objects with a fairly clear kinship, is that the relationship may already have been thoroughly surveyed, and less obvious candidates may bring unexpected rewards for comparative studies.

If Thomas Hardy is taken as an example single author, neither works nor biography would suggest that a comparative exercise with Mexican poetry or Maori fiction is likely to be very productive. In a purely anglophone context, comparisons with *Sensation Fiction* and George Eliot, with Scott and William Barnes, offer more secure linkages, while the familiar canon of Shakespeare, the Bible and Greek drama is also key. In a wider European context of comparison, Hardy's innate dramatic sense is reinforced by the testimony of his reading and his visits to performances of Ibsen. Outside their original linguistic sphere, the teutophone concept of the *Bildungsroman* and the structural features of the *Novelle* would also appear eligible, as comparable objects or approaches, to be applied, respectively, to *The Mayor of Casterbridge* or *Jude the Obscure*, and to Hardy's fifty or more short stories. Though he makes reference in his non-fiction to the novels of Balzac, Hugo, and Zola, the name of Flaubert is oddly absent, despite tantalising parallels in Hardy's fiction in tone, motif and characterization, and this coupling, if highly suggestive, still remains at the further end of the comparable/incomparable scale.

While fiction by Hardy may benefit from being viewed through the lens of the *Bildungsroman* and the *Novelle*, his general lack of familiarity with German-language literature makes problematic any comparisons with an apparently quite distinct author, such as the nineteenth-century Swiss novelist, writer of short fiction, and poet, Gottfried Keller. In the absence of any direct link of transmission, reception studies, or any references to the other writer, Keller as a literary object, it is proposed, would seem to approach the limits of what comparative studies may profitably explore. The coupling, admittedly, wants the imaginative appeal of an Uzbek or Swahili connection, or even Alain Badiou's comparison (1998: 75-89) of the classical Arabic poet Labîd ben Rabi'a with Mallarmé. For a comparative approach, Thomas Docherty (2006: 32) foregrounds elements of commensurability and contrast; Lucia Boldrini (2006: 21) stresses the tensions between objects whose differences it seeks to bridge; Haun Saussy (2011: 62) focuses on the common denominator, which can be 'a proportion, an analogical relation, a missing element, or thread of narrative.' It is hoped, in juxtaposing Hardy and Keller, to take account of these aspects, and to reverse Earl Miner's expectations of identity and difference: 'we may find the difference just great enough to provoke interest, and the presumed identity strong enough to keep the comparison just' (1990: 22).

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Biography: Ken Ireland has taught in the US, Nigeria and Japan over many years, and more recently for the Open University, the Universities of Cambridge, London and East Anglia. He has published books on narrative theory and the nineteenth-century Rococo Revival, as well as many articles and conference presentations on a range of comparative, interartistic and narratological topics.

COMPARER POUR MIEUX COMPRENDRE CE QUE SIGNIFIE "ÉCRIRE DE SOI" (MARCEL PROUST)

P. Chardin

UNIVERSITE DE TOURS

Abstract: L'apport des approches comparatistes aux études monographiques sera envisagée notamment à partir des recherches menées par l'auteur de la proposition dans de multiples directions comparatistes, autour de l'oeuvre de Marcel Proust et autour de l'oeuvre de Robert Musil. Les comparaisons avec ces modèles étrangers invoqués de manière polémique et parfois mythique par ces auteurs eux-mêmes, autant que les critiques mordantes qu'ils adressent à certains modèles nationaux canoniques, confirment d'abord l'hypothèse déjà émise par Yves Chevrel d'une insatisfaction fréquente envers la tradition nationale dans laquelle la formation culturelle de grands écrivains novateurs a baigné : méfiance de Proust envers la tradition néo-classique du récit à la française et références à des contre-modèles, en particulier anglais, allemand, russes moins "secs", à visée davantage gnoseologique et pratiquant davantage le mélange des genres : sarcasmes de Musil envers l'esprit de totalisation pontifiant du grand écrivain à l'allemande comme Goethe ou comme Thomas Mann et invocation du contre-modèle des moralistes et des essayistes français ; refus par Italo Svevo du style emphatique et du caractère héroïque à la D'Annunzio...Eclairage comparatiste national qui permet de mettre au jour des spécificités essentielles de l'esthétique, en termes proustiens, de la "vision" de ces écrivains. L'éclairage comparatiste permet aussi de mettre au jour, quelle que soit la pertinence des analogies en de multiples domaines avec d'autres grandes oeuvres, l'existence d'un noyau dur de spécificités : par exemple l'absence dans le cas de Proust de foi religieuse sur laquelle butent les comparaisons par ailleurs si fécondes entre Proust et Dostoïevski ou l'opposition du "oui" claudélien à l'ordre du monde et du "non" irréductible des héros musiliens, limite absolue des superpositions du théâtre de Musil et du théâtre de Claudel ; ou, chassé-croisé inverse, l'absence de toute "croyance" organisatrice et salvatrice dans l'univers de Beckett qui raille à cet égard ce qu'il appelle "la gigue eucharistique" de Proust ou de Joyce. Enfin, l'arbitraire apparent et en même temps la motivation secrète des admirations artistiques et littéraires d'un créateur permettent d'établir des réseaux sans doute paradoxalement plus révélateurs et plus "compromettants" que ne le sont les grandes autobiographies romancées de Musil ou de Proust : constellation des livres qui ont fasciné Proust à partir des mêmes leitmotifs des parents profanés et des sentiments homosexuels cachés ; constellations des oeuvres évoquant des états à la frontière du normal et du pathologique, des transgressions sexuelles et suicidaires chez Flaubert, chez Dostoïevski ou chez Jacobsen admirées et commentées par Musil...

Biography: Philippe CHARDIN Né le 10 décembre 1948 Professeur de littérature comparée (de classe exceptionnelle) à l'université de Tours. Directeur du département de littérature comparée, responsable du master "Lettres, arts, humanités" président de la CSDP 9°/10° à l'université de Tours. Ancien élève de l'ENS (1968-72) ; agrégé de Lettres modernes (1971) ; docteur d'Etat en littérature comparée Université Paris-Sorbonne (1979). Assistant à l'université de Poitiers de 1972 à 1981 ; professeur à l'université de Reims de 1981 à 1998 Directeur durant 10 ans du département de Lettres modernes de Reims (1988-1998) et président durant 9 ans de la commission de spécialistes 9°/10) de l'université de Reims. professeur à l'université de Tours depuis 1998. A l'étranger, délégation à l'université d Cologne (198(-86) et à l'université d'Edimbourg (2003). Principaux ouvrages de littérature comparée : "Le roman de la conscience malheureuse", Genève, Droz, 1983 (et "Titre courant", 1998.) "L'amour dans la haine ou la jalousie dans la littérature", Genève, Droz, 1990. "Musil et la littérature européenne", PUF, 1998 ; version augmentée "Musil et la littérature : amours lointaines et fureurs intempestives", EUDijon, 2011. "Proust ou le bonheur du petit personnage qui compare", Champion, "Recherches proustiennes", 2006. "La tentation théâtrale des romanciers" (dir), SEDES, 2002. "Autour du monologue intérieur", Atlantica-Séguier, 2004. "Roman de formation, roman d'éducation dans la littérature française et dans les littératures étrangères" (dir.), Kimé, 2007. "Originalités proustiennes" (dir.), Kimé, 2010.

S6 COMPARAISONS INTERSEMIOTIQUES / COMPARISON ACROSS MEDIA

A DISORIENTING LOGIC FOR COMPARATIVE LITERATURE: BRIAN CASTRO'S *SHANGHAI DANCING*

A.P. Lee

University of Southern California

Abstract: Shanghai-dancing. To cast a line from an old spool: it is the attainment of disorientation and instability. -Brian Castro

Disorientation and instability are the logical way of reading Brian Castro's *Shanghai Dancing*, a novel about the experience of mobility, diaspora, and collision. The heterolingual narrator retraces the wanderings of his Chinese, Portuguese, and English families and takes the reader on a journey across continents and through centuries. Separately, the pieces of these stories do not seem related but when placed together, albeit in no type of linear fashion, the book as a whole presents a mosaic view of history. It is a fictional autobiography that is composed of the written word, images, photographs, written images and music. Its major narrative tools do not drive the plot forward but rather contribute to its disorienting logic. It is in itself a comparative and monographic work. This work pushes the boundaries of national literatures by not allowing itself to fit into any political boundaries. It is written in English, but it is not an English novel. It is set principally in pre-war China and its author is partly of Chinese descent, but it is not East Asian literature and does not go near Asian American literature except perhaps via Brazil. What is *Shanghai Dancing*, then? The difficulty of answering this question is also a question about the limits of comparative literature. Can a single work be comparative? This paper will explore the limits of comparative literature as well as the possibilities that it lends for working with novels such as *Shanghai Dancing* that refuse national, linguistic and cultural boundaries. The novel's disorienting suspension and use of multiple "literary" objects such as images and jazz calls for a comparative approach and methodology that captures the dynamic logic of mobility and diaspora.

Biography: Ana Paulina Lee is a doctoral student in the Department of Comparative Literature at the University of Southern California and holds an M.A. from New York University in Hispanic Literatures and Cultures. Her dissertation research focuses on the literary and cultural intersections between China and the Iberian Worlds.

INTERRELATION OF LITERATURE AND POP-CULTURE IN THE MODERN ERAS, FOCUSED ON THE CULTURE IN KOREA

H. Kang Kim

The Cultural Studies Centre of East Asia

Abstract: Having gone through the hardship from the IMF in 1997, Korean society had to re-structure in every area, and the field of Humanities Studies also faced the market theory. During around 1997-2008, universities in Korea had to close or reduce many of the Humanities Studies, particularly languages and literature related studies which seemed less practical in the market and to get a job. This directly negatively affected the market of publications, which strongly relied on the Humanities Studies including Korean literature. These difficult situations have been gradually overcome by Korean economy's growth and also by the boom of the Korean Wave (K-Pop, Dramas and movies) in the world. Also, after China opened its market to the world, the collaboration of literature and movie industry has seemed significantly grown up. This paper discusses the interrelation of literature (high culture) and movie & media industries (low culture) in Korea which can exchange and nurture each other with their great strengths: deep touching and echoing which is indispensable for quality arts, and practical audio-visual presentation which is crucial to easily access to public, respectively. Key words: literature, movie, high culture, Pop-Culture

Biography: Academic Career -Director & Senior Research Fellow, The Cultural Studies Centre of East Asia, Hong Kong (2010-present); -Honorary Research Associate, School of Modern Languages and Cultures, The University of Hong Kong (2009-2010); - Director of Korean Program, School of Modern Languages and Cultures, The University of Hong Kong (2007-2009); -Program Leader & Lecturer for Korean Major Program, Division of Language Studies, CCCU, City University of Hong Kong (2001-2007); Professional Societies Membership July 2009 to present, Director for Hong Kong, The Comparative Research Society of Korean & Chinese Literatures. Dec 2008 to present, Director for Hong Kong, The Korean Research Society of Taiwan, Hong Kong, Chinese Overseas Culture. Jan 2009 to present, Executive Committee Member, The Journal of Study on Language and Culture of Korea and China. June 2010 to present, Secretary, Hong Kong Association for European Studies. Dec 2005 to 2009, Overseas Executive Committee Member, The Korean Society of Bilingualism.

UNPACKING ANDRÉ BRETON'S COLLECTION ONLINE

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University of Colorado

Abstract: After the passing of André Breton in '66, every sculpture, mask, fetish, shrunken head, painting, drawing, manuscript, letter and book stayed in its proper place, as Breton had left it in his atelier until the decision was taken to auction his private collection in the Spring of 2003. After 36 years of keeping Breton's private collection at 42 rue Fontaine in Montmartre, the ensemble of objects, which Breton said held a certain 'magnetism' between them, were dispersed throughout the world at the mercy of the gavel. The words of Walter Benjamin come to mind as he comments on unpacking his stately book collection: « For what else is this collection but a disorder to which habit has accommodated itself to such an extent that it can appear as order ? » André Breton's collection was an assemblage which he himself understood and arranged. The plethora of objects he collected varied from Pacific-Island artifacts to the Gothic novel. His love for collecting the new and strange embodied the spirit of the Surrealist movement even before the first manifesto was written. Within his act of collecting existed the very precepts of poetic reality that Breton later proclaimed and sought in the act of automatic writing. And yet, if a certain sureality depends upon the existence of certain interactions within a serendipitous moment, what happens when the interactions are no longer present within the standing collection? What happens when the 'magnetic fields' are no longer physically accessible? The dispersal of André Breton's material collection now heralds the digital revolution of research on Surrealism online. Each individual object, digitalized for the auction of 2003, is now available; a revolutionary educational entry-way into the collection which was never before possible. The website today presents itself as: 1. a virtual museum, 2. a library, and 3. an encyclopedia of the collection that was sold in 2003. The primary language of the site is French and the translation of English is in progress. In this paper, I will discuss the vast digital collection being put online at www.andrebretton.fr as a research tool to rethink and remember Breton's material collection, the body of historical Surrealism it signifies and Breton as a collector himself.

Biography: Christina Rudosky is a PhD candidate in the French department at the University of Colorado, Boulder. She has a Maîtrise in lettres modernes from Paris-IV La Sorbonne (2006) with a specialization in Comparative Literature. In 2010 she was an intern for l'association André Breton for their website project (www.andrebretton.fr) and worked on the digitalization, editing and English translation for literary notices of André Breton's collection. Her dissertation topic is on the practice of collecting in Surrealism.

LE PROJET "POÉSIE À INCORPORER" : UNE INSTALLATION ARTISTIQUE ISSUE DE LA LITTÉRATURE

A.L.R. do Valle
Université d'État de Campinas (UNICAMP)

Abstract: Dans le cadre de la scène artistique brésilienne, les installations littéraires sont une innovation. En outre, les relations entre mots et images dans le contexte expositif ont été majoritairement étudiés pour les intellectuels des Arts Visuels et de la Muséologie et les artistes eux-mêmes. Cette communication se propose de discuter les installations mentionnées selon le point de vue proprement littéraire, en présentant le résultat d'une recherche dont le but a été la conception d'une exposition basée sur l'oeuvre du poète brésilien Manoel de Barros. On rapprochera les mécanismes de construction de l'image poétique à ceux de la composition des installations expographiques. Finalement, on discutera brièvement les désaccords concernant les nomenclatures "installation artistique" et "installation expographique" et ce qu'elles apportent en tant que questionnement du valeur esthétique d'une installation littéraire.

Biography: Ana Luiza do Valle finit sa Licence en Études Littéraires en Décembre 2012. Son parcours chez la Littérature Comparée a commencé en 2009, quand elle a organisé un petit Forum Littéraire avec plusieurs interventions issues des différents médias. Au long des années, elle a travaillé avec l'objet littéraire dans des institutions culturelles très variées: ludothèque, bibliothèque, maison d'édition, organisation non gouvernementelle. Dans le domaine de la recherche, son début a été dans le cadre d'un projet d'Initiation Scientifique sur les images poétiques de l'oeuvre du brésilien Manoel de Barros. Du projet de fin de cours présenté pour conclure la Licence, est née la contribution inscrite au XXème Congrès AILC.

S1 GENRES ET SEXUALITES / GENDER AND SEXUALITY

BODIES WITHOUT FLESH: THE ETHICS AND EROTICS OF SLAVE NARRATIVES AND THEIR IMPACT ON REPRESENTATIONS OF THE FEMALE BODY

K. Thomas

Michigan Technological University

Abstract: It has been nearly 200 years since *The History of Mary Prince* was published in England. More than the first account of the Black female experience in colonial slavery, it was the first utterance of a literary identity, of a Black female voice depicting representations of its own body. Such voices in Queen Victoria's England would have been silenced, as was customary for slaves, servants and others within similar class-centered circumstances. Thus, ushering in the actual voice of a slave and not those of the elite who might speak for the silent collective, to the forefront of political interests would have made for an unprecedented historical moment. Indeed, the texts made significant impact and continue to be regarded as more than mere political texts. In many ways, slave narratives have reached the level of sacred texts in terms of treatment and social influence. Looking back on this historical marker, this paper examines the contexts that enveloped *Mary Prince's* debut and what impact this literature has made beyond class or political considerations. Since the publication of slave narratives, the African diaspora has contributed works to the literary canon in no small order. In the United States alone, the African-American canon includes the successes of Alice Walker, Toni Morrison, Maya Angelou, etc. – all seeking the heart of literary expressions that tell us “what it's like”. Yet, despite the differences in style and linguistic form, two characteristics remain central to their successful stay in the community of literary arts. First, the female body must be used as metaphor of the collective condition. And secondly, the female body must be made available for explicit, graphic depictions of violence, particularly sexual violence. By examining *Prince's* autobiography, I trace the initial idea that “Black woman” were symbols of the conditions of the collective and could describe the torments of that collective through the graphic illustration of violence done to their individual bodies. However consider this: by the nineteenth century European literary craft reflected a very long history of political and religious censorship and the consequences of transgression. The slightest allusion to sexual perversity or prurient interest would not have proceeded unfettered in polite society. *Mary Prince's* autobiography, with its descriptions of sexually deviant noblemen and blood thirsty gentle ladies bypassed the literary censorship considerations of its day. An unrestrained pen, *Prince's* story was the first tale that could hold the excesses of erotic desire and violence without penalty. Given immunity because of the political station of a slave, slave narratives gained a power that exceeded those granted to the most privileged aristocrat. In slave narratives, reading representations of the female body in mutilated and denigrated conditions, ordinarily barred from polite and religious society, was not only permissible but also ethical and politically responsible. Literary representation of the Black female body, then, debuted as a body in a state of exception. The nineteenth century introduced literary representation of the Black female body both as political metaphor and the erotic, unrestrained sexualized desires liberated from the torments of censorship. Since then, a characteristic in many novels written by Black women writers is the consistent, almost ritualistic use of the Black female body in the way *Mary Prince's* autobiography, unwittingly, established in 1831.

Biography: Dr. Kette Thomas is an Assistant Professor of Diverse Literatures at Michigan Technological University. She holds her PhD in Comparative Literature from Stony Brook University. Her work centers on questions regarding identity, agency, and language, placing special emphasis on religion, myth, folklore, as it relates to cultural practices. She recently published an article in the *International Journal of Arts in Society* called, “What We Need Now Is A Poet: A preemptive argument for developing art in memory of Haiti earthquake victims.” She is also published in *Comparative Literature and Culture*. Her article, “Haitian Myth, Zombie, and Modern Identity” focuses on the Zombie myth and the biblical figure of Lazarus. Currently, she is doing research on rhetorical and representational models of human rights violations. Her book project on *Restavecs*, an informal institution of child labor in Haiti, is a primary example of such investigative focus.

THE INDIAN PATRIARCHAL SYSTEM AND WOMEN'S EXISTENCE: A COMPARATIVE CRITIQUE

D. Narula

University of Delhi

Abstract: The paper examines in a comparative context, some of the issues about women, their status in society and their own individuality in a patriarchal society in the writings of two women writers, one from the 19th century and the other from the 20th century. Sarla Devi's comments on the general condition of women vis a vis the 20th century reflects what Rassundari Devi had written about her own experiences as a woman in the 19th century. In the Status Report tabled in the 1975 World Conference on Women in Mexico City, the women's problem had been referred to as a global and “œpersistent” one and the countries attending the Conference were asked to chart out Structural Adjustment

Programmes for their upliftment. However, in spite of these efforts, even in the 21st century women continue to be in a disadvantaged position in the patriarchal society in India. In this respect, the paper proposes to discuss the 19th century Bengali writer Rassundari Devi's autobiographical account *Amar Jiban* i.e. *My Life* (@1810-?) and further link it to the Odia writer Sarla Devi's treatise *Narira Dabi* i.e. *The Rights of Women* (@20th Century). Rassundari Devi's main aim was to record her life experiences, her feelings against the religious and social tenets in spite of her quiet acceptance of it, but what emerges is the questioning of the justice of society's double standards as regards men and women. The voice of protest can be heard as an undertone. Sarla Devi's *Narira Dabi* i.e. *The Rights of Women* is an important exposition on the unequal opportunities for women, and is comparable to Mary Wollstonecraft's *A Vindication of The Rights of Women*.

Biography: Dr. Devika Narula is Associate Professor at Delhi College of Arts and Commerce, University of Delhi. Her area of specialization is Postcolonial literature and Gender Studies. She has published many articles and two books, (i) *South Asian Diaspora : Summer Blossoms in Winter Gardens* (ii) *Sounds of Silence - A Collection of self-composed Poems*. She has presented papers at many International and National Conferences / Seminars for the past many years and is at present working on a compilation of her articles. She is recipient of the Doctoral Scholarship Award from the Shastri Indo Canadian Institute and also of the UGC Research Grant for a project on Women Immigrants. At present she is working on the Innovation Project "Symphonies of Life : Nature and Environment in the Folksongs of Punjab, Jammu and Kashmir" under a grant from University of Delhi

WOMEN WARRIORS AND THE SHIFTING OF BORDER

I. Wang

National Sun Yat-sen University

Abstract: *Women Warriors and the Shifting of Border* I-Chun Wang Director, Center for the Humanities National Sun Yat-sen University, Taiwan Border and territory are given formal legal expressions in political science, but in cultural studies, territory signifies not only political identity but also involves social orders and authorities over space. Crossing the border signifies conquer, exile and sometimes suggests the possibility of renegade. In both the east and the west, the concept of territory develops along with that of sovereignty, but the practice of transgressing the border not only depends on territorial discourse of the conquerors but also the political situation of the target states. *Bonduca* by John Fletcher is an example involved with Icenic revolt during the period of Roman Britain; *Zenobia*, Empress of Syria was a woman warrior adapted into Tomaso Giovanni Albinoni's opera. Both reinterpret the Romans' imperialistic expansion and the encounters between the suppressed queens and the Roman armies that occupy their land. This paper examines the meaning of territory and the complicated issue of ethnic identity in the age of Roman conquest as well as early modern interpretations of women warriors. <http://icla-ailc-2013.paris-sorbonne.fr/>

Biography: I-Chun Wang is Professor of English and former Dean of the College of Liberal Arts at National Sun Yat-sen University where she teaches Renaissance and twentieth century drama, and directs the Center for the Humanities. Her research interests include comparative literature, Chinese and Taiwan dramas and English Renaissance drama. Her publications have appeared in *Gendered Boundaries* (*Studies in Comparative Literature* 28), *Gender and Boundary*, *East Asian Cultural and Historical Perspectives*, and *Identity Politics*. Her full-length studies include *Disciplining Women: the Punishment of Female Transgressors in English Renaissance Drama* (1997) and *Empire and Ethnicity: Empire and Ethnic Imagination in Early Modern English Drama* (2011).

BORDERING MASCULINITY, DESIRE, AND ANXIETY

G.Y. Jang

Kunsan National University

Abstract: Certain male writers are impersonating female voices in their lyrical poems. Exploring ideal masculinity between poems and movies, I compare Colonial to Modern Korean lyricists, So Wol Kim and Chong Ju Suh to British and American poets, Yeats, Browning, and Pound. By employing female impersonation in Korean traditional poetic style, *Gasa*, I will comparatively read the poems of British and American authors with Korean counterparts. Also in terms of comparing their poetic techniques to these Korean poets' (I will use Peter Lee's *Modern Korean Literature* for their poems), I tentatively assume that the similarities find their common root in the techniques of masks, personae. My focus

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will be on Korea, but I will make frequent comparisons to the English cases. Re-defining the notion of masculinity and femininity, it provides a chance to read canonical psychoanalytic texts on masculinity (Freud, Lacan and their adherents) as well as non-psychoanalytic critiques of the Freudian hegemony by looking at colonial and post-war masculinity in Korea. In addition, I will examine current cases of masculinity: the Korean film, *_Friend_* (2001) by Kyung Taek Gwak, an extreme masculinity combined with violence; a very romantic, soft, yet wistful homosexuality in *_Brokeback Mountain_* (2005) by Ang Lee; and *_Daytime Drinking_* (2008) by Young Sok Noh—the male character shows a Korean version of *Odyssey*. Throughout, I will be asking about the possibilities and the difficulties of comparing gender representations by different cultures and different periods. This will require accounting for differences in notions of psychology, literary, or artistic form in them. Queries I will pursue include in the process; "Is the quest for gender identity universal?" "Is comparing the Korean and British/American or colonial and post-war Korean cases politically suspect?"

Biography: Geun Young Jang has a Ph. D. in English at Texas Tech University, and has been mostly engaged in the study of literary modernism and gender. Her essays have been published in the Korean journals such as *_Feminist Studies in English Literature_*. She taught English Literature at Korea University and Seoul National University. At present, she is interested in the studies of interrelationships among the influence and confluence between the west and the east.

S1 LA TRADUCTION ENTRE "MISREADING" ET CREATION / TRANSLATION BETWEEN "MISREADING" AND CREATION

SERIOUS MISTRANSLATION: THE SIGNIFICANCE OF ALFRED DE MUSSET'S VERSION OF THOMAS DE QUINCEY'S *CONFESSIONS OF AN ENGLISH OPIUM EATER*

D.R. Gamble
Memorial University

Abstract: With the exception of an isolated poem, the first work of the nineteenth-century French author Alfred de Musset (1810-1857) to be published was his translation of the *Confessions an English Opium-Eater* (1821;1823) by Thomas de Quincey (1785-1859), which appeared in Paris as *L'Anglais mangeur d'opium* in October, 1828. No manuscript of Musset's work exists, and little is known about how he came to write it, but it has generally been considered as much a free adaptation as a faithful translation. Suggesting it was evidence of his younger brother's eagerness to appear in print, Paul de Musset dismissed it as a hastily-written effort that went largely unnoticed by critics. In this paper I shall argue, however, that Musset's rendering of de Quincey is noteworthy for what it reveals about the development of a style shortly to become a model of French narrative prose, and significant because it confirms and expands his earliest notions about what literature should be while anticipating others to be cultivated later. Like de Quincey, Musset's rare gift was to command the intermediate register between poetry and prose, and the fusion of dream and reality in the English author's work reflected the young Musset's own creative manner even as it allowed him the latitude to add revealing interpolations to the original text: in this way many of the attitudes underlying Musset's personal literary aesthetic were first disclosed. Those present or clearly intimated in this neglected early translation will be identified and discussed in an attempt to demonstrate its significance within the rapid literary evolution of this leading exemplar of French Romanticism.

Biography: D.R. Gamble studied French and German literature at the University of Toronto before taking a D.Phil. at the University of Oxford. He is interested in French and comparative literature, and has published on the work of André Chénier and Alfred de Musset, among others. He currently teaches French, and occasionally Italian, in the Department of French at Memorial University in St. John's, and is also an adjunct professor in Dalhousie University's Graduate Department of French in Halifax.

TRANSLATION: CRITICISM, OR CREATION? A STUDY OF AHMAD SHAMLOU'S TRANSLATION OF MICHAÏL A. SHOLOKHOV'S *AND QUIET FLOWS THE DON*

B. Mirzababazadeh Fomeshi, A. Khojastehpour
Shiraz University

Abstract: As the meeting point between different languages, cultures and literatures, and as a medium of cultural interaction, translation can be one of the most significant practices of comparative literature. Influenced by cultural studies alongside new trends of comparative literature, translation studies is getting a "cultural turn". In Iran, Ahmad Shamlou (1925–2000) is one of the greatest figures of modern Persian literature. Poet, writer, translator, and political activist, Shamlou has also been considered a master of Iranian folklore. His efforts in collecting and preserving elements of folklore such as folk tales, folk expressions, songs, etc. are manifested in his book, *Ketab-e Koocheh/Book of the Alley* (1978). He was one of the first figures who attacked Mahmoud Beh-Azin's Translation of Michail A. Sholokhov's *And Quiet Flows the Don* (1934) for its formal use of language and its lack of cultural depth. As a way to practically manifest his criticism of Beh-Azin's translation, Shamlou spent a considerable amount of time to present his own translation of this work. The result was a work of great linguistic depth in using the lively language of Iranian people instead of the artificial "written" language. The present paper explores Shamlou's role as a translator, critic, and creator, in this task.

Biography: Behnam Mirzababazadeh Fomeshi is a Ph. D. candidate at Shiraz University. His research interests include interdisciplinary studies and comparative literature. His works have been published in *Comparative Literature Journal of the Academy of Persian Language and Literature* and *Literary Criticism Quarterly*. He has been a frequent lecturer in different national and international conferences and for the time being he is teaching at Shiraz University. He published a book, *Ralph Waldo Emerson and Sohrab Sepehri* in 2012.

LA TRADUCTION COMME SOURCE DE CREATION : PASSAGE D'UNE ÉCOCRITIQUE À UNE AUTRE, D'UNE RÉCEPTION À UNE AUTRE

M.H. Djavari

Université de Tabriz

Abstract: Il faut considérer la place que la traduction littéraire occupe dans la vie et développement des échanges culturels en littérature comparée. La littérature comparée s'enrichit, pour une large part, des traductions réalisées qui ne sont que des ponts jetés entre les littératures du monde. La relation littéraire franco-iranienne, à laquelle je ferai allusion pour concrétiser mes propos, peut en illustrer des exemples significatifs. Je pense qu'aujourd'hui, il faut voir la traduction comme un passage d'une écocritique à une autre écocritique, comme un passage d'une réception à une autre réception. Comment alors analyser ce passage ? Comment interpréter ce passage qui ne relève pas purement d'ordre linguistique, mais aussi d'ordres environnemental, anthropologique, sociologique, esthétique etc. ; Si nous avons construit une écocritique comparée pour l'analyse interculturelle de la création littéraire, il faut dire que par le biais de la traduction, une analyse écocritique de la réception littéraire est à construire. Nous développerons cette notion de l'écocritique de la réception littéraire pour saisir la valeur et la place de la traduction littéraire dans les perspectives actuelles. Cette approche de la traduction aura aussi tendance d'aller à l'opposée de toute globalisation de la notion de traduction pour en illustrer la diversité des jeux dans les cultures et les littératures différentes.

Biography: -Docteur en littérature générale et comparée de Sorbonne Nouvelle Paris 3. -Auteur d'une thèse de doctorat soutenue en 1998 sur Robbe-Grillet et sa réception en France. -Professeur de littérature française et comparée à l'Université de Tabriz en Iran, depuis 1998. -Directeur du département de français à l'Université de Tabriz. -Auteur de Genres littéraires en langue persane et Critiques et théories littéraires contemporaines. Auteur de nombreuses articles sur la littérature comparée, la réception littéraire.

THE MIS-TRANSLATIONS OF DECONSTRUCTIVE REASON

E. Edelmann

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Abstract: Deconstruction insists on the paradigm of undecidability as an ethical imperative for translational processes in order to do justice to the radical alterity of the (foreign) sign and to liberate it from any assimilation to a transcendental universal signified. A 'genuine' ethical decision, in this respect, would be one based on a radical groundlessness, free from cognition and normative judgment. Despite these anti-teleological and anti-foundational claims, however, deconstruction predicates the "im-possible possibility of translation" on a (negative) quasi-transcendental foundation, i.e. the abyss of language. From a deconstructive point of view, the 'critical' task of the translator, then, involves a more 'profound' negative transcendental reflection that goes beyond the mere sociopolitical practices of translation. Not only does this have serious ontological implications for intertextual and intercultural processes of translation (which are no longer perceived in a continuum of concrete sociopolitical becoming), but it also raises fundamental questions about the status of the translator herself. If translation becomes a negative metaphysics that presumes an abyss behind every normative and cognitive judgment or decision, in fact behind every ontic-epistemic practice, how would a translator be able to contribute actively to and intervene in the process of cultural and political (re)production? While conceiving of translation as a philosophy of praxis, this paper will try to offer a critical alternative to deconstruction. In light of what Raymond Williams has described as the interplay of the residual, emergent and dominant, the philosophy of translation is, I will argue, essentially a question of mediation and actualization.

Biography: Esther Edelmann is a PhD student in the department of German, Scandinavian and Dutch at the University of Minnesota. She has been awarded a Visiting Fellowship to the German and Romance Languages and Literatures Department at Johns Hopkins University for 2012-2013. She holds an MA in Hispanic Literature and a BA in German Studies from the University of Groningen and an M.Phil in Comparative Literature from Leiden University in the Netherlands. Her interests include German and Hispanic modern literature, Critical Theory, Post-colonial Studies, Interculturality and Cultural Studies. She has presented various conference papers including "Displacing the Limits of Perception: Literary and Literal Violence in Roberto Bolaño's Distant Star" (American Comparative Literature Association, Providence, April 1, 2012) and "'Infierno vacío' und 'Krautsuppe ohne Kraut' – Zur Poetik von Abwesenheit und Präsenz in Roberto Bolaños Estrella Distante und Herta Müllers Atemschaukel" (Asociación Latinoamericana de Estudios Germanísticos, Guadalajara, Mexico, March 6, 2012). The latter will appear in print this coming fall.

TRADUCTION ET CRITIQUE, IDENTITE ET GENRE / TRANSLATION AND CRITICISM, IDENTITY AND GENDER

QUEL TYPE DE CRITIQUE POUR LA TRADUCTION ?

P. Martinez Garcia

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Abstract: Nous partons de la parenté entre le travail de traduction et le travail critique pour essayer de déterminer quel type d'approche critique serait la condition nécessaire à la traduction proprement littéraire. Des exemples analysés (notamment, les traductions espagnoles et françaises de *L'Ulysse* de Joyce) nous inférons deux types de lectures/démarches critiques à l'œuvre dans le travail de traduction : celle qui approche le texte comme s'il contenait un sens à déchiffrer, dont il faut préserver la cohérence, réduire l'étrangeté, fixer l'univocité, voire maîtriser la plurivocité ; celle qui cherche à déceler la poétique sous-jacente à l'œuvre, ses lois internes de composition, à comprendre, en somme, comment le texte est-il construit. L'une à trait aux problèmes de l'interprétation, l'autre aux problèmes de la construction. Cette dualité ne prétend pas à établir une hiérarchie, mais à identifier ces deux stratégies possibles (et complémentaires) qui déterminent les choix du traducteur, et relèvent de deux façons de lire et de traduire et, par conséquent, de poser la définition de l'œuvre littéraire. Tout cela nous amène à la question suivante : le traducteur idéal s'assimilerait-il au lecteur idéal tel que le conçoivent Borges ou Nabokov, qui s'identifie non pas avec les personnages du livre, mais avec « l'écrivain qui a composé le livre » ?

Biography: Patricia Martínez García, Maître de Conférences de Littérature française moderne et contemporaine à l'Université Autonoma de Madrid, est spécialiste de l'œuvre d'Yves Bonnefoy et des poétiques de la modernité qu'elle envisage sur un plan comparatiste et interdisciplinaire, dans ses rapports avec les arts, la théorie de l'art et de la littérature, l'histoire des idées et la philosophie. D'un point de vue inter-séculaire, elle cherche à dégager la spécificité de la notion de modernité depuis le romantisme, tel qu'elle est formulée par la théorie moderne de la littérature et par le discours métalittéraire des créateurs. Elle travaille aussi sur la réception de l'œuvre de Cervantès dans la littérature française, et plus particulièrement, sur l'influence du modèle cervantin dans la conformation du roman moderne. Ses publications envisagent un grand éventail d'auteurs : Cervantès, Sorel, Marivaux, Diderot, Mme de Charrière, Flaubert, Proust, Mauriac, Giraudoux, Claude Simon, Juan Benet, Augusto Roa Bastos, Marguerite Duras, Louis-René Des Forêts, Pascal Quignard, et Yves Bonnefoy, dont elle a traduit en 2003 *Le Nuage Rouge* et *Dessin, couleur et Lumière*.

Quelques publications :

Patricia Martínez et al. (ed.), *L'autre et soi-même. Identidad y alteridad en el ámbito francés y francófono*, Universidad Autónoma de Madrid- IMA Ibérica, Madrid, 2003.

"Poétique de l'énigme", *Revue Critique*, numéro consacré à Louis-René des Forêts, sous la direction de Dominique Rabaté, vol. 668-669, janvier-février 2003, pp. 39-44.

"Huellas cervantinas en Jacques le Fataliste (I): poética de la ficción", *Thélème. Revista de Estudios Franceses*, n° 20., pp. 163-181, 2005.

"El Quijote y el realismo antinovelesco francés en los siglos XVII y XVIII", *Revista Edad de Oro*, n° 20, pp. 163-185, 2006

"Huellas cervantinas en Jacques le Fataliste (II): fatalismo y quijotismo", *Thélème. Revista de Estudios Franceses*, vol. 21., pp. 135-146, 2006

"La huella de Cervantes en la obra de Flaubert", *Cervantès et la France. Mélanges de la Casa de Velázquez. Nouvelle série*, n° 37 (2), pp. 61-80, 2007.

"L'Amant de Marguerite Duras: récit autobiographique et récit des origines. Éros et écriture » *Thélème. Revista de Estudios Franceses*, vol. 21, pp. 61-70, 2007.

« Cervantès et la fiction antiromanesque en France : Sorel, Marivaux, Diderot, Flaubert », *Cahiers du CIERL Don Quichotte et la fiction en Europe (XVII^e-XVIII^e siècles)*, Collection Symposium de la République des Lettres, Université de Laval-Québec, N° 8, PP. 23-38, 2008

« Critique et Poésie », in Yves Bonnefoy. *Poétique et Ontologie*, Paris, William Blake & C.O., 2008.

« El mito en la obra de Yves Bonenfoy. De la hermeneútica a la creación poética », in Losada-Goya J.M., *Mito y mundo contemporáneo. La recepción de los mitos antiguos, medievales y modernos en la literatura contemporánea*, Bari, Levante Editore, 2010.

«Le roman comme recherche. Perspectives sur la fiction herméneutique », in Carriedo, L. y Guerrero, M.L (éd.), *Proust. Écritures, réécritures*, Paris, Peter Lang, 2010, pp.

« La critique du roman et le débat des idées dans *Trois Femmes* de Isabelle de Charrière. De l'utilité morale de la fiction », in Sirvent, A. (éd.), *Les Femmes écrivains en France au XVII^e siècle. Nouvelles approches*, Paris, Champion (en préparation).

« Penser l'autre autrement : communauté, amitié, écriture », in Santos A. (éd.) *L'étranger*, Actes du Colloque APEF/APFUE/SHF, Université del Algarbe (en préparation).

« Poésie et communauté », in Finck, M. et Verny, P., *Yves Bonnefoy en dialogue*, Presses Universitaires de Strasbourg (en préparation).

FEMINIST TRANSLATION THEORY IN THE CHINESE CONTEXT - A CASE STUDY OF EILEEN CHANG'S TRANSLATION OF *THE SING-SONG GIRLS OF SHANGHAI*

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Abstract: The *Sing-song Girls of Shanghai* is the greatest Qing dynasty courtesan novel, which provides a panoramic portrait of life in the Shanghai pleasure quarters during the last decades of the nineteenth century. The novel also reflects the impact of Western culture on Oriental one in a transitional society. Through the effort of Eileen Chang and Eva Huang, this novel in Wu dialect was first translated into Mandarin Chinese and then English. Eileen Chang is a defining writer in modern Chinese literature history. Comparatively however, Eileen Chang's translations have been long absent from the translation history of China. The combination of the study of gender and translation is a new perspective in translation studies. Western feminist translation emphasizes the issues of gender in language and holds that gender difference takes effect throughout the whole process of translation. But Western feminist translation approach has not been widely applied to translation studies in the Chinese context. In order to enrich feminist translation theory from a Chinese perspective, this essay analyzes Chang's translation strategy in her translation of *The Sing-song Girls of Shanghai*, in terms of how Chang coincides with and yet deviates from Western feminist translation theory. Specifically, we look into Chang's gendered political position, the cultural attitude on textual interpretation and textual intervention, and how her approach maintains a dynamic dialogue between traditional and modern, between men's symbolic order and women's writing. Key words: feminist translation theory; gender; intervention

Biography:

Associate Professor of Translation and Interpretation, Graduate School of Translation and Interpretation, Beijing Foreign Studies University, China. Ph.D. Purdue University, USA (2008) Research areas: translation, American literature, Chinese literature, English composition Courses taught and teaching: English composition, English - Chinese & Chinese - English Translation, Biblical literature

TRANSLATING THE ABJECT: ANTJIE KROG AS WRITER-TRANSLATOR

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Abstract: In *Translating women* (2011:9) Von Flotow makes a plea for a return to writing about women and translation – revisiting and expanding, as it were, the 'agents' that women are – translators, writers, fictional characters. It is no novelty that women have long played a critical role as translators of literary texts worldwide; that women-writer-translators have, in. In thinking about translation in terms of the way in which it might present a critical approach, the question invariably

arises: a critical approach in what way and in which context? Leading to another question, namely, what is the translator's task? Or perhaps: What is the essence of translation: the task of the translator, or, perhaps, the task of the writer-translator?

This paper addresses the notion of self-translation as “the writer’s double” (Wilson 2009), looking into self-translation as textual and cultural translation – an integral part in the construction of identity and subjectivity. Internationally acclaimed South African author and poet Antjie Krog writes in Afrikaans, her mother tongue, translates her own work into English and translates others’ work (Dutch and Flemish) into Afrikaans. Kristeva’s notion of the materiality of the text is particularly relevant to Krog’s poetry, as her work exhibits an abject, embodied landscape. As writer, Krog inhabits the text and becomes the rhythms and articulations of the text.

It is argued that in translating her own work from a minor language into a language of power, Krog abjectifies the major language, thereby creating a delicate boundary in the target language where identities either don’t exist or barely exist: where the language is double, vague, heterogeneous, metamorphosed.

Biography: The author lectures at Stellenbosch University where she teaches translation theory at postgraduate level. Her research interests include the sociology of translation, gender and translation, and self-translation.

LITTÉRATURE COMPAREE ET ANTHROPOLOGIE : LA QUESTION DES EMOTIONS / COMPARATIVE LITERATURE AND ANTHROPOLOGIE : EMOTION MATTERS

LITTÉRATURE ET NATURE COMME ESPACES RHETORIQUES DES EMOTIONS

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Abstract: Littérature et Nature comme espaces rhétoriques des émotions

Probablement depuis la deuxième moitié du 18^e siècle jusqu'au début du 19^e siècle il y a surtout deux espaces qui impriment il monde des émotions des figures littéraires comme Julie, Werther ou Jacopo : la littérature et la nature.

Plusieurs fois ces deux espaces s'enchainent, par exemple qu'on pense aux motifs de la nature dans les Odes de Ossian qui se développent pendant la lecture de Werther dans la salle de musique de Lotte ou quand tous les deux confessent plus ou moins directement leur passion pour Klopstock devant la coulisse de la nature romantique d'un après-midi dans la pluie. Alors, les émotions sont reportées dans la façon intertextuelle évoquant des mondes comme ceux de Abélard et Héloïse ou de Petrarca et sa amie Laura.

En même temps la littérature représente ainsi un espace que un médium pour les émotions qu'on regarde la production littéraire du genre narratif en cette période : en France et en Allemagne, avant tous, on trouve des romans épistolaires. La lettre comme document authentique des émotions réelles d'un ou d'une témoin de l'époque semble un nouveau marge de manœuvre. Voilà, c'est l'espace intime pour tester les confins des expressions individuelles qui s'élaborent en traces.

À la prise de conscience que les manuels de correspondances sont obsolètes que inaptés suit le besoin de rénover et réécrire les règles conventionnelles de affectes. En ce moment la nature se présente de nouveau parce que si la topique de l'auto-affectation si la topique du langage du cœur prescrivent l'expression émotionnelle naturelle, sans trucs.

Dans mon exposé je voudrais examiner celles et autres possibilités de la cohabitation de deux espaces 'nature' et 'littérature' en regardant les diverses représentations des émotions.

Correspondant à la rhétorique des émotions de Christian Plantin je comprends 'espace' comme un lieu, en effet come une topique : une argumentation pour une émotion spécifique.

Si comme je suis en train de faire mon doctorat sur la représentation rhétorique et poétique des émotions dans les romans épistolaires de Rousseau, Goethe et Foscolo je vais aussi parler de l'histoire de la rhétorique qui s'est passée diversement dans les trois pays européens. Dans mon exposé alors, je vais expliquer divers méthodes littéraires à l'aide de l'espace entre ars et natura pour imprimer les émotions à la façon rhétorique.

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2001-2009 Etudes italo-allemandes en Littérature et Linguistique aux universitaires de Bonn et de Florence

· B.A. (université de Florence : L'inetto Alfonso Nitti: "Una vita tra malattia e destino" (11/2005 chez Prof. Enrico Ghidetti)

· M.A. (université de Bonn): "Sprache der Nähe und Sprache der Distanz – Rhetorik der Affektivität im deutsch-

italienischen Vergleich am Beispiel von Focolos *Ultime Lettere di Jacopo Ortis* und Goethes *Die Leiden des jungen Werther*" (09/2009 chez Prof. Daniela Pirazzini).

2009-2010 lectrice (langue étrangère allemande) en Italie

2011 Début du thèse du doctorat chez Prof. Susanne Knaller, Karl-Franzens-Universität Graz; dans le programme: "Kategorien und Typologien in den Kulturwissenschaften"

- Titre du doctorat: "Codierte Intimität und öffentlicher Wertediskurs. Die poetische und rhetorische Darstellung des Gefühlsausdrucks im europäischen Briefroman" (am Beispiel von Rousseau, Goethe und Foscolo).

- Semestre d'été 2012 cours en charge en littérature italienne: "Darstellungsformen und Rhetorik von Emotionen in literarischen und nicht literarischen Texten."

ENTRE HUMAIN ET ANIMAL: ESPACES DE MÉTAMORPHOSES DANS LA LITTÉRATURE

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Abstract: "What we know about [animals] is an index of our power, and thus an index of what separates us from them. The more we know, the further away they are." (Berger, *Why look at animals*, 14) L'animal serait-il devenu célèbre? Comment a-t-il regagné une telle popularité dans le panorama humain d'aujourd'hui? Il s'impose au cœur des débats philosophiques, scientifiques, sociaux ou éthiques contemporains, mais il est aussi sujet privilégié de la critique littéraire, et la poésie qui toujours en fut éprise, continue de l'emprunter. On le dit être de rencontre fuyant, craintif, soumis à l'errance, ou encore être mutique. On le nominalise, on l'observe au nom de l'amitié animale pour en imaginer les pouvoirs ou les dons. On en rappelle les souffrances et les sacrifices. On évoque l'attrait de sa proximité et interroge cette distance irréductible dans laquelle son regard nous maintient en définitive. Cette communication se propose d'observer dans plusieurs œuvres de fiction, des représentations animales issues de transformations humaines. Il s'agira d'interroger au cœur de la relation humain-animal, celle d'une mutuelle confrontation de l'homme et de l'animal dans laquelle se rejoue la cartographie d'une division entre humanité et animalité à travers certains phénomènes de métamorphoses et déterritorialisation. Le fait est que le devenir-animal de l'homme, issue du comportement d'un dictateur, de l'animalisation d'un groupe politique, ou de toute victime d'une déshumanisation fait souvent surgir une figure animale en contrepoint. Le devenir-animal de l'homme n'est cependant pas limité à la seule comparaison avec l'instinct primitif de l'animal comme prédateur. Il nous permet d'envisager un autre devenir-animal prenant en compte chez l'homme son rapport à l'espace. Nous observerons l'espace physique, l'environnement mental ou émotionnel de celui qui, pour survivre s'adapte et se transforme, mais aussi révèle au cours de cette métamorphose partielle ou complète, symbolique, mentale ou figurée, le besoin de rétablir ou de restituer une forme de parité avec l'animal. On étudiera ces phénomènes de transformation dans le contexte de l'espace physique et émotionnel du narrateur: le milieu familial comme espace carcéral chez Kafka, le Labyrinthe comme la demeure d'Asterion dans *l'Aleph* de Borges, *l'Axolotl* de Cortazar et *le Chat noir* de la nouvelle d'Edgar Allen Poe.

Biography: Anne Mairesse is Professor of French studies and Director of the Comparative Literature and Culture program at the University of San Francisco. A specialist of Paul Valéry, she is the author of articles on Anne Portugal, Ryoko Sekiguchi, Lydie Salvayre, Véronique Olmi, poetry and literature, and representations of the everyday. She recently co-edited an issue of *L'Esprit Créateur* « Face aux bêtes » in collaboration with Anne Simon with whom she also co-organized the « Human-Animal » Colloquium (San Francisco, 2011). Her current research stems from the Human-Animal relation in literary studies and films, encompassing the themes of trauma and violence, and the interdisciplinary field of Ecocriticism.

THE ROLE OF SHAME IN LITERATURE

C.M. Constantinescu

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Abstract: Based on the comparative study, our research proposes to demonstrate that shame in literature does not function just as a theme with an imagined psychological ground, but also as an extended framework (philosophical, moral and sociological). The literary representation of shame involves an insight and deep cultural analytical skills both for

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the author and the reader. The actual range of the possible and various examples of shame as the main theme shows the dominance of shame in a cultural paradigm, related to history, politics, cultural codes, mentalities. There are collective shames and individual shames, but always the individual shame is deeply connected with a collective paradigm of shame. Widely speaking, shame is a basic factor in identity construction. The literary cases propose, in fact, versions of identity, which are not just literary types. Some of the most renowned authors illustrate a specific paradigm of shame: J.M. Coetzee (*Disgrace*) accounts the shame of a rape within a (postcolonial) racist paradigm (of the post-Apartheid South Africa); Yukio Mishima (*Confessions of a Mask*, *The Temple of Dawn*) approaches the theme of shame linked with the sexual identity, or the post-war shame placed in the context of a “decayed culture of samurai”; Witold Gombrowicz (*Ferdydurke*) writes on the identity of the writer, based on the shame generated in and through an hostile process of education and evolution; Milan Kundera (*The Unbearable Lightness of Being*) creates a existentialist philosophical framework and relates the shame of losing privacy and intimacy with historical and political events (Communism); Philip Roth (*The Human Stain*) imagines a cultural and sociological context for the shame of a protagonist, a context related with the specific American historical and racist paradigm; Martin Amis (*Time Arrow*) configures the shame on an individual confronted with his Nazi past, implying a collective historical responsibility based on shame and guilt; Salman Rushdie (*Shame*) mixes the history of Pakistan with the existential problem of shame, in a specific Eastern socio-cultural paradigm. The research is intended to demonstrate how a literary theme – shame – is intertwined with plural dimensions (determinations) of the human being, seen as a social, historical product. Briefly, shame is not just a literary theme, it is a human phenomenon connected with the social and psychological construction of the identity and the literary discourse has specific, contextualized messages, connected with various agendas.

Biography: Born in 1973 (2. October) in Romania, at Balan, Harghita county.

1992-1997: Faculty of Letters (Romanian and English Languages and Literature), “Al.I. Cuza” University, Iasi

1997-2001: PhD. Student, PhD in Comparative Literature: Literary Paradigms of Utopia, “Al.I. Cuza” University, Iasi

2002-2004: Teaching Assistant, PhD., Department of Comparative Literature and Aesthetics, “Al.I. Cuza” University, Iasi

2004-2009: Lecturer, PhD., Department of Comparative Literature and Aesthetics, “Al.I. Cuza” University, Iasi

2009 to present: Associate Professor, PhD., Department of Romanian Language and Literature and Comparative Literature, “Al.I. Cuza” University, Iasi

Courses and lectures offered: Introduction to Comparative Literature: Methods and Theories; Comparative Literature; World Literature; Ages of Anglo-Saxon Literatures.

From 2012 to present: Head of Department of Research, Faculty of Letters, “Al.I. Cuza” University, Iasi

S1 LITTERATURE, HISTOIRE ET VALEURS MORALES / LITERATURE, HISTORY AND MORAL VALUES

SCENES OF INTERROGATION: COMPARATIVE LITERATURE, NATIONAL CONFLICT, AND JUSTICE

R. Saunders

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Abstract: This paper analyzes recent experiments in post-conflict justice—such as truth commissions and international tribunals—from the perspective of comparative literature and, specifically, from literary and philosophical meditations on justice. Rather than address linguistic or geopolitical borders in the context of academic disciplines, this study aspires to demonstrate the significance of comparative literature to historical instances where material borders are disputed, nations are torn apart, and cultures clash. It is less concerned with the usefulness of categories of nationality, language, and globalization in academic practice, than with the effects of such categorization in specific geopolitical contexts. At stake in this study is the relation of world literature to what Edward Said, a generation ago, termed “wordliness.”

Recently, in response to broad patterns of political violence, societies such as Chile, South Africa, Peru and Cambodia have turned to “truth commissions” or other quasi-judicial bodies to surmount, and establish accountability for, a history of oppression, misinformation, atrocity, and terror. Invested with immense and sometimes contradictory hopes—for truth, justice, restitution, healing, political stability—truth commissions have reopened longstanding debates about justice that had been largely foreclosed in modernity by established judicial procedure. In so doing, truth commissions have become interrogations not only of specific histories and regimes, but of justice itself.

This paper is grounded in the dual premise that 1) truth commissions and other forms of post-conflict resolution (often gathered under the rubric of “transitional justice”) are extraordinary experiments in both the theory and practice of justice; and that 2) literature and philosophy are repositories of some of humanity’s most cogent interrogations of justice. The wager of this project is thus that literary and philosophical texts, brought into comparative dialogue with the discourse and practice of transitional justice clarifies and complicates the assumptions and procedures of truth commissions, as well as allows for significant reinterpretation of a body of literary and philosophical texts.

In this paper, I will outline such a comparative methodology, argue for the importance of a literary practice that actively participates in a “global village” beyond the borders of the academy, and briefly illustrate, by way of two texts—Dostoevsky’s *Crime and Punishment* and J. M. Coetzee’s *Disgrace*—the significant interrogation of justice effected by a dialogue between literary texts and contemporary experiments in transitional justice. The central question dramatized by *Crime and Punishment*, I argue, is whether the rational guarantees the just; the novel is, in large part, an interrogation of the role of reason in ethics and justice, and its limits as an ethical or juridical guide. The role of reason in producing justice has likewise been one of the central characteristics of justice systems called into question by experimental forms of justice. Truth commissions, for example, have sought to develop structures and procedures that include in the construction of truth and justice forms of thought, experience, and expression strictly regulated or simply expunged by the logic of law. Coetzee’s *Disgrace*, written during the highly mediatized proceedings of South Africa’s Truth and Reconciliation Commission (TRC), is structured around a series of disturbing interrogations that engage ethical problems opened up by the TRC and its difficult mandate to be at once a quasi-judicial body charged with measuring the accountability of perpetrators and a forum for witnessing the visceral, emotional testimony of victims. The novel interrogates, I argue, what is lost in a translation of such visceral testimony into abstract value or disembodied meaning, as well as differing conceptions of accountability—as “accepting charges,” “paying a price” or a visceral transformation of attitude, emotion, or instinct.

Biography: Rebecca Saunders teaches global literatures and theory at Illinois State University. Her publications include ‘Lamentation and Modernity in Literature, Philosophy and Culture,’ ‘The Concept of the Foreign: An Interdisciplinary Dialogue,’ and numerous articles. She is currently completing a book entitled “Scenes of Interrogation: Literature, Philosophy and the Challenge of Justice.”

A COMPARATIVE STUDY OF BLACK-KOREANS IN KOREAN AND US LITERATURES

K.J. Lee

Korea University

Abstract: Camptown narratives refer to the narratives portraying the lives of the camptowns around U.S. military installations in Korea. The literary genre appeared with the U.S. military intervention into the Korean peninsula at the end of WWII. The usual protagonists of camptown narratives are Korean sex workers and their mixed-blood children. Out of them, black Amerasians have been the most invisible characters in Korean and U.S. literatures. Virtually invisible in the literary and cultural imaginary of the U.S., black Amerasians have been the most deliberately forgotten children of the U.S.'s Forgotten War. But they have not been so thoroughly forgotten in the country of their birth. Though hidden in the closet by the Koreans' national imaginary of racial purity, black Amerasians have been portrayed persistently if not frequently in Korean literature from the late 1950s to the mid-1990s. Korean writers lost interest in black Amerasians in the mid-1990s, when the number of newborn Amerasians began to decrease with the demographic change of the camptowns. Significantly, it is precisely from this period that U.S. writers—African American and Korean American writers, to be more specific—started to portray black Amerasians in their narratives. In this paper, I will study the subtle yet signal difference between the representations of black Amerasians in Korean and U.S. narratives. This transnational, comparative study of the Korean and U.S. texts will demonstrate that the Korean-language and Anglophone texts are complementary to each other and help piece together the diverse aspects of the black Amerasians' lived experience in Korea

Biography: Kun Jong Lee is Professor of English at Korea University, Seoul, Korea. He got his Ph.D. in American Literature from the University of Texas at Austin in 1992. He has been teaching at Korea University from 1993. He also served as the Dean of Research and International Relations and Director of University Libraries at Korea University. He is interested in Early American Literature, African American Literature, Asian American Literature, American Studies, American Popular Culture, Minority Discourse, and Korean Studies. His book, *Race and American Literature*, was published by Korea University Press in 2002. He has also published articles in such prestigious journals as *African American Review*, *Amerasia Journal*, *CLA Journal*, *College Literature*, *Comparative American Studies*, *Early American Literature*, *Inter-Asia Cultural Studies*, *Journal of American Studies*, *PMLA*, and positions: *east asia cultures critique*.

IS THERE A TEXT IN THIS IMAGE? MEMORY AND MEMORIALIZATION IN THE POST-WAR BALKANS

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Abstract: Eastern European Camp Stories: Angels and Ghosts in Mueller's No-Man's Land In the twentieth and twenty-first centuries cultural memory is a highly sought-after commodity power often lying with those who control it and with the breakdown of the Communist bloc in Eastern Europe in the 1980s and 1990s, there was an attempt to question and reconfigure the concept and application of memory as a viable way to access the past. In the midst of a crisis of memory artists and writers were the voices at the center of this questioning of historical truth. Memory, as a discourse, was placed on center stage as former Soviet states and other countries affected by Communism and Socialism began to take a close look at the official, or state-regulated, history they had been living under for decades. Many creative writers and artists began to experiment with new methods of representing the events and memories of them that had occurred since the mid-twentieth century. Romanian born German author Herta Mueller confronts these issues of bearing witness to the traumatic past that is still being played out in the politics of the present in her 2009 novel, *Atemschaudel (The Hunger Angel)*. In this novel (taken from an actual witness testimony) Mueller negotiates the sensitive issues of the past that Romania and the rest of the region is still dealing with regarding how to testify to the violence and oppression in the years immediately following the end of WWII. Just as important is that the premise of this story takes place in a camp; a location that is literally on the border of many territories and which examines cross-cultural exchange and the question of national identity in attempt to erase identity. Mueller herself has faced this notion of living as a foreign minority under great political stress, but has also attempted to work through her situation of living on the border. Although Mueller is identified as a German writer because she was born in a Saxon town in Transylvania, Hermannstadt/Sibiu, she identifies strongly with her second language Romanian and the country she was born in. As she eloquently puts it, another language changes our relationship to the world and our relationship to what we write. About how her second language, Romanian, influences her writing, she said "Romanian is always co-writing; the language grew into my view of the world." This paper examines the way in which Mueller negotiates the landmines of forced labor camp community in the tumultuous years immediately following WWII and how she addresses issues of testimony, memory and nationalism as eastern Europe scrambled to define itself in the wake of one disaster and beginning of another. To better understand this, I assert that

Mueller's work and its intense focus on narratives of remembrance can be better understood through the work of Giorgio Agamben's work on camps alongside the lens of contemporary memory studies, which has played a significant role in the interpretation of history and biography since WWII, especially in European literature. Although they tend to focus more directly on Holocaust studies, both Eva Hoffman's conceptualization of "received memory" and Marianne Hirsch's conception of "postmemory" speak to Mueller's work, especially Atemschaukel, because they present attempts to think through present and past trauma interchangeably and focus on the consideration of how these memory narratives are linked inter- or trans-generationally. Although they do not specifically address writing from the late twentieth century, or Romania, they support a reconsideration of what the concept of generational memory means for a contemporary writer from Eastern Europe living with the angels and ghosts of past traumas.

Biography: Stephenie Young is an Assistant Professor in the English Department at Salem State University in Salem, Massachusetts where she teaches courses on the intersection between aesthetics, literature and trauma in post-1945 literature. Her co-edited book, *Transnationalism and Resistance: Experience and Experiment in Women's Writing*, will be published in fall 2012. Her current book project is about memory and trauma in post-1945 literature from the Balkans.

LA VIOLENCE ET LE TÉMOIN DU NON-VECŪ CHEZ PEREC

T.B. da Silva
Universidade de São Paulo

Abstract: La violence et le témoin du non-vécū chez Perec A partir de la lecture du roman *W ou le souvenir d'enfance*, de Georges Perec, on a l'intention de développer une réflexion sur la question du témoignage et de la violence chez cette oeuvre perecquienne. Selon l'auteur même le rapport entre les deux textes (le fictif et le dit autobiographique) est essentiel pour comprendre l'importance de cette oeuvre : "Il y a dans ce livre deux textes simplement alternés ; il pourrait presque sembler qu'ils n'ont rien en commun, mais ils sont pourtant inextricablement enchevêtrés, comme si aucun des deux ne pouvait exister seul, comme si de leur rencontre seule, de cette lumière lointaine qu'ils jettent l'un sur l'autre, pouvait se révéler ce qui n'est jamais tout à fait dit dans l'un, jamais tout à fait dit dans l'autre, mais seulement dans leur fragile intersection." [1] Deux textes indépendants mais complémentaires, deux représentations d'un même moment historique, soit dans le champ individuel, soit dans le collectif, l'histoire d'un individu indissociable de l'Histoire collective. Son absence de souvenirs d'enfance, remarquée dans la première phrase du texte dit autobiographique, nous donne la sensation d'un éternel conflit entre sa mémoire et les événements vécus, dans ce texte d'une lecture complexe, où le lecteur doit chercher les traces des souvenirs avec l'auteur, et participer d'une façon active, pour essayer d'aider cet auteur orphelin, naufragé, qui ne réussit pas à retrouver, tout seul, ses souvenirs d'enfance. Perec est, donc, un témoin d'un passé non-vécū. C'est pour ça qu'il a eu tant de difficulté pour écrire ce passé, en dessiner les « parties » de sa vie, et qui a utilisé des témoins des autres, à cause de cette incapacité de se rémemoer. Par contre, la fiction va servir comme une façon de témoigner cette violence, la perte des ses parents, à travers d'une allegorie du nazisme, l'île W. On peut dire, peut-être, que cette fiction sera la seule façon de essayer de dire l'indicible, de témoigner le non-vécū, d'expliquer ses traumatismes et violences, impossibles d'être présents dans le text proprement autobiographique. Selon Burgelin [2], l'une des originalités de construction de *W ou le souvenir d'enfance* c'est de donner un lieu si important à la critique de la mémoire, à la distance du souvenir, du présent par rapport au passé... Philippe Lejeune [3], un des chercheurs les plus importants sur Perec, nous donne aussi le concept de autobiographie oblique, c'est à dire, son procès d'écriture s'agit de la confrontation de l'auteur et la critique entre lui et sa propre mémoire. On peut dire que la violence souffert par la perte des ses parents, à la II Guerre Mondiale, est le mot-clé pour expliquer la difficulté d'écrire sur sa propre vie. Les hésitations et les doutes du "je autobiographique" sont responsables aussi pour faire le lecteur se questionner sur la veracité des informations présentés par l'auteur. C'est comme si l'auteur, déjà adulte, en essayant de reconstruire les événements vécus par l'enfant, écrivait d'une façon plus « nébuleuse ». On peut présenter quelques exemples comme : « De l'école même, je ne me souviens pratiquement pas » ou « Je ne sais pas si j'ai réellement vécu cet accident, ou si, comme on l'a déjà vu à d'autres occasions, j'en ai inventé ou emprunté... » [4]. Ce que nous semble évident c'est que cette constante recherche pour la vérité et pour l'identité, associée à la difficulté d'écrire sur les choses que ne peuvent pas être dites, ce sont les éléments essentiels pour discuter la question du trauma à cause d'une violence extrême souffert par l'auteur dans cette oeuvre littéraire et quelles sont les conséquences et les implications à l'écriture et à l'importance littéraire de cette écriture même. On ne peut pas laisser de citer la rupture centrale présentée dans le livre, représentée par le symbole « (...) » exactement à sa moitié, et qui on peut associer au moment plus extrême de la violence et du trauma vécus, la séparation entre lui et sa mère. Comme nous a dit Burgelin, « la mort de la mère est indatable et inimaginable » [5]. Partager cette histoire individuelle, fortement marquée par la perte, et à travers elle-même connaître aussi un texte fictionnel marqué par l'horreur, seront nos guides pour réaliser notre réflexion sur le trauma et la violence dans cette importante oeuvre littéraire, jusqu'aujourd'hui considérée comme un témoin de guerre ou de la littérature du trauma, malgré l'inachèvement et l'échec (par rapport à sa quête des souvenirs), ces dernières notamment caractéristiques présentes dans toute l'oeuvre de Georges Perec. [1] PEREC, Georges. *W ou le souvenir*

Tuesday, July 23, 2013

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S1 INTERROGER LES NOTIONS, LES FORMES ET LES STRUCTURES (POST)MODERNES / INTERROGATIONS OF (POST)MODERN TERMS, FORMS AND STRUCTURES

INTERTEXTUALITY AND PARATEXT AS COMPARATIVE ELEMENTS IN THE CONTEXT OF A MONOGRAPHIC STUDY

S. Tsouprou
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Abstract: My submission focuses on Paratext and Intertextuality, both as imprints of the author's Commentary and as comparative elements. The Paratext includes: "The title-page and those around it" (focusing, in its turn, on 3 issues: the genre indications, the list of works "By the same author" and the "reading contracts"), "The Titles of the novels", or "The Titles of the short stories", "The Family trees" (whenever used), "The Epigraphs", "The Dedications", "The Chapter titles" and, finally, "The Footnotes". As far as Intertextuality is concerned, apart from a general introduction to its theory and practice, the research goes on to explore the autointertextual - between texts of the same genre - and the homointertextual - where the genre differs - relations of the texts by the (same) author, whereas it breaks fresh ground by analysing poetical intertexts as well. The results of the research will, I believe, substantiate the value of both Paratext and Intertextuality as Commentaries indicative of the authorial stance and its relations to other genres and authors.

Biography: Tsouprou Stavroula (Athens, 1968) is a Modern Greek philologist, essayist and literary critic. She studied in the Faculty of Letters of the University of Athens, from which she holds a PhD *summa cum laude* (2005). She worked initially in private education as a language teacher of Greek, English and French and subsequently at the University of the Peloponnese as an adjunct lecturer, and has also delivered postgraduate seminars on Literary Theory. Her research interests extend to foreign Literature (English, French) and she holds certificates in five languages (English, French, German, Italian, Spanish). She has presented papers at over 20 International Conferences and Interdisciplinary Colloquia in Greece and abroad, while studies by her are included in collective volumes and periodicals. She is a member of the Hellenic Society of General and Comparative Literature, and the National Society of Greek Authors. Last, she reviews literary and scholarly books in the periodical and the daily Press. She has published (2007) two collections of essays and theoretical studies: "Tasos Athanasiadis. Through the eyes of our generation" and "The childish stories of Cosmas Politis. Fairies, broad beans and involuntary killings", as well as the revised version of her doctoral dissertation (2009), entitled "The Paratext and the ...-(Inter)textuality as Commentary in the prose oeuvre of Tasos Athanasiadis (and in the 21 enclosed poems by the prose-writer)". In addition, she has written the Introduction to the Greek translation of Henri Stendhal's novel "The Red and the Black. Chronicle of the 19th century" (Papyros, 2009).

THE APPLICATION OF THE THEORY OF CONCEPTUAL INTEGRATION IN THE STUDY OF HYBRID IDENTITIES

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Abstract: My paper will focus on the notion of hybridity, i.e. all kinds of combination of elements from different domains, producing a new whole, different from the sum of its parts. This notion, originating in the sciences, is now used in many disciplines of the humanities, including literary and cultural studies. I would like to propose that the studies of hybridity in those contexts (e.g. the studies of hybrid identities as they are reflected in literary works) could greatly benefit from the employment of the new theoretical and methodological apparatus deriving from research in cognitive linguistics, i.e. the Theory of Conceptual Integration worked out by Gilles Fauconnier and Mark Turner. The creation of conceptual blends resulting from the integration of two or more mental spaces is one of the basic mechanisms of producing meaning in human thinking. I would like to present the basic assumptions of the theory and demonstrate by examples that it can have high explanatory value in the analysis of hybridity as it is represented in contemporary literature. The employment of this cognitivist theory in literary studies would itself exemplify a conceptual integration of disciplines. References Coulson S. (2001). *Semantic Leaps: Frame Shifting and Conceptual Blending in Meaning Construction.* Cambridge: Cambridge University Press Fauconnier G., and M. Turner (1998). *Principles of conceptual integration.* In J.-P. Koenig (ed.) *Discourse and Cognition.* Stanford: Center for the Study of Language and Information. Fauconnier G., and M. Turner (2002). *The Way We Think. Conceptual Blending and the Mind's Hidden Complexities.* New York: Basic Books. Turner

M., and G. Fauconnier (1999). A mechanism of creativity. *Poetics Today*, no. 3/20, 397-418

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"UNE HISTOIRE ET L'HISTOIRE DE CETTE HISTOIRE" - LA MISE EN ABYME DANS LA VIE MODE D'EMPLOI DE GEORGES PEREC

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Université du Luxembourg

Abstract: Une dimension d'ordre souvent méthodologique s'invite dans le discours de l'auteur Georges Perec, aussi bien en marge des textes que de manière plus inattendue dans leur espace en soi : par le biais de connotations métatextuelles, souvent en réponse au premier principe de Roubaud (« Un texte écrit selon une contrainte parle de cette contrainte »), voire, pour reprendre les propos de Christelle Reggiani, par la mise en fiction de références théoriques. Dans un entretien, titré précisément « La fiction et son faire », Perec dit : « (...) dans presque tout ce que je produis, il y a une histoire et l'histoire de cette histoire, une fiction et une fiction ayant trait à la fiction, comme... un jeu de miroirs. »¹ C'est dire que le roman perecquien inscrit en filigrane, voire en miniature, son propre parcours. Perec signale ensuite qu'il est en train de « formuler quelque chose qui pourrait devenir un jour, un jour lointain, une théorie de la narration », basée sur l'idée d'un « narratème », d'une plus petite unité de narration à partir de laquelle le récit prendrait son essor jusqu'à parvenir à la construction d'un univers, d'un monde.²

On trouve ainsi chez Perec une préoccupation constante à fonder son écriture dans une réflexion, voire un système qui fait sens, en d'autres termes, de formuler une espèce de théorie descriptive de sa propre pratique qui, par la réflexivité inhérente du raisonnement mené et son contexte historique, invite à éprouver le concept esthétique de la mise en abyme à l'aune du corpus romanesque de l'auteur.

Les fondements esthétiques de l'œuvre se révèlent en effet influencés par l'imaginaire de la mise en abyme, notamment dans ses dimensions philologique (de livre dans le livre) et spéculaire (de dé- ou redoublement du récit). De plus, il semble que Perec, sans vraiment citer la mise en abyme comme l'un de ses procédés d'écriture, en élargit les implications de sorte à se les approprier. Ainsi, on retrouve régulièrement dans la narration perecquienne des mouvements de répétition et d'inclusion d'éléments textuels souvent isolables et qui appellent à l'horizon des romans si ce n'est l'actualisation du procédé du moins l'image de la mise en abyme. Il y a une capacité proprement figurative du procédé qui semble séduire l'écrivain, de manière comparable à la métaphore du puzzle sous le signe de laquelle il place son œuvre. Dans les deux cas, une tension entre le tout et ses parties est mobilisée. Si mise en abyme et puzzle permettent par conséquent de donner forme au dessein de l'œuvre, le roman somme de Perec, *La Vie mode d'emploi* (1978) dont l'intrigue se noue précisément autour de la lente recomposition de puzzles, gagnerait dès lors à être relu sous ce prisme. En effet, la reprise du préambule sur l'art du puzzle à l'intérieur même du roman, au travers de laquelle s'actualise une mise en abyme, semble ainsi relever du phénomène que Richard Saint-Gelais désigne de « théorie autochtone de la fiction » où « les réflexions sur la fiction »... sont elles-mêmes prises dans le jeu de la fiction »⁴. Les répercussions se lisent par conséquent à différents niveaux du roman et c'est de celles-ci que le présent projet de communication se propose de rendre compte.

1. « Est métatextuel tout énoncé qui, dans un texte, apporte une information, dénotativement et/ou connotativement, sur l'écriture et/ou sur la lecture de ce texte. » (Bernard Magné, « Le métatextuel perecquien revisité », *Le Cabinet d'amateur* (CA dans la suite du présent travail), 2002, consulté : 19/08/09, en ligne :

www.cabinetperec.org/articles/magne/magne-article.html, actuellement inaccessible) ; Jacques Roubaud, « Deux principes parfois respectés par les travaux oulipiens », *Oulipo, Atlas de littérature potentielle*, Gallimard, 1981, « Folio », 2003, p. 90 ; Christelle Reggiani, « Le roman de la théorie », Eric Beaumatin, Mireille Ribière (dir.), *De Perec etc., derechef. Textes, lettres, règles et sens. Mélanges offerts à Bernard Magné*, Nantes, Joseph K., 2005, p. 328-337.

2. Georges Perec, « La fiction et son faire », *Entretiens et conférences*, vol. II, Joseph K., Nantes, 2003, p. 257.

3. Id., p. 257-258.

4. Richard Saint-Gelais, « Le monde des théories possibles : observations sur les théories autochtones de la fiction », Françoise Lavocat (éd.), *La Théorie littéraire des mondes possibles*, CNRS Editions, 2010, p. 110.

Biography: Tonia Raus, née en 1979 à Luxembourg, a étudié la littérature française à l'Université de Paris III – Sorbonne Nouvelle. Elle a soutenu en 2010 sa thèse de doctorat sur « La mise en abyme chez Georges Perec. Avec application des résultats théoriques à un corpus d'écrivains francophones luxembourgeois : Jean Portante et Jean Sorrente », réalisée en cotutelle à Paris III, sous la direction de D. Delbreil et à l'Université du Luxembourg, sous la direction de Frank Wilhelm. Ses recherches portent sur la narratologie et sur la figurabilité de l'écriture. Actuellement, elle

est professeur de français dans l'enseignement secondaire à Luxembourg et chargée de cours associée à l'Université du Luxembourg.

Quelques publications : « Une parenté retrouvée » : filiations fictionnelles entre *Le Voyage d'hiver* de Georges Perec et *Le Voyage d'hier* de Jacques Roubaud », Jean-Michel Wittmann (éd.), *Biographie et Roman. Actes du colloque international de Metz* (septembre-octobre 2010), Metz: Centre Ecritures Université Paul Verlaine-Metz, coll. "Recherches en littérature", à paraître ; « D'un déconditionnement l'autre : "ce qui se passe quand il ne se passe rien" chez Thomas Demand et Georges Perec », *Cahiers Georges Perec*, n°10 : *Perec et l'art contemporain*, sous la direction de J-L. Joly, Bordeaux, Le Castor Astral, 2010, p. 317-330 ; « Differdange, terres rouges ou l'ancrage identitaire chez Jean Portante », *Mutations. Mémoires et perspectives du Bassin Minier*, n°1 : « Terres Rouges. Approche interdisciplinaire et transnationale », sous la direction de M. Pauly, Fondation Bassin Minier, Esch/Alzette, 2010, p. 63-72 ; « La Visitation. Carnets pour un roman. L'écriture en abyme de Jean Sorrente », Claude D. Conter, G. Goetzinger (Hg.), *Identitäts(de)konstruktionen. Neue Studien zur Luxemburgistik*, Phi/Cnl, Luxemburg, 2008, p. 93-109. Edition d'ouvrages collectifs: Cigare-Poisson. *La métamorphose : un procédé à l'oeuvre*, sous la direction de Raymond Baustert, Tonia Raus et Frank Wilhelm, Metz: Centre Ecritures Université Paul Verlaine-Metz, coll. "Recherches en littérature" n°2, 2009, 123p. *Le Blé en herbe. Actes des Premières Journées des Jeunes Chercheuses/eurs en Littérature et Linguistique françaises*, sous la direction de Frank Wilhelm, Raymond Baustert, Marion Colas-Blaise, Tonia Raus, Publications de l'Université du Luxembourg, Luxembourg, 2007

THE INTERTEXTUAL METHOD IN LITERARY COMPARISONS. ARGUMENTS FOR A DIALOGIC / COMMUNICATIONAL REASSESSMENT

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Abstract: The paper has a twofold aim: 1) a theoretical one - to argue and promote a more thorough and systematic connection between comparativism and the dialogic/intertextual approach, and 2) the analytical one: to illustrate, by concrete examples, the appropriateness of a consistent comparative account of intertextual and interliterary relations.

As I intend to combine the perspective of comparative poetics with the semiotic framework of intertextuality, I contend that intertextual/hypertextual phenomena are a continuous invitation to sustained comparative analysis. The palimpsest as the paradigmatic form of the "literature in the second degree" (Genette 1982) involves a constant and consistent paralleling of its "layers". Even allusions and quotations can trigger intertextual comparisons. In these cases, comparison is vital for the very comprehension (processing and adequate decoding) and evaluation of texts.

However, any scholarly endeavour to justify the methodological alliance between comparativism and intertextuality should start with the observation that the two frameworks are as different as they are compatible: while "le comparatisme c'est l'humanisme", as Etiemble asserted, the intertextual theory is rooted in the somewhat 'dehumanized' and depersonalized paradigm of post-structuralism. Thus, Kristeva (1969) claimed that "intertextuality had replaced intersubjectivity" and Barthes cautioned against confusing the conception of the inherent and infinite intertext with a more traditional search for sources and influences.

The representations of subjectivity, identity, authorship and creativity underlying the two paradigms are quite different: "[...] influence has to do with agency, whereas intertextuality has to do with a much more impersonal field of crossing texts" (Clayton & Rothstein 1991: 4).

While acknowledging the Tel-Quelists' insights and breakthrough conceptualizations as far as the theory of intertextuality is concerned, we are today less willing to dismiss influence studies as completely obsolete and uninteresting. The intertextual perspective does change the ontology of the text (cf. John Frow 1990), but the literary text also possesses a special ontological status and the intertextual network defines the (inter)literary object in a unique way.

A possibility for making intertextuality more appropriate for the current stage of comparative studies can be found, I think, in the effort of infusing into intertextuality some of the original meaning of Bakhtinian dialogism (as refined by contemporary pragmatics and discourse analysis), as well as resorting to the dialogic-communicative account (cf. Sell, 2001; 2011; Fishelov 2010) applied to interliterary relations.

The various models of intertextuality/transtextuality and especially typologies of the kind developed by Genette in his *Palimpsestes* are necessary and useful with respect to the technical and analytical dimension of the model. The bi-directional sense of 'communicational criticism' (cf. Sell 2011) is another facet of the issue. By bi-directionality of literary

dialogue or communication I understand, on the one hand, the intertextual/ interliterary dialogue (entailing also an interdiscursive and an intercultural dimension), and, on the other hand, the dialogue between the (inter)text/the palimpsest and the readership. The two faces of literary dialogue can hardly be separated in the critical act. But, beyond this basic connection, which is already widely accepted, as a matter of principle, in comparative studies, I am interested in a more detailed exploration of the readerly response to intertexts which are "more intertextual" (cf. Genette) than others. This "compulsory reader response" (cf. Riffaterre 1990) is yet to be characterized by a careful reconstruction of the context of expectation and reception of various influences. The deliberate appropriation of models can be part of a politics of identity (re)definition or resistance. The mediating function (cf. Sell) of the comparatively-informed and theory-savvy critic will necessarily be highlighted.

My focus will be on Romanian contemporary poetry evolving in the paradigm of postmodernism. I take into account those literary influences (mostly American) which have the function of a catalyst in reinforcing the dialogic dimension of Romanian poetry and its increased addressivity. This intertext was instrumental in Romanian postmodernists' identity claims as a new generation who has succeeded in determining a paradigm shift in Romanian poetry. Choosing the American model was meant to engender a catharsis for the Romanian obsession with belatedness and marginality as well as for the unavoidable "anxiety of influence" (cf. Bloom 1973).

Especially considering that the applicability of intertextuality transcends the strictly literary domain, a re-evaluation of the theoretical and critical relevance of the comparative-intertextual approach can be stimulating, provided we pay attention to the implicit and explicit dialogism of texts. Moreover, the two frameworks taken together could compensate for each other's insufficiencies and limitations.

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Carmen Popescu is a Senior Lecturer, Ph.D., at the University of Craiova, Romania, Department of Romanian and Classical Philology. She teaches comparative literature and optional courses, including one on intertextuality.

In 2002 she defended her thesis in philology, entitled *Scriturile diferentei. Intertextualitatea parodica în literatura română contemporană* (The Writings of Difference. Parodic Intertextuality in Romanian Contemporary Literature). The thesis appeared in book-form in 2006 (Universitaria Press, Craiova).

She has published a number of articles on comparative literature, intertextuality, parody, and the reception of classical themes in modern and postmodern literature.

She was a member in the research project Romanian Poetic Postmodernism. 1980-2010. A Semio-Pragmatic and Cognitive Approach (2008-2011). She has participated in a number of international conferences, in Barcelona, Salamanca, Coruna, Bologna, Athens, Turku, Tartu, Vilnius.

She is a member of IADA (International Association for Dialogue Analysis), of REELC (Réseau Européen de Littérature Comparée) and of ROASS (Romanian Association for Semiotic Studies).

S1 LITTERATURE MONDIALE, MONDIALISATION DE LA LITTÉRATURE / WORLD LITERATURE, GLOBALIZATION OF LITERATURE

THE (WORLD) LITERARY THEORY OF NATSUME SOSEKI

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Abstract: "Without a transformed Area Studies, Comparative Literature remains imprisoned within the borders it will not cross", wrote Gayatri Spivak in *Death of Discipline* in 2003 about Comparative literature in the US. As a discipline Comparative literature worldwide needs to include not only more non-Western literature in the discussion of World literature but also alternate accounts and critical approaches from outside the Western hemisphere in the study of World literature. A non-Western theoretical and critical approach to studying foreign (i.e. primarily Western) literature can be found in the writings of one of Japan's major modern writers, Natsume Soseki (1867-1916). In his *Theory of Literature* (2009: originally *Bungakuron*, 1907) Soseki compares Chinese, Japanese and Western literature and thus provides a comparative view from the outside on Western literature and a critical approach to world literature. The cross-cultural differences in literature that Soseki observes lead him to theorize literary change. He does this based on an interdisciplinary theory that combines studies of consciousness with a conceptualization of social and literary change. Instead of studying literature as a set of fixed forms he is concerned with changes in its formation and in its reception. By studying the part that feelings play in our conscious lives and in literature, he comes to the conclusion that feelings are the beginning and the end of literature. He finds support of his theory in psychological accounts of biological emotions, but draws the conclusion that the way we are affected by literature differs, in different times and cultures. Taste is thus contextual and cultural, not universal. Since feelings are structured in different ways in literature, Soseki moves from the study of emotions and feelings into the question of how processes of transformation in literature happen. His theory thus attends synchronically to cultural differences in taste and diachronically to the constant transformation of literary genres.

Furthermore, his own later career as a novelist shows a fascinating mix of Eastern and Western genres. In his novels he appropriates a wide range of literary styles and traditions, while insisting that he is not writing novels in any classical Western sense. Soseki is often presented as the national, Japanese writer per se, but his theoretical work anticipates a critical comparative approach to world literature which is carried over into his later fictional work. Both, I argue, should therefore be discussed in an international literary context. Based on examples of particular texts, I will illustrate how Soseki's intercultural and interdisciplinary approach to literature is incorporated and negotiated further in his fictional texts. Literature not only exists in a national space but is part of a larger international space, and should be studied accordingly. This argument is in line with Pascale Casanova's in *The World Republic of Letters* (2004: *La république mondiale des lettres*, 1999) where she discusses how the international center of the republic influences the periphery and changes its location through time. Yet, moving the center of attention to Japan anno 1907, where the dual processes of Westernization and Modernization were changing Japanese literature, provides another picture of globalization in the literary field and brings critical insights to discussions of World literature. This, and other accounts, from outside the West, can, I believe, add to the critical and historical description of the translation of genres and the migration of ideas in a still expanding world literary space.

Biography: Annette Thorsen Vilslev, PhD Fellow in Comparative Literature, Department of Arts and Cultural Studies, University of Copenhagen, Denmark

COMPARATIVE LITERATURE OR WORLD LITERATURE? COMPARATIVE LITERATURE IN THE LIGHT OF INFLUENCE STUDY AND APPLICATION OF COMMUNICATION THEORY OF WATZLAWICK AND LAING

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Abstract: From Goethe on, many critics have worked on the concept of World Literature which has inevitably led to various comparisons between literatures. Based on David Damrosch's interpretation of World and Literature, and Harold Bloom's interpretation of Influence, which is one of the branches of comparative literature, this article investigates the role comparative literature plays in relating works from different cultures. Modern drama in general, and Strindberg and Pinter's drama in particular are the texts investigated within the theoretical framework of Damrosch's comparative literature and Bloom's the Anxiety of Influence. Besides, so much modern drama is about different forms of entrapment in relationships between the characters and that is Strindberg. This article tries to show how Strindberg is the source of inspiration for modern dramatists throughout the world, whether they have, consciously or unconsciously, acknowledged

this influence or not. Watzlawick and Laing's communication theory is also applied to the plays, such as Strindberg's *Dance of Death* and Pinter's *Caretaker*. Although Pinter, very much like many other modern dramatists, has never acknowledged his indebtedness to Strindberg, he, very much like Strindberg, asks how come that two people who are quite nice when considered on their own can be such devils when put in each other's company? And how come that the more the characters struggle to make themselves free, the more the noose tightens? Thus, this very comparison in modern drama with the help of communication theory reinforces the close relationship of Comparative Literature with World Literature, especially with Damrosch's definition of World and Literature. Key words: comparative literature, world literature, David Damrosch's idea of World and Literature, Bloom's idea of the Anxiety of Influence, Watzlawick and Laing's communication theory, modern drama, Strindberg and Pinter's drama

Biography:

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CONSTELLATION STRATEGY FOR WORLD LITERATURE IN AN AGE OF GLOBALIZATION

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Abstract: This paper aims to further develop the constellation paradigm to meet the challenges in the making of a history of world literature. The first part gives a brief review of the recent attempts and challenges in defining and practicing world literature. The second part presents an interdisciplinary investigation of this concept in astronomy/astrology, epistemology, and literary hermeneutics. The third part illustrates how this paradigm integrates both transnational multiculturalism and subnational localities in an age of globalization. The fourth part summarizes the implications of this paradigm for academic research, pedagogical methods and cultural identification. In conclusion, the constellation paradigm serves as a useful theoretical tool for world literature philologically, methodologically and ideologically.

Biography: HUANG Yu, Heidi obtained her Master in Transcultural Studies (national diploma) and her PhD in Transcultural Studies from University of Lyon. She is currently a post-doctoral research fellow at the Department of Chinese, Translation and Linguistics, City University of Hong Kong. Her research interests include Chinese cultural and intellectual history, world literature, and intersections between literature and science.

WORLD LITERATURE IN IRAN: UNDER CONSTRUCTION

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Abstract: After decades of negligence, comparative literature is coming back to the Iranian academia. This new effort suffers from a chronic provincialism. Comparative literature came to Iran through the traditional French school and has, thus, heavily relied on influence and binary studies. Five years ago the Academy of Persian language and Literature established the first academically independent Department of Comparative Literature and started the publication of a scholarly journal. In the first issue, the Associate Editor delineated the mission of the journal which aimed to introduce the new trends of comparative literature and gradually fill the big theoretical gap that separated the Iranian academia from the new developments in the field of comparative literature. This new rigorous movement soon found adherents especially among the younger scholars. The Associate Editor of the journal focused his efforts on interdisciplinary and translation studies and was the first Iranian comparatist to introduce Damrosch's concept of World Literature to the Iranian academia through translation, writing papers, giving lectures and holding workshops. In this paper, the researcher will discuss the opportunities and challenges of reading and teaching World Literature in the Iranian academia as a new trend of comparative literature.

Biography: Alireza Anushiravani is an Associate Professor of Comparative Literature at Shiraz University, Iran and also an affiliated member of the Academy of Persian Language & Literature. He received his Ph.D. in Comparative Literature from the University of Illinois at Urbana-Champaign, He was a Visiting Scholar at the Department of Comparative Literature at Harvard University during 2009-10. He is the Associate Editor of Comparative Literature Journal published in Persian by the Academy of Persian Language & Literature. He is currently working on a book length project entitled *Comparative Literature: Theories and Practice* which is going to be published in Persian by the Academy in 2013.

S1 SCENES LITTERAIRES ET CRITIQUES TRANSCONTINENTALES

LES TRANSCONTINENTALITES LITTERAIRES FRANCOPHONES ET LEUR CRITIQUE: PROLEGOMENES

A. Gendre

CEPOC (Centre d'Etudes Politiques Contemporaines)

Abstract: Appliqué aux démarches critiques qui intéressent le champ des littératures francophones, le néologisme pluriel transcontinentalités est un terme générique qui suppose une appréhension postnationale, sinon anationale. Il engage en effet une exploration de l'espace en tant qu'enjeux scripturaires. Espace de production, de diffusion, de réception et de discours critique. En tant que paradigme complexe, il s'avère incontournable tant dans l'approche des textes, que dans la réflexion sur la critique. La polysémie de son préfixe trans-, « de part en part » et « au-delà », suppose d'une part une traversée, d'autre part une continuité, un prolongement et un dépassement de ce qui ferait les continentalités littéraires.

En tant que traversée, il implique la fulgurance d'un mouvement, une pénétrance, une pénétration autant qu'une interpénétration, des effractions, une embrasse provisoire ou éphémère, un exode, un nomadisme, des ramifications rhizomiques, des incluances. En tant que qualités de continuités, il suppose souvent une colonialité et se trouve souvent associé à une aire définie linguistiquement et culturellement, qu'il importe de dépasser. L'espace ainsi exploré peut appeler des classements qui, partiellement référentiels, convoquent la topographie réelle, tels que « spatialités scripturaires » et « géographies imaginaires ». Mais le paradigme convoque simultanément des processus distincts tels que la traduction, le déplacement, la déterritorialisation et le décentrement, avec lesquels il convient de les articuler. De plus, les champs d'expériences que supposent les ethnoscapes (Arjun Appadurai), la poétique de la relation (Edouard Glissant) et la géopoétique (Daniel Maximin) investissent les transcontinentalités dans ce qu'elles supposent en fait de « vivre au monde concret » (Achille Mbembe). Ces trois modes empiriques croisent les spatialités en engageant des démarches distinctes qui ne connaissent pas la même fortune dans les textes critiques. Ce faisant, ils font apparaître un trîôme fondamental dont les termes sont intimement liés : espace, expérience et historiographies.

Si les transcontinentalités impliquent une réalité labile, plutôt que « volatile » (Achille Mbembe), elles nous semblent engager un mode de lecture inédit. En quoi relèvent-elles d'une pensée du global ? Pourquoi semblent-elles en constituer aussi une alternative ? Dans quelle mesure peuvent-elles constituer un paradigme opérant pour la pensée du contexte (contextes de production, de diffusion et de réception) ? Comment renouvellent-elles le questionnement de la légitimation des écritures et de leurs diverses assignations ?

Biography: Enseignante de français et de culture générale en lycée (Académie de Paris), Annick Gendre a soutenu sa thèse en 2007 *La Représentation de soi à travers la textualisation de l'espace insulaire de l'île de La Réunion : étude de l'oeuvre de Jean Lods* (direction: Martine Mathieu-Job): Membre associée au Centre d'Etudes Politiques Contemporaines (CEPOG) à l'université d'Orléans, elle a publié une vingtaine d'articles mettant en perspective des auteurs français, francophones et "étrangers", selon une démarche comparatiste, mais aussi sur les écrits de Jean Lods. Elle effectue également des révisions d'ouvrages pour des revues scientifiques.

PENSER LE TEXTE AUTRE DANS LES LITTERATURES FRANCOPHONES

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Abstract: La théorie francophone, dans son approche de l'œuvre littéraire africaine et notamment du Maghreb, propose et expose l'absence de l'autre comme Œuvre originelle et essentielle, nommée « figure tutélaire », « hypertexte » ou tout simplement « référence » et « inspiration ». Cette absence de l'être et de lettre s'explique comme chiffre d'une énigme à déceler dans le texte : qui de l'autre impose sa présence ? L'auteur francophone qui ré-écrit, ré-invente, se réapproprie ou celui qui par cette présence-absence commande et ordonne son legs comme norme et règle. De l'intertextualité – et de son dialogisme- qui permet le double entretien d'une langue avec une autre et d'une culture avec une autre (c'est-à-dire, entretien comme relation continue liée à l'entretien comme conversation et échange) à l'altérité poétique d'une reprise en canon d'un même topos et d'une même figure, il est essentiel d'interroger le rapport des nouvelles littératures francophones et de ses nouveaux auteurs au spectre du texte autre. En effet, les littératures francophones sont souvent appréhendées dans une dimension spectacle qui les féconde d'une « double absence » et d'un autre exil. C'est souvent

le départ qui amène l'auteur francophone à se confronter à l'autre. Tantôt « autre culture », « autre langue », « autre ville », métamorphosées dans une poétique de l'altérité qui impose la pensée de cet autre « texte » comme tissu mnésique et poétique offrant création sémiotique et artistique. Lire l'autre, le réinventer, le citer et lui rendre hommage pour mieux se confronter à lui.

Dès lors, penser le texte autre est-ce chercher ce qui fonde un contexte culturel dans un champ donné – le champ littéraire francophone et/ou les champs littéraires nationaux ? Faut-il réinscrire la création d'un auteur dans ce qu'il serait la répétition d'un autre ? De l'Autre lacanien inscription sémique d'un procédé poétique de l'attrance au Même deleuzien d'une différence répétée, le texte francophone est-il seulement à réduire à un précipité ? De la quête de norme et de légitimité, à l'imitation acquise ou refusée, le texte autre doit-il être imposé ?

Penser le texte autre, entre spectralité littéraire et création artistique permet de renommer la réflexion d'une littérature qui a défaut de refaire ne fait qu'exister.

Biography: Doctorante en Lettres, Créatrice et co-coordinatrice de l'Atelier de Recherche du Centre culturel algérien de Paris Enseignante de Français et de Culture générale pour BTS première et deuxième année. Tutrice en méthodologie de la recherche - niveau Master Langue française, linguistique et lettres - à La Sorbonne.

LES EDITIONS DU SEUIL OU L'INTERNATIONALISATION DE LA CONSECRATION LITTERAIRE DES ECRIVAINS FRANCOPHONES COLONISES

K. Harchi
LA SORBONNE NOUVELLE

Abstract: Tandis que la guerre est proche, en Algérie, aux Antilles et en Afrique, de jeunes romanciers de langue française ont le projet d'être publiés à Paris, centre littéraire par excellence. Kateb Yacine Edouard Glissant et Ahmadou Kourouma, adressent leur manuscrit aux éditions du Seuil. Après de nombreux allers-retours, le roman *Nedjma*, *La Lézarde* et *Le Soleil des Indépendances* finissent par paraître. S'engage alors un puissant travail de valorisation esthétique de ces textes devenus dans l'imaginaire collectif fondateur de la modernité littéraire. Quel rôle les éditions du Seuil ont joué dans cette consécration transcontinentale ? D'où les cadres de la maison tiraient-ils leur pouvoir consacrant ? Faire de Kateb Yacine, d'Edouard Glissant et d'Ahmadou Kourouma, des écrivains légitimes, était-ce là leur unique fin ? Afin de répondre à ces questions, notre communication, inscrite dans le cadre d'une sociologie historique de l'édition, étudiera trois idées principales. Dans un premier temps, nous nous attacherons à reconstruire l'histoire de la maison du Seuil afin de préciser progressivement la conception que se faisaient ses animateurs de la transcontinentalité littéraire. Transcontinentalité apparaissant comme une valeur centrale qui, à l'époque, permettait à la maison du Seuil de se distinguer de Gallimard notamment et d'exister au cœur d'un contexte politique agité par les aspirations indépendantistes des pays colonisés. Dans un second temps, nous verrons que ce soutien au combat anticolonial que renforcent les événements tragiques de novembre 1954, s'est manifesté par une « bataille de l'écrit » à laquelle des écrivains algériens francophones – Kateb Yacine, Edouard Glissant, Ahmadou Kourouma en tête – ont servi de représentant. Jean Cayrol, écrivain proche de l'avant-garde, Emmanuel Roblès, écrivain à succès, sont à l'origine de ce projet de focalisation de l'attention du Seuil sur les auteurs d'Afrique du Nord, des Antilles et d'Afrique noire. Premier acte de valorisation de ces derniers : la création de la collection « Méditerranée » ayant pour fonction « de reconnaître la beauté et la grandeur naturelles du roman poétique [...] solution littéraire la plus fascinante de ce temps ». Inventer un nouvel espace de catégorisation en sachant à l'avance et de manière très précise les textes qui le composeront s'avère être une extraordinaire possibilité de mise en visibilité des textes ainsi que des auteurs transcontinentaux. Dans un troisième temps, nous aborderons l'idée selon laquelle la consécration de Kateb Yacine, d'Edouard Glissant et d'Ahmadou Kourouma s'est aussi réalisée par une intervention éditoriale directe dans le corps du texte. En effet, l'attention des critiques littéraires de *France-Soir*, de *Combat*, de *Critique*, des *Lettres Françaises* – dont un grand nombre d'entre eux sont eux-mêmes des écrivains publiés par la maison Seuil – s'est directement portée sur les écrivains francophones transcontinentaux. Il aura suffi de peu de temps pour que le nom de Kateb Yacine, par exemple, écrivain encore inconnu quelques années auparavant, soit évoqué lors des premières délibérations du jury Goncourt. En conclusion à notre communication, nous insisterons sur le fait que la maison du Seuil occupe un rôle fondamental dans la consécration de la première génération des écrivains francophones de langue française. Le pouvoir de consécration des cadres de la maison d'édition provient, d'une part, de leur capacité à s'auto-identifier, donc à se positionner face à l'ensemble des agents du champ littéraire – comme des découvreurs de talents, des experts de la littérature d'avant-garde et cela dans un contexte où la littérature française dominée par le Nouveau Roman était qualifiée, par certains, de décevante et, d'autre part, de leur propension à occuper des fonctions-clés, comme celle d'interprète du texte, qui ne sont pourtant pas les leur. Consacrer la maison du Seuil afin de l'inscrire ad vitam eternam dans le paysage éditorial français

en légitimant de nouveaux écrivains, tel semblait être la fin ultime de cette entreprise littéraire. Au fond, tout se passe comme si le consacrant, en consacrant, se consacrait lui-même. Perpétuellement.

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CHALLENGING THE TRADITIONAL CRITERIA TO DEFINE LITERARY AND ARTISTIC IDENTITIES: THE QUEBEC SCENE AT THE BEGINNING OF THE NEW MILLENNIUMSESSION 5

C.E. Elgue-Martini

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Abstract: Challenging the traditional criteria to define literary and artistic identities: the Québec scene at the beginning of the new millennium The purpose of this presentation is to analyse Yann Martel's *Beatrice & Virgil* (2010), Wajdi Mouawad's *Incendies* and Danny Laferrière's *L'enigme du retour* (2009), in a dialogue with the production of the Québec artists that were nominated for the 2010 Sobey Price -exhibited at the Musée d'art contemporain de Montréal in October 2010. Of québécois ancestry and enjoying a cosmopolitan education, Yann Martel has chosen to write in English –on account of the expressive wealth of the language, according to Henry, the narrator of *Beatrice et Virgil* who can be considered as the author's alter ego- and to deal with issues of universal interest. Coming from Lebanon, Wajdi Mouawad lives in Québec and writes in French because there was a war in Lebanon and his family was forced to go into exile. Similarly, dictatorship in Haïti was the central reason why Danny Laferrière left his native land for Québec. Both Mouawad and Laferrière's works narrate different voyages that the characters undertake -to the East and to the South, respectively- in an attempt to understand their identities in a globalized context shaken by violence and pain. Globalization, deterritorialization, man's relationship to the physical world, ecological issues, the relationship between East and West, North and South, identities in a hegemonic and counter-hegemonic globalization are the problematics also dealt with by the young finalists of the 2010 Sobey Price. On the basis of the analysis of this corpus, the presentation will address the validity of traditional criteria such Western literature/art, Universal literature/art –their recent reformulations included- and discuss the political/ideological implications involved in the discussion of any new criteria, either geographic, cultural, or linguistic, to define literary and artistic identities.

Biography: Cristina Elgue-Martini is Full Professor at the National University of Córdoba, Argentina. She took her Ph.D. degree at Laval University with a thesis on the rewriting of History in contemporary Argentine and québécois fiction. Her main areas of research are Comparative Literature, Cultural Studies, Cultural and Literary Criticism, Women's Studies and Anglophone Literatures and Institutions. She has participated with her research teams as associated partner of the ACUME (Approaching Cultural Memory) project and ACUME II (Interfacing Science, Literature and the Humanities) project of the European Community. She was president of the Argentine Association of Comparative Literature and is the current vice-president of the Argentine Association of American Studies. She is also the current editor of the Argentinean Journal of Canadian Studies. She is author and editor of various publications, and has been invited by Argentine, Latin American, European and Canadian Universities, and by the Musée du Québec to lecture in her fields of interests. She was dean of the Faculty of Languages of the National University of Córdoba from 2000 to 2008. She is a member of the Pen Club, Buenos Aires, and among other academic awards, she has been granted the Palmes Académiques by the French Government.

S3: WRITING THE DREAM / ÉCRIRE LE RÊVE

JEAN PAUL'S DREAM NARRATIVES AND STRATEGIES OF THEIR ARTISTIC VISUALIZATION

M. Schmitz-Emans
Ruhr-Universität Bochum

Abstract: In Jean Paul's œuvre and poetics, dreams and dreamlike visions play a key-role. Viewed from different aspects, such dream narratives can be regarded as auto-referential and meta-poetic works. A sketch-like overview will summarize important thematic issues of Jean Paul's dream texts. To graphic artists who interpret them either as book illustrators or as producers of autonomous graphical works (such as paintings, woodcuts and etchings), the visionary texts and dream-like adventures represent a major challenge; and actually dream visions have repeatedly stimulated artistic imagination and production. Several examples will be presented in order to illustrate strategies of visualizing Jean Paul's texts about dreams and visionary experiences. A special focus lies on illustrations showing the Rede des toten Christus (Dead Christ's speech) and Die wunderbare Gesellschaft in der Neujahrsnacht (The odd congregation on New Year's Eve).

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S3: LA LITTÉRATURE à L'œUVRE : éPISTÉMOLOGIE DE LA LITTÉRATURE

"LE MONSTRE DE LA RAISON ENGENDRE DES RÊVES" (JUAN GELMAN). COPI ET AIRA: VERS UNE THÉORIE DE LA FIN DE LA LITTÉRATURE

P.M. Klein
EHESS

Abstract: Les romans des écrivains argentins Copi et César Aira peuvent être considérés comme des oeuvres où la réflexion métanarrative se trouve au centre de la narration. Dans un processus de lecture et de réécriture, César Aira reprend certains questionnements théoriques récurrents de son maître pour les orienter vers une réflexion originale sur l'avenir proche de la littérature. Situées par ailleurs à l'intersection de nombreux dispositifs textuels comme le roman, le théâtre, la nouvelle ou la bande dessinée, les œuvres de Copi et de Aira se caractérisent par une esthétique fragmentaire et hybride qui brouille les catégories narratives du récit tant du point de vue formel que du contenu: romans qui s'effacent en même temps qu'ils sont lus ; remise en question par les protagonistes eux-mêmes des notions de personnage, d'œuvre et de fiction ; coexistence des espaces vraisemblables et des univers diégétiques fantastiques ; altération constante des repères spatio-temporels... Notre article s'articulera autour de deux grandes théories qui sont fictionalisées dans leurs romans. D'abord, une conception de la fiction comme une quête de l'expérience du temps ainsi que de l'espace propres à la postmodernité. Si selon la thèse de François Hartog notre époque a été marquée par un régime d'historicité «présentiste», les romans de Copi et de Aira réfléchissent sur ces changements de l'expérience humaine et proposent une théorie de la narration à partir du procédé de la «fuite en avant» (Aira), des personnages sans mémoire ou bien, avec Aira, d'une figure de l'écrivain comme un «archiviste des oublis». Ensuite, leurs romans peuvent être considérés comme des laboratoires d'expérimentation de la théorie des «mondes possibles» de Thomas Pavel. Selon celui-ci, la fiction peut être conçue comme un élargissement de l'éventail des mondes imaginaires. La seule condition pour obtenir l'immersion narrative, c'est le pacte narratif, c'est à dire, l'adoption du point de vue ontologique de la fiction par le lecteur. A travers cette théorie Aira réfléchit sur la dichotomie classique entre réalité et fiction comme une des pierres de touche de l'avenir de la littérature. Mots clés: Copi; Aira; autonomie littéraire; présentisme; fiction; réalité; mondes possibles; mémoire; expérience spatio-temporelle.

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LA COMÉDIE HUMAINE : UNE MACHINE À PENSER, À QUESTIONNER LE ROMAN

C. Girard
Université Paris VII

Abstract: Pierre Laubriet a montré à quel point Balzac développait dans ses préfaces une esthétique du roman. De nombreux travaux, comme ceux de Roland Le Huenen, en ont ensuite précisé les modalités et les enjeux. Depuis les recherches de Françoise Van Rossum-Guyon, on sait que « c'est finalement surtout dans son oeuvre fictionnelle que Balzac déploie une intense activité critique » 1. Elle a montré que Balzac utilise les narrateurs de *La Comédie humaine* et les discours de ses personnages pour exposer ses idées métalittéraires. N'a pourtant pas été systématiquement pris en compte ce que nous appelons le romanesque intrinsèquement réflexif des intrigues balzaciennes. En scrutant les procédés spéculaires qui permettent à Balzac d'entremêler, au sein de ses récits, promotion du roman et réflexion subversive sur celui-ci, l'on souhaiterait montrer que :

- Balzac ne cesse de fictionaliser, dans *La Comédie humaine*, une théorie du roman pour définir et légitimer un genre sous-estimé qui ne bénéficie encore au XIXe siècle d'aucun art poétique véritable.
 - Toutefois, mettant en scène des ficelles romanesques réputées populaires et qui dévalorisent le genre, Balzac questionne aussi le caractère romanesque de ses romans qu'il déclare pourtant « réalistes ».
- Exprimer ces questions métalittéraires par l'outil fictionnel permet de contourner les tabous, qu'ils soient externes – comme les interdits mis en place par les journalistes et la doxa – ou internes au romancier.
- Cette dimension autoréflexive est fondamentale dans la mesure où c'est là que Balzac complète, complique et contredit tant sa parole préfacielle que les métadiscours explicites de ses romans.
 - Il ne cesse de mettre en scène l'acte de lecture (Modeste Mignon), l'acte d'écriture (Albert Savarus), ses intrigues allégorisant souvent la créativité du lecteur, comme dans les deux romans précédemment cités et dans *L'Envers de l'histoire contemporaine*. Les manuscrits montrent que Balzac assimile explicitement le protagoniste de ce dernier ouvrage à un lecteur de roman.
 - Plus globalement, l'oeuvre balzacienne est un prisme qui révèle la manière dont le roman a ontologiquement besoin de se commenter pour se construire, depuis Cervantès jusqu'aux romanciers contemporains. Nous interrogerons l'inscription bien particulière de *La Comédie humaine* dans cette tendance notable au XIXe siècle notamment chez des auteurs tels que Stendhal, Gautier ou Flaubert.
- 1 Françoise van Rossum-Guyon, « La recherche d'une poétique : Balzac et la Revue parisienne », in : Balzac, *OEuvres complètes* :
Le « Moment » de *La Comédie humaine*, éd. Claude Duchet et Isabelle Tournier, PUV, « L'Imaginaire du texte », Groupe international de recherches balzaciennes, 1993, p. 59-76, p. 61

Biography: Christelle Girard, bio-bibliographie :

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FONCTIONS OCCUPEES : Allocataire chargée de cours à l'Université Denis Diderot - Paris VII, depuis septembre 2009.

THESE EN COURS à l'Université Paris Diderot - Paris VII, sous la direction de Paule Petitier et la codirection de Philippe Dufour (Université de Tours) depuis septembre 2009 : *La Comédie humaine*, une poétique en romans.

DERNIER DIPLOME OBTENU : Master 2 de Lettres modernes, sous la direction de Paule Petitier, mention « Très bien », à l'Université Paris Diderot - Paris VII, en juin 2009.

ARTICLES :

- « *La Comédie humaine* : un laboratoire générique comme arsenal stratégique », Norme(s) et littérature. Journées d'études doctoriales de la Société des Études Romantiques et Dix-neuviémistes, 18 juin 2010, p. 43-53. En ligne : http://doctoriales-serd.com/IMG/pdf/Actes_des_journees_2010.pdf.
- « Le miroir paradoxal de la poétique balzacienne dans Albert Savarus », *Syn-Thèses*, n° 4, à paraître en 2012.
- « Mystification et poétique romanesque dans *Les Secrets de la princesse de Cadignan* », *Mystification et stratégies du faux chez Balzac*, Doctoriales balzaciennes du GIRB, 12 mai 2012, Paris VII, à paraître en 2012.

MAPPING HETEROTOPIC PROCESSES IN CRITICAL FICTIONS BY WOOLF, FOUCAULT, AND ONDAATJE

M. Leps

York University

Abstract: Mapping heterotopic processes in critical fictions by Woolf, Foucault, and Ondaatje This paper's purpose is to produce an assemblage of critical fictions that brings to light the transformative potential of heterotopic processes. More specifically, it demonstrates how Virginia Woolf's *Mrs. Dalloway*, Michael Ondaatje's *In the Skin of a Lion* (both novels dealing with the 1920s, in London and Toronto respectively), and Michel Foucault's *Discipline and Punish* variously theorize the operations of biopolitics through dislocating processes that are best described as heterotopic. Thus the paper takes seriously Foucault's claim that he only wrote fiction, and also considers how novels theorize. How does Woolf's early theorization of disciplinary mechanisms forging the body and "souls" of individuals in patriarchy compare to Foucault's theorization of discipline and exploration of the soul as the prison of the body? How does Ondaatje's characterization of working-class bodies in the throes of violent transnational capitalist relations of production alter Woolf's and Foucault's analyses? These texts variously explore disciplinary mechanisms through narratives that figure their effects in political terms; this paper draws relations among them to outline both their transgradient relations (each completes the others' project, as Bakhtin proposes) and the heterotopic processes that ground their critique. The main

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argument springs from the concept of heterotopia that Foucault develops early in his work and then precipitously drops (even though it would know great success posthumously in various disciplines, including geography, cultural studies, art history, and literary criticism). Heterotopias refer to actual spaces, counter-emplacements that represent, contest, and invert “all other spaces” produced by established relations of power and knowledge. Foucault claims that gardens, cemeteries, prisons and asylums all constitute heterotopias, but so do theatres, cinemas, saunas, and Club Med hideaways. Addressing the Architectural Studies Circle in 1966, he maintains the importance of a “systematic description” of different spaces that instantiate a “contestation, both mythical and real, of the space in which we live,” yet this overly general concept of heterotopia, which uneasily straddles epistemology, phenomenology, and empiricism, soon disappears from Foucault’s texts. Its main characteristics, however – spatio-temporal distributions that enable visibility, processes of contestation and transformation – continue to shape his historically-specific investigations. We will argue that Foucault’s “historical fiction” entitled *Discipline and Punish* performs a heterotopic critique of criminology, the penitentiary system, and the carceral society in which these practices emerge. This paper situates narrative theorization at three levels: textual construction (plot and structure); intertextual relations (in the figuration of bodies in biopolitical networks); and cross- disciplinary assemblages (among philosophy, literature, and cultural critique). It clarifies the concept of heterotopia and of heterotopic processes, and maintains that analyzing their deployment in literary and philosophical texts allows new insights into textual analyses and the co-production of meaning with the reader.

Biography: Marie-Christine Leps specializes in literary theory and discourse analysis. Her book, *Apprehending the Criminal: The Production of Deviance in Nineteenth-Century Discourse* (Duke University Press) traces the production and circulation of knowledge about the criminal in criminology, the press, and crime fiction, and shows how the delineation of deviance served to construct cultural norms in England and France. She has published articles on social discourse, narrative realism, intertextuality, the novels of Don DeLillo, and various aspects of the “Information Age,” concerning issues of governmentality, race, and gender. Together with Lesley Higgins she co-authored articles on governmentality, fiction, film and history, and is currently writing a book on Woolf, Foucault, and Ondaatje. She is the Director of the Graduate Program in English and is cross-appointed to the Graduate Program in Social and Political Thought at York University, in Toronto.

S3 LES ARTS DE L'IMAGE ET LE COMPARATISME

MEMOIRES DE CINEASTES DES PREMIERS TEMPS DU CINEMA : MOHAMMED KARIM ET JEAN RENOIR

S.A. Mobarak
Université du Caire

Abstract: Proposition pour atelier : Littérature et arts, intermédialité

Mémoires de cinéastes des premiers temps du cinéma: Mohammed Karim et Jean Renoir Ce projet de communication se propose d'étudier deux récits de vie : Mémoires de Mohammed Karim (1896 -1972), Ma vie et mes films de Jean Renoir (1894- 1979), écrits par deux cinéastes égyptien et français. Nous cherchons à explorer dans ces œuvres autobiographiques l'entrecroisement de deux média : littérature et cinéma. Un premier point de comparaison se concentrera sur l'étude des caractéristiques génériques des deux textes de Karim et de Renoir et des moyens par lesquels ils construisent une identité narrative qui définit le statut de cinéaste. En plus de leur spécificité générique, les écrits de Karim et de Renoir sont révélateurs d'un moment riche en prémices propres à l'histoire respective du cinéma dans les deux pays (de la fin du 19^e siècle à la première moitié du 20^e siècle). Il s'agit donc de voir comment et par quels moyens l'unité d'un texte monographique peut révéler la présence du multiple : Comment l'écrit littéraire serait-il un moyen d'investigation du cinématographique et le récit personnel de l'historique dans deux aires culturelles différentes? L'intérêt littéraire des mémoires de Mohammad Karim réside dans cette écriture de soi qui se manifeste comme un acte de construction identitaire. Le texte prend la forme d'un récit de vie fondé sur un travail de la mémoire et ponctué par des extraits du journal intime de l'auteur, de ses correspondances et d'extraits de certains périodiques jalonnant la réception critique de son œuvre. Quant à l'œuvre de Jean Renoir, elle s'insère dans un ensemble d'écrits où le cinéaste s'est essayé à l'écriture littéraire moyennant une diversité des genres : romans, théâtre, correspondances... La tonalité intime de son autobiographie, comparée à celle plus distante de Karim, s'explique sans doute par cette vocation littéraire et par l'insertion de son œuvre dans une longue tradition de l'écriture de soi (absente dans le cas égyptien, où le dévoilement du moi n'a commencé qu'avec une certaine conception moderne de la littérature développée seulement au 20^e siècle). Sur un autre plan, la valeur des mémoires de Karim provient du fait qu'elles constituent un document historique sur une période très mal connue et dont l'histoire se confond au mythe des origines du 7^e art. La première projection du cinématographe en Egypte eut lieu en 1896, seulement une année après la première projection Lumière à Paris. Si ces débuts de l'industrie cinématographique étaient l'affaire d'étrangers vivant dans une Egypte cosmopolite, l'histoire d'un cinéma national commença au même moment, mais sur les sièges des spectateurs, dans les salles obscures où naissent pour la première fois désir et passion du cinéma. Mohammad Karim en rend compte dans son récit d'enfance racontant ses premières séances de visionnement du cinématographe, lorsqu'il allait au cinéma en 1902, accompagné par son grand frère et qu'il éprouvait ce sentiment magique face aux grandes images de l'écran lumineux. Si le récit de Renoir n'a pas cette même valeur de témoignage unique sur les débuts du cinéma, à cause d'une tradition affirmée de documentation historiographique implantée dans l'académisme français et absente dans le cas égyptien, le livre de Renoir n'en est pas moins une source importante sur l'histoire du cinéma français et mondial. Cependant, ce qui nous importe dans ces écrits à la première personne, témoins de l'histoire d'une industrie cinématographique et de l'histoire culturelle, ce n'est pas tant le contenu, mais la manière dont le discours narratif façonne ce matériau historique et détermine les engagements des auteurs. Ainsi la lecture intermédiaire se fonde non seulement sur la nature médiatique différente de la littérature et du cinéma qui s'entrecroisent dans ces œuvres autobiographiques, mais aussi sur une approche critique qui explore ces écrits, généralement conçus comme des écrits anecdotiques annexés à l'œuvre d'un cinéaste, en tant que textes à part entière bénéficiant d'une lecture qui puise ses sources dans la théorie de la littérature. Dernièrement, le parallèle entre les deux œuvres de Karim et Renoir nous ramène au champ des études comparées. La juxtaposition de ces objets culturels malgré leur différence intrinsèque et celle de leurs contextes permettrait d'accéder à une signification commune qui les transcende. C'est à celle-ci que ce projet de comparaison aboutirait en dernier lieu.

Biography: Professeur adjoint au département de langue et de littérature françaises de la Faculté des Lettres à l'Université du Caire. Diplômes : 2000 : Doctorat : Lecture comparée de l'espace quotidien dans le récit artistique, Le Feu Follet de Drieu La Rochelle, Le Feu Follet de Louis Malle, Malek Al Hazine D'Ibrahim Aslane, Al Kitkat de Dawoud Abd El Sayed ; sous la direction de Madame le professeur Amina Rachid, département de langue et de littérature françaises, Faculté des Lettres, Université du Caire. 1993 : Magistère : Nedjma de Kateb Yacine et Zayni Barakat de Gamal Ghitany. Etude comparée des œuvres et de leurs réceptions, sous la direction de Madame le professeur Amina Rachid, département de langue et de littérature françaises, Faculté des Lettres, Université du Caire.

1989 : DEA textes, imaginaire et société : La réception journalistique de Nedjma de Kateb Yacine , sous la direction de Monsieur le professeur J. Verrier, département de littérature, Paris VIII. 1986 : Licence du département de langue et de littérature françaises, Faculté des Lettres, Université du Caire.

TOUTES LES IMAGES DE L'ÉGYPTE

L.V. Cozzo

Universidad de Buenos Aires

Abstract: Égypte, 1938. Étienne Sved parcourt le Pays des Pharaons à dos d'âne avec un appareil-photo prêté par son employeur et un projet qui vient de naître: "une documentation photographique sur l'Égypte pharaonique complétée par une étude ethnologique, toujours en images, de l'Égypte moderne", explique-t-il. Le projet est une trilogie d'ouvrages dont deux entraînent un dialogue entre la littérature et la photographie. Une tournée de théâtre est à l'origine d'un d'eux. Le « touche à tout » Jean Cocteau publie Maalesh, après son « Grand Tour » de 1949. Fasciné, Sved lui propose d'illustrer son texte. Cocteau reste enthousiaste une fois visée la maquette où les photos sont collées jointes du texte. N'entrant pas dans aucune catégorie, le livre est refusé par plusieurs éditeurs. Cet échec donne lieu à un autre ouvrage. Sorti en 1954, L'Égypte face à face, avec des textes du poète Tristan Tzara, révèle le futur lauréat du prix Nadar 1970 au grand public. Pourtant Sved n'abandonne jamais Maalesh, finalement ce « roman-photo poétique » posthume verra le jour en 2003. Le but de notre travail sera d'observer la création d'un genre artistique inédit, où il est possible d'apprécier la rencontre de l'écriture littéraire et les arts de l'image. Quelle est la relation entre les deux domaines artistiques au sein de chaque ouvrage ? Quelle fonction assigne-t-on aux mots et aux images à l'intérieur du livre ? Comment les artistes de la parole traduisent-ils en mots leurs impressions sur la réalité observée ? Quel est le status du texte littéraire dans l'ouvrage ? Comment les deux langages se relient pour nous faire une nouvelle lumière sur le passé et le présent d'autrui ? Quelles conceptions de l'objet littéraire peuvent susciter ces collaborations ?

Biography: Diplômé et Professeur en Lettres (BAC + 5) à la Universidad de Buenos Aires, traductrice technico-scientifique et littéraire en langue française à l'Institut d'Enseignement Supérieur en Langues Modernes Juan Ramón Fernández. Membre de l'Association argentine de Littérature Comparée, de l'Association argentine de la Littérature française et de l'Association argentine de Etudes américaines.

CREOLIZATION IN CARIBBEAN CINEMA: AVA AND GABRIEL AND PAPA'S SONG

D. Hambuch

United Arab Emirates University

Abstract: Creolization has been defined by Balutansky and Sourieau as "syncretic process of transverse dynamics that endlessly reworks and transforms the cultural patterns of varied social and historical experiences and identities" (3). It has more recently been defined by Crichlow and Northover as "historicized process of selective creation and cultural struggle" (1). Emphasizing in particular the quality of constant flux inherent in both definitions I propose the concept of creolization as a critical approach to Caribbean cinema, an area in which it has been less applied although one could argue that visual images are more effective yet than written texts in demonstrating the extent of hybridity in creolized societies. My examples are taken from the Dutch Caribbean movies *Ava* and *Gabriel* (Felix de Rooy; 1990) and *Papa's Song* (Sander Francken; 1999). While the former is set in the Curacao of the 1940s, the main setting of the latter is in the Netherlands, and the Caribbean space is represented through flashbacks and stories told by the main characters. The protagonist in de Rooy's film is an Afro-Caribbean painter with the ambition to paint the mural of a black Virgin Mary. The story in Francken's film revolves around a white Dutch man married to an Afro-Caribbean woman suffering from the trauma of an abusive father as well as from infertility which probably results from the abuse.

Biography: Doris Hambuch is Assistant Professor of Literature and Film Studies at United Arab Emirates University. Her publications include articles on Derek Walcott, Frank Martinus Arion, and Dionne Brand. She is currently co-editing a collection of essays on Caribbean cinema.

TOWARDS A GLISSANTIAN FILM THEORY

J. White

Dalhousie University

Abstract: Writing in his 1994 essay "The National," Paul Willemsen asserts that "it must be acknowledged that comparative studies in cinema do not as yet exist. What is worse, given the current insufferably ethnocentric bias of film theory, it may well be a while before this urgently needed discipline of comparative cinema studies displaces the kind of film studies currently being inflicted university and college students"; (Looks and Frictions [London: British Film Institute, 1994], 207). Although matters have improved considerably over the past decade in terms of opening up the canon of

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world cinema -- films from Asia, Africa, and indeed the Caribbean are more available than ever before -- the theoretical situation remains much the same as what Willemsen so provocatively denounced. I would propose that one way towards displacing this kind of film studies is to integrate Edouard Glissant's work into our understanding of contemporary world cinema. Although I will range freely over Glissant's considerable oeuvre, my paper will pay special attention to the ways in which film scholars could benefit from his masterpiece -- *Le Discours Antillais* (1981) -- an important and much more accessible work -- *Introduction à une poétique du divers* (1995) -- and a more recent, shorter but still very useful work -- *Quand les murs tombent: L'identité nationale hors-la-loi?* (w/Patrick Chamoiseau, 2007). I will also use the work of Haitian filmmaker Raoul Peck -- especially *Lumumba: la mort du prophète* (1992) and *L'homme sur les quais* (1993) -- as examples of where a Glissantian understanding of cinema is especially fruitful. In short, I will try to explain the ways that key Glissantian concepts such as *le divers*, *le tout-monde*, and "*le monde se ceolise*" can help move film scholars beyond simplistic conceptions of "National Cinema." Glissant is someone whose explanations of cultural mixture and flow are indispensable to understanding the contemporary condition and to finding a new, more just and progressive form of internationalism than the current American-led version of globalisation that we seem stuck with. Film scholars could benefit enormously from his work, and from a more Caribbean-centric perspective generally.

Biography: Jerry White is Canada Research Chair in European Studies at Dalhousie University (Halifax, Canada). He is the author, most recently, of the book *Revisioning Europe: The Films of John Berger and Alain Tanner* (2011). He was the editor of the *Canadian Journal of Irish Studies* from 2003-09.

S3: THE COLONIAL INVENTION OF THE HUMANITIES: GENEALOGY AND CRITIQUE

THE FETISH: RELIGION, MATERIALITY AND MODERNITY

J.R.A. Forte
University of the Western Cape

Abstract: In the sixteenth century, along the Guinea coast, Portuguese sailors, confronted by unknown objects of dubious spiritual, social, commercial, aesthetic and sexual value, coined the pidgin word Fétisso. To name was to point out what was perceived as the manufactured, factitious, and deceiving nature of those things, at the same time locus of belief. In 1760, Charles de Brosses coined the term fétichisme to qualify the worship of inanimate things. Distinguishing between the worship of fetishes and polytheisms, this term came to indicate a material, terrestrial, direct cult, that conceived belief in the crude materiality of the object and marked the most primitive moment in religion in the history of humanity. Moving from West Africa to Europe, from being the representation of otherness par excellence, the fetish has entered modern social theory, becoming the object of desire that inhabits the everyday world of capitalist consumption.

Echoing old stories, recent debates on the study of religions have stressed the importance of approaching worship privileging practices over beliefs. In this paper I interrogate this epistemological shift, questioning what does it entail to think African religions thought their materiality. By bringing the category of the fetish back to the study of the same religious forms that originated it, this paper illustrates how the emphasis over materiality reinforces rather than overcomes a certain understanding of religious practices in terms of tradition. However, the usefulness of thinking contemporary Beninese Vodun – that is not anymore, and never has been, a traditional African religion, which reality is both the village and the global, cosmopolitan urban space, and which tradition has been made and remade, in a constant dialogue, both regional and transatlantic, both inter-religious and political– along these lines relies on the idea of the fetish as metaphor of encounter.

Biography: Jung Ran Annachiara Forte is a postdoctoral fellow at the History Department, University of the Western Cape, South Africa. She received her Ph.D. in social anthropology from the École des Hautes Études en Sciences Sociales in 2007.

NOTES TOWARD A CRITIQUE OF HISTORICITY

M. Wakankar
CENTER FOR THE STUDY OF CULTURE AND SOCIETY

Abstract: This presentation explores the implications of Plotinus's interpretation of Plato for the account of Aristotle and Plato that we have received from Heidegger. If there is a strong undercurrent of praxis-fetishism in Heidegger, and if there is a similar strain in modern Indian reworkings of karmayoga (Tilak, Shukla, Gandhi), how can we seek to understand time not as a holding-back or keeping-in-reserve, but as a primary surplus ('pleonos')? What implications does this have for our notions of death, the afterlife, and finally for the individuation of the subject? In closing I would like to suggest how it is possible for us to understand myth in its priority to history.

Biography: Milind Wakankar's doctoral work, and his subsequent book entitled 'Subalternity and Religion,' were on the relation between Kabir and the Marathi bhakti tradition, understood from both a modern and premodern point of view. This recourse to the pastness of the past, one not accessible to history, has now taken him back to late antiquity and beyond-- his current work is on the Bhagawata Purana. He is a Fellow at CSCS, Bangalore, where he has taught courses bringing together the texts of Hegel, Schelling and Heidegger.

ETHNOGRAPHIES OF VIOLENCE IN INDIA AND THE JUDICIAL COLONIAL ARCHIVE

R. Chaturvedi
Hunter College, City University of New York

Abstract: In the last few decades, ethnographers, sociologists and socio-cultural anthropologists researching and writing about India have contributed significantly to the scholarship on the region. At the same time the subfields of political anthropology and political sociology in general, and anthropology of violence in particular, have grown substantially. This

paper seeks to write a history of the ethnographic method especially as it has been employed to study instances of collective violence in India. My starting point for this history of the ethnographic method and anthropology of violence is, in fact, India's recent past and political present. This present is sharply marked by several instances of collective violence such as the Gujarat pogrom of 2002, the violence following the destruction of the Babri Masjid mosque in 1992, the anti-Sikh violence following the then Prime Minister Indira Gandhi's assassination in 1984, the many "Hindu-Muslim riots" that have occurred in postcolonial India, and the riots that accompanied and preceded India's partition in 1947. Each event has generated rigorous and rich scholarly writings that have not only located the violence historically and sociologically, but also sought to describe it ethnographically (Brass 1997, Chatterji and Mehta 2007, Das 2006, Freitag 1989, Ghassem-Fasandi 2012, Gilmartin 1998, Hansen 2001, Pandey 1990, 1992, 2002, Valiani 2012). In this context it is important to note that their research methods have often taken various scholars to the actual sites of violence and compelled them to closely interact with victims as well as alleged agents of this violence. Sociologists and anthropologists writing about collective violence in India have especially been confronted with two important analytical challenges. The first sets of issues emerge from narratives that frame instances of collective violence as "reactions" to past hurt and injuries. Indeed, the term "reaction" (Ghassem-Fasandi 2012, Hansen 2008) meant to convey a spontaneous, automatic occurrence that somehow just happened has a long genealogy: many alleged participants in collective violence as well as police personnel, news reporters and colonial officials of yore have repeatedly employed it to describe various violent events. However, when colonial officials described instances of collective violence as automatic reactions, they presented what may be called an "epidemiological" view of violence "as a disease that easily afflicts and is enacted by those prone to it" namely, members of the native Indian populace (Chatterji and Mehta 2007, Pandey 1990). Scholars seeking to write against such colonial formulations have put forward a different understanding of violence as "reaction." They have especially sought to contextualize reactive propensities by paying attention to the larger socio-economic and political background of violent conflicts; more recently, some young scholars have also paid attention to the nature of self and agency articulated via narratives about violence as a reaction to past hurt and injuries (Ghassem-Fasandi 2012, Valiani 2012). This brings me to the related, second sets of questions that are indeed about agents responsible for the violence. Understandably, instances of collective violence have always generated questions about responsibility. However commissions of inquiry in postcolonial India have largely echoed colonial descriptions that regarded moments of collective violence as contagious, pathological instances of irrationality and "madness" precipitated by "hooligans" (Chatterji and Mehta 2007:39). As various scholars have pointed out, such interpretations of violent events and their agents have served to obfuscate issues of culpability and elide the problem of justice (Hansen 2008). More recently, a different trend has emerged: just as anthropologists and ethnographers have begun focusing on forms of individual agency underlying acts and narratives of violence, courts (especially in cases relating to the Gujarat pogrom of 2002 and, to a lesser extent, in cases about the 1984 anti-Sikh violence in Delhi) have also begun delineating and defining forms of culpability, and prosecuting and convicting the alleged culprits. A new turn can thus be discerned in the official and public discourse about collective violence, as well as in the scholarship on it. How does this new turn in the scholarly writings on collective violence compare with the new turn in judicial and media accounts of the violence? Do the former complement, supplement or subvert notions of responsibility, culpability and justice offered by the latter? What are the differences and similarities between more contemporary analyses of violence as a reactive act, and the epidemiological idea of violent reactions as a disease or pathology, which recurs in the colonial archives? What kind of subjects and agents of violence are being posited in these different discourses about collective violence in India; in what ways do they resemble each other and how are they set apart? These are the questions that my paper will address.

Biography: Ruchi Chaturvedi Assistant Professor Department of Anthropology Hunter College-City University of New York Visiting Fellow Center for Humanities Research University of Western Cape Cape Town, South Africa

DISCIPLINING DEMOCRACY

S. Pillay
University of the Western Cape

Abstract: The modern university in Africa is a postcolonial phenomena that has, in its institutional and disciplinary forms, replicated the European organization of knowledge. Early attempts to articulate a role for higher education in Africa took divergent views. Some argued the need to formulate a role for the university that emphasized nationalist visions of Africanizing the social composition of the university. Others argued that the university should be structured to provide the human resources through which developmental needs were to be met. Structural adjustment programmes in the late 1980s and throughout the 1990s decimated the resource allocation to African higher education

institutions and led to large scale migrations of critical scholars to the European and North American metropolises. University research became dependent on external funding, which shifted the priorities of research, driven by the interests and priorities determined by donor agencies of the North. This has given rise, argues Mahmood Mamdani, to the dominance of a market-led rationale in university research of which a 'consultancy culture' is symptomatic. Mamdani has argued that there is currently no existing alternative model to the consultancy culture: 'it will have to be created'. An initiative is underway under his direction at the Makerere Institute for Social Research to create an example of a possible model. The Center for Humanities Research at the University of the Western Cape in South Africa has joined these discussions as a partner institution to the MISR initiative, and we have held a series of workshops to establish the intellectual vision which would frame a rethinking of what it means to do humanities and social science research in a postcolonial university in Africa today. This paper is an individual reflection on one aspect of this project premised on the following questions: if we are to undo the colonial legacy of knowledge production in Africa, and think Africa as a place from which to think the world, what would be the intellectual challenges that lie ahead? Drawing on Latin American, Asian experiences, and other African experiences, this paper explores the question of the epistemological and conceptual foundations through which we might think about the renewal of the humanities and social sciences by tracking the intellectual career of a concept in Political Science in Africa: 'democracy' and 'democratization'. It takes stock of the ways in which colonialism, nationalism, modernization theory and Marxism have shaped the conceptual categories through which we make sense of democracy and argues for a critical reworking of these pasts in order to develop a conceptual grammar which illuminates the predicaments of Africa, not as a failure, but as an assessment of its concrete forms. This involves translating African political practices into theoretical insights. The paper interrogates the ways in which 'democracy' and 'democratization' is thought, variously in historicist, quantitative, indexical and modular forms that undergird the externally imposed assumptions about democracy in the discipline of Political Science as it exists on the continent.

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Center for Humanities Research, University of the Western Cape South Africa

S3: LES CRÉATEURS, LA CRITIQUE ET LE DIALOGUE DES ARTS

"PENSER VIRTUOSEMENT" : "VIRTUOSITÉ" ET "VIRTUOSE" CHEZ PAUL VALÉRY

A. Yasunaga

Universite de Shizuoka

Abstract:

Paul Valéry (1871-1945) s'est souvent servi des termes de «virtuosité» et de «virtuose». Son emploi de ces mots attire l'attention d'Eric Bordas, qui a abordé la problématique de la virtuosité dans la littérature. Certes les images particulières de «virtuosité » et de «virtuose» chez Valéry nous font penser à une possibilité de conception qui dépasse pour ainsi dire la limite des genres artistiques. Notre exposé va éclaircir la signification de ces mots dans sa pensée. Le mot français «virtuose» provenant de «virtus» en latin, n'a pas concerné uniquement, au début de son apparition en français, les musiciens. C'est au cours du XVIIIème siècle que son acceptation s'est limitée au domaine de la musique. Ce mot a aussi perdu sa signification ancienne et riche dans le domaine moral. Ce dernier a par la suite acquis une acceptation péjorative comme le montre Grand dictionnaire universel du XIXème siècle de Larousse publié dans les années 1860 et 1870. Il est difficile de supposer que Paul Valéry, qui a été sensible à toutes sortes de mots, n'ait été inconscient de cette nuance péjorative. Mais Valéry les utilise souvent au sens affirmatif en les prenant comme un modèle créateur. Nous pouvons retrouver ces exemples dans son essai intitulé « Esquisse d'un éloge de la virtuosité » écrit à l'occasion du centenaire de la disparition de Paganini, violoniste légendaire, et dans quelques fragments dans ses Cahiers, une sorte de journal intime de son esprit. En montrant ses plusieurs rencontres aux personnages qui ont vécu comme «exécutants des arts», nous suggérerons de l'importance de ces rencontres sur sa conception propre de la virtuosité et du virtuose, qui sont aussi mots-clefs qui reflètent bien l'affinité et la différence entre les attitudes de Valéry et de Mallarmé envers la littérature.

Biography:

Ai YASUNAGA, née à Hiroshima, est professeur à l'Université de Shizuoka (Japon). Diplômée de maîtrise de la littérature comparée, de maîtrise de la sociologie à l'Université de Tokyo, et de DEA de la littérature française (sous la direction de Jean-Michel Rey) à l'Université Paris VIII. Auteure de divers articles sur la littérature française du XXème siècle, notamment Milan Kundera, Roland Barthes, et Paul Valéry.

DESCRIPTION/INSCRIPTION : L'IMAGE EN DIALOGUE AVEC L'IMAGE ET L'ECRITURE

M. Arbex-Enrico

Universidade Federal de Minas Gerais/CNPQ/FAPEMIG

Abstract: Cette communication vise à présenter des éléments de réflexion sur dialogue entre l'image et l'écriture autour de l'axe description-inscription. Face à la diversité de pratiques, certaines modalités d'insertion du pictural dans les récits seront privilégiées, en particulier les procédés de génération du texte par l'image et les pratiques créatives qui tiennent compte de l'iconicité de l'écriture (Christin), de la matérialité graphique de la lettre et de son support. Après une mise au point théorique à partir des notions d'iconotexte (Louvel), de mise en abyme (Dällenbach) et de transposition intersémiotique (Hoek, Clüver), nous nous proposons d'examiner, d'un côté, les iconotextes rencontrés dans ses récits de fiction du XXe siècle; d'un autre côté, le travail de collaboration que les poètes entreprennent avec des artistes ou, inversement, celui que les plasticiens réalisent à partir d'une oeuvre littéraire. à titre d'exemple, dans l'oeuvre de Robbe-Grillet nous avons pu examiner la reprise de certaines images génératrices dans des tableaux-vivants et dans la description de scènes à caractère orientaliste. Michel Butor, à la fois critique et créateur, pratique la collaboration avec des artistes contemporains sous la forme de livres où la matérialité de la lettre est exploitée plastiquement, ou bien comme dialogue avec des peintres de périodes historiques passés. Les artistes plasticiens, à leur tour, comme Jean Le Gac, Sophie Calle, parmi bien d'autres, tirent parti du côtoiement de la photographie et du récit de fiction, dans la création d'un discours mixte où se met en scène le travail de la mémoire et l'autofiction. Ces exemples témoignent d'un renouvellement de pratiques anciennes, telles que l'ekphrasis ou la transposition d'art, qui permettent une approche renouvelée de la relation texte-image, suscitant la réflexion, du point de vue comparatiste, sur ses concepts, ses méthodes et ses objets.

Biography: Marcia ARBEX-ENRICO est Professeure de Littérature Française et Littérature comparée à la Faculté de Lettres de l'Université Fédérale de Minas Gerais (UFMG), Brésil; Chercheur au CNPq (Conseil National de Développement Scientifique et Technologique) et à FAPEMIG (Fundação de Amparo à Pesquisa do Estado de Minas Gerais). Ses recherches portent sur les rapports entre le texte et l'image dans la littérature moderne et contemporaine.

Elle a conclu son Doctorat ès Lettres à la Sorbonne Nouvelle Paris III en 1994 et a réalisé un Post-doctorat au Centre d'étude de l'écriture et de l'image (CEEI), Université Denis Diderot - Paris 7, en 2002. Elle a publié divers articles et dirigé des ouvrages dont le plus récents: *Interartes* (2010), *Poéticas do Visível : ensaios sobre a escrita e a imagem* (2006). Un livre intitulé *Alain Robbe-Grillet e a pintura: jogos especulares* est prévu pour 2012, ainsi que la publication des Actes du Colloque International L'Univers Butor, organisé en 2011 à l'UFMG, Brésil.

BARTHES ET LES CENDRES DE SCHUMANN

C.C. Amigo Pino

Universidade de São Paulo

Abstract:

Barthes et les cendres de Schumann

Après avoir tué l'auteur en 1968, Roland Barthes a décidé de le faire revivre dans son livre, *Sade, Fourier, Loyola* (1971). Mais l'auteur ne revient pas cette fois comme personne, avec « son histoire, ses goûts, ses passions », à la manière de Sainte-Beuve. Il revient déjà mort, dispersé, en forme de « cendres que l'on jette au vent après la mort ». Ces cendres, ses souvenirs produits dans le corps d'un lecteur futur, il les appellera « biographèmes ».

Cette notion sera fondamentale pour son œuvre produite aux années 70, où il proposera plusieurs œuvres « autobiographiques » : c'est le cas de Roland Barthes par Roland Barthes, où il raconte ses souvenirs à lui et, plus tard, de *La chambre claire*, où il est question de sa mère. Cette histoire est bien connue. Ce que l'on ne raconte pas souvent c'est qu'il a voulu aussi entreprendre une vraie biographie d'un auteur, ou plus précisément, d'un compositeur : Robert Schumann. Bien sûr, ce projet n'a jamais vu le jour, Barthes lui-même en explique la raison dans un inédit du Roland Barthes par Roland Barthes : « c) Enfin, j'ai eu l'envie très forte d'écrire une biographie, mais comme je voulais que ce fût celle d'un musicien, et nommément Schumann, et comme je ne sais pas l'allemand, j'ai renoncé. »

De ce projet échoué, Barthes a quand-même laissé quelques traces : les textes « *Rasch* » (1975) et « *Aimer Schumann* » (1979), où il renvoie à l'effet corporel produit par la musique de Schumann : « Rien du manichéisme beethovénien, ou même de la fragilité schubertienne (tristesse tendre d'un sujet qui voit en face de lui la mort). C'est une musique à la fois dispersé et unaire, continûment réfugiée dans l'ombre lumineuse de la Mère (...). En somme, Schumann manque du conflit. »

Cet effet sera semblable à plusieurs questions qui se posent dans ses derniers cours au Collège de France, *Le Neutre* et *La Préparation du roman*, et qui seraient, après, développées (comme forme) dans son dernier grand projet, le roman inachevé *Vita Nova*. Cette présentation a comme but de montrer les liaisons entre ce projet sur « les cendres de Schumann », des notions travaillées dans ses cours (le « neutre », le « moment de vérité », le « souverain bien »), et la forme envisagée pour son roman *Vita Nova*.

Biography: Maître de conférences à l'Université de São Paulo depuis 2002, Claudia Amigo Pin a déjà publié plusieurs livres sur la critique génétique, la littérature française et les autobiographies, dont *Escrever sobre escrever . Uma introdução crítica à crítica genética* et *O eu, nós e os outros. Autobiografias latinoamericanas no século XX*. Actuellement, dirige deux revues: *Manuscrita* (sur la critique génétique) et *Criação & Crítica* (sur des enjeux de critique contemporains)

L'ALTÉRITÉ COMME DIMENSION CONSUBSTANTIELLE CONSTITUTIVE

URBI ET ORBI. LA COMPARAISON INVISIBLE - LA REPRÉSENTATION COMME INTERTEXTE

T. Grammatas
UNIVERSITE D'ATHENES

Abstract: La notion de l'interculturalité consiste un point de référence commune dans la recherche de la théorie littéraire et théâtrale. Sous la forme d'«intertexte», on s'aperçoit le texte produit de manière synthétique et interactive, de sorte qu'il représente un dialogue entre les textes du passé culturel humain. En ce qui concerne le théâtre comme «intertexte» nous nous apercevons le «corps» du spectacle scénique, tel qu'il est produit par la médiation et l'intervention non pas seulement de l'auteur dramatique, mais aussi du metteur en scène, du dramaturge et d'autres. Notre point de vue personnelle, met l'importance non pas seulement sur le texte, mais sur l'action scénique, la représentation même, que nous croyons former une sorte d'intertexte. Car, le spectacle scénique, tel qu'il se présente, n'est qu'une combinaison des choix claires ou latents, de caractère artistique, psychologique et sociale, vis à vis du temps passé. Tout ce qui se donne sur scène, peut se rapporter à d'autres spectacles vus ou entendus par le metteur en scène, le comédien ou d'autres participants artistiques (scénographe, musicien e.t.c), ainsi que par les spectateurs. Par conséquent le spectacle présenté sur scène, ne forme qu'une sorte de dialogue avec d'autres du passé. Or, la mémoire théâtrale non pas seulement des collaborateurs artistiques du spectacle, mais aussi des spectateurs, vient au centre de notre intérêt et crée une comparaison invisible, presque inconsciente entre le spectacle vivant chaque fois devant un public précis, et d'autres qui ont eu lieu auparavant. C'est ainsi que la représentation concrète se transforme à une création intertextuelle, et la mémoire théâtrale devient juge privilégié du spectacle donné.

Biography: La notion de l'interculturalité consiste un point de référence commune dans la recherche de la théorie littéraire et théâtrale. Sous la forme d'«intertexte», on s'aperçoit le texte produit de manière synthétique et interactive, de sorte qu'il représente un dialogue entre les textes du passé culturel humain. En ce qui concerne le théâtre comme «intertexte» nous nous apercevons le «corps» du spectacle scénique, tel qu'il est produit par la médiation et l'intervention non pas seulement de l'auteur dramatique, mais aussi du metteur en scène, du dramaturge et d'autres. Notre point de vue personnelle, met l'importance non pas seulement sur le texte, mais sur l'action scénique, la représentation même, que nous croyons former une sorte d'intertexte. Car, le spectacle scénique, tel qu'il se présente, n'est qu'une combinaison des choix claires ou latents, de caractère artistique, psychologique et sociale, vis à vis du temps passé. Tout ce qui se donne sur scène, peut se rapporter à d'autres spectacles vus ou entendus par le metteur en scène, le comédien ou d'autres participants artistiques (scénographe, musicien e.t.c), ainsi que par les spectateurs. Par conséquent le spectacle présenté sur scène, ne forme qu'une sorte de dialogue avec d'autres du passé. Or, la mémoire théâtrale non pas seulement des collaborateurs artistiques du spectacle, mais aussi des spectateurs, vient au centre de notre intérêt et crée une comparaison invisible, presque inconsciente entre le spectacle vivant chaque fois devant un public précis, et d'autres qui ont eu lieu auparavant. C'est ainsi que la représentation concrète se transforme à une création intertextuelle, et la mémoire théâtrale devient juge privilégié du spectacle donné.

POUR UNE (CON)SCIENCE VRAIMENT COMPARATIVE

C. Kim
Seoul National University

Abstract: Si M. -F. Guyard exprime que "j'aimerais, plutôt que de le réviser, le récrire: non que mes options aient beaucoup changé; il me semble simplement que je les présenterais avec moins d'assurance et plus de sûreté, peut-être" pour la sixième édition de *La Littérature comparée* (1975), Yves Chevrel pose directement la question de "Pourquoi la littérature comparée?" pour introduire la cinquième édition de sa *Littérature comparée* "refondue" (2006) avec plus d'assurance et plus de sûreté. Pourquoi la littérature comparée? C'est un questionnement pertinent pour la discipline au moment où (et pour toujours, peut-être) l'on analyse sa condition actuelle comme celle d'une crise la poussant de "Charybde en Scylla". On pourrait se demander pourquoi ici l'usage du terme "pertinent"? Parce que ce questionnement sert de guide à l'argumentation sur la dualité de la condition politiquement créée et continue par l'indifférence à cette dualité: la littérature comparée, marginalisée en tant que discipline à part entière mais en même temps plébiscitée en tant que perspective exigeante, très spécialement à l'âge du multiculturalisme contemporain. On se demande ici à quel point cette situation autour de la dualité peut être inquiétante, ignorée des non-comparatistes et négligée des (pseudo-)comparatistes, ou bien ignorée des (pseudo-)comparatistes et négligée des non-comparatistes. La question à se poser

est comment caractériser et mettre en valeur le multiculturalisme qui est au cœur de cette dualité. Il est intéressant de noter que les études culturelles s'affichent comme "comparative cultural studies" (dans le titre du programme d'enseignement) et donc comme un des domaines où s'élabore le comparatisme à l'âge du multiculturalisme contemporain. Ce genre de programme prétend assurer le comparatisme mais n'a de fait aucun rapport avec celui-ci. C'est ainsi qu'ici le comparatisme comme science comparative est abusé et maltraité consciemment et inconsciemment dans le cadre témérairement étendu des études culturelles. La diversité culturelle "multiculturelle", étant considérée comme condition suffisante pour être une science comparative, semble inappropriée pour qualifier le comparatisme. Par conséquent il semble qu'il y ait une confusion totale entre la méthode comparative et les éléments constitutifs du corpus littéraire et culturel. D'où cet appel inquiet à la conscience vraiment comparative: il faudrait que le comparatisme gagne sa propre position légitime en tant que science comparative des études littéraires et culturelles. Voici quelques arguments à élaborer pour défendre ce point de vue : 1. les aspects spécifiques du comparatisme maltraité à l'âge du multiculturalisme 2. la volonté de la théorisation culturelle qui s'éloigne du contexte historique de l'esthétique littéraire 3. comment et pourquoi instaurer une éthique du comparatisme conformément à la raison d'être de la méthode exclusivement comparativiste indispensable à l'approche critique. Pour atteindre le noyau du comparatisme, je propose d'utiliser la notion de l'altérité qui comprend en même temps la particularité et la généralité, ou bien la différence et la similarité dans les œuvres littéraires d'ici et d'ailleurs

Biography: Choon-hee Kim Present positions - Theatre Critic - Vice-president of the Henry James Society in Korea. - University Lecturer/ Visiting Researcher affiliated with Seoul National University, Institute of Humanities. Education B.A. (1978) Ewha Womans University, English Literature M.A. (1981) Ewha Womans University, English Literature D.E.A. (1984) University of Paris-Sorbonne, Comparative Literature (English French) DOCTORAT (1994) University of Paris-Sorbonne, Comparative Literature(English French) Academic Achievements Thesis: BA : Jamesian Heroines in Daisy Miller, Washington Square and The Portrait of a Lady, Ewha Womans University, 1978. MA. : A Comparative Study of the Thematic Formation in This Side of Paradise and The Great Gatsby, Ewha Womans University, 1981. D.E.A. : La Technique romanesque et théâtrale chez Emile Zola et Henry James, University of Paris-Sorbonne, 1984. Ph.D. (Nouveau Doctorat) : Roman et théâtre chez Emile Zola et Henry James : étude comparée (Novel and Theatre in Emile Zola and Henry James: Towards a New Perspective in Comparative Literature). University of Paris-Sorbonne, 1994. Post-Doc. : Free Will and Conditions of the Will in the Metamorphosis of Philoctetes: Philoctetes in Sophocles, André Gide, Heiner Müller, Tom Stoppard and Seamus Heaney. (Received research grant from Korea Research Foundation, 1999). Recent Teaching Experience: BA: Korea University – Early American Literature, English and American Essays, World Literature in English, World Classics. Ewha Womans University – English, Backgrounds of English Literature, Understanding Drama (History of World Theatre), World Classics. Sungkyunkwan University – European Society and Culture. Yonsei University – An Introduction to Comparative Literature. MA & Ph.D. : Seoul National University – Thematology : Topics in Comparative Literature, Comparative Literature: Theory and Practice. Korea University – Comparative Literature: Theory and Practice Hankuk University of Foreign Studies (HUFS) – Comparative Literature: Theory and Practice I, Topics in Comparative Literature. Sungkyunkwan University – Comparative Cultural Studies, Cultural Ecology, Comparative Study of Performing Arts. Teaching and Research interests My principal teaching and research interests are in comparative literature and its methodology in cross cultural contexts, arts and science, modern literary reception of Greek drama, aestheticism in literature and philosophy. Society Membership I am a member of the Henry James Society (and actually president of the Society in Korea), the Korea Comparative Literature Association, the American Studies Association of Korea, the English Language and Literature Association of Korea, and the International Comparative Literature Association. Publications Book: Critical Experience of the Unexpectedness : Forms and Contexts. Forthcoming. Contributions to books: "Sophocles's Philoctetes." Greek-Roman Theatre 2. Seoul: Dongin Books Co., 2001. "Christopher Marlowe's Edward The Second." Plays of the Tudor Period. Seoul: Dongin Books Co., 2004. Articles: "Cultural Transformation and Identity Formation. A Multidisciplinary Approach to Different Aspects of James Family Thoughts." Forthcoming. "Aesthetic Consciousness and Literary Logic in the Jamesian Transatlantic Perspective : Towards a Dialectic of "a big Anglo Saxon total." The Journal of English Language and Literature, Vol. 57, no. 3 (2011): 367-89. "A Critical Standpoint on False Extension of Comparative Literature." The Journal of Comparative Literature. The Korea Comparative Literature Association. 45 (2008): 5-34. "Changing Aspects of Cultural Exchange between France and the United States: American Art and the Louvre Museum." The Journal of Comparative Literature, The Korea Comparative Literature Association. 42 (2007): 217-243. "Korean Studies Research and Education in France and Germany: Towards a New Perspective in Korean Studies." The Journal of Comparative Literature. The Korea Comparative Literature Association. 35 (2005): 342-385. Received research grant from Korea Research Foundation. "Generation Gap as a Life of the Theatre: Difference and Its Continuity." Presentation paper of the 2006 IATC Symposium for Experienced Critics In the framework of the Baltic House Festival in St. Petersburg, Russia. October 2006. <http://www.aict-iatc.org/documents/colloque/st.petersburgsymposium.pdf> "Structure des instances du signe et ses caractéristiques éducatives: étude comparée de la fable 'La Cigale et la Fourmi' avec les versions antique et moderne." Enseignement de Langue et Littérature Françaises. Société Coréenne d'Enseignement de Langue et Littérature Françaises. 18 (2004): 189-219. "On the Nature of Reality in Metafictional Practice: Postmodernist Strategies in Julian Barnes." The Journal of Comparative Literature. The Korea Comparative Literature Association. 31 (2003): 415-440. "On

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S5 HISTOIRE DES TRADUCTIONS ET HISTOIRE LITTÉRAIRE

L'INFLUENCE DU THÉÂTRE FRANÇAIS SUR LE THÉÂTRE MODERNE PERSAN A LA FIN DU XIXE SIECLE : LE RÔLE DES TRADUCTIONS ET DES TRADUCTEURS

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Abstract: Le théâtre français est arrivé en Iran au XIXe siècle conjointement avec d'autres éléments d'origine occidentale. La société qâjâr montrait déjà des signes de défaillance face à la société industrielle de l'Europe ; elle ressentait son retard militaire aussi bien que scientifique et elle allait à la rencontre du monde occidental pour compenser ses lacunes. Il convient de noter que non seulement les autorités voulaient renforcer leur régime en se tournant ainsi vers l'Occident, mais aussi des intellectuels et des politiciens réformistes pour lutter contre le despotisme du roi. En ce qui concerne le théâtre occidental, s'il a été choisi par la cour en tant que divertissement royal, il a été parallèlement envisagé par des intellectuels comme un nouveau langage pour développer l'intelligence politique de la société. Cette double ouverture culturelle a donné aux Iraniens une connaissance du théâtre occidental, notamment français. Les élites ont donc essayé de traduire et d'adapter les pièces les plus emblématiques du répertoire français, surtout celles de Molière. Les pionniers sont Mirza Habib Esfahani et Etemad ol Saltaneh ; le premier a traduit *Le Misanthrope* de Molière et le deuxième *Le Médecin malgré lui*. Ces traductions sont plutôt des adaptations ou des traductions libres, visant plutôt à combattre l'ignorance et la superstition du peuple qu'à poursuivre des buts purement dramaturgiques.

Ces traductions ont joué le rôle d'un pont entre l'Iran et la France. Les hommes du théâtre ont gardé la même démarche avec d'autres œuvres de Molière telles que *Georges Dandin* en 1891, *Le Mariage forcé* en 1904, *Tartuffe* en 1918, *L'Etourdi* et *L'Avare* (date inconnue). Toutes ces traductions ont transposé avec une grande liberté les noms des personnages et leurs traits de caractère, de sorte que le jeu était plus persan que français.

Les vraies raisons de cet attrait pour la comédie de Molière se résument en 4 aspects :

- Des jeunes Persans partis faire leurs études en France de 1845 à 1848, ainsi que les voyages en France de la famille royale, surtout ceux de Naser -adin -Chah, le roi qâjâr, ont répandu une certaine connaissance de la culture française.
- Les intellectuels réformistes ont considéré l'art du théâtre comme un moyen pour critiquer la corruption politique et pour propager des idées libérales et progressistes en les rendant compréhensibles pour toutes les couches sociales. Le théâtre comique de Molière correspond bien à cette demande des élites de la fin de XIXe siècle qui, se sentant toujours menacées par le gouvernement, cherchent un appui populaire.
- Les conditions historiques et économiques mentionnées par Molière sont homologues à celles de la société qâjâr et c'est pourquoi les Iraniens se sentent proches de l'œuvre de Molière.
- L'intérêt des traducteurs pour le théâtre de Molière s'explique par le fait qu'ils connaissaient déjà la farce iranienne, qui présentait une similitude des thèmes, de la forme et des personnages. Cette ressemblance leur a permis de comprendre, de traduire aisément ce théâtre, et en somme, de restituer l'esprit moliéresque.

En Europe, il y a peu d'études détaillées sur les influences occidentales qui ont marqué le théâtre moderne iranien du XIXe siècle ; la plupart des recherches ont plutôt été consacrées aux formes traditionnelles du théâtre iranien, notamment le Ta'zieh (théâtre religieux). Nous voulons donc analyser ce lien entre le théâtre moderne persan et le théâtre français, et en particulier le rôle important que la traduction littéraire a joué dans l'histoire des relations entre l'Iran et la France. Nous envisageons une analyse socio-historique des pièces persanes (surtout celles d'Akhoundzadeh), depuis la fin du XIXe siècle, qui souligne notamment leurs rapports avec l'œuvre de Molière, tout en mettant en évidence leurs enjeux culturels.

Biography: Naeimeh FALLAHNEJAD

2007-2011 : chargée de cours de langue française et d'histoire mondiale et européenne aux universités de Yazd, Jahad Daneshgahi et Payam-Noor (Iran).

Master

Étude du thème et de la structure de la pièce *Art* de Yasmina Reza (mémoire présenté pour l'obtention du diplôme d'études supérieures (bac + 6) en littérature française,

Département des langues étrangères, Université de Shahid-Beheshti, Téhéran, Iran, 2009.

Sujet de thèse

L'influence du théâtre français sur le théâtre moderne persan (sous la direction de Pierre Halen).

EUGÈNE LABICHE EN CHINE : LES TRADUCTIONS ET LA RÉCEPTION D'UN PARADIGME COMIQUE

S. Lo

Université Sorbonne Nouvelle Paris III

Abstract: Dans l'histoire du théâtre moderne chinois (huaju, « théâtre parlé », par opposition à l'opéra-théâtre traditionnel), la création d'un canon d'œuvres nationales côtoie la traduction et la réception d'œuvres étrangères. Manquant d'un genre théâtral purement parlé, les Chinois ne tentent de jouer des pièces de théâtre occidental qu'à la fin du XIXe siècle, suite à une série de mesures de modernisation politico-culturelle. De 1896 à 1909, les élèves de St. John's College de Shanghai montent des pièces de Shakespeare en anglais et jouent à la manière occidentale des pièces en chinois issues du répertoire classique. En 1907, des étudiants chinois au Japon adaptent et jouent des extraits de *La Dame aux camélias* d'Alexandre Dumas fils, ainsi que *L'Invocation au ciel des esclaves noirs* d'après le roman américain *La Case de l'Oncle Tom* de Harriet Beecher Stowe. Si, à la charnière des XIXe et XXe siècles, la naissance en Chine d'un théâtre parlé témoigne d'une volonté des Chinois de moderniser la littérature nationale, cette volonté se réalise en se référant aux œuvres occidentales traduites en chinois. Dans le numéro d'octobre 1918 de la revue *La Jeunesse* (*Xin qingnian*, organe du Mouvement de la nouvelle culture), Ouyang Yuqian déclare ainsi qu'il faut « traduire les pièces de théâtre comme notre modèle et les imiter » afin de créer une nouvelle littérature chinoise. Pour mieux comprendre à quel point l'histoire de la traduction et de la littérature dans la Chine moderne sont indissociables, je me focalise dans cette communication sur les œuvres du dramaturge français Eugène Labiche, qui sont entrées dans le monde du théâtre chinois dès 1920 grâce à Song Chunfang (1892-1938). Celui-ci est dramaturge, collectionneur d'ouvrages dramatiques et haut fonctionnaire. Il est le premier professeur à donner des cours sur le théâtre occidental dans les universités chinoises. À la différence de ses contemporains qui propagent les pièces d'Ibsen dont le sujet réaliste rappelle les problèmes sociaux chinois, Song Chunfang souligne la qualité comique et divertissante du théâtre de Labiche (*Essais sur le théâtre*, vol. 1, 1923). L'argument de Song réside en effet dans le goût populaire des œuvres de Labiche et leur caractère accessible à tous. Un chapeau de paille d'Italie (1851) par exemple, est considéré par lui comme un « chef d'œuvre à l'échelle du théâtre au monde », et son auteur est même comparé à Molière. Bien que Song n'ait traduit aucune pièce de Labiche, il essaie d'intégrer les techniques dramaturgiques de ce dernier dans ses créations comiques. Un portrait du Dieu du bonheur (*Yifu xishen*, 1932) et *Dans le brouillard gris* (*Wuli wuzhong*, 1935) en témoignent. La première pièce de Labiche à avoir fait l'objet d'une traduction en chinois est *La Poudre aux yeux* (1861). Publiée en 1929 (Shanghai, éd. Xinyue shudian), cette traduction est réalisée par Zhao Shaohou et préfacée par Song Chunfang. En 1936, cette pièce est connue de l'enseignement artistique chinois, puisque Cao Yu, alors professeur du Conservatoire à Nankin et déjà réputé pour ses « pièces bien faites » à l'occidentale, l'adapte en vue de la formation théâtrale de ses élèves. Cao Yu intitule son adaptation *Doré* (*Dujin*) et celle-ci est régulièrement jouée par des élèves ainsi que des professionnels. En 1943, une version corrigée de *Doré* est publiée à Chongqing, où le gouvernement chinois se réfugie pendant la guerre sino-japonaise (1937-1945). La même année, Yan Zhewu traduit à nouveau cette pièce et la met en scène. Elle est représentée sous le titre *La Poudre aux yeux* et publiée ultérieurement en 1947. De *Doré* à *La Poudre aux yeux*, cette évolution nous montre comment la traduction d'une pièce étrangère peut progressivement s'intégrer dans le répertoire du théâtre parlé chinois. En ce qui concerne la comparaison des différentes traductions d'une même œuvre, je me concentre sur *Le Voyage de Monsieur Perrichon* (1860) qui a été traduit en chinois à deux reprises, en 1930 et en 1940. La première version, fruit du travail de Wang Shoushan, a été publiée sous le titre *Bolisong xiansheng de luxing ji*, « Le récit de voyage de M. Bolisong ». La seconde a été réalisée par Liu Musen, sous le titre abrégé *Luxing*, « Le voyage ». D'un point de vue linguistique, ces deux traductions, comme d'autres traductions de la même époque, cherchent à s'approcher du texte original. Rappelons que les pseudo-traductions d'œuvres étrangères étaient populaires au début du XXe siècle et étaient en fait de la réécriture par des écrivains chinois. Par ailleurs, les traducteurs des années 1930 et 1940 essaient de rendre le texte – en particulier les jeux de mots – compréhensible pour un public chinois. Dans la préface de *Luxing* par exemple, la réflexion de Liu Musen sur les mots homonymes « mer/mère » et leur passage aux idéogrammes nous laisse déjà d'apercevoir les efforts du traducteur. À la différence des traductions/adaptations des œuvres d'Alexandre Dumas fils ou de Victor Hugo, qui étaient souvent liées au discours révolutionnaire du début du XXe siècle, les traductions de Labiche visent à parodier les mœurs des Chinois embourgeoisés qui commencent à arriver sur la scène urbaine aux alentours des années 1930. La réception de Labiche en Chine est un transfert du paradigme comique. Signalons qu'une adaptation cinématographique et entièrement sinisée de *La Poudre aux yeux* est sortie en 1949, sous le titre *Fake with Joy* (titre anglais donné par le distributeur). Les traductions de Labiche sont invitées à entrer dans le canon de la littérature chinoise, mais elles se marient aussi avec le support médiatique favori du grand public.

Biography: Shih-Lung Lo est docteur en études théâtrales diplômé de l'Université Sorbonne Nouvelle Paris III. Sa thèse de doctorat s'intitule *La Chine dans le théâtre français du XIXe siècle*. Il a publié des articles sur les échanges franco-chinois et il participe activement aux groupes de recherches organisés par le Réseau Asie-Pacifique à Paris. Il est aussi un traducteur de pièces de théâtre. En 2010, il a traduit et adapté *La Demande d'emploi* de Michel Vinaver en

collaboration avec Hong Kong Academy for Performing Arts. En 2012, sa traduction de *Derniers remords avant l'oubli* de Jean-Luc Lagarce a été publiée par l'Université nationale des Arts à Taipei (Taïwan).

LA RÉCEPTION DE LA VISION DE L'AMOUR AU JAPON : AUTOUR DE LA TRADUCTION DE *NANA* D'EMILE ZOLA

M. Noda

Abstract: L'amour dans la littérature est un sujet universel, qui embrasse un vaste champ historique, thématique, et esthétique. L'extrême diversité des visions qui en ont cours selon les pays et les époques en fait une pierre de touche des traductions littéraires. Au Japon, l'essai de Kuriyagawa Hakuson (1880-1923), *Kindai No Ren.Aikan* (la vision de l'amour à l'époque moderne, éd. Kaizô, 1922), devint un des best-sellers de l'ère Taishô (1912-1926), ce qui montre bien l'engouement du public de cette époque pour cette thématique. L'ouvrage proposait une réflexion critique sur la singularité de la « vision de l'amour » au Japon, par contraste avec celle que l'on pouvait trouver à la même époque dans les romans occidentaux que l'on commençait à traduire. Si la plupart des auteurs de l'époque précédente se cantonnaient à des adaptations libres ou à des traductions partielles des textes originaux, les années 1920 représentent un tournant dans la vie littéraire au Japon. Nous nous proposons de montrer comment la vision occidentale de l'amour a été introduite au Japon à travers le processus de la traduction des œuvres littéraires. Nous prendrons pour fil conducteur de notre recherche l'exemple de la réception de *Nana* (1879) d'Emile Zola, l'un des romans traduits dans les années 20, qui devint aussitôt un best-seller. En retraçant l'histoire de la traduction de ce roman, nous montrerons... Jusqu'à nos jours.

Biography: Curriculum Scolaire 1988-1994 ✕ école primaire d'Ohara (Koka, Shiga) 1994-1997 ✕ collège d'Aino (Éiguainji, Shiga) 1997-2000 ✕ lycée d'Hikoné-Higashi (Shiga) Curriculum Universitaire 2001 ✕ l'Université de Kyoto, faculté des Lettres (sélection de la littérature française) 2005 ✕ licence de Lettres à l'Université de Kyoto "Le point de vue des personnage dans *L'Assommoir* de Zola" 2005 ✕ l'Université de Kyoto, cours de maîtrise des Lettres 2007 maîtrise des Lettres "Le réalisme et le symbolique de la description des espaces dans *Les Rougon-Macquart*" 2010- le troisième cycle de l'Université de Kyoto Expériences professionnelles 2007-2010 ✕ éditeur des livres pour enfants dans Doshinsha Activités de recherche Communication "Le paysage parisien et la création des personnages dans *Une page d'amour* - "Autour de l'imaginaire aérien" (La Société japonaise de langue et littérature françaises, l'Université de Hitotsubashi, 28 mai 2011)

S2 WHY COMPARATIVE LITERATURE?

COMPARATIVE LITERATURE IN THE AGE OF TRAUMA THEORY

D. Kelman

California State University, Fullerton

Abstract: I would like to pose an apparently simple question: how has trauma theory changed the way we understand “comparative literature”? With this question I am not suggesting that comparative literature is a necessarily “traumatized” discipline, but that trauma theory enables us to rethink comparative literature as a mode of relation that does not depend on knowledge. Cathy Caruth, for instance, suggests in her reading of *Hiroshima mon amour* that a relation takes place not on the basis of understanding, but rather on the basis of what the characters do not understand of each other (56). Relation, in other words, does not take place through affinity or as an act of empathy, but rather as an act of “telegraphy” (or distance-writing). For this reason I will begin not only with Caruth’s more explicit remarks about comparison (“It is important to note that the question of comparison ... has been displaced or rethought by [Hiroshima]” [Caruth 124]) but also Derrida’s notion of “the Great Telematic Network,” outlined in, among other places, *The Post Card* and “Living-On” (*Post Card* 27). For Derrida, something like “comparative literature” is always setting up telephonic relations, but what this really means is that comparative literature is tracking the haunted relations that constitute literature in the age of the Great Telematic Network. As Derrida puts it, telematics implies that two (or more) texts call to each other without corresponding (*Post Card* 191; “Living-On” 169-170). After setting up this theoretical introduction on comparison in the age of the tele(trau)matic, I will turn to a brief comparison of two novels: Edwidge Danticat’s *The Farming of Bones* and Michael Ondaatje’s *Anil’s Ghost*. Although these texts might seem immediately comparable (they were both written in English), the relation between them (their comparability) is far from obvious: they actually come from different traditions (one Haitian-American, the other Sri Lankan-Canadian) and they bear witness to two very unique massacres (one in the Dominican Republic, one in Sri Lanka). They are therefore singularly incomparable texts, and yet they (almost literally) call out to each other to be compared: a telephonic relation connects them. This relation comes out explicitly in Danticat’s novel, when one character (Papi) listens to the radio in order to connect the Dominican slaughter of the Haitians to other slaughters (or “cortes,” “cuttings”) throughout the world: “Before Papi died, all he did was listen on his radio to stories of different kinds of ... cortes, from all over the world” (300; Danticat’s ellipsis). The (comparative) relation happens in this moment, when Papi listens to the radio (a telecommunications device that connects over great distance) about other cortes, other episodes of the Cutting. In fact, the radio is significant since it highlights the way the event takes place, if it takes place at all, by calling out to another event, through this telecommunicational network. *El corte*, precisely as it cuts, sets up the possibility of comparison. This means that the basis of comparison is not something evident or knowable, but is rather the cut itself, the lack or absence inaugurated (or opened up) by the cutting short of relations. The point then is not to show that a traumatic event is comparable, but rather that a comparison worthy of its name must be structured like a traumatic event: comparison happens not through analogy or metaphor, but rather as a catachrestic relation between two unknowable events. In other words, tele(trau)matic relations occur precisely when understanding is cut short. I will conclude by suggesting that this mode of relation is especially relevant for the university in the age of “telecommuting,” that is, when forces are already working to make a certain kind of distance (tele-) an essential part of the university community.

Biography: David Kelman is an assistant professor of English and comparative literature at California State University, Fullerton. He has published articles in *CR: The New Centennial Review*, *Comparative Literature*, *Discourse*, *Pynchon Notes*, and *New Vico Studies*. He is also the author of *Counterfeit Politics: Secret Plots and Conspiracy Narratives in the Americas* (Bucknell University Press, 2012).

DIALOGUES AND TRANSLATIONS IN HOLOCAUST TESTIMONIES

R. Kostova¹, P. Schweitzer²

¹*Jacksonville State University*, ²*Shenandoah University*

Abstract: Haun Saussy’s speaks of comparative literature “as comparisons with literature,” and presumes the centrality of literature in a sense that comparative literature involves reading texts of diverse sorts but “reading literarily.” Is there a crisis in Comparative Literature because of literature? What is the role of literature in comparative literature in our global age? What justifies the study of comparative literature? This paper will explore these questions through the medium of language in Holocaust literature? I will examine the literary testimony of two survivors, the French writer Charlotte Delbo and Jewish-German poet Paul Celan. Delbo and Celan explore the tenuous space of “literature” in which personal and communal narratives intersect. I will read Charlotte Delbo’s narrative “Arrivals, Departures” from her book *Auschwitz* and

After and Paul Celan's poem "Sprich auch Du" from his book *Sprachgitter* as a kind of dialogue between the two survivors, a mode which attempts to juxtapose the suffering of victims transported from all over Europe and sent to the Nazi death camps. In so doing, I re-examine these literary works in terms of their figurative language rooted in the relation between absence and presence. I examine the capacity of language as testimony to articulate what memory continues to resist. In different ways, I argue, the figures that are central to each writer serve to communicate both the challenge of remembering and transmitting the history of the Holocaust. In what ways, I ask in this study, can we hear the voice of each survivor in the here and now? How does literary language bring us face to face with the unspeakable crime of mass death? Ultimately, how do both Charlotte Delbo and Paul Celan reflect on their own experience of survival through this microcosm of the Holocaust itself?

Biography: Petra Schweitzer and Raina Kostova

(UN)INHABITABLE COMPARISONS IN *RASGADO (TORN)* BY LILA ZEMBORAIN (2006), *DISOBEDIENCE* BY ALICE NOTLEY (2001), AND *NON SON DE AQUÍ* BY MARÍA DE CEBREIRO (2008)

M.E. Méndez
University of Richmond

Abstract: This presentation will be driven by the very specific question: What can a comparative approach contribute to the study of women's poetry shaped by divergent social, literary, and cultural forces? The main focus of critical examination and analysis will consist of three collections of poetry that revolve, in one form or another, around issues of identity and belonging. Though stemming from different literary traditions and responding to different social, political, and cultural circumstances, these poetry collections are inhabited by a lyrical subject engaged in negotiating, not always successfully, the frontiers and borders that separate it from yet sometimes bring it closer to a community—be this defined linguistically, spatially, culturally, geographically, etc. *Rasgado [Torn]* (2006) was written by Argentinean poet and New York resident Lila Zaborain in response to the New York World Trade Center attacks on 9/11. There is as such a before and an after the catastrophe, and the speaker in the poems needs to make new meaning out of a disfigured space, much in the same manner advocated by Michel De Certeau in *The Practice of Everyday Life* (1984). In *Disobedience* (2001), by Alice Notley, the speaker travels the underground geography of a subterranean dreamlike Paris punctuated by glimpses of the real life above. Notley herself is a renowned American poet commonly associated with the so-called second generation of The New York School, who has been living in Paris since 1992. *Non son de aquí* (2008) by Galician poet María do Cebreiro is traversed by a movement in and out, across, and beyond specific geographic locales that eerily give shape to a home(land) that is paradoxically untranslatable into rootedness and permanence. Underlying all three collections, there is always an interrogation into what it means to belong to a city, to a country, to a nation. Interestingly enough, de Cebreiro, Notley and Zaborain themselves experience, for different reasons, purposefully or not, a sense of exile—internal or external—in the cities/countries where they have chosen to live. All three resist as well the idea of belonging to a literary canon or tradition that precludes re-vision and re-readings. Drawing on conceptualizations of space articulated by Michel de Certeau and Henri Lefebvre and critiqued by feminist theorists like Elizabeth Grosz and Doreen Massey, this presentation purports to elucidate how the lyrical subject in these poetry collections negotiates inhabiting, linguistically and spatially, within the boundaries of New York, Paris, and Santiago de Compostela. In doing so, it also purports to examine both the possibilities and limits of a comparative analysis that not only stresses similarities but also underlines differences. Can we draw conclusions without losing sight of the specificities, or do the specificities get in the way of our understanding the three poetry collections as part of a larger gesture, one shared by subjects experiencing migration, exile, and displacement across and beyond borders.

Biography: Mariela Mendez is Assistant Professor of Latin American and Iberian Studies at the University of Richmond, in Richmond, Virginia, United States. Originally from Argentina, she pursued graduate studies as a Fulbright grantee at the University of Massachusetts Amherst, where she obtained her Ph.D. in Comparative Literature and her Graduate Certificate in Advanced Feminist Studies. Her research focuses on transnational feminist approaches to women's literature of the Americas, on which she has presented and published widely both in the U.S. and abroad. She is co-editor of the book *Nosotras . . . y la Piel* (Buenos Aires: Alfaguara, 1998), a collection of chronicles by Argentinean writer Alfonsina Storni. She has also co-translated poetry from Spanish into English; several of her translations have appeared or are forthcoming in prestigious journals like *Mandorla*, *Washington Square*, *Cerise Press*, and *Verse*, among others.

THE PLACE OF LATINOJEWISH/JUDEOLATINO STUDIES

B. Kevane
Montana State University

Abstract:

In the last decade, the *Forward* has featured close to three hundred articles on Latino-Jewish relations. Everything from the Hip Hop Hoodies to Hispanic anti-Semitism found a place in the pages of this venerable newspaper. In turn, the last decade has also witnessed a proliferation of Jewish Latino alliances forming across the nation on different fronts, political, economic, and educational, as well as university student clubs. The Anti-Defamation League and the American Jewish Committee published reports on Jewish Latino relations, including the stereotypes that two ethnic groups have of each other. The National Council of La Raza has continued to work with Jewish agencies including inviting important Latinos to Israel. Meanwhile the radical group *Aztlán* has maintained its rancorous anti-Semitic and anti-Zionist attacks and, more recently, *Tablet: A New Read* on Jewish life and culture featured a disturbing piece on the George Zimmerman case in response to reader's preoccupation with Zimmerman's identity. In short, the encounters between Jewish and Latino communities across the nation are increasing in significant ways. As Josh Nathan-Kazis says, "If American Jewry's most interesting inter-ethnic relationship of the second half of the 20th century was with African Americans, the most interesting such relationship of the first half of the 21st century is shaping up to be with Latinos." (*The Forward*, Reporters Roundtable, Jewish Latino Coalition). Yet there is another lens that we can and should use in order to understand what Nathan-Kazis calls 'the most interesting inter-ethnic relationship of the 21st century,' and that is the cultural comparative literary or textual lens. The heightened awareness of the importance of creating coalitions between these two ethnic groups may, in many cases, be strategic but it is most certainly important. Equally important is what can be gleaned from the emergent yet neglected voice of Jewish Latino authors, members of both ethnic communities, and the ways in which these voices can enrich our understanding of ethnic literatures in America. In this paper I will provide a brief overview of the history of the community, introduce the provocative questions that arise from a study of this literature, and then focus on Ilan Stavans's memoir, *On Borrowed Words: A Memoir of Language* (2001) and, in particular, his representations of the homeland/s as a compromised, contested and, ultimately, failed space.

Biography: Bridget Kevane is Professor of Latin American and Latino Studies at Montana State University. She has published widely in the field of Latino Studies. She has also published in *The New York Times Book Review*, *Tablet*, the *Forward*, and other venues.

S2 LA LITTÉRATURE COMME PHILOSOPHIE DE LA VIE

LES IRRÉCUPÉRABLES

T. Samoyault

Université de Paris 3

Abstract: Cette communication portera sur des comportements de personnages incompréhensibles, qui ne peuvent être analysés en termes éthiques.

Biography: Tiphaine Samoyault est essayiste, écrivain et professeur de littérature comparée à l'université Paris 3 Sorbonne nouvelle, spécialiste de la littérature européenne du XXe siècle, des questions de traduction, de mondialité littéraire et de littérature contemporaine.

EXCÈS DE LANGUE ET INDISCIPLINE DE VIE

M. Verger

Université Paris 8 Saint-Denis

Abstract: "Excès de langue et indiscipline de vie"

Biography: Mathias Kitever est doctorant contractuel à l'Université Paris 8, où il prépare une thèse en littérature comparée : "La haine de la langue maternelle. J. Joyce, J. Genet, Th. Bernhard" sous la direction de Tiphaine Samoyault.

LA RUMEUR DU MONDE : FORMES DU DISCOURS RAPPORTÉ ET CONNAISSANCE CRITIQUE DANS LA LITTÉRATURE CONTEMPORAINE

M. Zenetti

Université Paris 8

Abstract: Dans un nombre important d'œuvres de la littérature européenne publiées ces vingt dernières années, la question de l'expérience historique et du rapport qu'entretiennent leurs auteurs avec le monde contemporain semble passer par la médiation, la citation et la mise en scène de discours extérieurs à la parole littéraire. Les mots des autres et les bruits du dehors envahissent alors l'espace de l'œuvre au point de supplanter la voix de l'auteur. Il s'agirait de questionner les formes de cette intégration de discours extérieurs en les envisageant comme une manière de penser sur un mode critique les sociétés contemporaines et le rapport à l'actualité qu'elles instaurent. On pourra d'emblée distinguer entre, d'une part, des œuvres qui mettent clairement en scène et en question les discours médiatiques et politiques (souvent publiées par de petites maisons d'éditions – Al Dante, POL – et relevant, quoique de façon problématique, du théâtre ou de la poésie) ; d'autre part des auteurs qui recueillent la parole et l'expérience d'autrui, dans les textes insituables, entre récit et enquête documentaire, lesquels semblent infléchir le modèle testimonial vers une forme d'« indirect », où les niveaux de parole se multiplient. Néanmoins, un certain nombre d'œuvres, en particulier les journaux d'A. Ernaux, combinent l'une et l'autre pratiques. Plus encore, cette intégration de discours extérieurs, quels qu'ils soient, et quelles que soient les modalités de leur agencement au sein de l'œuvre littéraire, peut se comprendre de la même manière : comme une critique de la place accordée à ces discours dans la société contemporaine (une parole médiatique déréalisée et omniprésente d'un côté, de l'autre des paroles ordinaires inaudibles car passées sous silence), mais aussi comme la recherche de ce que Barthes appelait une « morale de la forme » littéraire, capable de subvertir, ou du moins de mettre en question, un tel ordre du discours. Pour ces raisons, de tels textes pourraient également être rapprochés de certaines pratiques artistiques contemporaines, qui jouent elles aussi avec les discours et les formes du document. Ce qui mérite ainsi d'être interrogé à l'aune de ces textes, c'est donc une intrication complexe entre la vie et la littérature : ces œuvres sont certes nourries de l'expérience et de l'actualité, auxquelles elles tentent de donner forme ; mais cette forme devient également le moyen des les penser, et partant, d'agir sur elles. L'écriture et la lecture relèvent ainsi, dans un élan possiblement utopique, d'une pratique critique, qui travaille les discours et interagit avec l'expérience extra-littéraire. Bibliographie indicative ALEXIEVITCH, Svetlana, La Supplication, traduit du russe par Galia Ackerman et Pierre

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Biography: Marie-Jeanne Zenetti est docteur en littérature comparée de l'Université Paris 8. Après avoir travaillé comme monitrice, ATER et chargée de cours dans différentes Universités Françaises (Paris 8, Paris 13) et américaines (Boston University), elle enseigne le français en lycée.

Rattachement Universitaire : Équipe de recherche « Littérature et histoires », Université Paris 8. Domaines de recherche : Littérature contemporaine, Littérature et art contemporain, Document et documentaire, Littérature et photographie, Théorie littéraire, Roland Barthes. Résumé de la thèse :
Titre de la thèse : « Factographies : pratiques et réception des formes de l'enregistrement littéraire à l'époque contemporaine (A. Ernaux, R. Barthes, M. Cohen, G. Perec, C. Reznikoff, A. Kluge) ». Cette thèse propose la construction d'une catégorie formelle, qui émerge dans la littérature occidentale depuis les années soixante. Dans la lignée des travaux de Roland Barthes, et à partir d'un corpus regroupant C. Reznikoff, A. Ernaux, M. Cohen, A. Kluge et G. Perec, elle étudie des œuvres qui se donnent comme des captations fragmentées du réel et des discours qui le constituent. Jouant avec les modèles de la photographie, du montage et du document, cet ensemble de formes, baptisées « factographies », met au jour les enjeux et les difficultés d'une représentation littéraire du réel qui échappe aux modèles du roman réaliste et de la narration factuelle.

S2 GEOCRITIQUE ET GEOPOETIQUES

LA RELATION DU LYRISME CONTEMPORAIN AUX APPROCHES SPATIALES DE LA GEOCRITIQUE, DE LA GEOPOETIQUE ET DE LA GEOGRAPHIE LITTÉRAIRE

S.R. Bauer

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Abstract: La présente communication a pour but de mettre en relation les approches spatiales de la géocritique, de la géopoétique, de la géographie de la littérature, de l'écocritique et le propos d'une mondopoétique sous l'angle d'une géographie littéraire. Par conséquent, dans un premier temps, les enjeux de la géocritique par rapport à la géographie littéraire seront explicités. Des textes poétiques serviront d'appui aux méthodes. Dans un deuxième temps, deux approches spatiales moins connues seront présentées, à savoir d'un côté mon hypothèse de la conception d'une mondopoétique et de l'autre côté la tradition particulière de l'approche du paysage en Allemagne depuis Joachim Ritter. La spécificité du dire poétique mettra en lumière les différentes approches du monde. Elles se traduisent par les principes de création inhérents à l'œuvre, voire par la poétique explicite du poète. Une comparaison diachronique depuis Dante (cf Karin Westerwelle) jusqu'au lyrisme contemporain (à titre d'exemple André Velter, Jean-Pierre Siméon, Kenneth White, mais aussi J. M. G. Le Clézio) est fructueuse. Les différentes démarches spatiales herméneutiques qui s'appliquent aux textes littéraires depuis les commencements de la poésie francophone et italienne (et en principe de toute littérature) soutiendront donc la nécessité d'un regroupement sous un nom pour leur donner du poids. Michel Collot a proposé à ce sujet le nom de géographie littéraire. L'hypothèse de la géographie littéraire sert à affirmer la co-appartenance des différentes approches et souligne le questionnement critique et responsable de la dimension spatiale des espaces humains, tels qu'ils nous sont transmis par les textes. L'hypothèse d'une géographie littéraire est censée d'être discutée, surtout en ce qui concerne son "affinité extrême" avec la géocritique.

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GEOCRITIQUE ET THÉÂTRE, UN NOUVEAU REGARD

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Abstract: Le théâtre, lieu où convergent de multiples espaces, est considéré comme un art mimétique où la représentation de la réalité est imprégnée de symboles, paradoxes, métaphores, images, etc. Les personnages évoluent dans ce double espace: l'espace de la scène proprement dit, et l'espace de la fiction. Au milieu de ces deux espaces nous trouvons l'espace de la réception du public. Ainsi, faire une étude du théâtre sous les principes de la Géocritique est tout à fait pertinent. Effectivement, dans la Géocritique nous trouvons une théorie sensible aux caractéristiques de l'Art théâtral dans son ensemble, car à travers leurs prémisses, nous pouvons établir un champ d'étude complètement différent par rapport à d'autres études sur le théâtre : nous pouvons travailler le texte et le spectacle théâtral à partir de l'espace, ce qui est en accord avec cette théorie géocritique[1]. De plus, si le théâtre est un art multiple, où différentes façons de s'exprimer sont exposées, il en va de soi que de divers regards soient traités dans leur ensemble. Evidemment, nous parlons de la multifocalisation chère à la Géocritique[2]. Dans le Congrès de la AICL du 18 au 24 juillet 2013, nous nous proposons de montrer une façon innovatrice d'analyser des textes théâtraux ainsi que des mises en scènes. Du théâtre grec au théâtre contemporain, nous essayerons de montrer comment l'espace est générateur de réflexions qui vont au-delà de la littérature comparée, tel est le but de la Géocritique.

[1] « [...] la Géocritique trouve une place a priori originale. A l'inverse de la plupart des approches littéraires de l'espace, elle incline en faveur d'une démarche géocritique, qui place le lieu au centre des débats. » p. 185, WESTPHAL, Bertrand, Paris : Les Éditions du Minuit, 2007. [2] « En empruntant un point de vue géocritique, on opte en faveur d'un point de vue pluriel [...] On contribue de la sorte à déterminer un espace commun, né au et du contact des différents points de vue. Aussi touche-t-on de plus près à l'essence identitaire de l'espace de référence [...] Ce constat fonde l'un des invariants méthodologiques de la Géocritique : la multifocalisation des regards sur un espace de référence donné. » p. 188, Ibidem.

Biography: 2008-: Doctorat en Littérature Comparée en cotutelle à l'Université de Limoges et à l'Université de Huelva (Espagne): « Féminité et spatialité: le théâtre moderne espagnol et français », sous la direction conjointe de Bertrand Westphal et Regla Fernández Garrido. ARTICLES:

« Espace théâtral » in GRASSIN (Jean-Marie), éd.- Dictionnaire International des Termes Littéraires/ International Dictionary of Literary Terms (DITL). _Limoges: Vita Nova, <http://www.ditl.info> [2010].

ACTES DE COLLOQUE:

« Triunfos amargos: Halma Angélico y la utopía femenina y política » in GONZALEZ MARTIN (Vicente), ARRIAGA FLOREZ (Mercedes), ARAMBURU SANCHEZ (Celia) et MARTIN CLAVIJO (Milagro), Máscaras femeninas. Ficción, simulación y espectáculo, Sevilla: Arcibel Editores, 2010; pp 553-576. Vol. I.

LA GEOCRITIQUE MISE AU PAS : FLÂNEURS, PIETONS, ERRANTS

N. Roelens

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Abstract: Après la revanche du poète flâneur sur les « fantasmagories » industrielles de la ville, voire du futile sur l'utile (de Baudelaire à Aragon étayés par Benjamin), le XXe siècle a vu la place du marcheur révoquée, son rôle stigmatisé socialement (« voyou » potentiel) et moralement (« voyeur » potentiel). La légèreté de la Nouvelle Vague et le désengagement du Nouveau Roman n'ont pas réussi à déculpabiliser le piéton, ni à dépouiller la balade urbaine de son caractère subversif, clandestin, idiosyncrasique, voire illégal (la clochardisation de l'Américain bohème dans Le Signe du Lion de Rohmer ou les faux pas de « mon oncle » de Tati dans le domicile hautement technologisé et motorisé de son

neveu sont paradigmatiques à cet égard). La mobilité urbaine avec son culte de la vitesse (Virilio) s'impose dorénavant comme la norme à respecter malgré ses engorgements et son manque de fluidité réelle, malgré les exhortations nostalgiques à préserver des « lieux de rencontre » (Augé) ou à « pratiquer » l'espace moyennant des « grammaires cheminatoires » et jubilatoires (de Certeau). Il faudra l'écriture, en rupture de toute appartenance générique consacrée, de Julien Gracq, de Patrick Modiano ou de Raymond Depardon pour mettre au pas cette frénésie de la mobilité, vers un balisage intime chez Gracq, vers une quête gyrovague de lieux identitaires chez Modiano, vers l'errance et la fuite dans l'ailleurs chez Depardon.

Biography: Nathalie Roelens est depuis peu rattachée à l'Université du Luxembourg en tant que professeur de littérature française et de théorie littéraire et membre de l'Unité de Recherche « IPSE – Identités, Politiques, Sociétés, Espaces ». Ses travaux récents s'inscrivent dans le domaine de la littérature de voyage, de la censure et des études « texte et image ». Elle est membre de l'Association Internationale Word & Image Studies, de l'Association Internationale de Sémiotique et du groupe de recherches européen LEA ! « Lire en Europe Aujourd'hui ». Elle a publié entre autres *Le lecteur, ce voyeur absolu* (1998) et dirigé ou codirigé les recueils *Jacques Derrida et l'esthétique* (2000), *Homo orthopedicus* (2001), *L'imaginaire de l'écran* (2004) ainsi qu'un numéro de la revue *Visible* consacré à « L'intermédialité visuelle » (2007). Elle est membre du comité scientifique de plusieurs revues : *Communication et langages*, *Approches interdisciplinaires de la lecture*, *MEI*, *CRIN*. Elle prépare actuellement un ouvrage intitulé *Éloge du dépaysement. Le « voyage en Italie » de Montaigne à Giono*.

GEOCRITICISM, GEOPOETRY, GEOPOLITICS IN COMPARATIVE LITERATURE (FROM ANDREW SUKNASKI TO IGOR SID)

O.M. Weretiuk
University o Rzeszow

Abstract: The comparative analysis of different models of geopoetics (Kenneth White, Jonathan Bate, Andrew Suknaski, Yuriy Andrukhovych, Taras Prokhaz'ko, Andrzej Stasiuk, Olga Tokarczuk, Igor Sid) in France, GB, Canada, Ukraine, Poland and Russia shows the oscillation of its meaning and boundaries from ecocriticism - through new regionalism, cultural studies (geopoetics as historical and cultural palimpsests), literature criticism (geopoetics as subjective imaginary spaces, spaces in process), globtrotterism (intellectual searches), geopolitics and post-colonial criticism - to geopoetics, which is free of ideology and politics ("psycho cosmogramm").

Biography: Prof. dr hab. Oksana Weretiuk
Professor of Comparative Literature Specialties: Slavic literatures and comparative literature; contemporary Polish, Ukrainian, Czech, British and Commonwealth literatures Ph.D. 1991, Lviv University, Ukraine
Ph. Dr hab. 2001, Warsaw University, Poland
Professor's title, Comparative Literature and Literature Theory, 2005
Full professor, Comparative Literature 2008, Rzeszów University Current Research:: comparative study of Slavic literatures, confrontation of Slavic literatures with literatures of English-speaking countries; literatures of borderlands; cultural identity; imagology, problems of literary reception and literary translation. Editor: INTERNATIONAL ENGLISH STUDIES JOURNAL.STUDIA ANGLICA RESOVIENSIA (LITERARY AND CULTURAL STUDIES). Part II. Comparative Studies Membership: ICLA (International Comparative Literature Association), BICLA (British Comparative Literature Association), THE EUROPEAN NETWORK OF COMPARATIVE STUDIES (REELC-ENCLS).

S2 AUTOBIOGRAPHIE ET ANTHROPOLOGIE DU QUOTIDIEN

LES JOURNAUX DU SIDA OU LES RÉCITS DE VIES NON EXEMPLAIRES

D. Pujante Gonzalez
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Abstract: Ce travail envisage d'aborder le binôme sida et littérature. On partira de réflexions philosophiques autour de la souffrance pour, ensuite, tâcher d'actualiser les notions d'autobiographie et d'exemplarité (ou de vies exemplaires) à partir de la grande production de journaux intimes, carnets et mémoires, parus en France pendant les années 1990. En partant des rituels et des rythmes du quotidien liés à l'expérience de la maladie (de l'amour et de la mort), on se questionnera sur la valeur littéraire et anthropologique de ces récits, ainsi que sur la portée thérapeutique et libératrice de ces aveux impudiques, ces témoignages, voire cette écriture de l'urgence.

Biography: - Balutet, N. (coord.), *Écrire le sida*, Lyon, Jacques André, 2010. - Goens, J., *De la syphilis au sida. Cinq siècles de mémoires littéraires de Vénus*, Bruxelles, Presses Interuniversitaires Européennes, 1995. - Laplantine, F., *Anthropologie de la maladie*, Paris, Payot, 1997. - Lévi, J. et Nouss, A., *Sida-fiction. Essai d'anthropologie romanesque*, Lyon, Presses Universitaires de Lyon, 1994. - Maxence, J.-L., *Les écrivains sacrifiés des années sida*, Paris, Bayard, 1995. - Monleón, A. et Haderbache, A. (eds.), *Sida y Cultura*, Valencia, Universitat de València, 1997. - Pollak, M., *Les homosexuels et le sida: sociologie d'une épidémie*, Paris, A.-M. Métailié, 1988. - Sontag, S., *Le sida et ses métaphores*, Paris, Christian Bourgois, 1992. - Spoiden, S., *La littérature et le sida. Archéologie des représentations d'une maladie*. Toulouse, Presses Universitaires du Mirail, 2001.

DE L'ANTHROPOLOGIE DU QUOTIDIEN À L'ESTHÉTIQUE DU CARE

N. Arambasin
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Abstract: Je souhaite poursuivre un questionnement sur le service et la servitude au quotidien (déjà mené avec les *Subaltern Studies*) en me basant sur une autre théorie aujourd'hui dominante en éthique et dans les études de genre, le *Care* (Pascale Molinier, Sandra Laugier, Patricia Paperman, *Qu'est-ce que le care?*, Payot, 2009). Comme le sous-titre du livre l'indique, il s'agit d'évaluer "le souci des autres, sensibilité, responsabilité", mais sous la forme d'une préoccupation interdisciplinaire qui convoque aussi bien la philosophie, la socio-anthropologie, que l'esthétique. Je m'interrogerai sur les limites à respecter/ou dépasser, à la frontière du corps servi et du corps servant, sur les gestes les plus communs capables de devenir la source de récits exceptionnels, voire d'un imaginaire dont la spécificité mérite d'être analysée. Indications du corpus littéraire : Marie NDiaye, *Hilda* (1999) et J.M. Coetzee, *Slowman* (2005). Mais aussi filmographie récente : *La Couleur des sentiments* (2011), *Les Femmes du 6e étage* (2010), *The Housemaid* (2010), *La Nana* (2009) ; voire *Les Intouchables* (2011)

Biography: Maître de conférences habilitée à diriger des recherches en littérature comparée à l'Université de Franche-Comté. Domaine de recherche : interdisciplinarité entre littérature/ esthétique/ anthropologie et sciences humaines. XIXe-XXIe siècles. Livres : *La Conception du sacré dans la critique d'art en Europe entre 1880 et 1914*, Genève, Droz, 1996. *Littérature contemporaine et histoire(s) de l'art*, Droz, 2007.

S3 ACTUALISATIONS. VERTUS DE L'ANACHRONISME ?

LE THÉÂTRE ANCIEN AU PRISME DU XXE SIÈCLE : BRECHT, BENJAMIN ET DIDI-HUBERMAN THÉORICIENS DU SIÈCLE D'OR ESPAGNOL

A. Teulade
Université de Nantes

Abstract: Nous souhaitons utiliser les outils théoriques créés par Brecht pour théoriser son propre théâtre, commentés par W. Benjamin (*Essais sur Brecht*, 1955) et G. Didi-Huberman (*Quand les images prennent position. L'Oeil de l'Histoire*, 1, 2009), afin de repenser une frange importante du théâtre espagnol du Siècle d'Or. En effet, toute une partie de cette dramaturgie, non-aristotélicienne, gagne à être envisagée au prisme des notions de distanciation, de théâtre épique, de choralisation, de découpage des images. Il s'agit notamment des pièces les plus historiques des auteurs du XVIIe siècle (Lope de Vega et Calderón par exemple), qui ne reposent pas sur l'identification au personnage, la contamination des émotions et l'illusion mimétique. Nous tenterons de montrer comment l'usage de théories contemporaines du drame et de l'image permettent de repenser un théâtre ancien souvent négligé, en raison de l'absence de théorisation ancienne - ces formes ne coïncidant pas avec la pensée aristotélicienne qui irrigue alors la théorie. Nous réfléchirons sur les modalités et le statut de cette réflexion, afin de dégager les bénéfices d'un tel anachronisme théorique.

Biography:

Anne Teulade est maître de conférences en littérature comparée à l'université de Nantes (France). Elle travaille sur les dramaturgies européennes non aristotéliciennes du XVIIe siècle, ainsi que sur la réception du Siècle d'Or en Europe et sur les usages critiques du concept de mélancolie dans les savoirs et la littérature des XVIe et XVIIe siècles. Elle est rattachée au laboratoire de l'Université de Nantes, l'Amo (l'Antique, le Moderne, axe Littérature et savoirs), et travaille en collaboration avec le CRLC (Université Paris 4) et le CLAM-CERC (Universités Paris 7 et Paris 3). Elle a dirigé un ouvrage intitulé *Reflets du Siècle d'Or espagnol. Modèles en marge* (2010). A paraître: *Unir la terre au ciel? Paradoxes de la sainteté au théâtre* (Cerf, 2012) et le volume 2 du *Théâtre complet de d'Ouville* (Classiques Garnier, 2013).

WHAT MAKES A TEXT INDIGENOUS? A HETEROGENEOUS WORK FROM ANCIENT JAPAN AND ITS EARLY MODERN INTERPRETATION

M. Tokumori
University of Tokyo

Abstract: My presentation centers on the problem of indigeneness in literary works, examining the case of an ancient text written in a fusion of literary Chinese and Japanese, and an early modern commentary dedicated to its interpretation. In the eighth century Japanese archipelago, within a trans-regional East Asian sphere of classical Chinese culture, two distinct historiographical texts were established by imperial command in quick succession. The 712 *Kojiki*, or *Records of Ancient Matters*, and the 720 *Nihon Shoki*, or *Chronicles of Japan*, include similar descriptions of the age of the gods and the subsequent reigns of the emperors as the descendants of a god. Both of these are written in Chinese characters, because there was no other form of writing in Japan at that time. The *Nihon shoki* is written in literary Chinese and modeled on authentic classical Chinese histories, but the *Kojiki* is an amalgamation of Chinese and Japanese syntax that includes Japanese words spelled phonetically with Chinese characters. It is clear that in the shared Chinese culture of the period, the heterogeneous *Kojiki* claims a different status than the *Nihon shoki*, which attains political authority from the cultural foundation of orthodox inscription.

It was a literary scholar of eighteenth century Japan, Motoori Norinaga (1730-1801), who insisted that the *Kojiki* deserved supreme status among Japanese historical texts. He emphasized the predominance in this work of ancient native words that conveyed truth through their description of ancient events. Norinaga investigated the heterogeneous writing of the *Kojiki* from this perspective and esteemed it as an attempt to preserve native words and narrative endangered by the overwhelming power of Chinese literacy. On the other hand, in his argument, the *Nihon shoki* is denigrated as a text contaminated literarily and conceptually by classical Chinese. Relying on a theoretical perspective on the ancient relationship of Chinese writing and Japanese speech for analysis of classical Japanese texts, Norinaga established indigeneness as supremacy.

It can be said that Norinaga's theoretical perspective and his relative evaluation of the *Kojiki* and the *Nihon shoki* were widely accepted by the succeeding scholars of the modern period. The *Kojiki* was placed at the beginning of the first Japanese history of 'national literature,' published in 1890, but the prose of the *Nihon shoki* was entirely excluded. This was largely due to the influence of Norinaga's *Kojiki-den*, a voluminous commentary on the *Kojiki*. He completed this magnum opus to demonstrate his hermeneutic approach to classical texts, and to try to unearth an original native text

behind the existing representation in Chinese characters. Nevertheless, in his interpretive practice, Norinaga's pursuit of coherent understanding of the Kojiki based on thorough textual analysis leads him to resolve some obscurities of the original text and to incorporate logical contradictions into his hermeneutical framework. With improved knowledge of the historical conditions of the ancient cultural sphere of East Asia, we can now contextualize these problems in Norinaga's analysis and explore how the text of the Kojiki functions to produce an effect of indigenusness within the shared classical culture.

Biography: TOKUMORI Makoto is lecturer of Comparative Literature and Culture at University of Tokyo, Japan. He received his B.A. and M.A. from University of Tokyo. His current research interest is analysis of the ancient Japanese texts and their interpretations within a trans-regional East Asian sphere of classical Chinese culture. His research includes comparative studies of eighteenth century enlightenment thoughts.

UNDERSTANDING LITERARY PRESENTATIONS AS HISTORICAL IDENTITIES FOR EARLY INDIA

A.K. Malhotra

HIMACHAL PRADESH UNIVERSITY

Abstract: In the absence of a historical account of the early India most of the early writings on ancient Indian history were primarily written on the basis of literary sources categorized as the religious and secular. Since this was initiated by the western administrator historians who used them initially as sources and attempted translating them for the purpose of constructing Indian history (for eg., SBE Series). This served the purpose then. However, the social institutions and the economic structures of India were distinct and to a certain extent unique. These translations which had been undertaken with utilitarian objectives, became tools of perceptions and analytical understanding of the translator historian. Imposition of the present understanding of situations on the then existing social situations was accepted and put forward for want of extensive secular literature. This also gave rise to misconstruction of societal changes exhibited on the basis of unintended misunderstanding of the literary data. Peculiarities of the system were categorized as evils in the society which needed reformist attempts to stand corrected.

Critical objective translations which began to appear in the 20th century have seen a changed trend and a reappraisal of earlier assumptions (Arthashastra is a case in point) and revised such concepts including those of "Oriental Despotism". Social structures and situations have also been modified in the light of reassessment of these sources. No doubt a historian still gets confronted, obstructed and exhausted by crucial problem of confirming chronologies. This is however finding support from archaeology to arrive at more conclusive conclusions. Folk literature still largely ignored till recent times is gaining attention as a more realistic mirror of a society as against the so called 'courtly' literature of early India. The paper attempts to focus on how judicious and scientific translations reflect a reassessment and reconstruction of the socio economic situations in historical understanding of early India.

Biography: Born as the sixth daughter to a civil servant, I got educated in Auckland house School, Shimla and went on to graduate from the Govt. Degree College, Shimla. Subsequently, I went on to complete my post graduation and research degrees namely M.Phil, Phd. with specializations in Socio-economic history of early India from the Himachal Pradesh University (HPU), Shimla. Was fortunate enough to kick-start my teaching career with my alma-mater at Shimla. During the course of my professional career that has now spanned over two decades, I have taught at Delhi University (DU) and HPU. I have also been associated and have carried out projects at both Delhi and Shimla which have been funded by Ministry of Human Resource Development (HRD) and the University Grants commission (UGC). I have also been 'Director of Centre for Woman's studies and development' at the HPU. My research studies and papers have been published in journals of national as well as international repute. I have also been nominated and selected to present my research studies and papers at national and international seminars and conferences'. I have been invited to present lecture, sits and talks at both academic and non-academics forums including the 'Commonwealth Business Forum' at Port of Spain in the Caribbean Islands. I have also travelled extensively throughout India and globally including Bhutan, Canada, Malaysia, The Caribbean, the U.K and France. I am presently working on domestic violence and its social implications with focus areas relating to gender issues and associated problems.

LECTURES INCARNEES, SENS DESTABILISES : LA LCPA OU LE CONTEXTE ACTUALISANT

C. Thouret¹, L. Wajeman²

¹Université Paris Sorbonne, ²Aix Marseille Université

Abstract: Notre réflexion portera sur l'actualisation de corpus anciens induite par l'expérimentation d'outils critiques, qui se trouvent affinés et changés en retour. En conduisant à la reconfiguration d'outils critiques ou à des infléchissements théoriques, l'intérêt pour le corps et les émotions a nourri un renouveau des études sur la Renaissance et l'âge baroque depuis les années 1980 au moins (notamment avec la parution de l'ouvrage collectif *Le Corps à la Renaissance*). Il est manifeste que cet intérêt est lié à nos préoccupations contemporaines, mais il a conduit à mettre au jour des pans moins étudiés jusque là du XVI^e et du XVII^e siècles : les questions de genre qui ont conduit à exhumer un théâtre anglais jusque là considéré comme mineur ; le renouveau des problématiques sur la médecine ont permis d'envisager les textes littéraires par le biais d'un savoir médical ; la redécouverte de l'importance d'Aristote pour les théoriciens de la Renaissance a conduit à un effort actuel de déplatonsation de l'histoire de l'art ; la spéculation sur les effets a projeté une attention différente sur les textes théoriques et les traités de l'époque éclairant d'une lumière nouvelle les œuvres théâtrales ou picturales renaissantes et baroques (il serait pour autant absurde de vouloir réduire tous ces infléchissements théoriques à la seule question du corps, mais il est certain qu'elle joue un rôle important dans ces orientations). Les recherches conduites dans le cadre du séminaire et du colloque *Corps et interprétation* (éd. C. Thouret et L. Wajeman, Rodopi, 2012) entraînent également dans ce cadre : l'attention à la réception passe aujourd'hui par une tentative de prendre en compte, au plus concret, le corps des lecteurs et spectateurs. A cet égard, l'apport des sciences cognitives, même si elles ne peuvent encore mener d'expériences fines, témoigne au moins d'une évidence : comme l'expliquait Terence Cave au cours d'une conférence donnée cet hiver à Paris 3 au séminaire de F. Lavocat, on pense de manière incarnée. Mais, ajoutait-il, les effets kynésiques ne se construisent pas de la même manière selon les époques : le corps n'est pas un invariant. Autrement dit, ce qui pourrait sembler être un donné naturel et invariable par excellence, est lui-même profondément historicisé, y compris dans ses réactions sensibles, qui nous semblent pourtant bien souvent spontanées. Ainsi la démarche « actualisante », tout en reconfigurant les équilibres dans les corpus anciens, conduit paradoxalement à une mise en perspective contextuelle. Contextualisation de la signification / actualisation du sens : c'est à notre sens une spécificité de la LCPA. En somme, si la constitution d'un objet pour étudier la Renaissance est étroitement dépendante de nos interrogations modernes, cet objet s'avère assez rapidement perturber nos catégories modernes. C'est ce trajet que nous voudrions étudier.

Biography: MCF Littérature comparée, Université d'Aix Marseille

Â - Membre du CIELAM (Centre interdisciplinaire d'étude des littératures, Aix-Marseille Université). - Participation au projet ANR « Hermès », porté par F. Lavocat (Paris VII/ Paris III), « les théories de l'interprétation » (2009-2011), axe « Usages et effets de l'interprétation », dirigé par Marielle Macé (CNRS). Ouvrages *La Parole d'Adam, le corps d'Eve. Le péché originel au XVI^e siècle*, Genève, Droz, 2007, 280 p. *Obscénités renaissantes/ Renaissance Obscenities*, dir. Hugh Roberts, Guillaume Peureux et Lise Wajeman, Genève, Droz, 2011, 493 p. *Littérature comparée et esthétique(s)*, dir. Eric Lecler, Lise Wajeman et alii, revue en ligne du CIELAM, *Malice*, 2012 *La Théorie subreptice. Anecdotes picturales de la Renaissance aux Lumières*, dir. François Lecercle, Emmanuelle Hénin et Lise Wajeman, Turnhout, Brepols, sous presse, 264 p. *Corps et interprétation*, dir. Clotilde Thouret et Lise Wajeman, Amsterdam, Rodopi, sous presse, 289 p.

S4 REPRESENTATION DES TERRITOIRES DE L'ATTENTE

CHAMPS DE BATAILLES ET TERRES GASTES/BATTLE FIELDS AS WASTELANDS

F.M. McIntosh-Varjabédian
Lille3

Abstract: Champs de batailles et terres gastes/ Battlefields as wastelands? La représentation des violences militaires sur le champ de bataille répond, comme nous avons pu le montrer (De l'horreur et de l'événement unique, vox.poetica.org), à des codes esthétiques et culturels qui font que l'horreur a besoin d'avoir été poétisée ou inscrite dans une tradition littéraire avant de pouvoir apparaître dans toute son horreur dans les narrations historiques. Nous nous proposons d'étudier l'interaction entre la tradition et la représentation de situation limite en partant notamment de la Pharsale de Lucain. Il s'agit de montrer comment des codes littéraires animent la représentation des champs de bataille, après la bataille justement, considérée comme terre gaste. As we have shown in "De l'horreur et de l'événement unique", (vox.poetica.org), the representation of violence on the battlefields, even in historical works, is deeply linked to literary traditions. While examining the posterity of Lucan and his Pharsalia, our aim is to understand how literary and historical representation interact in the case of battlefields considered as wastelands.

Biography: Fiona McIntosh-Varjabédian

Professeur de littérature générale et comparée à Lille 3. Auteur d'ouvrages *La vraisemblance narrative*, PSN, 2002; *Regard rétrospectif et écriture de l'histoire*, Champion, 2010, d'ouvrages collectifs, parmi lesquels *Louis XI une figure controversée*, BDBA, 2011. A collaboré au projet HTLF, XIXe siècle (direction du chapitre les Historien). A publié pour la Bibliothèque comparatiste "L'écriture de l'histoire et la légitimité des études textuelles : Peut-on encore parler de linguistic ou de cultural turn en littérature générale et comparée ?" *Vox Poetica.org*. Travaille sur les représentations de l'Histoire

THE BORROWED TIME AND SPACE: A STUDY OF TEMPORALITY AND SPATIALITY IN HONG KONG MODERN FICTION BEFORE 1997

C. Au
Hong Kong Institute of Education

Abstract: Before the 1997 handover, Hong Kong was always considered "a borrowed place living on borrowed time". This expression implies that Hong Kong people did not live in reality, at least not before they pay their debts, which means after the handover. The aims of this study are twofold: First, to exhibit the characteristics of the borrowed space through examining the temporality and spatiality embodied in the most representative Hong Kong fictions written during colonial period. Second, to reconsider the notion of "non-place". The emphasis here will be on the first part. Four prominent Hong Kong novelists (Zhao zhifan, Liu Yichang, Leung Ping-kwan and Xi Xi) and their fictions will be studied in this project. These four writers can be further divided into two groups: exiled writer from mainland China and local writer. While the former is represented by Zhao and Liu; the latter is represented by Leung and Xi Xi. It is noteworthy that the exiled writers tend to dwell on their memories of mainland China; and the local writers are more likely to employ magic-realism to create an atemporal and aspatial world. These observations not only contribute to our understanding of the characteristics of the borrowed place but also help us reconsider the notion of "non-place". Hong Kong becomes a "non-place" in these writers' literary works, though the physical place itself, to a certain extent, could be defined as relational, historical and concerned with identity. In other words, the notion of "non-place" becomes a subjective concept, which is quite different from M. Auge's original thoughts. I believe this study will further our understanding of the notions of "borrowed place".

Biography: Author Biography i) Name: Au Chung To ii) Academic qualifications: Ph.D. in Comparative Literature, University of Hong Kong (2003) MA in Comparative Literature, University of Oregon, Eugene (1994) BA in Chinese and English Literature, University of Macau (1992) iii) Previous academic positions held: Present academic position: Assistant professor at The Hong Kong Institute of Education (7/2010 - now) Assistant professor at University of Macau (3/2003 - 7/2010) Lecturer at University of Macau (9/1996 - 2/2003) Teaching assistant at University of Macau (9/1995 - 8/1996) Publication records - Five most representative publications in recent five years 1. Au Chung-to. "Colonized Modernism: A Study of the Characteristics of Dai Wangshu's Modernist Poetry." *Korea Journal of Chinese Language and Literature* 1 (2011): pp.315-331. 2. Au Chung-to. "An Alternative Journey: On Leung Ping Kwan's Backward Journey." *Journal of Chinese Literary Studies* 15(2009): pp.56-64. 3. Au Chung-to. *The Aesthetics of Taiwanese Modernist Poetry since 1950s*. Leiden, Boston: Brill, 2008. 4. Au Chung-to. "The Poetics of Memory: The False Memory in Taiwanese Modernist Poetry". *Collected Essays of Literature, History and Memory*. Hong Kong: Oxford University Press, 2008. pp.538-555. 5.

Au Chung-to. "Imagining Taipei: Urban Writing in Lomen's Poetry." *Nan Da Yuyan Wenhua Xuebao*. Singapore: Nanyang Technological University, Vol.7.1, pp.57-84.

WALCOTT'S TERRITORY OF EXILE

A.I. Gunaratne

Princeton University

Abstract: Walcott's Territory of Exile Anjuli Ishani Gunaratne Princeton University In his attempt to rethink the Caribbean as a "waiting territory" that interrupts the logic of the nation state, Derek Walcott suggests not only its history, but history as such is exile. To be in the Caribbean is to be confronted with the ultimate dilemma of origin: separated by the Middle Passage, there is no "return to the native land" – to use Césaire's words. The work of the Caribbean writer is then not to recover a fossilized beginning; for Walcott, the "truest writers [are] those who see language not as linguistic process but as a living element". Here, language as "living element" is a language that shatters the foundations of selfhood and identity that writing is supposed to be rooted in; to be a "living element" means that one remains open to inhabiting every place and no-place at the same time. My paper explores this language of exile envisioned by Walcott and wants to understand the possibilities it holds for imagining change and revolution not based on cohesion and rooting. Walcott's collection *Sea Grapes* appears in the aftermath of the Black Power movement of the 1960s and 70s and asks what it means to write protest poetry that defiantly does not transcend exile, but emerges from it. Because deepening the connection between poet and place for Walcott can happen only in the face of loss, he is reluctant to trust any movement that appropriates this loss as the basis for an essentially Caribbean identity. Although it is difficult to subsume the poems of the collection under one general theme, it is possible to detect a fine, transparent thread running through them and binding one to the other precariously: every poem attempts to imagine what a writing of exile in a political milieu of pure presence and progress would look like. What Walcott ends up creating is a poetics of exile that not only represents the exilic condition, but also dares to ask the question: how does one write not in the language of a place, such as English or French, but rather in the language of exile? That is, how does one write in a language exiled from language itself, its grammars, protocols, and promises of identity? Asking how takes nothing for granted and imagines a writing that arises from the very danger of its disappearance. It is a writing that senses the cold "at the core of passion" ("Schloss Erla"), a love song that is sung at "the price of ... death" ("Adam's Song"). It is writing with a "stick" on the beach knowing well the ocean's power to erase—a writing unafraid of its own strangeness and no-placeness.

Biography: Anjuli Ishani Gunaratne is a doctoral student in English at Princeton University, specializing in Postcolonial Studies.

ENTRE HISTOIRE ET LITTÉRATURE: LES LIEUX DE LA BIOGRAPHIE

J. Moulin

Aix-Marseille Université

Abstract: Cette communication envisage la biographie comme champ limitrophe entre l'histoire et la littérature, et propose d'étudier plus particulièrement le personnage biographique comme "territoire d'attente", où des forces historiques, sociologiques, psychologiques, idéologiques, etc. convergent pour former un domaine des possibles ou des horizons d'attente. Du côté littéraire de l'écriture biographique, cela s'articule à l'idée de lieux d'une façon que décrit assez bien cette citation de Paul Murray Kendall sur "the importance of the locale" (Kendall, Paul Murray. *The Art of Biography*. NY : Norton, 1965, 1985. p. 150). En corollaire, l'ancrage "ouvert" (par ancre flottante, si l'on ose dire) du récit biographique dans des lieux, territoires géographiques et mentaux nécessairement transitoires et évolutifs, est l'une des principales caractéristiques littéraires de ce genre, car les descriptions et évocations de milieux contextuels, de "biotopes", constituent l'un des vecteurs de dimensions implicites propres à la littérature, mais que la méthode scientifique de l'histoire au sens strict a pour vocation de ne pas s'autoriser. Pour revenir enfin à l'idée de Kendall, pour qui la biographie est la "simulation" d'une vie, cela permet de la considérer comme une sorte de laboratoire littéraire -- mais un laboratoire n'est-il pas par définition un "territoire d'attente" -- où sont menées des expériences destinées à formuler, tester et si possible vérifier des hypothèses: la biographie, en somme, comme "interface" entre la doxa de son sujet et celle de son lecteur.

Biography: Pr. Joanny Moulin, professeur de littérature anglaise à Aix-Marseille Université (Aix-Marseille 1), auteur de plusieurs ouvrages sur les poètes anglais (Ted Hughes, Seamus, Heaney, Derek Walcott, Robert Burns, W. B. Yeats) et de nombreux articles sur la poésie anglaise et l'histoire des idées, biographe (Ted Hughes, Charles Darwin, Victoria, Elisabeth II), développe un projet de recherche sur la biographie, entre littérature et histoire.

LE TERRITOIRE DE L'ENFANT DANS LA LITTÉRATURE ET LA CULTURE BRÉSILIENNES

M.L. Berwanger da Silva

Universidade Federal do Rio Grande do Sul

Abstract: Figuré comme l'un des possibles territoires d'attente du Brésil Littéraire et Culturel, l'enfant se fait médiateur exemplaire de certaines transférences artistiques et culturelles qui, tout en ressymbolisant la production nationale, se font voie d'accès très favorable à son inclusion dans le paysage mondial. Basée sur cette réflexion, cette étude se destina à effectuer la lecture symbolique de ce territoire enfantin sous une approche textuelle et transtextuelle, donnant à voir la productivité de cet espace pour la configuration d'une histoire brésilienne plus mondialisée et encore à écrire.

Biography: Maria Luiza Berwanger da Silva, Professor, Université Fédérale du Rio Grande do Sul - Porto Alegre - Brésil

S8 - LE ROMAN

ROMAN MODERNE ET MUSIQUE : MISE EN PERSPECTIVE D'UN PARADIGME ESSENTIEL DE RECHERCHE, "L'INNOMMABLE"

Y. Ergal
Université de Strasbourg

Abstract:

Biography: Yves-Michel Ergal (Strasbourg)

DISCUSSION

EVOCATION ROMANESQUE ET RÉCEPTION DE L'ŒUVRE MUSICALE

Y. Landerouin
Faculté Bayonne-Anglet-Biarritz

Abstract:

Biography: Yves Landerouin (Bayonne)

DISCUSSION

S5 CATEGORIES ET CONCEPTS, STRATEGIES ET LIMITES / CONCEPTS, STRATEGIES, AND LIMITS OF COMPARAISON

<LA COMPARAISON DIALECTIQUE>: <UNE FACULTE HUMAINE PAR EXCELLENCE> OU UNE METHODE QUI EST <FONCTION DU DOMAINE D'EXPERIENCE> DES SCIENCES - SCIENCES <DURES> ET / OU LITTERATURE COMPAREE ?

G. Popescu

Faculté des Lettres de l'Université de Craiova (Roumanie)

Abstract: C'est par une paraphrase du commencement d'un essai de Derrida (Jacques Derrida, <Des tours de Babel> - dans *Psyché*. Invention de l'autre, Editions Galilée, Paris, 1987, p. 203) qu'à notre tour nous commençons le résumé de notre proposition. Donc, littérature comparée : un syntagme d'abord, soit. Mais quand nous disons littérature comparée aujourd'hui, savons-nous ce que nous nommons?

Pour répondre à cette question, en fait pour remplir cette tâche, nous allons nous référer à B. Munteano en tant que théoricien de la <comparaison dialectique> et à G. Bachelard en tant que philosophe du < nouvel esprit scientifique> - de <l'épistémologie non-cartésienne> en l'espèce.

Voici donc un passage d'un livre de Munteano, qui, à notre avis, révèle la manière de cet auteur de penser <la comparaison dialectique> comme <une faculté humaine par excellence>:

<En fait, loin de porter exclusivement sur des éléments contradictoires, la comparaison dialectique s'attache le plus souvent à de simples " contraires", dont l'incompatibilité n'est pas foncière. Mieux encore, elle confronte parfois avec fruit des éléments analogues, - le semblable au semblable, - ou simplement divergents, - le même à l'autre. Quand ils sont féconds, les termes qui s'affrontent de la sorte ne remplissent - spontanément - qu'une seule condition : l'un n'est pas la simple image, imitative ou synthétique, de l'autre. S'il est bien vrai que la symétrie rigoureuse risque d'ouvrir de "fausses fenêtres", on est obligé de convenir que seules les forces dissymétriques agissent et créent - en littérature, comme ailleurs.> (B. Munteano, *Constantes dialectiques en littérature et en histoire*, Didier, Paris, 1967, p. 124)

On doit observer que dans le texte cité ci-dessus <la comparaison dialectique> implique ce que l'on pourrait nommer une logique dynamique et tétravalente du <dissymétrique>. On doit également observer que dans l'espace de cette logique la comparaison qui porte sur des éléments contradictoires n'est que l'une des quatre comparaisons, à savoir celle dont la valeur logique est la plus grande. Il en résulte que la dissymétrie est amplifiée jusqu'à la forme maximale d'une contradiction.

Le moment est venu de dire qu'à notre avis cette contradiction, comme valeur logique extrême, donc par son excès même, ne cesse de mettre en évidence que <la comparaison dialectique> est plutôt une méthode qu' <une faculté humaine par excellence>, c'est-à-dire une méthode qui est <fonction du domaine d'expérience> (G. Bachelard, *Le nouvel esprit scientifique*, Presses Universitaires de France, 1934, p. 139) des sciences. Par conséquent, nous soutenons que, tant qu'il s'agira des sciences dites <dures>, <la comparaison dialectique> ne sera qu'une méthode dont les objets seront les éléments contradictoires, les contraires et les éléments divergents. A écouter Bachelard, on dira que <la comparaison dialectique> ne sera qu'une méthode qui suivra de très près l'évolution de l'esprit scientifique de l'épistémologie cartésienne à celle <non-cartésienne>.

En ce qui concerne la littérature comparée comme science, nous soutenons que dans ce cas-là <la comparaison dialectique> est une méthode dont l'objet est la dissymétrie comme dissymétrie...A cet égard, nous devons faire observer que, si la contradiction peut être réduite à la dissymétrie, en échange celle-ci ne pourra pas être réduite qu'à elle même...Donc, la dissymétrie est l'irréductible même, la conséquence en étant que la littérature comparée comme science n'est pas une science comparative parmi d'autres, ne peut pas être l'objet d'une épistémologie, soit-elle <non-cartésienne>, mais tout au contraire elle a son épistémologie, finalement elle est son épistémologie même en action...

Gabriel POPESCU

Biography: Gabriel POPESCU

Maître de conférences à la Faculté des Lettres
de l'Université de Craiova - ROUMANIE

DU PAREIL AU MÊME ? EXCEPTION DE L'EUROPE DE L'EST COMME DEFI DU COMPARATISME

M. Raduta

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Abstract: Le sujet de la communication mettra en question la possibilité d'application d'un comparatisme "de la différence" au cas des littératures de l'Europe de l'Est pendant le communisme, surtout la littérature est-allemande, hongroise, roumaine et tchèque des années 1970-1980. On envisagera une étude fondée sur deux questions principales : comment gérer (et, surtout, comment expliquer sans tomber dans l'ancien piège des affinités définitives) la présence des topoï communs, tout en tenant compte du principe d'un comparatiste roumain, Paul Cornea, selon lequel l'influence est préliminée par l'influencé ? Deuxièmement, quels seront les lignes directrices pour esquisser le contenu de la "différence" dont on voudrait parler ? A titre d'hypothèse, on pourrait avancer quelques remarques succinctes. Dans ce qui concerne la question des topoï comparables, on insistera sur la possible explication par les thématiques littéraires des caractéristiques sociales et idéologiques assez semblables, avec les essentielles (et incontournables) enjeux de la tradition littéraire nationale et de la différenciation des sociétés totalitaires. On essaiera de répondre à une question préliminaire : que peut-on comparer dans le vaste territoire de thèmes littéraires "négatifs" qui tiennent à l'absence de la liberté individuelle, à la souffrance, au silence et au mensonge ? La pertinence des outils comparatistes qui se revendiquent à la longue (et encore pas du tout obsolète) tradition du thématisme s'y avère utile, mais pour peu suffisante : on pourrait y ajouter une interrogation des choix textuels (la narration à la première personne, la prose d'évasion ou le personnage-écrivain, catégories essentielles dans la majorité des romans de l'époque). L'interrogation des choix textuels pourrait devenir un enjeu de lutte pour au moins une partie de la possible réponse à la deuxième question de départ : la "différence" est rendue visible à travers des discours romanesques fortes qui s'imposent toujours comme des discours des "exceptions". On se trouve ainsi, simultanément, devant "l'exception roumaine", "l'exception tchèque", "l'exception est-allemande" et ainsi de suite. Pour chaque littérature, tout ce qui s'est passé dans l'espace littéraire national avant la chute du communisme serait 'incomparablement' singulier. Toujours argumentées et toutefois toujours centrées exclusivement sur des caractéristiques nationales, ces discours de l'exception s'avèrent fertiles à une analyse qui retiendrait comme "comparable" justement le recours aux catégories de la singularité et de la différenciation, la rhétorique "exceptionnelle". Bernheimer, Chasler, *Comparative Literature in the Age of Multiculturalism*, The Johns Hopkins University Press, Baltimore and London, 1995 ; Brunel, Pierre et Yves Chevrel (sous la direction de), *Précis de littérature comparée*, Paris, PUF, 1989 ; Cornea, Paul, *La littérature comparée dans la deuxième moitié du XXe siècle*. Quelques points de repère, dans Anna Tabaki (sous la direction de), *Tendances actuelles de la littérature comparée dans le Sud-Est européen/Contemporary Trends of Comparative Literature in Southeastern Europe*, Athènes, INR/NHRF, 2006 ; Jurt, Joseph (éd.), *Champ littéraire et nation. Actes d'une rencontre du réseau ESSE. Pour un espace des sciences sociales européen à l'Université Albert Ludwig de Fribourg, Freiburg i. Br., Frankreich-Zentrum*, 2007 ; Tötösy de Zepetnek, Steven, Milan V. Dimic, and Irene Sywenky (Ed.), *Comparative Literature Now: Theories and Practice / La Littérature comparée à l'heure actuelle. Théories et réalisations*. Paris, Honoré Champion, 1999.

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LE JOURNAL À LA RECHERCHE D'UNE BEAUTÉ TRANSCENDANTE : SCHMEMANN, DOSTOÏEVSKI, BERNANOS

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Abstract: Commençant par la lecture d'un journal qui n'est pas déclaré « littéraire », celui d'Alexandre Schmemann, nous passerons ensuite à celle du « Journal d'un écrivain » de F. M. Dostoïevski, pour aboutir à l'analyse du journal d'un curé de campagne, le héros de Bernanos de son roman du même nom. Les écrits journaliers d'un théologien de renom, d'un romancier célèbre et d'un personnage romanesque anonyme sont-ils comparables, à quelles conditions, dans quelle mesure et sous quel angle – ce sont notamment les questions auxquelles notre étude essaiera de répondre.

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FIELD OF SPECIALIZATION History of literature and culture; Christianity and literature; Comparative Literary Studies
MAJOR RECENT PUBLICATIONS · Kalin Mikhaïlov. Mauriac et Bernanos. Deux mondes romanesques entre la violence et l'amour. Caen, Minard, 2011 (Archives des Lettres modernes Minard, 295), 131 p. · Hristijanstvo i identichnost. Pytuvane kym sebe si v sveta na literaturata i kulturata [Christianity and Identity. A Quest for Self-Discovery in the World of Literature and Culture]. S.: Nov chovek, 2007, 207 p. · La (ré)construction de l'identité orthodoxe dans la critique bulgare sur Dostoïevski. In: „Traditionnel“, Identité, Modernité dans les cultures du Sud-Est Européen. Sofia/Arras: Editions de l'Institut d'Etudes balkaniques/Artois Presses Université, 2007, 35-41. · Narativnijat hristologichen model v romana "Kletnicite" na V. Jugo [A Narrative Christological Model (Stories of Conversion) in V. Hugo's Novel "Les Misérables"] - Vyv: "Vecnite strasti balgarski. Pocit kam T. Zecev" [Volume in Memory of Prof. Dr. T. Zecev] S.: Izdatelski centar "Bojan Penev"/Korporacija "Razvitie" KDA, 2004, 416 - 427. · La confidence d'album chez A. Konstantinov et G. Bernanos. In: L'Europe, La France, les Balkans. Littératures balkaniques et littératures comparées. Actes du colloque international bulgare-français. Sofia/Arras: Editions de l'Institut d'Etudes balkaniques/Artois Presses Université, 2004, 239-247.

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MEMBERSHIPS OF PROFESSIONAL ORGANIZATIONS: · Member-founder of the Bulgarian Dostoevsky Society (since 2011; <http://dostoevskybg.wordpress.com>). · Member-founder of ACCL („The Academic Circle of Comparative Literature“; ACCL is member of the International Comparative Literature Association; <http://calic-bg.netfirms.com>).

S4 CATEGORIES ET CONCEPTS, STRATEGIES ET LIMITES / CONCEPTS, STRATEGIES, AND LIMITS OF COMPARISON

MACBETH \perp / \parallel / \leq / \geq MAQBOOL ? : DIFFERENTIAL COMPARATIVE APPROACH TO THE INCOMPARABLES

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Abstract: This paper attempts a critique of the poetics and politics of adaptation to inquire if generic or media transitions necessarily require modulation of the (originary) narrative. The paper focuses, particularly, on film adaptations of select literary classics. Acknowledging that transformation of a discourse from one medium (e.g. book) to another (e.g. film) necessitates accommodating different demands of different mediums, the paper contests contemporary argument that questions of 'fidelity' and 'authenticity' (Sanders 2007; Cartmel and Imelda 1999) are not crucial while interpreting a film adaptation. The paper gives three types of comparative reading of select texts (including Shakespeare's *Macbeth*, Hawthorne's *The Scarlet Letter*, and Arundhati Roy's *The God of Small Things*): adapting the narrative, adapting the plot, and adapting sensitive issues. First, the paper reads both the originary text(s) (e.g. Holinshed's *Chronicles*) and later adaptations (e.g. Vishal Bharadwaj's film, *Maqbool*) vis-à-vis *Macbeth* to inquire if and how both *Macbeth* and *Maqbool* are interpreted as adaptations. It is important to underscore why we refrain from viewing *Macbeth* as an adaptation from Holinshed's *Chronicles*. Second, the paper compares between, for example, Bharadwaj's *Maqbool*, and Roland Joffé's *The Scarlet Letter* (1995), both being what Geoffrey Wagner calls the 'analogy' type of adaptation. The paper argues that changes in imagery, narrative unit, characterization, etc. during generic transition are imperative (e.g. a worded-image has to be different in nature and texture when it becomes a screened-image), but changes in the plot (e.g. tragic end is subverted as it is in the Joffé adaptation) have to be approached with caution as artistic liberty and postmodernist re-writing should not be confused with irresponsible distortion. Third, the paper identifies culturally and historically contingent elements that may not travel properly during transformation. For example, queer references and incestuous overtones are not (or, can not be) adequately represented/adapted when the cultures in which the adaptations develop are different. Understandably, some pertinent questions crop up: are the originray texts and their adaptations, as they belong to two different genres, incomparable? Must the fidelity issue be sidetracked? Should the 'merit' of *Maqbool* be *Macbeth*-independent? Are there issues that, because of the lack of agency and representation, incomparable? The title of this paper poses these questions using mathematical symbols (i.e. $\hat{=}$ means 'incomparable,' $\hat{=}$ 'comparable,' \leq 'lesser than' and \geq 'greater than'). The paper argues that comparing as well as adapting the apparently incomparable elements is necessary, and fruitful also, as they foreground the charm and potential of generic shift and the necessity of responsible action. References Cartmel, Deborah and Imelda Whelehan (Eds.). *Adaptations: From text to screen, screen to text*. London and New York: Routledge, 1999. Sanders, Julie. *Adaptation and Appropriation*. 2006. London and New York: Routledge, 2007.

Biography: Mashrur Shahid Hossain is an Associate Professor of English, Jahangirnagar University, Dhaka, Bangladesh. He teaches Communication Skills, Postcolonial Literature, American Literature, and Media. He has presented and published papers on postcolonialism, media, theatre, communication, gender, and queer theory. At present, he is translating Bhabha and working on sufism and masculinity studies as well. E-mail: mashrursh@yahoo.co.uk

A PROPOSAL FOR THE FOUNDING OF DEPARTMENTS OF INCOMPARABLE LITERATURE

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Abstract: ICLA 2013 Matthew Gumpert A Proposal for the Founding of Departments of Incomparable Literature Everything is what it is, and not another thing. Bishop Joseph Butler, "The Preface" § 39, *Five Sermons Preached at the Rolls Chapel* What if there are only incomparable literary objects? In the *Course on General Linguistics*, Ferdinand de Saussure asserts, "in language there are only differences" (166; my translation). One signified is different from another signified; one signifier is different from another signifier. But "as soon as one compares signs with each other . . . one can no longer speak of differences" (167; my italics); "two signs, each made up of a signified and a signifier, are not different, but only distinct." The implications for this statement on the level of larger signs--among which we may include literary texts--are considerable, suggesting that the very enterprise of comparative literature is fatally undermined from the start by the essential task it has traditionally set for itself: the comparison of literary objects as if they were simple substances characterized by single attributes. Saussure's logic is eminently Aristotelian. Terms such as tragedy, or novel, indispensable for the practice of comparative literature, function in fact like Aristotelian predicates, designating categories

in which the individual object is classified, while claiming to be statements of the object's essential nature, in Platonic fashion (see Categories 3, 1b10-15). Such categories are substances, Aristotle asserts, strictly in a secondary sense. Only individual members of the species--a particular table, chair, poem or novel--can be considered true or primary substances (Categories 5, 2a11-19). Now "language," Saussure insists, "is a form and not a substance" (169); and yet, despite the best efforts of structuralists and post-structuralists alike, we continue to compare literary objects as if they were (simple) substances instead of (complex) forms. Thus the alternative to a "differential comparative approach" is not the "quest for affinities and similarities" (to quote from the ICLA call for papers)--for to speak of similarities is to acknowledge differences--but the recognition that literature is the realm of the incomparable; a collection of individual objects not as more or less different, but absolutely distinct. Instead of debating the merits of comparative literature, we should be establishing departments of incomparable literature. But how to read literature as a collection of singular, distinct, incomparable objects? The answer may be in a return to a rhetorical approach to literature; one that identifies the literary as the rhetorical effect of absolute magnitude. One model for such a practice is to be found in the Hellenistic treatise *On Sublimity* (*Peri Hupsous*). Longinus (to whom *On Sublimity* is traditionally ascribed) offers no clear definition of the sublime, and refers to it variously as elevation (*hupsos*), grandeur (*megethos*), and genius (*megalophui*) (trans. Fyfe). In fact Longinus appears to equate the sublime *grosso modo* with great literature. Now this lack of definition constitutes in itself a kind of definition. With Longinus we can say of the sublime what Justice Stewart said of pornography: we know it when we see it.[1] Stylistically speaking, that is, it has no specific empirical features: it is, rather, a rhetorical effect; indeed, the rhetorical effect of the highest possible order: one that dominates the reader/listener with irresistible force. (In thus locating the sublime in the audience, not the object, Longinus looks ahead to Kant's treatment of the sublime in the *Critique of Judgment*.[2]) Sublimity makes possible the transfer or dissemination of transcendent meaning (a tautological notion: the greatest ideas delivered with the greatest effect) from point a to point b, from writer to reader, or orator to audience. The sublime effect in Longinus is thus something like conversion or contagion: we are made to submit to the will of an author; we see what he sees, we think what he thinks. But Longinus makes it clear that such coercion can only occur when the interpretive defenses of the target are anaesthetized; otherwise we become aware of a text precisely as a rhetorical enterprise: we are conscious of its technique, which is thereby rendered ineffectual. This neutralization of the critical faculties is fully visible in *On Sublimity*: Longinus does not analyze the texts he cites; he tells us how they affect him. Longinus cannot be said to compare these texts, for there is nothing in them to compare: they remain objects not different but distinct, utterly incomparable. And yet one compares them all the same. One is reminded of Kant in the *Critique of Judgment* when he asserts, "We call sublime that which is absolutely great,"; i.e., "that which is great beyond all comparison" (2.25, 131; trans. Guyer). But surely this predication constitutes a form of comparison; and, indeed, a moment later Kant clarifies, "That is sublime in comparison with which everything else is small" (134). Kant's list of sublime objects--that is, objects capable of engendering the sublime "in the mind" (2.26, 139), and which are restricted to prodigies of nature ("shapeless mountain masses . . . the dark and raging sea" [2.26, 139])--constitutes a paradoxical canon of the incomparable. But the West has always had its canon of the incomparable, its catalogue of catastrophes, natural and unnatural. With Longinus great literature is, in effect, a contained catastrophe: a singular, transcendent, and ecstatic event: something that happens to the reader. Perhaps it is time we return to literature in this catastrophic sense. An axis of thinking runs from Aristotle to Longinus to Saussure (passing by way of Ockham's philosophy of radical nominalism[3]) that encourages us to approach literature as the incomparable object. Perhaps what is needed is a catastrophe theory for literature.

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[1] *Jacobellis v. Ohio*, 378 U.S. 184, 197 (1964) (Stewart, J., concurring). [2] For Kant "true sublimity must be sought only in the mind of the one who judges, not in the object in nature" (2.26, 139; trans. Guyer). [3] Ockham's philosophy admits of only singular entities: individual concepts in the mind referring to individual objects in the world. Ockham wants to avoid, as Claude Panaccio puts it in "Semantics and Mental Language," "ontological commitment to real universals in the world" (53).

Biography: Matthew Gumpert is an Associate Professor of Classics and Comparative Literature in the Department of Western Culture and Literature at Bosphorus University. He received his B.A. in Comparative Literature from Princeton University in 1984, and his Ph.D., also in Comparative Literature, from Harvard University in 1992. Gumpert's work focuses on the persistence of classical culture in the post-classical world. His first book, *Grafting Helen: The Abduction of the Classical Past*, published with the University of Wisconsin Press, treats the abduction of Helen of Troy as a metaphor

for Western culture's appropriation of the classical past. Recent work includes articles on lyric poetry in French Forum, tragedy in Contemporary Theatre Review, and epic in Film International. A new book, *The End of Meaning: Studies in Catastrophe*, a collection of essays on the persistence of apocalyptic thinking within the Western hermeneutic tradition, is forthcoming in 2012 with Cambridge Scholars Publishing.

SAINT AND PSYCHOTIC: WHY ARE THEIR TEXTS INCOMPARABLE?

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Abstract: In this presentation, I compare the incomparable. According to Lacan, Daniel Paul Schreber was a schizophrenic because he believed he was a messiah and God's wife; this assertion, Lacan claimed in his Seminar III, expressed the psychotic condition of missing the Master Signifier, a diagnosis based on reading Schreber's *Memoirs of my Nervous Illness* (1900). Lacan damns Schreber's *Memoirs* as 'bad poetry' in comparison to the poetry of St. John of the Cross's "Spiritual Canticle". Written during a period of incarceration, St. John's poem, heavily borrowing from the traditional Song of Songs, represents an erotic union as bride with Christ. Why would Lacan choose to compare a psychotic's memoirs with a saint's poem if he did not want to emphasize that a ground for incomparability is justified because some comparison was visible? That is, I suggest that Lacan wanted to deflect attention away from the fact that the feminization of St. John's ecstatic bride poem was similar to Schreber's wife-ness. In this presentation, I shift the focus of the gaze of analysis on the works from Lacan's idea of sanity to the shared feminized eroticism in these ecstatic texts. From this new perspective, I hope to reconsider the traditional mystical experiences as equal to the psychotic's and make inroads into disabling the prejudices against psychosis.

Biography: Concetta Principe is a fourth year PhD candidate in the Humanities Program at York University, Toronto, Canada. Her dissertation project focuses on analyzing contemporary intellectual and cultural works as evidence of the trauma of secularism. Her methodological practice is indebted to Lacanian psychoanalysis and its use by philosophers Slavoj Žižek and Alain Badiou.

S2 LITTERATURE, POLITIQUE ET CENSURE / POLITICS AND CENSORSHIP

SUSPECTING SUSPICION: J.M. COETZEE AND THE PROBLEM OF OPPOSITIONAL WRITING

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Abstract: Suspecting Suspicion: J.M. Coetzee and the Problem of Oppositional Writing

In J. M. Coetzee's recent novel *Diary of a Bad Year* (2007) there is an interesting and direct, if somewhat paradoxical, reference to literary theory. The text is made up of two to three different sections on each page. At the top are a number of short essays on various topics, while below there are further sections of text that seem more overtly 'fictional' and are reminiscent of letters or a diary. In the seventh essay, "On Al Qaida," the apparently 'fictional' author of the essays, JC -- 'fictional' since while there are strong clues that this author coincides with the 'actual' author of the text, namely J. M. Coetzee, there are also indications that these two figures are distinct -- considers what he terms the "paranoid interpretation" (32) by legal prosecutors of evidence in a terrorism trial involving four young American Muslims. He asks: "Where did the prosecutors learn to think in such a way?" (33). The answer he proposes is that they did so "in literature classes in the United States of the 1980s and 1990s," the heyday, that is, of deconstruction in America. In these classes, JC continues, students "were taught that in criticism suspiciousness is the chief virtue, that the critic must accept nothing whatsoever at face value. From their exposure to literary theory these not-very-bright graduates of the academy of the humanities in its postmodernist phase bore away a set of analytical instruments which they obscurely sensed could be useful outside the classroom." This appears to be a skeptical rejection, by JC, of the hermeneutical procedures in evidence in the three "masters" of suspicion, as Ricoeur famously characterized Marx, Nietzsche, and Freud (Freud and Philosophy 32). The "school" of suspicion holds that, when reading, nothing is as it at first glance appears, that there is a deeper, truer meaning to be uncovered through the work of interpretation. In propagating this way of reading, the appropriation of deconstruction in America misread Derrida, for whom an essentialized truth is necessarily a fictional construct rather than truth itself.

Yet, at the same time, Coetzee's text performs the very suspicion from which it here seems to distance itself. The text articulates JC's suspicious interpretation that literary theory's teaching of suspiciousness is to blame for naive conspiracy theories today (e.g. concerning Al Qaida's structure and organization), and thereby seems to confirm "virtue" of "suspiciousness" in criticism. The author's comment thus would seem to become deeply ironic, implicating as it does the text in the very suspiciousness it would appear at first glance to oppose, and thereby itself engaging in -- and eliciting from the reader -- a hermeneutics of suspicion. Focusing on Coetzee's *Diary of a Bad Year*, but also considering such other meta-reflexive texts as Elizabeth Costello (2003), *Slow Man* (2006), and *Summertime* (2009), my paper will explore the function of this invocation and paradoxical performance of literary theory in his work. I will argue, first, that it amounts to a rejection of the domestication of deconstruction in America; rather than reading in order somehow to 'uncover' a deeper meaning, Coetzee's texts suggest that truth is negotiated and constructed. Yet, at the same time, his work shows that there is no easy escape from the procedures of hermeneutics understood as suspicion, just as there is no easy way to oppose reason (since doing so what either tend towards the irrational and not make sense, or draw on reasoned argument itself and thereby reconfirm its power, as he demonstrates, with reference to Foucault, in his essay on Erasmus); and just as there is no easy way "to say anything about politics from outside politics" (*Diary* 9). From this vantage point, analyzing JC's invocation of theory can help demonstrate how Coetzee's novels stage a continual attempt to explore positions from which to write that would not reconfirm that which they seek to oppose, be it racial discrimination, eating animals, or the war against terror.

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Biography: Johan Geertsema teaches in the University Scholars Programme of the National University of Singapore. His research focuses on the writing of J. M. Coetzee, a topic on which he has published widely. At present he is preparing a book that considers Coetzee's late work as a set of ironic confrontations with the sublime. A number of essays that read

novels such as *Disgrace*, *Slow Man*, and *Diary of a Bad Year* with reference to these issues have appeared, or are forthcoming, in 2011 and 2012. More details are available at: <http://usp.nus.edu.sg/~uspjgh/>

WARS ACROSS THE STRAIT OF GIBRALTAR: TERRITORIAL CONTESTS IN *THE BATTLE OF ALCAZAR* BY GEORGE PEELE AND *THE CONSTANT PRINCE* BY CALDERON DE LA BARCA

I. Wang

National Sun Yat-sen University

Abstract: Wars across the Strait of Gibraltar: Territorial Contests in *The Battle of Alcazar* by George Peele and the *Constant Prince* by Calderón de la Barca I-Chun Wang Director, Center for the Humanities National Sun Yat-sen University Abstract This paper deals with territorial contests as exemplified in two early modern dramas, George Peele's *The Battle of Alcazar* and Pedro Calderón de la Barca's *Constant Prince*. This paper looks into the territorial politics and examines the power struggle in these two early modern dramas that deal with the conflicts between the Portuguese and the Moorish kings in North Africa. George Peele's *The Battle of Alcazar* is a play illuminating King of Portugal who lost his life by entangling his mission as a Christian with Moroccan territorial discourse as related to claiming of sovereignty. The *Constant Prince* by Pedro Calderón de la Barca highlights the virtues of a prince in the age of territorial expansion. In order to represent territorial contests in Peele and Calderón de la Barca, this paper discusses early modern border politics through the death of three kings in the battle of Alcazar as well as the siege of Ceuta. This paper will look into geographical representation in early modern dramas, the portrayal of the warrior princes and touch on European imagination of North Africa, the political atmosphere across the Gibraltar Strait and the cultural meanings of contested zone.

Biography: I-Chun Wang is Professor of English and former Dean of the College of Liberal Arts at National Sun Yat-sen University where she teaches Renaissance and twentieth century drama, and directs the Center for the Humanities. Her research interests include comparative literature, Chinese and Taiwan dramas and English Renaissance drama. Her publications have appeared in *Gendered Boundaries* (*Studies in Comparative Literature* 28), *Gender and Boundary*, *East Asian Cultural and Historical Perspectives*, and *Identity Politics*. Her full-length studies include *Disciplining Women: the Punishment of Female Transgressors in English Renaissance Drama* (1997) and *Empire and Ethnicity: Empire and Ethnic Imagination in Early Modern English Drama* (2011). The book *Ocean and City* co-edited by Jonathan Whit and I-Chun Wang will be published in 2012 by Cambridge Scholars Publishing Company.

POÉTIQUE DE PARIS EN RÉVOLTE : MAI 1968 / POETICS OF PARIS IN REVOLT: MAY 1968

A. Clemente

UNIVERSIDAD COMPLUTENSE DE MADRID

Abstract: The objective of this paper is to investigate the semantic possibilities of a city like Paris in the context of the events of May '68, with particular emphasis on aspects concerning memory and emotions. For this, we will use the real space or experienced and most significant literary works about it, from a comparative and multilingual perspective. Authors from various sources and literatures, as Ferlinghetti and *Love in the days of rage*, Alfredo Bryce Echenique with *La vida exagerada de Martín Roman*, Lawrence Durrell in *Tunc and Nunquam* or Julio Cortázar in *El libro de Manuel*, with their respective novels left their mark on the image of the revolt in Paris. Without forget the space configuration emerged from the novels written in French, as the case of Julia Kristeva in *Les Samourais*, Robert Merle, or F. Fajardie among others.

Biography: Angel Clemente has a degree in Humanities from the University of Castile-La Mancha, MA in Literary Studies at Complutense University of Madrid. He worked as a teacher of Spanish at the University of French Polynesia. Today belongs to the research group at the Complutense University "The adventure of traveling and his writings," as well finish his doctoral thesis with the title *Imagining the contemporary city as ideological space: Paris, 1968*. Among his major publications include the edited volume *Erotismo en la modernidad* (Madrid: Cersa, 2012), *Espacios y escrituras del exilio* (Madrid: Universidad Complutense de Madrid, 2011), and several articles in specialized journals, and participation in International Congresses

S2 GENRES ET SEXUALITES / GENDER AND SEXUALITY

ESTONIAN WOMEN IN ART AND LETTERS. THE REITERATION OF A MYTH

T. Aunin

Tallinn University

Abstract: Estonian Women in Art and Letters. The Reiteration of a Myth. In my paper I present several cases for stories - in writing and in painting - that use myth creatively to address the tensions and contradictions of our lives and to situate painful experiences of Estonian women in a broader social context. The figure of Linda as a trusted adviser for her son Kalevipoeg, Estonian national hero, has galvanized artists throughout the decades. My interest has been focused mainly on the cultural dimensions of Linda as well as on her socio-political significance for the Estonian contemporaries. The lives of Estonian women have been affected by many destructive forces dominating the region. Each regime questioned the loyalty of those who had lived under the previous regime. In a way, the hardships of Estonian women, as Linda carrying the stones, equals to the Myth of Sisyphus performing the hard labor over and over again under survival condition both home and abroad. Speaking metaphorically, Linda like Sisyphus is "killed" into a permanent association with hard rock, being herself transformed into a rock. Modern poets and artists of Estonia have adapted the myth of Linda in order to make visible the overlooked elements of history and to remember the wronged gender by writing and painting her over again using the cultural tropes of either clutching the rock or watching it become a handful of dust. All this helps to facilitate our moral and political consciousness and transform our experiences into useful knowledge.

Biography: Tiina Aunin is Professor Emerita of Comparative Literature at Tallinn University, Tallinn, Estonia. In 1968 she graduated from the University of Tartu, department of English. She defended her PhD at St. Petersburg (then: Leningrad) University in 1981. From 1980 up to her retirement in 2006 she was working at Tallinn University, first as an associate professor, since 1996 as a full Professor. In 1994 she was elected the head of the Chair of World literature (later renamed as Comparative Literature). A specialist in American and Canadian literatures, she has published a large number of theoretical articles in English, Russian and Estonian. Her areas of research include discourse, history and novel, cross-cultural and gender perspectives in comparative literary studies, and studies in biographical genres. She has been an invited researcher or lecturer at the universities of Tampere, Lund, Cornell, Carlton and British Columbia, and has been involved in the European Union projects ACUME1 and 2, also in SENT- The Network of European Studies as well as in SSHRC International Opportunities Fund project titled: The Contribution of Literary Translation to Intercultural Understanding: Developing a Model for Reciprocal Exchange.

EMPRESS AND TEMPTRESS: THE CONSTRUCTION AND CONSTRICTION OF WRITING CLEOPATRA AND FEMALE VIRTUE IN MARY SIDNEY'S *TRAGEDY OF ANTONIE* AND SHAKESPEARE'S *ANTONY AND CLEOPATRA*

C. Lin

National Sun Yat-Sen University

Abstract: This paper seeks to re-define the notion of early modern female virtue by making a comparative study of woman's social role as depicted in both male authored drama and women's writing. The early modern textual prescriptions of female virtue are far from silencing women; however, despising the recognition of women's capability for reading, writing and political shrewishness, they are seldom recognized as scholars, playwrights, or sovereigns. Represented in the texts is the peculiar phenomenon whereby women's activities and their social identities appear to be incompatible. Moreover, the plaudit of women for their taciturnity and endurance, much like their admonition, assumes their inaction and inconstancy. So what did it mean to have a voice for early modern women? My research focuses on the textual evidence which provides a contemporary critique for accessing and recognizing women's public role and the autonomous self. In early modern drama, a significant role which testifies to woman's force in unsettling the rigid dichotomies is Cleopatra. The complexity of this heroine has long been a locus for criticizing female authority. The "marble-constant" Roman identity is contested by the "infinite variety" of Cleopatra's policy of negotiation. Cleopatra's grandeur, her inscrutable interruption of Antony's political quest, and her concern for servitude and freedom have inspired revisionary re-reading and rewriting in the early modern period. From the open sea to her death bed in the confined monument, Cleopatra's virtue is complicated not only by her race and her royal status, but also by the early modern political discourse and the emergence of women's writing. Both empress and temptress, her role consistently resists being appropriated by culture and her exercise of chastity, and the writing on Cleopatra offers a public stance from which to question female virtue. A comparative reading of the plays about Cleopatra will focus on Mary Sidney's translation of Robert Garnier (*Marc Antoine*, 1578), *The Tragedy of Antonie* (1590), and Shakespeare's *Antony and Cleopatra* (1608).

Being categorized as a 'closet drama' and a translation, Sidney's work represents not a noblewoman's confinement and exclusion from civic life but rather her way of engaging in the public arena. Her choice to work on Cleopatra, a most controversial and colorful female character, rather than glossing on the conventionally virtuous Octavia, is influential in leading the trend of writing on the Egyptian Queen as well as the women's writing that flourished in the following decades. This paper will first examine the critical perspectives articulated in her translation/interpretation which intervenes in the masculine history. It will also look into her negotiation of a public voice embedded in the work that reshapes Antonie as Sidney's own creation, 'the Garnier-Pembroke play'. In Shakespeare's tragedy, Cleopatra's negotiation of her social role is put under strain due to the colonial expansion of imperial Rome. This paper will discuss Cleopatra's policy of negotiation which is seen as a defect in constancy and trespassing on the power structure, as her political expediency does not demonstrate her political virtue but formulates an 'unqualified' ruler. This paper will then investigate the concept of shame which is imposed by Cleopatra's experience of war and is internalized as her female virtue at the end of her tragedy. The survey of the early modern representations of Cleopatra will facilitate an examination on the operation of the shame-virtue social code. A close comparison of Sidney's interpretation of her classical reading and Shakespeare's exploration of the Roman-Egyptian binary will open up a critical perspective from which to map the conflicts existing within the social history shaping female identities, as queen or poet.

Biography: Chi-I Lin is Assistant Professor at the Division of Humanities and Social Science in the Center for General Education in National Sun Yat-Sen University. I have a PhD in English Literature at the University of Edinburgh, UK. My PhD thesis, *Mourning Before Death: Mother-Son Relationships in Shakespeare's Histories and Tragedies*, investigates female power and maternal authority. I also have an MPhil degree from the Shakespeare Institute, University of Birmingham, UK. My investigations into female authority and forms of tragic experience are discussed in my recent article, *Honour and Maternity in Coriolanus*, included in the book *Shakespeare in Culture* (NTU Press, 2012). My current research project explores the concept of female virtues depicted in early modern plays.

GENDER AND GENRE: COMMUNIST WOMEN'S MEMOIRS WITH PARTICULAR REFERENCE TO MANIKUNTALA SEN

S. Marik

RKSM Vivekananda Vidyabhavan

Abstract: The present study aims to examine the memoirs of women as a genre, relating them to history, in the specific context of bhadrakalok culture, patriarchy, and Communism in Bengal, mainly through the memoirs of a pioneering Bengali communist woman, Manikuntala Sen, along with memoirs and interviews of some of her contemporaries. The discipline of history writing has been dominated by patriarchal ideology, as feminist scholars have repeatedly pointed out. Memoirs by women have at times broken through the controls of patriarchy. In communist politics this is particularly vital, because orthodox, Moscow-Beijing oriented communism of the period between the late 1920s and the late 1980s, tended to ignore gender, arguing there was no cross-class 'woman question'. And that women's liberation was a function or derivative of the socialist revolution. Politically educated within such a discourse, and bereft of analytical tools to challenge its patriarchal perceptions, the more articulate and sensitive women cadres found in autobiographies and memoirs an alternative path by which they could express some of their ideas. 'Facts' are narrated. The narrative strategy highlights some 'facts' against others. Official party discourses focus on 'class struggle', 'vanguard', without looking at issues like gender. Sen's memoirs, like those of other women to be used in passing, suggest that other modes of narration can change the way the 'facts' appear to us. Even autobiographies and memoirs had had a horizon of expectation created through party control in the Stalin era, and in part reception of that in India. Sen's narrative strategy can be read as a subversion/extension of that horizon. A close reading compels one to the position, that at least by the time she was writing her memoirs, a kind of feminist consciousness had infused her thinking. Looking back at the heroic period of party history, therefore, she chose to present the readers with those aspects of history least recorded, yet with which she was herself familiar – the intermeshing of class and gender, the flattening of gender identities by official ideology and how they kept on coming out. Though a considerable number of memoirs of Bengali communist women are now extant, this has had very limited impact on party historiography, a situation that needs rectification.

Biography: Born 18 August, 1962 Kolkata.

Educated: South Point School, Jadavpur University.

M.A. History, Jadavpur University, 1986.

Ph.D., Arts, Jadavpur University, 1996.

Specialisation: Communism and Democracy, Class and Gender in socialist/communist history and theory.

Service

i. Tarakeswar Degree College, joined as Lecturer in History, on 16.3.1987 and worked till 23.4.1997 as Senior Lecturer in History. ii. Joined Ramakrishna Sarada Mission Vivekananda Vidyabhavan as Senior Lecturer in History on 24.4.1997 . Currently Associate Professor of History there. iii. Guest Faculty, Post Graduate Evening Courses in History, Jadavpur University, 9.7.1991 to 30.4.2006. iv. Guest Faculty, School of women's Studies, Jadavpur University,, M. Phil Course since 2000.

LE PRINCIPE FEMININ DANS *THE AUTOBIOGRAPHY OF MISS JANE PITTMAN* DE ERNEST J. GAINES

C. Grenon

UNIVERSITE PARIS 1 PANTHEON SORBONNE

Abstract: Le thème général de la proposition est « la théorie fictionalisée dans le texte narratif gainesien ». L'objet d'étude est un roman de l'écrivain afro-américain Ernest J. Gaines « *The Autobiography of Miss Jane Pittman* » publié en 1971. Il s'agit d'examiner de quelle façon la philosophie, et tout particulièrement la dialectique hégélienne est traitée dans le texte gainesien. Le texte ne présente pas la théorie scientifiquement mais en tant que récit littéraire. La réflexion menée est dense, grâce à l'étude de deux principes duels du féminin et du masculin, liés à la virilité, à la violence physique, puis à la maternité, au maternage, à la douceur et à l'intuition qui caractérisent les deux genres. Ces derniers ont tendance à se déplacer, à évoluer, pour gagner et perdre certaines caractéristiques attribuées de manière conventionnelle au « féminin » ou au « masculin ». Le féminin « se virilise » et le masculin « se dévirilise », dans la mesure où les femmes des romans acquièrent le pouvoir civique dans la communauté du post-esclavagisme, devenant des « she/mannish icons », contribuant à déviriliser l'homme noir mais également l'homme blanc, et que les hommes se responsabilisent en retour, comme galvanisés par l'audace féminine. L'étude suit l'évolution des positions éthiques féminines dans « *The Autobiography of Miss Jane Pittman* » et identifie « une fortification » du principe féminin. Ce dernier se sent missionné, notamment pour améliorer le masculin qui, lui cherche à inscrire sa volonté de puissance dans son environnement. Le principe féminin se situe dans la sphère du bon sens et vise l'action. Il devient progressivement militantisme et réussit à créer, à se libérer grâce à l'acte d'écriture. Les destins de la femme et de l'homme noirs se retrouvent alors en miroir : ils travaillent pour obtenir la reconnaissance de l'homme blanc, se perfectionnent. Ce travail révèle l'idée de la mort digne, idée d'une liberté qui s'affirme dans la négativité au sens hégélien. L'importance intellectuelle de cette proposition réside dans l'originalité de l'approche théorique des principes masculins et féminins à partir d'une situation idéalisée, d'une fiction. La pertinence de cette proposition, la justification par rapport aux enjeux de notre temps est la possibilité de donner une visibilité au sujet féminin et de proposer une réévaluation contemporaine de l'œuvre gainesienne qui a été sous-estimée et injustement critiquée pour un phallocentrisme et un aveuglement à ce qui touche au fonctionnement d'un principe féminin pourtant constamment valorisé dans les romans. Enfin, l'idée d'une « philosophie de la littérature gainesienne » incite à revenir sur la question de savoir « comment penser la littérature, quels sont ses moyens propres et de quelle manière elle peut exprimer une philosophie sans concept ».

Biography: Carole Grenon, Maître de Conférence, Docteur en études anglaises de l'Université Paris 3 Sorbonne-Nouvelle, Attachée temporaire d'enseignement et de recherche à l'Université Paris 1 Panthéon-Sorbonne. Domaines de recherche : littérature américaine, littérature afro-américaine, critique philosophique, questions d'éthique et de genre Le thème général de ma thèse est la littérature africaine américaine contemporaine. La formulation exacte et précise de la question de recherche est « l'économie du principe féminin dans l'œuvre romanesque d'Ernest J. Gaines ». La documentation originale est la suivante : Catherine Carmier, *Of Love and Dust*, *In My Father's House*, *A Gathering of Old Men*, *A Lesson Before Dying*, *The Autobiography of Miss Jane Pittman*. Ces six romans prêtent à une réflexion sur les comportements féminins et masculins liés au déterminisme social dans le Sud post-esclavagiste. La thèse suit l'évolution des positions éthiques féminines dans les romans de Gaines et identifie « une fortification » du principe féminin. L'importance intellectuelle de cette recherche réside dans l'originalité de l'approche théorique des principes masculins et féminins, axée autour de la psychanalyse et de la philosophie.

L'ORIENT ET L'OCCIDENT / ORIENT AND OCCIDENT

TRANSLATION AS A CRITICAL APPROACH: THE CASE OF TRANSLATING LATIN POETRY INTO ARABIC

M.A. El-Nowieemy

University of Alexandria, Faculty of Arts

Abstract:

Translation as a Critical Approach: The Case of Translating Latin Poetry into Arabic At a time of growing interest in foreign literatures which has given increasing impetus to the practice of translation, classical literature, Greek and Latin, is accessed in the Arab World through translations. The act of translating Greek and Latin texts into Arabic is a work of great industry and erudition. Apart from the difficulty of transmitting ancient culture to modern, there is another difficulty derives from transmitting Western culture to Eastern, especially for the general Arab public. Two sorts of Arabic translations of Greek and Latin texts are available: 1- The one is a translation from a mediatory European modern language, a translation from a translation. 2- The other, which is the focus of my concern here, is a translation from the original classical texts accomplished by scholars. My present contribution comes out of my own practice. Much of the argument here is to present a good case especially for translation as a critical approach. A representative selection of the work that has been done in the field of translating classical texts in Egypt is Latin poetry. The aim of this paper is to explore the way in which Arab translators have responded to poetry originally written in Latin. And because my focus is on the Roman poets, I am choosing one significant period, the Augustan, and one significant author, Virgil. I will concentrate selectively on one work that do, Virgil's Aeneid. It is necessary to my argument to discuss the following points: 1- To what extent critical study is necessary to translate Latin poetry into Arabic. 2- How translation allows Arab readers to create discussion topics, responses and response to response hierarchy. 3- Is the Arab translation a new reading of the original text? Is it a creative rereading or rewriting? Is it an interpretative rendering of the original text? 4- How to convey the symbolic forms, the wit, intelligence, allegories, emotions, original insights, and the text's own range of both explicit and implicit meanings. 5- How to translate "an unsaid word"? 6- How to differentiate the individual from the universal? 7- How the Arab translator out of necessity has to change, add and cut. 8- What about the translator if obliged to footnote every sentence or even every word? Discussing the above mentioned points, and others, would allow us to view cross-cultural panorama in an enlivening critical perspective.

Biography:

Name: Magda A. El-Nowieemy Country: Egypt Sex: Female Nationality: Egyptian Affiliation: University of Alexandria, Faculty of Arts Department: Archaeology & Graeco-Roman Studies Position: Professor of Latin Literature Title: Prof. Dr Email: magda_now@yahoo.com address: 40 Mostafa Abu Heif St., Flat 8, Saba Pasha, 21311, Alexandria, Egypt. Mobiles: 002 100 6 1717 01 002 11 24 85 23 66

LE RÔLE DE LA TRADUCTION DE LA LITTÉRATURE OCCIDENTALE, AU DEBUT DU VINGTIÈME SIÈCLE, DANS LE RENOUVELLEMENT DE LA LITTÉRATURE ARABE

R. El Abed

Université Libanaise

Abstract: L'arrivée de Napoléon Bonaparte fut un moment cruciale dans l'histoire de l'Egypte moderne. En effet, le mouvement de traduction, démarré à la fin du XIX^{ème} siècle, a permis à l'Egypte de réformer et de renouveler la littérature arabe moderne. Notre réflexion s'intéresse essentiellement à l'émergence de nouveaux genres littéraires arabes, comme par exemple le théâtre arabe moderne, le roman et la nouvelle arabe, au moment où le mouvement de traduction était à son apogée. La première partie de notre travail consiste à mettre en lumière le travail de plusieurs traducteurs égyptiens qui sont partis à la découverte de la France et qui ont contribué dans une large mesure à réformer la littérature arabe au début du vingtième siècle. Rifa'a al Tahtawi, Mustapha Al Manfalouti, Othman Jalal et de nombreux autres traducteurs ont donné une nouvelle conception de la modernité occidentale et plus précisément française. Ce mouvement de traduction sera la pierre d'angle sur laquelle l'édifice de la réforme de la littérature arabe sera fondé. Dans la deuxième partie nous nous intéresserons aux frères Taymour qui ont traduit de grands auteurs français comme Guy de Maupassant ou Victor Hugo. Les frères Taymour ont compris à quel point il était urgent de moderniser les genres littéraires arabes. Nous verrons comment ils ont œuvré pour réaliser leurs ambitions. Les préfaces de leurs œuvres sont le témoignage de l'effervescence culturelle qui a marqué les esprits de l'époque. La littérature arabe paraît difficile d'accès par sa structure et sa représentation thématique pour un lecteur européen. Nous verrons dans la troisième partie comment les écrivains arabes se sont fait connaître en France et dans le monde occidental grâce à la traduction.

Biography: L'arrivée de Napoléon Bonaparte fut un moment crucial dans l'histoire de l'Égypte moderne. En effet, le mouvement de traduction, démarré à la fin du XIX^{ème} siècle, a permis à l'Égypte de réformer et de renouveler la littérature arabe moderne. Notre réflexion s'intéresse essentiellement à l'émergence de nouveaux genres littéraires arabes, comme par exemple le théâtre arabe moderne, le roman et la nouvelle arabe, au moment où le mouvement de traduction était à son apogée. La première partie de notre travail consiste à mettre en lumière le travail de plusieurs traducteurs égyptiens qui sont partis à la découverte de la France et qui ont contribué dans une large mesure à réformer la littérature arabe au début du vingtième siècle. Rifa'a al Tahtawi, Mustapha Al Manfalouti, Othman Jalal et de nombreux autres traducteurs ont donné une nouvelle conception de la modernité occidentale et plus précisément française. Ce mouvement de traduction sera la pierre d'angle sur laquelle l'édifice de la réforme de la littérature arabe sera fondé. Dans la deuxième partie nous nous intéresserons aux frères Taymour qui ont traduit de grands auteurs français comme Guy de Maupassant ou Victor Hugo. Les frères Taymour ont compris à quel point il était urgent de moderniser les genres littéraires arabes. Nous verrons comment ils ont œuvré pour réaliser leurs ambitions. Les préfaces de leurs œuvres sont le témoignage de l'effervescence culturelle qui a marqué les esprits de l'époque. La littérature arabe paraît difficile d'accès par sa structure et sa représentation thématique pour un lecteur européen. Nous verrons dans la troisième partie comment les écrivains arabes se sont fait connaître en France et dans le monde occidental grâce à la traduction.

TRANSLATION AS "TRANS - SICA" AND "FALSE COMPARE": TOWARDS RESURRECTING SHAKESPEARE'S VOICE IN *SHALL I COMPARE THEE TO A SUMMER'S DAY*?

M.A. Ben Zid
Sultan Qaboos University

Abstract: It has often been a common practice in recent years for translators to make deletions from or additions to a literary work indiscriminately because of personal cultural bias or to avoid embarrassing their countrymen with immoral or obscene images and ideas. Questioning such a scholarly practice, the present paper raises grave doubts over the functional aspect of translation as a critical approach and sees this kind of source text improvement as a mistranslation and a silencing of the authorial voice. Given this caveat, the paper claims that a wrong translation, instead of being a means of bringing two cultures together, does a disservice to comparative studies and much harm to the author and his cultural idiosyncrasies. By way of illustration, the paper addresses distortions arising from cultural and moral bias in Arab translations of Shakespeare's Sonnet 18. In particular, it discusses how, in Bakri Al-Azzam's version, for instance, the translator introduced an oriental undertone, silenced the poet's voice, changed the speaker's gender and transformed Shakespeare into an Arab classic poet – merely in order to align the sonnet with the cultural outlook of Arab readers, albeit at the expense of the author's identity, culture and Western aesthetics.

Biography: Dr. Mounir Ben Zid received his P.h.D and M.A in English Literature from The Sorbonne University, and his B.A from The Faculty of Letters (Tunis - Tunisia). His doctoral dissertation was on British Romantic poetry. He translated several poems from Arabic into English and French. He published many articles on the interface between literature and linguistics. His main areas of interests include: Literature, Comparative Literature, translation, and Linguistics.

S2 LA TRADUCTION ENTRE "MISREADING" ET CREATION / TRANSLATION BETWEEN "MISREADING" AND CREATION

"PIECING TOGETHER FRAGMENTS OF BROKEN GLASS": TRANSLATION AS A NARRATIVE TROPE IN MARGUERITE YOURCENAR'S HISTORICAL FICTION

D. Kapsaskis

University of Roehampton

Abstract: On both sides of the Atlantic, Marguerite Yourcenar's writing has generally been considered as classicising, academic, and largely unrelated to literary developments of her time. A new wave of criticism in the 1990's and the 2000's has approached her historical narratives from feminist and political angles, but still failed to place these narratives firmly within literary modernity. Yet, as this paper will argue, Yourcenar's seemingly anachronistic realism cannot be taken at face value. As the author has often explained, her historical fiction is based on sensed equivalences between the past and the present as much as on losses and gaps in our knowledge of history. This discourse of equivalence and loss indicates that translation is a key narrative trope in her work. Yourcenar has been a consistent translator of ancient and contemporary literature, but the clearest indications of the centrality of translation as a trope in her work come from her essays and paratexts. She wrote, for instance, that she thought of *Mémoires d'Hadrien* (1951) as a translation from Latin and Greek of an imaginary monologue by Hadrian himself. Conceiving of herself as a translator in multilingual diachrony, Yourcenar explained how fragments of the past intermingled with fragments of the present without quite blending with them. She thus encouraged us to read *Mémoires* as a collection of fragments, pointing to a historical reality - that of Hadrian, the historical person - which remains elusive. Plenty of similar comments in Yourcenar's writing suggest an understanding of historical fiction that is surprisingly in line with Walter Benjamin's account of the role of translation, in his essay "The Task of the Translator" (1923) and elsewhere. Just as translation is an assemblage of ancient fragments that never amounts to the original artefact, so the reconstruction of the past consists in piecing together fragments, in such a way as to produce a visibly segmented totality. For Yourcenar, as for Benjamin, translation is not a process of reconciliation, but a characteristically modern enterprise of differentiation. Yourcenar's realism should therefore not be seen as a return to the hypothesis of linguistic referentiality. As this paper will argue, it is rather a neo-classical form of writing that follows the trope of translation and enacts, in a convoluted way, the modern experience of fragmentation.

Biography: Dionysios Kapsaskis is Senior Lecturer in Translation at the University of Roehampton, where he lectures on French literature, translation theory and audiovisual translation. His recent publications include articles on translation and globalisation, and on the aesthetic and political aspects of film subtitling. In his current research, Dionysios examines the work of the French author Marguerite Yourcenar from the double vantage point of poststructural literary criticism and 20th-Century existentialism.

LOCATING KRISHNABHAVINI: FROM BENGAL TO ENGLAND VIA FRANCE

S. Dasgupta

Jadavpur University

Abstract: How does one map the borders between translation, creative writing, borrowing and plagiarism? How far is it important to arrive at a nuanced understanding of these border topographies while reading cultural encounters? These are questions I try to explore in the context of Krishnabhavini Das' *Englondey Bangamahila* (A Bengali Lady in England), the first full-length travelogue by a woman in Bangla. I posit EB (1885) as a key text that negotiates 'borders' in many different ways, engendering exciting questions regarding the notion of translation. EB is not a self-declared work of translation; it masquerades as an account of the author's travels in England and her impressions of the colonial 'centre'. Yet, large sections of several chapters bear an uncanny resemblance to sections in Hippolyte Taine's *Notes sur l'Angleterre*, based on the French author's impressions of England in the 1860s. Krishnabhavini's (unacknowledged) use of Taine throws up a horde of questions regarding translation of cultural encounters. Curiously, EB has remained largely ignored in Bengal, had disappeared from view before a recent reprint and is yet to be translated into English. Yet the author's sojourn itself challenges contemporary social codes—for a woman to travel out of the domestic space and into the public world was largely a transgressive act in 19th century Bengal, and for her to write about her experiences was a further transgression of borders. Moreover, it incorporates Taine in an act that could be variously labeled borrowing, plagiarism, adaptation and translation—the relationship between these concepts appears all the more complex when one realizes that Krishnabhavini's borrowings are framed by parenthetical references

to contemporary realities of Bengal such as the status of women, the dynamics of domestic life there, etc. She 'reads' England, perhaps through France, only to write Bengal, I will try to show.

Biography: Dr Sayantan Dasgupta is Assistant Professor at the Department of Comparative Literature, Jadavpur University, in Kolkata, India. He is also Coordinator of the Centre for Translation of Indian Literatures there. His major publications relate mostly to the fields of translation, Comparative Literature pedagogy and modern South Asian literature and culture. He is currently Secretary of the Comparative Literature Association of India.

LA TRADUCTION ENTRE LA CRÉATION ET L'IMITATION

L. Vajdova

Ustav svetovej literatury SAV

Abstract: La traduction entre la création et l'imitation La pensée contemporaine sur la traduction pose de questions nouvelles sur les confins de la traduction et de la création. Le cas spécial de l'adaptation peut être considéré la transcription libre de l'oeuvre originale et le degré temporairement accepté de la fidélité face à l'original. Par exemple, au milieu du 19. siècle en Roumanie, la production massive des pièces de théâtre pour de nouvelles scènes nationales n'a été possible qu'à l'aide des traductions des pièces étrangères (ici françaises). L'efficacité de ces ouvrages a été développée par l'émotionnalité, la féminité parodiée, le rire, le statut social du public et la communication orale et visuelle à cause de l'incapacité de lire de la population. Surtout les femmes qui formaient une grande partie du public et qui ont joué un rôle primordial dans l'éducation de la conscience nationale ont été illettrées. Des adaptations fonctionnaient comme la transposition des modèles appréciés des cultures étrangères (ici française) y compris les notions de la modernité, et même celle de la création. Ce n'était pas le seul cas car les collections des chants populaires ramassés dans le milieu rural, ont été transcrits par des écrivains tout en étant considérés la preuve absolue de l'originalité de la création du peuple. Le statut de l'originalité était en train de se définir à l'aide des traductions, des adaptations, des imitations, même des mutilations, et d'être communiqué à l'aide des procédés verbaux, visuels et émotionnels, donc non écrits.

Biography: CURRICULUM VITAE

Personals:

Name :Libuša Vajdová

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Researcher at Institute of World Literature of Slovak Academy of Sciences Bratislava

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1967-1971 University Comenius, Bratislava, Czechoslovakia, specialisation: Romanic languages and literatures, Master thesis: Rumunský symbolista George Bacovia (Romanian Symbolist Poet George Bacovia)

1973-1977 Doctoral studies at the Institute of Literary Studies of Slovak Academy of Sciences, Bratislava. Public dissertation of the PhD thesis *Dynamika vývinu medzivojnovnej rumunskej literatúry (Dynamics of Romanian Literature between Two World Wars)* at the Institute of Literary Studies of SAS, Bratislava

from 2008 Chief Editor of the review *World Literature Studies* of Institute of World Literature of Slovak Academy of Sciences

Lecturing:

1978-1979 Comenius University of Bratislava, course of Modern Romanian Literature

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1994-1995 Research Stage at the Collegium Budapest ; two public lectures: Byzantine-Slavonic Cultural Community and Europe, one or two?

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Organisation:

1989 Dni M. Eminesca. I Krasko a jeho preklady z lyriky M. Eminesca (Zilele eminesciene. I. Krasko Si traducerile lui din lirica lui M. Eminescu). Slovenska literárnovedna spoločnosť (L. Vajdová) a Institut de istorie si teorie literara George Calinescu, Academia de stiinte, Romania

1992 French-Slovak international colloquium Les approches et les méthodes interdisciplinaires de recherche en sciences sociales organised jointly by Institute of World Literature SAS and University EHESS, Paris, held at Bratislava, October 1992. Proceedings available.

2005 Interdisciplinary workshop Cognitive sciences and literature, Institute of World Literature, Comenius University, Bratislava

2009 The "New Imagined Communities": Identity Build up in Eastern and South Eastern Europe. Conference organized by Institute of World Literature of SAS jointly with the ICLA Research Committee on Eastern and South Eastern Europe. Bratislava, 14th-15th May 2009.

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2004 Award for the Promotion of Romanian Culture Abroad 2003 attributed by Institutul Cultural Roman, Bucuresti

2005 Award Order of Merit for Culture, grade A, Commandor, attributed by the President of Roumanian Republic

2007 – Award Ludovít Štúr's Medal of Honour for the research in humanities for the year 2007 of the President of Slovak Academy of Sciences

2008 – Mention of Honour for the collective work Myslenie o preklade (L. Vajdová ed.), attributed by the Section for the scientific translation of the Society of Translators in Slovakia

2008 – Jan Holly's Award, the main award for the translation attributed for the volume of poetry Mihai Eminescu Kridla z vosku (2007) to both translators V. Prokešová and L. Vajdová

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English average (oral, written)

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"LE DEVOIR ET LA TĀCHE D'UN ĒCRIVAIN SONT CEUX D'UN TRADUCTEUR ": PROUST, TRANSLATION, AND THE CREATION OF Ā LA RECHERCHE DU TEMPS PERDU

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Abstract: It could be said that Marcel Proust's vast narrative, *À la recherche du temps perdu*, grew out of his translations of two volumes by John Ruskin, *The Bible of Amiens* and *Sesame and Lilies*, much as the town of Combray emerges out of his narrator's cup of tea. This work of Ruskin translation, criticism and annotation consumed nearly a decade of Proust's life, from roughly 1896 to 1906, the years just prior to his writing of the early texts for his 7-volume *Recherche*. Since 2013 marks the centenary of the publication of these volumes, *Du côté de chez Swann*, this seems a timely moment to interrogate the different aspects of translation Proust engages in order to see what light they may shed on the nature of translation as such. Proust's activity of translation was critically self-aware, engendering sustained commentaries on his texts in prefatory articles, letters, and footnotes. In the preface to his 1904 *La Bible d'Amiens*, for example, he explains the reason for his copious annotations to the text: he has attempted to provide the reader with « une mémoire improvisée où j'ai disposé des souvenirs des autres livres de Ruskin, -- sorte de caisse de résonance, où les paroles de la Bible d'Amiens pourront prendre plus de retentissement en y éveillant des échos fraternels » (10). He most emphatically considered translation to be a critical approach in its own right, as can be seen in the running criticisms he makes about Ruskin's 'idolatry' in his notes to *Sésame et les lys* (1906). But he also assigned to it an even higher function: the transmission of a writer's soul. In a letter to a friend thanking him for his praise of *La Bible d'Amiens*, he writes: « Vous savez quelle admiration j'ai pour Ruskin. Et comme je crois que chacun de nous a charge des âmes qu'il aime particulièrement, charge de les faire connaître et aimer, de leur éviter le froissement des malentendus et la nuit, l'obscurité comme on dit, de l'oubli, vous savez de quelles mains--scrupuleuses--mais pieuses aussi et aussi douces que j'ai pu--j'ai touché à celle-là» (Corr. IV, 399). The preservation and transmission of Ruskin's soul placed especially heavy demands on his translator, which Proust tried to fulfill not only by providing extensive annotations, but also by consulting widely on exact nuances of Ruskin's often difficult English, leaving behind more than 250 letters bearing on his Ruskin translations (many addressed to his English friend and helper, Marie Nordlinger). He also left manuscript drafts and typescripts of his translations and prefaces, as well as a working copy of *The Bible of Amiens* that contains his marginal notations of specific questions about rendering Ruskin's words and phrases into French. (Most of these documents are deposited in the Fonds Proust of the Bibliothèque Nationale in Paris.) Proust soon became weary of the ardors of translation and annotation, however, and his concerns about his increasingly poor health made him impatient to begin writing his narrative. In 1904, he turned down a request that he translate Walter Pater (« J'ai encore deux Ruskin à faire et après j'essaierai de traduire ma pauvre âme à moi, si elle n'est pas morte dans l'intervalle ») and another that he translate Ruskin's *St. Mark's Rest* (« Je crois que je refuserai car sans cela je mourrai sans avoir jamais rien écrit de moi »). In the 'Post-Scriptum' to his *Bible d'Amiens* preface, he rejected his role of translator/annotator in order to assume the role of artist. Yet in 1906 he still offered to annotate a translation of Ruskin's *Les Pierres de Venise* by his cousin Mathilde Crémieux, explaining that the only reason he hadn't translated it himself was that his health was too poor: « Sans cela [...] c'aurait été une joie pour moi de traduire ce livre » (Corr., IV, 365). Even as late as 1908 he wrote to a friend that he had begun a translation of Ruskin's autobiography, *Praeterita*, though he reluctantly agreed to abandon it in deference to another translator. Some traces of Proust's Ruskin translations are encoded in his *Recherche*, though he deleted a number of them from his manuscript drafts. The few traces that remain are used primarily as foils for the narrative's central concept of translation, which has morphed into a principle of literary creation. For in *Le temps retrouvé*, the narrator discovers how to create his narrative by translating the figural language of his own impressions: « déjà à Combray je fixais avec attention devant mon esprit quelque image [...] en sentant qu'il y avait peut-être sous ces signes quelque chose de tout autre que je devais tâcher de découvrir, une pensée qu'ils traduisaient à la façon de ces caractères hiéroglyphiques qu'on croirait représenter seulement des objets matériels. Sans doute ce déchiffrement était difficile mais seul il donnait quelque vérité à lire » (IV, 457). These « vérités écrites à l'aide de figures » compose « un grimoire compliqué et fleuri » in the narrator's memory that he must learn to decipher (IV, 457). Translation here is no longer viewed as being in conflict with the narrator's writing, but has been internalized to become the very basis of poetic creation: « je m'apercevais que ce livre essentiel, le seul livre vrai, un grand écrivain n'a pas [...] à l'inventer puisqu'il existe déjà en chacun de nous, mais à le traduire. Le devoir et la tâche d'un écrivain sont ceux d'un traducteur » (IV, 469). As he waits in the *Guermantes'* library to enter the *Matinée*, Proust's narrator discovers the conception of his work, the main themes of which are drawn from Ruskin: impressions are imprinted in "figures" on his mind that must be "resurrected by his involuntary memory, then translated by his intelligence. Thus by the end of the *Recherche*, Proust the translator of Ruskin's soul and Proust the translator of « ma pauvre âme à moi » have become one, just as « le côté de chez Swann » and « le côté des *Guermantes* », though they seem to lie in opposite directions, meet to form a continuum.

Biography: Diane R. Leonard teaches Comparative Literature at the University of North Carolina at Chapel Hill, where she served as Chair of Comparative Literature and Editor of UNC Studies in Comparative Literature. She has published and lectured widely on modernist narrative and the visual arts; has completed a translation of Proust's essays on John Ruskin with notes and critical introduction; and has in progress a book-length study of Proust's rewritings of Ruskin in his narrative. A member of the *équipe Proust* of the Institut des Textes et Manuscrits Modernes in Paris, she participated in

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the 1997 Colloque de Cerisy (Minard 2000), the 2001 Cambridge Companion to Proust, and the 2004 Dictionnaire Marcel Proust.

TRANSFERTS INTER-ASIATIQUES / INTER-ASIAN TRANSFERS

TERMS OF UNCANNY ENDEARMENT: WUHE, TRANSLATABILITY, AND THE PLACE OF COMPARATIVE LITERATURE

C. Chen

National Taiwan Normal University

Abstract: This paper seeks to reground comparative literature in tandem with the issue of translatability by discussing a case from Taiwan. A nearly iconic figure in the literary circles of Taiwan, Wuhe (literally “dancing crane”) had been acclaimed for his innovative writing style and singular perspectives on ethico-politically difficult historical events. His latest work, *Bewildered* (Luanmi), however, has received little critical attention since its publication in 2007. What was previously lauded as syntactic and semantic originality in the author is now generally considered confused experiment with the Chinese language, almost to the point of being resistant to reading. In the thick, Joycean *Bewildered*, Wuhe does not just push the limits of Mandarin Chinese to the extreme by creating unusual sentence constructs; he gives up punctuation entirely and cares nothing about conventions of sentence and paragraph breaks. The effect? The writing is intensely visual now: the reader needs to take one character at a time, forgoing all presumptions about the Chinese grammar. Such writing is easily regarded by many as “impossible” if not bad Chinese—and, by extension, impossible to translate. This paper argues that the reworked Chinese in *Bewildered* renders the book a highly “translatable” one if we engage with Walter Benjamin’s thesis of translation. I will discuss this first by taking Benjamin’s proposition at face value, that is, his privileging of words rather than sentences as the primary unit of translation. Next, I will examine Wuhe’s work in light of Benjamin’s conceptions of translatability and the pure language, pondering how Wuhe’s writing lays bare the “foreignness” constitutive of language and communication. Finally, drawing on Giorgio Agamben’s messianic poetics alongside Benjamin’s philosophy of language, I put Wuhe in the context of recent debates over the disciplinary validity of comparative literature. Wuhe can serve as a legitimate case in point here not just because we can take the juxtaposition of his writing with that of Western thinkers as some sort of comparison; *Bewildered* can help elucidate a more fundamental question in the theory of comparative literature: the ethos of comparability understood as an ethos of relationality. *Bewildered*’s non-Chinese makes it an outsider in the Taiwanese-Chinese literary system, something that can’t be decoded, can’t be lucidly talked about—something unintelligible and therefore unmarketable. Yet it is also precisely this inconvenient Chinese that renders *Bewildered* a rare interface of various sets of contact: the Chinese language that most Chinese speakers thought they knew, and the uncanny linguistic creation composed by Wuhe; the Chinese language the Taiwanese inherit and use every day, and the Taiwanese resistance to the cultural heritage associated with that very language; a locally-bound writer, and the grand world literary tradition he draws inspiration from; an unmistakably historically-grounded work, and the aesthetic materiality of the writing; and, importantly, what Wuhe shares with philosophers that hail from totally different epistemic backgrounds. Filtering through these questions regarding relationality or contact by way of Wuhe’s writing, I argue that our thinking of comparative literature will gain significantly from our appreciating the strangeness one (author or work) faces vis-à-vis her/his/its “original” point of reference. Comparative literature, while fully entitled to compare readily comparable objects, should also be about revealing what is in-common or familiar in impossible places.

Biography: Chun-yen Chen received her Ph.D. in Comparative Literature from Cornell University and is currently an associate professor of English at National Taiwan Normal University, Taipei, Taiwan. Her research interests include postcolonial studies, contemporary Anglophone literature, contemporary Taiwan literature, and critical theory. Her articles have appeared in *Interventions: International Journal of Postcolonial Studies*, *Mosaic: A Journal for the Interdisciplinary Study of Literature*, and *The Journal of Commonwealth Literature*, as well as Chinese-language journals based in Taiwan. Her academic services include being Editor of the journal *Concentric: Literary and Cultural Studies* and coordinator of the international conference “Except Asia: Agamben’s Work in Transcultural Perspective” (June 2013).

ELITISM IN THE CHINESE TRANSLATIONS OF WAKA

W. Wu

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Abstract: Throughout the 20th century until now, except for a short period after the New Culture Movement in China around 1920, most Chinese translations of Waka (a genre of classical Japanese poetry) have been in the style of Kanshi (the Japanese pronunciation of Hanshi, classical Chinese poetic form), while other foreign poetry, especially from the West, has normally been translated in Baihuawen (modern written vernacular Chinese). In this case, when a 31-morae

Tanka (the most popular form of Waka) is translated into Kanshi style, regardless of it being arranged into two lines of seven-syllabic verse or four lines of five-syllabic verse, it is not a “translation” syntactically and semantically, but an “adaptation”. Therefore the Tanka as SL text and the Chinese poem as TL text present a comparison of Wa- and Kan-literature. In consideration of the nearly 1,300 year long Kanshi composition practice in Japan, to the beginning of the last century, it is appropriate to consider that Japanese Kanshi was an important part of Japanese literature, as Waka and Haiku. Exchanging Kanshi poems with foreign envoys was a diplomatic etiquette among pre-modern East Asian countries. Furthermore, in the history of Japanese literature, there was a tradition of placing Tanka and Kanshi in tandem so that the similarities and differences could be enjoyed in works such as *Shinsen Manyōshū*, *Wakan Rōeishū*, *Shiika-awase* and *Wakan-renku*. After the New Culture Movement, Xie Liuyi and Zhou Zuoren translated classical Waka in *Baihuawen*. However, from the 1930s Qian Daosun began to publish *Manyōshū*'s Waka in Kanshi style in several magazines; and as a result, published his *Selected Translation of Manyōshū Uta* (1959). Significantly, Qian Daosun completed this work in cooperation with several famous Japanese scholars majoring in Japanese and Chinese literature. Qian's translations are beautiful as Kanshi, but few characteristics of Waka can be found in them. Thereafter the Chinese translation of Waka inherited Qian's style. Around 1980, there was a long discussion on how to translate Waka in an academic journal in Beijing. Although several Japanese scholars participated, asserting that the translation style should reflect Waka's formal features to some extent instead of being in pure Kanshi style, there was a consensus from both sides that the translation should be in classical Chinese. There are two reasons why both Chinese and Japanese sides insist on classical Chinese style. Firstly, classical Chinese was the lingua franca in Eastern Asia for more than one thousand years, and even nowadays Japanese scholars can read it fluently. Therefore they can compare Waka's SL and TL texts at the same time, enjoying the variations. Consequently, this kind of translation can only be appreciated by those elite intellectuals who have continued the tradition of written communication in the pre-modern era. Secondly, it is possible to observe that there existed a self-confirmation of Eastern values, identity and historic ties facing the powerful presence of the West. Closely linked to this reason, sometimes the Waka-Kanshi translations were used as a tool politically and culturally by one side to win the other side over against Western powers. Owing to the trends mentioned above, the problem has arisen that ordinary Chinese readers who cannot read Waka in the original are virtually excluded from the elitist salon, and therefore the translations tell them little about Japanese literature. The translations are misleading for them as “translation”.

Biography: WU Weifeng is an associate professor of Chinese language and comparative literature at Tohoku University of Community Service and Science in Yamagata-ken, Japan. His research focuses on Sino-Japanese literature relations. He holds a PhD in Comparative Literature from University of Tokyo.

THE GREAT KUMARAJIVA (344-413) AND HIS TRANSCREATION OF THE LOTUS SUTRA: EMBODYING TRANSLATION AS LIFE ITSELF

P. Tizzano Fernández
Universitat Jaume I

Abstract: The translation of the Buddhist corpus to Chinese at the beginning of the 5th century was an extraordinary enterprise which changed human civilization as a whole, as it turned China into a major platform for Buddhist propagation to East Asia and, thus, to the rest of the world. At the center of this epochal achievement—one of the highest summits in the history of Translation—, we discover the astonishing life and habitus of Kumarajiva (344-413), a truly global and brilliant forerunner of intercultural translation who created Chinese versions of the Buddhist sutras with deep universality, philosophical accuracy and literary artistry. Kumarajiva's approach to translation is both canonical and revolutionary at the same time. He conceived of translation not as a mere linguistic task but as the embodiment of a self-chosen mission; as an askesis involving his own subjectivity and identity as a Buddhist disciple. His work reveals a responsible hermeneutic motion to the texts; a compassionate motivation as a bodhisattva-translator, and an intercultural understanding of language itself. These and other resources led him to transcreate incredibly complex philosophical interfaces into living texts impacting on people all over the world; narratives brimming with a new, vivid worldview inspiring new cultures of peace; and versions of a beautiful prosody which have become a devotional recitation and a vocal liturgy for millions of practitioners—even today, 1600 years after his death. What can Kumarajiva teach us about the pliable frontiers of translation (and literature)? Could his ethics and his approach offer sustainable values for cultural translators today, despite the huge linguistic, geographic and historic gaps between his world and ours? We hope that our research work on Kumarajiva will help explore these relevant questions and suggest further developments in our discipline.

Biography: Paula Tizzano Fernández was born in Buenos Aires, Argentina, in 1963, and she is a Ph.D. candidate in Translation Studies at Universitat Jaume I in Castellón, Spain, where she is pursuing an intercultural research project on Kumarajiva's life and activities as a translator. She teaches at University of Alicante, at their Masters Programme in Institutional Translation. She has also completed a B. Sc. in Psychology and specialized graduate studies in Spanish

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Edition and Style Norms. As a professional translator since 1987, she has developed a prolific activity with publishers, international organizations and authors, in parallel with her ongoing efforts as a Buddhist translator. She lives in Buenos Aires with her husband and their four children.

TRADUCTOLOGIE ET ENSEIGNEMENT DES LANGUES / TRANSLATION STUDIES AND LANGUAGE ACQUISITION

THE SEMINAL INFLUENCE OF TRANSLATION STUDIES AND COMPARATIVE LITERATURE ON EACH OTHER

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Abstract: Although there are many critics oscillating over the priority of comparative literature and translation studies, many critics have given the priority to comparative literature and many believe in inclusiveness of translation studies to the extent that, as they believe, it overtly covers comparative literature. Susan Bassnett is among those who have changed their idea over the course of time; she eventually interprets comparative literature as a valued but subsidiary subject area. But what crucially plays a big role for scrutinizing these two disciplines is not the priority issue but the multi-faceted contributions of these two disciplines to each other. Thus, regarding cross-cultural aspects dominating these two disciplines, this article tries to shed light on the “howness” of this contribution and also to examine the ways they seminally affect each other. Key words: translation studies, comparative literature, seminal influence, cultural studies

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TRANSLATION AS POLITICS: THE TRANSLATION OF NON-WESTERN TEXTS IN A QUASI-WESTERN CLASSROOM

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Abstract: This abstract is in response to sub-theme #3: “Comparative Literature and Translation Studies: Is Translation a Critical Approach Beyond the “immediate usefulness” of translating texts as a project in the classroom and even beyond having such an exercise represent “a critical approach” to exploring the “relations between Western and non-Western areas,” this presentation will explore the politics of in-class translations on two levels: what constitutes West and non-West in the Caribbean, and the (im)possibility of translating from a translation. I take on this last issue not so much as a linguistic problem (which it is), but as what Homi Bhabha in *The Location of Culture* might regard as a culturally performative question. The comparative literature classroom in the U.S. colony of Puerto Rico exists at the intersection of English and Hispanic languages and cultures, with the English language/culture academically hegemonic in a primarily Spanish-language setting. Students read English texts in English and Spanish texts in Spanish; other Western languages are fairly easily obtained in a bi-lingual format. However, when it comes to non-Western texts, the political position of Puerto Rico favors English translations: it is, ironically, too expensive to import Spanish translations to the university, which is subject to U.S. customs and import regulations (even via internet), and on a more practical level, there are simply more translations into English of non-Western texts. These factors complicate teaching non-Western texts in Puerto Rico, which as a colony is neither quite Western nor non-Western. The two texts the students translated are radically different non-Western texts: *Women Poets of China* (1972) and *The Epic of Son Jara* (1992)[1]. The first belongs to an ancient, written poetic tradition rivaling that of the West, although the gender question positions it as peripheral to that tradition. The second belongs to a newer (fourteenth century) West African oral tradition positioned between animistic and Islamic traditions. These texts are taught in an upper-division undergraduate “comparative poetry” class, alongside Western lyric and epic poetry from Homer to the Renaissance. My translation project, therefore, requires simultaneous acts of translation, including translating from a translation, which can in fact be considered a re-writing of an “original” text inaccessible to the translators. As Monika Gomille says in her 2008 essay “Translating the Caribbean”: “The Caribbean represents an archetypical scenario of translation which can illustrate its ambiguous role in history ... Rewriting has therefore been thematised as a form of translation.”[2] Both texts challenge the students to examine what constitutes writing and orality, ancient times and the present, East and West, us and them, who gets published and who doesn’t, and perhaps most importantly to reflect on the politics of translation itself – how certain works get disseminated into certain communities and countries while others do not. This last point generally leads to an examination of their own situation within literary geographies: Caribbean, American, and global.

[1] Although a few Chinese women poets have been translated into Spanish, the 1972 text in English remains a definitive, diachronic selection of poets and translating a range of work diversifies the focus on gender. While there have been later translations of the Son Jara story into English, this particular translation provides excellent contextual footnotes while retaining its “song” format. [2] Gomille, Monika, “Translating the Caribbean: Issues of Literary and Postcolonial

Translation," Cultures of Translation. Klaus Stierstorfer and Monika Gomille, Eds. Newcastle upon Tyne: Cambridge Scholars Press, 2008 (3).

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INTERSECTIONS HERMENEUTIQUES / HERMENEUTICS INTERSECTIONS

HOMO SIGNIFICANS : LITTÉRATURE ET MÉDECINE EN PARTAGE DU SENS/IBLE

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Abstract: Il existe un certain paradoxe à vérifier une convergence plus marquée entre champs du savoir (Ceserani, 2010) et le clivage dont ils restent l'objet, l'approche interdisciplinaire étant souvent reçue comme un signe de trouble dans les Humanités, de leur chemin vers l'indiscipline (Citton, 2007, 2010), voire même vers une non-discipline. Partant d'un cadre d'analyse de ces évolutions, l'on s'attachera à des pratiques innovatrices qui émergent de l'intersection entre études littéraires et sciences de la vie (notamment la Médecine) qui, loin de contraindre ou de dissoudre les concepts et outils de l'analyse littéraire – tels que la lecture de près, les marqueurs stylistiques ou rhétoriques, les notions de subjectivité, d'altérité ou de performativité – révèlent la force constituante du littéraire pour mieux comprendre, pour mieux interpréter l'homme dans son rapport fondamental au corps et au langage. L'on mettra ainsi en évidence combien, à la croisée des relations qu'épistémologie, ontologie et métaphysique entretiennent, le paradigme des études littéraires se fonde sur une vision éminemment critique de l'homme comme « homo significans », est que cette vision devient transversale à un champ de savoir et d'expérience comme la Médecine, s'il se re/définit en pratique herméneutique. La prise en compte de ce fait implique une (re)définition des notions de valeur, de poids et de savoir, nous amenant, concrètement, à faire dialoguer R. Barthes qui affirmait « Pour faire de l'interdisciplinaire, il ne suffit pas de prendre un « sujet » (un thème) et de convoquer autour deux ou trois sciences. L'interdisciplinaire consiste à créer un objet nouveau, qui n'appartienne à personne » (Barthes 1984) et Lennard J. Davies et David M. Morris qui dans leur « Biocultures Manifesto » affirmaient notamment « science is not hard and the humanities aren't soft » (Davies and Morris, 2007). Parce qu'elle se fonde en un jeu de rapports entre le commun et le singulier, médiatisé par le langage, l'herméneutique se constitue de ce fait en exotopos – « hors lieu » et seul lieu rendant possible le « partage du sens/ible ». Parce que d'art humain y tient.

Biography: Maria de Jesus Cabral est professeure de Littérature Française (XIXe/XXe) et de Traduction à l'Université de Coimbra, et intègre l'équipe « Poétiques » du Centre de Littérature Portugaise avec un axe de recherche sur l'évolution du théâtre poétique dans une dimension comparatiste et interartistique (Mallarmé, Maeterlinck, Castro, Patrício, Pessoa, Almada Negreiros), dans le sillage de sa thèse de doctorat (2005), publiée aux Éditions Rodopi en 2007 sous le titre Mallarmé hors frontières : des défis de l'œuvre au filon symbolique du premier théâtre maeterlinckien. Elle travaille à la première édition critique des Œuvres complètes d'Eugénio de Castro (avec José Seabra Pereira – 2012-2014), codirige la collection « Exotopies » aux Éditions Le Manuscrit (Paris) et la collection « Diálogos em Tradução » aux Éditions Pedagogo (Lisbonne). Elle s'intéresse dernièrement aux rapports entre Littérature et Médecine et intègre l'équipe de recherche Narrative&Medecine du Centre d'Etudes Anglicistes de l'Université de Lisbonne (<http://www.ulices.org/eventos/narrativa-e-medicina-ciclo-de-conferencias-2012.html>).

Dernières publications :

(avec Dussert, Jean-Baptiste et Santos, Ana Clara), *Lumières de Camus, de-ci, de-là*, Paris: Eds. Le Manuscrit, 2012.
(avec João Domingues), *(Res)ources de l'Extravagance, Carnets*, revue électronique d'études françaises, n° IV, fév. 2012, 279 p. <http://revistas.ua.pt/index.php/Carnets/issue/current>

LITTÉRATURE ET MÉDECINE. LE COMPARATISME COMME APPROCHE CRITIQUE DE LA CATHARSIS COMIQUE : POUR UNE RÉFLEXION CROISÉE DES POÉTIQUES ARISTOTÉLICIENNES ET DES TRAITÉS MÉDICAUX FRANÇAIS ET ITALIENS DU SEIZIÈME SIÈCLE

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Abstract: La contribution voudrait montrer l'intérêt d'une approche comparatiste pour théoriser des notions aussi problématiques que la catharsis comique. Soulevée par les exégètes d'Aristote, la question se trouve à l'intersection de deux points aveugles de la Poétique : ponctuellement abordés dans le chapitre 5 et le chapitre 6, la catharsis et le rire devaient faire l'objet de développements aujourd'hui perdus. A la Renaissance, les commentateurs d'Aristote se livrent à une spéculation intense sur ces deux notions, qu'ils cherchent à expliciter et relier. La réflexion poétique gagne à être éclairée par les traités médicaux sur le rire. Cette approche comparatiste se justifie par la nature même de la catharsis puisque le terme est emprunté au domaine médical. Dans un récent article, William Marx redonne à la métaphore médicale toute son importance en proposant une « lecture philologique et physiologique » du concept de catharsis *. Le critique fonde son argumentation sur l'œuvre même du Stagirite. Nous voudrions montrer comment cette interprétation peut trouver appui dans la réception d'Aristote à la Renaissance, à une époque où la ligne de partage entre littérature et

savoirs scientifiques est loin d'être tranchée. Inspirées par les poétiques, les réflexions médicales comme le *Traité du ris* de Laurent Joubert s'appuient sur la définition aristotélicienne du rire comme l'effet d'une laideur dépourvue de souffrance. Réciproquement, certaines poétiques comme le *De ridiculis* de Maggi enrichissent leurs réflexions de remarques médicales sur les effets du rire sur le corps.

L'intérêt d'une réflexion croisée des poétiques et traités médicaux sur le rire est de cerner la complexité de la catharsis comique, comme un processus mettant en jeu affects physiques, émotions esthétiques et cognitives. Les poétiques du comique suggèrent la nature esthétique de la catharsis, qui permet de subsumer la laideur de l'objet représenté par l'ingéniosité de la représentation. Elles montrent comment cette appréciation esthétique de la mimésis requiert et stimule les facultés cognitives, notamment herméneutiques. La réflexion des poétiques est relayée par les traités médicaux sur le plaisir physique engendré par le rire, qui permettent de remotiver le sens médical de la catharsis et de redonner au corps toute son importance dans la réception. La réflexion croisée des traités médicaux et poétiques du comique peut ainsi venir à l'appui des théories contemporaines de la réception comme celle de Jauss, qui invite à explorer « la fonction cognitive impliquée dans la jouissance esthétique » (Pour une esthétique de la réception).

* Voir "La véritable catharsis aristotélicienne. Pour une lecture philologique et physiologique de la Poétique", paru en mai 2011 dans la revue *Poétique*.

Biography: Diane Robin, ATER à l'université Paris-Sorbonne et doctorante de littérature comparée en quatrième année sous la direction de François Lecercle : thèse sur les « Paradoxes de la mimésis. Enjeux de la représentation de la laideur dans les textes et images français et italiens aux seizième et dix-septième siècles »

LITERATURE AND LAW: LITERARY DEFAMATION AND THE EDGES OF ARTISTIC AUTONOMY

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Abstract: Literature and Law: Literary Defamation and the Edges of Artistic Autonomy In recent decades, the defamation court cases that involved dealing with literary works posed a challenging set of questions that have not yet been adequately addressed by comparative literature and literary criticism (cf. the cases of Klaus Mann, Thomas Bernhard, Salman Rushdie, Michel Houellebecq, Breda Smolnikar, Maxim Biller, Matjaz Pikalo, Goran Vojnovic, etc.). Such questions involve the concept of literary autonomy, the structure of literary communication, relationships between legal and literary hermeneutics, the problem of fiction vs. reality, and the problem of different social subsystems competing in imposing their definition (or interpretation) of "fictionality", "facts", "literariness", etc. In place of simplistic explanations, this paper will seek to expose incommensurabilities in the relations between the two social systems, artistic and legal, that seem to hamper any adequate judicial treatment of authors, books, and (offended) readers. Relying on discursive analysis of various kinds of texts, produced in connection with the respective court case, and a small-scale empirical investigation, I will concentrate on a single "literary defamation" case: the astonishingly long trial (1999–2007) against the Slovenian writer Breda Smolnikar and her book *Ko se tam gori olistajo breze* (*When the Birches Up There are Greening*, 1998) that can be labeled paradigmatic because of its extreme complexity. At the end, an attempt will be made to articulate some theoretical arguments that could prove effective in the future, when new relationships between literary and legal systems are negotiated.

Biography: Marijan Dovic, a Ph.D. in literary studies, is a research fellow at the Institute of the Slovenian Literature and Literary Studies SRC SASA (Ljubljana) and Associate Professor at the University of Nova Gorica. His major English publications deal with Romantic nationalism, literary canon, systems theory, avant-garde, and theory of authorship. His books include *Sistemske in empiricne obravnave literature* (*Systemic and Empirical Approaches to Literature*, 2004), a book on the development of the role of literary producer *Slovenski pisatelj* (*The Slovene Writer*, 2007), and a book on Slovenian interwar avant-garde *Moz z bombami* (*The Man with the Bombs*, 2009). Peer-reviewed books (Slovenian) *Moz z bombami: Anton Podbevsek in slovenska zgodovinska avantgarda*. [The Man with the Bombs: Anton Podbevsek and the Slovenian Historical Avant-Garde]. Ljubljana: Goga, 2009. 104 pp. *Slovenski pisatelj: razvoj vloge literarnega proizvajalca v slovenskem literarnem sistemu*. [The Slovenian Writer: Development of the Literary Producer in the Slovenian Literary System.] Ljubljana: Založba ZRC, ZRC SAZU, 2007. 338 pp. *Sistemske in empiricne obravnave literature*. [Systemic and Empirical Approaches to Literature.] Ljubljana: Založba ZRC, ZRC SAZU, 2004. 238 pp. Peer-reviewed journal articles (a selection of recent individual works) "The Editor and the Mediator Function in a Literary System." In: Marijan Dovic, Jernej Habjan, and Ales Vaupotic, (eds.). "Who Chooses?": Literature and Literary Mediation, (*Primerjalna književnost*, 33/2). Ljubljana: Slovensko društvo za primerjalno književnost, 2010, pp. 213–225. "Literární dejiny středovýchodní Evropy v postnacionální perspektivě." [Literary Cultures of East-Central Europe in the Post-



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USING FREUD TO UNDERSTAND LITERATURE: A READING OF *MADAME BOVARY* BY GUSTAVE FLAUBERT AND *A PAIR OF BLUE EYES* BY THOMAS HARDY

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Abstract: Psychoanalysis, as an instrument, in comprehending literary theories came as a boon to students of literature due to the efforts of Austrian neurologist, Sigmund Freud whose personal involvement with literature was great. His theories provided critical understanding not only for human behavior in general but also that of literary characters from different ages and culture. Psychoanalysis is an effective category because the role of the unconscious in creativity cannot be denied. According to Freud, authors create works that appeal to our repressed desires and fantasies. As useful as Psychoanalysis is in understanding the ‘unusual actions’ of literary characters it also helps in following the psychological stirrings of a particular age in literature, for instance, The Romantic Age.

The Romantic Age is characterized by impulsive escapism and a vague search for something beyond one’s reach and the impossibility of realizing the fulfillment of one’s innermost desires leading to what is known as ‘Romantic Agony’. The texts belonging to this age calls for sympathetic analysis which can be created through a subjective insight, different from an objective rational analysis, into the proceedings of the text. For illustration we can consider two texts which exemplify the above features—*A Pair of Blue Eyes* by Thomas Hardy and *Madame Bovary* by Gustave Flaubert.

The formative years of both our women protagonists were spent in the lonely outskirts of mainstream urban culture which enabled them to exercise their innermost feelings through Nature. Both Emma and Elfride spent their childhood in farms

and villages. In *A Pair of Blue Eyes* Hardy has described in great details the environment in which Elfride grew up in his own poetic ways. With such descriptions we understand that the women have grown up with closest associations to Nature and have enjoyed, if Rousseau's theory of 'Natural Man' is to be believed, the much-desired pleasure of man of being with Nature. However, their psychological development remains characterized by what was entirely external to them. Emma had read too many novels and books than was good for her. Her pleasure in life is Romantic imagination and she could not cope up with the realities of mundane life. Her immaturity lay in her Ego being less developed than it should have been. In case of Elfride, the conflict between the Id and Ego was always too strong for her and she could not let the Ego have the better half of her. It is also noticeable that both the protagonists do not have a mother; therefore the developmental years of their lives have been spent without the counseling and idealization of a woman. They lack the capacity to visualize an ideal and resort to a constructed notion of the ideal which is nowhere close to reality.

Both women in their subconscious search for Romantic freedom blurred the distinction between the Id and Ego. Even when Superego predominated their morals—both women are hesitant to step out of the prescribed domesticity of women. They rejoice the fact that they are being loyal to their families but when prompted by the circumstantial incapability of fulfilling their unrealistic psychological expeditions, they give in to the wants of their Id and disregard all conscious attempts at reconciliation with immediate reality. It can also be mentioned here that the entire Romantic search is characterized by an active participation of the nonconscious which is the curiosity aroused in the mind to experience what is yet not a part of our personality.

Even when their duplicity is disapproved of, we sympathize with their innermost psychological turmoil when they struggle with their defense mechanisms. Some of the principle defense mechanisms functioning within the protagonists are displacement, projection, rationalization, denial, repression. It can be mentioned at this point that the use of such tremendous 'mental energy' causes a fatigue in the characters resulting in their subsequent isolation and eventual death at the end of the two novels. Therefore their duplicity calls for psychological analysis rather than a rationalized viewpoint.

Thus, even if we use Freudian principles in comparing the two characters, the social incongruity that drives these two characters into their pathetic plight too requires attention. The position of women forever remains the subject of critical approach. Elfride's father coming from a higher social background does not respect his daughter's decision to marry the man of her choice and instead imposes a choice of his own, leaving her to suffer a moral tussle between her emotions and her duties to her family. That too with Emma-- the only daughter of a lonely, sick villager she is obliged to marry a man who does not understand her and is always "too considerate and understanding" to be a potential husband. He cannot sublimate her romantic desires. The social compulsion restrict the lives and freedom of women in their houses which fail to become homes and such rigidity proves fatal for characters like Emma and Elfride who cannot handle the contemporary social realities.

Biography: I am an undergraduate student of Comparative Literature in Jadavpur University. Being born and brought up in a metropolitan city, Kolkata I had the privilege of interacting with various cultures and people from my childhood. A good schooling at South Point High School also aided to this privilege. My involvement with this multi-faceted discipline stems from my interest in cultural studies, different languages and and the difference and similarities that lies in the lives of people living across the globe. My curiosity is further aroused by the challenge involved in the task of exploring the commonness existing between the psychology and imagination among people from different ages and different cultures. My paper aims to examine the psychology behind the actions of two characters who belong to the same period of time. This would probably help in understanding what drives an individual to act like she or he does in one of the most influential literary ages ever--The Romantic Age.

S3 LANGUE(S) ET IDENTITÉ(S) / LANGUAGE(S) AND IDENTITY(IES)

MY LANGUAGE, MY IDENTITY

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Abstract: Questions of home, language and identity have frequently been raised and are present in many literary works in different countries, nowadays. They have become more and more often an important issue discussed to understand the way of communicating and expressing our selves and negotiating our space in the world. In order to consider how those themes can affect our lives and influence our behavior and way of living, we have selected "The Speckled People" by Hugo Hamilton, a German-Irish writer, whose hybrid identity is recalled in a passionate memoir of his childhood; and 'No Speak English', by Sandra Cisneros, a Mexican-American writer, a vignette from her novel "The House on Mango Street", a story about a woman and her baby boy, moving from Mexico to the United States with the hope of a better life and opportunities. What is there in common between a German-Irish author and a Mexican-American author? To answer this question topics of home, space, and language will be analyzed in order to show how they are intertwined and dealt with in their writings, despite their different hybrid ethnicities. Speaking one language at home and having to cope with a new reality outside that space brings a lot of tension and conflict. In their writings both Cisneros and Hamilton expose what it is to live under two value systems, two cultures, and what it takes to juggle between not only the physical locales, but also the inner space of our self. The formation of our identity is then constructed taking into consideration the influence that we experience in our everyday life. To examine questions of language, identity, diversity, inclusion and exclusion where the protagonists of the stories mentioned above were brought up or chose to embrace as their new home, will have the support of theories developed by Avtar Brah, James Clifford, Nuala Ní Dhomhnaill, R. Radhakrishnan, William Saffran and Gearóid Ó Tuathaigh.

Biography: Gloria K. Delbim holds a B.A. in Social Work (Pontifícia Universidade Católica de São Paulo - PUC-SP), and an M.A. in English Language and Literature (Universidade de São Paulo- USP). She was Supervisor of Advanced Courses at União Cultural Brasil-Estados Unidos - São Paulo, and taught at -Alumni Association - São Paulo, a binational center. Former Coordinator of BRAZ TESOL Culture SIG (Special Interest Group), she now teaches American Literature, Cultural Studies, English Language and related subjects at Mackenzie Presbyterian University in São Paulo. She holds special interest in Literature of Minorities and has lectured in Brazil and abroad.

MYLANGUAGE+YOURLANGUAGE@TRANSNACIONALWORLD.GLOBAL

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Abstract: Globalization took over the stage as the linguistic maps were reconfigured again. Minorities' languages found a new podium to compete for global attention, thus liberating them of their isolation in the peripheral linguistic ghettos standing within a national linguistic and cultural dominance. This is the case of the Basque language and literature that is taking the global stage with the aid of bridge languages that do not convey the traditional and historical painful stigma that centuries of linguistic dominance imposed to them. Few communications or dialogues were conducted in the mother tongue but rather in the m(other) tongue. Living between languages calls for a new global linguistic adventure constituting a new opportunity to communicate respecting the "other tongue" as much as the "mother tongue". The borderlands territory is here in need of new rules and new ways of conducting 'business' in this "new land". As we have witnessed the failure of past authoritarian and repressive measures, we can choose again new ways to communicate. It is not a futuristic choice but it is imposed on this society as new media is continuously coming into existence, as distances are shortened, as "the other" is closer than ever and communication is required while living in such close proximity. The case of the Basque country, a linguistic "minority" in Spain is an example of the many linguistic minority groups that are finding for the first time a platform where to stand side by side with other more "universal languages" in order to be heard and to manifest themselves in their own words even if they need to be translated. Living in between languages is one of the many scenarios that the XXI century is bringing to our shore demanding action from our part.

Biography: Dr. Graciela Susana Boruszko is associate professor at the International Studies and Languages Division at Pepperdine University. Prior to joining the Pepperdine faculty, she served as Chair of the Modern Languages Department at Biola University as well as Director for the Studies Abroad Program. For much of her career, professor Boruszko focused on teaching and researching in the areas of Hispanic Philology, Comparative Literature and Linguistics, French

Studies, French Philology, Hispanic Studies, Literatures and Cultures. Dr. Boruszko's multicultural background forged in her a passion for Cultural, Linguistic and Literary Studies in its multiple representations. Her research topics include: the transnational, identity, ethnicity, multiculturalism, migration, languages and its linguistic and literary spaces, Spanish Cultures, Latin American Cultures, linguistics, languages. As a result Dr. Boruszko counts with many publications, nationally and internationally. Dr. Boruszko currently directs an international research group on Comparative Literature and Identity Issues. She also directs student research projects related to the same topics. Dr. Boruszko participated in numerous international and national Conferences, Symposiums and Colloquiums as well as serving as a visiting professor in countless international forums in Europe, Latin America and North America. Dr. Boruszko earned a Licence de Lettres Modernes, Lettres et Langues, a Maîtrise de Lettres Modernes, Lettres et Langues, a DEA in Lettres and Langues from the Université de Bourgogne in Dijon, France, a DEA in French Philology and a PhD degree in French Philology from the UNED Madrid, Spain.

MULTILINGUAL CONTEXTS, TRANSLINGUAL POETICS

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Abstract: As far as postcolonial literatures are concerned, the language issue, i.e. the acknowledgement of the multilingual nature of all postcolonial texts, has fed a lively debate in the early days of the discipline (especially in respect to African literatures), but has quite surprisingly never achieved extensive visibility in literary studies. Part of the reason for what one might call the invisibility of language in postcolonial studies has to do with the fact that postcolonialism, as a scholarly field, has almost always been studied from within the boundaries of one language, one colonial empire, one cultural framework, and one academic discipline. Yet postcolonial countries are, by definition, multicultural and multilingual. And the result is a pervasive condition of linguistic and cultural overload, a condition that requires us to re-train our inherited taste for cultural but also for linguistic coherence, and hone our hearing as well as our reading to capture the aesthetic potentialities of the linguistic extravaganzas that we find in works of literature or hear on the streets of our cities. It is odd and indeed embarrassing for our field that this fundamental aspect of the postcolonial world has not occupied a central role in the many studies devoted to this area. The idea that I want to explore in my paper is simple: if the postcolonial is to survive as a viable critical discourse, it will have to become literally a discourse of and on translation in order to be responsive to the literariness of postcolonial texts. The novelty of the approach I am proposing lies in considering translation a basic feature of postcolonial cultures, and in using translation scholarship as a critical tool for approaching postcolonial textuality. What happens when we acknowledge hearing more than one language in the background when reading a poem, a novel, a play by a postcolonial writer? How is the poetics of the text affected by its bilingual or multilingual nature? Most importantly, what kind of reading is demanded by a textuality that explicitly toys with several languages? What terminology do we have to resort to, in the postcolonial field, to be able to talk about this (phonetic spellings, phenomena of code-mixing and code-switching, projection, etc.) I shall explore the phenomenon of what I call a translingual poetics through close readings of works by writers as diverse Tomson Highway, M. NourbeSe Philip, Dionne Brand and Rohinton Mistry.

Biography: Simona Bertacco is an assistant professor of Humanities at the University of Louisville and was previously a ricercatrice at the University of Milano, Italy. Her research focuses on issues in postcolonialism, women and gender studies and translation studies. Her most recent publications include: Postcolonialism, in *The Oxford Companion of Philosophy and Literature* edited by R. Eldridge (2009) and *Death and Its Rites in Contemporary Art & Culture*. Eds. Simona Bertacco and Nicoletta Vallorani. *Other Modernities* (Issue 4: October 2010). She is currently working on an edited volume: *Language and Translation in Postcolonial Literatures: Multilingual Contexts, Translational Texts*, forthcoming with Routledge.

LA RELATION ENTRE UNE NOUVELLE NOTION DU TEMPS, CONSTATÉE DANS LA LITTÉRATURE TRANSCULTURELLE ET CONTEMPORAINE, ET SES PROPRES CONDITIONS DU PLURILINGUISME

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LMU München

Abstract: En analysant la littérature transculturelle de nos jours, notamment celle de la langue allemande et de la langue française, nous constatons une nouvelle sorte d'attention et de réflexion que portent les œuvres eux-mêmes envers les constellations du temps qui les déterminent. Suivant les réflexions faites ou sur le niveau du discours ou également sur celui de l'histoire - bien que dans les œuvres à analyser ces deux niveaux se fondent l'un dans l'autre - la thèse sera ici que ces réflexions sur les conditions d'une nouvelle notion du temps sont inséparablement nouées aux conditions des

langues différentes. Elles peuvent être mélangées visiblement dans le texte comme il est décrit par le concept de "mischsprachigkeit". Nous le voyons par exemple dans l'œuvre de l'écrivain Marica Bodrozic qui est originaire de l'ancienne Yougoslavie et qui écrit ses romans en allemand. En outre, nous constatons les cas de "mehrsprachigkeit" ouvert ou caché dans une forme de palimpseste qui superpose plusieurs couches de langues différentes comme par exemple dans l'œuvre de sudabeh mohafez, écrivain d'origine iranienne qui écrit surtout en allemand. Cette notion du temps est entre autre comparable à la notion de langue maternelle qui est développée par Jacques Derrida dans "le monolinguisme de l'autre" et dans laquelle il le rend impossible de parler de sa propre langue maternelle à soi-même. Il en résulte que la distinction claire et nette entre les langues respectives n'est plus possible à maintenir car chaque langue est au même moment une langue propre mais aussi la langue qui vient toujours de l'autre: 1. On ne parle jamais qu'une seule langue. 2. On ne parle jamais une seule langue. (Derrida, Jacques: le monolinguisme de l'autre, p.21) cette littérature qui porte l'empreinte de la mondialisation avec des auteurs vivant dans des situations au même temps très similaires vu les effets, et très différents vu les raisons - soit l'émigration en raison des guerres ou des situations économiques difficiles, soit les effets du post colonialisme, soit des circonstances de famille plurilingues - n'est pas seulement marquée par les concepts des espaces flottants sans limites déterminables comme le décrit Homi Bhabha dans son concept du troisième espace (Third Space) bien connu et souvent utilisé dans les études postcoloniales. Elle est également définie par une notion du temps qui est en relation avec cette idée d'un espace qu'on ne peut plus tracer précisément. Il s'agit d'une notion d'un temps qui ne fonctionne plus de façon chronologique ni linéaire. Elle met à défaut l'importance sur l'instant, sur le simultané, sur l'éternel-infini. Au-delà, elle donne une nouvelle valeur aux moments statiques comme un arrêt du temps. Ces concepts ne font pas seulement effet sur le niveau du contenu mais également sur la structure et le langage. Notamment à cause du dilemme que chaque discours et ainsi la langue telle quelle soit déjà dépendante du temps, ces œuvres discutent également la possibilité d'une parole et d'une communication qui s'est détachée d'une langue chronologique. Nous constatons trois domaines majeurs dans lesquelles la notion d'un temps achronologique est de grande importance. Dans tous les cas il se trouve au centre l'opposition n'est pas stable et ainsi ce qui était d'abord après devient après avant. Premièrement, le domaine des discours de mémoire qui n'est ici pas vu comme un tout stable mais qui est toujours montré comme un choix versatile parmi de nombreuses possibilités. Il est simple d'ajouter et d'enlever des événements vécus à chaque moment au discours de se souvenir. Cette technique permet de se dessiner sa propre histoire du passé et de son origine à chaque fois de nouveau. La question de l'ordre chronologique réel devient redondante. Deuxièmement, la question du temps de la traduction. Ici, nous retrouvons la constellation de l'avant qui est transformé dans l'après alors que dans les œuvres à analyser nous remarquons une simultanéité des langues qui fait penser à Walter Benjamin qui exige dans sa théorie des traductions de laisser transparaître le caractère des langues sources. Troisièmement, l'aspect de l'absent: nous trouvons l'absence de l'enfance, l'absence d'un passé et d'un avenir et, ce qui pèse le plus, l'absence de la parole et de la langue telle quelle qui deviennent des blancs du silence. Ce silence représente les trous de mémoire. Ils restent bien des trous qui ne sont pas remplis ou rectifiés chronologiquement. Dans le silence, le temps il se dissout. Pour conclure, l'approche d'une analyse des constellations du temps dans la littérature plurilingue révèle dans quelles mesures ces œuvres sont des œuvres littéraires qui réfléchissent sur leurs propres conditions d'existence. En plus, cette approche permet de trouver un nouvel accès à la littérature qui s'oppose aux concepts de la nation et de la langue nationale.

Biography: Myriam-Naomi Walburg Endroit de naissance: München Date de naissance: 16.11.1983 Nationalité: allemande Formation: 2012: Début de doctorat en Ecole de doctorat -Functions of the Literary in Process of the Globalisation-, LMU München 2011: Début d'un doctorat libre auprès du Prof. Dr. Robert Stockhammer, LMU München 2011: Diplôme de Master en littérature comparée 2008: Diplôme de Licence en littérature comparée 2004: Début des études de la littérature comparée à l'université LMU (matière secondaire: Français) 2003: Baccalauréat au Gymnasium Wertingen avec la bourse de la Robert Bosch Stiftung pour performance extraordinaire: cours intensifiés d'allemand et de français 1994 - 2003: Gymnasium Wertingen Stages/ expériences professionnelle: 2010 - 2012: Maison d'éditions -Droemer/ Knauer Verlagsgemeinschaft-, Munich, secteur de presse 2009: Lecteur de langue allemande à la ESCP-EAP, Paris (School of Management) 1998 - 2008: Professeur de rattrapage dans les matières allemand, français, latin, anglais 2007: Stage au théâtre Metropol Theater, Munich (Assistante du régisseur) 2006: Stage à l'institut germanistique de l'université de Veszprém, Hongrie (Gestion de l'institut, travaux rédactionnelle, hospitalisation et aide dans des questions linguistiques) 2005: Stage à l'association de la défense naturelle Schutzstation Wattenmeer e.V. (Relations publiques) 2005: stagiaire à temps chez Focus Magazin Verlag (Travaux dans la rédaction du chef FOCUS, dans le ressorts Recherche et Technique, Étranger, Allemagne actuelle et Politique) 2003-2004: Année volontaire et écologique à l'association de la défense naturelle Schutzstation Wattenmeer e.V. (Soin du parc national, Relations publiques en terme naturaliste, soin d'une maison séminaire, projets de la surveillance naturaliste, soin d'une groupe naturaliste pour enfants) Séjours en étranger: 2008-2009: Etudes en littérature comparée et française à la Sorbonne, Paris IV 2008-2009: Résidente de la Maison Heinrich Heine à la Cité Universitaire Internationale, Paris 2006: Bourse pour l'université d'été à Debrecen, Hongrie 2006: Stage de deux mois à l'institut germanistique de l'université de Veszprém, Hongrie 2006: Engagement par la ville d'Amagasaki, Japon pour des spectacles de danse pendant deux semaines 2001: Échange scolaire pour trois semaines en Espagne 2000: Séjour en Canada pour deux mois 1998: Échange scolaire pour deux semaines en France Connaissance des langues: Anglais, français, latin, espagnol, hongrois Centres d'intérêts: Danse classique, moderne et

contemporaine (depuis 21 ans), flûte traversière (depuis 10 ans), photographie

S2 LITTERATURE, HISTOIRE ET VALEURS MORALES / LITERATURE, HISTORY AND MORAL VALUES

E-MOTIONS? EUROPE AS AFFECTIVE SPACE

N. Pireddu
Georgetown University

Abstract: "€-motions? Europe as affective space"

While the humanities' renewed attention to emotions and the recognition of their performative nature have reevaluated the subject's attachment to the nation as a site and an ideal charged with affect, hence also able to connect the subject to other feeling bodies, the same cannot be claimed about another political and cultural construction seen as an extension or an overcoming of the nation, namely, Europe. Probably more than any other contemporary political and cultural design, Europe seems to be associated exclusively with the coldness and anonymity of the bureaucratic logic, without eliciting passion in its supposed subjects.

In the face of the current crisis of the European project, my paper engages with the dominant disenchanting discourse on the emotional deficit supposedly preventing identification with Europe, and suggests that, by coopting Jacques Delors's much inflated claim « You don't fall in love with a common market », the conformism of much Euro-scepticism ends up shadowing the constructive potential of Europe's attempted mobilization of passion.

Discussing representative intellectuals and the wealth of material more recently produced by European institutions themselves to promote Europeanness, my paper hence intends to undertake a more productive investigation into the long trail of emotions that, I contend, with more continuity than caesuras between past and present have fostered what I define as Europe's affective economies, that is, ideals of social relationships and cohesion that shape and respond to the Europe-building process, relying on the connection between more affective capital and more democracy.

And, precisely because the success of the European project depends upon a double identification, namely, at once discursive and affective, symbolic and libidinal (Stavrakakis 89), I contend that literature is the domain par excellence that can blend both kinds of messages. My paper hence substantiates my proposed recodification of Europe as affective space with a discussion of a literature of and for Europe in terms of a passionate creative wager, not so philosophically and emotionally different from the « thought-and-action » agenda that led Italian patriot Giuseppe Mazzini to defend even the utopian quality of a European literary project on the assumption that, no matter how irrational and emotional a construct may seem in the present, it will turn out to be realistic and feasible with the passing of time.

My argument will be based upon representative authors —Magris, Saramago, Kundera, Nooteboom and Schmitt, among others—who, I argue, reflect and feel critically about the possibility of specifically European affective economies.

Biography: Nicoletta Pireddu is Associate Professor of Italian and Comparative Literature at Georgetown University in Washington DC, where she also currently directs the Master's Program in Italian Studies. She is a core member of the Georgetown University Comparative Literature Program, which she directed until 2010. She holds doctoral degrees from the USA (Ph.D. in Comparative Literature, UCLA) and Italy (Dottorato di ricerca in English and American Literature, Università di Venezia, Ca' Foscari). Her research revolves around European literary and cultural relations from the nineteenth-century to the present; literary and critical theories; interdisciplinary approaches to literature; relationships between anthropology and literature; history of ideas; early science-fiction; translation studies.

Active in many professional organizations in the U.S. and Europe, Professor Pireddu has published over forty articles in American and European volumes and journals such as "Comparative Literature", "Romantic Review", "Research in African Literatures", "The Comparatist", "Annali d'italianistica", "The Translator", "Comparatistica", dealing with questions of Europeanness and national identity, literary and cultural influences, interdisciplinarity, translation issues, relationships between aesthetics and ethics, and focusing on a variety of authors among which Claudio Magris, Paolo Mantegazza, Tahar Ben Jelloun, Virginia Woolf, Gabriele D'Annunzio, Carlo Emilio Gadda, Samuel Beckett, Primo Levi, Anna Banti, Diego Marani, Edgar Allan Poe, Oscar Wilde, Joris-Karl Huysmans, Angela Carter, Gianni Vattimo, Michel Foucault, Vernon Lee, Stéphane Mallarmé, Thomas De Quincey.

She is the recipient of the 2003 American Association for Italian Studies book award for her volume *Antropologi alla corte della bellezza. Decadenza ed economia simbolica nell'Europa fin de siècle* (Fiorini, 2002), a study of the relationships between decadent aesthetics and the anthropological discourse on gift-economy in turn-of-the-century European culture. Prof. Pireddu's book-length publications also include the first English annotated edition of Paolo Mantegazza's *The Year 3000. A Dream* (U of Nebraska P, 2010) and of other selected works by Mantegazza *The Physiology of Love and Other Writings* (U of Toronto P, 2007), as well as an edition of Oscar Wilde's *The Importance of Being Earnest* for the "Great Authors" series at Loffredo Editore.

Prof. Pireddu's research has been sponsored by fellowships and grants from numerous institutions among which the National Endowment for the Humanities, the Howard Foundation at Brown University, the Italian Foreign Ministry, the Borchard Foundation and the Paris Program in Critical Theory.

In 2005 she received the Georgetown University Dean's Award for Excellence in Teaching. In 2008 she was the winner of the first prize of the "Mario Soldati" international literary award for criticism, sponsored by the Italian research institute "Centro Pannunzio" under the high patronage of the President of the Italian Republic. Prof. Pireddu is completing a monograph on the European consciousness in modern and contemporary literature.

EX-CENTRIC EUROPE: LACOUÉ-LABARTHE AND COMPARATIVE CRITICISM

J. McKeane
University of Oxford

Abstract: A well-known dictum tells us that 'la déconstruction, c'est l'Amérique'. And yet what position does Europe occupy in deconstructive thought? My paper proposes to address this question by examining the work of Philippe Lacoue-Labarthe (1940-2007), the regular co-author of Jean-Luc Nancy and reader of the latter's notions of sens and mondialisation. More precisely, it will look at his approach to the two national traditions that are both central to and ex-centric within Europe: the Greek (in particular tragedy) and the German (in particular speculative thought). By doing this, our understanding of comparative literary study can be extended and challenged in several ways. For instance, for Lacoue-Labarthe Greek tragedy is already multiple in itself, expositing (amongst others) the clash between destiny and freedom: thus contrast and multiplicity drives this mode of writing, rather than being 'applied' to it retrospectively. What's more, by reading Friedrich Hölderlin's translations of and reflections on Sophocles, Lacoue-Labarthe underlines an essential dissonance between ancient writing and modern fragmentation: any comparison of the two areas must not be a homogenization. I therefore intend to argue that, whilst German speculative readings of Greek tragedy have traditionally given occasion to universalizing and therefore anti-comparative study, Lacoue-Labarthe's engagement in this area suggests how comparative thought can be both always already at play and still to come.

Biography: John McKeane holds a first-class undergraduate degree in French and Italian, a Masters with distinction in European Literature, and a D.Phil. in French, all from the University of Oxford. He has studied in Paris, Bologna, and as visiting fellow at the Library of Congress, Washington DC.

In 2011 he successfully defended his thesis on the fragmentary writing of Maurice Blanchot (1907-2003). Since then, in his post as Laming Junior Fellow of The Queen's College, Oxford, he has undertaken a new project on the work of Philippe Lacoue-Labarthe (1940-2007) and Jean-Luc Nancy (1940-).

He has published numerous articles, the latest on Blanchot's dialogues in *The Oxford Literary Review*. He co-edited the collective volume *Blanchot Romantique* (2010). He is also the translator of Jean-Luc Nancy's *Adoration: the Deconstruction of Christianity* (2012).

CAGLIOSTRO VU PAR LES GAZETTES : LES ASPECTS COMPARATISTES D'UN MYTHE POLITIQUE EUROPÉEN

E. Leterrier
Université Paris IV Sorbonne

Abstract: Figure de premier plan de la célèbre affaire du collier de la reine, en 1786, le comte de Cagliostro (1743-1795), aventurier, magnétiseur, alchimiste, charlatan, a défrayé rapidement la chronique, d'abord à travers ses mémoires judiciaires puis à travers les gazettes européennes qui ont répandu de Madrid à Saint-Pétersbourg sa sulfureuse renommée. A l'heure où se développe une presse dont la caractéristique nouvelle est justement d'être à dimension

européenne, les gazettes évoquant l'affaire du collier ont donné au scandale et à l'un de ses principaux protagonistes une dimension aux enjeux chaque fois légèrement différents, selon qu'elles insistent sur l'influence soupçonnée de la franc-maçonnerie (en Allemagne), le pittoresque du charlatan traditionnel (en Italie ou en Angleterre), l'atteinte portée à la monarchie ou les fantasmes d'une corruption de l'élite par des agitateurs (dans la France pré-révolutionnaire). Cagliostro apparaît ainsi non seulement comme le nom de l'un des premiers scandales politiques « au-delà des nations », mais de façon plus profonde, comme l'un des points de départ d'un mythe politique moderne que l'on pourrait, avec Raoul Girardet, rapprocher a priori de ceux ayant trait à un imaginaire de la conspiration émanant de l'extérieur des sphères traditionnelle du pouvoir. L'accusation de charlatanisme se double rapidement de celle d'étranger : « Sicilien », « juif errant », « levantin »... la variété des origines prêtées à la menace que représente le charlatan élabore aussi un tracé symbolique des frontières de l'Europe. Frontières de la légitimité politique et frontières géographiques se superposent donc pour représenter ici un espace européen en construction.

Si l'historien a pour objet d'étudier la biographie du Cagliostro réel, seule la littérature comparée s'avère ici susceptible non seulement de mesurer les variations sémantiques et symboliques de cette persona que créent les gazettes, d'un contexte national à l'autre, mais aussi de montrer comment le discours journalistique véhicule des stéréotypes et introduit des variations. L'écriture de la gazette est principalement une écriture stéréotypée, mais on verra qu'elle n'est pas pour cela perméable à l'invention. La littérature a son tour, aura tôt fait de faire de Cagliostro un personnage littéraire, cela dès les années 1789 sous la plume de Schiller, qui fut peu auparavant lui-même publiciste. L'écriture de la gazette peut ici apparaître comme un laboratoire jouant un rôle important dans la fictionnalisation d'un personnage réel.

La présente communication voudrait inscrire sa réflexion dans le cinquième axe du congrès 2013 de l'AILC, « Au delà des nations : aires linguistiques, continents littéraires, mondialisation ». La naissance et la diffusion d'emblée européenne de la figure de Cagliostro donnent ici pleinement à la littérature comparée une fonction critique lui permettant de faire apprécier comment se développent les éléments d'un imaginaire politique commun, en même temps qu'apparaissent des spécificités nationales, dans une Europe alors promise aux bouleversements révolutionnaires.

Biography: Etienne LETERRIER, doctorant (3ème année) à l'université Paris IV Sorbonne, sous la direction de Jean-Yves Masson, effectue un travail de thèse portant sur la représentation et la fictionnalisation de la figure de Cagliostro dans la littérature européenne. (XVIIIe-Xxe siècles).

S2 INTERROGER LES NOTIONS, LES FORMES ET LES STRUCTURES (POST)MODERNES / INTERROGATIONS OF (POST)MODERN TERMS, FORMS AND STRUCTURES

LE NARRATEUR MÉTARÉFLEXIF DANS LE ROMAN *A PASSAGEM TENSA DOS CORPOS* DE CARLOS DE BRITO E MELLO

M.I. Lima e Silva
UFRGS

Abstract: Le roman "A passagem tensa dos corpos", de Carlos de Brito e Mello, est narre par une langue que cherche un corp. Ce travail se propose d'examiner le roman sous les theories du narrateur, parce que la langue, pendant sa quete, utilise langage et narration dans la dimension metarflexive. Dans cette dimension s'institue la reflexion critique. Il y a la possibilite de systematisation, parce que nous trouvons beaucoup des romans au Bresil que ont aussi le narrateur en premiere persone et que utilisent igalement la dimension metareflexive. Mots-cle: Narrateur; Roman bresilien; Carlos de Brito e Mello.

Biography: Profa. Dra. Marcia Ivana de Lima e Silva Professora de Teoria Literaria do Instituto de Letras e do Programa de Pos-Graduacao em Letras da Universidade Federal do Rio Grande do Sul (UFRGS). Doutora em Teoria Literaria pela PUCRS, com tese sobre os manuscritos de "Incidente em Antares", de Erico Verissimo (trabalho vencedor do Premio Moinho Santista Juventude de 1996). Dedicada a pesquisa em fontes primarias e sobre processo criativo. Autora do livro "A genese de Incidente em Antares". EDIPUCRS, 2000). Estagio Pos-doutoral na UQAM, Canada, em 2005. Coordenadora do GT de Critica Genetica da ANPOLL (2008-2012). Coordenadora da Comissao de Pesquisa do IL da UFRGS. Coordena o acervo documental de Guilhermino Cesar, depositado no IL da UFRGS.

DE L'AUTO-RÉFÉRENTIALITÉ DE L'ÉCRIVAIN ET DE SON ŒUVRE DANS *L'ORDRE* DE MARCEL ARLAND (1929) ET *DER FROMME TANZ* DE KLAUS MANN (1925)

R. Winter
Universität Göttingen

Abstract: Avec sa théorie du champ littéraire Pierre Bourdieu propose un regard social sur l'œuvre littéraire tout en prenant compte de ses qualités esthétiques. Pour Bourdieu, le champ littéraire est un espace d'action dans lequel chaque auteur essaie de prendre et/ou défendre une certaine position selon certains «règles du jeu». Pour atteindre telle ou telle position, les auteurs choisissent (mi-consciemment, selon leurs dispositions) des stratégies parmi l'ensemble des possibilités que le champ offre à un certain moment : Ils choisissent un sujet, une opinion, un genre, un style, un modèle, une maison d'édition, un groupe, ... Or, cette théorie n'est pas sujet explicite des romans à étudier. Ces romans contiennent et reflètent des aspects de cette théorie, il nous font découvrir un savoir culturel sur le fonctionnement de ce que Bourdieu appellera le «champ littéraire». C'est au niveau des personnages Gilbert Villars et Andreas Magnus, de leurs projets, de leurs entreprises, de leurs succès et de leurs échecs que se manifeste ce savoir culturel. Les deux personnages sont des artistes qui se trouvent (à un moment de la narration) au début de leur carrière – tout comme les deux auteurs. Pendant cette période, ils imaginent des œuvres qui représenteraient toute leur génération. Ils s'imaginent alors comme représentants de cette génération et anticipent un succès qui ferait preuve d'une prise de position réussie dans le champ littéraire. Ainsi, le savoir culturel que contiennent ces romans est un savoir sur les stratégies à choisir pour atteindre un public, pour l'intéresser à un sujet, pour prendre position finalement. Quelle fonction se dégage-t-elle alors derrière cette pratique littéraire ? On peut considérer l'auto-référentialité dans les deux romans comme moyen qui permet aux auteurs de mettre à l'épreuve, au niveau fictif, certaines stratégies qui se révéleraient comme succès ou échec, stratégies qui sont ou seront adaptés ou non dans le champ littéraire «réel» de l'époque. En utilisant les termes de Bourdieu, je décris la littérature à l'aide de la théorie. Ce qui est cependant frappant (quoique pas tout à fait nouveau, si on pense à Hoffmann et les théories de Freud) et ce que j'essaierai à démontrer également est que ces romans traitent d'une théorie (ou du moins de certains éléments d'une théorie) avant son apparition dans le champ scientifique, qu'il s'agit alors d'une théorie «avant la lettre».

Biography: Ralph Winter (*1979). Études des langues et littératures allemandes et françaises à l'Université de Göttingen ainsi que des lettres modernes à l'Université Lyon II. Doctorat à Göttingen en 2011 au sein du programme doctoral »Generationengeschichte« / "Histoire des générations". De 2008 à 2010 boursier de la Gerda Henkel Stiftung. À partir de septembre 2012 lecteur d'allemand du DAAD à l'École normale supérieure, Paris.

MULTILINGUALISM FROM SCRIPT TO MOVIE IN MOSTAFA'S *CITY OF LIFE* AND GONZÁLEZ IÑÁRRITU'S *BABEL*

I.H. Jimenez Williams
UAE University

Abstract: Multilingualism from Script to Movie in Mostafa's *City of Life* and González Iñárritu's *Babel* Iván H. Jiménez-Williams Indubitably in the last twenty-three years since the collapse of the Berlin Wall the production of movies with a cross-cultural setting is a phenomenon of globalization that has carried with it narratives of migration and transnational subjectivities as well as depictions of the proliferation of multicultural and multilingual communities. Multilingual literary texts as the outcome of *Weltverkehr* threatens the many times artificial fabric of the language purism enforced by many nations and dominant cultures. In contrast to language purism both Ali Mostafa's *City of Life* (2009) and Alejandro González Iñárritu's *Babel* (2007) deal with the constant presence of a diversity of cultures and languages that shape many global communities. While globalization works in favor of the hegemony of certain nations, such as the USA, China and France, to the detriment of national identity safeguards for economically weaker countries, the production of multilingual movies serves to counteract those centripetal forces that are particularly pronounced via patriotic and imperialist monolingual commercial productions. I will illustrate with the two chosen movies that multilingual films in particular are setting the trend of a new counter-hegemonic discourse that does not submerge the various identities, but rather serves as a forum for discussion and a medium for the maintenance of cultural and linguistic attributes in the face of globalization. *City of Life*, set in Dubai, revolves around three life episodes that come involuntarily and temporarily together through a multiple car collision, a reminder of González Iñárritu's *Amores perros* (*Love's a Bitch*, 2000). *Mostafa's City of Life* is a neorealist movie that depicts the multilingual, multiethnic, and multicultural reality of Dubai. In *City of Life* the audience is confronted by a city pulsating with life where the main characters use English as a *lingua franca*, but Arabic and Hindi are also prevalent. González Iñárritu's *Babel* focuses on four interrelated sets of situations and characters that occur in Mexico, the USA, the US-Mexican border, Morocco and Japan. In it multilingualism is the byproduct of a conniving and rapacious capitalist system in which cross-cultural communication is futile. Hence, multilingualism is presented as a dilemma of globalization, full of incongruities that need to be addressed. Cultural misunderstandings and misperceptions occur along ethnic and class divides in both movies. Ultimately, the two movies convey the power differentials between rich and poor, dominant and weaker linguistic cultures intent on illustrating the dynamics of these cross-cultural interactions in a neorealist fashion that breaks away from cultural stereotypes. Many of the characters of *Mostafa's City of Life* and González Iñárritu's *Babel* are faced with constant choices of code-mixing and switching in order to communicate in their multicultural settings and, at the same time, they are able to maintain their specific identity and language. Twenty-first century independent film directors, alike Mostafa and González Iñárritu, have become increasingly engaged in multilingualism as an aesthetic response to the hegemonic monolingual massive commercial productions. In tracing the path from script to five-track movie production, it will become apparent that both texts are representative of the subversive content that characterizes a myriad of multilingual productions.

Biography: I, Ivan H. Jimenez-Williams, completed my Ph.D. in Comparative Literature at the University of Alberta in the Spring of 1999. RECENT PROFESSIONAL ACTIVITIES Fall 2009-Fall 2011: Visiting Professor: Dept. of Linguistics, United Arab Emirates University (UAEU). Courses: Introduction to Language, Communication, and Translation (HSR 220), Language, Society, and Culture (LNG 210), Introduction to Grammar (TSL 330), Principles of Screenwriting (Film 345), Critical and Creative Thinking (HSR 280), Sustainability and Environmental Ethics (PHI 461), Practical Introduction to Theatre (DRA 260), Approaches to Drama (DRA 265), and Research Approaches to Drama & Theater (IBLC 113). EDUCATION 1999: PhD in Comparative Literature, Dept. of Comp. Literature, University of Alberta-Edmonton, Canada. Dissertation: *Masks in Magic-Realist Chilean Drama: 1968-1993*. (http://www.collectionscanada.gc.ca/obj/s4/f2/dsk1/tape9/PQDD_0023/NQ39547.pdf) 1988: MA in Spanish Literature, University of Wisconsin-Madison, U.S.A. 1985: MA in Sociology, U.W., U.S.A. 1984: BAs in Political Science and in History, U.W., U.S.A. 1982: BA (transferred) in Political Science, California State University at Northridge (CSUN), California, U.S.A. (honors student) I have been the recipient of the following scholarships, grants, and awards: 2011: United Nations Development Programme (UNDP) Translation Commission. (Granted: June 10, 2011). Project P/00060212: Conservation and Sustainable Management of the Natural and Cultural Heritage of the Yasuní Biosphere Reserve. Commissioned by the UNDP to translate to Spanish Joseph Henry Vogel's *The Economics of the Yasuní Initiative: Climate Change as if Thermodynamics Mattered* (London: Anthem Press, 2009). 2007: Summer 2008 Stipend. WIU. Award was to further develop my "Amazonia in the Arts" course with a study abroad component that included field work in Ecuador's Amazonia (granted on October 22, 2007). 2007: University Research Grant (URC). WIU. Development of a teaching methodology that uses drama in First and Second Language Learning (granted April 27, 2007). I conducted research at the École Nationale Supérieure des Arts du Cirque—ENSAC--(National University of Circus Arts) in Chalons-en-Champagne, France (January 7-11, 2008). 2007: Center for Innovation in Teaching and Research (CITR) Stipend to travel to the Poetics and Linguistics Association (PALA2007) Conference in Kansai Gaidai University, Japan (July 30 to



Tuesday, July 23, 2013

August 6, 2007). 2005: Certificate of Recognition for Diversity and Multicultural Leadership. WIU. Sixteenth Annual President's Affirmative Action Recognition Reception (May 12, 2005). 1993: Marie Louise Imrie Award. University of Alberta. Scholarship granted to do thesis research in Latin America. 1993: Contingency Fund. University of Alberta. Travel fund granted to do thesis research in Latin America. 1978: Fundayacucho. Venezuelan scholarship granted to study Animal Science at Los Angeles Pierce College, CA. PUBLICATIONS · "Mi amada encantada" ("My Delightful Beloved"--poem) in *Carpe Diem*. Madrid: Centro de Estudios Poéticos, 2011, p.140. · "Fighting Back Amazonian Deforestation in Ecuador: Individuals, Communities and the State in their Struggle to Save the Lungs of the World" in *The Global Studies Journal*, Volume 2, Issue 3, 2009. · "El cine venezolano dentro y fuera de la Revolución Bolivariana" (Venezuelan Films Inside and Outside the Bolivarian Revolution) in *LASA2009 proceedings*. Rio de Janeiro: XXVIII International Congress, 2009. · "Student Reception to Translated vs. Original Material in 'Amazonia in the Arts'" in *LASA2007 proceedings*. Montréal: XXVII International Congress, 2007. · "Un gusto por lo insólito: Vida y obra de Remedios Varo" (A Taste for the Bizarre: Life and Work of Remedios Varo) in *En Contacto: Lecturas intermedias*. The Thomson and Heinle, 8th edition, 2007, pp. 136-38. · "Masque et contre masque dans trois pièces césairiennes: <<Une tempête>>, <<La tragédie du roi Christophe>> et <<Une saison au Congo>>" (Mask and counter mask in three Césairien plays) in *Francographies* (a publication by Bulletin de la Société de Professeurs Français et Francophones d'Amérique). 2005, vol.2, pp. 11-25. · "Paradigmas de identidad caribeña en Derek Walcott y Luis Rafael Sánchez" (Paradigms of Caribbean Identity in Derek Walcott and Luis Rafael Sánchez) in *El artista caribeño como guerrero de lo imaginario*, Iberoamerica Editorial Vervuert, Madrid, España: 2004, pp. 165-178. · "La máscara como imagen arquetípica en el texto espectacular: Concretización dramaturgical en el Pedro Páramo de Rodrigo Marquet" (The Mask as Archetypal Image in the Performance Text: Dramaturgical Concretization in Rodrigo Marquet's Pedro Páramo) in *From Kievan Prayers to AvantGarde: Papers in Comparative Literature (Studios Humanitatis 3)*, ed. by Piotr Fast and WasÅ,aw Osadnik, Warsaw, Poland: Wydawnictwo Energeia, 1999, pp.69-82. TRANSLATION PUBLICATIONS · Iván H. Jiménez-Williams, trans. *La economía de la Iniciativa Yasuní-ITT: Cambio climático como si importara la termodinámica* (The Economics of the Yasuni Initiative: Climate Change as if Thermodynamics Mattered). By Joseph Henry Vogel. Forward by Graciela Chichilnisky and Preliminary Comments by Iván H. Jiménez-Williams. London: Anthem Press, 2011. · Iván H. Jiménez-Williams and Lidia López-Medel, trans. *Amazonía en las artes: Ecocrítica versus la economía de la deforestación* (Amazonia in the Arts: Ecocriticism versus the Economies of Deforestation. By Camilo Gomides and Joseph Henry Vogel, (publication forthcoming from FLACSO Press-Ecuador). In addition to the publication of five critical essays and chapter contributions, as well as two book translations, I have various works in progress. In film I have four conference presentations, namely two on Venezuelan films inside and outside the Bolivarian Revolution, one of which was published in the *LASA proceedings on 2009*, a comparatist study on *Auf der Anderen Seite* (The Edge of Heaven) by the German-Turkish director Fatih Akin and *Maroa: Una niña de la calle* (Maroa: A Girl from the Street) by the Swedish-Venezuelan director Solveig Hoogesteijn, as well as an ecocritical study into issues of globalization and environmental ethics in *Arcand's Les Invasions barbares* (The Barbarian Invasions) and Cameron's *Avatar*.

S2 LITTÉRATURE MONDIALE, MONDIALISATION DE LA LITTÉRATURE / WORLD LITERATURE, GLOBALIZATION OF LITERATURE

FROM "COMPARATIVE" TO "WORLD": LITERATURE AND THE CANON IN THE XXI CENTURY

V. Baldi
University of Malta

Abstract: In 1827 a seventy-seven-year-old Goethe minted the term Weltliteratur while he was talking with his disciple Johann Peter Eckermann. Goethe was convinced that literature was facing a new global era in which historical and national boundaries had to be dismissed, or, at least, considered from a different perspective. Even if today we seem to be used to the idea of living into a global society, it is still not clear how literature can become Weltliteratur. The recent works of David Damrosch, David Pike or Wai Chee Dimock demonstrate that despite the concept of world literature is not new, there are still a lot of perplexities and doubt regarding it.

The objective of this paper is to evaluate the critical effects of the diffusion of the theories concerning world literature. With the development of globalization the concept of comparative literature has become more and more inadequate and the idea of world literature seems to address the needs of contemporary literary criticism. The main scope of world literature is to look at the ways works change as they move from a national to a global context. From the epic of Gilgamesh to the postmodern novels, world literature has become a hub for new ways of reading a work of art. This paper will try to evaluate the theoretical implications of the development of world literature, reflecting on a series of specific critical concepts such as: the new idea of the literary canon; the audience; the new identity of the literary critic and world literature in translation.

Biography: Valentino Baldi (1982, Battipaglia, ITALY) is Full-time Lecturer of Italian and Comparative literature at the University of Malta. He has published essays on Pirandello, Gadda, Joyce, Kafka and Auerbach. He is member of the editorial board of the literary journal «Allegoria» and he collaborates with «The Edinburgh Journal of Gadda Studies». His doctoral dissertation won the third prize of the Gadda Prize, University of Edinburgh. He has published a book on the representation of reality in Italian and European literary modernism entitled *Reale invisibile*, Marsilio, Venezia, 2010. His second book, *Psicoanalisi e letteratura*, will soon be published by Guida Editore, Napoli.

LE PERSONNAGE ROMANESQUE DE L'ACTRICE, UNE FIGURE MONDIALISÉE ?

T. Casagrande
Université Paris-Sorbonne (Paris IV)

Abstract: S'intéresser à l'actrice comme personnage romanesque invite à considérer une figure littéraire issue d'une culture de masse et mondialisée : le plus souvent célébrité américaine, l'actrice que convoquent des romanciers tels que Norman Mailer (*Of Women and Their Elegance*, 1980) ou Joyce Carol Oates (*Blonde*, 2000) se présente comme un produit culturel standardisé et internationalisé, instrument de domination d'Hollywood. Cette présence de l'actrice dans des œuvres romanesques conduit ainsi à s'interroger sur un processus d'homogénéisation culturelle, jusque dans la constitution d'un stéréotype littéraire qui se jouerait des frontières et des aires linguistiques. Mais derrière une apparente uniformisation persistent des singularités nationales. L'actrice allemande Ingrid Caven, racontée par son compagnon Jean-Jacques Schuhl (*Ingrid Caven*, 2000), n'a ainsi rien à voir avec la Marilyn Monroe, icône globale, qui inspire Joyce Carol Oates ou Norman Mailer. Cela ne signifie pas pour autant qu'Oates rendrait hommage à l'exploitation de l'image de l'actrice par l'industrie cinématographique. La mise en roman d'une vie d'actrice peut en effet se donner à lire comme une anti-biographie, dans un écart envers les produits culturels dictés par les studios. La mondialisation fait ainsi apparaître des gestes d'appropriation nouveaux et originaux, parfois prises de distances voire actes de résistance, que nous tenterons d'analyser à travers ce prisme singulier qu'est la figure de l'actrice de romans.

Biography: Thibaut Casagrande

Université Paris-Sorbonne (Paris IV)
Doctorant contractuel (2ème année) en littérature comparée

Thèse de doctorat sous la direction du Professeur Anne Tomiche : « Figures de la femme de spectacle dans le roman. Domaines anglophone et francophone, 1910-2012 »

NOWHERE AND YET EVERYWHERE: THE VICTORIAN LITERARY KALEIDOSCOPE OF COSMOPOLITANISM AND GEORGE ELIOT

S. Cho
Seoul National University

Abstract: “Let us have universality for the rights of man,” Julia Kristeva articulates in her *Nations without Nationalism* (1993) “provided we integrate in that universality not only the smug principle according to which all men are brothers but also that portion of conflict, hatred violence, and destructiveness that has ceaselessly been unloaded upon the realities of wars and fratricidal closeness and that the Freudian discovery of the unconscious tells us is a surely modifiable but yet constituent part of human psyche.” What is truly universal among us, Kristeva suggests, is strangeness or foreignness of ourselves. Such perpetual sense of dislocation or homelessness embedded in alterity of human subjectivity, this paper attempts to argue, is appropriated as enabling condition of ‘new’ cosmopolitanism for the Victorian literary representation. One of the widely accepted axioms is that the Enlightenment universalistic idea of cosmopolitanism, for which Immanuel Kant’s writing offers the locus classicus, has gone awry through the long nineteenth-century eruption of imperialism, nationalism, racism, and capitalism. The Kantian formulation is re-inscribed in the late Victorian context of cosmopolitanism. The Victorian cosmopolitanism critiques normalizing Eurocentric impulse of the Kantian ideal on one hand, and also regulates the cultural anxiety about burgeoning multiculturalism and prevalent racial tensions on the other hand. The very emergence of the Victorian cosmopolitanism and its double-edged inscription constitute the larger framework of this paper. Indeed, the Victorian cosmopolitanism is brought out and teased out by some great novels. Specifically, I would like to present a comparativist and interdisciplinary reading of George Eliot’s *Daniel Deronda* (the most internationally celebrated and perhaps the most intellectually daring literary text in the Victorian era) in the broad context of the 1870s’ anti-Semitism across Europe. *Daniel Deronda* is so encyclopedic and polyphonic as to reverberate through a series of binary oppositions including universality/particularity, rootedness/exile, inclusion/exclusion, identification/detachment, tribalism/civic democracy and etc. The novelistic space instantly becomes a discursive site for controversies, contestations, negotiations over some of key issues surrounding the Jewish question. This paper aims, first, to demonstrate the kinds of cultural and political challenges the novel poses toward the contemporary parochial (mis)understanding of the Jewish question, and secondly, to analyze how George Eliot elaborates and enriches the discourse of cosmopolitanism still without silencing potential limits and dangers thereof. Ultimately, this paper will illuminate the ways in which cosmopolitanism George Eliot envisions acknowledges unsettling web of identification and dis-identification, further embraces the radical possibility of hybridity, and thus re-configures the cosmopolitan subjectivity who is nowhere and yet everywhere.

Biography: I am Sonjeong Cho, an associate professor at the Department of English in Seoul National University, Seoul, South Korea. My Ph.D. dissertation is on the 19th-century British women writers entitled “An Ethics of Becoming: Configurations of Feminine Subjectivity in Jane Austen, Charlotte Brontë, and George Eliot,” which was published in 2006 from Routledge, US. My fields of interest include women writers, (post)feminism, queer theory, and popular culture. My recent publications address such topics as ‘body in Jane Austen,’ ‘multiculturalism in contemporary vampire narratives,’ ‘J. S. Mill and the Victorian liberal feminism.’ I was a member of the organizing committee for the last ICLA which was held at Seoul in 2010. I can be reached at sjcho@snu.ac.kr.

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S5 CONTEMPORARY POPULAR CULTURE

EPISTEMOLOGIE DE "L'ARMOIRE MAGIQUE". QUEERING FANTASY, COMPARING PRACTICES AND FICTIONS

A.I. François

Université Sorbonne Nouvelle - Paris 3

Abstract: L'étude portera sur les enjeux queer au sein d'un genre particulier, la fantasy, dans une perspective comparée. À partir d'un corpus fictionnel cohérent – des oeuvres populaires, ayant donné lieu à des adaptations (J.R.R. Tolkien, C.S. Lewis, J.K. Rowling, Walter Moers) – on réfléchira surtout aux pratiques transmédias qu'elles génèrent à l'ère du Web 2.0 (suite en particulier aux travaux de Henry Jenkins). Dans une perspective de Cultural Studies, seront envisagées non seulement les hiérarchies genrées internes aux mondes imaginaires et leurs lectures queer, mais surtout les pratiques de «fanfictions» qu'elles produisent, qui contribuent à reconfigurer les approches culturelles et représentations identitaires de la répartition sexuée, en particulier des masculinités. On s'attardera spécifiquement sur un genre particulier de «fanfiction», polémique et subversif, qu'on appelle le « Slash », créations d'amateurs (presque exclusivement des femmes hétérosexuelles) qui impliquent deux personnages masculins dans une relation amoureuse explicitement sexuelle. Défi aux constructions normées du genre, la communauté des fans crée des oeuvres (narratives, visuelles, etc.) qui subvertissent la construction patriarcale, compliquant et brouillant les relations binaires, manipulant la représentation des (et par) les hommes, pour activement éditer leurs propres désirs (de lecteurs et d'individu). D'où une logique de détournement et un décloisonnement frappants, des méthodes et pratiques tout comme des représentations, proprement «queer», renouvelant l'étude de la construction sociale du sens et du genre par la fiction. Le public, considérant les textes d'origine comme un jeu ouvert, ne cesse de négocier avec les objets culturels, pour mettre en place une culture participative, de véritables communautés interprétatives, qui mobilisent le même type de clef herméneutique pour lire les univers fictionnels.

Biography: Anne Isabelle François, ancienne élève de l'École normale supérieure de la rue d'Ulm, agrégée de lettres modernes, docteur de l'École pratique des Hautes Études (EPHE) et de l'Université de Dresde, est maître de conférences de littérature comparée à l'Université Sorbonne Nouvelle – Paris 3 (PRES Sorbonne Paris Cité). Spécialiste des littératures allemande et anglaise des vingtième et vingt-et-unième siècles, elle poursuit ses recherches, dans une perspective de Gender et de Cultural Studies, sur l'imaginaire occidental au sein du Centre d'Études et de Recherches Comparatistes (CERC – EA 172). Actuellement ses recherches portent en particulier sur les masculinités, auxquelles elle a consacré nombre d'articles, de communications et une journée d'études (consacré à la question des représentations, entre textualité et matérialité, des corps masculins). Elle coorganise également un double panel problématisant le croisement entre identités masculines et processus d'exotisation lors du 9^e Congrès mondial « Crossroads in Cultural Studies » (juillet 2012).

DOING QUEER THINGS WITH GREAT BOOKS: LITERARY SLASH FICTION

L. Plate

Radboud University Nijmegen

Abstract: In his **Bring On the Books for Everybody: How Literary Culture Became Popular Culture** (2010), Jim Collins maintains that "The most profound change in literary America after the rise of postmodernist fiction wasn't the next generation of cutting-edge novelists; it was the complete redefinition of what literary reading means within the heart of electronic culture" (3). This "massive transformation of the culture of reading that has occurred over the past decade" (16) isn't limited to the US. Throughout the world, a notable the transformation of "where and how readers now access their literary experiences" (16) can be observed. This shift in the definition and locus of the literary changes the object of literary study. It also changes how we are to approach it, causing a methodological shift in the (comparative) study of literature. In this paper, I propose to look at online fan fiction alongside literary and commercial rewritings of literary classics and address them as historically circumscribed ways of "doing literature," focusing on literary slash fiction such as Ann Herendeen's **Pride/Prejudice** (2010). Rewritings, retellings, like adaptations, translations and remediations, always invite comparison. Building on the notion of reading as a performance as it can be found in, among others, Matei Calinescu's **Rereading** (1993)--a notion that owes much to Wolfgang Iser's idea of "the act of reading" and that was more recently explored by Peter Kivy in his philosophical essay **The Performance of Reading** (2008)--I explore the possibilities for theorizing the objects of this new literary culture comparatively, making a turn towards practice in the

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social theory sense of the term. Indeed, to say that reading, rereading, and rewriting are things we do with literary texts is to say that that they are performed actions that are also choices, preferring to read a new book or reread an old one, taking the time to actually rewrite it, perhaps delivering it to an audience or sending it to friends through e-mail or a digital mailing list. These choices have recently multiplied and diversified, from watching a film adaptation of a literary classic in the movie theater or on a television or computer screen, to playing a literature-based videogame, to reenacting literary scenes, at the annual Jane Austen festival in Bath, for example, or on the occasion of Bloomsday, commemorating Joyce's *Ulysses* in Dublin and elsewhere around the world on June 16. Such forms of doing literary things are not necessarily new: the publication of Jules Verne's *Tour du monde en quatre-vingts jours* (1873), for instance, was accompanied by a range of society games in addition to adaptations for virtually every existing medium at the time. In fact, the marketing of Jules Verne's novels as the perfect Christmas gift by publisher Hetzel shows that books are themselves things we do with literature--things to be studied as such, then, as material objects that is, and not just to be taken as the natural form of literary narrative. Such approach opens the field of the study of literary reading to a whole new range of "readings" and rewritings, bringing the new popular literary culture within the purview of comparative literary studies. This paper focuses on so-called "classical literary slash fiction"--a genre of fan fiction that imagines same-sex relationships between characters from literary classics--to explore how such practices of queering literature create new sites of knowledge production in comparative literary and cultural study.

Biography: Liedeke Plate is Associate Professor of gender studies and cultural studies. She studied English and comparative literature at Utrecht University (NL), the University of Southampton (UK) and Indiana University (US), where she obtained her PhD in 1995. She wrote her dissertation on women's rewritings of classic texts: *Visions and Revisions: Female Authorship and the Act of Rewriting*. She publishes internationally on the subject of women, reading and rewriting, and urban space, gender, and cultural memory. Her book *Transforming Memories in Contemporary Women's Rewriting* appeared with Palgrave Macmillan in 2011. Her current project explores literature as participatory culture, focusing on the social and material 'things' people do with great books.

ALCHIMIE DES POISONS: FEMMES FATALES QUI S'AIMENT DEPUIS AMÉLIE NOTHOMB JUSQU'À LADY GAGA ET ISABELLA SANTACROCE

M.-. Marino
Bangor University

Abstract: Le roman *Mercure* de 1998 par Amélie Nothomb explore l'amitié morbide entre deux femmes qui métaphoriquement empoisonnent leur ennemi au mercure pour échapper ensemble à son amour fondé sur un mensonge. Des femmes fatales qui empoisonnent plus ou moins métaphoriquement leurs ennemis sexistes se trouvent aussi dans la vidéo de musique *Telephone* par Lady Gaga et dans le roman *V.M. 18* d'Isabella Santacroce, parus dix ans plus tard que *Mercure*, ainsi que dans le roman *Le Voyage d'hiver* de 2009 par Nothomb même. Tous ces travaux ont en commun aussi un fort intérêt pour l'attraction sexuelle entre femmes, ainsi que l'image sinistre du meurtre par empoisonnement. Cette analyse comparée se sert de la queer theory parodique élaborée par Judith Butler et de la théorie de l'abjection adoptée par Julia Kristeva. L'alchimie des poisons choisis par les personnages de Nothomb, Gaga et Santacroce se manifeste aussi dans une attention obsessionnelle à l'esthétique du dégoût et du monstrueux au-delà de la beauté féminine classique. Le but de cette étude est une exploration de trois fils thématiques et stylistiques qui courent au long des histoires racontées par ces textes : l'intimité entre femmes, l'empoisonnement comme geste symbolique et la réflexion sur l'acte même de l'écriture et de la performance.

Biography: Mattia Marino enseigne italien et histoire européenne à Bangor, Grande-Bretagne, et a suivi des consultations linguistiques aussi à Manchester, dans sa ville natale Catanzaro, dans sa ville universitaire Maastricht et à Providence, Rhode Island. Il a présenté des travaux sur la mémoire culturelle aussi à l'Institut Norvégien de Rome et aux centres de mémoire culturelle des universités de Londres et Copenhague. Il a publié aussi dans le journal culturel *Otherness* et dans le journal de poésie *BlazeVOX* et a touché à plusieurs sujets, tels que les traumatismes nationaux français, le cinéma politique italien, les vidéos de musique américaines monstrueuses et les écrits subversifs allemands.

S2: TRADUIRE LES TEMOIGNAGES DE VIOLENCES EXTREMES

CONFLITS D'INTERPRETATION DANS LA TRADUCTION DES TEXTES TESTIMONIAUX SUR LES VIOLENCES EXTRÊMES

P. Mesnard

Université Blaise Pascal

Abstract: Questions éthiques

Il s'agit de présenter des cas de traduction de textes testimoniaux qui, référant à des expériences de violences extrêmes, confrontent le traducteur (dans le même temps, lecteur, écrivain, passeur de langues entre les langues) à de nombreux choix et questions limites concernant l'expression, le contenu, le rapport référentiel, le contexte ou le rapport à l'émotion. Quelle place trouver ou adopter face au texte lorsque celui-ci est chargé de souffrance, lorsque les repères habituels sont remis en cause quand ils ne volent pas en éclats, lorsque les identités se brouillent et le réel se défait ? Quel choix pour respecter le projet de l'auteur (du témoin) et le rapport éthique à ceux qu'il représente, tout en répondant à l'exigence de la transmission et de ses principes de communicabilité ? Faut-il d'ailleurs concilier les deux, transmission et projet d'auteur ? Traduire doit-il d'emblée répondre à la nécessité de transmettre quand il s'agit d'expériences qui confrontent la langue à ses propres limites face au réel ? Traduire peut-il même participer d'une stratégie de résistance contre la violence ? Ces textes exigent-ils un investissement différent d'autres textes et à quel niveau se situent ces différences ?

Biography: Philippe Mesnard est professeur de littérature générale et comparée à l'Université Blaise Pascal de Clermont-Ferrand 2, chercheur permanent au CELIS (EA 1002) et directeur de programme au Collège international de philosophie (Paris). Il dirige la Fondation Auschwitz de Bruxelles depuis 2010 et il est rédacteur en chef de la revue quadrimestrielle *Témoigner entre Histoire et Mémoire*, ainsi que de la collection, aux éditions Kimé, la collection « Entre Histoire et Mémoire ». Il a publié : 9 livres dont les derniers sont : 2012 : *Primo Levi. Le passage d'un témoin*, Biographie, Paris, Fayard (Prix de l'Académie-Française 2012 ; Prix Le Point 2012) ; 2008 : *Primo Levi. Una vita per immagini*, Venise, Marsilio; 2007 : *Témoignage en résistance*, Paris, Stock. Il a dirigé 3 recueils collectifs, publiés deux volumes d'archives et une centaine d'articles dans des revues ou des recueils à comité de rédaction. Il a été commissaire de plusieurs expositions sur la représentation des victimes (2005), sur Primo Levi (2007, 2010), Belgique 1914-1945 : *Parcours de témoins au cœur de la tourmente* (2012).

LOI ET LITTÉRATURE EN COLOMBIE: UNE QUESTION DE TRADUCTIBILITÉ ET "INTRADUCTIBILITÉ" DE LA VIOLENCE

G. Quintero

Cornell University

Abstract: "Monsieur, c'est que plus rien d'autre ne peut nous arriver". Tels sont les mots prononcés par une femme que Saul prend dans sa voiture au milieu de la nuit. En effet, Saul est un des personnages principaux du roman *Abraham entre Bandits* de l'écrivain colombien Tomás González. Ce personnage décide de ne plus demander d'informations à cette femme énigmatique. En fait, il décide de ne pas lui demander pourquoi elle descend de la voiture dans un lieu vide dans lequel "on voyait à peine des barbelés près des arbres", avec ses deux enfants qui regardent en permanence le noir de la nuit. Dans cet extrait, on nous raconte une situation dans laquelle trois êtres humains (la femme et ses deux enfants), après un événement de violence extrême (qui s'inscrit dans le conflit colombien), semblent ne pas avoir la possibilité de communiquer certaines expériences qu'ils ont vécu. De plus, le fait que la femme lui dise à un des personnages principaux "Monsieur, c'est que plus rien d'autre ne peut nous arriver", nous fait penser que ce qui est perdu n'est pas seulement la capacité à communiquer quelque chose, mais aussi toute possibilité d'avoir d'autres expériences : il ne s'agit pas du fait qu'ils ne puissent pas dire ce qui leur est arrivé, mais plutôt que, après ce qu'ils ont vécu, plus rien ne peut leur arriver. Il semblerait qu'il y a une fracture, non seulement dans ce qui peut être communiqué, mais aussi dans ce qui peut être vécu. Pourtant, on sait bien qu'après des situations de violence extrême tels que massacres ou enlèvements (parmi d'autres situations), il y a un besoin juridique qui exige que l'on traduise ce type d'événements et les expériences vécues dans un langage "officiel" pour établir une certaine "vérité" des faits. Mais, ce besoin de traduction n'exerce-t-il pas un autre type de violence sur une victime qui, justement, semble avoir perdu les possibilités de communiquer ce qu'elle a vécu ? Dans mon travail, je vais répondre aux questions suivantes : face à ce besoin juridique qui exige la traduction de ce genre d'événements dans un langage "officiel", la littérature peut-elle "traduire" ces faits d'une autre façon qui tienne en compte qu'il y a une fracture non seulement dans ce qui peut être communiqué, mais aussi dans ce qui peut être vécu ? Peut-on en fait penser que la littérature met en évidence une certaine "intraductibilité" ?

de ce genre d'événements ? Pour répondre à ces questions, je vais me centrer dans le contexte colombien des dix dernières années : je vais reprendre quelques aspects de la loi 975 de 2005 appelée la loi de Justice et Paix (Ley de Justicia y Paz) qui a lieu dans un contexte de conflit violent et de transition démocratique. Ainsi, je vais comparer certains de ces aspects avec le roman Abraham entre Bandits (Abraham entre bandidos) de l'écrivain Tomás González. Dans un premier temps, je vais mettre en évidence comment est-ce qu'on peut considérer un certaine violence du langage juridique envers des victimes qui ont vécu des situations de violence extrême. Dans un deuxième temps, je vais montrer comment on pourrait penser une "traductibilité complice" des fractures de l'expérience à partir du roman Abraham entre Bandits de Tomás González. Et dans un troisième temps, je voudrais laisser certaines questions ouvertes sur une certaine instance d'"intraductibilité" de ces événements et quel rôle pourrait adopter la littérature face à cette instance.

Biography: Gustavo Quintero actuellement est en train de faire un Ph. D. en romance Studies à l'Université de Cornell, aux États Unis. Il a eu une Licence en Littérature à l'université de Los Andes et un Master à la même université. Ses principaux intérêts sont la littérature Latinoaméricaine de la fin du XXe Siècle et des débuts du XXI, la théorie littéraire, et les dialogues entre la philosophie et la littérature.

THE TRANSLATION OF THE CLASSICS IN BRAZIL: FRAGMENTS OF A RAPE, SOPHOCLES' TEREUS

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Abstract: The translation of the classics in Brazil: fragments of a rape, Sophocles'Tereus Tereza Virginia Ribeiro Barbosa/Manuela Ribeiro Barbosa. Universidade Federal de Minas Gerais In Brazil, since colonial times, studies on classical antiquity aim the elite. The access to ancient theater is given sparingly; translations into Portuguese reproduce this mentality, leading to the thought that there are objects of study, knowledge and practices that are accessible to only a few. We have placed ourselves within researches that aim to record the ancestral school of performance. We intend to demonstrate the importance of performance to provide immediate understanding of elitist and fragmented texts of the ancient world, explore and break established hegemonies. Our focus: the sexual dominance that results in rape and the alleged intellectual supremacy. Retake the experience of a spectacle that used to draw vast interest requires recovering a lost interaction. We have detected a politic-artistic and academic of restoring dialog: the use of the body, which persists through time and is the universal translation, to translate the text. Translations of Greek theater in Brazil dispense the body and the scenic action, producing texts to be read without debate or politic insertion and with exclusively aesthetic concerns. When there are enactments, only what is supposedly accessible is retrieved and, even then, these spectacles are only frequented by few intellectuals. However, in that time, this theater was popular; it reached farmers, merchants, sailors, legislators, philosophers and foreigners: it was not art for few; it made itself understood and discussed experiences of the body, with the body and for the body (individually and socially). We have proven our hypothesis. Presented herein, as an academic-artistic proposal, is the translation (written-corporal) of Tereus, a set of Sophocles' fragments that we have sewed with performers who are not proficient in the Greek language. As the position that each fragment of text had in the original set is unknown, the gaps are filled physically and materially. If what reaches us from the past are fragments of mystified and performatized lives, what was lost was the body. We have restored the body, it remains in the past-present rift as a fragment of life that frees us from the barriers of a so-called retrograde and conservative field; it reproduces the state of things in the vital flow. Supported by the notion of live art, we sewed remnant pieces with contemporary techniques. Fixation and liberation oscillate in their extremes to rescue the integrity of life. We abstain from the beginning-middle-and-end logic; the performance erupts to interrupt a continuous and stiff flow. The logic will be in the body that suffers; in the sensorial and/or conceptual appeal, not narrative or discursive, that restores the intensity of wanting to be, inherent in any time and person. Letter of interest in joining the group My interest in joining the group arises from the realization of an oppressive policy within my work area Greek language, literature and mythology with an emphasis in theater, objectively, in tragedy. This interest in tragedy is due to the mythical themes that it discusses. In Brazil, studies of Greek-Latin antiquity became destined to an elite who delights itself in maintaining reflections about antiquity as an erudition aimed to a socially dominant minority. The access to this area of knowledge is given with moderation, selection and cuts under the assumption that it is a difficult issue and a refined artistic expression. Consequently, the translations proposed for theater reproduce this prevailing mentality, leading to the belief that there are knowledge and practices that are accessible to only a few intellectual groups. Therefore, my research falls in the scope of an educational policy to break cultural archaic authorities and sovereignty. I believe that the Greek theater - denied to the vast majority - contributes to the formation of youngsters and adults regarding the collective, social and individual body. Tragedy, particularly, contributes to the psychological and emotional well being of passive or active agents, makes critical agents aware of their own acts, causes an experience of breaking and setting limits in all levels. We detected a politic-artistic-academic way of restoring the dialogue and the dissemination of this treasure: the translation of ancient texts closely tied to the use of the body which, through the ages, is and will remain as the persisting means of communication. The body, only the body is universal translation. If Greek theater has spoken to, communicated with, and made farmers,

merchants, sailors, legislators, philosophers and foreigners grow as human beings; if it never was an art for few since it used to make itself understood and used to discuss body experiences, with the body and for the body (individually and socially), then we cannot lose it or silence it because of overbearing interests. To prove our hypothesis, we have chosen to present, as an academic-artistic proposal, a written (from the Greek language to the Portuguese language) and a corporal (through performance) translation of a set of Sophocles' fragments, the Tereus tragedy (the rape of Philomela and the infanticide of Itis). We have sewed the fragments together with performers who are not proficient in the Greek language. They fill textual gaps with physical actions. We have opted to translate fragments because the "fragment" concept is fundamental in our work. It frees us from the barriers of a so-called retrograde and conservative area and places us against the ordinary fragmentation of each and every one of us. The fragments reproduce the state of things in the vital flow: the non-hierarchical succession of facts, the disorder, the losses to which we are subjected, the incompleteness that anguishes and drives us, the confrontation with time, the simultaneity and multiplicity of possibilities, the anachronism of ideas etc. We have assumed that what reaches us from the past are fragments of mystified and performatized lives. Lives are easily understood, regardless of the language in which they were written. We propose to merge ancient texts with contemporary techniques in order to discuss one of the most violent actions that one can inflict to a body, namely, its invasion against its own will. The process of rape, of silencing of the victim, is the ideological process of offering to the youngsters trivial alternatives for them to remain silent in the face of more severe problems. We believe that denying knowledge (limiting the Classical Studies area to a few) is violence; we believe that it is possible, by the practice of performance, to make the most dense and most subtle knowledge accessible; we do not want to silence violent acts like Tereus did when he violated Philomela and cut her tongue to prevent her from revealing the criminal's identity. The purpose is to provide instruments for the understanding of ancestral human issues. The performance is one of these ways. We aspire to submit our research and test our hypothesis in an appropriate forum. We believe that this discussion group may evaluate our construction of accessibility of ancient theater for youngsters and adults. I have no proficiency in speaking English or French, but I understand both languages well and I shall bring my written text in French so that participants may follow my reading in Portuguese. The young members of my group, who will also subscribe to this congress, are proficient in these languages. It is our research hypothesis that, what the language can't say, the body will express. Name of the research: THE TRANSLATION OF THE CLASSICS IN BRAZIL: FRAGMENTS OF A RAPE, SOPHOCLES' TEREUS.

Biography: CLASSICS ARISTÓFANES. As aves. Trad. Introd. Notas e glossário de Adriane da Silva Duarte. Ed. Bilingue. São Paulo: Ed. Hucitec, 2000. ARISTÓTELES. História dos animais. Livros I-VI. Trad. Introd. E notas de Maria de Fátima Sousa e Silva. Lisboa: Imprensa Nacional-Casa da Moeda, 2006. Consultado em 8/9/2011 em http://www.obrasdearistoteles.net/index.php?option=com_volumes ÉSQUILO. Tragédias: Os Persas, Os Sete contra Tebas, As Suplicantes, Prometeu acorrentado. Estudo e tradução de Jaa Torrano. São Paulo: Iluminuras, 2009. HOWATSON, C. C. Dictionnaire de L'antiquité. Trad. par Jeannie Carlier, Christina Jacob et alii. 4 ed. Paris: Robert Laffont, 2001. OVIDIO. Metamorfosis. Introd. José Antonio Enriquez. Trad. e notas de Ely Leonetti Jungl. Madrid: Editorial Espasa Calpe, S.A., 1994. SOPHOCLES. The Fragments of Sophocles. Volume 2, Richard Claverhouse Jebb, W.G. Headlam e A.C. Pearson (ed.). New York: Cambridge University Press, 1917, p. 221-238. TUCIDIDES. Historia de la Guerra del Peloponeso. Introd. Trad. e notas de Antonio Guzmán Gerra. Madrid: 2008. WISE, Jennifer. Dionysus writes: the invention of theatre in ancient Greece. Ithaca/London: Cornell University Press, 1998. TRANSLATION CAMPOS, Haroldo. Da tradução como criação e como crítica. In: Metalinguagem & outras metas. Ensaio de teoria e crítica literária. São Paulo: Editora Perspectiva, 1995. pp. 31-48. CROCE, Benedetto. Essays on Literature and literary criticism. Anotado e traduzido por M. E. Moss. New York: University of New York, 1990. FARREL, Joseph. Classical Genre in Theory and Practice. New Literary History, nº34, 2003, pp. 383-408. LEFEVERE, A. Traducción reescritura y la manipulación del canon literario. Tradução de Maria Carmen Africa e Román Alvarez. Salamanca: Colegio de Espana, 1997, pp. 59-78. MULLETT, Margaret. The Madness of Genre. In: Dumbarton Oaks Papers, Vol. 46, Homo Byzantinus: Papers in Honor of Alexander Kazhdan, 1992, p. 233-243. PELLEGRIN, Pierre. "The Aristotelian Way" In: GILL, Louise; PELLEGRIN, Pierre. A Companion to Ancient Philosophy. Oxford: Blackwell Publishing Ltd., 2006, p. 235-244. VENUTI, L. Escandalos da Tradução. Trad. de Laureano Pelegrin; Lucinéia M. Villela; Marileide D. Esquerda e Valéria Biondo. Bauru: EDUSC, 2002.

S2 TRANSCONTINENTALITES EN SITUATION

LOCALISER LE CHAMP LITTÉRAIRE AFRICAIN: LE TERRITOIRE ET LE LIEU

A. Imorou

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Abstract: Localiser le champ littéraire africain : le territoire et le lieu¹

Comme tout champ littéraire, le champ littéraire africain se définit par sa capacité à donner à l'arbitraire valeur de nécessité. Or, dans ce cas particulier, cela relève, tout bien considéré, du tour de force. En effet, la littérature africaine d'expression française est essentiellement, dans ses manifestations les plus visibles, une littérature expatriée : nombre d'auteurs résident en France, les textes sont écrits en français et publiés dans des maisons d'éditions françaises. Il s'agit donc d'une littérature qui ne peut, contrairement à la littérature française par exemple, se réclamer d'un « droit du sol », d'un lien direct à la « nation ». Néanmoins cette littérature est parvenue à se constituer en champ littéraire autonome, indépendant du champ littéraire français. C'est ainsi que Senghor, malgré une vie passée, en partie, en France, une agrégation de grammaire française, un siège à l'Académie française et bien d'autres éléments de nature à l'inscrire dans le champ littéraire français, verse son capital littéraire dans la banque non pas française mais africaine. Pour ces raisons, le champ littéraire africain livre un rare exemple de champ littéraire constitué en dehors de son territoire de référence. Cela s'explique par l'habileté des auteurs africains et des critiques de la littérature africaine à donner l'impression qu'il importe peu que cette littérature se réalise sur le sol africain. À les en croire, le Noir reste africain indépendamment de l'endroit où il évolue pour la simple raison que tout Noir participe, par définition, d'une même culture négro-africaine. Dès lors, relève de la littérature négro-africaine tout texte produit par un Noir et qui présente, du fait de l'origine même de l'auteur, un certain nombre de caractéristiques. En l'occurrence, le texte africain se doit de réhabiliter la culture négro-africaine ou encore de protester contre la main mise de l'Occident sur l'Afrique. C'est en se conformant à ces impératifs que le champ littéraire africain parvient à faire illusion et à reléguer au second plan la question de sa localisation. Or depuis quelques années, le système est mis à mal et laisse voir deux types de brèches. La première brèche est liée aux tenants de la littérature-monde qui à l'instar d'Alain Mabanckou refusent le statut de chantre de la culture négro-africaine et de dénonciateur de l'Occident. La deuxième vient de ce qu'un certain nombre d'auteurs et de critiques² récuse l'idée selon laquelle il suffit d'être noir pour être africain. Ils conditionnent l'africanité à la présence sur le sol africain. De leur point de vue, seuls les auteurs locaux ou viscéralement liés au continent sont authentiquement africains et peuvent prétendre relever du champ littéraire africain. Cette remise en cause de la configuration du champ littéraire africain remet au premier plan la question de sa localisation. Je voudrais montrer, dans cette communication, que la littérature africaine court le risque d'être prise en otage d'une conception de l'Afrique comme territoire. Dès lors, les approches transcontinentales, à condition de voir dans les continents des lieux, sont à même de rappeler que cette question de la localisation est somme toute relative et que la littérature se joue des pactes qui cherchent à la lier à une « nation ».

1. « Territoire » et « lieu » sont entendus ici dans leurs sens glissants, le territoire renvoyant aux crispations identitaires et le lieu étant propice à la Relation, à la créolisation.

2. Moussa Konaté, *L'Afrique noire est-elle maudite ?*, Paris, Fayard, 2010; Abdoulaye Sylla, « La littérature offshore. Une littérature de la dépendance », *Baobab : 50 ans de littérature, 50 ans de postcolonie*, 18 février 2012. URL : <http://www.revuebaobab.org/content/view/191/33/>. [Consulté, le 29 avril 2012].

Biography: Abdoulaye Imorou est docteur de l'Université de Cergy-Pontoise où il a soutenu une thèse, *Les écritures de la responsabilité : Essai d'une saisie globale à partir du cas africain* sous la direction de Bernard Mouralis. Il travaille, selon une approche interdisciplinaire et globale sur les modalités et les enjeux selon lesquels les différents types d'écritures posent la question de la responsabilité. Il s'intéresse, entre autres, à la problématique identitaire, à la justice transitionnelle, aux approches du décloisonnement telles que le postcolonialisme et la littérature-monde.

LECTURE ETHNOCRIQUE DE LA MÉMOIRE À TRAVERS LES LITTÉRATURES ORALES

D.B. Ossene

Académie de Dijon

Abstract: La lecture conjointe – ou continue – des grands récits épiques du Gabon nous interpelle par les grandes caractéristiques du genre. En tant que récit, ces textes sont bien une narration poétique d'actions héroïques. Et, d'un point de vue littéraire strict – c'est-à-dire art du discours ou usage esthétique de la langue – les textes de Mvett et Olendé recourent à un discours narratif qui adopte les formes poétiques. Dans tous ces textes, la figure épique majeure est celle d'êtres masculins. Mais il leur appartient de prouver qu'ils peuvent être dignes d'une part et à la hauteur d'autre part de prendre une épouse. Ces sujets [hommes - femmes] sont porteurs d'une morale destinée à exalter une collectivité ou une famille. L'énormité de leur action et la valeur des héros sont exprimées par hyperbole. L'abondance des métaphores, le recours aux litotes, l'usage des figures de substitution achèvent de transfigurer le réel auquel ces figures confèrent une puissance sacrée. L'usage de la langue, la mise en œuvre d'un style dans tout ce qu'il a de truculent, de pittoresque, de folklorique, de captivant, d'hilarant, de cocasse, etc., parviennent à proposer ou donnent à supposer différents ordres du monde. Le style montre donc les ouvertures des possibles de la langue. S'il prend sa valeur dans la configuration d'une œuvre, il contribue d'abord au mouvement de la langue (à sa vie) devenue inassignable. Dans ce mouvement, nous voyons comment les spatialités scripturaires déplacent les discours théoriques et critiques. Elles ouvrent de nouvelles perspectives. Ces perspectives nous contraignent à voir comment l'écriture affecte ou vient en appoint à l'univers de l'oralité pour redessiner des figures, des types, des fonctions.

Prenant appui sur les outils méthodologiques de poétique et de stylistique, nous comptons explorer le jeu de ces textes littéraires en recourant à l'appareillage d'investigation de l'ethnocritique. Le but sera d'analyser « la mémoire longue et composite d'une communauté discursive, mais aussi le travail de réappropriation poétique d'une écriture littéraire aux significations propres et souvent inédites, et son retentissement dialogique dans l'imaginaire des lecteurs. » (Véronique Cnockaert, Jean-Marie Privat et Marie Scarpa, *L'Ethnocritique de la littérature*, p8)

Biography: David Blaise OSSENE

- Stylisticien, ethno-critique

- Professeur de français, académie de Dijon (France).

Thèse : Le style romanesque de Sony Labou Tansi, Université de Bourgogne, juin 2011

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- 26 avril 2012. Communication : "Les figures du héros dans *Le Cid* de Corneille : un défi à l'art poétique de Boileau", colloque international, Figures du héros. Littérature, cinéma, bande dessinée, université do Minho (Braga, Portugal) <http://calenda.revues.org/nouvelle23824.html>

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- 02 décembre 2011. Communication : "L'inscription du cri dans les aspects livresques des textes narratifs de Sony Labou Tansi", colloque sur Autour de l'édition et de la diffusion des littératures africaines, Université Omar Bongo (Libreville, Gabon).

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- 30 janvier 2011. "Le Gabon dans la littérature africaine : une littérature de la candeur", Premier salon du livre gabonais à Paris, (Paris, France). <http://africanostra.vefblog.net/96.html>

NOMADISMES ET RITES INVISIBLES DU QUOTIDIEN DANS L'ESPACE DE L'IMMIGRATION CLANDESTINE. (TRAVERSÉES DE L'AFRIQUE À LA FRANCE, EN PASSANT PAR L'ESPAGNE)

A. Monleon Dominguez, A. Monleón Domínguez

Université de Valencia

Abstract: Nos sociétés contemporaines vivent le dos tourné à des réalités humaines et sociales qui naissent, vivent disparaissent dans le plus total abandon. Cependant cette vie qui ne laisse de trace dans aucun registre de naissance et de décès, existe et lutte désespérément pour se frayer une voie dans laquelle continuer de marcher, d'avancer, de transiter, car l'arrêt équivaut à une sentence de mort. Perspective d'une "humanité-bétail" composée de femmes, hommes, enfants, vieillards qui continue d'accomplir ce grand et très humble rite de vie et de mort qui nous soudent tous. Notre propos sera, à l'appui d'un corpus de textes et d'auteurs, de dessiner un relief à ces visages anonymes qui se dressent dans ces écritures. Visions qui témoignent d'une humanité qui sans cesse se renouvelle pour résister aux adversités,

sans pour cela renoncer aux principes fondateurs de tout communauté.

Biography: Allouache, Merzak, Harragas, film, 2009 Amine Elalamy, Youssef, Les Clandestins, Éditions Au diable Vauvert, 2011. Amghar, Youssef, Il était parti dans la nuit, L'Harmattan, 2004. Ben jelloun, Tahar, Partir, Seuil, 2006. El Hamri, Rachid, Le néant bleu, L'Harmattan 2005. El Driss, Vivre à l'arrache, Eddif, Paris 2006. Jebri, Youssef, Le manuscrit d'Hicham. Destinées marocaines. Éditions du Cygne, Paris 2007. Jay, Salim, Tu ne traverseras pas le détroit, Mille et une nuits, 2001. Lalami, Leïla, De l'espoir et autres quêtes dangereuses, Éditions Anne Carrière, 2007.

UN DIALOGUE INTERCULTUREL D'APRÈS DEUX ROMANS DONT LA THÉMATIQUE EST LA GASTRONOMIE

J. Pinheiro-Mariz

Universidade Federal de Campina Grande

Abstract: La littérature camerounaise peut se présenter comme un accès à la réjouissance réunissant la nourriture pour le physique, et celle pour l'esprit. De ce fait, Comment cuisiner son mari à l'africaine de l'écrivaine de la nouvelle génération camerounaise Calixte Beyala, présente d'une façon bien particulière, déjà à travers son titre, le lien étroit existant entre la littérature et la nourriture. Ce même aspect est également perceptible dans le roman *Dona Flor e seus dois maridos* de Jorge Amado, un écrivain Brésilien de renommée internationale. En ce qui concerne les représentations offertes par la littérature, ces récits de couleurs semblables favorisent le rapport interculturel car autant les paysages que leurs gastronomies respectives sont susceptibles de les rapprocher. Ainsi, à travers le regard d'un homme et d'une femme écrivain, nous procéderons, en nous référant aux travaux de Kristeva (1969) et Barthes (1970), à une analyse du dialogue intertextuel, entre les deux protagonistes de ces romans : Aïssatou et Dona Flor. Nous définirons aussi la potentialité de cette même thématique surpassant la littérature et nous mettrons en relation des médias différents dans la perspective de l'intermédialité. Ainsi, nous établirons un rapport avec le cinéma, à partir de cette œuvre littéraire brésilienne.

Biography: Porteuse d'un master et un doctorat en littérature et langue française par l'Université de São Paulo, Brésil. Thèse terminée en 2001 sur l'oeuvre de Charles Nodier, écrivain du romantisme français. Le travail met l'accent sur conte *Smarra ou les démons de la nuit* (1821). En 2008, soutient sa thèse de doctorat, où propose une réflexion et une approche unifiée entre la langue et de littérature en classe d'une FLE via le dialogue interculturel. Elle est actuellement professeur de français et de littératures de langue française à l'Université Fédérale de Campina Grande, Paraíba-Brésil. Travaille dans le cadre de la licence en FLE et en master en Langage et Enseignement les littératures de francophones et les rapports entre le Brésil et la France. Directrice de masters 1 et 2, guidant des travaux qui donnent priorité à l'approche du texte littéraire en classe de langue et aux études interculturelles.

S3 EURO-AMÉRIQUE : FORMATION D'UNE CULTURE MÉDIATIQUE MONDIALE

LES EMPRUNTS, ASSIMILATIONS ET REFUS : DES JOURNAUX FRANÇAIS AU BRÉSIL AU-DELÀ DU COMPARATISME (AU TOURNANT DU XIXE ET XXE SIÈCLE)

V. Guimarães

UNESP

Abstract: S'il y a une civilisation du journal au tournant du XIXe siècle, il est correct d'affirmer que le Brésil est compris en tant que récepteur mais aussi comme un adaptateur des formules et des modèles de presse pour un public singulier. Notre recherche a pour but mieux connaître l'important rôle des médiateurs dans ce processus de circulations, soit ils des personnes comme libraires, éditeurs, journalistes et hommes de lettres soit des institutions comme bibliothèques, cabinets de lecture, librairies etc. Le commerce des journaux français au Brésil était très intense et il y a même des périodiques dans la langue française entièrement éditée au Brésil pour un public francophone et brésilien. Autres journaux, comme Le Figaro, avaient des éditions spéciales brésiliennes et l'édition française était lue par plusieurs hommes savants. Et en plus, des journaux populaires comme Le Petit Journal étaient trouvés en catalogues de libraires au Brésil. Quels sont les chemins des journaux français au Brésil et quels sont vos rôles joués dans la modernisation de la presse brésilienne? Ces questions sont parmi ceux qu'on espère répondre dans notre contribution.

Biography: Valéria Guimarães est brésilienne, docteur en Histoire et chercheuse en Histoire Culturelle à UNESP (São Paulo, Brésil). Elle a dirigé l'ouvrage "Les transferts culturels: l'exemple de la presse en France et au Brésil" (Paris, l'Harmattan, 2011) et actuellement elle fait de la recherche "Journaux français au Brésil" dans le cadre du Programme Jeune Chercheur - FAPESP "Les transferts culturels dans la presse au tournant du XIXe siècle - Brésil et France", dont elle est la coordinatrice. Pour plus d'information, merci d'accéder au site: <http://www.assis.unesp.br/#2131,2133>

LA PRESSE ANARCHISTE ET LA LITTÉRATURE

V.M. Chalmers

UNICAMP IEL

Abstract: La presse anarchiste et la littérature. Dra. Vera Maria Chalmers (UNICAMP) La presse anarchiste de la fin du XIX siècle et le début du XX siècle présente une très proche relation avec la littérature. Jean Grave dans le périodique Le temps nouveaux publie une section de critique littéraire dans laquelle il fait le commentaire de différents bouquins, parmi lesquels il relève l'œuvre de Zola, particulièrement son livre Germinal. Le Le temps nouveaux présente un caractère de presse de formation de la mentalité libertaire, pas seulement d'information sur le mouvement social. La littérature dans ce contexte a une position privilégiée. Le Le temps nouveaux par l'action culturelle de son directeur et rédacteur Jean Grave se distingue des autres périodiques anarchistes par son contenu intellectuel. Les journaux anarchistes brésiliens, comme A Lanterna publient des feuilletons nationaux ou d'origine étrangères en traduction pour le portugais. Ces romans ont pour intérêt la cause sociale. Les feuilletons, avec la poésie, le chant et le répertoire des Fêtes Anarchistes forment les éléments constitutifs de la culture anarchiste dans le milieu prolétaire. La lecture des journaux dans la rédaction des périodiques et les Salles de Lecture est un moment de loisir mais aussi d'instruction sur les idées libertaires. La propagande anarchiste dans la presse présente la littérature comme instrument spécial d'organisation de la culture populaire révolutionnaire.

Biography: Je suis Vera Maria Chalmers, professeur de Théorie de la Littérature au Département de Théorie de la Littérature de L'Institut d'Études du Langage à l'UNICAMP, Campinas, São Paulo, Brasil. J'étudie la presse anarchiste au Brésil et à l'extérieur depuis dix ans. J'ai eu une Bourse de La Ville de Paris de septembre 2008 à février 2009, pour étudier la presse libertaire française, notamment, "Le Père Peinard". Actuellement je fais des études comparatistes sur la presse anarchiste française, espagnole et la presse libertaire brésilienne. Je travaille la littérature publiée dans la presse anarchiste internationale.

O GUARANI : PRODUIT CULTUREL MÉDIATIQUE ENTRE DEUX MONDES

D.R.H. Reis

UNESP (Universidade Estadual Paulista)

Abstract: José de Alencar a publié entre janvier et avril 1857 le roman-feuilleton « O Guarani », dans les pages du quotidien *Diário do Rio de Janeiro*. Ce texte introduit le lecteur au projet d'une littérature nationale de formation et s'inscrit comme un phénomène de transfert culturel entre Brésil et France, vu l'émergence de l'ère médiatique d'outre mer à cette époque-là. De cette singularité ressort un nouveau système culturel/médiatique, au Brésil, avec des points de ressemblance et de différence du système d'origine. Plus tard, à la fin du XIXe siècle (aux années 1870/1880), le roman-feuilleton « O Guarani », né au bas de page du journal sera publié en livre et sera aussi le sujet d'un opéra. Comme un déploiement du roman feuilleton, au XXe siècle, « O Guarani » va originer sept versions au cinéma et, au XXIe siècle, aura aussi une version en Bande Dessinée. A partir de son support original, nous cherchons d'analyser quels sont les éléments du roman-feuilleton intégrés par l'auteur dans son édition en livre et comment ces éléments ont été assimilés ou supprimés dans les autres supports. Pour atteindre ces objectifs, nous adoptons comme base théorique les études de Michel Espagne sur les transferts culturels, ainsi que les travaux de Marie-ÈveThérenty sur les relations entre littérature et journalisme au XIXe siècle. Notre hypothèse est que le roman, originellement publié dans la case feuilleton, a été transposé en plusieurs médias au cours de deux siècles, avec la tenue ou la suppression de caractéristiques du support original. Ainsi, « O Guarani » configure le premier produit médiatique de l'histoire culturelle brésilienne.

Biography: Maître de lettres de l'Université Julio de Mesquita Filho (2011). Diplômé licencié en mathématiques à l'Université Julio de Mesquita Filho (1995), Bachelor en sciences sociales de l'Université Centro Universitário de Rio Preto (2000) et licencié en lettres de l'Université Julio de Mesquita Filho (2008). Fréquente actuellement doctorat em letres a l'Université Julio de Mesquita Filho. Article paru: "L'Ombre de Poe: L'influence d'Edgar Allan Poe sur Charles Baudelaire" Sao Jose do Rio Preto: Mosaic Rev, vol. 7, 2009, p. 323-338. Accepté pour publication: "José de Alencar et le théâtre: Un romantique réaliste". Revue Acta Scientiarum, language and culture (en ligne). Prévisions de publication: 2013. Dissertation: «La littérature dans le journal: José de Alencar et les feuilletons "Ao correr da pena"» Année de la défense: 2011. Orientation: Prof. Le Dr. Lucia Granja.

LE ROMAN FEUILLETON D'ALEXANDRE DUMAS : UNE NAVETTE ENTRE PARIS ET RIO DE JANEIRO

M.L.D. Mendes

Universidade Federal de São Paulo - Unifesp

Abstract: L'un des plus représentatifs phénomènes de la "mondialisation de la presse" pendant le XIXème siècle est le succès du roman feuilleton français. Né en France, au moment de sa publication, le roman *Le Capitaine Paul* de Alexandre Dumas diffusé par la Presse en 1838 aux quatre coins du monde, rapidement est devenu un grand succès au Brésil.

Dans ce groupe de travail, cette communication se propose à discuter de la réception du roman feuilleton de Alexandre Dumas au Brésil pendant les années 1840 à 1860. Dans les journaux brésiliens, le roman a été largement diffusé si l'on compare aux publications françaises. Dans cette comparaison, nous montrerons le décalage temporel entre les publications, les adaptations et les appropriations faites du roman et la réception critique que les œuvres de Dumas ont provoqué au Brésil.

Biography: Maria Lúcia Dias Mendes est professeur de Littérature Française à l'Universidade Federal de São Paulo – Unifesp. Actuellement, le sujet de sa recherche est la réception des romans feuilletons d'Alexandre Dumas au Brésil pendant le XIX^e siècle, travail engagé dans le cadre du projet de recherche Circulation transatlantique des imprimés et mondialisation de la culture au XIX^e siècle (1789-1914) sous la direction de Márcia Abreu (Universidade Estadual de Campinas – Unicamp, Instituto de Estudos Literários) et Jean-Yves Mollier (Université de Saint Quentin – USQV, Centre d'Histoire Culturelle des Sociétés Contemporaines).

S5: LES RAPPORTS LITTÉRAIRES ENTRE LA FRANCE ET LE BRÉSIL

UNE FACON SINGULIERE D'ANTICIPER ZOLA

A.L. Ramazzina Ghirardi

UNIFESP - Université Fédérale de São Paulo

Abstract: Une façon singulière d'anticiper Zola Ana Luiza Ramazzina Ghirardi (UNIFESP) Le Naturalisme d'Émile Zola est saisi par la critique brésilienne de la fin du XIX^e siècle comme point de repère pour la formation d'une littérature nationale indépendante. Son œuvre représente le modèle qui permet d'évaluer l'ensemble de la littérature brésilienne et qui oriente le style d'expression critique au Brésil. Cette communication se propose d'analyser cette influence chez Adherbal de Carvalho et la façon dont ce critique s'approprie de l'écriture de Zola pour anticiper dans ses mots le Naturalisme du grand maître.

Biography: Ana Luiza Ramazzina Ghirardi est enseignant-chercheur dans la chaire de Langue et Littérature Française à l'Université Fédérale de São Paulo, au Brésil. Elle a un master et un doctorat en Langue et Littérature Françaises sur la réception des critiques française et brésilienne des romans d'Émile Zola, à l'Université de São Paulo au Brésil. Elle a participé à beaucoup de congrès au Brésil et à l'étranger. Actuellement, elle prépare un livre sur la réception de la critique littéraire du roman *La Terre*, d'Émile Zola, au Brésil et en France.

GONZAGA DE SA ET SON FRERE LITTERAIRE, M. BERGERET : LES IMAGES DE LA VILLE CHEZ ANATOLE FRANCE ET LIMA BARRETO

M.S.D. Almeida

Universidade de São Paulo

Abstract: Les héros intellectuels Gonzaga de Sá et M. Bergeret traversent les villes de Rio de Janeiro et de Paris comme personnages errants qui observent et commentent les marques de l'histoire sur le paysage urbain. C'est Robert Oakley, dans une étude traduite au portugais en 2011, qui rapproche les deux personnages. Les digressions des narrateurs au sujet des décors de la ville sont décrits en langage très poétique, critique aussi et plein de références historiques. Leur attitude n'est pas celle de simples flâneurs ; ils ont une conduite plus engagée. Ayant l'objectif de discuter la présentation des parcours de ces héros intellectuels, nous examinerons leurs commentaires sur la ville dans deux romans: *Vida e Morte* de M. J. Gonzaga de Sá, publié en 1919, l'œuvre la plus achevée de Lima Barreto, et *M. Bergeret à Paris*, dernier volume de la série *Histoire Contemporaine*, d'Anatole France, publié en 1901.

Biography: Milene de Almeida a fait ses premières études universitaires à l'Université de Brasilia, où elle obtient la licence en Arts Dramatiques. Après cela, pendant quelques années, est danseuse dans quelques compagnies de danse de Brasilia. Continue ses études et obtient la licence en Journalisme à la Facamp (Campinas), dont le sujet de la monographie de conclusion de cours est la réception de l'Affaire Dreyfus dans la presse brésilienne. Elle poursuit ses études sur l'Affaire Dreyfus par une traduction de la lettre ouverte d'Émile Zola, *J'accuse*, et aussi par une recherche plus détaillée de cette réception aux milieux littéraires brésiliens, thème de la mémoire de maîtrise à l'Université de Campinas. Actuellement, prépare la thèse de doctorat à l'Université de São Paulo, une étude comparative entre les œuvres de l'écrivain brésilien Lima Barreto et le français Anatole France. Ce dernier, malgré que dernièrement il soit délaissé par la critique littéraire, au début du début du XXe siècle, était l'un des écrivains le plus en vue au Brésil.

S3 THE FANTASTIC ACROSS BORDERS

LES MEMBRES COUPÉS ET LA TRADITION LITTÉRAIRE

C.R.P. Passos

Université de São Paulo

Abstract: Le thème des “membres coupés” est devenu un trait récurrent de la littérature considérée “fantastique” au long du temps, car il gagne, dès l’Antiquité, des formes différentes dans plusieurs cultures et à des époques différentes. Cette insistance peut être interprétée comme le sentiment inquiétant qu’il produit chez le lecteur parce qu’il manifeste une des faces d’un autre thème troublant: le double. D’après Freud, “dans la fiction il existe bien des moyens de provoquer des effets d’inquiétante étrangeté qui, dans la vie, n’existent pas.” (“L’inquiétante étrangeté” / 1919, 206). Et cet aspect se doit au travail inventif de chaque texte par son auteur. Dans cette ligne, trois auteurs hispano-américains ont écrit des contes sur ce sujet: le mexicain Alphonso Reyes (“La mano del comandante Aranda” / 1949) et les argentins Julio Cortázar (“No se culpe a nadie” / 1969) et Jorge Luis Borges (“La pesadilla” / 1980). Le même thème reçoit un traitement singulier selon le contexte de chacun, bien qu’il y ait des points communs entre eux. Cependant, c’est exactement cette singularité qui assure à ce thème une place dans la tradition littéraire, car son renouvellement devient l’une condition de résistance dans le temps et, parallèlement, montre l’importance et la valeur des études critiques sur le “fantastique” jusqu’aujourd’hui.

Biography: Professeur titulaire de Théorie Littéraire e Literature Comparée de l’Université de São Paulo. Auteur des livres: *O outro modo de mirar: uma leitura dos contos de Julio Cortázar* (Martins Fontes / 1986), *Confluências: crítica literária e psicanálise* (Nova Fronteira / 1995), *Guimarães Rosa: do feminino e suas estórias* (Hucitec / 2000), *As armadilhas do saber: literatura e psicanálise* (Edusp / 2009), *Escritas do desejo* (org.) (Ateliê / 2011).

LA CONSTRUCTION DU FANTASTIQUE DANS *FAUST* D’ALEKSANDR SOKHUROV

A.S. Martoni

UNIVERSIDADE FEDERAL FLUMINENSE

Abstract: Ce travail a le but d’analyser le mode de construction du fantastique dans le film *Faust*, d’Aleksandr Sokhurov, en considérant tant la manipulation d’stratégies rhétorique-formelles, telles que la montage et la mise-en-scène, quant les aspects présents dans la matérialité des images, comme la texture, la composition, la lumière et les ombres. Vainqueur du Leon d’Or au Festival du Cinéma de Venise (2011), le film du réalisateur russe est le dernier épisode de la téatralogie sur la nature du pouvoir. Inspiré par le drame de Goethe, le *Faust* de Sokhurov est une libre-adaptation de l’oeuvre du écrivain allemand à partir de laquelle nouvelles significations émergent, entre l’insolite et le naturel, l’onirique et le réel, le sublime et le grotesque. Le fantastique, ici, ne sera pas comprise comme un genre historiquement défini, comme ce fut par Tzvetan Todorov, ou comme une catégorie dans le processus de production d’un film dans le système des studios hollywoodiens (critique réalisée par Rick Altman), mais comme un mode de discours de la fiction, marqué par éruption de l’insolite, ce qui provoque une incertitude à l’examen intellectuel (selon Irène Bessière et Remo Ceserani). En ce sens, nous essayons de penser comment les aspects qui détermine le style filmique, comme la photographie, la cadrage, le point de vu, la montage et la mise-en-scène convergent dans la création de cette atmosphère où l’ incongru émerge dans le climat de la normalité apparente. En dehors d’analyse purement formaliste – méthode qui est traditionnellement employées pour se penser le fantastique –, on a le but de comprendre comment l’insolite se produit à partir de la relation d’appareils perceptifs du spectateur avec les aspects présents dans la matérialité de l’image. Dans cette perspective, la notion de *Stimmung*, forgé dans la pensée allemande, se présente comme une clé dans laquelle on peut lire le film de Sokhurov. Non seulement la notion romantique du terme, ce qui a conduit, par exemple, le concept scénographique de l’expressionnisme allemand, mais aussi la façon dont il a été revisité contemporanement par l’oeuvre de Hans Ulrich Gumbrecht qui, en articulant ce concept à la recherche sur la matérialité des médias – qui a été développé pour la théorie des médias allemande –, cherche a penser comme la substance matériel des objets va affecter notre perception esthétique. Néanmoins, la pensée de Gilles Deleuze sera évoquée pour réfléchir sur le mode comme notre perception est affectée par la qualité des images montrées, c’est à dire, la couleur, la lumière, les ombres et la nature hapitique d’entre eux. Ainsi, cette communication vise, à partir d’une méthodologie hybride, à discuter sur la nature du concept du fantastique dans la culture contemporaine (littérature et cinéma, en particulier). De l’analyse du film de Sokhurov (et aussi du texte-source), le fantastique apparaît comme un mode d’imaginaire qui se constitue dans une complexe tissage autour d’instruments rhétorique-formelles, de la dimension matérielle des images, des affects et de l’expérience spectatorielle.

Biography: Alex Martoni est autorisé en portugais, anglais, français et ses littératures correspondants par UFJF (Université Fédérale de Juiz de Fora); détient une maîtrise en théorie littéraire de la même institution, avec le titre "Macunaíma et l'expérience d'avant-garde du modernisme littéraire et le nouveau cinéma brésilien" (Conseiller: Evando Batista Nascimento) et est actuellement candidat au doctorat en études littéraires de l'UFF (Université Fédérale Fluminense), où, avec une subvention de CAPES, développe une thèse sur l'imaginaire fantastique dans la littérature et le cinéma, sous la direction du Prof. Dr. Adalberto Müller Jr.

EDGAR POE: DES CONTES ET UN SCENARIO

G.C. Amaral

Université de São Paulo-Mackenzie

Abstract: Edgar Poe : des contes et un scénario Profa. Dra. Gloria Carneiro do Amaral (Université de São Paulo/ Université Mackenzie- São Paulo, Brésil) Le groupe « The Fantastic across Borders » propose, parmi d'autres, la question suivante: est-ce qu'il y a encore de la place pour le fantastique comme un genre à être discuté dans le panorama du XXIème siècle ? C'est à cette question que nous allons discuter à travers le film « The Raven », de 2012, dirigé par James MacTeigue, le même réalisateur de "V de Vengeance" et tourné à Budapest et Belgrade. On peut dire des choses positives du film : une bonne photographie, des acteurs compétents, un rythme qui saisit le spectateur. Mais c'est surtout le scénario qui nous intéresse : dans les derniers jours de Poe dans une Baltimore quelque peu anglaise, l'écrivain américain a sa vie entremêlée à un serial killer qui essaye de reproduire l'intrigue de ses contes. Nous avons affaire à un réseau intertextuel qui fait appel aux lecteurs de Poe : il est question des contes tels que « Le double assassinat de la rue Morgue », « Le démon de la perversité », « Le puits et la pendule » et d'autres. Pourquoi ceux-là ? Comment se lient-ils à la biographie de l'écrivain, romanesque elle-même ? Quels sont les lieux communs de la répercussion des contes de l'écrivain américain auxquels on a affaire ? Voilà les perspectives de notre présentation.

Biography: Professeuse de littérature française et brésilienne à l'Université de São Paulo et à l'Université Mackenzie
 Doctorat: Aclimatando Baudelaire: étude sur des poètes brésiliens baudelairiens
 Livre-docência: Navette littéraire France-Brézil: la critique littéraire de Roger Bastide

"AN ELABORATE INTELLECTUAL PLEASURE": OPERA AND THOMAS DE QUINCEY'S PHYSIOLOGICAL RESPONSE TO REVERIE

J. Haller

The Graduate and University Center of the City of New York

Abstract: Writing about "the pleasures of opium," Thomas De Quincey describes his attendance at the opera as a particularly enjoyable experience. Opera serves as source, object, and subject for De Quincey's opium-influenced imagination; the opera simultaneously presents a spectacle appealing to the Romantic mind, and functions as a source of phenomenological access to the surrounding world. The resultant clarity, with its opening for creativity, is further fueled – and perhaps rendered as more physically available to De Quincey – through the use of opium, which blurs boundaries and any distinctions between spectacle and empirical reality, artist, and the "common man." This paper is concerned with two intertwining issues, both related in terms of a physiological response to reverie. The first seeks to examine the opera as nested realities caught within a double-gaze. The creation of the spectacle, an amalgamation of the fantastical and the quotidian presented as an ecstatic display, conflating realities of plot, stage performance, and audience. Both performers and audience become intertwined through the gaze into the theatre and the gaze onto the stage, turning both into objects of spectacle. Within this "space," members of the audience experience a physical release of and ontological relation to creativity via the performer, most notably, the operatic diva. In relating with the figure of the singer, the attendee arrives at a union between conscious and unconscious, with the potential to find a connection even with the portrayal on stage (e.g. De Quincey's admiration of Grassini and the "earthy" roles assigned to contraltos). Related to this first concern, is De Quincey's use of opium as a lubricant in order to facilitate this ethereal response. (One may argue that the opium functions to bind and enhance tropes of the quotidian with intellectual pleasures and creative appeal.) In pursuing these topics, this paper adopts a phenomenological theoretical framework in order to examine De Quincey's ability to visit the imaginative and creative space that lies just beyond the reach of the empirical world.

Biography: Jennifer Haller (BA, MA Fordham University, NY) is a doctoral student in the Comparative Literature program at the University and Graduate Center of the City University of New York (CUNY). Her research interests include Continental Philosophy, English and German Romanticism, and interactions between literature and music.

S3 OLD THEORIES, HOW AND WHY?

BAKHTIN'S "INTONED THOUGHT": INTONATION AS METACONCEPT

V. Somoff

Dartmouth College

Abstract: The communicative validity of intonation has been fully recognized within a wide range of linguistic subfields that study naturally occurring language in the context of its production. Conversely, literary theorists engaged in the construction of a non-communicative model for narrative fiction often acknowledge the negative value of intonation in the emergence of non-utilitarian (artistic) speech practices. For instance, Ann Banfield, in a series of studies devoted to the analysis of free indirect discourse, argues that a written utterance gains the potential to break free from communication precisely because it is dis-articulated from its phonetic shape. This talk addresses this untenable disparity between approaches to intonation prominent in the field of linguistics on the one hand and literary theory on the other by drawing on the studies of Mikhail Bakhtin and the group of thinkers commonly referred to as the Bakhtin Circle. "Intoned thought/thinking" is Bakhtin's expression from *Toward a Philosophy of the Act* that most immediately questions the common association of intonation with only spoken discourse. Another theoretician who asserted the centrality of intonation to the utterance was a contemporary of Bakhtin and Voloshinov and a member of another circle (the Prague Circle), Sergei Kartsevsky. In his pioneering and woefully overlooked studies on the "phonology of the phrase," Kartsevsky defines intonation as the major resource in what he terms the "actualization" of semantic and grammatical material otherwise possessed of only virtual meaning. These approaches diverge significantly from existing analytical frameworks, which consider intonation exclusively as a property of oral communication and therefore limit their examination to spoken discourse. In light of Bakhtin's and Kartsevsky's studies, I will argue that the concept of intonation should be recognized as an inalienable attribute of any utterance, be it oral, hand-written, or printed, and, therefore, as a major analytic resource for the study of the verbal arts.

Biography: Victoria Somoff

Assistant Professor of Russian, Department of Russian Language & Literature, Dartmouth College, USA

Born: 1969, Ukraine

Education: Ph.D., University of California, Berkeley, Slavic Languages and Literatures

RECOVERING A POSITIVIST NARRATOLOGY FOR THE NOVEL: ANDREI JOLLES' "EINFACHE FORMEN" AND ALEXANDER VESELOVSKY'S HISTORICAL POETICS

K.R. Holland

University of Toronto

Abstract: Recovering a Positivist Narratology for the Novel: André Jolles' *Einfache Formen* and Alexandr Veselovsky's *Historical Poetics*

In his 1930 *Einfache Formen*, the Dutch philologist André Jolles proposed a universal grammar of simple narrative forms. He argued that simple forms such as the legend and the riddle which underlie the more complex and refined written literary forms came about as a result of certain fundamental needs experienced by human societies, such as the need for concrete examples of virtue which could be emulated or the need to test a moral law or norm on a particular situation. Simple forms are the representation in narrative form of these needs, and each projects a particular type of world view as a response to the human experience it describes. They are identifiable not by any particular kind of stylistics or poetics, but by the particular type of world or mental disposition, *Geistesbeschäftigung*, that they model. Simple forms link such disparate texts as the stories of the Old Testament, the medieval Icelandic saga, the Homeric epic and the nineteenth century novel of hereditary decline, as practiced by Emile Zola and Thomas Mann. Jolles identifies nine kinds of simple forms in a study which apes a kind of proto-structuralist, scientific rigor unsurprising in a work contemporaneous with the investigations of the Russian Formalists and early Czech structuralists. Although *Einfache Formen* was taken up by the French Structuralists in the 1960s and translated into French, it has never been translated into English or Russian and is not widely known outside the German-speaking world. With its studies of common narrative forms within traditions as different as Indian folklore and the Tuscan novella, Jolles' work recalls that of the nineteenth century Russian philologist Alexandr Veselovsky, who, in a series of studies from the 1870s-1890s examined common plots and topoi in a range of written and oral texts from across Europe, Asia and the Middle East over a period of almost a thousand years. While

Jolles embedded the novel in a narrative tradition going back to the origins of language, Veselovsky excavated the genre's prehistory through the migrations of plots and motifs across written texts and the oral tradition, from high religious texts into the vernacular in response to a range of factors such as wars and invasions, trade routes and the spread of heretical sects. This paper compares Jolles' largely ahistorical positivist narratology with Veselovsky's avowedly historicist one. It examines the place of the novel as a genre in these two different schematic models, and argues for the recovery of positivist narratology as practiced by Jolles and Veselovsky, particularly as a corrective to Bakhtinian novel theory with its insistence on the novel's radical generic exceptionalism.

Biography: Kate Holland is Assistant Professor of Russian Literature in the Dept of Slavic Languages and Literatures at the University of Toronto. Her book, *The Novel in the Age of Disintegration: Dostoevsky and the Problem of Genre in the 1870s*, will be published in 2013-14 by Northwestern University Press. She has published articles on Dostoevsky, Tolstoy, Herzen and George Sand, and is a member of the Historical Poetics Working Group.

PROVINCIALISM, "WORLD LITERATURE" AND RUSSIA

A. Lounsbery
New York University

Abstract: In the decade (or so) since its publication, Pascale Casanova's *World Republic of Letters* has exercised considerable influence on scholars' understanding of literary dynamics—the circulation and canonization of texts, the relationship between literary centers and peripheries, the power wielded by translators, etc. However, Casanova's system does not deal with Russia: and given the crucial importance of Russian novels (in particular) in and to "world literature," this omission must be seen as highly problematic. My paper will explore (1) why Casanova's model cannot account for Russia and (2) which other—older?—literary theories might be enlisted to complicate the model developed in *The World Republic of Letters*. I begin with the observation that Casanova's system works well when we are dealing with countries and literatures that are both peripheral and "small," but Russia—while geographically peripheral to Europe—is in no way small. In fact, it is probably because Russia is so enormous (physically, culturally, historically) and because it has always had its own powerful center(s) that Russians have not tended to see themselves as being simply on a periphery, as might, say, a Serb like Kis. Thus while Casanova's version of literary history recognizes the crucial role that has occasionally been played by outsiders who, having made it to the inside, are "free to carry out an enterprise of unprecedented daring and novelty" (e.g., Joyce in Paris), her schema cannot account for the enormously productive character of Russians' special strain of specifically provincial anxiety.

Biography: Anne Lounsbery received her PhD in Comparative Literature from Harvard University in 1999. Since 2002 she has taught in the Department of Russian & Slavic Studies at New York University, where she is currently Associate Professor and department chair. Her first book (*Thin Culture, High Art: Gogol, Hawthorne, and Authorship in Nineteenth-Century Russia and America*) was published by Harvard University Press in 2006. Her second book (*Life Is Elsewhere: Symbolic Geography in the Russian Novel*) is under advance contract at Yale University Press. Prof. Lounsbery's publications and teaching draw on her interests in geography, comparative theories of the novel, and theoretical approaches to intersections of class, race, and genre.

S5: LITERATURE AND MEDICINE

"EVERYBODY WANTS TO BE LIKE ME": SAMENESS AND DIFFERENCE IN BERNARD POMERANCE'S PLAY *THE ELEPHANT MAN*

C.F. Florescu
Hudson County CC

Abstract: In Bernard Pomerance's 1994 play *The Elephant Man*, several antonymic pairs are suggested: healthy/ill, normal/deformed, attraction/repulsion. The last pair seems to generate an even more intriguing one, that is, sameness/difference. What do we find attractive in another person: his sameness or difference from us? The plot of the play is based on the life of John Merrick, who was born with (and died because of) a rare physical anomaly. He was used as freak attraction at side shows. Once he is discovered and hospitalized, the medical team attempts to find him a cure; in hospital, he is exposed to the rigors imposed by an institutionalized place that, nonetheless, helps him expand his thirst for knowledge, both normative and sensual. If in the beginning of the play, we were advised to perceive him as freak, towards the end, almost all characters disturbingly begin to find him attractive and, more importantly, claim a certain intellectual, behavioral or emotional affinity with him. How is it possible for a man with a repulsive deformity to generate attraction? The author subtly implies that the norm, an otherwise solid former social standard, is much repudiated today. Those who distinguish themselves through something--however bad, unorthodox, unfortunate or negative--stir up attraction and, hence, generate jealousy in others. Although Merrick's anomaly will not be cured, he is educated, and thus, from "different and beast" he is transformed into "same and civilized." By extension, people with severe wounds and deformities are asked to undergo rigorous training to accept who they are. Could we accept ugly as an aesthetic value without wanting to modify/beautify it? Could we also accept that not everything has an explanation or cure? That others are, indeed, others by ill fortune or accident? The paper also uses Pomerance's play as a parable to analyze the effects of standardized education that produces same minds in differently locked bodies. On the contrary, the field of narrative medicine invites scholars from different fields to connect their expertise for the sake of furthering who we are as human beings. Literature introduces stories. Medicine sees them as cases. Analytical thinking creates the bridge between the two fields.

Biography: Short bio: In 2007, Dr. Catalina Florina Florescu earned her Ph.D. in Comparative Literature from Purdue University. She is the author of two books: one of criticism & health awareness, *Transacting Sites of the Liminal Bodily Spaces* (Catalogued in www.worldcat.org and part of top-rated universities' collections: Princeton, Columbia, Harvard, the Library of Congress, etc.); another, a memoir about love and loss, exile and assimilation, *Inventing Me/Exercitii de retrait* (Romanian). She teaches writing and literature at Hudson County CC and Metropolitan College of New York. She is also a Fellowship recipient of the Modern Language Association International Bibliography (2010-2013). She can be reached at plutesc@aol.com.

THE "OPTICAL UNCONSCIOUS" IN *FIN-DE-SIÈCLE* MEDICINE AND HOMOSEXUAL LITERATURE

V. Dimoula
Université de Chypre

Abstract: The aim of this paper is to engage with the ongoing discussion on the convergence in medical and artistic representations of deviant sexuality at the turn of the century, with an emphasis on the concept of vision and the 'scopic regime' (Vision in context, ed. by T. Brennan and M. Jay) that is specific to nineteenth century psychiatry and medicine but also has implications for literature and art. Nineteenth century sexology is largely involved in the question of optics raised by fin-de-siècle homosexual literature (Gide, Wilde) and I will here discuss the work of the Alexandrian poet C.P. Cavafy in this context. Drawing on recent scholarly work on the impact of contemporary sexological discourse (Richard von Krafft-Ebing, Alfred Binet, Havelock Ellis, Iwan Bloch) on Cavafy, it will be suggested that his work both participates in the construction of nonprocreative sexuality at the turn of the century and places it on different grounds through a distinctively aesthetic preoccupation with corporeal visibility. The means through which Cavafy's poetic language achieves the 'appearance' of a body quite impressively converge with the language-tableau aspired to by nineteenth century medical photography and analysed by Georges Didi-Huberman with reference to Jean Martin Charcot's photographs of hysterical women in Salpêtrière (Didi-Huberman, *L'Invention de l'hystérie. Charcot et l'iconographie photographique de la Salpêtrière*). While indicating the still largely unexplored relevance of Didi Huberman's work to literature, discussion of this convergence will move along the lines of concepts such as 'temporality', 'resembling', 'vagueness', 'theatricality' and the visual, in order to approach the enigma of the epiphany of god-like ephebes in Cavafy ('Ionicon', 'Kaisarion', 'One of their gods', 'At the café door', 'The Next Table', 'Days of 1908') – which is also the enigma

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of poetry's relation to its extra-textual referent.. A number of relevant techniques in Cavafy disrupt the supposedly instantaneous miracle of an appearance, contribute to poetry's non-assertive relation to presence, but also recall the photographic means of making a body visible in nineteenth century medical pictures. Albeit in different ways, both cases may be considered in terms of what Didi-Huberman, following Benjamin, called the 'optical unconscious', a notion which complicates the scopic field and opens up the carnal to the 'real' (Lacan). This is most strongly felt in the case of Cavafy's poems which thematise blood and the wound on the beloved body ('The Funeral of Sarpedon', 'The Bandaged Shoulder') – poems that pertain less to the visible than the visual, which connotes 'that which is coming into appearance', 'the continued possibility of the unknown meaning' (Didi-Huberman, *Devant l' image: question posée aux fins d' une histoire de l' art*). The connection of the visual to the scarred flesh of Christ and Christian martyrs in Didi-Huberman's work is not irrelevant to Cavafy's interest for Christianity and the presence of the martyr in his poetry ('Agios Stefanos'), who gradually gave way to the psychic or physical illness that scars the erotic body of his young men. While drawing on nineteenth century sexological discourse, Cavafy's visual poetics transcends medicine's impulse for conceptual knowledge and nosological taxonomy, by grafting the social other of homosexuality on the mystery of incarnation, whereby the flesh becomes haunted by the religious in a most transgressive manner.

Biography: Vasiliki Dimoula is currently teaching at the University of Cyprus as a visiting lecturer in the Department of Byzantine and Modern Greek Studies. Her doctoral thesis ('Human and More than Human. The Problematics of lyric poetry, ancient and modern') was completed at King's College London (Department of Comparative Literature) and proposes a reconsideration of the relationship between ancient Greek and Romantic (Wordsworth, Hölderlin, Solomos) lyric poetry, as a means of elucidating the problematic notion of lyric as such. It has been approved for publication by Kostas and Eleni Ourani Foundation (Athens, Greece) and will appear in 2012. She has published single-authored articles in modern Greek and Comparative Literature. Her interests include the ethics of literature and psychoanalytic literary criticism and she is currently working on the reception of late nineteenth century psychiatry in Greece and its implications for literature.

S3 STRATIGRAPHIES

FORMES DYSTOPIQUES DE L'ESPACE DANS LA LITTÉRATURE CONTEMPORAINE

F. Di Pasquale

università G. d'Annunzio Chieti-Pescara

Abstract: Les mutations du système urbain et des aspects socioculturels qui caractérisent notre société ont permis de relire et de redéfinir la nature complexe de l'espace et de ses significations. À l'heure actuelle, l'espace présente une infinité de discontinuités dont chacune marque un changement affectant une ou plusieurs propriétés identificatrices. L'interaction entre centres et périphéries, espaces urbains et périurbains, s'encadre parfois dans un contexte social instable, désordonné et variable. La contemporanéité, donc, invoque une nouvelle typologie d'espace, fluctuant, déséquilibré et déterritorialisé, qui est devenu récemment un des thèmes les plus intéressants de la géocritique. De fait, si d'un côté la géocritique reconnaît la condition postmoderne de l'espace (J.-F. Lyotard) - qui se réalise en une constellation de mondes possibles ainsi que plausibles (B. Westphal) - de l'autre côté elle en révèle la nature dystopique et fragmentaire.

Cette communication propose une analyse des espaces dystopiques dans les œuvres littéraires de Patrick Raynal et Massimo Carlotto, auteurs de polar qui ont su relire, dans leur discours narratif, les relations entre homme et milieu, entre espace social et espace géographique, entre villes et territoires. Les formes et les fonctions de l'espace s'entremêlent, la ville se territorialise, devient ville-territoriale, et se posent des questions de frontières, de marges, de limites, de vide, d'ordre et de désordre, de centralisation et de dispersion. Le déchirement de l'urbanité traditionnelle et la transformation du territoire en un nœud de flux matériels, humains et financiers semble relever plus d'une dispersion déstructurée des dystopies. En résulte une dimension fortement identitaire de l'analyse du territoire dont les formes se déclinent tantôt sur le mode historique (la question du terrorisme d'état), tantôt sur le mode économique (la question de la spéculation immobilière) ou communautaire (la question de l'immigration).

Le but est de vérifier de quelle façon et avec quels résultats ces auteurs arrivent à exprimer l'écart significatif entre l'espace dystopique et sa représentation en littérature. En ce sens, le discours dystopique est un discours qui « fonctionne » comme un schéma de représentation du réel, capable de mettre en scène ou de donner à voir des solutions imaginaires.

Biography: Diplôme de master 2 en Littérature Comparée à la faculté des Langues et littératures étrangères de l'Université G. d'Annunzio de Chieti-Pescara (Cl 42/s – a.a. 2008-2009) avec la note finale de 110/110 et les félicitations du jury.

Titre de Cultore della materia en Littérature Comparée pour les années 2009-2010 et 2010-2011 (Titulaire du cadre Prof. Elena Ricci).

Inscription en doctorat de recherche LAIF (Lingusitica, Anglistica, Italianistica, Filologia) de l'école doctorale de l'Université G. d'Annunzio de Chieti – Pescara XXVI cycle pour les années 2011 – 2012, code discipline L-Fil-Let/14.

Titre de la thèse : Mémoire historique et mémoire des lieux dans les écrivains du Noir méditerranéen.

Domaines de recherche : critique littéraire, évolution et contamination des genres littéraires et visuels, études anthropologiques et philosophiques ; étude des thèmes, Imagologie, Géocritique ; roman européen du XXe et XXIe siècles.

CONFERENCES INTERNATIONALES

En Septembre 2011 à l'Université "L'Orientale " de Naples : Landscapes and mindscapes: metodologia di ricerca, percorsi geocentrati e poetiche dello spazio in una prospettiva comparata. Titre de la communication: "Spazi in movimento. I luoghi topici della città nella narrativa noir contemporanea".

En Décembre 2011 à l'Université de Limoges : Espaces urbains et périurbains dans le récit contemporain 1980-2010. Titre de la communication : "Spazi intermittenti nel Nord-est di Massimo Carlotto".

EN COURS DE PUBLICATION

« Espaces intermittents dans le Nord-est de Massimo Carlotto », essai critique dans les actes de la conférence Espaces urbains et périurbains dans le récit contemporain 1980-2010, Limoges, Pulim.

LA CHAMBRE DES CARTES : DE L'INTERACTION DE L'ESPACE "LU" ET DE L'ESPACE "VU" DANS LA LITTÉRATURE EUROPÉENNE CONTEMPORAINE

V. Deshoulières

Villa Europa - Institut français

Abstract:

Si, comme l'écrit George Steiner, « l'histoire européenne est faite de longues marches » et que « les rues, les places où marchent les hommes, les femmes et les enfants européens sont cent fois nommés d'après des hommes d'état, des militaires, des poètes, artistes, compositeurs, savants et philosophes »[1], nombreux aussi sont les écrivains européens à arpenter l'Europe comme le reste du monde livres en main : atlas, récits de voyage, reportages et fictions, afin de pratiquer cette « discipline délicate » qui consiste « à faire rentrer de force » l'espace vu dans l'espace lu, « changeant mentalement, au nez des policiers qui n'y voient que du feu, les plaques qui portent les noms des rues »[2]. Un certain nombre d'entre eux, français, mais désireux d'« écrire en français une littérature mondiale »[3] (Olivier Rolin, Jean-Marie Blas de Roblès, Camille de Toledo...) déclarent avoir abordé la Littérature, « territoire majuscule de l'esprit », par le Rivage des Syrtes de Julien Gracq, dont le second chapitre s'intitule « la chambre des cartes ». S'attachant au dialogue entre espaces littéraires et espaces réels, la géocritique, initiée en France par Bertrand Westphal[4], repose sur l'idée que le Texte participe à la construction du Lieu lui-même, qui finit par se lire comme un Texte où sédimente sa mémoire littéraire et culturelle. Hérodote, dans ses Histoires, s'étonnait de ce que le peuple grec fût capable, au-delà de tout désir d'expansion territoriale ou de profit commercial de prendre la mer pour observer scientifiquement - gratuitement - les mœurs des Barbares. Son entreprise, témoignant de la sortie de la clôture ethnocentrique a été généralement interprétée comme constitutive de l'esprit critique européen[5]. Dans le cadre de notre intervention, nous voudrions interroger cette spécificité, que nous pensons « européenne », qui consiste à transporter la réalité du côté des lettres et des mots à partir d'exemples de « promeneurs littéraires ».

[1] Une certaine idée de l'Europe, Actes Sud, 2005, p. 31.

[2] « Villes, livres », in Circus 1, éd. du Seuil, 2011, p. 913.

[3] L'expression est de Tiphaine Samoyault, voir son entretien avec Olivier Rolin (Nantes, 6 février 2006).

[4] Comme l'écrit Laurence Dahan-Gaida dans son éditorial pour le numéro 9 d'Épistémocritique : « La géocritique au confluent du savoir et de l'imaginaire » : « Si la géopoétique est attachée au nom de Kenneth White, la géocritique est indissociable de la parution, en 2007, du livre de Bertrand Westphal, La géocritique : réel, fiction, espace ».

[5] Voir en particulier Jacques Dewitte, L'exception européenne - ces mérites qui nous distinguent, Michalon, 2008.

Biography: V. Deshoulières
Saarbrücken/DE

LIEUX, MÉMOIRE, HISTOIRE / PLACES, MEMORY, HISTORY

E. Ricci

Università degli Studi Gabriele D'Annunzio Chieti e Pescara

Wednesday, July 23, 2013

Abstract: From the analysis of the trilogy Lorian Machiavelli - Francesco Guccini, Appennino di sangue will attempt to identify multiple spaces which contribute to determining an identity of places in their historical and cultural connotations. In this perspective, the approach will reveal Geocriticism aesthetic and social values ;that reappear in the dialectic between city / country; recent past / modernity isotopy / isotropy. Spatiality enforced through narrative texts thus leads to a mapping of a particular Italian territory where the steps leading to the discovery of guilty of murder are both paths in historical times and in the destinies of individuals and community.

Biography: Professor of Comparative Literature at the Faculty of Foreign Languages and Literatures of Pescara - University "G. D'Annunzio "of Chieti-Pescara The scientific work is initially focused on the intersection of looks, on the relationship between memory and ability to read through the tradition of the most advanced aspects of modernity, focusing on the theme of travel, exile, the description of places. Subsequently, fields of inquiry have expanded the theoretical issues, methodological and aesthetic inherent in what is called "eye communication", for a convergence between "linguistic turn", "ethnographic turn" and "cultural studies". The areas of interest are mainly: the landscape and the poetics of space contamination of intercultural and language, cultural studies, literary theory, visual culture; imagologia; Mediterranean Francophone Africa, the Mediterranean and noir detective fiction, vampires in literature, folklore and film and television. Previously she worked on: Africa and European travelers in the contemporary age, the writings of African women and European comparison, the tradition of exoticism in European literature and the discourse of colonialism, the literature of fantasy and magic realism in the European area, the Italian contemporary fiction (especially women writers), John Fante and the Italian-American writers

S5 AU-DELA DES NATIONS : LES LITTÉRATURES DE L'INDE

INDIAN LITERATURE(S) AS COMPARATIVE LITERATURE

D. Coste

Université de Bordeaux 3

Abstract: In view of the linguistic and cultural diversity of the Indian subcontinent, both historically and in modern and contemporary times, the imported/appropriated notion of a national literature, thought necessary to support first the independence movement, and later a working democracy and the place of a vast population on the world scene and market, has been confronted to all sorts of paradoxes and aporias as early as the 19th century, but more acutely after 1948. This situation was always intricately involved in the development of Comparative Literature in India (and its limits), as shown by Amiya Dev among others. More recently, despite the indifference or ignorance of many Western scholars, the debate about universal/World/global/planetary literature has come to be seen in a new comparative light thanks to its relocation between Homi Bhabha's hybridity and the Tagorian brand of universalism.

Beyond these key theoretical (re)considerations, and through an approach of three major works (AK Ramanujan, Sunil Gangopadhyaya and Amitav Ghosh) I would like to suggest how the hyphenated East-West figure is active in contemporary creative writing as a forceful marker of comparative reading, not necessarily dependent on the postcolonial perspective, but rather related to a fundamental intuition about the nature of the literary work of art, illustrated also in seminal essays by Indian Comparative scholars such as Rabindra Kumar Dasgupta and Sisir Kumar Das. The national and "identity" questions appear thus to be relevantly "disoriented", displaced by creative practice itself to a structural/metaphorical, therefore universal space, while it is still haunting and nagging some cultural theorists such as Gayatri Spivak, Mukarand Paranjape, Jasbir Jain and Harish Trivedi.

Biography: Didier COSTE

b. 1946, Master of Law, 1968, PhD Sydney, 1978 (French Studies-Aesthetics), Docteur NR in Spanish Studies (U. of Provence, 1985), HDR in Comparative Literature (Lille 1992).

Currently and since 1997, Prof. of Comparative Literature at Bordeaux 3 U.

Specialist in Literary Theory, Narrative Theory, Poetics of Poetry, Literary and Transmodal Aesthetics, Postcolonial Studies.

Has taught in the disciplines of Comparative Literature and Literary Theory, Translation Studies, Semiotics, French, English and Spanish Literature. As Temporary Lecturer, U. of Mons, Belgium, 1971-72, Temporary Lecturer, Lecturer and Senior Lecturer, U. of Sydney and Murdoch U., Australia, 1973-81, Associate Professor, UPPA, France, 1981-97; and, for shorter periods, as (Distinguished) Visiting Professor and Professor in the US, Spain, Canada, South Africa, Argentina and Tunisia (1986-2008), and Visiting Research Scholar at JNU, New Delhi and Jadavpur U., Kolkata (2003-2004).

Author and editor of several books and some 150 papers in Literary Theory and Criticism.

As a creative writer, author of 14 books (fiction, poetry, drama). Literary translator of over 30 volumes (fiction, poetry and essay, from English, Spanish and Catalan into French). Grand Prix Halpérine Kaminsky de Traduction Littéraire.

LES TRADUCTIONS EN FRANÇAIS DES RÉCITS DE VOYAGE ANGLAIS AUX INDES ORIENTALES DANS L'HISTOIRE GÉNÉRALE DES VOYAGES DE L'ABBÉ PRÉVOST

F. D'souza

université de Lille 3

Abstract: Une illustration concrète pendant la première moitié du 18e siècle de la circulation des connaissances par le livre imprimé, l'HISTOIRE GÉNÉRALE DES VOYAGES de l'Abbé Prévost met entre les mains du lectorat français, en traduction française, les récits de voyageurs européens dans différents coins du globe terrestre.

Cette présentation se penchera en particulier sur les versions françaises chez Prévost de récits de voyage aux Indes Orientales, parus d'abord en anglais à partir du début du 17e siècle, dans des anthologies anglaises rassemblées par Churchill, Astley et d'autres éditeurs anglais.

A partir de thèmes récurrents (des topographies, des moeurs locales et des croyances religieuses), observés par des voyageurs européens aux Indes Orientales, et retenus par Prévost, une tentative sera faite pour étudier les interdépendances fidèles d'une part, et les oppositions adaptatrices pour le lecteur français d'autre part, visibles dans ces traductions en français de textes initialement publiés en anglais.

Quelques détails sur Florence DSouza : Après une thèse en littérature comparée à l'université de Paris 3, sous la direction de D.H. Pageaux, sur les voyageurs français en Inde entre 1757 et 1818, Florence DSouza est maître de conférences en études du monde anglophone à l'université de Lille3 depuis 1994. Ses travaux portent sur les voyageurs européens et sur la présence coloniale britannique en Inde.

Biography: FLORENCE D'SOUZA : Après une thèse en littérature comparée à l'université de Paris 3, sous la direction de D.H. Pageaux, sur les voyageurs français en Inde entre 1757 et 1818, Florence DSouza est maître de conférences en études du monde anglophone à l'université de Lille3 depuis 1994. Ses travaux portent sur les voyageurs européens et sur la présence coloniale britannique en Inde.

Articles de Florence DSouza sur l'Europe et l'Inde au 18e siècle:

** « A la recherche de textes indiens » in : la revue DIX-HUITIEME SIECLE N° 28, numéro spécial sur l'Orient, Paris : PUF, 1996, p.111-124.

** « Représentations de la rivalité franco-britannique à la cour de Tipu Sahib, d'après les récits de quelques captifs anglais », in : LES RELATIONS ENTRE LA FRANCE ET L'INDE DE 1673 A NOS JOURS, sous la direction de Jacques Weber, Paris : Les Indes Savantes, 2002 p.105-117.

** « The British and the Dutch in India, 1751-1799 », in: IMPERIALISMS : HISTORICAL AND LITERARY INVESTIGATIONS, 1500-1900, Balchandra Rajan and Elizabeth Sauer (eds.), New York: Palgrave Macmillan, 2004, p.111-126.

** « Les émerveillements du Bengali Mirza Sheikh Itesamuddin en France et en Grande Bretagne entre 1766 et 1769 », in : L'AILLEURS DE L'AUTRE : RECITS DE VOYAGEURS EXTRA-EUROPEENS, sous la direction de Claudine Le Blanc et Jacques Weber, Rennes : Presses Universitaires de Rennes, 1er trimestre 2009, p.73-83.

DE L'HISTOIRE DANS LA LITTÉRATURE ET DE LA LITTÉRATURE DANS L'HISTOIRE : COMMENT LES LITTÉRATURES INDIENNES ÉCRIVENT-ELLES L'HISTOIRE DE LA NATION ?

A. Castaing
INALCO

Abstract: Cette communication vise à examiner la relation complexe entre littérature et écriture de l'Histoire à la lumière de travaux récents d'historiens qui font un usage significatif de la littérature. Elle pose ainsi la délicate question de la « vérité historique », revendiquée à la fois par l'objectivité de l'historien et par la capacité de la littérature à multiplier les points de vue sur les événements historiques. La littérature parvient-elle néanmoins à élaborer une Histoire non idéologique, ou contribue-t-elle à écrire le grand récit de la Nation indienne, à l'image de l'Histoire des historiens ? A travers des exemples issus des principales littératures d'Inde du Nord (Hindi, Ourdou, bengali, Panjabi), cette communication vise à montrer qu'une contre-narration de l'Histoire, qu'une « connaissance par les gouffres » est possible quand la fiction s'extirpe des cadres traditionnels de la représentation historique pour focaliser sur les petites histoires, les récits individuels et l'imaginaire collectif, mettant ainsi en scène son historicité dans sa poésie même.

Biography: Anne Castaing, ATER au département d'Etudes Indiennes de l'Université de Provence, est docteure de l'INALCO et spécialiste de langue et de littérature hindi. Ses travaux portent sur la littérature indienne moderne, sur l'écriture vernaculaire en contexte postcolonial, sur la représentation littéraire de l'histoire (et notamment de la Partition) et sur l'écriture du genre en contexte extra-européen. Elle a dirigé l'ouvrage Ragmala, Anthologie des littératures indiennes traduites en français (Editions L'Asiathèque, 2005), co-dirigé La Modernité littéraire indienne : perspectives postcoloniales (Presses Universitaires de Rennes, 2009) et publié de nombreux articles (scientifiques et vulgarisants) sur la littérature indienne et la question postcoloniale. Elle est également traductrice littéraire du hindi (K.B. Vaid, Agyeya, Ashok Vajpeyi).

S4 LA LCPA COMME CHAMP D'EXPÉRIMENTATION DES OUTILS CRITIQUES CONTEMPORAINS

LA THEORIE EPROUVEE PAR L'ANTIQUE ?

S. Rabau
Université de Paris3

Abstract: Parce qu'elle se fonde souvent, même de manière implicite et non déclarée, sur un corpus contemporain ou moderne, la théorie littéraire se trouve bien souvent en porte à faux avec des corpus prémodernes ou antiques qui semblent échapper à ces catégories, remettre en question la pertinence de ses notions, de ses hypothèses générales, voire de ses questions. On peut alors avoir l'impression que la théorie est remise en question dans sa prétention à l'universalité, qu'elle est comme on le dit parfois, "mise à l'épreuve" par les corpus classiques ou antiques. En nous fondant sur l'étude de trois domaines où le corpus antique greco-latin semble en effet "mettre à l'épreuve" la théorie littéraire et le statut de l'énonciation, l'idée de fiction, la littérarité et nous voudrions réfléchir à cette idée que la singularité d'un corpus, ses particularités, en l'espèce chronologiques, pourraient ébranler la théorie. Plus spécifiquement, on se demandera quelle conception de la théorie littéraire sous-tend l'idée qu'elle peut être remise en par une manière d'exception. Dans un premier temps, on essaiera à partir de l'étude de différents discours critiques de revenir sur la métaphore de "mise à l'épreuve" pour mieux en dégager le sens : on se demandera notamment s'il s'agit d'une épreuve de réfutation et auquel cas on donne fonction à l'exemple de vérifier ou d'invalider la théorie, ou d'une dénonciation d'incomplétude et auquel cas on exige de la théorie littéraire une manière d'exhaustivité. On sera alors à même de se demander si derrière l'idée "d'épreuve" ne se cache pas une conception fondamentalement descriptive de la théorie littéraire, qui est confondue, mais se confond également parfois elle-même, avec une forme d'anthropologie descriptive, que l'exception ou le fait oublié pourraient en effet invalider. On proposera plutôt une autre conception de la théorie littéraire comprise non comme descriptive mais comme spéculative et a priori : dans ce cas, elle n'aurait pas à décrire fidèlement les faits, mais à offrir des catégories ou des modèles qui permettent de les appréhender. La question n'est alors plus de savoir si, par exemple, la différence entre le narrateur et l'auteur posée par la narratologie de Genette correspond à ce que l'on peut lire et par exemple- dans le prologue de la Théogonie, mais si cette différence permet d'aborder, de questionner ce prologue. On proposera en outre l'idée corrélée que si la théorie peut progresser, ce n'est pas en se rendant plus fidèle aux faits de la littérature antique, mais en construisant un autre modèle ou en adoptant un autre paradigme. En d'autres termes, on posera qu'une théorie n'a pas à être historique et que surtout on ne peut théoriser qu'en remettant en cause d'une manière ou d'une autre la nécessité de respecter le contexte de son objet. Dans ce cas, si épreuve il y a, c'est une épreuve pour les textes si tant est qu'un texte soit éprouvé quand il échappe à son contexte. A moins - et c'est l'idée que nous émettrons finalement - que l'épreuve soit ailleurs pour la théorie littéraire, non pas tant dans la rencontre d'une altérité chronologique mais dans un double impensé : l'impensé de l'écart herméneutique dans la construction théorique, et surtout la difficile distinction entre induction et déduction, histoire et spéculation, dans l'exercice de la théorie littéraire

Biography: Sophie Rabau est Maître de conférences de Littérature générale et comparée à l'Université Paris3 Sorbonne Nouvelle. Elle est l'auteur de *Fictions de présence. La Narration orale dans le texte romanesque*, Paris, Champion, 2000 et *En Présence de l'Auteur. Quinze brève rencontres avec Homère*, Belin, "L'Antiquité au présent", à paraître à l'automne 2012. Elle travaille principalement sur les rapports entre philologie et écriture créative et plus largement sur les rapports entre théorie littéraire et littérature antique.

LA LETTRE D'AMOUR DE L'ANTIQUITÉ AU XIIIÈ SIÈCLE : OVIDE, ARNAUT DE MARUELH ET LES SALUTS D'AMOUR EN ANCIEN FRANÇAIS

A. Ciprés
Université Complutense de Madrid

Abstract: La lettre d'amour de l'Antiquité au XIIIe siècle : Ovide, Arnaut de Maruelh et les saluts d'amour en ancien français. Ángeles Ciprés Palacàn Universidad Complutense de Madrid ninescp@filol.ucm.es Nous nous proposons d'analyser, dans le cadre de cette communication la lettre d'amour ou le salut d'amour depuis l'écriture épistolaire fondatrice du poète Ovide aux réalisations fondamentales de la fin'amors et des trouvères français. Le fait de pouvoir revisiter des textes anciens très connus en occident tels que Les Héroïdes d'Ovide ou les textes des troubadours occitans et des trouvères français comme corpus de travail constitue déjà une tâche que l'on pourrait inscrire dans le groupe de travail sur la Littérature Comparée périodes-anciennes (LCPA). Dans notre cas, la méthode choisie serait en rapport avec le critère mentionné d'actualisation car nous envisageons une analyse du discours épistolaire dans les trois

textes sélectionnés. Nous prendrons comme point de départ la théorie des prototypes séquentiels de Jean-Michel Adam (2006 et 2009) afin de vérifier la composition hétérogène de ces discours dont la dominante est censée être la séquence dialogale. L'étude des dimensions énonciative, référentielle et pragmatique des textes nous permettra aussi de réfléchir sur la structure textuelle de l'écriture épistolaire de textes que nous pourrions appeler canoniques pour ce type de production littéraire en Occident. Le salut d'amour a été étudié en France surtout par Paul Meyer et Pierre Bec . L'héritage de l'antiquité latine a été aussi mentionné par d'autres studios du sujet comme Martàn de Riquer en Espagne . La démarche critique que nous proposons nous permettra de traiter les textes épistolaires d'une façon globale et complète car nous ne nous limiterons pas à la description formelle ou thématique mais à la configuration discursive des lettres d'amour antiques et médiévales.

Biography: FORMATION ET DIPLÔMES -1974 : Baccalauréat Section Lettres. Mention d'honneur -1977 : Diplôme études supérieures de Piano -1979: Licence ès Lettres Modernes(Philologie Française) : Mention Très Bien. -1983 : Doctorat ès Lettres (Philologie Française) Mention : Sobresaliente cum laude. FONCTIONS D'ENSEIGNEMENT 1979-1983Professeur Assistant à la Faculté de Philologie de l'Université Complutense de Madrid. 1983-1986Professeur chargé d'enseignement à la Faculté de Philologie de l'Université Complutense de Madrid. 1986-2011Professeur des Universités, Maître de Conférences à la Faculté de Philologie de l'Université Complutense de Madrid. 2011Professeur en chaire de Philologie Française à l'Université Complutense de Madrid. RECHERCHES EN COURS _Le processus d'intercompréhension des langues romanes à la lumière de l'innovation technologique. Analyse et mise en place de logiciels. _L'étude des langues et des littératures en territoire Gallo-roman avec une spéciale attention à la langue d'oc depuis le Moyen Age jusqu'à nous jours.

QUELQUES ENJEUX DU PLURILINGUISME À LA RENAISSANCE : L'EXEMPLE DE THOMAS MORE ET DE L'HISTOIRE DE RICHARD III

G. Navaud

Lycée Janson-de-Sailly

Abstract: On peut distinguer dans les périodes anciennes au moins deux formes de plurilinguisme : la première est liée aux aléas des déplacements géographiques ou des bouleversements du cadre politique et culturel dominant qui affectent les auteurs ; la seconde est liée à la coexistence d'une langue savante, unissant la communauté lettrée au sein d'une aire très vaste, avec des langues vernaculaires d'un usage géographiquement plus restreint, mais moins élitiste. Pour ce qui est de ce second cas, la Renaissance voit se multiplier les traductions d'une sphère à l'autre, qui permettent tantôt la lecture par le grand public d'un texte écrit en langue savante, tantôt la diffusion dans toute l'Europe d'un texte écrit en langue vernaculaire (voir par exemple la traduction latine des récits de voyage de Vespucci publiée en 1507 dans la *Cosmographiae introductio*). Plus encore que celle d'un Dante ou d'un Érasme, la production de Thomas More explore l'ensemble de ces dimensions, à savoir la création originale en latin, la création originale en langue vernaculaire et l'activité de traducteur d'une sphère à l'autre. Des deux grandes phases de son activité, la première (phase « humaniste ») s'ouvre par divers travaux de traduction (du grec vers le latin, ou du latin vers l'anglais) avant de se poursuivre par la création d'œuvres originales en latin, dont *L'Utopie* est le fleuron ; la seconde (phase « religieuse ») se divise entre une série d'ouvrages de polémique anti-luthérienne, écrits en latin puis en anglais, et une série d'œuvres dévotionnelles, rédigées tantôt en latin, tantôt en anglais, et publiées de manière posthume. Si l'on constate la disparition des traductions dans la seconde phase, ainsi qu'une prédominance du latin dans la première phase et de l'anglais dans la seconde, on remarque aussi que le partage des langues ne recoupe exactement ni la séparation des phases, ni celle des types d'écriture pratiqués (écriture « publique » ou écriture « privée »). Le choix de la langue de la production « publique » semble plutôt déterminé par le lectorat visé (européen pour le latin, insulaire pour l'anglais), tandis que la production « privée » oscille entre les deux langues. Parmi tous ces ouvrages, *L'Histoire de Richard III* occupe une place à part. Inachevé et publié de manière posthume, on en connaît plusieurs versions plus ou moins complètes, en anglais et en latin ; on dispose aujourd'hui d'une version anglaise (publiée en 1557 dans l'édition Rastell des *Complete Works* en anglais) et d'une version latine (publiée en 1986 au tome 15 de l'édition de Yale) d'une nature telle qu'il est impossible de douter que l'une et l'autre soient de la main de More. Se posent alors diverses questions, auxquelles il n'est pas aisé de répondre : More s'autotraduit-il, et de quelle langue vers quelle autre ? Rédige-t-il en parallèle les deux versions, au même moment ou bien lors de phases de rédaction distinctes voire éloignées ? A-t-il d'abord visé un lectorat insulaire ou continental ? En l'absence de tout indice externe ou interne, seule la critique interne du texte est susceptible de livrer quelques éléments de réponse, et d'éclairer les tenants et aboutissants de ce double projet. En construisant une analyse comparative des deux versions, anglaise et latine, de *L'Histoire de Richard III*, on se propose d'offrir l'étude d'un cas d'espèce de plurilinguisme à la Renaissance : les nuances qui apparaîtront entre les deux textes, du point de vue tant du traitement stylistique que de la méthodologie de l'historien ou de la « philosophie de l'histoire », permettront alors de faire

la part, dans chacune des versions, de ce qui relève de l'inscription dans une langue et une tradition littéraire, et de ce qui répond à la spécificité du projet mené dans chacune des deux langues.

Biography: Ancien élève de l'ENS-Ulm, agrégé de Lettres classiques, docteur en littérature comparée, Guillaume Navaud enseigne les lettres en classes préparatoires au lycée Janson-de-Sailly (Paris). Ses recherches portent en particulier sur la philosophie et le théâtre de l'Antiquité à la première modernité. Il a publié *Persona. Le théâtre comme métaphore théorique de Socrate à Shakespeare* (Genève, Droz, 2011), et co-dirigé avec François Lecerclle le recueil d'articles *Sagesses en miettes. Anecdotes philosophiques et théologiques de l'Antiquité aux Lumières* (Paris, Classiques Garnier, à paraître en 2012).

LE COMPARATISME AU MIROIR DE LA THEORIE DRAMATIQUE DES PERIODES ANCIENNES

V. Lochert

Université de Haute-Alsace

Abstract: S'imposant comme un genre majeur en Europe de la Renaissance aux Lumières, le théâtre donne lieu à un intense travail de théorisation qui s'appuie sur une double confrontation. Il se pense d'abord en relation avec les pratiques dramatiques de l'Antiquité, qui constituent un modèle ou un anti-modèle incontournable et invitent à interroger la dimension historique de la comparaison. Il se pense également de plus en plus en lien avec les autres formes dramatiques nationales contemporaines, qui font l'objet d'une réception contrastée selon les contextes. La distance historique, représentée par le rapport au modèle antique, et la distance culturelle, impliquée par les échanges et les rivalités intra-européens, occupent donc une place de choix dans la réflexion sur un genre littéraire en cours de consécration. Le corpus théâtral des périodes anciennes et l'effort de théorisation qui l'accompagne invitent à questionner le fonctionnement du comparatisme. On pourra ainsi s'interroger sur l'efficacité relative de la distance historique et de la distance culturelle au sein de la comparaison et sur l'évolution qui tend à voir la seconde l'emporter sur la première dans la réflexion théorique moderne. L'esquisse d'une théorie comparée des théâtres dans les traités anciens fera apparaître les difficultés de la construction d'un objet comparable et mettra en question la validité de la comparaison à travers les usages, souvent polémiques, qui en sont faits. En faisant le lien avec les pratiques actuelles du comparatisme-périodes anciennes appliquées au corpus théâtral, nous proposons d'analyser au miroir du théâtre ancien les objets et les méthodes du comparatisme. Ceci n'est qu'une esquisse très générale de mon propos, qui pourra être précisé et adapté en fonction des autres propositions reçues au sein du groupe de travail « littérature comparée – périodes anciennes ».

Biography: Ancienne élève de l'ENS

Agrégée de lettres modernes

Docteur en littérature comparée

Maître de conférences en littérature comparée à l'université de Haute-Alsace

S3 MODERNITÉ ET TRADUCTION, MODERNITÉ(S) EN TRADUCTIONS

IMITATION OU TRADUCTION ? *LES TRACHINIENNES*, *ANTIGONE* ET *L'ANTHOLOGIE GRECQUE* PAR EZRA POUND

E. Bressan

Università degli Studi di Padova

Abstract: L'objectif d'Ezra Pound dans ses traductions grecques n'était pas de faire une transposition exclusivement linguistique, mais plutôt de saisir l'esprit d'une langue, d'une composition, d'une culture. La qualité la plus notable de l'esprit grec étant la melopoeia, c'est-à-dire la musicalité du vers, une ample partie du travail de traduction de Pound se concentre sur la transposition des vers grecs, basés sur un système métrique quantitatif, en vers anglais, qui sont basés, quant à eux, sur un système métrique syllabique. Parallèlement à cela, le poète moderniste est conscient des différentes couches de traductions et d'interprétations qui se superposent au texte original, et essaie donc d'adapter le texte ancien au lecteur contemporain, en l'interprétant tout en faisant des choix forts (comme celui de créer une liaison entre *Les Trachiniennes* et le drame japonais *Noh*). Cette forme de traduction particulière, qui se situe à mi-chemin entre interprétation du texte original et transposition formelle, fut décrite par George Steiner comme celle qui « transforma la définition et les idéels de la traduction du vers au XX^{ème} siècle ».

Biography: Francesca Manzari diplômée en Philologie Moderne à l'Université de Padoue et Eloisa BRESSAN

EFFONDREMENT DU *COGITO* AUX LITTÉRATURES MÉDITERRANÉENNES MODERNES: CONSTANTIN CAVAFY, FERNANDO PESSOA ET KATEB YACINE

S. Udo

Université de Tokyo

Abstract: Le cogito, l'ego cartésien qui avait fondé le sujet occidental, commençait à s'effondrer, au début du vingtième siècle, partout, mais parfois individuellement, au bord du bassin méditerranéen ou, depuis toujours, d'innombrables 'races' et langues s'entremêlent et les anciens rencontrent les modernes... Constantin Cavafy (Konstantinos Kavafis, 1863-1933), l'un des plus grands poètes de la littérature grecophone moderne, vivant à Alexandrie en Égypte comme un étranger natif, n'a pas cessé d'écrire et de recueillir des poèmes dont les manuscrits étaient insérés comme feuilles volantes dans son recueil inédit. Ce recueil poétique, un livre quasiment imaginaire, destiné à être infiniment réédité, reflète-il une évolution de l'ego versifiant? À l'autre extrémité du monde méditerranéen, apparaît un poète aussi singulier que Cavafy: Fernando Pessoa (1888-1935). Cet incontestable trésor de la littérature portugaise moderne est né à Lisbonne, mais grandi en Afrique du Sud, devenu donc bilingue, anglophone comme lusophone. Formé dans le milieu mixte méditerranéen-atlantique-africain, Pessoa a vécu une vie plurielle en multipliant son ego avec plusieurs hétéronymes. En outre, Pessoa a rédigé lui aussi un livre infini, fragmentaire: *Le livre de l'intranquillité*. Ensuite apparaît, en Algérie, Kateb Yacine (1929-89) qui était le plus vif perturbateur du cogito. Cet auteur du roman *Nedjma* a réalisé, en 1966, une bizarre œuvre en fragments: *Le polygone étoile*. En se disant 'homme d'un seul livre', Kateb écrit et réécrit son univers poétique, unique mais incohérent, là où les personnages sont essentiellement anonymes et parfois interchangeables. Son écriture répétitive crée une cosmologie en la désintégrant, et se fait une 'cosmographie' en mouvance éternelle. Le cogito de l'auteur ainsi que celui du personnage sont bouleversés, multipliés et effondrés. L'œuvre qui n'est plus fondée par le sujet solide, apparaît, en revanche, comme un livre indéfini, ambigu et anxieux. Défit des païens contre l'ego omniscient?

Biography: Dr. Satoshi UDO est spécialiste de la littérature arabo-berbère, et il a effectué sa thèse sur Kateb Yacine à l'Université de Tokyo en 2012. Il est actuellement Postdoctoral research fellow chez Japan Society for the Promotion of Science.

"SORORITÉ N'EST PAS POROSITÉ": ON THE TRANSLATIONS OF ASSIA DJEBAR

J.M. Jarvis
Princeton University

Abstract: Linking the project of a transnational feminist ethics to the mediating intimacies of translation, Gayatri Spivak has highlighted the dangers of a “too-quickly shared notion of feminist accessibility” (Spivak, “Politics of Translation”) afoot where translation is carried out by European and American intellectuals as a gesture of feminist solidarity with women writers in/of the global South, and especially where the aspiring translator fails to attend assiduously to what Spivak names the ‘rhetoricity’ of the source text. This paper is both a cautionary critique and a speculative case study informed by Spivak’s insight, concerned with the problems that have attended translations of Assia Djebar’s texts into English since 1992, when Marjolijn de Jager’s prize-winning translation of *Femmes d’Alger dans leur appartement* (1980) first drew critical attention to Djebar’s work in U.S. academic circles. Since 1992, nine of Djebar’s sixteen published texts have appeared in English translations that have entered the U.S. university teaching canons marked and marketed as alternately ‘postcolonial,’ ‘Third World,’ ‘global,’ ‘African,’ ‘Arab,’ and ‘feminist,’ and it appears that some of these many translators—and publishers—have systematically privileged clarity and accessibility over the resistant discursive and formal opacity of Djebar’s French texts. Through close reading of passages from *L’amour la fantasia* (1985) and *Vaste est la prison* (1995) and their existing English counterparts, this paper will investigate the stakes of such translational shifts, and it will experiment with alternative possibilities. The paper will first trace the textual practices that reflect Djebar’s plumbing the resources of the Franco-Algerian archive to articulate French and classical Arabic written traditions with colloquial Algerian Arabic and Kabylean Berber oral narrative, and will argue that Djebar’s translational poetics issues an ethical invitation to the reader by registering the constitutive and affective haunting of colonial modernity by the specters of its violently effaced victims. The paper will then raise and reflect on twin questions: how has this invitation been transformed by Djebar’s English translators, and how else might it be rendered?

Biography: Jill Jarvis is a doctoral candidate at Princeton University, where she studies twentieth century African and African diasporic literature in French, English, and Arabic, with particular attention to Maghrebi texts and writers. Her research explores issues of translation, questions of modernity, the relation of anticolonial revolutions to postcolonial theory, and the transnational history of the novel. She is an editor of *Inventory*, a Princeton-based journal of literary translation. B.A. (Religion), Whitman College; M.F.A. (Writing), Sarah Lawrence College; M.A. (Comparative Literature), Princeton University.

S3 LA NOUVELLE VAGUE DE LITTÉRATURE MONDIALE

CONFECTIONING WORLD LITERATURE. READER'S GUIDES AND THE UNIFORMITY OF TASTE

K. Sarkhosh

Institut für Europäische und Vergleichende Sprach- und Literaturwissenschaft

Abstract: In the last decades and a half, bookshops have been flooded with a vast number of reader's guides which all follow a similar popular pattern: Richly illustrated, they present a canon of books to read, more or less manageable in terms of quantity. 1001 Books You Must Read Before You Die appears as the perfect example of a paradigm which not only accentuates the symbolic power of numbers, but also the finiteness of life.

The remaining conclusion could be coined as "Die happily ever after"? But who or what is actually dying here? The active reader, who instead of reading the original text contents himself with summaries and rating scales? Or is it literature itself which impoverishes due to a dominance of reader's guides of a certain cultural and linguistic background and due to the fact that literature has to compete with other artefacts and phenomena such as films, music, wines and travels unconditionally consumed before life comes to end.

In my presentation I intend to give an overview of typical popular reader's guides and the canon of literature they specify, leading to a discussion of whether or not these reading guides finalize a notion of world literature dominated by a mainstream taste of primarily Anglo-American origin and subjected to the pressure of competing with other "world phenomena". Is world literature deteriorating into a sort of randomness? Or can popular reader's guides be taken as proof of the endurance of world literature in terms of a canon of quality in times of cultural and medial pluralism? These and other questions promise to trigger a lively discussion.

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Biography: Keyvan Sarkhosh, M.A., born 1981, has studied Comparative and German Literature, Philosophy and Social Anthropology at the University of Münster, Germany. He finished his studies in 2006 with a diploma thesis on Photography – Comic – Film. A Structural Comparison of their Narrative Potential from the 19th to the Early 20th Century. He has been teaching and research assistant of Comparative Literature at the University of Münster from 2006 to 2009 and at the University of Vienna/Austria since 2009. From 2008 to 2011 he was secretary of the German Comparative Literature Association (DGAVL), He is currently working on a PhD-thesis on Cinema of Disintegration. The Problem of Filmic Narration and World Constitution in the Films of Nicolas Roeg.

WORLD LITERATURE 2.0 – DIGITAL AND ONLINE

P. Ferstl

University of Vienna

Abstract:

"Societies have always been shaped more by the nature of the media by which men communicate than by the content of

the communication.” As a “hybrid medium”, the Internet combines various possibilities to produce and disseminate information, thus furthering a re-evaluation and revision of the concept of “world literature”. This concept, too, is written in and by the web, and it is subject to reinterpretation and rearrangement. While professional literary studies of scientific character present the results of their research increasingly in digital and online-accessible form (for example, in databases or virtual libraries), many non-scientific websites may serve as a source of information on world literature, such as in the form of encyclopaedias written by ‘amateurs’ (e.g., wikipedia), as well as in form of online adaptations, summaries and reviews.

The canon of literature is redesigned by the increasing digitisation of world literature (google books), but also through Amazon or non-commercial projects such as the collection of texts by the Project Gutenberg, and its selection criteria influence the public perception of world literature and its history. In this context – the book as nothing but a storable amount of data that is employable in digital form, ready for online distribution (and thus piracy) –, literature is also increasingly perceived as an object of legal considerations, leading to a digital order of literary collections by primarily legal principles.

The paper aims to describe and analyse the mechanisms of production and reception of world literature especially in reference to the modern e-book market and will raise the following questions: to what extent does the modern form of media consumption and information production change our view of world literature? What is the significance of ‘media knowledge’ (Medienwissen) for the order of literature, and how may science use its ambiguity as a source of fruitful reception research?

1 Cf. Marshall McLuhan, Quentin Fiore: *The Medium is the Massage: An Inventory of Effects*. New York, Bantam Books 1967, p. 8. Cf. also: “The medium is the message. This is merely to say that the personal and social consequences of any medium – that is, of any extension of ourselves – result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology.” (Marshall McLuhan, *Understanding Media: The Extensions of Man*. 1st ed. New York 1964, p. 23; or: “Media not merely transmit messages, but unfold new forces which shape the modes of your thinking, perception experience, memory and communication.” (Sybille Krämer: *Was haben die Medien, der Computer und die Realität miteinander zu tun? Zur Einleitung in diesen Band*. In: S.K. (ed.): *Medien, Computer, Realität. Wirklichkeitsvorstellungen und neue Medien*. Frankfurt a.M. 1998, pp. 9.26; here: p. 14.

2 “It is hybrid, not only because it jointlessly assembles all forms of record, but also because it combines the functions of recording, communication and diffusion in a completely new manner.” (Aleida Assmann: *Der lange Schatten*. München: Beck, 2006, p. 23)

Biography: Mag. Paul Ferstl is lecturer of Comparative Literature at the University of Vienna. After studying Comparative Literature and German Language and Literature at the University of Vienna and the Université Libre de Bruxelles, he is currently writing a PhD thesis dealing with interactions between literature and comics; other research interests include questions of intellectual property (“Owning the Mind”, Peter Lang 2010, ed.) and digital forms of publication.

THE ROLE OF TRANSLATION IN DIGITAL PUBLISHING

D. Syrový
Vienna

Abstract: The internet as the ideal library is an intriguing thought. Theoretically, the whole of world literature could be just a mouse-click away. But practically, there are all sorts of problems: erroneous metadata; faulty links; bad OCR; incompatibility of character sets; unidentifiable source editions. The considerable achievements of textual scholarship are often wiped away in favor of the quickest, cheapest (preferably free) version available. All of these problems apply to any text of world literature and certainly if translations are involved, as they inevitably will be, once the handful of languages any one reader may know are exhausted.

On an international scale, copyright law will usually treat a translation as a new text: therefore translations as well must be in the public domain in order to be made available for free. It is an old observation that translations date more quickly than originals, so the prospect of reading free world literature in your own language will mean you'll have to read outmoded translations, and it is of course unlikely that free and competent work will lead to new or updated translations.

But there is a (hypothetical) upside, too: It is conceivable that old, perhaps forgotten translations will be made available again; they might be put side to side or collated line by line, and thus allow to approach the foreign text through a spectrum of possible meanings. With full text search and large-scale availability, literary scholars and linguists might be able to draw new conclusions on the work of the translators.

Rather more mundanely, there will also be repercussions for the paper publishing industry. It appears already that the time of tacit reprints of old translations under new (paperback) covers has passed. More and more publishing houses will advertise new translations as such, often prominently on the cover. It seems that finally a major distinction might be made – and it stands to reason this will happen in print as well as electronically – between indifferent texts and those on which

actual qualified editorial work has been done. The question is, if there are versions available for free, whether interest will be high enough to pay for the better option.

Biography: Mag. Daniel Syrový, born 1984, studied Comparative Literature at the University of Vienna where he has been teaching since 2008. His research interests include Habsburg Censorship in the 18th and 19th centuries and Early Modern European (French, German, Spanish, Italian) literature, with a doctoral dissertation on "Problems of Genre in the Novels of Miguel de Cervantes and Charles Sorel."

CONCLUSION

A.H. Hölter
Universität Wien

Abstract: - CONCLUSION

Biography: Prof. Dr. Achim Hermann Hölter, born 1960, MA 1985, PhD 1988 (Ludwig Tieck - Literaturgeschichte als Poesie), Habil. 1993 (Die Invaliden), Wuppertal University, 1995-97 Heisenberg scholarship Bonn University, also teaching Bochum University and Düsseldorf University, 1997-2009 full prof. Münster University – chair of Comparative Literature, since 2009 dto. Vienna University. 1999-2005 vice-president, 2005-11 president DGAVL. Member of diverse literary and cultural associations. Publications on German and international literary history and aesthetic questions, e.g.: Die Bücherschlacht (1995); Marcel Proust. Leseerfahrungen deutschsprachiger Schriftsteller von Theodor W. Adorno bis Stefan Zweig (1998); Frühe Romantik, frühe Komparatistik. Gesammelte Aufsätze zu Ludwig Tieck (2001); (ed.): Comparative Arts. Universelle Ästhetik im Fokus der Vergleichenden Literaturwissenschaft (2011); (ed. cum al.): Metropolen im Maßstab. Literarisches und filmisches Erzählen mit dem Stadtplan (2009); Wortgeburten (2009); Produktive Rezeption (2010); Handbuch Komparatistik. Theorien, Arbeitsfelder, Wissenspraxis (forthcoming).

S3 AMERIQUE, EUROPE

AIME CESAIRE ET ALEJO CARPENTIER

F. Claudon

Université Paris-Est Créteil

Abstract: Aimé Césaire et Alejo Carpentier parlent souvent des mêmes affaires : les Antilles, le tournant des Lumières au Romantisme, l'indépendance des premières colonies européennes aux Indes Occidentales, etc...

Mais en parlent-ils de la même manière ? sûrement pas : Césaire fait toujours preuve d'une grande fantaisie verbale (liée au théâtre), Carpentier est plus fidèle au modèle du roman historique « lukacsien » ? Pourquoi ? lequel est le plus véridique ? ou plutôt : lequel est le plus littéraire ? ici se pose donc la question de la littérarité différente/divergente en français et en espagnol.

Or il se trouve que Césaire comme Carpentier sont des auteurs savants, européanisés, nourris des « classiques » continentaux. Cette position personnelle se croise d'ailleurs avec la situation de ces colonies fort anciennes, qui ont voulu ou dû faire cohabiter deux populations, deux cultures (les expatriés créoles, les indigènes). On peut donc dire que l'hyperculture (européenne) se télescope ici de plein fouet avec l'hypoculture (indigène).

On en détaillera quelques aspects en revisitant : El siglo de oro et la Tragédie du roi Christophe.

Ce qui tend à prouver que l'aliénité

*a besoin d'une culture mère, européenne, pour se dire

*mais que cette aliénité varie, diverge et qu'elle devient plus accessible (Carpentier) au regard de la Weltliteratur, que le réalisme créole (Césaire), pourtant très cultivé, très francocentrique (Césaire).

Est-ce une différence majeure, congénitale entre la francophonie et l'hispanophonie des cultural studies ? On le pense et on en montrera ici quelques aspects qui différencient, en fonction du véhicule linguistique, les deux grandes littératures coloniales et post-coloniales.

Biography: Francis Claudon (Pr.em.UPEC/Universität zu Wien). Dernier ouvrage : Goethe, essai de biographie, Paris, Kimé, 2011.

ENTRE ITALIE ET FRANCE, LANGUE DOUBLE, CŒUR UNIQUE

G. Dotoli

Université de Bari

Abstract: is missing

Biography: Biography is missing

VLADIMIR NABOKOV : UN AUTEUR MULTILINGUE ERRANT

A. Gassin

Paris

Abstract: Le multilinguisme de Vladimir Nabokov se révèle d'autant plus complexe qu'il n'est qu'une suite de particularités. Ainsi, contrairement par exemple à Joseph Brodsky qui apprend l'anglais en autodidacte, le petit Vladimir dès son plus jeune âge trois langues en simultané : le russe, l'anglais et le français. Il n'oscille donc pas entre deux mais trois pôles, ce que nous constatons tout particulièrement dans ses deux premières traductions : Colas Breugnon de Romain Rolland et Alice au pays des merveilles de Lewis Carroll. L'anglais et le français peuvent donc être considérés comme des hypercultures tandis que le russe reste une hypoculture dans la mesure où elle est la toute première langue que Nabokov ait parlée.

Une autre ambiguïté se situe au niveau des différentes langues choisies pour son écriture. Nabokov, ou plutôt Vladimir Sirine, devient en effet un écrivain russe sur le sol allemand où il réside de 1922 à 1937. Puis il compose une nouvelle, Mademoiselle O, et un essai sur Pouchkine lors de ses trois années passées à Paris avant de se tourner définitivement vers l'anglais lors de son arrivée aux États-Unis en 1940. Malgré le choix définitif de l'hyperculture anglo-

saxonne, Nabokov n'abandonne jamais complètement la langue russe qu'il emploie régulièrement dans ses œuvres américaines.

Dans notre communication, nous nous proposons donc d'étudier les spécificités multilingues de Nabokov mentionnées ci-dessus avant de nous intéresser à la réception de ses œuvres en France et aux États-Unis, Nabokov ayant souvent été accusé de mal utiliser la langue et d'inventer des mots. Enfin, nous nous demanderons si l'hyperlecteur (américain ou français) est finalement le plus à même de comprendre l'œuvre de l'écrivain et concluons sur l'idée qu'aucun lecteur ne peut vraiment saisir le « moi » de l'auteur qui est non identifiable du fait de son jeu avec la langue, les motifs, les courants et le lecteur lui-même. Les problèmes d'interprétation des écrits de Nabokov ne seraient donc pas liés à la linguistique mais à la personnalité même de l'écrivain.

Biography: Titulaire d'une Licence d'Allemand, d'une Licence d'Administration Publique et d'un D.E.S.S. de Marketing Opérationnel, Alexia Gassin est actuellement Doctorante en Études Russes à l'Université Paris-Sorbonne (Paris IV). Elle écrit une thèse sur « L'œuvre de Vladimir Nabokov dans le contexte de la culture et de l'art allemands à l'époque de l'expressionnisme ».

Articles :

« De Caligari à Hitler dans le Berlin nabokovien », Les Cahiers de psychologie politique, n° 13, juillet 2008 : <http://lodel.irevues.inist.fr/cahierspsychologiepolitique/index.php?id=112>

« Vladimir Nabokov ou la conversion littéraire », Les Cahiers de psychologie politique, n° 15, juillet 2009, <http://lodel.irevues.inist.fr/cahierspsychologiepolitique/index.php?id=760>

« Le cinéma expressionniste allemand comme sous-texte dans Machenka », dans L. Delage-Toriel et M. Manolescu (dir.), *Kaleidoscopic Nabokov. Perspectives françaises*, Paris, Michel Houdiard Éditeur, 2009, p. 159-172.

« La psychopathologie dans l'œuvre russe de Vladimir Nabokov », RELIEF, vol. 4, n° 1, 2010, p. 72-84.

« La lettre dans le cinéma expressionniste allemand et Kammerspiel », *Épistolaire* n° 36, 2010, p. 107-114.

IDENTITE ET LANGUE DES MERES: SARRAUTE, NOTHOMB ET LE DILEMME MULTILINGUISTIQUE

M. Lee

Université Mount Allison

Abstract: Dans cette communication je comparerai le cas de deux auteurs de génération différente sous l'optique de la langue maternelle interrogée. Nathalie Sarraute, née en Russie mais scolarisée en France fut tiraillée durant son enfance entre les langues russe et française. Amélie Nothomb, née au Japon mais d'une famille de belge francophone s'imaginera nipponne, même longtemps après avoir quitté le pays du Soleil-levant. J'analyserai les récits autobiographiques de ces deux écrivains aux prises avec le dilemme d'un multi-linguisme riche et problématique.

In this paper I will compare the case of two authors of different generations through the prism of the mother tongue put into question. Nathalie Sarraute, born in Russia but schooled in France was torn between Russian and French during her

childhood. Amélie Nothomb, born in Japan but from a Francophone Belgian family believed herself to be Japanese, even long after leaving the land of the Rising Sun. I will analyse autobiographical texts by these two authors caught in the dilemma of a rich and problematic multilinguism.

Biography: Mark D. Lee est professeur titulaire à l'Université Mount Allison au Canada où il enseigne la littérature française contemporaine et le cinéma. Il a publié plusieurs études sur Sarraute, Ernaux, Kieslowski et Nothomb. Son livre "Les identités d'Amélie Nothomb: de l'invention médiatique aux fantasmes littéraires" a paru en 2010 chez Rodopi.

PERCIVAL EVERETT ET LE ROMAN *ERASURE* (EFFACEMENT, 1999)

A. Mangeon
Université de Montpellier

Abstract: La traversée des langues, ou le passage d'une hypoculture à une hyperculture dans l'expression littéraire, présuppose une distance voire une forte hétérogénéité entre ces deux pôles de l'identité linguistique. Mais que se passe-t-il quand ce passage s'opère au sein d'une même culture et entre divers niveaux d'une même langue ? L'oeuvre du romancier afro-américain Percival Everett, en particulier son roman *Erasure* (*Effacement*, 1999), met précisément en scène la fissuration du moi qui s'opère lorsqu'un auteur noir, qui se voudrait appartenir à la littérature mainstream, ne peut accéder à la reconnaissance littéraire qu'au moyen d'une vernacularisation de sa langue et de ses modèles littéraires. Dans l'inversion qui s'opère alors, entre hypo- et hyperculture, en l'occurrence entre anglais standard, véhiculaire, et anglais vernaculaire, oral et argotique, se trouvent précisément soulevés le problème de la réception des littératures noires dans le monde occidental, et celui des troubles de l'identité culturelle afro-américaine, telle que diffractée dans sa littérature.

Going through languages, or moving from an hypo- to an hyperculture in literary expression usually implies a distance or at least a strong heterogeneity between those two sides of linguistic identity. Yet, what happens when such a crossing takes place within one culture and its different levels of language ? Percival Everett's 1999 novel, *Erasure*, precisely stages the psychoanalytic splitting of the self that occurs when a black author, aiming at mainstream literature, can only reach literary recognition by rewriting african-american classics into black vernacular. Such an inversion between hypo- and hyperculture, namely standard english and black vernacular, raises the issue of black literatures reception within the western world, as much as the identity trouble within african-american culture and literature.

Biography: Anthony Mangeon est maître de conférences à l'université Paul-Valéry (Montpellier III, France) où il enseigne les littératures africaines et afro-américaines en licence de lettres et en master d'études culturelles. Il est l'auteur ou l'éditeur de plusieurs ouvrages dont *Harlem Heritage* (2008), *La pensée noire et l'Occident* (2010), *Postures postcoloniales* (2012).

Anthony Mangeon is associate professor at Paul-Valéry University (Montpellier III, France), where he teaches African and African American literatures. He has authored or edited several books among which *La pensée noire et l'Occident* (2010) and *Postures postcoloniales* (2012).

S2 THE GLOBAL SIGNIFICANCE OF ARIRANG

BECOMING SYMBOLIC SONGS: A COMPARATIVE STUDY ON ARIRANG OF KOREA AND MALAIKA OF AFRICA

J.K. Park

Hankuk University of Foreign Studies

Abstract: For Koreans and Africans, Arirang and Malaika are considered as songs that symbolize their respective identities; the objective of this study is to compare the processes by which Arirang and Malaika became the symbolic song of each location. The meanings of each song cannot be fully understood without looking into the social changes that took place during the modernization periods of both societies; as such, in this presentation, I will attempt to describe the contributing factors of how Arirang and Malaika became the icons of Korea and Africa. I argue that while Arirang became the “song of the nation” on the base of heightening sense of unity among Koreans, Malaika acquired its symbolic status through a bond formed by sharing the common historical experiences among Africans.

Biography: Dr. Jeong Kyung Park

Affiliation: Hankuk University of Foreign Studies / Institute of African Studies

ARIRANG AND THE BLUES: LITERARY REPRESENTATIONS OF DIASPORIC EXPERIENCES

M. Lee

Kyung Hee University

Abstract: In this essay, I take a comparative-cultural approach to Arirang and the Blues, focusing on the fact that both are artistic representations of Koreans’ and African Americans’ experiences of the modern diaspora and (im)migration. Arirang is a cultural artifact which contains not only the contrition, hope, outrage, and longing for freedom of the Korean people during the Japanese forced occupation period, but of their subsequent diasporic experiences which took them away from the Korean peninsula to Manchuria, Japan, and Russia. Likewise, the African Americans also underwent two “removals”: first, they were forcibly “uprooted” from their homelands and violently made into slaves in the plantations of the American South. Then, during the “Great Migration,” a majority of Southern blacks relocated to the Northern states, which, on the one hand, offered them freedom, but on the other hand, meant rupture. The “Great Migration” thus signified a movement from the collective to the individual, from a rural communal culture to an urban capitalist culture. Individualism, which is the singular characteristics of the blues, is tied to this history of black urban relocation. This essay compares Arirang and the Blues in order to examine how each, as cultural representations, respectively expresses the Koreans’ and the African Americans’ efforts to deal with their diasporic experiences.

Biography: Dr. Myungho Lee

Affiliation: Kyung Hee University / School of Global Communications

S9 - L'HERITAGE DU ROMANTISME

SOMMES-NOUS ENCORE ROMANTIQUES ?

J. Backès
Paris IV Sorbonne

Abstract:

Biography: Jean-Louis Backès (Paris IV Sorbonne)

DISCUSSION

LITTÉRATURE ET MUSIQUE, UN ENJEU PHILOSOPHIQUE ACTUEL - AUTOUR DE WAGNER

E. Lecler
Université d'Aix en Provence

Abstract:

Biography: Eric Lecler (Aix-en-Provence)

DISCUSSION

S1 LITTERATURE COMPAREE, SCIENCES SOCIALES, SCIENCES POLITIQUES / COMPARATIVE LITERATURE, SOCIAL AND POLITICAL SCIENCES

THE LAST MAN: ETHICS AND LITERATURE IN THE END TIMES

P.M. Ribeiro

Universidade Federal do Rio Grande do Sul

Abstract: Post-apocalyptic narratives such as Mary Shelley's *The Last Man* (1826), Margaret Atwood's *Oryx and Crake* (2003) and Cormac McCarthy's *The Road* (2006) intervene in the political debate on the State of Nature. The destruction of society and of the state enacted in the post-apocalyptic narratives brings surviving characters to the State of Nature. These narratives reveal a vision of what is behind society, what is the foundation of social relations, of what remains when state coercion is removed. Narratives that enact a survival from apocalypse are therefore a political fantasy. They are also an ethical fantasy, as in this final (or originating) moment ethics and politics come together. With no State, relations between individuals, which is the field of ethical reflection, becomes politics. If we take the different levels at which an allegorical narrative can be interpreted - a tradition of biblical hermeneutics taken up by Fredric Jameson in his *The Political Unconscious* (1992) - the ethical and political levels are the same in these stories. This paper investigates the figure of the last man - sometimes unfolded in a small community that survives a disaster - as such an ethical and political allegory. To do so, it investigates the conditions of possibility for an ethical reading of literature and how it connects to a political reading. The question of rights, both human rights and the rights of the non-human, is central to this reflection. If there are fundamental human rights, they must be the ground of an ethical life even in the State of Nature. If there are rights of the non-human - of the animal, or of "Nature" - they should also be reflected in this extreme situation. But if, as argued by Slavoj Žižek (2005) and Alain Badiou (1995), there are no fundamental and universal human rights, what are the basis of an ethical action? Or, if those rights exist, what are the limits of the human? Is there a role of dehumanization, of reducing the Other to the non-human, involved in the political process? The question of rights is divided into the two issues of violence and Nature. Violence, according to Benjamin (1986), both founds the constitutional order and is an exception to it. In many of the views of the State of Nature, it is violence that precedes the social contract. Is it possible to speak of a condemnation (or justification) of violence outside any legal system? What about Nature - present in the very phrase "State of Nature" - is there an ethical relationship involved in human action on it? Finally, another issue to be investigated is the gendered status of last man narratives. Why even the author Mary Shelley thought of a last man, and not a last woman? **KEYWORDS:** post-apocalyptic narratives; ethics and literature; violence; nature; gender; human rights

Biography: Pedro Mandagará received his PhD in Literary Theory from Pontifícia Universidade Católica do Rio Grande do Sul, Brazil, in 2012. He has a Master degree from the same university (2008) and a BA in Philosophy from Universidade Federal do Rio Grande do Sul (2005). He has received grants from the Brazilian Agencies CAPES and CNPq for his graduate studies. He was also a visiting researcher at Stanford University in 2010.

HOW TO SURVIVE IN NUCLEAR AGE: KENZABURO OE AND KAZUO ISHIGURO

S. Nakagawa

Ritsumeikan University

Abstract: The earthquake and tsunami which overwhelmed Japan's Tohoku region on March 11th, 2011 constituted a disaster of unheard-of proportions. The worst aspect was perhaps the unprecedented radiation accident at the Fukushima nuclear reactor. Just after the accident itself, images from the reactor appeared on the BBC, but Japan's broadcasting companies, as one, kept them concealed. Even stripped of any sense of reality, the visual images of that scene were undeniably the truth. From that day on, we've had to reconsider our concept of the times we live in. "Imagination in the Nuclear Age" (Shincho Sensho, 1970) is the title of a collection of Oe Kenzaburo's 1968 lectures, in which he examined the powerless people abandoned in the midst of the Cold War framework and the revolutionary times. "Peace through nuclear deterrent" was always a contradiction in terms. As the Cold War duality collapsed in the 1990s, America worked to rearrange the world with itself at the center, the Middle East threatened to go up in flames, and China and North Korea put up their socialist systems against the world. Everywhere, nuclear weapons continued to threaten us through nuclear-based negotiations. Oe tells us that living in the "nuclear age" means maintaining one's imagination of what that is, and struggling against those who try to dull it. Perhaps, then, Japan's modern "nuclear age" comes out of a lack of imagination of the nuclear times. The reality of the "nuclear age" before us has deprived people, with the utmost cruelty, of their daily peace and order. Kazuo Ishiguro also described nuclear everyday life after great disaster in second world war in his represented work "A pale View of the hill" (1982). He shows our nuclear imagination as dystopia in Japan. Both novelists

urge us not to let our inner imagination remain within an aesthetic framework, but to demand a more active role of it. Consider Immanuel Kant, shocked by the Great Lisbon Earthquake of 1755 to write his "On Earthquakes" and, in 1764, to publish *Observations on the Feeling of the Beautiful and Sublime*. The greatest distinction between the concepts of the beautiful and the sublime is whether or not facts are fictionalized in a flight from reality. The reality of the "nuclear age" demands from us new structures of imagination. Perhaps it is the concept of the "sublime" which will prove to be the keystone.

Biography: Shigemi Nakagawa *Imagination of Modernity: literature and Visuality* (2009, Shinyosha, Tokyo) *Speakable Memories: Literature and Gender Studies* (1999, Ozawa shoten)

LEADERSHIP STUDIES, PSYCHOLOGY AND LITERATURE: A STUDY OF SHAKESPEARE'S *JULIUS CAESAR* AS A PROTOTYPE OF NARCISSISTIC LEADER

S. Shahida

National Institute of Technology -Rourkela

Abstract: The term "narcissism" originates from Ovid's *Metamorphoses* (Book III, 339-510), which tells the story of Narcissus, a Greek shepherd, who could not stop staring at his reflection in a pond, fell in love with his own image, and met a tragic end. In modern day critical pedagogy, the term 'narcissism' has been extensively used to describe a variety of situations and conditions. In clinical pathology and psychology, for instance, the scope of the term goes beyond its traditional meaning; it is used to describe a psychological disorder called Narcissistic Personality Disorder, which generally alludes to a condition of extreme self-love. Its implication can be seen in several other disciplines as well. For example in Leadership Studies, its implication embraces the issues of leading and leadership, behavioural conditions, and success and failure. It also helps us understand the ways success and failure depend on the 'progressive' narcissistic trends in leaders. This paper argues that a multidisciplinary approach towards understanding of narcissistic leadership attributes critical lessons in academic pedagogy. The paper is divided into three sections. The first section introduces the concepts of narcissism and narcissistic leadership. It highlights the way narcissism—the concept—has been used to define leadership. The second section is a critique of Shakespeare's *Julius Caesar* (1599) and references are also drawn from *King Lear* (1610). It argues that it is because of high narcissistic trends that the character of Caesar dismantles much on personal and professional fronts. The third section argues that it is because of the development of narcissistic trends that emphatic leadership fails. It draws parallels from modern-day leadership studies and connects the way *Julius Caesar* can be used as a potential text for the study of effective leadership.

Biography: Ms. Shahida is a research scholar at NIT- Rourkela, Orissa, India. Her specialization includes Leadership Studies and English Literature (*Shakespearean Tragedies*).

S3 LITTERATURE, POLITIQUE ET CENSURE / POLITICS AND CENSORSHIP

MODERNITY AND THE LANGUAGE OF TERROR: BLANCHOT, SADE, KAFKA

C.G. Langlois

University of Western Ontario

Abstract: In *The Infinite Conversation* Maurice Blanchot insists that "the Terror, as we well know, was terrible not because of its executions, but because it proclaimed itself in this capital form, it making terror the measure of history and the logos of the modern era" (355). Terror is a provocative concept in today's political climate, and if we follow Blanchot's diagnosis that terror is the measure and logos of modernity then what we are left to conclude from our twenty-first century perspective is that modernity is presently at war with itself. The legacy of terror that Blanchot is careful to retrieve for his theoretical purposes refers less to its spectacles than it does to the historical, and perhaps even ontological, forces that set it in motion in the first place. As he turns to writers like Marquis de Sade and Franz Kafka, Blanchot detects evidence of a fundamental incongruity at the heart of literature. Kafka and Sade reveal to Blanchot that where the triadic relation between literature, terror, and modernity is concerned it is the responsibility of literature to expose modernity to the violence and anxiety that its original immersion in terror is responsible for reproducing. The point of incongruity in the process of this exposure inheres in the fact that the origin of modernity is its own immanent exception, and thus what literature exposes is that modernity is trapped in the repetition of its exception. The monotonous perversions of Sade dovetail with the innocuous horrors of Kafka precisely where their incomparable resemblance to the history and reality of modernity is concerned. This paper intends to expound on this relation by re-opening the conceptual history of terror and suggesting that where the logic of terror is operative we begin to encounter what Blanchot sees as the inconceivable, intolerable, and indeed incomparable existence of literature. Like the untimely politics instituted by Robespierre during the Reign of Terror, the practice of literature in the writings of Sade (and here Blanchot is close to Bataille and Barthes in their theoretical appropriations of Sade) and Kafka demands of itself that it be vigilant amidst the impossibility of its perseverance. If literature is sustained by this dual internal movement of self-revelation and self-destruction inherited from the Terror of 1793, which secures its continual misunderstanding and disagreement with the liberal (Thermidorean) values of modernity, then the indisputable fact of its existence suggests to Blanchot that where literature does begin to exist it is because, paradoxically, it has ceased to resemble literature. Looking specifically at how a logic of terror is operative in Sade's *120 Days of Sodom* and Kafka's *The Trial* and "In the Penal Colony", this paper will ultimately argue that it is literature's incomparable contemporaneity with the historical present of modernity that determines the urgency, both politically and aesthetically, of its critical interrogation and discussion.

Biography: Christopher Langlois is a PhD Candidate in Theory and Criticism at the University of Western Ontario. His dissertation, "Beckett, Literature, and the Terror of Interpretation" examines the hermeneutical relevance of the concept of terror, particularly as it appears in Blanchot, Deleuze, and Badiou, for reading Beckett's *The Unnamable*, "Texts for Nothing", and *How It Is*. His work has appeared in *Mosaic*, *Colloquy*, and *The Faulkner Journal*.

SUCKING BROWN BLOOD: THE CHUPACABRAS AND LATE CAPITALISM EPISTEMIC VIOLENCE

W. Calvo

University of California Santa Barbara

Abstract: In 1994 Mexico, Canada and the United States (U.S.) awoke to the reality of the North American Free Trade Agreement (NAFTA), and its promises of prosperity and "open" economical borders. The Zapatista Army of National Liberation began to publically protest its implementation from Chiapas, Mexico. The news reports of those days however covered also another story, one that seemed out of this world. A monster scared people on both sides of the U.S.-Mexico border, and very soon the entire world. A series of mysterious livestock killings terrorized farmers and villages. The killing of animals by Blood-draining was attributed to the Chupacabras, the goatsucker. Can all of these events interconnect? The Cold War, NAFTA and the Chupacabras? What do they have in common? Can it be that the late capitalism practices implemented in Mexico and the U.S. are responsible for the birth of this blood-sucking creature? Certainly, in the years before NAFTA, Mexico experienced big transformations, for example huge Indian-land privatizations, deregulation of grains, an increase in the industrialization of the border, and massive migration of people. Are these people, telling us something about their experience of oppression and economical despair through these monsters and uncanny creatures? Can the study of these creatures give us information on how communities deploy imagination and fantasy in order to deal with social stress? Finally, how are these monsters important for societies under transformation change? This paper

analyzes and compares the mythical figure of El Chupacabras. This paper analyzes the relationship between state violence and the imaginary along the U.S.-Mexico border. It will contextualize this creature within the experiences of economic exploitation and racial segregation experienced by these communities, but primarily analyze it as expressions of what Américo Paredes defines as border folk epistemologies or "sabidurías populares". This research explores, the Chupacabras as counter-alternative-narratives to the official histories, and as devices to pass on knowledge required to survive and to render "sense" to people's realities, and as central components of borderland survival and navigation of power. This paper looks at the series of socio-political and economical events that framed the emergence of the Chupacabras, including the signing of NAFTA, the privatization of indigenous land in Mexico, the militarization/industrialization of the U.S. – Mexico border, the xenophobic anti-immigrant sentiments in California, the paranoia that defined in the post Cold War years. This research paper analyzes Chicana/o literature productions, chicana/o art, mass media TV shows, Chupa-corridos, street performances, and cartoons from the 1990s, as well as scholastic papers and archives to understand the complexity and multi-semiotic value of the uncanny and the phantasmagoric in the live of Chicana/os in the United States. Here, the Chupacabras proves to be actually very much terrestrial, as it creates a space of subordination, rebelliousness, irony, and insolence, and its proves how America is Latinizing, and how a new Parthenon of scary beasts, a new Bestiarum vocabulum is needed in order to accommodate the new desires, illusions, hopes and fears of the new social-body.

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LA CENSURE DES MÉDIA AU JAPON DANS LES ANNÉES 1940 - LES PROBLÈMES DU TRADUIRE

A. Nishioka

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Abstract: Notre communication traitera de la censure de la traduction de Baudelaire au Japon, en analysant surtout les problèmes que devaient affronter les traducteurs japonais de la littérature européenne dans les années 1940. Dans la première moitié de cette décennie, l'Etat japonais, qui s'engageait alors dans la Deuxième Guerre mondiale, exerçait de plus en plus vigoureusement la censure dans toutes les publications, alors que, depuis la fin de la guerre en 1945, c'est le GHQ qui la contrôlait. Nous aurons pour objectif de développer une réflexion sur la situation idéologique du public japonais pendant cette période, à travers de l'analyse de la traduction des oeuvres baudelairiennes. Il s'agira surtout des trois points de vue suivants : 1) Qu'est-ce qui était l'objet d'interdiction dans la traduction de Baudelaire en japonais ? Nous analyserons la relation entre la censure, idéologique ou morale, et les circonstances du monde de l'édition, en prenant l'exemple sur le cas de Baudelaire. 2) Cette censure reflète-t-elle les autres qui ont été précédemment exercées au Japon, ainsi que la condition de censure en France? Comment et à quel point? Il s'agira par exemple des censures qu'ont subies le *Sangosyu* (Les Coraux) de Kafu NAGAI et *Lady Chatterley's Lover* traduit par Sei ITO, et du procès des *Fleurs du Mal* de 1857 en France. 3) Quelle est la particularité de cette censure de Baudelaire en comparaison avec celles s'imposaient aux autres genres des oeuvres littéraires de la même époque? Ici, il s'agira principalement du problème dans la traduction de la littérature pour les enfants, de l'acceptation de la littérature européenne dans *Kamishibai** sous la réglementation de l'Etat avant 1945 et de la production de *Kamishibai* sous le contrôle du GHQ. * un des genres de la littérature japonaise traditionnelle, présenté en oral et avec des images pour les enfants.

Biography: Formation -03/2007 Cours de doctrat de l'Université Ochanomizu (Japon) Diplôme: Docteur en lettres
Expérience 04/2007- Attachée invitée de l'Université Ochanomizu 04/2010- Lectrice spéciale de l'Université économique de Tokyo (Tokyo Keizai University)

S3 GENRES ET SEXUALITES / GENDER AND SEXUALITY

TOWARD FROM INCOMPARABLE TO COMPARABLE: THE MISUNDERSTANDING OF SEXUALITY IN FUNERALS IN UNDERSTANDING DEATH AS LITERARY OBJECTS

C. Ahn

Individual Researcher

Abstract: Carnivalisque spaces in funerals in East Asia are a part of cultural identities to understand how people perceive death and life differently. Traditionally death rituals in East Asia include music and dancing to please the dead. Guests at a traditional Korean funeral still enjoy drinking alcohol, eating food and rice cakes, playing games and telling jokes. Further, the Korean ritual includes a comic play of a monk and woman giving birth to a baby, the comic carnivalisque spaces has still been transmitted, adapted and retold in mask dances, theater plays, films and novels as well. A Chinese tribe, White Trousers Yao, also performs sexual intercourse in carnivalisque death rituals. This means that spaces of traditional funeral rituals in East Asia were not simply sad and silent spaces for the dead, but rather a kind of carnivalisque spaces for communities for celebrating the rebirth of the dead, even enjoying sexual intercourse. Thus the traditional carnivalisque spaces in death rituals in East Asia are obviously 'different' from current funeral traditions of Buddhists and Confucians which both seek austerity. Nevertheless, historically, the identification of the sexual carnivalisque spaces in funerals has been treated as 'barbaric' traditions under the umbrella of Chinese 'centered' dominant power and or Japanese colony. Interestingly, however, such spaces are rather similar to rebirth in sexual carnivalisque spaces of death ritual of Bara in Southeast Asia, to rebirth in carnivalisque sexual spaces in the novel of François Rabelais in Renaissance in Europe. Then, the study may assume that the cultural identity of sexual carnivalisque spaces could be transformed by and or confined within another culture in cross-cultural context. The study traces the identification of the sexuality in carnivalisque funeral traditions in terms of comparable and incomparable literary objects through interdisciplinary working on cultural changes in burial systems in a cross-cultural context. The study asks; 1. How did sexual carnivalisque traditions perceive death differently from Buddhists and Confucians in East Asia? 2. What do such sexual carnivalisque spaces in death rituals imply in Bara in Southeast Asia, and in the Renaissance Europe? 3. How could the notion of sexuality in funerals become perceived as incomparable literary objects differently in Korea, in Bara, and in the Renaissance Europe in a cross-cultural context?

Biography: * Personal Information Name: Ahn Chul-Sang. Nationality: New Zealand (Korea born). Date of Birth: 23/ 12/ 1955. Address: 692-4 (5th floor), Youksam-dong, Kangnam-gu, Seoul 135-917, Korea. Phone: 82-2-568-1294, Mobile phone: 82-10-2059-5577 E-mail: bomnara55@yahoo.co.kr * Education BA in Korean Language and Literature at Sogang University, Seoul, Korea. MA in Comparative Literature at University of Auckland, New Zealand (completed course work). Special Student at Harvard University, USA (Taking Courses; Sanskrit, Latin and Biblical Greek, and Tibetan Buddhism). MA in Indian Religions at SOAS, University of London, UK. MA in Mass Communication (major: Performance Studies) at Sogang University, Seoul, Korea. MA in Buddhism (in progress) at Dongguk University, Seoul Korea. * Publications and Conferences: A. Publications 1. "From Desire to Desire beyond Desire: On the Space of the Participation of Buddhists in the Wuranbunjae Ritual in Korean Buddhism", MA Dissertation, Dept., Mass Communication at Sogang University, 2005. 2. "On the Difference of the Notion of Bones between the Incoming of Cremation of Buddhism and the Retrogression of Chobun, the Second Burial, in a Change of Korean Burial Systems from a Cross-Cultural Perspective", Hangukbulgyohak, The Journal of Korean Association for Buddhist Studies, Vol. 47, February, 2007, Seoul: Hangukbulgyohakhoi, 2007, pp. 351-400. ISSN 1225-0945. 3. "From Death to Rebirth: The Misunderstanding of Carnivalisque Spaces in Funerary Rites in East Asia" in Communication: Understanding/ Misunderstanding, Proceeding of the 9th World Congress of the International Association of Semiotic Studies (IASS/AIS, Helsinki-Imatra, Finland, June 11- 17, 2007), Vol. 1, ed., Eero Tarasti, Acta Semiotica Fennica XXXIV, Imatra: International Semiotics Institute, Helsinki: Semiotic Society of Finland, 2009, pp. 332-340. ISBN 978-952-5431-22-3, ISSN 1235-497 X. 4. "From Ritual to Comedy: Rethinking Degradation in the Comic Play of Giving Birth to a Baby, Dashiraegi, in a Traditional Korean Funeral Ritual in Comparison with Degradation for François Rabelais and for Luigi Pirandello", proceeding for the XVIII Congress of the International Comparative Literature Association (paper submission, ICLA, Rio de Janeiro, Brazil, July 29-August 4, 2007). 5. "Rethinking the Identity of Conflicting Images of Bodies of Mary and Fatima in Medieval Christianity and Shi'ite Islam", Sogangnonjip, The Journal of Sogang Graduate Academic Research, Sogang University, Vol. 21, 2009, Seoul: pp. 182-200, The Best Essay Award for the 11th Sogang Graduate Academic Research. 6. "A Comparative Study of Performed Sexual Rituals in Funerals of both Bara in Indonesia and White-Trousers Yao in China, with Sexual Plays Showing the Giving Birth to a Baby in Dashiraegi in Korea", Bikyominsokhak, Asian Comparative Folklore, Vol. 47, April, 2009, Seoul: pp. 165-203. ISSN 1598-1010. B. Conferences 1. "From Mother Goddess to King: A Comparative Study between Mythological Narratives for Joomong and Non-mythological Narratives for Onjo Appeared in the Dongmyoung Ritual in the Process of Founding Kogureo and Pakjae in 'History of Three Kingdom' from a Cross-Cultural Perspective",

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Spring Conference of the Society of Korean Oral Literature, Seoul, Korea, May 2006. 2. "From Open Space to Resistance Space: For the Study of Identity of the Transformation of Performing Space of Early Changguk, a Traditional Korean Opera, from a Cross-cultural Perspective", Spring Conference of the Society of Korean Performance Art and Culture, Seoul, Korea, May 2006. 3. "On the Difference of the Notion of Bones between the In-Coming of Cremation for Buddhism and Retrogression of Chobun in Korean Burial Systems" The 45th Conference of the Korean Association of Buddhist Studies, Seoul, Korea, Nov 2006. 4. "National Culture and Cultural Identity" Autumn Conference of the Korea Comparative Literature Association, KCLA, Seoul, Korea, Nov 2006. 5. "From Desire to Exchanging Desire: For Making Festivity of Local Community Culture", 2006 Korean National Sociology Congress of the Korean Sociological Association, Seoul, Korea, Seoul National University, 15-16 December 2006. 6. "From Death to Rebirth: The Misunderstanding of Carnivalesque Spaces in Funeral Rituals in Understanding the Cultural Identity of Death in East Asia", The 9th World Congress of the International Association of Semiotic Studies (IASS-AIS, Helsinki, Finland, June 11- 17, 2007). 7. "From Ritual to Comedy: Rethinking Degradation in the Comic Play of Giving Birth to a Baby, Dashiraegi, in a Traditional Korean Funeral Ritual in Comparison with Degradation for François Rabelais and for Luigi Pirandello", The XVIII Congress of the International Comparative Literature Association (paper submission, ICLA, Rio de Janeiro, Brazil, July 29-August 4, 2007). 8. "A Comparative Study of Performed Sexual Rituals in Funerals of both Bara in Indonesia and White-Trousers Yao in China, with Sexual Plays Showing the Giving Birth to a Baby in Dashiraegi in Korea", Bikyominsokhakhoi, Asian Comparative Folklore, Jeonju, Jeonbuk National University, November, 2008. 9. "A Semiotic Study on the Identity of Evil of the Four Heavenly Guardians of Buddhism in Early East Asian Buddhism", Bulgyohakyeonguhoi, Korean Society for Buddhist Studies, Dongguk University, Seoul, Korea. March 14, 2009.

THE SPECTER OF THE PHILIPPINE IN HÉLÈNE CIXOUS'S *PHILIPPINES*: AN ESSAY ON IN / COMPARABLE INTIMACIES

J.P. Jacobo

Ateneo de Manila University

Abstract: I single out Hélène Cixous's "Philippines" (2010, trans. Laurent Milesi) as an opportunity to dwell in that speculative and spectral zone of comparativity where the expectation towards the naming of what is assumed to be the referent is precariously deferred until no promise of nomination is ever offered as disclosure or fulfilled as revelation. While a Filipino subject like me anticipates a moment in Cixous's narrative where the country, "my country," can finally unfold as an expositional scene of the prose, the paragraphic digressions of the piece itself abort that time of exposition, deferring a possible opening up of the tropical locus through and along the tropological itinerary until the essayistic closure reveals a probable conjunction between Cixous's Philippines and mine. I shall turn the indeterminate intervals between these two significances into an analytic of negative comparison and antithetical comparativity in spite and because of incomparability. This paper is a rehearsal of the critical methods of comparative literature insofar as it refuses to choose texts which reveal the dangerous facilities of ostensible comparison. In this essay, I myself digress or divagate to deserve the rewards of critique and interpretation by courting seemingly invisible cusps between seemingly incomparable objects to disclose intimacies and reveries along the possibilities of the postcolonial. I shall access the Philippines, then, through opportunities within Cixous's "Philippines" where I invite myself in, along various attempts at productive misprision, as "arrivant," to intimate critique, and to indicate imagination; and through Algeria, the locus of another Cixous piece, "So Close," (2010, trans. Peggy Kamuf) where worldly proximity can only be most intimate through the longings nurtured over demarcations between exile and home. What remains an expectation in one prose becomes that event in another, through a sustained reverie that no longer presupposes mere comparison of distance and deviation.

Biography: J. Pilapil Jacobo is Assistant Professor at the Department of Filipino of the School of Humanities in the Ateneo de Manila University (AdMU), where he teaches Literature and Literary Theory and Criticism in English and in Filipino. He holds the Ph.D. in Comparative Literature (2011) from the State University of New York (SUNY) at Stony Brook, where he was a Fulbright Fellow from 2006 to 2011, and the A.B.-M.A. (2003) in Filipino Literature from the Ateneo de Manila University, where he directs the graduate program in literature at the Department of Filipino. His recently published literary critical essays dwell on the cusp between tropology and tropicality in poetry, the novel, photography, and film. He is a Member of the Film Desk of the Young Critics Circle of the Philippines. He is currently preparing a manuscript on the "violence of the letter" in the Spanish colonial Philippines and another on the "poetics of" tropical "reverie."

SIYAVASH AND SUDABEH: A COMPARATIVE STUDY OF LOVE BETWEEN STEPMOTHER AND STEPSON IN MYTH, LITERATURE AND THE HISTORY OF THE NATIONS

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Shiraz university

Abstract: The Stories of Siyavash, Hyppolytus and Joseph are well-known among the people of the world. The plot of almost these stories is that the wife of a king or a dignitary falls in love with her stepson or adopted son and because of his own chastity and loyalty to his father, the son refuses the advances of his stepmother and the defeated woman avenges the stepson by accusing him of rape. And the deceived father punishes the innocent son hardly. (Although in some cases this is the son who falls in love or at least agrees with his stepmother.) The present article tries to relate the various instances of the love between stepmother and stepson in myth, literature and the history of the nations and compare these instances together to discover the reason of the spreading such a plot among the various nations of the world and also answer some related questions that comes into the mind. Key Words: 1. Stepmother, 2. Stepson, 3. Mythology, 4. Literature, 5. History, 6. Siyavash, 7. Sudabeh 8. Comparative Literature.

Biography: Phd of heroic literature Shiraz university

THE HEIRS OF SCHEHERAZADE

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Lehigh University

Abstract: Contemporary authors have continued to re-imagine the figure of Scheherazade from her original manifestation as storyteller to King Shahrayar in the Arabian Nights. As a victim, she exposes the hypocrisy of her society, undermining the status quo by being a trickster, a temptress, or, more recently, a feminist. My paper explores the empowered contemporary heroine and charts her transformations, using the work of recent critics such as Susan Muaddi Darraj and Somaya Sami Sabry to provide a context for the wide-ranging fiction I discuss. Diana Abu-Jaber's *Crescent*, Nelida Pinon's *Voices of the Desert*, Leila Sebbar's *Sherazade*, Ghada Samman's *Beirut Nightmares*, Alia Yunis' *The Night Counter*, and Assia Djebar's *Women of Algiers in Their Apartments* all challenge, re-frame, re-configure, and re-appropriate the material of *The Arabian Nights*. Scheherazade provides a powerful trope for contemporary Arab and Muslim women, creating a site of resistance to overt and subtle forms of imperialism and fundamentalism.

My paper addresses a series of questions. What are the current uses of the figure? How does her transformation parallel changes in social attitudes about gender? How do versions from the Middle East, Europe, and America differ? How does the work of Arab-American revisionists change traditional views of Arab women? How do recent versions relate to popular culture? And finally, how does reading inter-textually reveal new dimensions?

Biography: Professor Elizabeth Fifer, who received her Ph.D. in Comparative Literature from The University of Michigan, has been teaching American multicultural and world literature at Lehigh University for 38 years. She has published a book on Gertrude Stein, *Rescued Readings*, and numerous essays on contemporary American and world literature. Her most recent publication was "Moral Ambiguity in the Aftermath of Blacklisting: Jeffrey Sweet's *The Value of Names*, in *New Directions in the Humanities*, 2011.

S1 TRADUCTION ET INTERCULTURALITE : LE CAS DE L'AMERIQUE LATINE / TRANSLATION, INTERCULTURALITY, AND LATIN AMERICA

SPAIN AND ITS PERIPHERIES: TRANSLATING THE EUROPEAN CANON IN LATIN AMERICA

A. Camps

Universidad de Barcelona

Abstract: In this paper we seek to study the translation into Spanish of the European Canon, comparing the translations carried out in Spain with those produced in Latin America. Our purpose is to analyze the relationships between Spain and its Others with regard to the European canon, and especially to the translations of Italian works into Spanish. By doing so, we aim to discuss the concept of Eurocentrism and discuss about the (post)colonial relationships between the cultural center and the peripheries in the Spanish system. In this occasion, we will focus on the translations of some of the Italian Classics, particularly Leopardi and Pascoli.

Biography: Full professor at the University of Barcelona, teaching Translation and Italian Studies. Director of the CRET-Consolidated Research Group on Translation and Multiculturality of the University of Barcelona (Spain) since 2005.

DAVID VYGODSKI: THE TASK OF TRANSLATING SPANISH AND LATIN AMERICAN LITERATURE IN THE USSR

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Universidade de Sao Paulo

Abstract: In the history of cultural relations between the Soviet Union and the Hispanic-American world the career of David Isaakovitch Vygodski (1893-1943) is not well-known. Vygodski was a brilliant essayist and poet and a translator of 20 languages, particularly Spanish and Portuguese; he devoted himself more closely to this in the twenties and thirties until his arrest in 1938 and his death five years later in the Gulag. Within the Soviet intellectual context he communicated with important writers and critics, such as Lúri Tynianov and Ossip Mandelstam. Vygodski promoted a number of Latin American authors in the USSR during that period and also kept up an intense correspondence with them. The purpose of this work is to present aspects of the correspondence sent to him by Spanish, Portuguese, and particularly Latin American intellectuals, looking at material from his archive. By examining this epistolary collection, we can map out the main issues, themes and interests in the Latin America universe that are related to the Soviet world. Many letters deal with translation problems. I note that while some letters seek to obtain information from Vygodski on very diverse matters (the Russian language, nineteenth-century Russian literature, philately, Esperanto), a significant proportion of correspondence coming from the Latin American left (from Jorge Amado, Osorio Cesar, Tarsila do Amaral, Elias Castelnuovo, Octavio Paz, etc.) sought information from Vygodski about life in the USSR or aimed to establish more pragmatic contacts so as to carry out some form of revolutionary political and cultural actions in their respective countries.

Biography: Bruno Barretto Gomide (b. 1972) Employment: Tenured professor of Russian literature at the University of S. Paulo, Brazil (since 2005; approved with the maximum grade). Head of the Graduate Program in Russian Literature and Culture since 2010. Education: PhD (summa cum laude) - Literary Theory, UNICAMP, Brazil (2000-2004). 1 year of doctoral studies at the University of California, Berkeley, as a visiting student, with a CAPES fellowship (2002-2003). Dissertation: "From the steppe to the 'caatinga': the Russian Novel in Brazil" (Mention Honorable in the CAPES award for best dissertation in the 2004-2007 period). M.A: Cultural History, Catholic University of Rio de Janeiro (1995-1997). Thesis: "Isaak Babel's city of sun". B.A: History, Universidade Federal Fluminense (1990-1994). Language courses, summer schools and research labs at the University of Illinois, Urbana-Champaign (Russian Research Lab, 2000), Indiana University, Bloomington (Workshop in Slavic and East European Languages, 2001), Moscow Linguistic University (Russian language, 1997) and University of Cambridge (Medieval Summer School, 1998; History Summer Schol, 1999). State University of Rio de Janeiro (Diploma in Literary Theory, 1997-1998). Visiting scholarships: Visiting scholar at the Gorky Institute of World Literature, with a FAPESP fellowship (Moscow, January-March 2009). Visiting scholar at the University of Glasgow, by invitation of the Slavonic department (February 2012). Teaching and advising: I am currently the advisor of 10 dissertations and thesis at the University of S. Paulo on various Russian topics: Russian literary prizes.(PhD); The "Lux" anthology of Russian short stories in the 1960s (M.A); the reception of Chekhov in Brazil (M.A); Joseph Frank's biography of Dostoevsky (M.A); The travel notes of Dostoevsky and Herzen (M.A); a comparative study of Chekhov and Machado de Assis (M.A); Gorky's autobiographical trilogy (PhD); the early works of Lev Vygotsky (PhD); the prison recollections of Dostoevsky and Graciliano Ramos (PhD); A translation of Fazil Iskander's works (PhD). I have completed the supervision of 7 M. A. thesis on the following subjects: XIXth century criticism (Dobrolyubov); a

comparative study of Dostoevsky and Machado de Assis; Gorky's "Mother"; Pushkin's short stories; Dostoevsky and psychology; the Russian "Booker prize"; a comparative study of Dostoevsky and Luis Romano. Reader at 45 graduate examining committees (dissertations and thesis) at the University of São Paulo, University of Campinas, Federal University of Rio de Janeiro, Federal University of Rio Grande do Sul and the Catholic University of São Paulo. Almost all students under my supervision have received fellowships from the main Brazilian scientific agencies (FAPESP, CNPQ, CAPES). Two of them are currently at Berkeley's Slavic Department with a FAPESP grant. Courses taught: Russian literary criticism; Russian Culture (Undergraduate); the reception of the Russian novel in the West (Graduate). Other professional work: Founder and organizer of the Russian Literature working group at ABRALIC (Brazilian Association of Comparative Literature). The group has met in the 2006, 2007, 2008 and 2011 International ABRALIC Congresses. Research Associate of CNPq (National Council of Technological and Scientific Development), with a fellowship for 2012-2015. Current research projects: 1) the work of David Isaakovitch Vygodski; 2) the reception of Russian literature in the Brazilian Estado Novo ("New State"), 1937-1945, focusing on the collection of Dostoevsky's works by the Jose Olympio publishing house in 1944-45. Publications (selection): Book: *Da estepe à caatinga: o romance russo no Brasil, 1887-1936* [From the steppe to the "caatinga": the Russian novel in Brazil]. S. Paulo, University of S. Paulo Press, 2011, 768p. Book: *Nova antologia do conto russo*. [New anthology of Russian short stories]. S. Paulo, ed. 34, 2011, 646p. (2nd. Edition: 2012). Book (editor, with A. Cavaliere, E. Vassina and N. Silva): *Dostoiévski. Cadernos de literatura e cultura russa*. S. Paulo, Ateliê ed., 2008, 399p. Journals: editor of volumes 7 (2009) and 8 (2011) of *Estudos Orientais* [Oriental Studies] - University of S. Paulo. (Currently editing volume 9). Editor of a special volume on Tolstoy (Fragments journal - Federal University of Santa Catarina - forthcoming in 2012). Books (forthcoming): 1) an anthology of Russian XIXth century criticism and thought [October 2012, "34" publishing house]; 2) an anthology of Platonov's short stories [July 2013, "34" publishing house] 3) David Isaakovitch Vygodsky's letters to and from Hispanic writers [beginning of 2013]. Book chapter: "Svoiegó roda Issaia: vospriátie Tolstogo v Brazíli fin de siècle". *Liev Tolstói i mirovaia kultura*. Tula: Iasnaia Poliana, 2008, v. 5, p. 257-264. Book chapter: "A guerra em surdina de Boris Schnaiderman". In: SCHMIDT, Benito Bisso; GOMES, Angela de Castro. (Org.). *Memórias e narrativas (auto)biográficas*. Porto Alegre e Rio de Janeiro: UFRGS e FGV, 2009. Book chapter: "Tragédia e 'naturalismo superior': Dostoiévski, o romance russo e a crítica brasileira". In: FINAZZI-AGRÓ, Ettore; VECCHI, Roberto; AMOROSO, Maria Betania.. (Org.). *Travessias do pós-trágico: os dilemas de uma leitura do Brasil*. São Paulo: Unimarco, 2006, p. 41-48. Articles: I have published articles in many Brazilian peer-reviewed journals and also in international journals (*Tolstoy studies journal*, 2007; *Voprosy literatury*, 2010). I have an article on the reception of Dostoevsky in Brazil forthcoming in *Materialy i issledovania*. Translations: Victor Pelevin, *O elmo do horror* [shlem uzhasa]. S. Paulo, Companhia das Letras, 2006; Aleksandr Rodchenko, *Revolução na fotografia* [Revolution in photography]. S. Paulo, Instituto Moreira Salles, 2010. And books (from the English) by Bill Bryson, Athol Fugard and other writers. Forewords to: Nikolai Gogol, *Taras Bulba*. S. Paulo, 34, 2007; Nikolai Gogol, *Teatro completo*. S. Paulo, 34, 2009; Maksim Gorky, *A velha Izerguil e outros contos*. S. Paulo, Hedra, 2010; Claudia Drucker, *A palavra nova: Nelson Rodrigues e Dostoiévski*. Brasília, Ed. UnB, 2010. Invited lectures (abroad): "The teaching and study of Russian language and literature in Brazil". The Terry Wade Memorial Day Conference - University of Glasgow (2012). "The Russian novel in Brazil". School of Modern Languages - University of Glasgow (2012). "Russian literature in Brazil" University of S. Petersburg, Russia (2012). "Russian translations in Brazil". Herzen University, Russia (2012). "Tolstoy in Brazil". National Library of Argentina - Buenos Aires (2010). Congresses: I have read papers at all the main congresses in Brazil (around 40 papers) and in a number of international meetings: - "Vospriátie Tolstogo v Brazíli fin-de-siècle". *Lev Tolstói i mirovaia kultura* (Yasnaya Polyana, 2007); - "The "rise of the Russian novel" as an alternative model for intellectuals on the periphery: the case of Brazil (1887-1924)". *Perspectives on Slavistics* (Hamburg, 2008); - "Dostoiévski i intellektualy-katóliki Brazílii miéjdu filossófiie, literatúroi i polítikoi". XIV International Dostoevsky Symposium (Naples, 2010); - "'American Russia': a debate of the 1920s and 1930s". VIII ICCEES (Stockholm, 2010); - "O debate sobre a "Rússia americana": república, revolução e literatura". 4th International Conference - Iberian and Slavonic cultures in contact and comparison. (Lisbon, 2010). - "David Vygodsky: and Hispanic-American studies in the Soviet Union". BASEES conference (Cambridge, 2012).

HAROLDO DE CAMPOS: TRANSLATION AS A MODE OF RE-IMAGING AND CRITICISM

G.L. de Faria

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Abstract: Influenced by Ezra Pound's famous advice given to the modernist poets of his time (1934), epitomized by the famous slogan "make it new," Haroldo de Campos (1929-2003) developed an intense activity as a translator fascinated by languages so very different from his native Brazilian Portuguese. In a span of more than thirty years, de Campos recreated, transcreated or re-imagined, as he preferred to say, important authors of Western tradition, such as Homer, Dante, Goethe, Mallarmé, Mayakovsky, James Joyce, Ezra Pound and Octavio Paz. Transcreation is the key concept abundantly used by him that he invented to coin his translations from Latin, Hebrew, Japanese, Chinese, Russian, Greek, not to mention the best known and familiar languages such as English, French, German, Spanish and Italian. An ordinary

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human being would be puzzled by the wide and varied range of languages and would ask incredulously if he knew all these languages. The answer is quite obvious: no. To understand his ingenuity as a translator, one must know the method of work he himself confessed to use, which consisted of a close examination of the original text, with the aid of an intermediate version (literal or not). So to enjoy the witty “transcreations” of Haroldo de Campos, critics need to know the intermediate text he used to make his own in Portuguese version. For this proposal I will consider his recreations of the Chinese poet Wang Wei (c.700-761), with the French text as a support and guide, and a fragment of the Book of Job, translated by an obscure Brazilian translator of the nineteenth century, that wanted to rescue from oblivion. So, having a translation as mediator text in a language more familiar to him, Haroldo mocked the difficulties of translating passages considered untranslatable. “The more intricate the text is, the more seducing it is to “recreate” it”, he liked to say.

Biography: author’s name: GENTIL DE FARIA

institution: São Paulo State University – UNESP – Brazil

professional status: Professor of Comparative Literature

sub-theme: 3) Comparative Literature and Translation Studies: Is Translation a Critical Approach?

S3 LA TRADUCTION ENTRE "MISREADING" ET CREATION / TRANSLATION BETWEEN "MISREADING" AND CREATION

BORGES AND TRANSLATION

R. Costa Pizaro

Universités de Buenos Aires et Belgrano

Abstract: As a translator, Jorge Luis Borges translated mainly from the English, but also from French, German, Anglo-Saxon and Icelandic. He also commented continuously on translation and its procedures, in essays, dialogues and interviews. In the present paper we refer to some of his essays, as "Las versiones homéricas" and "Los traductores de las 1001 noches", and to rewriting as a form of translation in his work.

Biography: ROLANDO COSTA PICAZO es crítico y traductor literario. Profesor Consulto de la Facultad de Filosofía y Letras de la Universidad de Buenos Aires y Profesor Plenario de la Universidad de Belgrano, es autor de *W. H. Auden, Los primeros años* (Buenos Aires: Centro Editor Latinoamericano, 1994); *Borges: Una forma de felicidad* (Buenos Aires: Fundación Internacional Jorge Luis Borges, 2001); *Mexico City Blues*, de Jack Kerouac (Valencia: Publicaciones de la Universidad de Valencia, 2008); *Hart Crane y El puente* (Buenos Aires: Colihue, 2008); *W. H. Auden: Los Estados Unidos y después* (Buenos Aires: Ediciones Activo Puente, 2009) y *Emily Dickinson: Oblicuidad de la luz*, Publicaciones de la Universidad de Valencia, 2012. Su libro *Frank O'Hara: Meditaciones para una emergencia*, está programado para publicarse este año. Dedicó gran parte de los últimos años para su Edición Crítica de la Obra Completa de Jorge Luis Borges, aparecida en Emecé / Planeta. El primer tomo se publicó en 2009, el segundo en 2010 y el tercero en 2011. También es autor de ediciones críticas de *Hamlet*, *Macbeth*, *El rey Lear*, *Otelo* y *Romeo y Julieta*, de Shakespeare; de *Una vuelta de tuerca* y *Los papeles de Aspern*, de Henry James (todas para Colihue Clásica, Buenos Aires), que comprenden traducción, estudio preliminar y notas. Los Cuentos completos de Edgar Allan Poe, edición crítica, traducción y estudio preliminar, se publicaron en Colihue Clásica en 2010. *Moby-Dick*, de Herman Melville, traducción, edición crítica y estudio preliminar, está en vías de publicación. Ha traducido alrededor de 100 obras del inglés al español, en prosa de autores como Hemingway, Faulkner, Nadine Gordimer, Truman Capote, Norman Mailer, Henry Miller y Saul Bellow; en poesía, además de Auden, Crane, Kerouac, Dickinson y O' Hara, ha traducido a T. S. Eliot, Ezra Pound, Sandra Cisneros. Su traducción y edición anotada de *The Waste Land* está en prensa en la Academia Argentina de Letras. Al inglés ha traducido, entre otras obras, la *Cantata de Bomarzo*, de Alberto Ginastera y Manuel Mujica Láinez. Recibió el Premio Konex de Platino en Letras (Traducción Literaria) en dos ocasiones, en 1994 y en 2004, y el Premio Teatro del Mundo, de la Universidad de Buenos Aires, por sus versiones anotadas de las tragedias de Shakespeare. Es miembro de número de la Academia Argentina de Letras y de la Academia de Estudios Interdisciplinarios, y Miembro Correspondiente de la Real Academia Española. Recibió becas del British Council y de la Comisión Fulbright para realizar estudios de posgrado en Inglaterra y en Estados Unidos, respectivamente. Fue Director Ejecutivo de la Comisión Fulbright, Argentina, 1975-1995. Es presidente de la Asociación Argentina de Estudios Americanos, institución dedicada a estudios comparados de la cultura estadounidense con el mundo, y de la Asociación Argentina de Literatura Comparada, para el período 2011-2014. Fue presidente del PEN Internacional, Centro Argentino, en 2002-04 y Presidente de la Asociación Argentina de Literatura Comparada, 2003-2005.

POET AS TRANSLATOR: A COMPARATIVE CRITIQUE OF TWO POETS

S. Shah

jammu university

Abstract: Abstract Ms. Sadaf Shah Lecturer in English, University of Jammu, Jammu. 180006
Email: aiz_syed@yahoo.com Poet as Translator: A Comparative Critique of two poets The paper deals with an important aspect of translation strategy to be adopted in translating the narrative of a diasporic writer, especially hailing from an Indian community settled abroad. The case study relates to Agha Shahid Ali translating the poems of Faiz Ahmed Faiz. Born in Kashmir, educated in Kashmir, Delhi and U.S.A and finally settled in America, Agha Shahid Ali is known as a Kashmiri – American poet. Out of curiosity he took a lead to translate his favourite Urdu poet, Faiz Ahmed Faiz into English. The Rebel's Silhouette: Selected Poems is a marvelous attempt in this regard. Agha Shahid Ali, a poet of great eminence translated some poems' and ghazals' of Faiz Ahmed Faiz into English. The attempt is quite innovative, interesting and serious. Here, we learn a lot when one creative writer translates another creative writer. Both the poets

originally belong to Urdu tradition of poetry. Both were the best craftsmen in the rendition of emotional truths of human life. In between them the link factor was provided by the voice of Begum Akhtar who sang the ghazals' of Faiz Ahmed Faiz by which Agha Shahid Ali was fascinated. Agha Shahid Ali describes his qualification to translate Faiz Ahmed Faiz's poetry because of his simultaneous love of Urdu and English. He said that he was brought up as a bilingual and bicultural person. He attributes this important characteristic to be the basis of a good translator. A good translator is expected to be an expert in both the source language and the target language. In the following words, he makes it clear that his loyalty to both the literatures (Urdu and English), "have political, cultural, and aesthetic implications." Another characteristic, which is highlighted to be an important one for a translator, according to Agha Shahid Ali, originates from the translator's three roles at a time: his being a creative writer, a translator and an editor. He makes this assertion in the following lines: call me a poet dear editor they call this my alien language i am a dealer in words that mix cultures and leave me rootless (Lines 1-6, "Dear Editor," Beloved Witness) In this way the paper will explore a case study of the impressions made by one creative writer while translating another creative writer. I believe this will make my modest contribution to the session on translation studies in the seminar.

Biography: Ms. Sadaf Shah Lecturer in English, University of Jammu, Jammu. 180006 Email: aiz_syed@yahoo.com

AMBIGUOUS AGENCY: CRITICISM AND CREATION IN LU XUN'S TRANSLATION PRACTICE

D. Dooghan

The University of Tampa

Abstract: In response to the Qing Empire's military and political defeats at the hands of the Europeans and the Japanese in the nineteenth century, Chinese intellectuals explored strategies for cultural and political reform. The translation of foreign texts, both literary and scientific, quickly became an integral part of reformist campaigns. Supporting Itamar Even-Zohar's polysystem theory, translation moved to the center of several intellectual discourses, heavily informing domestic literary production. Some early translators such as Liang Qichao explicitly stated their transformative intentions for translation, whereas others like Lin Shu adopted translation strategies that revealed their cultural conservatism. These practices point beyond the crypto-Platonist categories of fidelity and equivalence that have dominated translation studies, and still exert an outsized influence on the field. Rather than looking at whether or not a translation is good or bad when compared to its source text, the Chinese example challenges us to approach translation as creation, and ask what a translation does. The German Romantic translation theorists -- Schleiermacher, Humboldt, Hölderlin -- gesture in this direction, and Walter Benjamin's canonical essay enables its serious consideration. However, it is the modern Chinese writer Lu Xun (1881-1936) who unapologetically asserts the critical value of even conventionally bad translations. The preeminent twentieth century Chinese writer and a prolific translator, Lu Xun engaged in extensive, public debates about the role of translation in Chinese literature. Though perhaps best known in this context for his advocacy and practice of radical fidelity in translation, his commentary on the subject extended to the criticism of not only of what is translated, but why. In a series of essays published in the late 1920s and early 30s, he produces a translation theory that responds to local aesthetic and political concerns. In these pieces we see all-too-rare discussions of indirect translation, retranslation, and translation criticism. By focusing on these issues, Lu Xun engages the translated object as a legitimate form of local literary production by partially decoupling it from a privileged source text. What is more, these discussions assume that translation is a political, critical act. This is not just literary criticism of the translated object -- which he does endorse -- but cultural criticism of the target context. In his essays on choosing which texts to translate and how to do so, he argues for the necessity of translated texts to supplement and even guide domestic literary production and political thought. This stated need for translation is a critical position, alleging a lack in the Chinese cultural and political spheres. Lu Xun's crucial move in these essays is to frame translation not as a direct relationship between texts but as a participant in a literary environment, having at least the same critical capacity as domestic literary production. This paper seeks to erase the metaphysical boundary between original and translation by stressing the ambiguous location of creative agency in both. Following Lu Xun's example coupled with theoretical interventions by Even-Zohar, Vermeer, and Spivak, the paper contends that translation's creative agency is located in its local cultural environment as much as in its source. By examining the literary ecology in which Lu Xun participated, it affirms the creative and critical capacities of translation. It draws on Lu Xun's untranslated essays on translation as well as his own translation work to demonstrate how he employs translation as a critical practice. Finally, it engages Lu Xun's original literary production, from which he derives much of his fame in translation, to show its dependence on a substrate of translation. Although Lu Xun offers perhaps the most lucid evidence for translation's fundamental creativity, the claim is not contingent on his work. Thus the paper concludes with a brief exercise applying generally the concepts gleaned from the Chinese context. Translation emerges not as imitation, overshadowed by the creative genius of its source, but as original commentary engendered by its local literary environment.

Biography: Daniel Dooghan researches patterns of exchange in world literature and philosophy, particularly between China and Europe. His work examines the effects of translation on globalization and political discourse.

ENTRE VOIR ET REPRESENTER: METAMORPHOSES DANS LE PROCESSUS CREATEUR

A.G.R. Alvarez

Universidade Presbiteriana Mackenzie

Abstract: Dans "Un coup de dés jamais n'abolira le hasard", Mallarmé renouvelle le processus de création poétique, non seulement par son raffinement thématique, mais également par son travail sur le langage, densifié grâce au jeu constant du signifiant et du signifié, que manifeste le caractère expérimental de la disposition de la matérialité du poème sur l'espace typographique, en étroite relation avec les possibilités de sens du mot. Le poète français va ainsi rompre les frontières entre les arts, traitant également l'élément typographique comme volume, catégorie des arts plastiques qui prend des significations autant par le contenu matériel qui le constitue que par sa syntaxe. Ce déplacement d'un art à l'autre devient dès lors constant dans le domaine de la création artistique et se présente, ici, comme notre objet d'étude. Ce travail vise à réfléchir sur certains processus d'intermédialité, tels que la combinaison, la juxtaposition, la fusion et la transposition d'un langage à l'autre, qui demandent de la part du chercheur un nouveau regard sur l'art contemporain et un nouvel instrument d'analyse de cet objet. Cet univers multiple, aux mille faces, nous amène à envisager certains aspects de ce phénomène et à poser les questions suivantes : quels fondements théoriques peuvent servir à l'examen de ces réalités ? Comment traiter la textualité de ces œuvres ? Comment comparer des arts de nature différente ? Ce sont ces interrogations dont nous voulons débattre avec les collègues de ce symposium.

Biography: Aurora Gedra Ruiz Alvarez Master and Doctor of Letters (Portuguese Literature), at Universidade de São Paulo (Brazil). She has Postdoctoral studies in Indiana University in the United States, in the area of the Intermediality. She develops interest in study of relations between the verbal text and the nonverbal ones, field of research on which her bibliographic production and other academic activities has been directed.

S1 TRADUCTION, PHILOSOPHIE ET HERMENEUTIQUE / TRANSLATION, PHILOSOPHY, AND HERMENEUTICS

LITERARY THEORY AND CRITICAL METAPHYSICS: TRANSLATION AND HISTORICITY IN BENJAMIN AND GADAMER

G.J. Varsos

University of Athens

Abstract: The paper aims at examining the critical bearing of literary theory on the metaphysics of language in connection to related assumptions of translation studies. More specifically, I intend to discuss the ontological terms in which Walter Benjamin and Hans-Georg Gadamer address the question of the historical persistence of the literary work as translatable original. I will compare, in this respect, Walter Benjamin's early metaphysics of literary form and theory of translation, to Gadamer's reconfiguration of Heideggerian hermeneutics. Both approaches can be viewed as venturing to reconfigure textual historicity against the premises of historicist hermeneutics. My discussion will first consider their common grounds and then retrace their divergence. As far as common grounds are concerned, I will explore how the two thinkers undermine the historicist postulate of a substantial connection between languages and cultures. The persistence of the literary work of art is seen as a mode of temporal existence largely irreducible to the historical conditions of its textual production or reception; and translations are understood as instantiations of such a persisting sameness, not as dialectical relations to cultural otherness. As for differences, the most crucial ones concern the question of the signifying function of literary language. Gadamer retains a notion of cultural universality presupposing coherently signifying textual totalities, whereas Benjamin tends to destabilise, if not the very notion of a given meaning, at least its relevance with respect to the role of literary translation. This relates, in turn, to different conceptions regarding historical temporality and human collectivities. I may add two more points of anchorage: Paul de Man, whose reads Benjamin as a rejection of metaphysics at large and juxtaposes him to Gadamer; and Henri Bergson, to whose eccentric metaphysics Benjamin refers his reader in his later work on Baudelaire. My argument will also draw on concrete literary and translation material, that is, on my work-in-progress concerning the translations of the Homeric epics into different modern European languages, part of which was conducted during a fellowship term at the Centre for Hellenic Studies, Princeton University.

Biography: George Varsos teaches literary translation and theory at the University of Athens (Assistant Professor, Department of French Language and Literature) and History of European Literature at the Greek Open University (tutor, European Studies Programme). He has studied Comparative Literature at the Universities of Montreal and Geneva as well as Political Sociology at the Universities of Athens and Paris I. His Ph.D. (The persistence of the Homeric Question, Geneva, 2002) discusses aspects of the philological approach to the history of literary texts: theoretical premises and implications, especially with respect to translation. He has worked and published on the theory and history of literature and translation with emphasis on poetry and a particular interest in Walter Benjamin. He is co-editor (with Valeria Wagner) of the issue on Disappearance of the journal *Intermédialités* (University of Montreal, 2008) and the author of a textbook on European literary studies (History of European Literature, 6th to 18th century, Greek Open University, 2009). He has also translated a variety of texts into Greek: literature (Ezra Pound, Walter Pater, Vladimir Nabokov) and theory (Fredric Jameson, Paul de Man). From January to May 2011 he was Visiting Research Scholar at the Program in Hellenic Studies at Princeton University.

GROUNDING THE TRANSLATIONAL TURN - FOR A RESPONSIBLE PRAXIS OF READING

J. Prager

University of Innsbruck

Abstract: Reading is never an innocent activity since it means at the same time to get related to another subject-position. That does not mean that there could be drawn a clear line between two of such positions, between my own position "before" the text and the other one which speaks "through" the text. Rather reading means here to call a whole bunch of relations, actually a network of discursively grown strands at which one of the so generated nodal points constitutes my position itself. Clearly spoken it is to say that every time I am confronted with a textual self that I try to identify as the author, my own identity as the "identifier" can be only fixed in relation to this other. Simultaneously the quality of this relation depends on uncountable historically fixed preconditions that force our relationship in many cases into a hierarchic one, defined by questions of class, ethnicity, age, sex etc. Although these categories may seem stable at first sight we recognize that the "value" of being black, male, queer or old is again only evaluable within certain borders that finally represent or stabilize these preconditions. Indeed these borders are mainly similar to national borders. The issue becomes further complex if we find ourselves in poststructural thinking which implies to put fixed borders, identities in

question or postulate hybrid concepts of the self. For this reason “reading” means “identifying” and in this consequence it means “fixation” and “transformation” of identities at once. Responsible (academic) reading or rather to reproduce our reading impressions in a responsible way therefore always takes place in a quandary that I want to describe as a “state of simultaneity”. On the one hand it is highly important to be aware of the implications of my subject-position, of the power which work through it when I get in touch with the textual other, of the performative consequences of my speech acts which may have the power to fix identities. In short it is necessary to reflect what “situated knowledge” means. On the other hand critique and social change can only emerge if we deeply doubt identity limitations and perpetual power itself. This is where the notion of “translation” comes into play: Since translation theories referring to Walter Benjamin (like those represented by Jacques Derrida, Gayatri Chakravorty Spivak or Homi Bhabha) deal exactly with the “required impossibility” of (verbal, cultural) transfers, “translation” becomes the appropriate term to face the problem of simultaneity in academic practice. The task is to ground the notion of the “translational turn” which means neither to postulate unconsidered conceptions of “liquefied” identities (that would negate the problem of social diversity and would constrain agency concepts) nor to insist on a conception of agency that depends on autonomous or coherent selves. This contribution tries to provide first steps toward a theoretical approach of practically thought simultaneity.

Biography: Julia Prager was born in 1982 in Innsbruck and is currently living in Berlin as free scholar. She had several temporary work contracts amongst others as assistant professor, external lecturer and coordinator of Gender Studies at the University of Innsbruck.

TRANSLATION AND THE HERMENEUTICS OF CULTURE

P. Carravetta
Stony Brook University

Abstract: Of the three ancient meanings of the word “hermeneuon,” namely “to say,” “to explain” and “to translate,” comparative studies rely primarily on third. And the reason is obvious: Saying is akin to the word of the oracle, the word of (a) god, the lyric utterance, spoken as if outside of time and place. Explaining occurs when within a circumscribed society, or formal language, or according to a protocol, premises are set and procedures and rules for the weaving of an explanation are followed with a predetermined end. It is the purview of specific disciplines, like science, ethics, basic education. If the first is the realm of poetry, the second is generally the province of philosophy or critical (pedagogical) thinking. (Not that we couldn’t have oracular philosophy or didactic poetry, but that’s not the point here). But Translating in its broadest sense is the most complex of the three senses of the ancient word “hermeneuon,” because the original utterance typically can be, must be, sectioned off into a number of subcodes such that an analogous set of subcodes in a different “real-world” context can re-signify the original. Translating by default speaks to difference between codes, cultures, human beings: it is a social, not an individual, enterprise. It requires bringing theory back down to the empirical reality of given people making a decision to propose or relaunch a given set of ideas previously unavailable in the language of the tribe. This is a critical act par excellence. Translations are never “innocent” nor “impartial” and can furnish the starting material to interpret how a culture sees itself, or what it prefers from another culture or society or historical epoch.

In fact, many theorists during the past half century (Harold Bloom, Gianni Vattimo, Stanley Fish among others, and before them Nietzsche and Vico) have argued that there is a constitutive distortion (*Verwindung*) present anytime we try to explain something across cultures or even from one code into another within the same national language. The type and degree of this inevitable distortion (or “loss” or “residue”) is also a critical index which offers an inroad into the sense of a particular artifact or its place in a particular culture. Our societies often base their most precious or fundamental beliefs on words/concepts which originate in entirely different, and often incommensurable, realities. One need only think of the paradigmatic case of religious texts. Constant comparison and revision of translations is in and by itself tangible critical proof of how a given society thinks or what it elects to believe in specific time and place.

In this paper I give examples from the translation of immigrant writers (into English and into Italian), and from the translation of a book whose original is presumed to be “perfect”, namely the opening lines of the “Genesis”. I also make a case for a reevaluation of George Steiner and a critique of Walter Benjamin, whose idea of translation is neither tenable nor useful.

Biography: Peter Carravetta – PhD in French and Italian, New York University, 1983 -- is Alfonse M. D’Amato Professor of Italian and Italian American Studies at Stony Brook University (NY), Department of European Languages, Literatures, and Cultures. Before 2008 he has taught at CUNY (Queens College and the Graduate Center), where he was professor of Italian and Comparative Literature, and Director of the World Studies Program (1993-1999). He has been Visiting Professor at Columbia University, Rome/2, Paris/8, Madrid/Complutense, and Nanjing; he has been awarded two

Fulbright Fellowships and was a Bogliasco Fellow in 2011.

Founding editor of DIFFERENTIA review of Italian thought (1986-1999), he has published Prefaces to the Diaphora. Rhetorics, Allegory and the Interpretation of Postmodernity (Purdue UP, 1991), *Il Fantasma di Hermes* (Milella, 1996), *Dei Parlanti* (Marcovalerio, 2002), and *Del Postmoderno. Critica e cultura in America all'alba del duemila* ([About the Postmodern: Culture and critique in America at the dawn of the XXI century] Bompiani, 2009). He is also the author of six books of poetry, among them *delle voci* (Anterem, 1980), and *The Sun and Other Things* (Guernica, 1998). He has translated essays and poetry from the Italian into English, among which Martino Oberto's avant-garde opus, *Anaphilosophia* (Campanotto, 1993). He has written widely on critical theory, poetics, migration, history of ideas and cultural studies.

Presently he has in press *La funzione Proteo. Ragioni della poesia e poetiche del declino* (Aracne, Rome, 2012), *The Elusive Hermes. Method, Discourse, and the Critique of Interpretation* (Aurora (CO), Davies Group Publishing, 2012), and is working on a book on migration theory. His translation of G. Vattimo and P.A. Rovatti's *Weak Thought* is forthcoming from SUNY Press in Fall of 2012.

L'ENSEIGNEMENT DE LA LITTÉRATURE COMPAREE : UNE DISCIPLINE COMME LES AUTRES ? / COMPARATIVE LITERATURE IN THE CURRICULUM : JUST ANOTHER DISCIPLINE ?

RELIGION AND ETHICS IN A NOVEL OR THE NOVEL AS A MODE OF SPIRITUAL DISCOURSE

S.B. Bakhysheva
AzCLA

Abstract: The vast problem of religion and novel we will narrow down to the problem of a spiritual or ethical discourse in a novel and analyse from two points of view; a fictional against vs. religious discourse, a novel against other fictional genres with spiritual content. The analysis will be done on the material of a Elif Safak's novel 'Forty Rules of Love' about the particular part of life of an Islamic Sufi mystic Jalal ad-Din Rumi, with comparison to the life and love of modern suburban American housewife, where author expresses Sufi wisdom in contemporary light and the works of Rumi himself (in English translation). Rumi's works, such as 'Masnavi', and 'Fihi Ma Fihi' (It Is What It Is) can be considered poetical and religious at the same time. For centuries, Islamic mystics learnt from its wisdom, and public amused itself with beautiful form of the discourse. For a modern reader the appeal of Rumi's works can be somehow lessened, since the genre of his writings (prosaic poetry, fused with fables and anecdotes in a lengthy way with no particular subject) is old-fashioned and difficult to understand. Consequently modern renditions of his worldview become widespread in the twentieth century (the so called translations of Coleman especially) precisely because of the change of the form, and alteration of the content. The poems of Rumi in modern interpretations can be appreciated as poetic by form and content; on the other hand modern day Sufis still value their religious wisdom. So the question arises: What are religious works? Or rather what does make any literary form to be perceived as religious or non-religious? Why Psalms are to be religious and Shakespeare's sonnets are not? The answer probably is because of the content related to god and the form then is not important. Then what about the Oriental Islamic poetry? God is often not mentioned under its proper name, poets metaphorically used the images of nightingale and a rose, Rumi often called god Beloved; thus their poems could be interpreted both ways, as religious and quite secular, narrating about earthly love of a man and woman. On the other hand if only the content and its interpretation by a reader make the work religious or secular, and the form is of no importance, then the form can be easily changed. The novel, as the most popular literary genre of modernity can conduct religious content and it would not be something unusual since the novel nearly always was a mean of an ethical discourse, a mean of conduct of author's worldview (starting from Jean Jacques Rousseau's Emile to Paolo Coelho's Alchemist). Accordingly adopting a slightly new, religious, content would suit the novel's ability to adjust to modernity and absorb any new idea. I would argue that novel actually the best way of popularisation of ethical (and spiritual indeed) ideas. A century ago the novel was the prominent medium of social instruction, and it still is. Although with 20 century the trebovaniya to novels changed. A Reader was not into a Dickensian moralising, or Balzac's encyclopaedia of society, nor to Zola's social reportage. The niche for this was filled by TV, different self-help books, holistic, therapeutic, new ageist etc guides to the physical and spiritual well-being. Moralising can put a novelist into danger of didacticism, into creation of a substitute medicine, and precisely because of this into a failure to create a fictional space, engaging a reader. Novel is a mirror, probably the best mirror in literature for a creation a substitute of reality. It does not have as its aim to explain the world, nor to give the world new teachings, a kind of a survival guide, but what it does indeed, it makes a reader to think about, analyse, feel, and sense everything above mentioned, it paves the road to new ideas, theories through emotional engagement of the reader. That is where actually comes the essential part of literature, and novel particularly. The process of reading a novel supposes the engagement of the entire human being, his emotions and senses as much as her thinking and reasoning. Since all modes of absorbing of an information are employed, and most importantly in an engaging way, the implicit learning becomes more appealing, and at the same time more meaningful to a reader.

Biography: Dr. Sevinj Bakhysheva is member of AzCLA. Main area of research is a modern novel, mythology and archetype in the modern novel, Sufi and Islamic images and themes in literature, development of archetypal images in literature, analytical psychology and literature. Worked in Literature department of Azerbaijan University of Languages as a lecturer and a Head of the Department. At the present is an independent researcher and an academic translator.

ARE WE THERE YET? A REPORT ON THE DEVELOPMENT OF COMPARATIVE LITERATURE IN IRAN

A. Anushiravani
Shiraz University

Abstract: This paper is an investigation of comparative literature in Iran. There is only one academic department of comparative literature in Iran situated in the Academy of Persian Language and Literature which is basically a research center and publishes the Comparative Literature Journal in Persian twice a year. Three or four universities which offer M.A. degree in Persian literature with concentration on comparative literature restrict their scope to binary influence studies between Persian and Arabic literature. In the curriculum, one can observe courses such as comparative study of loan words, comparative grammar, comparative syntax, and comparative Persian and Arabic literary history. For many, comparative literature is either just another comparative science among others or is strongly linked to nationalism. The Comparative Literature Journal which has published five issues so far intends to introduce the new approaches and expand the scope of comparative literature to areas such as interdisciplinary and translation studies which seem to be of interest to the younger scholars and graduate students. Comparative literature in Iran while committed to the issue of national culture and identity must try to avoid both dilettantism and parochialism.

Biography: Alireza Anushiravani is an Associate Professor of Comparative Literature at Shiraz University, Iran and also an affiliated member of the Academy of Persian Language & Literature. He received his Ph.D. in Comparative Literature from the University of Illinois at Urbana-Champaign, He was a Visiting Scholar at the Department of Comparative Literature at Harvard University during 2009-10. He is the Associate Editor of Comparative Literature Journal published in Persian by the Academy of Persian Language & Literature. He is currently working on a book length project entitled Comparative Literature: Theories and Practice which is going to be published in Persian by the Academy in 2013.

COMPARATIVISM IN THE FRONTIERS OF KNOWLEDGE: CONTRADICTIONS AND CONFLICTS

E.F. Coutinho

Federal University of Rio de Janeiro

Abstract: The preoccupation of establishing borders between the spheres of knowledge—a residue of Enlightenment thought—is nowadays the object of serious criticism in the academic milieu. According to Postmodern Weltanschauung, knowledge is seen as eminently unstable; thus it cannot be fragmented into clearly delimited disciplines. Having appeared with the advent of modernity and as a result of the need for dividing labor, the disciplines were created in order to determine and organize people's roles in society. This gave way to a fascination for the delimitation of fields and for a consequent control of disciplinary frontiers. Interdisciplinarity and trans-disciplinarity were in general inadmissible and, in the few cases in which they were thought of, they were seen as an invasion of territory and were usually dismissed. Nowadays, though, with the questioning that has been developed about notions so far taken as natural truths such as that of "identity," which has undergone constant reformulation, the confinement of the disciplines within their own limits has been revealed as absolutely inadequate, and not only has interdisciplinarity become fundamental in the apprehension of knowledge, but also the very limits between disciplines or areas of knowledge have become the object of intense query. Comparative Literature has always held a special position in the cadre of Human Sciences for having been created in opposition to the study of national literatures and for having been always characterized by its trans-disciplinary perspective. Unlike the former disciplines that had as their object of study the literary production of different nations, conceived as homogeneous political entities, Comparative Literature crossed the sphere of several national literatures, approaching them in their mutual relations. Besides, from its very beginning, the discipline also included comparative studies between literature and other forms of artistic expression as well as literature and other forms of knowledge, specially those areas of Humanities such as History and Philosophy. Yet, in spite of its transnational and interdisciplinary character, Comparative Literature, in its phase of configuration and consolidation, never came to question the landmarks that worked as their referents—concepts such as those of "nation," "language," and "literariness"—and therefore it never lost sight completely of the scope of its transdisciplinary character. It studied distinct aesthetic manifestations from a comparative perspective and usually penetrated the sphere of other disciplines, but it kept a clear consciousness of the extension of its incursions. But if Comparative Literature, in spite of its interdisciplinary character and of the flexibility that can be seen as one of its major traits, has always shown recognition for the frontiers between disciplines, today these borders have been withdrawn as a consequence of the questioning that has been held about the discipline's very object of study—the literary work—and about the other pillars which supported its construction, such as the concepts of "nation" and "language." Taking these facts into consideration, we will raise a discussion in this paper about the supposed borders of Comparative Literature and about the dialogue this discipline has been establishing with other currents of thought (mainly Cultural and Postcolonial Studies) and with other areas of knowledge (particularly History and Geography).
Section 1: Comparative Literature: Just Another Comparative Science Among Others?

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eduardocoutinho17@gmail.com Mailing address: Rua Engenheiro Cortes Sigaud, 187 apt. 401 22450-150 Rio de Janeiro, RJ – Brazil Phone: 55-21-22949452; fax: 55-21-22940338 Eduardo F. Coutinho (PhD - U.C.Berkeley, 1983) is a

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Professor of Comparative Literature at the Federal University of Rio de Janeiro, Brazil. He has been a Visiting Professor at several universities both in Brazil and abroad (La Habana, Cuba; Córdoba Argentina; Bochum, Germany; Illinois, USA, where he was a Distinguished Visiting Scholar in the academic year 2011-12). He is a founding member and a former President of the Brazilian Comparative Literature Association, a Vice-President of the ICLA, and a Scientific Councilor for several Brazilian foundations devoted to supporting Education. His main field of research is contemporary Latin American Literature. He has published several essays in specialized journals and periodicals both from Brazil and abroad, and has also been both the author (*The Synthesis Novel in Latin America*, 1991; *Em busca da terceira margem*, 1993; *Literatura Comparada na América Latina: ensaios*, 2003) and the editor of several books (*Literatura Comparada: textos fundadores*, 1994, with T. Carvalhal, *Cânones e contextos*, 3 vols., 1997-98; *Fronteiras imaginadas*, 2001; *O bazar global e o clube dos cavalheiros ingleses: textos seletos de Homi Bhabha*, 2011).

DES SCIENCES DURES EN LITTÉRATURE / WHEN LITERATURE MEETS HARD SCIENCES

POETRY AND THE HARD SCIENCES

K.L. Komar
UCLA

Abstract: Submitted by: Kathleen L. Komar, Professor of Comparative Literature University of California, Los Angeles (UCLA) Submission for Congress Session 1: "Comparative Literature: Just Another Comparative Science Among Others?" The relationship between literature and the "hard sciences" has become ever closer in recent years, spawning such enterprises as the digital humanities and the medical humanities on university campuses in the United States. These interdisciplinary interchanges are creating new kinds of understandings on both sides of the hybrid names. Doctor's, for example, are beginning to understand how the construction of a narrative by a patient could effect their understanding of the patient's disease and how cultural differences can drastically effect those narratives. In this talk, I would like to focus particularly on how electronic technologies are inducing changes in the way we understand literature itself and how literature is in turn reshaping cyberspace. To give a brief example, the new wave of electronic poetry in recent years depends on the interface among poetic composition, electronics, visual design, animation, and computer programming. This interaction can produce a choreography of words and letters that emerge and disappear and move across or around a screen at a pace that does not allow us to process the meaning of individual words or phrases. What do we do with this kind of poetry? What does it mean for "reading" to give way to "experiencing" in some other sense? How have the electronic medium and electrical and computer engineering changed the way we define poetry and literature in a larger sense. My paper would explore these issues using some specific recent examples (the poetry of Brian Kim Stefans, for example).

Biography: Kathleen L. Komar earned her doctorate in Comparative Literature from Princeton University and is a professor of Comparative Literature at the University of California at Los Angeles, where she won the Distinguished Teaching Award in 1989. She was elected Chair of the Academic Senate at UCLA for 2004-05. And she was elected President of the American Comparative Literature Association for the 2005-07 term. Komar has published over 100 articles and reviews on a variety of topics from Romanticism to the present in American and German literature; she has written on the works of Hermann Broch, Rainer Maria Rilke, Alfred Doebelin, Christa Wolf and Ingeborg Bachmann, among others. Her books include *Reclaiming Klytemnestra: Revenge or Reconciliation* (2003), *Transcending Angels: Rainer Maria Rilke's "Duino Elegies"* (1987), *Pattern and Chaos: Multilinear Novels by Dos Passos, Faulkner, Doebelin, and Koeppen* (1983), and the collection *Lyrical Symbols and Narrative Transformations*, co-edited with Ross Shideler, (1998). She is currently working on issues of cyber poetry and electronic poetry.

GAME THEORY, TRACTABLE ALGORITHMS, AND THE DRAMA: SOME APPLICATIONS FROM COMPARATIVE LITERATURE

M.E. Ramirez
University of California Berkeley

Abstract: Interactive drama has been a lucrative area of research and experimentation during the last two decades. Computer scientists interested in simulating drama as video games, whether for entertainment or pedagogy, have attempted to find methods for ensuring a well-constructed story while still allowing a user to plan the path of the drama. According to Nicolas Szilas, et al., "...it is usually admitted that the more generative the algorithm, the more potential for user influence on the story, but the more difficult it is to create an interesting narrative." A great difficulty with such an attempt is that these researchers have been unable to find a model that represents an interesting story. They cite some dramatic theorists, usually Aristotle and Lajos Egri. But past the adumbrated criteria proposed by Aristotle, there is no algorithm, or set of decision-oriented steps, readily available for their use. The primary aim of this study is to discover whether there are rules that govern the exposure of the eiron (the ironic figure) in Western literary drama. What began as an inquiry into a simple function in dramaturgy has expanded into a workable model for analyzing and possibly creating tragedy and comedy. This result fills a need for preliminary work on the typology of drama. Previous models of dramatic plot have outlined the recurring parts of a plot without an analysis of necessary relations between those parts. This work seeks to discover and test such necessary relations, how they operate, and whether they always or only sometimes present. After a new model based on game theoretic preference relations is established, that model is statistically evaluated with a sample of plays throughout literary history to test the robustness of the algorithmic model. After this, applications including interactive drama, playwriting/scriptwriting, and collaborative filtering are discussed.

Biography: Matthew Ramirez is a phd student in English at UC Berkeley. Having studied Classics, English, and Analytic Philosophy as an undergraduate at UT Austin, Matthew now attempts to utilize the tools of Analytic Philosophy and Mathematics, specifically Game and Decision Theory, to the study of drama.

SAVOIR ASTRONOMIQUE ET POSTULATIONS PHILOSOPHIQUES DANS LA THÈSE DE BAYLE SUR LA COMÈTE

A. W. Albertini
Université de Corse-FLLASHS

Abstract: Alexandra W. Albertini PROPOSITION DE COMMUNICATION Savoir astronomique et postulations philosophiques dans la thèse de Bayle sur la comète. De la Lettre sur la comète en 1682 aux éditions successives des Pensées diverses sur la comète, Pierre Bayle articule un discours interdisciplinaire entre astronomie physique, philosophie, religion et histoire à travers une expression littéraire d'une grande rigueur rhétorique. Sa thèse contre la superstition des comètes a largement été montrée, et il serait intéressant désormais d'interroger les aspects comparatistes de sa démarche en mettant l'accent sur les rapports entre évolution des nouveaux savoirs dans ce domaine, et les propositions qu'il soutient au fil des rééditions. La correspondance de l'auteur pour cette période, en cours d'édition pour la première fois[1], ainsi que son Dictionnaire Historique et critique à partir de 1695, peuvent par ailleurs éclairer cette analyse au tournant des travaux de Newton (Principia 1687). L'interaction entre pensée philosophique et progrès scientifique dans l'œuvre de Bayle me paraît ici significative d'une méthodologie qui s'appuie chez l'auteur sur la tradition compilatoire des humanistes, et en même temps montre la voie du comparatisme tel que nous le définissons dans la modernité. C'est-à-dire ouvert à l'interdisciplinarité, dans une perspective progressiste, et non plus seulement descriptive, en particulier dans l'association de la littérature et des sciences dites « dures ». Cela nous amènera à comprendre le véritable dessein de l'auteur au-delà d'une vulgarisation scientifique simple. Les postulations philosophiques de Bayle dans le champ comparatif s'inscrivent en effet dans le contexte d'une renégotiation de la vision du monde.

[1] Edition numérique www.univ-stetienne.fr, sous la direction d'Antony Mac Kenna.

Biography: Je suis professeure certifiée (PRCE) titulaire à L'université de Corse depuis trois ans après une carrière en lycée pendant quinze ans, diverses missions de concours (CRPE), examens (BACCALAUREAT), congrès éducation nationale et vacations dans le supérieur (université de corse et Institut de formation des maîtres (privé)). Diplômée par ailleurs d'un D.E.A en lettres et arts (Université d'Aix 1994) (et d'une licence de FLE), et après avoir effectué des travaux de recherches pendant 4 ans sur Fontenelle, je suis en charge des cours de littérature en XVIème et XVIIème siècle. Je prépare actuellement un doctorat en Littérature comparée sur "La culture religieuse et le scepticisme savant dans la lutte contre la superstition chez Burton, Malebranche, Fontenelle et Bayle" sous la direction du professeur F. Graziani. J'ai aussi un article en préparation après ma participation à un colloque en Avril 2012 à Vancouver sur "disciplines of knowing in the early-modern world".

S5 INTERTEXTUALITES, RENCONTRES / INTERTEXTUALITY, ENCOUNTERS

UNCOVERING INTERTEXTUALITY: SELF AND VISION IN YOKO TAWADA'S *THE NAKED EYE*

I. Nakano
Osaka University

Abstract: Japanese literature in Germany, literary identities and globalizing depersonalization. This talk will focus on de-contextualization and the impossibility of fighting social or political categorization in Yoko Tawada's "The Naked Eye", a contemporary tragic novel with an ending of Oedipean resonance, located in Paris.

The main character is a woman originally from Vietnam, who uses several fake names but is given no real name in the story. She is walking down the streets of Paris, hiding the fact that she is an illegal immigrant and that she is scared of deportation. Her appearance shows that she is not the kind of rich Asian tourist on a shopping spree and in spite of her miserable look and of her seemingly despaired behavior, which could be representing some common image of the illegal immigrant who has to go through hardships and sufferance, who cannot be respected by any kind of local authority or by the local community, her act of migration was not really the result of her own choice, such as the search for some better financial condition and the hope of earning some Euros to send back home. The character has been kidnapped by a German man in East Berlin, where she was supposed to give a political speech, and has been forcibly taken to Bochum. Later, a sudden encounter, with a vision, captivated her on a street close to the Bochum railway station, and this vision will lead to her decision to escape her perpetrator. This was the vision of the modern French icon, actress Catherine Deneuve whose every work she would later worship in the story, therefore the title of all chapters in the novel are also taken from Deneuve's films. The vision of Deneuve has become a symbol of something which the Vietnamese woman would never be able to achieve, self-determined will, strength, freedom, untouchable beauty. Essential is the distinctive vision of autonomy which she has been deprived of, because of the political or rather post-colonial situation which are embodied in her ethnic identity.

Yoko Tawada, a well-known Japanese author, who lives in Berlin and writes both in German and Japanese and succeeded to gain literary acknowledgment in the German and Japanese reading community for her experimental and language-reflective style, carefully and tactfully examines and develops Hal Foster's themes of Vision and Visuality, a contrast of merely biological reaction of seeing, and the multiple political context which is involved in the act of seeing and being seen.

Tawada creates the ultimate situation of self-searching embodied in the main protagonist, the nameless subject from Vietnam dreaming of a different reality in the recurring presence of Deneuve. Her critical inquiry into intertextuality touches onto the relationship between film and literary text, between perception as the recording of purely optical sensation as we experience in camera-vision and subjective reflection of the world such as memories and thoughts or rather the narrative itself which define or deform the experience of seeing oneself. In short this is the relationship between image and reality, which is symbolized in the contrast between Deneuve (presence of the photogenic) and narrator (the ordinary woman).

Tawada develops this complex inquiry as an anti-Bildungsroman, the construction of the narrative describes the impossibility of self-development and self-fulfillment in the established Western society, due to one's inescapability of being seen and treated as a post-colonial object.

In this form of negation, the political context of the seeing and understanding the world becomes evident. Tawada's strategy of intertextuality will sharpen both vision, as ideal and poetical perspective, and visuality, as restrictive, political reality, by contrasting the world weaved by codes and conventions with Tawada's poetic installation of the "naked eye".

Biography: Itsuo Nakano is a postdoctoral researcher at Osaka University. He has published extensively on Adalbert Stifter's literature in both Japanese and German and has taught German Aesthetics at graduate level. He is currently working on contemporary literature and translation studies, with a special focus on the way Yoko Tawada's Japanese-German literary works deconstruct and reconstruct the concepts of Europe and Japan.

MORNING CONSTITUTIONAL: WALKING THROUGH THE AMERICAS, NORTH AND SOUTH, IN THE LATE EIGHTEENTH CENTURY

J.A. Ochoa
Penn State University

Abstract: "Nearly six years I spent thus in the country, alone:" The story of Alvar Nunez Cabeza de Vaca's hardship-ridden walk through the wilderness (1542) stands at the common point of origin for both Latin American and the North American literary canon. Walking through the wilderness becomes common theme in both literary histories. In this paper, I trace a pattern of travelers who report from the vast hinterlands of the Americas, by concentrating on two late Eighteenth century texts from North and South America, Alonso Carrio de la Vandra's *Lazarillo de ciegos caminantes* (1775) and Hugh Henry Brackenridge's *Modern Chivalry* (1792). Both texts reinscribe a strong European tradition, the Eighteenth-century "Spanish stories" of the Quixotic picaresque, modeled on authors like Lesage and Fielding. Yet these two works set their stories in the Americas, in an attempt to engage with the new landscape and the changing Colonial situation, which is heading towards independence. Issues of masculinity and friendship, the Quixotic (and "mad") hidalgo who embodies a distorted version of the hegemony, already standard in the European literary models, change subtly when they are acclimatized to the new setting, and open up the possibility of constitutional democracy, a key belief of the liberal emancipatory movements of the period.

Biography: John Ochoa (PhD Yale) is Associate Professor in the Spanish and Comparative Literature Departments at Penn State. His main areas of research are Mexican intellectual and cultural history, and American hemispheric studies. His first book, *The Uses of Failure in Mexican Literature and Identity* (U. of Texas 2005) explores the thematic relationship between the awareness of failure and its impact on cultural identity in Mexico, by looking at several "monuments" of the Mexican canon, including Bernal Diaz, J.J. Fernandez Lizardi, Jose Vasconcelos, and Carlos Fuentes. His current book project, *Fellow Travelers*, pairs works from North and Latin America in order to examine the issue of travel, both of people and ideas. It engages issues of self-definition, cultural migration and aesthetic cross-pollination, and the formation of official culture; it has chapters devoted to the picaresque genre in literature and film, travel literature, the Mexican sources of Chicano nationalism, and the figure of the pastoral outlaw. Ochoa has also published articles and book chapters on Chicano performance art, the legacy of Edward Said, and Sor Juana Ines de la Cruz and culinary history. He previously held faculty positions at Vassar College and the University of California, Riverside, and was a Ford Foundation postdoctoral fellow in 2001-02.

OASIS: HOW AN AMERICAN STUDIES SUMMER SCHOOL TURNS IN A TRANSNATIONAL EXPERIENCE

F. Chianese
Università di Napoli L'Orientale

Abstract: Recently, I happened to attend an American studies summer school organized by Università degli Studi di Napoli L'orientale in Procida, a small island near Napoli, in Italy. Above and beyond any expectation, it turned to be a perfect meeting of different cultures, collecting scholars and PhD students specialized in American and comparative studies coming from several countries around the Mediterranean bay and not only: Africa, Asia, Southern and Eastern Europe, and the USA. In the name of Edward Said, Procida island became a very place of exchange and meeting of various experiences, everybody taking its own research in American studies and the culture of its own country. From my point of view of American-Italian comparatist with fascination for Eastern Europe, it was an important chance to discover how productive could be the experience of confrontation with countries so far from the environment of my study, the Western civilization in its wider conception, from the extreme west of the USA to the east of Eastern Europe: analysing how the other countries set a dialogue with the US culture, which is to consider the hegemonic Western culture in this historical period, proved to be useful to set the borders of genres and validate the field of any of our own survey, through analogies and differences - or, appropriately, *différences*, in the Derrida's acception of the term.

Biography: Francesco Chianese was born in Napoli, Italy, and studied Italian Modern and Contemporary Literature at Università degli Studi di Napoli Federico II (MA in Modern Literature in 2004, post-graduate degree in Theatre Critics and

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Literature in 2010; final dissertations about the theatre of Pier Paolo Pasolini). After a couple of years teaching in secondary school, he is in his first year of a PhD program in Comparative literature at Università degli Studi di Napoli l'Orientale: his research focuses on the analysis of the transformations in father figure in American, Italian and Eastern-European postmodern literature. In 2011 he attended the American Studies seminar in Roma, Italy, and in 2012 the OASIS - Orientale American Studies International School in Procida, Italy. In his period he is researching at Bristol University in Bristol, UK.

S3 LITTERATURE, HISTOIRE ET VALEURS MORALES / LITERATURE, HISTORY AND MORAL VALUES

"TRANS-SUBJECTIVITÉ" DANS LA LITTÉRATURE D'EMNA BELHAJ YAHIA : ROMANS TUNISIENS VUS DU JAPON

E. Aoyagi
University of Tsukuba

Abstract: Parmi les nombreux romans tunisiens d'expression française, ceux d'Emna Belhaj Yahia se distinguent par les méditations philosophiques insérées dans des scènes tout-à-fait quotidiennes. Ses œuvres juxtaposent des détails précis de la vie courante de nos jours et des observations métaphisiques ou des réflexions chimériques. En bref, le concret et l'abstrait se côtoient et forment deux versants de son écrit. Son premier roman *Chronique frontalière*, qui a été construit presque entièrement par les voix intérieures d'une jeune fille, nous montre l'incorporation de l'auteur vers le monde invisible du cœur et de l'esprit. Et pourtant le regard ardent sur les petits incidents de la vie de tous les jours double ce tableau spirituel. Le deuxième roman *L'Étage invisible* atteint déjà, en notre point de vue, l'apogée de sa littérature. Ici, le texte décrit la vie menée à Tunis des deux personnages principaux, Yacine et sa sœur Aïda ainsi que celle des gens autour d'eux, tout en invitant le lecteur dans un univers méditatif où se mettent en relief des problèmes humains au niveau universel. Dans le troisième roman *Tasharej*, nous rencontrons un espace fictionnel qui ne se réfère à nulle part de ce monde et en même temps se munit de vives couleurs locales et de faits vécus en Tunisie, à la métropole ou en province. Les noms étranges et a-traditionnel des personnages, inventés par la romancière, renforcent l'effet de généralisation de ce qui est individuel. Nous pouvons dire que la caractéristique de la littérature de Yahia réside dans la dualité de la particularité et de l'universalité. D'ailleurs, Jacques Derrida a développé des arguments sur cette dualité de deux pôles, partout dans ses œuvres, en lui donnant un terme explicite d'« exemplarité » ou simplement en la rapportant aux divers discussions à propos de l'exemple. En tous cas, ce qui nous importe, c'est que dans les pensées derridiennes, l'exemplarité représente le pouvoir même de la littérature. Dans cette étude, nous allons tenter de donner une courte vue d'ensemble de la discussion concernant la notion d'exemplarité liée à la possibilité de la littérature chez Derrida, pour mieux éclaircir la force magnétique et révélatrice de la création romanesque de l'écrivain Yahia.

Biography: 1993-1999 chargée de cours, à l'Université de Tsukuba 1999-2008 Professeur adjoint, à l'Université de Tsukuba 2008- Professeur, à l'Université de Tsukuba

THE MOTHER FIGURE IN WORLD LITERATURE: MOTHERS IN THE OLD WORLD AND DAUGHTERS IN TRANSITION

M.N. Ng
The University of Lethbridge

Abstract: The Mother Figure in World Literature: Mothers in the Old World and Daughters in Transition This paper analyses the universal figure of the mother in several texts: Erika Gottlieb's *Becoming My Mother's Daughter*, Chen Ying's *Ingratitude*, and Denise Chong's *The Concubine's Children*, and argues that in many auto/biographical-styled narratives featuring cultures in conflict, the daughter's voice subsumes that of the mother. In Chen Ying's *Ingratitude*, the daughter articulates her subjectivity as one that is victimized by the mother's presence. However, it can be argued that the mother figure, herself marginalized in China's patriarchal society, is as much a victim in this familial relationship. In Chong's biographical *The Concubine's Children*, the narrator, a second-generation acculturated Chinese Canadian, presents the grandmother as the oppressor and her own mother as the oppressed. Similar to *Ingratitude*, the patriarchal culture of China and Canada in the early twentieth century is ignored in Chong's analysis of her family history. In Gottlieb's narrative of her relationship with her mother, in which the trauma of the Holocaust plays both a damaging and a regenerative role, the daughter's examination of the mother is conflicted, as she herself, a Canadian immigrant, desires to embrace a new life. In all three narratives, the representation of the mother, and concomitantly, the voice of the daughter, is best understood when the specific cultural contexts of both mother and daughter are taken into account. In the transnational age of emigration and immigration, of cultures emerging and merging, the pattern of conflict between mother and daughter based not only on generational differences, but on cultural differences as well should be examined closely. This pattern also suggests that the mother, living in two different cultures and unvoiced in either, is the new victim of our twenty-first century. Theorists such as Rey Chow on diaspora subjectivity, Homi Bhabha on hybridity, and Juliet Mitchell on trauma and language will be referenced in my analysis. Maria N. Ng (The University of Lethbridge, Canada)

Biography: Biodata for Maria N. Ng Maria N. Ng is associate professor in English Literature at the University of Lethbridge, Canada, and the author of *Three Exotic Views of Southeast Asia: The Travel Narratives of Isabella Bird, Max Dauthendey, and Ai Wu 1850-1930* (New York: EastBridge, 2002) as well as essays on Chinese Canadian culture and writing. Ng received her Ph.D. from the University of British Columbia and was the Chiang Ching-kuo Foundation Assistant Professor in Comparative Literature at the University of Alberta (1999-2002). She researches transnationalism and literature; popular culture, travel writing and life writing; and women's writing. Her second book, *Reading Chinese Transnationalisms*, co-edited with Philip Holden, is published by Hong Kong University Press (2006). She was awarded a Canada Council for the Arts Grant for Professional Writers in 2005 to write her autobiography. *Pilgrimages: Memories of Colonial Macau and Hong Kong* is published by Hong Kong University Press (2009). She has finished the manuscript of *From Paris to Istanbul: The Orient Express in the 21st Century*. Her next book project is on immigrant mothers.
www.uleth.ca/fas/eng/

EXPLORING THE ETHNOPOETICS OF DREAMS/DREAMING IN INDIGENOUS LITERATURE WITH A FOCUS ON GREG SARRIS'S *MABEL MCKAY: WEAVING THE DREAM*

R.H. Juan
National Chung Hsing University

Abstract: Dreaming is universal; however, while the Westerners take dreams whimsical or as personal fantasy, indigenous peoples take them as part of reality. Dreams are often shared in the tribal community, and dream interpretations are treated seriously. The indigenous dream culture is distinctly different from the culture adumbrated by Freud, the most influential Western dream theorist, and remains esoteric to most literary critics. Dreams and dreaming are important sources of inspiration for indigenous writers, for instance, Native North American writers Louise Erdrich, Linda Hogan, Sherman Alexie, and Thomas King. In order to do justice to the indigenous literature informed with tribal lore, in which dream plays a prominent role, this paper proposes to explore the ethno-poetic dimension of dreams/dreaming as exemplified in Greg Sarris's *Mabel McKay: Weaving the Dream*, a memoir of the renowned Cache Creek Pomo basket weaver and healer. For McKay weaving baskets and dreaming are inseparable—both are paths to spirit. The museum curators who appreciate McKay solely for aesthetic interest miss the gist. As to Sarris he comes to realize things are all woven together. Writing is to Sarris what weaving is to McKay, and both come true to the Dream: "Hers was a life that gave, a life only in the Dream." A comparative study on the ethnography of dreams/dreaming in indigenous tradition will be conducted from a cross-cultural perspective to illuminate this transcultural experience. Dreaming in indigenous sense is an experience of an "interactive self" (Basso), and dream telling is informed with "interpersonal meanings" (Homiak). The world "talks" to the dreamers, and the elaboration of the visionary dream experiences requires a collective artistic creation that predicated a complicated symbolic system. Dreams and visionary experiences are turned into and become elaborated in collective oral performances (Homiak). Sometimes they border on myth-making. For Kagwahiv and Kracke dreaming is "a distinctive form of thinking" and dreams are "imaginal thought." By reading across cultures and beyond nations we may engage a "deeper" dialogue with indigenous literature, which operates on a different ontology and epistemology.

Biography: Rose Hsiu-li Juan is full professor of Department of Foreign Languages and Literatures, National Chung Hsing University, Taichung, Taiwan. Board Member of Directors (2004-2005, 2006-2007, 2010-2011, 2012-2013) and Supervisors (2008-2009), English and American Literature Association in Republic of China. Board Member of Directors (2010-2011, 2012-2013), The Association for the Study of Literature and Environment in Republic of China. Her major area of research is currently on Native North American literature and culture after her interest gradually grew from modern and postmodern fiction to multicultural literature and ecocriticism. Her publications appear in *Chung-Wai Literary Quarterly*, *Selected Papers of ICLA Congress*, and as book chapters in *Mapping Native North American Literatures: Reflections on Multiculturalism*.

LES MESSAGERS DE L'ANCIEN. MAZZERI CORSES ET MOLPHARS CARPATIQUES ENTRE TRADITION ORALE ET LITTÉRATURE

O.V. Berezovska
Université de Corse

Abstract: Notre comparaison entre la Corse et les Carpates ukrainiennes se situe dans l'optique des sociétés traditionnelles montagnardes pastorales et dans le contexte des cultures indoeuropéennes. Elle porte sur leur univers magico-religieux, à partir des personnages centraux que sont le mazzeru pour la Corse et le molphar pour les Carpates ukrainiennes. Les mazzeri représentent bien le monde de la tradition orale corse. Ce sont des personnes, qui selon les

croyances locales, chassent dans leurs rêves, et sous une apparence animale, les âmes des mortels pour les accompagner dans l'autre vie, celle de la mort. On les considère comme des messagers de la mort et, selon cette hypothèse, nous les rapprochons des chamans. Nous examinons aussi en parallèle la manière dont le mazzero est récemment devenu un personnage de fiction littéraire, comme dans le roman *La chasse de nuit* de Marie Ferranti, et un objet d'étude scientifique. Les molphars incarnent de leur côté le folklore magique des Carpates Ukrainiennes. Ce sont des guérisseurs, des régulateurs du temps, des sorciers. Au début de XX^{ème} siècle le personnage du molphar apparaît dans le roman de Mykhailo Kotsiubynsky *Les chevaux de feu ou les ombres des ancêtres oubliés* qui a servi de base au film de Paradjanov *Les chevaux de feu* sorti au cinéma en mars 1966. Nous avons aussi mené une enquête sur la survivance actuelle de ces pratiques, notamment en interrogeant un molphar contemporain (27-29 septembre 2008, 25-28 août 2009, 12-14 janvier 2010, 5-8 janvier 2011) Dans une perspective comparatiste, notre recherche se divise en trois parties: Dans la première, qui relève essentiellement de l'anthropologie, nous comparons deux phénomènes de traditions orales vivantes à travers les rites, les coutumes et les croyances ; cette première partie analyse le rapport mythique au monde des sociétés traditionnelles corse et houtsoule et la manière dont il est perçu par les chercheurs. la deuxième partie, qui croise l'anthropologie et la littérature, traite de la littérature orale à travers les histoires « vraies », les légendes et les contes, trois notions qui, tout en se distinguant, ont gardé chacune à sa manière, un lien étroit avec la conception mythique du monde enfin, la troisième partie, plus proprement littéraire, compare les personnages du mazzero et du molphar dans les œuvres de création littéraire qui portent toutes, d'une manière ou d'une autre, une marque identitaire nationale très forte. Nous pouvons ainsi observer comment ces personnages de la tradition orale, caractéristiques de deux cultures montagnardes, investissent successivement le mythe, la légende et enfin la fiction littéraire, et montrer comment les traditions anciennes nourrissent l'imaginaire et l'écriture moderne. Notre ambition est de contribuer par cette recherche comparative à une meilleure compréhension de ces deux traditions, de ces deux cultures relativement peu étudiées à ce jour. Cette comparaison innovante permet aussi d'élargir le spectre potentiel des futures recherches tant sur le plan géographique que sur le plan d'une mise en parallèle des formes de pensée anciennes et modernes.

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S3 INTERROGER LES NOTIONS, LES FORMES ET LES STRUCTURES (POST)MODERNES / INTERROGATIONS OF (POST)MODERN TERMS, FORMS AND STRUCTURES

BAROQUE MODERNITY AS AN ALTERNATIVE MODERNITY

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Abstract: With this presentation, I want to delve into the presence and strategy about Baroque ethos as an alternative of Modernity in an era of Late Capitalism and Globalization. Changing Modern modality of destruction of qualitative time-space produced by capitalistic productivism into qualitative realm by way of imaginative crossroads that leads into another dimension is radically baroque. Baroque ethos doesn't delete contradiction of living life of capitalistic Modernity neither negate it. But this ethos resists to accept it however recognizes it as inevitable. This strategy of Baroque ethos manifests itself in both artistic and historic level. In artistic realm, Baroque technique suffers profound disenchantment facing with insufficiency of world that requires vital substance. This Baroque attitude derives from desperation, horror vacui, and ornamental exuberance ends up with vertigo. In historic retrospect, Latin America in 17th century could not do anything but reinvent Europe in the middle of crisis of survival of pre-Colombian and creole civilization. There remained no alternative but set in motion with Baroque practice. It is a sort of ethos which is capable to criticize and transcend the problem of Modernity. This strategy can be applied to hic and nunc where Neoliberalism is infiltrated into every section of ordinary life and the necessity to reorganize Baroque and emancipative imaginary to reformulate modality of life within the boundary of Modernity. And in remapping Postmodern world, Baroque principle that binds pre-Modern imaginary with Postmodern sensibility can reinvent cultural identity that can transform global design.

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MULTIPLE VOICES: POINT OF VIEW IN AUGUSTO ABELAIRA'S *BOLOR* AND ALDOUS HUXLEY'S *POINT COUNTER POINT*

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Abstract: It is indisputable that the experimental novels of the XXth century, especially those that can be classified as belonging to the genre known as the "nouveau roman", besides presenting a fictional representation of reality, probe into the possibilities that literature affords the writer, proposing new ways of telling a story in the very process of telling it. This innovation made it possible for the novel to reflect upon itself, thus becoming, in Michel Butor's words, "the laboratory of the narrative (...) the locus where to study the manner in which reality appears to us or may appear to us." [1] The paper aims at establishing a relationship between Portuguese writer Augusto Abelaira's novel *Bolor* and some aspects of Aldous Huxley's novel *Point Counter Point*, in spite of the fact that, in terms of structure, they are very different works. Among the common aspects that can be found in both novels and that may function as a starting point for us to draw a

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parallel between them, we can mention the issue of the focus of narration, which is one of the concerns of the “nouveau-roman,” a genre to which Bolor undoubtedly belongs. According to R. M. Albérès, in *Metamorphoses du roman*, the most systematic texts of the “nouveau-roman” in France looked for inspiration in literary classics such as *Les faux monnayeurs* and *Point Counter Point*. [2] Realizing that the omniscient narrator is not wholly satisfactory and that only one first person narrator would convey a unilateral view, Huxley proposes experimentation in his novel, primarily by means of the notes made by his character Philip Quarles, who suggests what he calls “musicalization” to create the multiplicity of points of view. On the other hand, Abelaira, in *Bolor*, seems to put the technique shown by Huxley into practice when he makes the three characters in his novel, Humberto, Maria dos Remédios and Aleixo, who are also narrators, give their different versions of the facts, each one complementing or undoing the others. In fact, they go beyond this, writing not only as their own selves but as if they were the others, thereby weaving, in this attempt at identification with one another, a patchwork, as it were, which represents graphically the narrative written from different angles. This dislocation translates the refusal to accept only one version of the facts as if it were the only true and complete one. The “final truth” that one can apprehend from the various versions depends, to a great extent, on the reader, who must contribute to organize the story and to resolve the ambiguities generated by the shift of narrative focus. One could, then, conclude that, in *Bolor*, although he conceives a different structure from that used by Huxley in *Point Counter Point*, Abelaira retrieves some of the ideas of his predecessor, making evident in the very construction of the narrative the experimentation proposed by Philip Quarles, mainly in what concerns the multiplicity of viewpoints, which lends the novel, along with a complexity at times difficult to decipher, an unquestionable wealth of interpretive possibilities.

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CHEMIN FAISANT VERS LE MALENTENDU. LES NOTIONS D'HISTOIRE ET DE THÉORIE LITTÉRAIRES AU-DELÀ DES FRONTIÈRES CULTURELLES

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Abstract: Auteur : Graciela ESTRADA VARGAS Statut : Professeur Institution de rattachement : Universidad Nacional Autónoma de México UNAM Titre de la proposition : Chemin faisant vers le malentendu. Les notions de l'histoire et la théorie littéraires au-delà des frontières culturelles. Référence à l'un des cinq axes : 5) Au-delà des nations : aires linguistiques, continents littéraires, mondialisation ? Résumé : La présente proposition a comme but de réfléchir sur le caractère problématique de la mention, usage et traduction des notions de l'histoire et la théorie littéraires appartenant à des cultures différentes. On verra comment cette pratique abouti souvent en un malentendu. Non exclusif des travaux des étudiants, le problème a parfois son origine dans les concepts proposés par la théorie. À partir d'une réflexion faite par Octavio Paz sur la notion anglosaxone de « Modernism » d'où se comprend la confusion créée par rapport au mouvement littéraire nommé « Modernismo » du poète Rubén Darío et qui est antérieur, notre étude se propose d'identifier les causes, repérer les conséquences et établir des possibles solutions pour diminuer l'imbroglio. Peut la littérature comparée aider à cet objectif ? Comment ? De quelle manière le comparatisme peut être une voie pour diminuer les méconnaissances et les mauvaises interprétations ?

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"IN THE ORCHARD" WITH VIRGINIA WOOLF. MODERNISM AND THE MAIDEN

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Abstract: Quite apart from genre, whether it be novel, short story, autobiographical reminiscence or essay, and from the plots adopted to set it out, for Virginia Woolf writing is always the site of an epistemological agon, which often appears either in the guise of a perceptual euphoria or of a prostration for the cognitive subject. Agonai and prostrations translate into moments of narrative impasse, in which the self exhibited by the narration discovers its own inability to speak the world, while another subject of writing – a secondary narrator – appears in the text to take upon itself the impasse (and the prostration) and to work towards its resolution. The underlying thought here is to question this impasse, in which a ‘reflected’ self occupies the foreground: a self surprised in its groping between the sphere of the intelligible and that of the optical reflection, and ‘photographed’ by a narrator who ‘freezes’ the scene so as to let us look at it, with fresh eyes or even ‘eyeless’, recording ‘crises’ and ‘progress’ that are eventually shared by all the textual actors- author, character, narrator and reader. This being the case of some short-stories, like ‘In the Orchard’ (1923), regarded as meta-textual exercise and an epistemological text par excellence (“one cannot speak of a story but only of the possible outcomes of the novel”- Cavicchioli). It is mandatory here to locate this Woolf’s literary moment in the context of two crucial discourses of her time: the visual/formal ‘secession’ brought about by the avant-garde art movements (see VW’s concern with painting) and the emerging feminist ‘question’ as a cultural and art issue (see VW’s (de)-construction of ‘authorship’). There are signs of gender hints implied in the above mentioned narrative agonism, where a subject (the jeune fille of ‘In the Orchard’, or the ‘vanishing’ narrator), is found ‘sensing’ reality, processing body and mind postures and questioning the tools made available by literary tradition.

Biography: ROSSANA BONA DEI is Professor of English Language and Literature at the University of Bergamo, Italy, where she teaches English Literature and Cultural Studies at the Faculty of Foreign Languages and Literatures, where she is Member of the Bergamo PHD course of Euroamerican Literatures (associated to the Giessen PHDNet). She has been recently elected in the Directory Board of Associazione italiana di Anglistica and is member of ESSE (European Society for the Study of English) since its foundation. Her theoretical research ranges in the contexts of literary history and aesthetics, epistemology of literature, cultural studies, and visual studies. She devoted her former studies to Romantic and Victorian poetics (Wordsworth, Clare, Hopkins, Dickens, Hudson), focusing on questions of perception/representation of landscape. Concerned with the “sense of place”, in terms of imaginary and cultural construction, are also her current interests in Urban studies, namely on contemporary urban narratives and “the city as text”, with special focus on London. She has also devoted her studies to the construction of ‘authorship’ and ‘the audience’ in Modernist writings (Woolf, Keynes, Henry Green, Orwell), her most recent contribution being a monography on “Virginia Woolf (“In the Nerves of writing,” Sestante Edizioni, 2011). She is presently concerned with travel theories, with focus on the Grand Tour and the ‘tourist gaze’: on these topics she has published essays in Italian and in English, a book on the politics of travel in Cultural Studies perspective (“I sensi del viaggio, Franco Angeli, 2006), and edited a long encyclopedic essay for UTET Storia della Cultura.

LE ROMAN: THEORIES ET PRATIQUES / THEORIES AND PRACTICES OF THE NOVEL

LA THÉORIE DU GENRE ROMANESQUE DANS *A REBOURS* ET *LÀ-BAS* DE J.-K. HUYSMANS

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Abstract: La théorie du genre romanesque dans *A rebours* et *Là-bas* de J.-K. Huysmans.

Dans sa préface *A rebours* écrite en 1903, J.-K. Huysmans défend la remise en question des frontières du roman en y insérant des réflexions sur l'art, sur la science et sur l'histoire. Ce qui contribuera à faire éclater l'intrigue du roman traditionnel. Ce principe de mélange du travail fictionnel et de la réflexion théorique est mis en oeuvre dans deux romans qui se trouvent au coeur de la production romanesque de Huysmans puisqu'ils succèdent aux premiers romans naturalistes tels que *Marthe* ou *En Ménage* et précèdent les derniers romans catholiques comme *En Route* et *L'Oblat*. Ces romans sont *A rebours* publié en 1884 et *Là-bas* paru en 1891. Ces deux textes marquent une rupture dans l'écriture de Huysmans car ils symbolisent le passage du naturalisme au spiritualisme. Non seulement ces deux romans se détournent de la représentation minutieuse du réel mais aussi ils mettent en scène soit les rêves et l'esthétisme d'un personnage unique (des Esseintes) soit l'expérience satanique de Durtal qui écrit en même temps la biographie de Gilles de Rais. Cette évolution de Huysmans vers l'idéalisme se traduit également par la dimension réflexive qu'il donne à *A rebours* et *Là-bas*. En effet, aux chapitres XIV d'*A rebours* et I de *Là-bas*, il développe une réflexion sur le genre romanesque. D'un côté, il ouvre des voies de renouvellement du roman à travers le fantastique et le rêve. D'où la prédilection de des Esseintes pour *La Tentation de Saint-Antoine* de Flaubert, *La Faute de l'Abbé Mouret* de Zola et *Claire Lenoir* de Villiers de l'Isle-Adam. Au fantastique, s'ajoute le satanisme et l'ironie que des Esseintes décèle chez Swift et chez Poe. Ces différents éléments constituent de potentiels outils de transformation du roman naturaliste. Au-delà de cette réflexion sur le dépassement du naturalisme, Huysmans définit un autre type de roman. Au chapitre XIV d'*A rebours*, il défend un roman 'of meat' qui ressemblerait au poème en prose car il sera fondé sur la condensation de l'intrigue et sur l'absence de description. De même, il expose dans le dialogue entre Durtal et des Hermies, qui ouvre *Là-bas*, sa théorie d'une autre forme romanesque. Cette dernière est conçue comme un roman qui intègre la spiritualité dans le tissu romanesque et mélange l'âme et le corps, contrairement au roman naturaliste. Huysmans transforme donc *A rebours* et *Là-bas* en laboratoire d'expérimentation de nouvelles tentatives narratives mais aussi en terrain de réflexion sur sa production romanesque future puisque sa trilogie chrétienne (*En Route*, *La Cathédrale*, *L'Oblat*) prendra sa source dans ces deux textes. La fiction est ainsi encadrée par toute une théorie du roman que nous comptons analyser dans notre communication.

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SPACE AND MOOD IN WILHELM GENAZINO'S NOVELS

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Abstract: Svenja Frank, M.A., svenja.frank@mod-langs.ox.ac.uk University of Oxford "In Wahrheit erfahre ich nur meine Teilnahme am allgemeinen Trivialschicksal". Space and Mood in Wilhelm Genazino's novels. In contemporary German literature, Buechner prize winner Wilhelm Genazino provides one of the most profound explorations of the themes of sadness, Langeweile and melancholy. Adopting the framework of Meyer-Sieckendiek's Affektpoetik one can provisionally describe Genazino's type of sadness as the intersection of existentialist "Trauer"; and, in the tradition of Kafka or Pavese, the modern diaristic discourse of "Schmerz". Following a text-based, rather than reader-response approach, this article claims that Genazino's novels are an example of the modern display of sadness as a mood, in the existentialist sense, i.e. distinct from feeling through its lack of cause. Drawing on Hermann Schmitz' System der Philosophie, this article will further argue that, in Genazino's text, sadness is not experienced as a personal feeling. Rather sadness is a Gefuehlsraum, a space in which the individual is consciously partaking. This spatiality already figures in the resomatization of Schmerz in *Mittelmässiges Heimweh*. Here the psychosomatic metaphors offer a model of the body as an intermediate space between the subject's inner life and the atmospheric mood (Gefuehlsraum). Genazino's earlier novels still provide some rational explanations for the protagonists' sadness (e.g. breakup from his lover, dismissal); this

paper will focus on his most recent novel *Das Glueck in gluecksfernen Zeiten* (2009) in which sadness is realised as an existentialist mood without an object. As to the function of sadness in the text, the autodiegetic narrator's insight into the meaninglessness of existence and partakes in a *Gefuehlsraum* of "gluecksfernen Zeiten", paradoxically, turns sadness into its own remedy in that it leads to a higher level of experience and to individuation. Again, rooted in the anti-rational existentialist tradition, the narrator's ultimate salvation from sadness lies in a pre-rational utopia. It is only in the psychiatric clinic where the "right not to enjoy"; (Zizek) is still possible. Finally, the article will thus address how the post-materialist ideology to uphold happiness as a sole goal, results in pathologising sadness. In such a society, any expression of sadness which is manifested in absurd behaviour (e.g. trampling a cake, handing someone a slice of bread) is perceived as mental illness and thus otherness. The text-immanent approach will demonstrate that the only way to distinguish between sane and insane is through their space, along Foucault's lines, only through institutionalisation.

Biography: Studied European Culture, Modern German Literature and English Literature in Eichstaett, London (UCL) and Freiburg im Breisgau. 2005 Bachelor of Arts, 2009 Magister, 2011 State examination. Employment as teaching assistant (English Department), research assistant (German department) and lecturer (contemporary German literature) at Freiburg university. Since October 2010 DAAD-Lektorin (German Academic Exchange Service) at the University of Oxford. Conference Organisation: Ten Years On: 9/11 in European Literature, conference papers and publications on contemporary German literature.

THE EMERGENCE OF THE NOVEL-ESSAY

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Abstract: The aim of this paper is to explain the origin of the novel-essay genre in the light of the philosophical concept of emergence. Emergence is that idea according to which emergent entities (properties or substances) "arise" out of more fundamental entities, which are "novel" or "irreducible" with respect to them. Emergentism was born in England within the late nineteenth century debate about the irreducibility of the special sciences of chemistry and biology (McLaughlin 1992; Stephan 1992). The idea is that the world is divided into discrete strata, with fundamental physics as the base level, followed by chemistry, biology, and psychology (and possibly sociology). To each level corresponds a special science, and the levels are arranged in terms of increasing organizational complexity of matter, the bottom level being the limiting case investigated by the fundamental science of physics. As we move up the levels, the sciences become increasingly specialized, dealing only with a smaller set of increasingly complex structures with distinguishing characteristics which are the science's focus. (O'Connor and Wong 2012, 13). What distinguishes the various accounts of emergence is the relationship between such levels. Despite their differences, for Mill (1843) and Broad (1925), emergence always "involves the appearance of primitive high-level causal interactions that are additional to those of the more fundamental levels" (O'Connor and Wong 14). Alexander (1920), on the contrary, is interested only in the "appearance of novel qualities and associated, high-level causal patterns which cannot be directly expressed in the terms of the more fundamental entities and principles" (O'Connor and Wong 14). O'Connor and Wong label Mill's and Broad's view of emergence "ontological emergence" (18-26), whereas Alexander's one "epistemological emergence" (14-18). Today, the most popular approach to emergence derives from Alexander, not Mill and Broad. It developed within the debate on the behavior of complex systems (Bedau 1997; Clark 1997, 2001), where it has been introduced the concept of emergence to overcome the limits on human knowledge of complex phenomena. In this sense, emergence is an epistemological category. On the other hand, emergence finds also a rich soil in the discussions within philosophy of mind on the problems of mental causation, intentionality, consciousness and their reconcilability with physicalism. In this respect, emergence is considered as an ontological category, whose original account descends from Mill and Broad. Ontological emergentists believe that the physical world is constituted by simple or composite physical structures. Nevertheless, composites are not always mere aggregates of simple constituents, since there are different layers of complexity in the organization of matter. The existence of each level is the consequence of the emergence of novel and irreducible qualities, or properties, holding primitive causal powers. Since emergent features exert not only same-level effects, but also effects in lower levels, one generally speaks of "downward causation" (Campbell 1974, 180). In both accounts of emergence, the epistemological and the ontological ones, we usually deal with properties. But if we turn to literary forms, things change since literary forms are more like individuals than properties, that is, they are the bearers of certain properties. In particular, they can be regarded as composite individuals, for each literary form has a layered structure characterized by the emergence of novel, irreducible qualities at each level. At the bottom level we will have certain grammatical micro-features upon which will emerge peculiar syntactic patterns, upon which will emerge in their turn specific semantic patterns (Allison et al. 2011). And so on up to the highest layer of the symbolic function of a literary form, which will be the ultimate emergent feature of a literary form, which turns out to be a composite emergent individual. Nevertheless, emergent forms are not monads since they depend on the literary system, and they are themselves able to shape it in virtue of the downward causation. Literary forms are always grounded on other forms, other composite individuals (which will be emergent in their

turn). Just as in the case of the novel-essay, which emerges on some well-identifiable individuals, on a set of forms: the Bildungsroman, the historical novel, and the essay. To simplify matters, however, we shall refer the novel in general and the essay as the basic components of the novel-essay. Fortunately, considerations from general metaphysics allow such an interpretation of emergence, since in "some austere ontologies, there simply are not composite systems lacking emergent features" (O'Connor and Wong 30). According to his sui generis eliminativistic ontology, Merricks (2001) argues that every composite object is emergent. Rejecting the principle of composition as identity which is at the basis of physicalist reductionism, Merricks affirms that "every composite object is distinct from – i.e. not identical with – its parts. So every such object is something 'in addition to' its parts" (28). And this "in addition to" means exactly that composite objects are emergent substances, that is Merricks believes that composite individuals are emergent. Of course, Merricks speaks about concrete objects like statues, books, rocks, tables, stars, and persons, while I am interested here in literary forms, abstract categories of thinking. Furthermore, the conceptual compatibility of general metaphysics and culture cannot be taken for granted. Nevertheless, this is always about the old problem of analogy and the how deep one can push it. After all, the same happens when we analyze literary forms in terms of their evolution in a competitive environment, since they are obviously not living organisms. But or we accept the fact that, because of the intrinsic nature of analogy itself, there will always be a metaphysical gap between natural and cultural facts, or an epistemological one between different conceptual systems, or we will have to renounce at all to interdisciplinary models in the analysis of literature. In the latter case, the feeling is just that we would be going to wasting really too much.

Biography: Stefano Ercolino is a Ph.D. candidate in Comparative Literature at the University of L'Aquila. He currently is Fulbright Visiting Student Researcher at the Department of Comparative Literature at Stanford University. He studies literary genres theory and the nineteenth and the twentieth century American, English, French, German, and Italian novel.

THE MIND OF Mlle VINTEUIL: NARRATOLOGY AND THEORY OF MIND (TOM) IN PROUST'S *A LA RECHERCHE DU TEMPS PERDU*

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Abstract: Observed through the lenses of narratology, the novel *A la recherche du temps perdu* has a series of incongruities, especially when it comes to the narrative voice. As a fictional autobiography, the narrative is, following Gerard Genette, "internally focalized" on its hero. This means that all events (including verbal events) recounted should be presented through the hero's consciousness as they were either witnessed by him or, at least, recounted to him by other witnesses. But, as we all know, the hero-narrator reports to us not only events he couldn't possibly have witnessed but also the feelings and intentions of a great number of characters, in clear violation of the internal focalization rule, an incongruity Genette names "polimodality" which far from functioning as the traditional omniscience of the realist novel is seen as a logically short-circuiting not only of the rules of realist illusion but also, as Genette puts it, of a rule of the mind itself "which states that we cannot be at the same time in and out of [the mind]" (GENETTE, Figures III, 1972, p. 223; my translation). This is clearly the case of the Montjouvain scene. As Genette shows us, it has a rigorous focalization on the hero when it comes to the actions that are visible or audible through the window of Mlle Vinteuil's house. However, the focalization of the scene also involves the character of Mlle Vinteuil, as the narrator recounts her innermost thoughts and feelings. As Genette puts it, it is as though the hero, who cannot see or hear everything, can, on the other hand, guess all her thoughts - an explanation that Genette rejects by arguing that what is really going on in the scene is the coexistence of two concurrent codes, two levels of reality that are opposed to each other and can never intertwine, hence the logical incongruity we as readers have to accept as a constitutive flaw of the novel. But is the scene really perceived by readers as illogical? And if not, why? Without offering a definite answer which can only be delivered through empirical data on readers, in this proposal I would like to suggest that, if we look at the scene in terms of ToM it ceases to be problematic. As ToM is understood as the "ability to represent and infer unobservable mental states such as desires, intentions and beliefs from the self and others (GAZZANIGA, IVRY, MANGUL, Cognitive neuroscience, 2002, p. 676) it allows the hero to "guess" Mlle Vinteuil's thoughts and feelings without creating a logical problem as the focus of the mimetic act presented in the text are not the events "out there", but the events that are happening in the narrator's mind which are related but not reduced to that "reality". This point has far reaching consequences. First of all, it can help us understand Proust's work more comprehensively as the mimesis of the narrator's thought processes seem to be consistent with parts of Proust's poetics as observed in statements from the novel itself and also from Proust's critical articles and letters. Secondly, it can also have an impact on the interpretation of the novel. Take, for example, some deconstructionist and/or postmodern readings. Most of these interpretation (Paul de Man, Walter Kasell, David Ellison) operate on the hypothesis that the narrator is a "reader" or an "interpreter" of a "text" (the world) which does not have a stabilized meaning. This is seen as evidence of the epistemological impossibility of knowing anything about the world. But, if we see the narrator as a character who engages in ToM, the interpretation above (and its philosophical basis) has to be rethought. This leads us to the last point. Being such a frequent practitioner of ToM, the narrator's interpretations can be used as a

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springboard for cognitive psychology researchers, as he points to the possibilities but also the difficulties of such an undertaking, especially when he is romantically involved with the individual he wants to understand as it is the case of Albertine.

Biography: Samira Murad has received her PhD degree in French Literature from the University of Sao Paulo for the dissertation " On reading A la recherche du temps perdu" in 2012. She has written on Marcel Proust and Georges Perec and is interested in reader-response criticism, genetic criticism and cognitive sciences. She is also working on the transcription of Proust's exercises books 15 and 16 as part of the effort of publication coordinated by Nathalie Mauriac at ITEM (Institut des textes et manuscrits) in Paris.

S5 LITERATURE AND MEDIA

COMPARATIVE LITERATURE IN THE DIGITAL AGE: SEMIOTIC AND CULTURAL IMPLICATIONS

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Abstract: The advent of the digital has undoubtedly changed the framework within which socio-cultural practices take place. Technology has passed from being a mere instrument for communication to becoming the very environment in which socio-cultural interactions take place. This intertwining of tekhné and epistémè is creating new opportunities of knowledge exchange that rely on four fundamental aspects: 1) systemic/dynamic complexity; 2) mobilization of communication contexts (and as a consequence: changing actor roles (prosumers -consumers+users) and interdisciplinarity; 3) more emphasis on interpersonal or intersubjective positions (rather than intrapersonal approaches); 4) re-evaluations of the role of language(s) (human and machine languages) and semiosis (language and other sign systems). Mediated action is the result of a relationship between agents and their cultural tools/instruments, yielding a correlation between signs and tools, concepts and procedures. As tools change, so does the substratum of sign-representations. Online technologies introduce powerful elements of change for they can be used in order to enhance expression, documentation, observation, communication, discussion, negotiation, interpretation, publication, reflection and evaluation, that is, ways of producing, distributing, acquiring and again transferring knowledge. The understanding of communication as dialogical action became more apparent in the second half of the 20th-century. The change of paradigm was obvious not just in the Social Sciences and Humanities (with work by Pierre Bourdieu, Jurij Lotman, Mikhail Bakhtin or Valentin Voloshinov, to name but a few). Similar changes took place in the Natural Sciences, whose focus was never language but rather observation of 'real events'. In the 1930s, the Bohr-Einstein debates on quantum physics and relativity revolutionized science. The gradual shift towards probabilistic approaches in the study of phenomena was really a shift from models where the observer remained detached from the world under study, to models based not just on diverse vantage-points, but on interaction, and most importantly, language models. Initially the focus was on interaction with phenomena, but as it became clear that the observer was necessarily implicated in his/her observations, the emphasis moved towards negotiation of events. Findings on the task-oriented nature of human communication impacted directly on the analysis of the role played by technologies in socialization (from the individual to larger spheres of kingship such as family, social circles, institutional and community domains, nationhood, etc.). The view of communication as dialogical action relies on two fundamental considerations. On the one hand, the fact that communication and cognition are both materially realized. Communication can take place in face-to-face conversation, where actions are made known through contextualization cues (verbal registers, non verbal signs -gestures, postures- prosodic signals -intonation patterns, volume, stress patterns), as well as in reading/writing (by means of intertextuality). But there are other representation forms (image, film, etc.) that allow intermedial formats (several modes of information: text, image, sound, etc). Similarly, advances in neuroscience show that perception is mapped in the brain by means of mirror neuron structures that copy motor responses across the five modes (vision, sound, touch, smell, taste). Secondly, until quite recently, studies on communication and cognition have frequently left aside the involvement of affective processes in group relations. The advancement on psychological research in the 20th-century often neglected the more complicated matter of the transmission of cultural values, beliefs, goals, and other referential parameters of groups and communities. The development of social-networking in the Internet has made clear that we are facing not just a revolution in the way information is created, transmitted and distributed. New media facilitates the co-creation of information in ways never anticipated before. Issues of negotiation of authority, empowerment of minority groups and marginal voices opened the way for shifts in various disciplines such as Translation or Gender Studies. The eclecticism of the discipline known as "Comparative Literature" led to problems not just of categorization but also of definition. Initially related and the comparison of artistic trends across nation-states, Goethe's notion of Weltliteratur is receiving new interpretations in works such as Alamgir Hashmi's *The Commonwealth*, Comparative Literature and the World, Gayatri Chakravorty Spivak's *Death of a Discipline*, David Damrosch's *What is World Literature?* or Pascale Casanova's *The World Republic of Letters*, all of which explore the role of the discipline in our contemporary interconnected and global world. While in the West Comparative Literature is experiencing institutional constriction, there are signs that in many parts of the world the discipline is thriving, especially in Asia, Latin America, and the Mediterranean. Other trends within the discipline (i.e. Steven Tötösy de Zepetnek) reflect the growing importance of cultural and socio-political issues in art works and literature. My claim here is that the study of emotions, affections and empathy is fundamental for a discipline that focuses on the study of art and aesthetic processes. In my research I seek to relate narrative (story-telling) to the development of intersubjectivity. I approach this study from semiotic and cognitive angles, focusing on the role of spatio-temporal deixis in perception and representation, and exploring the impact of changing material formats (analogue to digital). This research seeks to confirm that narrative training in early infancy is a basic way through which humans learn to manage empathic engagement with others who might not physically share the same spatiotemporal coordinates, in a process where

biophysical, technological, and interpersonal factors interact If this hypothesis proves right, there will be no 'borders' to comparatism.

Biography: Dr. Asunción López-Varela BA, MA (Hons), PhD (Hons) enseigne à l'Université Complutense de Madrid, Espagne. Ses domaines de recherche comprennent des aspects socio-sémiotique, études comparatives culturelles et intermédialité. Ses recherches montrent un équilibre entre la théorie et la pratique, très attaché aux causes de l'exclusion et l'injustice sociale. Prof. López-Varela a participé à des activités de coopération internationale dans les territoires saharaguis et à l'Inde. Elle est membre du Comité exécutif du Réseau européen d'études comparatives (Executive Committee of the European Network of Comparative Literature Studies) et Le Institute des littératures du monde (Harvard Institute of World Literatures). Elle coordonne le programme de recherche: Études sur l'intermédialité et médiation interculturelle (Studies on Intermediality and Intercultural Mediation) et participe à la commission consultative de Cultura : revue internationale de philosophie de la culture et axiologie (ISSN: 1584-1057), JCLA Journal de Vishvannath Kaviraja Institut de Culture e littérature comparée (1481-4374 ISSN) Purdue University Press, et Le chypriote journal des sciences de l'éducation CJES (ISSN: 1305-9076) Near East University, Chypre. Une sélection de ses publications peuvent être consultées à l'adresse: <http://www.ucm.es/info/siim/tips/373.php>

"THE FOREST OF ARDEN" AS THE METAPHOR FOR A NEW MEDIA OBJECT

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Abstract: The text emphasizes two themes from Shakespeare's comedy *As You Like It* in their relationship to new media literature: the reading of an environment that "speaks" or is inscribed with texts, and the temporary suspension of violent conflict that happens when the characters flee into the Forest of Arden. Thus a literary classic mediates the understanding of the language of new media.

In his new media art installations since 2005 Sreco Dragan (the founding father of Slovene video and new media art) establishes the point of translating the experience of colour, taste, figurative images and even verbal expressions into compositions of words that describe those experiences. The effort that the user invests into forming a statement in the framework of determined rules and by attempting to be as precise as possible stresses the discursive nature of reality. Like in the Forest of Arden, in Sreco Dragan's performances the act of covering the reality with verbal statements constitutes the reality.

The second part of the paper considers a number of new media theories and individual works to point to an ambivalence inherent in signs produced by automatons (Espen J. Aarseth, Hans Magnus Enzensberger, Vilém Flusser, Dan Graham, David Link, Teo Spiller, Peter Weibel).

Biography: Ales Vaupotic is a literary comparatist and new media artist. He is Ass. Prof. at the School of humanities, University of Nova Gorica, Slovenia. He is a member of the executive committees of European Network for Comparative Literary Studies (REELCS/ENCLS) and of Slovene Comparative Literature Association and the president of Society for Connecting Art and Science ArtNetLab. In his work he combines artistic and scholarly approaches. His areas of research include the theory of discourse, theory of new media and theory of literary realism.

Narvika Bovcon is Ass. Prof. for design and new media art at the Faculty of Computer and Information Science, University of Ljubljana. She works as new media artist and researcher. She has written the book *Art in the World of Smart Machines* and several scientific papers. She has exhibited internationally and curated many international new media art festivals and exhibitions.

LUIZ GONZAGA'S ARTISTIC WORD AS A STRONG TRANSLATOR OF A CULTURAL IDENTITY IN THE INLAND OF BRAZIL

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UFBA

Abstract: Abstract Luiz Gonzaga's artistic Word as a strong translator of a cultural identity in the inland of Brazil Nildecy de Miranda Nascimento Globalization brings different peoples, cultures and traditions closer, shifting values and transforming lifestyles worldwide. Nonetheless, whether it is necessary to establish a dialogue with cultural multiplicities, it becomes crucial, on the other hand, to preserve each people's cultural identity aspects as a way to guarantee the maintenance of diversity. Towards such aim, this text features the musical pieces of Brazilian artist Luiz Gonzaga, whose birth centenary in 2012 is being strongly celebrated all over Brazil. The permanence of Luiz Gonzaga's musical pieces

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constitute an example of how the cultural identity turns out to be a safe place where individuals recognize themselves. With all his remarkable talent, Luiz Gonzaga was capable of transcribing and keeping a rich heap of the northeastern popular tradition for the future generations. Before this aspect, we grab as suitable the following words from Thomas Stearns Eliot (1921): "Every nation, every race, has not only its own creative, but its own critical to think". When this creative trend is conveyed in such a manner it reflects what each people possesses in its most specific way, it becomes capable of replicating to other peoples what Eliot (1921) defines as simultaneous order, which, in its turn, develops itself into something of interest to other ethnical groups' traditions. Perhaps that is the reason why French researcher Dominique Dreyfus converted herself into one of Luiz Gonzaga's major biographers after she heard him while covering a Brazilian music festival in Paris in 1988. Through a particular speaking and a theatrical performance which is conveyed through the body, clothing, tone and the interpretative aspect of voice, in the chosen rhythmical variation and on a rich thematic, Luiz Gonzaga's musical works amalgamate historical, cultural, religious and artistic elements which strongly preserve an identity sight. By imposing himself before the disposability of current events and the despotic appeal of publicity, the artist prevailed over the century and survived the media, remaining as an undeniable archive of the cultural memory of a tip in Brazil, the Northeastern Sertão. Considering the comparative literature context we aim, thus, to demonstrate the authenticity of literary dialogues among nations as a means by which respect and communication among different peoples are strengthened.

Biography: Nildecy de Miranda Nascimento holds a PhD in Theories and Criticism of Literature and Culture at the Federal University of Bahia and a Masters in Literature and Cultural Diversity at the State University of Feira de Santana. Author of the book chronicles the other side, is devoted nowadays to study the place of poetic language in the contemporary world, before the events of media and mass communication. Acting on the following subjects: reading, literature, aesthetics, textual interpretation, identity and cultural diversity postmodern works with small newspapers in rural Bahia.

S3 LES MARGES TRANSCONTINENTALES

LE RECIT DES HARRAGA: UNE REFORMULATION DE LA NOTION DE FRONTIERE DANS LES OEUVRES FRANCOPHONES MAGHREBINES

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Abstract: Depuis quelques années un nombre croissant d'œuvres littéraires et cinématographiques postcoloniales francophones ont pour thème l'immigration clandestine entre le Maghreb et l'Europe et en particulier le récit de l'effroyable traversée de ceux qu'on appelle les Harragas ou « brûleurs de documents ». Le durcissement des lois sur l'immigration en France et en Europe en général rend presque impossible pour un grand nombre d'Africains et de Maghrébins le passage légal des frontières, vu les difficultés insurmontables auxquelles ils doivent faire face pour obtenir un visa dans leur pays d'origine. En reprenant la notion d'une frontière fractale développée par Etienne Balibar pour représenter l'intervalle entre deux nations: la France et l'Algérie, cette communication se propose d'analyser certaines de ces œuvres écrites ou filmées par des Maghrébins comme une frontière narrative (textuelle ou cinématographique) qui commence déjà dans le pays d'origine et qui continue en Europe pour ceux qui ont réussi à l'atteindre. Cette frontière ramène toujours les personnages en quelque sorte à leur case de départ, de leur non-existence initiale comme individus et de leur rejet par la nation où ils sont nés, à la mort ou au rejet et à une non-existence dans la nation d'accueil. La frontière des harraga n'est pas celle qui trace le contour d'une Europe forteresse, elle devient plutôt un corridor sud-nord, une frontière-prison où les corps et les esprits subissent une discipline imposée par les conditions de la traversée de cette frontière. De la même manière, le récit des harraga devient lui même conditionné par le vécu de cette frontière. Si la frontière fractale n'est pas entière et que la France et l'Algérie constituent une même nation selon Balibar, ces récits de clandestins deviennent un contre-discours aux notions postmodernes de nomadisme, de cosmopolitisme et de circulations transnationales à l'heure de la mondialisation. Nous verrons ainsi dans le roman *Harraga* de Boualem Sansal que le sens même de brûler 'hrag' ne s'applique pas seulement à ceux qui jettent leurs papiers au feu pour effacer leur identité. Etre un harrag relève d'une condition beaucoup plus profonde de l'être postcolonial maghrébin ou africain subissant des frontières sociales, économiques et culturelles qui ne lui permettent pas d'être un individu doté d'un autre droit que celui de « brûler » sur place. Le récit du harrag devient lui-même une narration clandestine, en marge, ancrée dans une frontière Franco-Maghrébine qui devrait être reformulée.

Biography: Taïeb Berrada est Professeur Assistant d'études francophones à Lehigh University. Sa recherche et son enseignement portent sur les littératures et les cultures maghrébines francophones et plus particulièrement sur le rapport qui existe entre le Maghreb et la France. Son projet en cours porte sur la littérature et le cinéma maghrébin qui a attiré à l'immigration clandestine entre l'Afrique et l'Europe.

EUROPEEN EN EXIL OU L'EXIL EN EUROPE ? LE CAS DE HECTOR BIANCIOTTI

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Abstract: Comment classer l'œuvre des écrivains plurilingues et pluriculturels ? Cette question se pose de plus en plus souvent à cause du grand nombre d'artistes qui changent de pays ou qui vivent dans une situation de bilinguisme pour des raisons politiques, familiales ou affectives... La mondialisation commence à effacer les frontières nationales et continentales, ce qui permet de mieux connaître et assimiler la culture de l'Autre. Quand un écrivain vit à l'Etranger et adopte une langue différente à la sienne, sa situation de « nationalité », son appartenance à une nation commence à devenir problématique et on peut se demander si les revendications de son adhésion à l'un ou à l'autre pays ont vraiment du sens et s'il ne faudrait pas plutôt établir de nouveaux critères de « classification ». Le cas de Hector Bianciotti illustre très bien ce problème. D'origine piémontaise, né en Argentine, il vit actuellement à Paris et écrit ses œuvres en français. Sa situation identitaire ne pourrait pas être plus compliquée, pourtant il paraît tout à fait assimilé à la culture et à la langue françaises, qu'il domine d'une manière extraordinaire. Il avoue dans son œuvre autobiographique (*Ce que la nuit raconte au jour*, 1992) sa passion pour la langue et littérature française née de la lecture du *Cimetière marin* de Valéry à l'âge de dix-huit ans et que, surtout à partir de ce moment-là, il s'est considéré comme un Européen en exil en Argentine. Il a commencé à publier des romans en français en 1982 et il a été élu membre de l'Académie française en 1996. Cependant, il ne cesse d'écrire de son enfance, de son pays natal, il met en scène de nombreux personnages d'origine argentine : la nostalgie détermine presque chaque page de ses œuvres. On peut alors se demander si Hector Bianciotti est réellement un Européen en exil ou il est plutôt un exilé en Europe. Ces deux affirmations seraient-elles vraies ? Nous voudrions essayer de répondre à ces questions tout en partant de notre hypothèse selon laquelle il faudrait réviser le

concept de littérature nationale qui ne servirait pas pour une œuvre comme celle de Bianciotti. Il serait trop simpliste et faux d'appeler l'auteur bilingue « écrivain argentin » ou « écrivain français », il faudrait trouver d'autres critères pour déterminer son appartenance. La francophonie voulait remplir pendant longtemps ce vide, mais est-ce que ce terme est-il toujours valable pour aplanir les difficultés de classification de ces écrivains ? Peut-on parler de francophonie dans le cas des auteurs venus des pays non francophones ? Pour illustrer ce problème nous analyserons le cas de Bianciotti en deux étapes. Premièrement nous essayerons de définir sa situation selon lui-même : nous ferons appel aux paratextes littéraires (aux entretiens et aux discours tenus à L'Académie) et aux textes littéraires mêmes. Nous chercherons les apparitions du discours idéologique dans les romans tout en les situant dans le contexte autobiographique. Puis, dans un second temps nous voudrions analyser la réception de son œuvre en France et en Argentine. Nous examinerons le nombre des études réalisées dans les deux pays, le nombre de ventes, son enseignement aux écoles et aux universités et d'autres facteurs qui nous pourraient aider dans l'étude comparée de sa réception. Avec ces deux axes d'analyse nous voudrions arriver à une conclusion sur la difficulté de situer l'écrivain bilingue dans une seule littérature nationale ou continentale et à la possibilité d'élargir ce concept. Evidemment, avec l'étude d'un seul cas nous ne prétendons pas tirer des conclusions valables pour toute la littérature, nous ne voudrions qu'ouvrir ou continuer un débat possible sur le concept traditionnel des littératures nationales, qui peut être questionné de plusieurs points de vue dont nous donnerions un.

Biography: Diplômée en Philologie Française en 2011 après avoir suivi ses études, premièrement à l'Université Eötvös Loránd de Budapest (ELTE) et, puis, à l'Université Complutense de Madrid. Master en cours en Etudes Littéraires de cette dernière université où l'inscription de sa thèse, qui s'intitule Poétiques de l'exil dans l'écriture des auteurs franco-hongrois du XX^e siècle : László Dormandi; Lorand Gaspar; Christine Arnothy; György Ferdinandy; Agota Kristof y Katalin Molnar, est également prévue pour octobre de 2012. Son centre d'intérêt est la littérature comparée, plus exactement l'écriture des auteurs bilingues. Ses premières publications : Compte-rendu de Les écrivains face à la doxa de Jean-Pierre Martin, Revue Thélème de la Universidad Complutense de Madrid (en presse) et l'article « Conflictos entre Occidente y Oriente: Endre Ady en París y la creación de un mito », Peter Lang (en presse). Participations à des congrès : Xenografías II (organisé par la Société Espagnole de Littérature Générale et Comparée [SELGYC] et British Comparative Literature Association [BCLA], Barcelona, septembre 2011) ; Mitologías modernas: iconos, reescrituras, arquetipos (organisé par le Master en Etudes Littéraires de l'Université Complutense de Madrid, Madrid, mai 2012). Membre du Groupe d'Investigation ESCODIS (Etudes contrastives du discours) de l'UCM et de la Société Espagnole de Littérature Générale et Comparée (SELGYC). Professeur de français à l'Académie de Langues Union Pacific à Madrid.

ASPECTS DE LA MARGINALITÉ EN LITTÉRATURE. DEUX EXEMPLES: LA NOUVELLE *LES FEMMES DE VARSOVIE* DE GEORGI MARKOV ET LE ROMAN *LA VALLÉE DE LA JEUNESSE* D'EUGÈNE

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Abstract: Aspects de la marginalité en Littérature. Deux exemples : la nouvelle *Les femmes de Varsovie* de Georgi Markov et le roman *La Vallée de la Jeunesse* d'Eugène Maya Timénova Université de Plovdiv Dans nos présentes recherches, nous nous proposons d'étudier quelques aspects de la marginalité focalisée dans la nouvelle *Les femmes de Varsovie* de Georgi Markov et le roman *La Vallée de la Jeunesse* d'Eugène. Ces deux œuvres relatent des fragments de la vie à l'époque totalitaire en Bulgarie et en Roumanie. La marginalité des personnages y est politique, sociale, morale et/ou culturelle. Celle-ci est liée à leur sensibilité hors du commun et à leur liberté intérieure provoquant la non-conformité aux règles de vie admises. Par ce travail, nous voudrions aussi rappeler les jugements de Michel de Montaigne dans les chapitres XXXI du Livre Second (Des cannibales), et VI du Livre Troisième (Des cochons) des Essais où il reste sceptique sur l'avenir de notre civilisation et démontre sa propre marginalité au niveau de l'œuvre. La marginalité sociale, morale et politique dans *Les Femmes de Varsovie* de Georgi Markov. Les paradigmes marginalité et exil intérieur, marginalité et suicide, marginalité et liberté. La nouvelle *Les Femmes de Varsovie* (1969, 1971) de l'écrivain bulgare Georgi Markov repose sur une histoire vraie qui porte l'atmosphère absurde et angoissante du communisme, de ce messianisme rouge selon la définition bien appropriée de Tzvetan Todorov dans son ouvrage *Le siècle des totalitarismes*. Georgi Markov inclut cette histoire dans ses Reportages in absentia (1975 – 1978) . C'est l'histoire d'un jeune géologue voulant s'assurer une meilleure carrière en acceptant une mission obstinément évitée par tous ses collègues pour des raisons mystérieuses, et d'un vieux berger à l'allure biblique, vivant seul avec son troupeau exemplaire sur Djendem baïr ('djendem'- du mot turc 'cehennem', trad. en fr. 'enfer' ; 'baïr' – mot turc, trad. en fr. 'colline' ; 'Djendem baïr' , trad. en fr. 'Les Collines de l'Enfer'), dans la montagne de Strandja, loin de toute civilisation, en marge de la société et de la vie même. C'est une histoire étrange de la « lutte allégorique entre les femmes et les brebis » selon le propos de Georgi Markov. Une histoire où la rencontre des réalités du jeune géologue et du berger s'avère fatale. Dans la nouvelle, c'est le jeune géologue Pavel qui est porteur de la marginalité politique et morale qui a trait à l'exil intérieur. Pavel est persuadé que l'engagement politique de l'homme n'a aucun sens puisque l'effet de sa lutte pour la liberté serait équivalent à celui



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de sa lutte pour la servitude. Il tente de rester à l'écart de la vie politique et même de la carrière professionnelle banale. C'est l'une des raisons pour lesquelles il choisit les mines de Djendem baïr où plus tard, il est fasciné par les histoires du vieux berger solitaire parlant à ses brebis. Pavel est un personnage introverti à la sensibilité spécifique, toujours en quête du beau et du sublime. Il est hanté par l'image de la vieille jument blanche, symbole de la mort dans cette œuvre. Le jeune géologue pourrait être le double de l'écrivain lui-même, de Georgi Markov – le « Vagabond », qui choisit la voie de l'émigrant et devient la victime tragique de ses rêves. Il porte en soi l'angoisse de ces êtres humains qui aspirent sans répit à un hors du commun inaccessible ce qui est à l'origine de leur marginalité. Quant au vieux berger mythique de la nouvelle, vivant au sein de la nature et transformant Djendem baïr en paradis pour ses brebis fabuleuses, c'est un marginal politique et moral à la personnalité forte. Au départ, sa marginalité est inconsciente et créatrice. Ayant atteint une perfection inouïe dans son métier au milieu des collines rocheuses et dénudées qui grouillent de serpents, il essaie de persuader le jeune géologue dans le libre choix de son éloignement de la ville et de la société. Pourtant, parallèlement avec son enchantement des belles histoires d'amour de Pavel, il prend conscience de la vanité des médailles qu'il a reçues pour son travail de berger exemplaire, et de sa vie ratée. Sa marginalité créatrice se dégrade en une marginalité auto-destructrice. Néanmoins, dans les conditions de la dictature communiste, son suicide prémédité s'avère un geste de liberté. La marginalité politique, morale et culturelle dans le roman *La Vallée de la Jeunesse* d'Eugène. Marginalité et métissage culturel. Le roman *La Vallée de la Jeunesse* d'Eugène, écrivain suisse romand d'origine roumaine, est une œuvre autobiographique. Par conséquent, le narré comporte l'authenticité du vécu où le lecteur pourrait découvrir les différents aspects de la marginalité bien démarqués. La composition même du roman est hors du commun : chacun des chapitres est construit autour d'un objet qui a eu une signification particulière dans la vie de l'auteur – dix qui lui ont fait du bien et dix qui lui ont fait du mal. Eugène, dont le patronyme est Eugène Meiltz, arrive en Suisse à l'âge de six ans. La marginalité politique et morale de ses parents les fait fuir la Roumanie de Ceausescu pour s'installer à Lausanne. La réalité roumaine à l'époque du communisme est à la base de la marginalité inconsciente du petit Eugène - enfant d'émigrants politiques. Le souvenir de cette réalité hante l'écrivain. Elle est présentée dans son roman par des objets comme le « paquet à la poste », envoyé de Suisse par ses parents, l'« abécédaire roumain » qui est repris au petit Eugène par la directrice de l'école, puisque ses parents « ont trahi la République socialiste de Roumanie », etc. Sur un deuxième plan, sa famille, arrivée « de l'autre côté du monde », est déjà réunie à Lausanne. Le petit garçon est dans le pays de la Vallée de la Jeunesse où il découvre le fantastique petit soldat en plastique avec qui il se sent prêt à affronter les attaques des « monstres cachés dans le noir ». Il voudrait que le temps s'arrête dans la Vallée de la Jeunesse et ordonne à son soldat de « tirer sur toutes les horloges du monde ». Plus tard, l'âge et les problèmes de l'intégration font naître l'ambivalence culturelle dans les jugements d'Eugène, et cette dernière porte les caractéristiques de la marginalité culturelle de l'immigrant. Pourtant, cette marginalité est créatrice, puisqu'elle est le produit d'un heureux métissage culturel qui lui permet d'affronter le dépaysement et de préserver son intégrité psychologique. En conclusion, nous voudrions formuler l'idée que l'aspect créateur de la marginalité, toujours liée à une imagination et une sensibilité hors du commun, est prédominant dans les œuvres étudiées. Le mérite de ces dernières est à souligner aussi puisqu'elles viennent suppléer aux recherches historiques, psychologiques et sociologiques sur les régimes totalitaires du XXe siècle. D'autre part, sur un plan général, la marginalité créatrice est à l'origine des grandes inventions scientifiques et de la découverte de nouveaux mondes, de nouveaux espaces de la conscience et de l'univers. Mots clés : marginalité politique, sociale, morale et culturelle, marginalité créatrice, sensibilité hors du commun, exil intérieur, liberté, dépaysement, intégrité psychologique, métissage culturel

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S5 ORIENTALISME ET COMPARAISON : PRAXIS ET THEORIE

REALIST LITERATURE AND RHETORIC IN CHINA AND THE WEST — HISTORY AND COMPARISON

X. Li

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Abstract: The sophisticated realistic style in the Western rhetoric often appeals to Chinese audience as fresh and original. Realistic features such as the particular, accurate and exhaustive details employed to achieve the effect of verisimilitude, skillful arrangement of showing and telling and specifically, the accurately captured misalignment between speech and communication intension can even present the first attractive characteristic of the Western rhetoric in the eyes of Chinese readers. This impact indicates a contrast between the West and Chinese rhetoric and entails a comparative study between Chinese and Western literary tradition, as literature can serve as an ideal model to examine realistic discourse and plays an important role in shaping community rhetoric. Traditional Chinese aesthetic philosophy often emphasizes lyricism. The lyrics mainly capture essential elements of phenomenon, transform them into a poetic vision and evoke a certain poetic mood. Thus it is often not an accurate copy of reality (Prusek, 1970). By contrast, realistic elements, started from the classical mimetic principle and facilitated by the 18th and 19th century science, humanism and faculty of reason, gained a more fundamental development in the Western culture. The Western literary realism was introduced to China in the late 19th century. With its focus set on objective observation and representation, it presented a fundamentally new model of writing to Chinese readers. It was credited as a progressive literary trend for its scientism and appealed to Chinese intellectuals as a tool to reach a wider range of readers and transform the society and culture of China. Under the influences of Western realist works and with the development of new literature movements, Chinese writers gradually extended their subject matter to more humanist topics; they began to base their writing more on objective observations and real experiences; they abandoned elevated and ornate styles and embraced an easy and plain language. Simultaneously, the modernization of Chinese writing developed with realistic literature: the inclusion of modern literature in school education, the decrease of ancients' teachings, the spread of vernacular styles, and the conflation of Chinese and Western writing modes. All these factors have been interwoven with the development of realist literature and contributed to the looking outward for true knowledge trend in modern Chinese rhetoric. Still, the lyrical and didactic tradition lingers in modern Chinese discourse and thus makes it different from the Western realistic style. This explains why sophisticated and true-to-life descriptions, the open attitude towards any possible subject matter and other various realistic features in the Western rhetoric often appeal Chinese readers as original and scientific. It also becomes a noteworthy issue in intercultural communication.

Biography: Xinqiang Li is a PhD candidate in English at Purdue University. His research interests include Literature & Rhetoric, Contrastive Rhetoric, Intercultural Communication and Second Language Writing. He is currently working on the project Realistic Rhetoric in Modern China.

ORIENTALISM - A DIASPORIC PERSPECTIVE

A. Pao

Indiana University

Abstract: In this paper, I propose to consider the line of literary and cultural criticism generated by Said's Orientalism in relation to the fields of diasporic and ethnic minority studies. The basis of these connections lies in the social and historical positioning of the scholar or critic. Beginning with Said's own work, the intellectual enterprise that analyzed the relations of power between Occident and Orient was also the expression of the multiply marginalized perspective of a Palestinian Christian growing up in Egypt, a British colonial subject, a Palestinian living in exile and an Arab-American immigrant. While this aspect of Said's work was always present, it became most explicit towards the end of his life with the publication of his memoir *Out of Place*. I would suggest that the reception and influence of Said's work in the three nations which form the focus of his critique of Orientalism--England, France and the United States--is closely related to the nature of the social and political recognition accorded members of the Middle Eastern and East Asian diasporas living within their borders. A comparative examination of the impact of Said's theories on literary studies and on art, music and theatre history in these three countries reveals the inter-connectedness of institutionalized attitudes and policies towards immigration and racialized minorities and the intellectual or interpretive paradigms developed to analyze representations of the East, whether near or far. [In this proposal, I will focus on the situations in the U.S. and France, which present the most striking contrast.] In the United States, where the nation's history and social structures have always been defined in terms of immigration and race relations, the diasporic dimensions of critiques of Orientalizing discourses and

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representations are explicitly acknowledged. The connections are readily identified in the intellectual trajectory of scholars who are first- or second-generation Arab American or Asian American as well as in particular studies. This pattern is exemplified by the body of work of Lisa Lowe (Chinese American) and Ali Behdad (Iranian American), both of whom are professors of Comparative Literature. Lowe's first book *Critical Terrains: French and British Orientalisms* (Cornell 1991) examined 18th- and 19th-century narrative fiction. Her research subsequently shifted to focus on Asian American literary and cultural studies, notably her landmark work *Immigrant Acts: On Asian American Cultural Politics* (Duke 1996). Similarly, Ali Behdad first established his reputation as the author of *Belated Travelers: Orientalism in the Age of Colonial Dissolution* (Duke 1994) and was guest editor for "Orientalism Beyond Orientalism," a special issue of *L'Esprit créateur* (1994). In the preface to *Belated Travelers*, Behdad, describes his study of historical Orientalism as an act of looking backwards to understand how the countries and cultures of his parents and more distant ancestors were represented. He begins by recalling how one night, during the height of the Iran hostage crisis in 1979, he was working in his dorm room, when he was "startled by the belligerent voices of two fellow residents shouting anti-Iranian slogans outside his door and then hurling darts into the door. He says: "I could not overlook the way my identity as an 'Oriental' in the United States had been interpellated by the violence of popular representations of the Middle East and Islam. . . It should not be surprising that I later became interested in the genealogy of those representations and tried to understand the history that had helped to construe me as a threatening, threatened Other" (vii). Given his perspective, it is not surprising that for Behdad, "postcolonial practices are exercises in remembering." At the same time, Behdad's more recent work moves easily into the fields of diasporic studies and U.S. immigration history and the politics of cultural identity: an essay "Reflections on the Family Photos of Iranians in Los Angeles" appeared in *Diaspora: A Journal of Transnational Studies* (1997) and his second major study was *A Forgetful Nation: On Immigration and Cultural Identity in the United States* (Duke 2005). In the American academy, the transformation of overlapping and co-existing postcolonial, diasporic, and ethnic minority sensibilities and perspectives into corresponding intellectual paradigms is supported by the institutional legitimation not only of postcolonial studies but of American Ethnic Studies as an interdisciplinary academic field. The establishment of such programs, of course, was not an isolated occurrence, but took place in tandem with the larger social, cultural and political reorganization instituted during the Civil Rights Era. This reorganization was predicated on the recognition of racial and ethnic communities as essential social, political and cultural entities. In France, although Orientalism was translated into French with a preface by Tzvetan Todorov in 1982, Said's study made little discernible impact on literary, visual, or performance studies in France. Studies on Orientalism in literature and the arts written by scholars working in France and published by French houses remained largely author- or artist-centered and employed critical methods established before the era of poststructuralist and postcolonial criticism. For example, in *L'Orient de Flaubert: des écrits de jeunesse à Salammbô: la construction d'un imaginaire mythique*, published by L'Harmattan in 2002, Said's book is listed in the section of the bibliography with the heading "Flaubert et la tentation de l'Orient" but never mentioned in the main body of the book. The failure of Said's work to establish an influential presence in French thought comparable to its status in Anglo-American critical circles should be seen as a corollary of the delayed emergence of what could be termed French or Francophone postcolonial theory in the mid- to late 1990s. While there are many factors that contributed to these trends, I would suggest that we must consider the fact that the leaders in the field of Anglo-American postcolonial and anti-orientalist studies have largely been scholars from former empires--India, Africa and the Middle East--who came to study in the US or Great Britain, or else the second- or third-generation descendants of immigrants from those regions. Given that official policies in France have been founded on the preservation of republican principles of undifferentiated citizenship with a consequent lack of support for the public recognition of ethnic and cultural identities, it is perhaps not surprising that critical paradigms advanced by diasporic intellectuals and proceeding from ethnic or racial minority perspectives have been slow to exert their force.

Biography: Education Ph.D. Comparative Literature. UC, Berkeley M.A. Theatre and Drama. Smith College M.A. French. New York University. My primary fields of interest are theatre and performance studies, intercultural theatre and cross-cultural representations, and the literatures of ethnic minorities and diasporic cultures in North America and Europe. My book on non-traditional casting as a social and cultural practice, *No Safe Spaces: Re-casting Race, Ethnicity and Nationality in American Theatre*, was published by the University of Michigan Press (2010) and received the Association for Theatre in Higher Education's 2011 Outstanding Book Award. I am now engaged in two concurrent projects. The first extends my research on race and ethnicity in U.S. theatre by comparing multiracial and culturally specific performance in Canada, Great Britain and France. The second explores the politics and aesthetics of belonging and seeks to understand how diasporic authors and visual artists have used the physical senses to evoke a sense of home. Books: *No Safe Spaces: Re-casting Race, Ethnicity and Nationality in American Theatre* (University of Michigan Press, 2010). *The Orient of the Boulevards: Exoticism, Empire and 19th-Century French Theatre* (University of Pennsylvania Press, 1998). Articles: "Green Glass and Emeralds: Citation, Performance and the Dynamics of Ethnic Parody in Thoroughly Modern Millie." MELUS. Winter 2011. "Ocular Revisions: Re-casting Othello in Text and Performance." *Colorblind Shakespeare: New Perspectives on Race and Performance*. Ed. Ayanna Thompson. Routledge. September 2006 *False Accents: Embodied Dialects and the Characterization of Ethnicity and Nationality*. *Theatre Topics*. 2004. *Changing Face: Recasting National Identity in All-Asian American Dramas*. *Theatre Journal*. 2001. "Recasting Race: Casting Practices and Racial Theories." *Theatre Survey*. 2000. "The Critic and the Butterfly: Socio-cultural contexts and the reception of David Henry Hwang's M.

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Butterfly." Amerasia Journal, 1992. "The Eyes of the Storm: Gender, Genre and Cross-casting in Miss Saigon." Text and Performance Quarterly. 1992.

S5: RACONTER LA THÉORIE

NARRATIVES OF DISPOSSESSION: THREE NOVELISTIC PERSPECTIVES ON THE POST-YUGOSLAV TRAUMA

V. Biti
Universität Wien

Abstract: The breakdown of Yugoslavia is usually associated with political narratives of dispossession launched by official representatives of its national constituencies. Local historiographies represented their nations as innocent victims, victimized by foreign conspiracies and villains rather than by their own members. In this manner victimhood was turned into a mighty instrument of self-empowerment and the following reconfiguration of the polis. But as the same polis was inhabited by other constituencies, the latter were exposed to pressures, sanctions, damages and exterminations frequently concealed from the public arena. This is how the oppositional literary narratives of dispossession came into being. The novel's mission is to doubt all national, tribal and group ideology and to tear the curtain behind which those experiential realities are concealed that are at the same time incommensurable and, in today's global world of dispossessed identities, interconnected. I will compare three post-Yugoslav novelists: Radomir Konstantinovic dealing with the Serbian, Dubravka Ugresic dealing with the Croatian, and Aleksandar Hemon dealing with the Bosnian war and post-war trauma. However peculiar each of these perspectives on the post-Yugoslav trauma undoubtedly is, they nonetheless seem to have established mutual elective affinities thanks to their "multidirectional memory" (Rothberg) as well as their search after an appropriate form of narrative able of transmitting the traumatic experience. I will attempt to find out how the patterns spawned by this creative search, as well as dispersed reflections that endorse it, mobilized various "theoretical landscapes" (Ette) of postcolonial, postimperial, migration and trauma studies.

Biography: Vladimir Biti, Professor of South Slavic literatures and cultures at the Faculty for Literary and Cultural Studies, University of Vienna. Author of eight books, *Literatur- und Kulturtheorie: Ein Handbuch gegenwärtiger Begriffe*, Reinbek: Rowohlt, 2001 among the others, he also edited or co-edited six readers as well as published over hundred articles in a wide international range of journals and readers. He was visiting professor in Graz (1997), Vienna (1998) and Berlin (2003). From 1996-2004 member of the Executive Board of the International Association for Semiotic Studies; from 2001 to 2005 Chair of the Committee on Literary Theory of the International Comparative Literature Association; from 2004-2010 member of the Executive Bureau of the same Association. He is member of the editorial board of several international journals, *Journal of Literary Theory* and *Journal for Literature and Trauma Studies* among the others. 1998 Great Award of the Croatian Academy of Sciences, 2000 Award for Science of the Matrix Croatica, 2001 Award of the Faculty of Philosophy for an extraordinary contribution to the research and teaching activities of the Faculty. From 2007 he is member of Academia Europaea.

THEORIZING FICTIONAL CHARACTERS IN SOVIET LITERATURE

I. Marchesini
ALMA MATER STUDIORUM. UNIVERSITY OF BOLOGNA, ITALY

Abstract: The Soviet period in Russian literature is generally thought to be monolithic and almost devoid of experimentations. Nonetheless, it is still possible to find numerous narrations, which did not belong to the 'official' production, where a self-conscious, metafictional reasoning on theoretical concepts seems to be prominent. A comparison between novels written during the avant-garde period and the so called 'conceptual season' (1970s) shows that the interest in this particular practice is continuous, and vibrant: theoretical concepts definitely became objects of a precise fringe of Soviet narratives. My proposal wants to focus on a specific notion, that of the character, and the way in which it is presented in several Soviet texts. After introducing some 'official' theoretical definitions, I will move to the textual analysis in order to underline the differences occurring in the various presentations of the concept. Textual analysis includes published and unpublished writings by the Oberiuts, namely Daniil Kharmis and Konstantin Vaginov. These works from the 1920s-1930s are compared to renowned 1970s novels: *Pushkin's House* (1978) by Andrey Bitov and *A School for Fools* (1976) by the 'dissident' Sasha Sokolov. Arguably, in all these prose the speculation on the theoretical concept of character proves to be of vital importance. Not only it gives movement to the narrative, but it is continuously addressed by the characters. More specifically, each work conveys a different idea of the notion: in Kharmis'

'Sluchai' (1920s-1930s), for example, the uselessness of a mimetic construction of fictional entities is plainly staged, as it also happens in Vaginov's novel *Satyr Chorus* (1927). On the other hand, Bitov focuses on the miserable condition of characters in literature, while his protagonist Lyova imagines characters as chemical constructs. The most extreme reasoning on characters comes from Sokolov's first novel, where the question of mimesis is again central, but only to be openly criticised. The core of my discussion aims at examining the textual portions where the narrator delves into the question of how to construct a character. Notably, these narrators are often writers. In particular, I will look at and comment on some specific elements: 1) on which level of the novel the theory manifest itself; 2) the function of the fictionalized theory in the novel; 3) which methodological principles can help us to examine this theoretical dimension of the narrative. PRIMARY SOURCES BITOV (2007) *Pushkinskij Dom* [1978]. Moskva: Vagrius. KHARMS (2011) *Sobranie Sochinenii v Trekh Tomakh*. Sankt-Peterburg: Azbuka. SOKOLOV (2009) *Shkola dlya Durakov* [1976]. In: *Shkola dlya Durakov. Mezhdru Sobakoj i Volkom*. Palisandriya. Esse. Sankt-Peterburg: Azbuka Klassika. VAGINOV (2008) *Kozlinaya Pesn'* [1927]. Moskva: Eskimo. VAGINOV (2010) *Satyr Chorus* [1927]. Annotated Translation by Chris Lovett. Web. April, 4th, 2010. <http://www.nnonline.org/vaginov/>

Biography: Irina Marchesini holds a Ph.D. in Comparative Literatures at Bologna University (2012, Italy). Her doctoral thesis is focused on the concept of character in postmodern self-conscious novels. The study of extreme, experimental narratives, such as Vladimir Nabokov's works, are among her primary academic interests. PUBLICATIONS: 1. 'Un Caso Particolare di Bilinguismo: La Vera Vita di Sebastian Knight di Vladimir Nabokov'. *Linguae E. Rivista di Lingue e Culture Moderne*, 1, 2007, pp.: 67-82. (The Real Life of Sebastian Knight, Bilingualism) 2. 'A Conjuror's Smile: Vladimir Nabokov in The Real Life of Sebastian Knight'. *Image and Narrative* vol. X, 2 (25), 2009. (The Real Life of Sebastian Knight, Image of the author in the novel) http://www.imageandnarrative.be/inarchive/l/auteur_et_son_imaginaire/Marchesini.htm 3. 'Kunstkamera. Ambivalenza Assiologica dell'Oggetto-Ombra tra Letteratura e Cinema: Vaginov, Paradzanov e Shvankmajer'. In: *Ombre - Quaderni di Synapsis X*. Milano: Morellini, 2011, pp.: 184-195. 4. 'A Tempting Emptiness: in Search of Sebastian Knight'. In: *The Presence of Absence: Literary Missing Persons*. Lexington, forthcoming. (The Real Life of Sebastian Knight, Absence) 5. 'Mise en abyme e Autotraduzione: Vladimir Nabokov Attraverso lo Specchio delle Sue Parole. Il Caso di Sogljadataj-The Eye'. In: *Autotraduzione. Testi e Contesti*. Bologna: Bononia University Press, forthcoming (2012). (The Eye, self-translation) 6. 'Lolita e il Suo Doppio: l'Autotraduzione e la Ricezione dell'Opera nel Contesto Sovietico e Post-Sovietico' *Studi Slavistici*, forthcoming (2012). (Lolita, Self-translation, Circulation in Russia) 7. 'La Violenza delle Parole: il Romanzo Nabokoviano, le Sceneggiature, e il Film Lolita di S. Kubrick', forthcoming (2013). (Lolita, Adaptations) <http://unibo.academia.edu/IrinaMarchesini> <http://www2.lingue.unibo.it/dottorati/lmcp/dottorandi/marchesini.html>

LE ROMAN COMME EXPÉRIENCE AVEC LE LECTEUR : THÉORIE DE LA FICTION ET DE L'INTERPRÉTATION DANS *IL PENDOLO DI FOUCAULT* ET *IL CIMITERO DI PRAGA* D'UMBERTO ECO

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Universitaet des Saarlandes

Abstract: Dans *Six Walks in the Fictional Woods*. *Sei passeggiate nei boschi narrativi* (1994), Umberto Eco analyse la fiction comme construction d'un « monde possible » et se réfère à son livre *I limiti dell'interpretazione* (1990) et à Lubomir Dolezel. Selon Eco, la distinction entre fiction et non-fiction présuppose compétences et connaissances de la part du lecteur, ce qui – au niveau de la théorie – l'a amené à formuler une pragmatique de l'interprétation dans *Les limites de l'interprétation*, donc des règles qui établissent une distinction entre l'interprétation adéquate d'un texte et son interprétation erronée. Dans *Six Walks in the Fictional Woods*, Eco illustre le problème de la distinction entre fiction et non-fiction en s'appuyant sur l'exemple de la propagande antisémite des XIXe et XXe siècles, un matériel textuel dont il s'est également servi dans deux de ses romans, *Il pendolo di Foucault* (1988) et *Il cimitero di Praga* (2010). Il existe donc un lien entre la théorie et les deux romans : l'écriture, l'interprétation et la falsification d'un texte constituent un des thèmes centraux et structurels des deux romans. L'écriture romanesque présente un surplus d'explication par rapport à la théorie dans la mesure où elle permet de (re)construire le contexte et l'imaginaire historiques dans lesquels les idées de conspiration universelle ont pu se développer en migrant de la fiction d'auteurs comme Eugène Sue et Maurice Joly aux idées politiques, franchissant de cette manière la frontière entre fiction et non-fiction. La communication se propose de reconstruire le lien entre théorie et roman et d'analyser en même temps les stratégies communicatives qui les distinguent. Dans ses textes théoriques, Eco préfère développer des argumentations nuancées en construisant par exemple des typologies et classifications, tandis que dans ses romans, il se permet des narrations en quelque sorte « sauvages », qui ont pour but de mener les lecteurs dans une espèce de labyrinthe textuel, une écriture qui ressemble parfois aux « self-voiding fictions » définies dans *Six Walks in the Fictional Woods*. Il s'ensuit un jeu avec la réaction du lecteur. Les règles de ce jeu sont expliquées parfois dans le texte même, mais le jeu risque aussi de déconstruire la structure narrative du roman. On pourrait donc s'interroger sur la nature de cette participation du lecteur qui devient en quelque sorte un acteur de l'expérience narrative.

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Biography: Susanne Kleinert est professeur de littérature des langues romanes (littératures italienne et latinoaméricaine) à l'Institut de philologie romane de l'Université de la Sarre à Sarrebruck en Allemagne. Elle s'est spécialisée en recherches sur le roman contemporain en Italie, surtout sur la question du rapport entre fiction, histoire et mémoire.

IMAGES AND IMAGE SEMANTICS IN UMBERTO ECO'S NOVELS: NARRATED IMAGE THEORIES AND CONCEPTS OF READING IMAGES IN *IL NOME DELLA ROSA* AND *LA MISTERIOSA FIAMMA DELLA REGINA LOANA*

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Universitaet Bochum

Abstract: The paper will first give a brief, sketch-like survey of Umberto Eco's theoretical reflections about images, image codes and image reading, especially under the following aspects: Images as signs; image-texts; image cultures; subversive images; narrating pictures and pictorial narratives; memory as an image archive. – Then, two Eco novels that include images (“Il nome della rosa” and “L misteriosa fiamma della Regina Loana”) will briefly be analyzed with regard to their relation to theoretical image discourses. (As further examples of text and image combinations, Eco's historiographic books about beauty, ugliness and the art of lists will also be taken into regard.) Can the novels be read as illustrating contributions to a ‘theory of images’? Are they playing with theoretical concepts in order to subvert them? Or may novels with integrated images represent a third position beyond this alternative?

Biography: Monika Schmitz-Emans (*1956) studied in Bonn where she received her Doctorate degree in 1984 for her study on Jean Paul. In Bonn she also qualified for a professor title with the monograph "Schrift und Abwesenheit. Historische Paradigmen zu einer Poetik der Entzifferung und des Schreibens".

From 1992 to 1995, she was Professor for European Literature of the Modern Times at the Fernuniversität Hagen. She is a C-4 Professor for General and Comparative Literature at the Ruhr University in Bochum since 1995. From 1999 to 2005, she was the head of the DGAVL (German Association for General and Comparative Literature). Since 2007 she is the chairwoman of the Jean-Paul-Gesellschaft (Jean Paul Society). Since 2005 she is a member of the Academia Europaea.

Field of research and publications include: General literary theory and poetics, opus and poetics of individual authors, the relationships between literature and philosophy, literature and the arts, literature and music.

S4 EURO-AMÉRIQUE : FORMATION D'UNE CULTURE MÉDIATIQUE MONDIALE

LITERATURE FROM THE BORDER

D. Spinelli

Unicamp - Universidade Estadual de Campinas

Abstract: In the beginning of the past century it was a time of great expectations; some utopian but also others more apocalyptic. The intellectuals of this period took new ideas and radical thoughts to their ultimate consequences. In this period of extreme tension some movements appropriated the military term 'avant-garde' (and their 'methods of intervention' into the political discussion) to radically intervene in the society. This militant intellectual-political thought was born in Paris, with the publication of Marinetti's Manifesto Futurista, the first organized artistic movement of the century: Futurism. Its objective was a more 'complete' revolution leading towards a transformed society which would develop in the coming years and result in the creation of a 'new' man. This movement was envisioned to be much more than simply politics; instead being a societal revolution, encompassing all aspects of esthetic interactions like music, art, theater etc. The futurists were certainly not pacifists, since they drew inspiration from Sorel, and supported Italian participation in the Great War, fighting with their written magazine articles and manifestos- in addition to the arms they carried. That they presented themselves as eager volunteers on the battlefields of Europe was completely congruent with their philosophy and world-view. War was in effect the manifestation of their beliefs, which began in philosophical thought and ended with the violence of the trenches. These themes of the period decisively influenced the later debut of Brazilian Modernism in 1922, and indeed held a large sway over Brazilian intellectuals when they joined the 1932 Revolution in San Paulo.

Biography: Daniela Spinelli holds a Masters degree in Literature and Literary Criticism from the PUC - Pontificia Universidade Catolica de Sao Paulo (2008/CAPEX scholarship). She is currently pursuing a PhD with the Department of Literary Theory and History at IEL/UNICAMP, with Prof. Dr. Carlos Eduardo Ornelas Berriel. She is a recipient of the CNPq scholarship and CAPEX exchange scholarship (Universita degli Studi di Firenze, Florence, Italy, from Sept. 2010 to Aug. 2011 with co-advisor Prof. Dr. Gianluca Bonaiuti). She is a participant in the "Rinascimento e Utopia" (Renaissance and Utopia) Research Group, and the U-TOPUS Utopia Study Center, both at IEL/UNICAMP.

S3 LE COMPARATISME FRANCE-BRÉSIL : UN BILAN CRITIQUE - RAPPROCHEMENT, PARALLÈLE

LE "MAL DE NABUCO"

G.S. Gomes Junior
PUC-SP

Abstract: Le "mal de Nabuco" est une expression utilisée de différentes manières dans la pensée brésilienne du vingtième siècle, presque toujours comme catégorie accusatrice, mais quelquefois aussi comme problème central de la culture brésilienne. Alceu Amoroso Lima et Sergio Buarque de Holanda, représentants de la critique et de l'essayisme modernistes, ont produit de décisives élaborations à propos de la supposée "maladie" qui, sous la plume de Joaquim Nabuco (*Minha Formação*, 1900) a été formulée de la manière suivante: "Nous, les Brésiliens (...), nous appartenons à l'Amérique de par le sédiment nouveau, flottant de notre esprit, et à l'Europe, de par ses couches stratifiées. A partir du moment où nous commençons à avoir un peu de culture, celles-ci commencent à prendre le dessus sur celui-là (...)" Culture et imagination européennes opposées au sentiment brésilien: voici les termes-clé de l'équation de Nabuco, qui suppose l'impasse du sentiment d'exil en sa propre terre. En 1924, le jeune poète Carlos Drummond de Andrade, dans une lettre à Mário de Andrade envoyée de la ville d'Ouro Preto, déclare avec sincérité souffrir du même mal. Selon lui, le Brésil était un pays infect, sans atmosphère mentale, sans littérature, sans art. Curieusement, cette déclaration est faite à un moment où Mário de Andrade avançait à grands pas dans l'investigation d'une couche stratifiée de culture et d'histoire au Brésil, que donnerait origine au revival du baroque. Le Brésil entrerait alors dans l'histoire de l'art de l'Occident. À la même époque, Alceu Amoroso Lima commençait à élaborer son idée de clacissisme, en débat sans indulgences avec un courant des modernistes de São Paulo, importeurs de surréalismes et primitivismes, sous la justification de que nous étions un peuple jeune et insensé. Alceu fût le premier à méditer d'une manière ample sur le "mal de Nabuco", le plaçant au centre de sa réflexion sur le Brésil, mais la vigueur de sa pensée finit par se dissiper en une croisade religieuse. Cependant, son inclination classicisante et ses efforts dans la formation d'une culture valide, locale et cosmopolite, qui donnerait un nouveau visage au Brésil, firent que ses positions convergèrent avec celles de Mário de Andrade, mais par des chemins opposés. Je postule que les deux parvinrent à l'idée d'un modernisme attique, malgré le fait que Mário ait été essentiel à la revalorisation du baroque. Cette communication a pour objectif de traiter du caractère structurant du "mal de Nabuco", qui ne peut être compris exclusivement sous l'optique de ses deux dérivations les plus vulgaires: le singer tout ce qui est étranger, d'un côté, et le nationalisme xénophobe, de l'autre. Si l'imitation prestigieuse est centrale pour le processus, son efficacité dépend pourtant de la répétition de structures de positions dans un espace social clivé par la culture et la politique. Le "mal de Nabuco" suppose trois groupes d'attitudes: l'auto-exil permanent, à la manière d'Henry James; le retour après l'expérience cosmopolite, sous la perspective de la réinvention de la littérature et de la culture nationales; et le refus du voyage à l'étranger, substitué par un voyage de reconnaissance du Brésil, à la manière de ce que firent Mário de Andrade et Euclides da Cunha. Nous traiterons ici des deux dernières attitudes, prenant comme référence Alceu Amoroso Lima, Mário de Andrade et Sérgio Buarque de Holanda. Dans un premier temps, reconstituant la manière de laquelle ils reconnurent et élaborèrent le problème, pour ensuite vérifier les manières par lesquelles, en construisant leurs personnalités publiques, ils donnèrent des solutions distinctes au problème.

Biography: Guilherme Simões Gomes Júnior (gomesjr@uol.com.br)

Professeur et chercheur à l'Université Catholique de São Paulo, spécialisé en Anthropologie historique et Sociologie de la culture, dédié aux études des pratiques littéraires et artistiques, avec recherches et publications sur Jorge Luis Borges, l'esthétique du baroque et la pensée brésilienne, les académies d'art au Brésil et la circulation d'artistes, libres et modèles d'éducation artistique entre Italie, France, Portugal et Brésil.

Expérience professionnelle :

1979-2012 – Professeur au «Département» d'Anthropologie à l'Université Catholique - São Paulo (PUC-SP)

1998-2012 – Directeur d'études (Master et Doctorat) et chercheur en Sciences Sociales à l'Université Catholique - São Paulo

Publications principales :

Libres :

Gomes Júnior. *Palavra peregrina : o barroco e o pensamento sobre artes e letras no Brasil*. São Paulo, Edusp/Fapesp, 1998

Gomes Júnior. *Borges : disfarce de autor*. São Paulo, Educ, 1991

Articles en périodiques scientifiques:

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FLAUBERT ET MACHADO DE ASSIS, UN RAPPROCHEMENT PAR L'ECRITURE

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Abstract: Flaubert et Machado de Assis: un rapprochement par l'écriture

Très peu exploité par la critique brésilienne, le rapprochement entre Flaubert et Machado de Assis relève de l'impossibilité pour la critique comparatiste traditionnelle, dans la mesure où elle continuerait à porter son regard sur les sources, les influences ou encore la présence de l'auteur français dans la production de l'auteur brésilien.

Or, toujours est-il que les comparaisons, le rythme, le rapport avec les discours savants et le cliché semblent se configurer comme des éléments évidents de dialogue de la part de l'auteur brésilien. Outre d'avoir dans sa bibliothèque personnelle toutes les oeuvres de Flaubert, y incluses les premières publications posthumes, le lecteur flaubertien retrouve, chez Machado de Assis, et assez facilement, tout un réseau de thèmes, figures, procédés, familiers.

Du côté de la critique brésilienne, Roberto Schwarz, important critique machadien, dénonce un "air flaubertien" dans la phrase de l'auteur brésilien. Du côté français, Philippe Dufour, à propos du "langage sans affect" que l'on reprochait à Flaubert, le place comme *signe de zeitgeist*, caractéristique d'écriture reprise, entre autres, par Machado de Assis dans son *Aliéniste*.

Nous proposons donc de faire un bilan des démarches critiques concernant les deux écrivains pour en évaluer les acquis, les perspectives comparatistes, aussi bien que les limitations et les enjeux de ce rapprochement.

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Biography: Verónica GALÍNDEZ-JORGE est professeur de littérature française à l'Université de São Paulo. Elle y dirige un groupe de recherches consacré à l'étude des rapports entre la folie, l'écriture et la littérature (GELLE). Elle développe des recherches sur la génétique et sur Flaubert et, plus récemment, sur la littérature française contemporaine. À déjà publié de nombreux articles et le livre Fogos de artifício. Flaubert e a escritura (Feux d'artifice. Flaubert et l'écriture, éd. Ateliê, Cotia-Brésil).

L'ENSEIGNEMENT DE LA LANGUE FRANÇAISE ET DE LA LITTÉRATURE COMPARÉE AU BRÉSIL

Z.O. Freitas

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Abstract: J'ai enseigné la langue et la littérature française au Brésil depuis 2005. Actuellement je viens en observant diverses particularités que j'ai l'intention de débattre avec les autres personnes intéressées, pendant ce congrès. Par une personne qui ne parle pas, que ne lit pas et que ne comprend pas de langues étrangères dans la société multiculturelle ou nous vivons, les difficultés sont immenses. Les recherches fréquentes par des informations (aux journaux, par exemple) fait de l'acquisition d'autres idiomes un outil indispensable pour toute personne qui veuille être préparée pour les diverses exigences faites aux tous les professionnels à nos jours. Le domaine de langues est une exigence pour l'accès aux programmes et cours des universités brésiliennes, parce qu'il viabilise le dialogue avec des cultures étrangères. Pour expliquer la situation de l'enseignement de la langue française au Brésil, j'utiliserai les livres suivants comme un support théorique: Cardinet, J. Pour apprécier le travail des élèves. De Boeck: Éditions Universitaires, 2008; Charles, R. Steeland, S. Le vocabulaire français. Paris: Nathan, 2006; Charles, R. Williams, C. La communication orale. Paris: Nathan, 2007; Egloff, G. e Fitzpatrick, A. Des langues pour le travail et pour la vie. Paris: Conseil de l'Europe, 2008; Les langues vivantes: apprendre, enseigner, évaluer. Un Cadre européen commun de référence. Projet 2 d'une proposition de Cadre. Évaluer les apprentissages. Paris: Hachette, 2008; e Neuner, G. Didáctica das Línguas Estrangeiras. Lisboa: Apaginastantas, 2008.

Biography: Zilda de Oliveira Freitas a conclu la Faculté de Lettres à l'Université Fédérale de Juiz de Fora, elle a conclu le cours de Diplôme d'études approfondies à l'Université Fédérale Fluminense et elle a conclu le cours de Doctorat à l'UNITEC. Elle est poète, musicienne et traductrice. Actuellement elle est enseignante de l'Université du Sud-ouest de la Bahia.

S4 THE FANTASTIC ACROSS BORDERS

FANTASTIC SHORT STORIES. FORGING LITERARY TERRITORIES BEYOND NATIONAL AND HISTORICAL BORDERS

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UNIVERSITÉ PAYS BASQUE

Abstract: The Fantastic as a literary genre, has been developed by novelists and short story writers in Europe and beyond throughout that the 19th and 20th century, expanding to become one of the richest and most productive literary genres of all times. Great critics, Todorov (1975), Vax (1974), Malrieu (1992), Furtado (1980) and Ceserani (2006) among others, have distinguished different "Fantastics" stories, adapted to local literary traditions, identities and authors' projects. The object of this paper is to describe some characteristic features of fantastic stories written by Jorge Luis Borges and its deep connection with the stories written by Bernardo Atxagain Obabakoak, a worldwide known book. Its author, put in the map an imaginative territory called Obaba, just at the doors of the 21st-century globalisation and postmodern concerns were installing among us. The main questions on the existence of a transnational Fantastic, one creating possible Literary Continents and blurring distances and literary systems will be considered in this paper, as well as the concern for the consideration of fantastic as a genre of the past, belonging to literary history studies.

Biography: L.M. OTAEGI; Donostia-san Sebastian/ES

TRANSNATIONAL FANTASTIC IMAGINARIES: LA LLORONA (THE WAILING WOMAN) CROSSING INTERNATIONAL BORDERS

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Abstract: My proposed study examines the phantasmagoric figure of La Llorona (the Wailing Woman) popular in Mexico and the United States with the Mexican American population but which has many adaptation in other Latin American countries and indeed the world. According to legend, La Llorona killed her children in a fit of rage because she was jilted by her Spanish lover for another woman. Most frequently she is depicted as having drowned her children and thus appears near bodies of water (lakes, rivers, canals) but not exclusively for she may also appear in forests, railroads, or other places. She is used to socialize children into proper behavior as well as carousing husbands who go drinking late at night since she has a horrible face.

La Llorona has crossed the border into the United States and is popular with Mexican Americans frequently appearing in literature, art and film. Variants of La Llorona also are known in El Salvador (La Sihanaba also known as La Cegua or Cigua) and other Central American countries.

My study focuses on the transnational aspect of La Llorona and how she manifests herself in different countries. I plan to analyze this figure as a global, transnational entity and the specific manifestations and their meaning in the various Latin American countries and the USA where she appears. I posit that this fantastic figure transcends borders and has become a global citizen.

Biography: Maria Herrera-Sobek is Associate Vice Chancellor and Professor of Chicana and Chicano Studies at the University of California, Santa Barbara. She received her Ph.D. from UCLA in Hispanic Languages and Literatures. Herrera-Sobek has been a visiting professor at Harvard and at Stanford. She has published (single author) four books: *The Bracero Experience*, *The Mexican Corrido: A Feminist Analysis*, *Chicano Folklore: A Handbook*, *Northward Bound: The Mexican Immigrant Experience in Ballad and Song* and has edited more than fifteen books. She was associate editor of the Norton Anthology of Latino Literature (2011) and has completed a three-volume encyclopedia: *Celebrating Latino Folklore* (July 2012).

THE UKRAINIAN BRAM STOKER: HALYNA PAHUTIAK'S CONTRIBUTION TO THE TRANSNATIONAL VAMPIRE DISCOURSE

S. Kryś
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Abstract: For almost two hundred years the vampire myth fascinated the fans of the Gothic belles-lettres, constantly evolving and changing as it moved from folkloric to literary and film realms, from the Old World to the New, and also appropriated features from other supernatural entities on the way. This change separated the contemporary vampire from its roots in Slavic folklore where originally it had nothing to do either with bats, the fifteenth-century Wallachian prince Vlad Tepes, or, in most cases, the literal drinking of blood [Perkowski, McClelland, Garza]. Halyna Pahutiak's (1958-) contemporary Gothic prose (her novels *Sluha z Dobromylia* [A Servant from Dobromyl', 2006] and *Urizh'ka gotyka* [The Urizh Gothic, 2009], as well as her collection of short prose *Zakhid sentsia v Urozhi* [Sunset in Urizh, 2007]) brings up this potent myth in its original Slavic cultural and historical context (here: Ukrainian). This paper will discuss the manner in which her narratives enter into a dialogue with the contemporary vampire discourse that finds its origins largely in Bram Stoker's famous *Dracula* (1897). While I will pay attention to the thematic, stylistic, and structural similarities and differences that her portrayal of the vampire myth demonstrates in comparison to the Stokerian concept, the major objective of my paper will be to focus on the broader goal that her texts carry. As my textual analysis will show, Pahutiak's narratives are not merely literary creations. They weave in various publications on vampirism (historical documents, ethnographical essays, eyewitness accounts, governmental records, statistics, facts, etc.) that "documentarily" prove and extend the habitat of vampires from Transylvanian to the Ukrainian part of the Carpathians. These historical documents allow Pahutiak to establish a Ukrainian branch of the transnational vampire discourse that organically fits into a West European cultural model and creates a union with, if not challenges, the potent *Dracula* myth, popularized by Hollywood. In this, Pahutiak also symbolically turns readers' attention from West back to East, "returning" the vampire to the very Slavic realms from where it originally hailed.

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Biography: SVITLANA KRYS holds a PhD from the University of Alberta, Canada (2011). Her dissertation, "The Gothic in Ukrainian Romanticism: An Uncharted Genre," focuses on a hitherto overlooked field in Slavic literary studies: the Ukrainian Gothic. Recently, Krys published two articles on the Gothic tales of the Russo-Ukrainian Romantic author Nikolai Gogol' and their intertextual relations to German Romanticism and E.T.A. Hoffmann in *Canadian American Slavic Studies* (forthcoming, 2012) and *Canadian Slavonic Papers* (2009), the latter of which won the 2009-2010 Prize for Best Article in the fields of Ukrainian history, politics, language, literature, and culture from the American Association for Ukrainian Studies. Krys's research interests lie in the 19th and early 20th-century comparative literature and culture

(Romanticism and the Gothic, the Victorian period, the rise of the novel, modernity and modernism) and also include folklore, in particular, the Slavic vampire. She is currently a term faculty member at the Department of English at Grant MacEwan University (Edmonton, Canada) and also serves as the Assistant Editor for Canadian Slavonic Papers / Revue canadienne des slavistes (an affiliated journal of the Canadian Association of Slavists).

THE POSTCOLONIAL KENYAN GOTHIC

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Abstract: Since the publication of the first Gothic novel by Horace Walpole, the Gothic novel has been seen to have England or Great Britain as its literary home. Contemporary literary critics such as Cynthia Sugars and Gerry Turcotte trace the development of the Gothic in literature through Freud's presentation of the Uncanny and Homi Bhabha's use of the same argument, to invoke the feelings of dispossession and inauthenticity that affect Canadian Literature. These Gothic tropes that have emerged in Canadian literature as integral to the postcolonial interrogation of national identity are what they refer to as the Postcolonial Gothic (2009). The anxieties brought out in the Canadian Postcolonial Gothic are also felt in other settler cultures where because of revisions in the laws pertaining to land, the nation seems to have become unfamiliar to itself; it is experiencing the Postcolonial Uncanny. A case in point is Australia (Gelder and Jacobs, 1995). Alan Lawson sees such Australian writings as containing settler narrative tropes that should be read Zeugmatically in order to make colonial history/experience re-readable (2000). This kind of reading hearkens back to the English Gothic romance novel which, as Ian Duncan demonstrates "does not situate itself outside the province [of real life], however, so much on its borders, as if entranced in a motion of crossing" (1992). My paper deals with a genre of literature in Kenya which has become evident through a growing number of texts which deal with the unfinished business of the matter of the oppression of woman through a patriarchal ideology that was in place in pre-colonial times, persisted through the colonial period and is seen to continue even in the post-colonial era. Repressed memories haunt these novels through which women writers express their anxieties and the uncanny feeling of dispossession they experience even in the new Nation. The paper will explore how these texts in their very nature are unfamiliar to the orthodox literary critic because they oscillate thematically between 'fantasy' and 'realism'. The paper suggests that this genre of the Kenyan novel constitutes a new type of Gothic novel that shares some features with the English romance novel and the Postcolonial Gothic in the settler cultures. It will also identify certain characteristics that are unique to this type of Kenyan novel and render its definition as the Postcolonial Kenyan Gothic valid. The novels that will inform this study are *The Promised Land* (1966) by Grace Ogot and *The Sacred Seed* (2003) by Rebeka Njau.

Biography: Alex Nelungo Wanjala is a Lecturer in the Department of Literature of The University of Nairobi. He earned his Doctor of Philosophy degree in French Literature and civilisation from the Université Sorbonne Nouvelle-Paris 3 in 2009. His research interests include the interface between the oral and the written in African literature. His works have been published in *The Journal of Commonwealth Literature* and *The Global South* among other journals.

S3 WHY COMPARATIVE LITERATURE?

UNDERSTANDING VIA THE COMPARATIVE ROUTE: SOME INTERROGATIONS ON THE USE OF CULTURAL STUDIES AS A "METHOD" IN READING "INDIAN WRITING IN ENGLISH"

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Abstract: One of the over-arching concerns engulfing the practitioners of English Studies in India for the last two decades, thanks to the worldwide 'postcolonial' fever, has been to reorganize the existing syllabi by making it flexible enough to be able to accommodate texts emanating from the ex-colonized cultural milieu of which India is one. Seen in retrospective it might be said that this was accompanied by a feeling of guilt of not being able to academically connect to the 'local' literary and cultural reality at 'home' and therefore, the inclusion into the English studies syllabi not only of Wole Soyinka and Amitav Ghosh but also, strangely though, of Rabindranath Tagore and Mahashweta Devi. This paper aims to interrogate vis-a-vis methodological aspects the inclusion of not the kind of the later two, writing almost exclusively in their respective 'mother tongues', thus making their accommodation under the nomenclature 'English' studies a groundless act. The attempt of this paper would be first to discuss the logics the English studies scholars have been trying to feed us behind their inclusion of writers of the former kinds, writing somehow or other in English and then, to unsettle those logics by tools provided by Comparative literary methodology. Whenever faced with the foundational questions regarding their methodological ambiguity prominent English Studies scholars in India have justified this act of rearrangement by recounting the logics of Cultural Studies. Going by this it is possible to read Amos Tutuola and Arundhati Roy and Shakespeare simultaneously without paying any heed to the different literary-cultural conditions working behind the crafting of their texts because, as everybody knows, all of them wrote in English. Comparative literary methodology begins its interrogation at this very foundational level by asking, did they? The present study intends to reiterate with fresh vigor what Comparativists in India have been saying since the inception of this discipline in the country that language is one of the most powerful forces which go into the making a literary text but to conceive of 'literature code' in terms exclusively of semiotic or language code is to lose sight of the larger dynamics of the literary process. The focal point of this study would be texts written by Indian writers in English and how comparative literary methodology can help in reading them in their context, both literary and extra-literary. Our claim that comparative literature alone is capable of such reading is instructed by the fact that though written in English (or, to be politically correct, english) the overall fervor of these texts are nourished by the diverse language-literary cultures prevalent in the spaces wherein they are produced. That Amitav Ghosh and Vikram Chandra cannot be read by the same methods, simply because they write in english, is because the structures of feeling informing their texts are different and are productions of different horizons of expectations. The paper also contends that Cultural Studies, despite its academic popularity, has been incapable of constructing any such methodological framework which can accommodate such readings of the textualizing processes and Comparativism has been successfully doing the same because, unlike Cultural Studies, it has its roots in 'living', making it a methodology of understanding and not of 'knowing' its objects of enquiry.

Biography: Born on 15th August, 1991 at Alipurduar, India. Did his Bachelors' at the Department of Comparative Literature, Jadavpur University, India. Currently pursuing his Masters' at the same institution. Considers himself to be a connoisseur of Indian literatures. Interested in popular culture, comparative literary methodology. Presently engaged in working with the 'marginalized' languages and communities speaking those languages in West Bengal, India.

ARGENTINE NARRATIVE BETWEEN 1870 AND 1885: A COMPARATIVE APPROACH

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Abstract:

Jerome J MC Gann has argued that "what we have come to call Romanticism in literature was a movement born in an era marked by radical sets of conflicts and contradictions"(Mc Gann 17). Two figures of that movement were actually omnipresent, according to the critic, in European culture of the Romantic moment: Sir Walter Scott and Lord Byron. We can suggest that their meaning is not less significant in Argentine literature of the first and second romantic generations. In spite of this similarity, a big difference between those two generations is that while the first coincides in being a historical moment marked by the conflict of Rosas dictatorship, the called second generation coincides with a relatively peaceful period. Comparative approach to Argentine literature of the late nineteenth century is benefited by a counterpoint reading, in relationship with foreign literatures. This sort of reading, as methodology to study literary relationships would enhance the reading of such "canonical texts" of the period as *Una excursión a los indios ranqueles*(1870) or *La gran*

aldea(1884). In the first case, an author as Mansilla whose book was an immediate popular success which can be read on a number of different levels(competent ethnography of the Ranqueles, travel book, self portrait and deliberate answer to Sarmiento's *Civilizacion y barbarioe*, would also be read in counterpoint with English Romanticism as a question about his own civilization and its failures. In the same way, a comparative approach to *La gran aldea* would allow to reinterpret Argentine politics divisions through Scott's mania in Argentine Liberal party.

Biography: Cristina Andrea Featherston(1958-): is Dr. on Comparative literature(Presence of English culture un Argentine culture of 1880) and teaches at La Plata University both English Literature and Argentine Literature. Sha has published many articles on Literature of Paraguayan War.

A COMPARATIVE APPROACH TO READING MODERNITIES IN BANGLA AND MARATHI POETRY

M. Parikh

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Abstract: This paper will examine the comparative process at work when analyzing complex literary movements like modernity within and across different language cultures in Indian language literatures. It will focus on the reception of modernity in poetry in two different language literatures of the Indian subcontinent namely Bangla and Marathi. Analyzing literary modernity from single literature perspectives in 20th century India invariably led to a polarized valuation of modernity, its affect and impact. While one school of critics within single language literatures held modernity to be the result of imitation of Western critical and cultural practices and therefore alien in sensibility to Indian literary history and practice, another school hailed its emergence as emancipatory and democratic, providing fresh perspectives and impetus to a degenerating literary practice. Each language (bhasha) literatures, Bangla and Marathi proceeded to draw the map of modernity in poetry, its historical and critical achievements and boundaries from the two oppositional standpoints from within the interiority of each literature. However a comparative approach to the same issue not just deconstructs such binary constructions but significantly alters the reading of modernities, its aesthetic and critical history. This paper will endeavor to show how comparative methodology involving influence studies, reading "from below", intertextuality, contextual and cultural analyses adds dimensions to the understanding of the dynamics of modernity as a global movement as much as a catalyst of radical transformations in specific language cultures.

Biography: Dr Mitra Parikh heads the Department of English at the SNDT Womens University, Mumbai. Her doctoral work is in the area of Comparative Literature Studies from the Department of Comparative Literature, Jadavpur University, Kolkata, India under the guidance of Prof. Amiya Dev. Her specializations include Comparative Literature and theory, Translation studies, Women's writing and Feminist critical theory.

ONE COMPARATIVE LITERATURE? "BIRTH" OF A DISCIPLINE IN FRENCH-EGYPTIAN TRANSLATION, 1810-1834

S.M. Tageldin

University of Minnesota

Abstract: By comparing the first appearances of modern comparative literature—as term or idea—in France and in Egypt just after Napoleon's occupation of Egypt from 1798 to 1801, which sparked a flurry of French-Arabic translational activity and a radical transformation in the self-understandings of both French and Arabic literatures, this paper uncovers one possible way of rethinking the genesis of the field. I show how French and Egyptian scholars of the time invented suspect kinships between ancient Greek, French, and Arabic to construct—in translation between these terms—the ultimate incomparability (read: sovereignty) of French literature and comparability (read: subalternity) of Arabic literature on a new imperial world stage. My analysis unfolds in a triptych of French-Egyptian-French "panels," focusing most closely on the Egyptian centerfold. Revisiting the first appearance of the term "comparative literature" in the West—on the second title page of the 1816 edition of François-Joseph-Michel Noël and Guislain-François-Marie-Joseph de La Place's teaching anthology, *Leçons françaises de littérature et de morale* [French Lessons in Literature and Morality]—I show that Noël and de La Place invoke "comparative literature" to shore up the national, to imperialize the nation-state. By elevating modern French to a status now comparable to and perhaps even greater than that of ancient Greek and Latin, the book's introduction engages *translatio imperii*—the translation of imperial power and political authority from the empires of Greece and Rome to that of France—in the act of *translatio studii*—the transfer of knowledge, here literary knowledge, from Greek and Latin to French. The third "panel" of the triptych flanks the first. Here, I argue that a parallel French discourse of comparative literature emerges *avant la lettre* in the writings of arguably the most important French orientalist of the nineteenth century, Silvestre de Sacy. As early as 1810, de Sacy explicitly compared Arabic literature to Greek and Latin; though he upheld the inferiority of Arabic to both, he nonetheless inserted Arabic as the missing link between the Greco-

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Roman and French traditions, effectively also comparing (and again inferiorizing) Arabic to French. In so doing, I contend, de Sacy insisted that the Arab-Islamic world had once assumed the mantle of *translatio imperii* and *translatio studii*, had been the translational bridge that enabled France to assert itself as the new Greece and Rome. In de Sacy's formulation, France was thus almost as much a new Arab-Islam as it was a new Greece or Rome. It is between these first and third "panels" of the triptych that the nineteenth-century Egyptian translator and intellectual reformer Rifa'a Rafi' al-Tahtawi transacts another, closely related "birth" of comparative literature. For despite the fact that the term "comparative literature" first appears as such on a French title page, the field of literary valuation and competition it inscribes and projects is translational. I suggest that the logic of comparative literature, understood here as the very notion that languages and literatures might be compared at all, travels from Noël and de La Place's French title—as well as from de Sacy's assertion that Arabic might furnish the "missing titles" necessary to complete modern French as the apotheosis of comparative literature—to inaugurate a modern Arabic genealogy of the field. I contend that al-Tahtawi's account of his travels to Paris, first published in Egypt in 1834, at once subordinates Arabic literature to an ancient Greek origin story and propels Arabic toward a French telos by translating the forked tongues of de Sacy, Noël, and de La Place. By staging a comparison of ancient Greek and classical Arabic literatures from which Arabic emerges as lacking the capacity to write history, al-Tahtawi debunks the incomparability of Arabic and produces it as lesser; by extension, French—language of a city he describes as the new Athens—becomes the greater. Yet we would be wrong to assume that al-Tahtawi compares and subordinates Arab-Islamic culture to Greek and French only because he has embraced the ideology of France as the new Greece that Noël, de La Place, and de Sacy variously articulated. What first shakes al-Tahtawi's belief in the incomparability of Arabic is his seduction by the apparent resemblance of the French to the Arab. Among other forces, it is the fluent literary Arabic of none other than de Sacy himself that leads al-Tahtawi to hypothesize the "equivalence" of French and Arabic—kinship in a deeper protolanguage that makes it possible for a person who knows any given tongue well (as de Sacy knew French) to automatically "know" any other (as de Sacy knew Arabic). From here al-Tahtawi also intimates the exchangeability of Arabic for French, of one "incomparable" for another. That de Sacy had declared Arabic the missing link between ancient Greek and modern French only gave al-Tahtawi all the more translational ammunition with which to transact a double comparison—and double subordination—of Arabic to the regime of the "European," old and new. The encounter of European and Arab-Islamic "incomparabilities" in the (post)colonial context of the early nineteenth century, then, compelled both French and Arabic literatures to rethink themselves—to very different ends—as comparative literatures. Thus modern comparative literature, we might say, is born in (post)colonial translation.

Biography: Dr. Shaden M. Tageldin is associate professor of cultural studies and comparative literature at the University of Minnesota in the United States. A specialist in nineteenth- and twentieth-century literatures in Arabic, English, and French, her research and teaching engage several fields within a transnational and a translingual compass: empire and postcolonial studies; critical translation theory; the historiography of literary and cultural "renaissances"; the politics and ideologies of language, literary form, and literary genre; and literatures of migration and diaspora. Tageldin earned her Ph.D. in comparative literature from the University of California, Berkeley. She received the 2005 Charles Bernheimer Prize of the American Comparative Literature Association for the best North American doctoral dissertation in comparative literature. Her book, *Disarming Words: Empire and the Seductions of Translation in Egypt* (University of California Press, 2011), examines the impact of two occupations of Egypt—by the French in 1798 and by the British in 1882—on ideologies of translation that forged illusory "equivalences" between the European and the Egyptian, the Arab, or the Muslim. Other recent publications include "Mahfouz's Posts," in the *Modern Language Association* volume *Approaches to Teaching the Works of Naguib Mahfouz*; "The Returns of Theory," in *International Journal of Middle East Studies*; "Secularizing Islam: Carlyle, al-Siba'i, and the Translations of 'Religion' in British Egypt," in *PMLA*, which received the *Interdisciplinary Nineteenth-Century Studies Essay Prize* for 2011; and "One Comparative Literature? 'Birth' of a Discipline in French-Egyptian Translation, 1810–1834," in *Comparative Literature Studies*. Two new essays, "Proxidistant Reading: Teaching the Nahda in the U.S. Comparative Literature Classroom" and "The Novel in Translation," are forthcoming in the *Journal of Arabic Literature* and the *Oxford History of the Novel in English: Africa and the Atlantic World*, respectively. Tageldin also has published on the African novel in Arabic; the politics of language, gender, and (post)coloniality in the Algerian women's fiction of Assia Djebar and Ahlam Mustaghanimi; the poetics of postcolonial migration in Sakinna Boukhedenna and Agha Shahid Ali; and other topics. Her current book project develops a transcontinental theory of modern comparative literature. Focusing on intersections of Europe, Egypt, and greater Syria between 1834 and 1936, she explores the underpinnings of modern literary comparison in nineteenth- and early-twentieth-century imperial competition and the empiricist regime of the vernacular. Tageldin has held fellowships and grants from the U.S. Fulbright Scholar program; the Europe in the Middle East—The Middle East in Europe (EUME) program of the Fritz Thyssen Foundation, the Wissenschaftskolleg zu Berlin, and the Berlin-Brandenburg Academy of Sciences; and the National Endowment for the Humanities. She is a member of the editorial advisory board of the *Journal of Arabic Literature* and a former chair of the executive committee of the Modern Language Association's Discussion Group (now Division) on Arabic Literature and Culture.

S4 MISES EN SCÈNE ET EN IMAGE DE L'ESPACE

RECONFIGURATIONS DES ESPACES DANS LES PASSAGES DE CODE

M. Guglielmi

University of Cagliari

Abstract: L' espace est décrit et raconté à travers différents modèles dans les textes littéraires. Qu'il soit paysage, images d'intérieurs, espace social ou urbain, plan ou projection mentale, l'espace trouve dans le texte une forme qui le représente. Comment se transforme telle ou telle forme quand le texte littéraire est objet d'une traduction intersemiotique ? Le paysage du texte littéraire a d'autres codes visuels - qu'il s'agisse de langage cinématographique, télévisé, publicitaire ou de langage web - il prévoit un système bien connu de soustraction et d'acquisition. Les pertes et les acquis sont en général étudiés dans la reformulation, condensation et déplacement des personnages et des nœuds diégétiques. Mon intention consiste à analyser des cas de remodelages de l'espace raconté et décrit quand une œuvre se déplace du texte littéraire vers d'autres langages visuels, et je me réfère plus particulièrement au langage cinématographique. Mon analyse affronte des cas de lieux semblables entre eux, tels des lieux de reclusion, que celle-ci soit volontaire ou involontaire. Comment, par exemple, est représentée dans les différentes adaptations (cinématographiques), la très célèbre chambre de reclusion de l'épouse folle de Rochester dans *Jane Eyre* de Charlotte Brontë ? ou bien la maison fermée de Miss Havisham dans *Great Expectations* de Charles Dickens ? Les lieux reconnaissables comme chronotopes textuels qui déterminent la diégèse en tant que " interconnexions substantielles des rapports temporels et spatiaux " (M. Bachtin), constituent un exemple de la relation significative qui existe entre la représentation littéraire et la représentation visuelle des espaces. Cette approche ouvre des hypothèses théoriques et applicatives à l'étude des différentes fonctions représentatives des espaces en codes expressifs diversifiés.

Biography: Marina Guglielmi is Professor of Comparative Literature at the University of Cagliari. Recent Publications: - Marina Guglielmi - Duilio Caocci (eds.), *Idee di letteratura*, Roma, Armando, 2010 - Marina Guglielmi - Mauro Pala (eds.), *Frontiere Confini Limiti*, Roma, Armando, 2011

POUR UNE GÉOCRITIQUE DU 7^E ART

C. Lahaie

Université de Sherbrooke

Abstract:

Pour une géocritique du 7^{ème} Art Jusqu'ici, la géocritique s'est surtout intéressée aux œuvres littéraires, principalement à ses formes romanesques. Une telle réalité découle sans doute du fait que la géocritique prend racine dans la géographie culturelle, laquelle table sur la valeur documentaire des descriptions romanesques. Pourtant, d'autres genres littéraires de même que d'autres types d'art peuvent tout aussi bien constituer un objet d'étude pertinent pour la géocritique. Le cinéma, par exemple, en tant qu'art de la représentation au même titre que la littérature, offre un intérêt de premier ordre pour qui souhaite mesurer notre rapport au monde phénoménal à l'aune d'un médium complexe, en essor constant, combinant image (parfois en HD ou 3D), son et mouvement. En effet, au cinéma, l'espace n'est pas statique, donc plus difficilement saisissable. Pourtant, dans *Géographies du western* (1989), Jacques Mauduy et Gérard Henriët posent les jalons de ce qui confine à une géocritique du western. Bien qu'ils se limitent à un seul genre filmique, ils montrent tout de même en quoi le cinéma représente mais surtout crée l'espace, dans un échange multidirectionnel entre mythe (espace utopique), expérience (espace vécu) et volonté de promouvoir une identité nationale (espace habité). En outre, dans son ouvrage *L'espace au cinéma* (1993) André Gardies illustre à quel point le film est une « matière plurielle », laquelle exige qu'on prenne en compte de multiples matières de l'expression : le cadrage, l'éclairage, les mouvements de caméra, les déplacements de personnages dans des lieux diégétiques représentés, mais parfois simplement relégués au hors-champ, lieux qui demeurent néanmoins prégnants, ne serait-ce qu'en raison de leur « réalité » sonore. La communication que nous entendons prononcer vise donc à effectuer un bref état de la question quant à ces recherches proto-géocritiques, dans le but de mener à une approche qui combine les grandes orientations de la géocritique et les particularités du médium filmique. Par la suite, une méthode analytique sera proposée, et appliquée à deux œuvres cinématographiques dont l'intrigue se déroule dans un même lieu diégétique, soit New York, un tel exercice visant à poser les bases d'une géocritique filmique.

Biography: Professeure de création littéraire, de littérature québécoise et de cinéma à l'Université de Sherbrooke, Christiane Lahaie a publié de la fiction, dont *Hôtel des brumes* (Grand Prix de la ville de Sherbrooke 2004) et *Chants pour une lune qui dort* (Prix Alfred-DesRochers 2005). En collaboration avec Georges Desmeules, elle a fait paraître des

essais sur la littérature québécoise, dont *Les classiques québécois* (1997). En 2009, elle publiait *Ces mondes brefs*. Pour une géocritique de la nouvelle québécoise contemporaine, une étude de la représentation des lieux par les écrivains pratiquant assidûment le genre de la nouvelle au Québec. Elle prépare, conjointement avec le géographe Mario Bédard, professeur à l'Université du Québec à Montréal, un ouvrage sur la géocritique et la géosymbolique. Enfin, elle oeuvre actuellement à l'écriture d'un roman d'anticipation ainsi qu'à la rédaction d'un essai sur l'adaptation du texte littéraire fantastique pour le cinéma.

MAPPING THE UNITED ARAB EMIRATES

M. Malzahn

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Abstract: This paper will discuss two recent products of popular culture, namely, the television series *Freej* and the feature film *City of Life*, as contributions to the fictional mapping of the United Arab Emirates. The special importance of such a mapping as an imaginative manifestation of actual spaces in this part of the world is a consequence of three sets of circumstances: first, the relative youth of the state, which was formed just over forty years ago; second, the rapid and ongoing change that has been transforming the country over the past decades; and third, the resulting demographic imbalance that has made UAE citizens a minority among a multinational population. I shall use selected sequences from both *Freej* and *City of Life* to illustrate how today's Emiratis may envisage the environment that they inhabit, as one that contains a kaleidoscopic variety of people and cultures in a complex spatial, temporal, and interactional pattern juxtaposing and interfacing the old and the new, the traditional and the modern, the indigenous and the imported. I shall discuss the efforts at an imaginative mapping of an area and of a society that has been undergoing a sea-change of arguably unprecedented dimensions, with a view to three different, if related functions: as an attempt at cultural stock-taking, as part of a coping strategy, and as a self-reflective critique.

Biography: Manfred Malzahn was born in western Germany in 1955. From 1974, he studied English, American and German Literature and Linguistics, first at the University of Bochum and then at the University of Wuppertal, where in 1983 he submitted a doctoral dissertation on representations of identity in the contemporary Scottish novel. After national service at the Goethe Institute in his native town of Iserlohn, Malzahn worked in the German Department at the University of Edinburgh, before going on to teach in English Departments at universities in Tunisia, Algeria, Malawi and Taiwan. He joined the United Arab Emirates University as Professor of English Literature in September 1998, and was appointed Director of Research and Graduate Studies Support in February 2012.

LA GEOCRITIQUE ET LE VISIBLE : ESSAI DE RELECTURE ORIENTEE

C.C. Ouaked

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Abstract: Il s'agira d'évaluer l'apport de la théorie géocritique à l'étude de la visualité artistique. Les productions géocritiques seront relues à l'aune de ce champ esthétique, dans sa composante interartistique en particulier. L'oeuvre hétérogène, en effet, semble pouvoir être éclairée de façon pertinente par cette approche interdisciplinaire et transgressive.

Quelle place le corpus géocritique (monographies, thèses, numéros de revues, etc.) accorde-t-il à l'étude des films, des vidéos, des photographies, des tableaux ? Sur quels exemples se fonde-t-il ? Et quelle approche spécifique des oeuvres d'art propose-t-il, implicitement ou explicitement ?

Biography: Chloé Ouaked est Maître de Conférences de Littérature comparée à l'Université de Limoges. Sa spécialité est l'étude des relations entre photographie et littérature.

S2 CULTURE(S) PERIPHERIQUE(S)

LE ROMAN DE BANLIEUE (OU LA LITTÉRATURE BEURS) ET LE ROMAN SUR LA CULTURE DE BANLIEUE : QUEL DÉBAT SUR L'AUTHENTICITÉ DE LA REPRÉSENTATION SOCIALE?

G. Ramos Pontes Junior

UERJ

Abstract: Lors de la sortie de *La journée de la jupe* (2009) sur les écrans, la critique a tâché d'y voir le leurre d'une production qui examinait les conflits de périphérie n'émanant pas de ce milieu ou d'intellectuels qui en sortaient, mais d'un réalisateur (Lilienfeld) qui lançait son regard à des questions sociales avec la médiation d'une analyse distante des relations de choc identitaire. L'avènement d'une littérature beurs, écrite parfois par de très jeunes écrivains, en serait la contrepartie, pour le cas littéraire, capable de répondre à l'expression authentique de la culture de banlieue ? En serait-elle d'autant plus authentique, aujourd'hui, dans la perspective d'un retour du réalisme, face à des romans de générations de maghrébins ou de descendants qui ne sont pas issues de banlieue ? Il s'agirait donc de se poser la question sur la valeur littéraire à deux niveaux : quand l'oeuvre est écrite par l'auteur qui connaît la culture hybride subie par ses personnages et milieux sociaux, dans la condition d'un écrivain qui fait ses recherches sur la réalité ou qui connaît cette culture par héritage ; et quand l'oeuvre est écrite par l'auteur qui s'exprime du propre lieu qui se recrée dans ses oeuvres, notamment configurée par des témoignages, qui lui donneraient un statut plus sûr. Je me proposerais donc à lire l'expérience des jeunes beurs comme Faïza Guène et Rachid Santaki, entre autres, en les contrastant avec Leïla Sebbar, tout aussi bien que le cas aujourd'hui au Brésil entre des auteurs originaires des « periferias » et « favelas », comme Marcelino Freire, en les contrastant à d'autres, parfois d'origine pauvre, mais qui ont suivi un parcours universitaire, ou ayant travaillé dans le domaine de la culture, comme Luiz Ruffato. Les deux groupes, dans les deux cas, se différencient à niveau du statut social et culturel car les « authentiques », pour ne pas être des « exclus », traitant du même monde dans leurs oeuvres avec un regard marqué par leur position et leur ethos. De l'autre côté, il s'agira de se poser la question sur la façon dont se définissent tous ces différents auteurs pour ce qui est de leur travail esthétique : s'agit-il tout simplement d'opposer le projet littéraire du retour au réel et aux questions de société, dans un biais soi-disant érudit (compte tenu de polémiques actuelles, qui sont des réactions assez contemporaines, comme dans le cas de films comme *La journée de la jupe*), à un projet du témoignage d'une vie d'exclusions sociales, raciales et culturelles, ou alors de se redéfinir la valeur de l'esthétique littéraire dans le domaine même de la critique pour les cas de cultures qui ne dialoguent pas tellement avec les milieux érudits, et qui sont présentes dans les répertoires des « littératures de banlieues » ou « périphériques » ? Où faudrait-il bien peser les arguments théoriques des études culturelles face au domaine de l'esthétique littéraire et au concept de la mimésis ? Au final, faudrait-il prendre en compte aussi les dialogues formelles et de caractère énonciatif, de l'ethos, entre autres, des deux couches ou générations de créateurs qui sont évoquées ici ?

Biography: Licence en Lettres (1985) à l'Universidade do Estado do Rio de Janeiro (UERJ), Maîtrise en Littératures Francophones à l'Universidade Federal Fluminense (1986), Master 2 à l'Universidade Federal do Rio de Janeiro (1992) et Doctorat en Lettres à la Pontificale Universidade Católica do Rio de Janeiro (1998). Professeur Associé à l'UERJ, travaillant sur la langue française et les littératures francophones, au niveau de la licence et d'un équivalent au Master 1, et sur le comparatisme au niveau du Master 2 et du Doctorat. Intérêts de recherche: le discours sur l'altérité comme configuration énonciative du sujet dans le champ littéraire; la question du sujet dans les études dramaturgiques; les littératures postcoloniales et transnationales; le comparatisme littéraire comme question de théorie littéraire. Livres publiés : *Actes du Colloque Relations Littéraires Internationales : Lusophonie, Francophonie et Hispanidad, Frictions entre Phonies* (EdUFF : Niterói, 2008). Articles parus dans des revues scientifiques : *Quem enuncia na expressão de periferia na França ?* (Ipotesi: UFJF, 2011). *O teatro contra a opressão: avatares do discurso político no teatro africano francófono*. (Cerrados: UnB, 2010).

LA CULTURE DOMINANTE DU NON-HANDICAP ET LA SOUS-CULTURE DU HANDICAP : LES PERSONNAGES EN SITUATION DE HANDICAP DANS LA LITTÉRATURE (QUÉBEC ET CANADA FRANÇAIS)

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Université de Saint-Boniface

Abstract: Dans ce travail, je propose une réflexion sur les relations multi ou transculturelles dans nos sociétés. Dans le domaine de l'anthropologie, la culture se définit comme l'ensemble des connaissances et des comportements qui caractérisent une société humaine ou un groupe humain à l'intérieur d'une société. Or, les modèles culturels ne sont pas totalement partagés par tous les individus, ce qui donne lieu à l'émergence des sous-groupes qui constituent des cultures

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particulières. On parle ainsi par exemple de culture populaire ou de culture des masses. En ce sens, il existe au Canada et au Québec - et en général dans tous les pays postindustriels qui accueillent des immigrants - un grand débat concernant le multiculturel et l'interculturel. Ce débat concerne presque exclusivement les relations entre les cultures de divers groupes ethniques des citoyens, celles des premières nations, celles des peuples colonisateurs et aussi celles des immigrants. Mais il est rare de voir une préoccupation au sujet d'autres relations culturelles, comme celle de la culture dominante avec les cultures des sous-groupes plus ou moins marginalisés du dialogue social. En ce sens, je propose une analyse concernant la représentation littéraire des relations multiculturelles qui s'établissent dans la société canadienne entre la culture dominante du non-handicap et la sous-culture du handicap.

Biography: Arentsen, Maria Fernanda, *Discours autour des frontières, histoires des cicatrices: Une lecture des discours littéraires sur les frontières au Québec et en Amérique latine*, Saabrücken, VDM Verlag, 2009. Bhabha, Homi, "Of Mimicry and Man: The Ambivalence of Colonial Discourse", October 28, 2000 Spring 1984, 125-133. Buber, Martin, *Je et tu*, Paris, Aubier, 1969. Eliade, Mircea, *Aspects du mythe*, Paris, Gallimard, 1963. Foucault, Michel, *Dits et Écrits* (deux volumes), Paris, Gallimard, L'édition « Quarto » de Dits et écrits, établie sous la direction de Daniel Deferet et François Ewald avec la collaboration de Jacques Lagrange, 2001 [1994]. -----, *Histoire de la folie à l'âge classique*, Paris, Éditions Gallimard, Coll. « Tel », 1972. -----, *Surveiller et punir. Naissance de la prison*, Paris, Éditions Gallimard, Coll. « Tel », 1975. Girard, René, *Des choses cachées depuis la fondation du monde*, Paris, Grasset, 1978. Glissant, Édouard, *Poétique de la relation. Poétique III*, Paris, Gallimard, 1990. Grossenbacher, Claude, « Les Autres », publié dans la page de l'Association contre l'exclusion : www.mypage.bluewin.ch De Toro, Fernando, « Don Quijote como "deconstrucción" de modelos narrativos », dans *Cervantes, su obra y su mundo: Actas del I Congreso Internacional sobre Cervantes (Historia de la literatura española desde sus fuentes)*, Madrid, Edi, 1981, p. 635-655. Korff-Sauce, Simone, *Figures du handicap. Mythes, arts, littérature*, Paris, Éditions Payot & Rivages, 2010. Laporte, Stéphan, *La révolution des handicapés*, dans *Cyberpresse*, <http://blogues.cyberpresse.ca/laporte/2011/04/16/la-revolution-des-handicapes/>. Proulx, Monique, *Homme invisible à la fenêtre*, Québec, Boréal, Coll. « Boréal Compact », No. 127, 2001 [1993]. Rochat, Denise, « Corps dérobé : handicap et condition postmoderne dans *Homme invisible à la fenêtre* de Monique Proulx », dans *Québec Studies*, 31 (Spring-Summer 2001), p. 113-127. Yaron, Kalman, « Martin Buber (1878-1965) », *Perspectives. Revue trimestrielle d'éducation comparée*, Paris, UNESCO, Bureau International d'Éducation, vol. XXIII, no. 1 et no. 2, 1993, p. 135 - 147. Williams, James G., *The Girard Reader*, New York, A Crossroad Herder Book, 1996.

REVISIONING *EVANGELINE* FOR THE NEW MILLENNIUM: RECONFIGURING ENGLISH-CANADIAN, ANGLO-AMERICAN AND ACADIAN RELATIONS IN THE TWENTY-FIRST CENTURY

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University of New Brunswick

Abstract: Revisioning *Evangeline* for the New Millennium: Reconfiguring English-Canadian, Anglo-American and Acadian Relations in the Twenty-First Century If, as Winfried Siemerling argues in *The New North American Studies* (2005) that North America is a "relational designation" that "sheds light on 'America's' shadows by evoking the limits of 'nation' and the liminal spaces of its borders," how might contemporary American author Ben Farmer's novelistic rendering of *Evangeline* (2010) be read as a reconfiguring relations between Canada and the United States in a post 9/11 context, especially given that Longfellow's famous poem, *Evangeline* (1847) portrayed the story of the Acadian deportation from a distinctly Anglo-American perspective, becoming an internationally known and extremely popular representation of this historical moment in colonial politics. Siemerling characterizes such rewriting as a form of re/cognition which, rather than sustaining stable and singular forms of reference, insists on vacillating between and among multiple frames of reference (and in this case, languages), thereby cultivating a sense of "doubling, [and] doubt" and ultimately ensuring a lack of resolution (4). Farmer's novel offers a provocative alterna(rr)ative to the Longfellow poem, by shifting genres and creating a story that fundamentally undermines the Romantic coupling of *Evangeline* and Gabriel as star-crossed lovers, who spend their lives clinging to memories of the "earthly paradise" where they were first engaged (Viau 45, my translation). In doing so, *Evangeline* becomes a novel that revisions the Romanticized Anglophone version of Acadian womanhood and its strategic Americanization, creating a fall of Biblical proportions through Gabriel's betrayal of *Evangeline's* loyalty, while insisting upon *Evangeline's* complexity as a character who both protects and employs her sexuality to ensure her survival. Longfellow's *Evangeline*, written in English by the well-known American poet and Yale linguistics professor during the American Literary Renaissance, has been described by fellow writer and friend, Nathaniel Hawthorne, as "a poem founded on American history, and embodying itself in American life and manners" (334). Longfellow pointedly resisted exploring the treatment of the Acadians by both the colonial British and American forces, certain that if he did so, it would ruin the poem's artistic impact. Indeed, Robert Viau goes even further, arguing in *Les Visages d'Evangeline*, that "Cette américanisation d'Evangeline reflète le nationalisme des écrivains américains du milieu du dix-neuvième siècle qui cherchent à créer une mythologie qui unirait tous les Américains et contrebalancerait

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l'influence européenne" (58-9). The poem's popularity led to its translation into over thirteen languages by 1890 and the publication of more than seventy different editions of Thoreau's text. Evangeline was also widely taught in North American schools, though banned in parts of Canada in the early twentieth century due to fears that it would precipitate disloyalty to the ruling British. For Acadians historically, Thoreau's *Evangeline* proved to be a useful tool, offering a means of building a distinct racial and cultural sense of identity that already had an international reach through the poem's English readership. While Acadian writers have over the past two centuries repeatedly rewritten and challenged static depictions of *Evangeline*—most notably Antonine Maillet—Thoreau's poetic version remains a powerful part of Acadian identity, as exemplified by the Grand-Pré National Historic Site and the statue of *Evangeline*, which was erected in 1920. By coupling Thoreau's poem with Farmer's novel, this paper explores the process and products of re/cognition that are part of reading these texts in dialogue with one another. In particular, what does the publication of Farmer's *Evangeline* in the first decade of the new millennium reveal about American identity and society? While Longfellow's poem describes a process of assimilation and affirms the ability of the United States to encompass and incorporate racial, cultural, and linguistic others, cultivating a formulaic version of the American West and its potential (which has been contested by various Acadian voices), Farmer's novel may be seen as creating its own allegorical narrative of contemporary America, with its emphasis on seduction over virtue in the case of Gabriel (epitomized by highly visible American politicians such as Bill Clinton and John Edwards), its articulation of *Evangeline*'s indignation and desire for justice, which does stress the historical and contemporary trauma of exile, and its stress on the blurring of racial, cultural, and linguistic lines through such forced assimilation, which has resulted in an American population that is often uncomfortable with the reality of its diversity. Through this reworking of a dominant myth, Farmer's text probes what *Evangeline* can and might mean to future generations of Americans, Canadians, and perhaps, most importantly, Acadians, bringing this narrative back to its New England roots of creation, and once again opening up the space to consider other versions of *Evangeline*'s story. Works Cited Farmer, Ben. *Evangeline: A Novel*. New York: Overlook, 2010. Hawthorne, Nathaniel. "Longfellow's *Evangeline*." *The Salem Advertiser* Nov. 13, 1847: 334. Longfellow, Henry W. *Evangeline: A Tale of Acadie*. Fredericton: Goose Lane, 2004. Siemerling, Winfried. *The New North American Studies: Culture, Writing and the Politics of Re/cognition*. London: Routledge, 2005. Viau, Robert. *Les Visages d'Evangéline: Du poème au mythe*. Beauport: MNH, 1998.

Biography: Professor Jennifer Andrews teaches in the Department of English at the University of New Brunswick, and for the past decade has been the co-editor of *Studies in Canadian Literature/Études en littérature canadienne (SCL/ÉLC)*, the only biannual bilingual journal of Canadian literary studies in English and French. She co-authored *Border Crossings: Thomas King's Cultural Inversions* (University of Toronto Press, 2003) and authored *In the Belly of a Laughing God: Humour and Irony in Native Women's Poetry* (University of Toronto Press, 2011), and has written over fifteen book chapters and articles that have been published in a wide variety of journals including *American Literary History*, *American Indian Quarterly*, *English Studies in Canada*, *Topia*, *Essays on Canadian Writing*, and the *Journal of Commonwealth Literature*.

LA CULTURE PIRATE ET LE PIRATAGE

M. Freyheit
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Abstract: is missing

Biography: is missing

S5 LA LCPA COMME CHAMP D'EXPÉRIMENTATION DES OUTILS CRITIQUES CONTEMPORAINS

STRATEGIC USAGE OF MYTH IN MODERN LITERATURE AND ITS GLOBAL IMPACT

S. Agarwal

CENTRAL UNIVERSITY OF RAJASTHAN

Abstract: Strategic Usage of Myth in Modern Literature and its Global Impact Contemporary literary theory has accustomed us to perceive the novel as an extension of mythology as it rises from the pages of creative expressions written all over the world, in all times. In fact both myth and literature reflect the self conceptions of the people of whose culture they are a part. They represent the roles and attitudes that men and women unconsciously imitate and at the same time they mirror the stances assumed by the members of the society, helping us to understand the subtleties, ambiguities, discrepancies, contradictions and paradoxes of the great myths used by the writers across borders. In my paper I propose to take up two modern novels, *The Natural* and *Shakuntala*. American novelist Bernard Malamud has taken the legends of the Wasteland and the Fisher King in his novel *The Natural* in which he tells the story of a baseball player. Namita Gokhale, a contemporary Indian writer on the other hand takes the mythological character of *Shakuntala* from *Mahabharata* and portrays the life of a modern woman, fighting the world in her own way. I shall explore how through the use of myth the writers and works across cultures and boundaries draw upon mythology to present new dimensions in their works, under pinning human experiences as a way of organizing human response to reality and touch on new horizons of globalization.

Biography: Supriya Agarwal is Head, Department of English at Central University of Rajasthan, Kishangarh, Rajasthan, India. She obtained her B.A. Honours and M.A. in English literature. Her doctoral work was on "Orphan Woman Character in the Victorian Novel 1840-1860" (1993). She is the author of the work *Growing Up Alone* published in 1996. Over the years she has published more than a dozen articles in varied volumes, making interpretative studies of selected works by Marianne Moore, Chinua Achebe, Charlotte Bronte, Jane Bow, Susanna Moodie, Sam Selvon, Ashis Gupta, Sudhir Kakar, Uma Parameswaran and Doris Lessing. She has co-edited a volume *Gender and Narrative* (Rawat, 2002), *Writers of The Caribbean Diaspora* (Sterling, 2008) and *Gender, History and Culture* (Rawat, 2009). Other publications include essays on Indian Partition, Film and Feminism and Dalit writing. She has completed two research projects sanctioned by the University Grants Commission, "Female Bonding in the works of Sarah Orne Jewett and Charlotte Perkins Gilman" (2004) and "Gender, Multiculturalism and the New Canadianness" (2007). Work in progress includes a volume on Comparative Gender Studies and an essay on Post 1980 Subcontinental Writing in English with a focus on Sara Suleri and Kamila Shamsie. Her interest also lies in post modernist writings adapted into films.

LA LCPA (LITTÉRATURE PERIODES ANCIENNES) ET LA NOTION D'"IMMERSION"

G. Hautcoeur

Université Paris-Diderot

Abstract: Notre proposition se situe dans la rubrique qui concerne la LCPA comme champ d'expérimentation des outils critiques. Au cours des dernières décennies, un certain nombre de travaux ont tenté de comprendre, à l'instar du titre de Colin Radford (« comment pouvons-nous être émus par le destin d'Anna Karénine ? » esthétique contemporaine. Art, représentation et fiction, Paris, Vrin, 2005 [1975]), comment le lecteur peut être ému par le destin d'Anna Karénine, alors qu'il sait que cette dernière n'a jamais existé. Aussi, la notion « d'immersion fictionnelle » s'est-elle progressivement constituée comme catégorie de pensée au croisement de différentes perspectives philosophiques et linguistiques (on pense aux travaux de Thomas Pavel, de Kendall Walton ou de Marie-Laure Ryan). Dans son ouvrage *pourquoi la fiction ?* (seuil, 1999) Jean-Marie Schaeffer considère l'immersion fictionnelle comme une variante particulière de l'attention cognitive. Ce point de vue, qui s'appuie sur l'analyse de phénomènes de mimétisme biologique et éthologique, aboutit à une typologie des « vecteurs d'immersion fictionnelle » artistiques qui renvoient aux différents types de feintise ludique proposés par la fiction, aux amorces mimétiques particulières que les créateurs de fictions utilisent pour donner naissance à leurs univers fictionnels. Nous nous proposons de confronter la notion d'immersion à la lecture de "vieux romans" tels *Amadis de Gaule* et *l'astrée*. Dans quelle mesure les outils proposés par les théories modernes de l'immersion permettent-ils de comprendre la façon dont les lecteurs des XVIe et XVIIe siècles lisaient ce genre de texte? Cette "façon de lire" propre aux anciens est-elle comparable à nos façons contemporaines? Nous essaierons de montrer comment, au-delà des théories sociologiques ou sémiologiques, longtemps dominantes, les théories sur l'immersion permettent de renouveler le regard que la critique littéraire porte sur des romans souvent considérés comme illisibles par les lecteurs modernes.



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Biography: Nom marital : HAUTCOEUR Nom de jeune fille : PÉREZ-ESPEJO AUBERT Prénom : Guiomar Date de naissance : 02-12-1967 État civil : mariée (trois enfants) Double nationalité : française et espagnole Adresse : 11, rue Céline, 92160 Antony Tél : 01 40 96 16 82 / 06 81 69 07 11 Adresse électronique : guiomar.hautcoeur@gmail.com CURRICULUM VITAE CURSUS 1986 Obtention des baccalauréats français et espagnol (Selectividad) après des études secondaires au Lycée français de Madrid. 1988 Reçue à l'École normale supérieure de Fontenay-Saint-Cloud (section : Lettres Modernes). Double licence Lettres modernes et Espagnol à Paris III-Sorbonne Nouvelle. 1991 Reçue à l'agrégation de Lettres Modernes. 1993-96 A.M.N. à Paris III-Sorbonne Nouvelle. 1996-97 Poste de "visiting PhD student" au département de Romance Languages de l'université de Princeton sous la direction des professeurs Th. Pavel et A. K. Forcione. Obtention d'une bourse Lavoisier du Ministère des Affaires Etrangères. 1998-99 Obtention du doctorat nouveau régime en littérature générale et comparée à Paris III-Sorbonne Nouvelle (janvier 1999) sous la direction de monsieur le professeur D.-H. Pageaux. Titre de la thèse: "La nouvelle espagnole du Siècle d'Or en France au XVIIe siècle (1610-1615): contribution à une poétique du genre romanesque français au XVIIe siècle". Composition du jury: Madame le professeur Marie-Claire Zimmermann messieurs les professeurs D.-H. Pageaux, Th. Pavel, D. Souiller et A. Viala. Mention: Très honorable avec félicitations à l'unanimité. Poste en collège (établissement Pablo Neruda à Brétigny-sur-Orge). 1999-2002 Maître de conférences en littérature comparée à l'université Paris X-Nanterre. Membre du jury de l'agrégation externe de Lettres Modernes et de l'Ecole normale supérieure de Lyon. 2003-2012 Maître de conférences en littérature comparée à Paris Diderot-Paris VII Obtention d'un congé sabbatique de septembre 2008 à septembre 2009 Membre du jury de l'agrégation interne de Lettres Modernes (de 2007 à 2010) Responsabilités administratives au sein de l'université Paris VII-Diderot Membre du conseil scientifique de l'U.F.R. LAC (de 2008 à 2012) Responsable Erasmus et Relations internationales de l'UFR LAC (2008-2009 et 2010-2012) Responsable de la première année L1 du parcours "Lettres" (2009-2012) et présidente du jury de L1 et L2. PUBLICATIONS Articles Parus "Les Nouvelles tragi-comiques (1656) de Scarron et la critique du roman", paru dans La traduction en France à l'âge classique, sous la direction de M. Ballard et L. d'Hulst, Presses universitaires du septentrion, 1996 (p.243-258). 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PSYCHOLOGISING THE RULES: LITERARY CRITICISM IN THE EIGHTEENTH CENTURY AND TODAY

K. Kukkonen

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Abstract: The seventeenth and eighteenth centuries saw the "rise of the novel" in various permutations across Europe, with translations, adaptations and mutual commentary paving the way. The "rise of literary criticism" similarly emerged as a pan-European endeavour, from translations and discussions of Aristotle and Horace in the vernacular languages, to disputes about the rules of the ancients and their reevaluation in the literary magazines and essay publications. My paper singles out one aspect of this debate between ancient and modern, French and English critics, in order to provide a snapshot of the larger picture at the time – the debate around the dramatic unities of time, place and action. My paper also aims to contribute to a prehistory of what today is known as "cognitive poetics" by outlining how the eighteenth-century reconsiderations of ancient poetics already brought the workings of the mind to the fore. In the conclusion, I consider the potential role of such a prehistory of "cognitive poetics" in comparative literary study. Alexander Pope's *Essay on Criticism*, often regarded as the definitive statement of English neoclassical criticism, takes an ambiguous view on the "rules" which French seventeenth-century critics championed. "The manners, passions, unities" are something which, on his example, only *Don Quixote* would pursue with single-mindedness. The true critic is aware of their uses and judges not on principle but on discrimination. As Pope puts it: "Those rules of old, discovered not devised / are nature still, but nature methodized". The critic has to relate the rules back to nature, and the workings of the human mind between wit and judgement, and in consequence, the authority of the ancients rests on providing successful examples of this process. Pope's *Essay* negotiates a shift in neoclassical literary criticism from a priori judgment to a posteriori judgment (see Patey 2008). Jean Chapelain could derive the three unities of time, space and action from the *Poetics* of Aristotle in the a priori manner of a geometry lesson. Corneille, in his defense of *Le Cid* (in *Trois discours sur le theatre*), is no less respectful to Aristotle, but places the needs of an engaging plot (le nécessaire) and of convincing the audience (la vraisemblance) above the authority of the ancient. This is not to imply that Chapelain sided exclusively with the ancients (in fact, he was an important facilitator of science at the time; see George 1938) or that Corneille was exclusively modern. Corneille's argument rather marks the rise of a psychologising of the rules. What has been judged to be of critical and aesthetical value, a posteriori, is explained in terms of the way it engages the human mind. The rules are "nature methodiz'd", because they capture intuitions about human psychology. In the eighteenth century, English criticism, from John Dryden to Samuel Johnson, was to take up the psychologising stance we find in Corneille, partly in the nationalist project of developing an English counter model to French neoclassicism, partly in a move to adapt the categories of the classical rules more easily to new genres like the novel. As the century wore on, also French critics, like Diderot in "Entretiens sur le fils naturel", would more explicitly take up the psychological explanation of the rules. The focus of inquiry moves from the object of art itself to its effect on the recipient (see also Kremer 2011). The rules of neoclassical criticism have generally been seen in the framework of the discourses about the mind current in the seventeenth and eighteenth

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centuries, distinguishing between Pope's "wit" and "judgment" (see Meyer Spacks 1970) or Johnson's "imagination" and "reason" (see Hagstrum 1967). Cognitive psychology, the framework of today's discourse about the human mind, opens a new perspective on this reconsideration of the rules: I suggest seeing them as a precursor and potential corrective of today's cognitive poetics, cognitive narratology or cognitive literary study (see Stockwell 2002 and 2009, Herman 2002, Zunshine 2007 and Richardson 2010 for a representative set of studies in these fields). If we can outline the ways in which the rules capture human cognitive dynamics and predilections, this might help us understand the reasons why rules like poetic justice, decorum and (at least) a unity of action still seem to underlie our reading experience today. Connecting the long history of poetics with today's cognitive poetics, comparing neoclassical and contemporary conceptualisations of what Thomas Rymer in 1683 calls "the physics of the mind", in turn, grounds cognitive approaches in a historical continuity. It also shows the continuing relevance of this corpus of critical texts. On the example of the dramatic unities, this paper will trace the psychologising of neoclassical poetics across the debate between French and English critics and will contrast it with today's cognitive insights in the mental build-up of fictional worlds and the mechanism which are in place for ensuring their coherence. The strategies for coherence in narrative texts are then illustrated through examples from Samuel Johnson's *Rasselas* and Voltaire's *Candide*, both published in the same year, and both written by men who had famously intervened in the debate around the unities with regard to Shakespeare. My paper suggests that a comparative perspective on the rise of literary criticism, across languages and across time, serves as a crucial testing ground for cognitive literary study as a critical tool. A comparative perspective, across languages and across time, is needed to work towards more precise and more contextualised uses of the cognitive approaches. Poetics, in both its eighteenth-century and contemporary guises, is engaged with the workings of the human mind and thereby offers a platform for outlining the cognitive principles behind potential invariables in human narrative and literary understanding, which might lay the ground for further comparative endeavours. Indeed, cognitive literary study might yield new frameworks for comparison across significantly different cultural contexts because it focuses on what we all have in common: being human.

Biography: Dr Karin Kukkonen is Balzan Postdoctoral Research Fellow at St John's College, University of Oxford.

Her main research interest are interactions between literature and the human mind. What keeps us turning the pages? Why do we feel for characters? And how does a novel takes us into strange storyworlds? Narratology and cognitive approaches to literature are her long-standing fields of research for investigating these questions.

Karin Kukkonen has published on multiperspective storytelling, metaphor and metafiction in comics and graphic novels. With Sonja Klimek, she is editor of the volume "Metalepsis in Popular Culture" (*Narratologia*, deGruyter, 2011). In her current research project, *Rules of Old*, which she pursues in the Balzan Seminar "Literature as an Object of Knowledge", she is working on the cognitive implications of poetics and poetological rules. From the neoclassical debate to the response of sentimentalism, the discussion of the poetics in the eighteenth-century is the historical background against which she researches the "rules of old" and their importance for the early novel. Novels and tropes featured in the project stretch from the poetic justic administered in Richardson's *Pamela* and *Clarissa*, to the masquerades in Fielding and the deal with the devil in the Gothic novel.

LA FICTION EST-ELLE UNE CATÉGORIE OCCIDENTALE ET CONTEMPORAINE ?

F. Lavocat
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Abstract: Dans ce papier, on s'interrogera sur le renversement, qui est intervenu dans les années 1990, autour des notions de fiction et de personnage. Le discrédit pluriséculaire concernant la fiction, supposée annihiler les facultés de pensée et ruiner la mission émancipatrice de l'art, s'est radicalement retourné : sous l'influence des théories de la fiction et du « tournant cognitif », la fiction est devenue hyperboliquement bénéfique, pour l'individu, pour la société, pour l'espèce. Cependant, on essaiera de montrer que ce qui se joue dans cette réhabilitation de la fiction est sa disparition, dans l'effacement toujours plus aboutie de la distinction entre fiction et non fiction, que l'on peut aussi analyser comme un recul de la théorie littéraire.

Biography: Professeur de littérature comparée Université Paris 3 Sorbonne nouvelle
Vice-présidente à la recherche de la Société française de littérature générale et comparée.

S4 MODERNITÉ ET TRADUCTION, MODERNITÉ(S) EN TRADUCTIONS

POESIE ET TRADUCTION DANS L'OEUVRE DE MARTINE BRODA

T. Chaix-Bryan
Paris 3, EA 172

Abstract: Alors que Martine Broda figure comme poétesse dans l'Anthologie de la poésie française de la Pléiade, les travaux qui portent sur sa poétique et son travail de traductrice sont rares. On se propose dans le cadre de cet atelier autour de la question de la traduction comme création et critique d'analyser comment travail créatif et réflexions critiques s'articulent dans l'oeuvre de Broda, brutalement disparue en 2009, à travers son dialogue avec l'oeuvre du poète Paul Celan, lui-même très grand traducteur.

Biography: Agrégé d'allemand, titulaire d'un master d'études interculturelles franco-allemandes, Docteur en littérature générale et comparée (Paris III - Sorbonne Nouvelle), Thibaut Chaix-Bryan s'intéresse aux transferts culturels franco-allemands et à l'écriture fragmentaire chez Kafka, Celan et Blanchot. Auteur de plusieurs recensions d'ouvrages, traducteur de poèmes de Theodor Kramer dans différentes revues, a participé à différents colloques notamment sur la Shoah et la littérature contemporaine européenne.

A VISION OF MODERNITY: THE MISTY POETRY MOVEMENT (1978-1983)

M. Yang
the University of Alberta

Abstract: The Menglong poetry (Misty Poetry) movement is associated with the inauguration of Chinese literary modernism in the post-Mao era. However, whether Menglong poetry is conscious modernism or deformed romanticism is an unsettled case both in the debate of the 1980s and in later literary criticism. This essay, tracing the historical origins of Menglong poetry and its relationship to modernism, suggests that the relationship between Menglong poetry and modernism is not the static one of "is or is not," but dynamic, constructed within a context of special social and political discourses. In this dynamic relationship, Menglong poets hold ambiguous, paradoxical and conflicting views toward politics, tradition and Western modernism. They demonstrate a changed conception of modernism in their poetry when they translate, at least to some extent, Western modernism in their cultural appropriation. Further, I speculate on the implications of this changed modernism on the special experience of Chinese modernity in the post-Mao era, particularly in the context of cultural appropriation in the communications between East and West.

Biography: Min Yang currently is a PhD candidate of Comparative Literature at the University of Alberta. Her research interests include trauma study, feminism, and modernity.

S4: LITERATURE AND THE LIFE SCIENCES

GENERAL DISCUSSION

C. Rojas¹, H. Saussy²

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S10 - PRESENTATION DES ACTIVITES DE RECHERCHE DE L'UNIVERSITE DE STRASBOURG

FORMES POETIQUES, FORMES MUSICALES : COMMENT PENSER LES AFFINITES SANS ALLEGUER L'INFLUENCE OU LA FILIATION ?

M. Froidefond

Université de Strasbourg

Abstract: Formes poétiques, formes musicales : comment penser les affinités sans alléguer l'influence ou la filiation ? Lorsqu'il est question de forme dans les études comparatistes qui se consacrent aux dialogues possibles entre la poésie et la musique, c'est le plus souvent un rapport d'influence, d'imitation, ou de filiation qui est invoqué pour expliquer la ressemblance entre les œuvres. Ce type d'allégation est cependant parfois hâtif et ne permet pas de rendre compte de toutes les « affinités » formelles (au sens où F. Noudelmann entend ce mot) qui peuvent exister. On se demandera s'il n'est pas possible, et à quelles conditions, de penser autrement ces affinités, ouvrant ainsi la voie à l'éventualité d'un dialogue anachronique entre les œuvres, corollaire d'un renouvellement théorique fécond des recherches musico-littéraires.

Poetry and Music: Rethinking Affinity of Forms without Claiming Influence or Common Roots

When specialists in comparative literature examine poetry-music dialogue, they usually attribute similarity of form to influence, imitation, or shared roots. However, this does not take into account all the existing "affinities" (in F. Noudelmann's term). We wonder if it is not possible to take a new look at these multiple affinities, perhaps with an anachronistic dialogue between works, in a fecund renewal of music-literary research.

Biography: Marik FROIDEFOND est ancienne élève de l'École Normale Supérieure de Lyon, agrégée de Lettres Modernes et Docteur en Littérature Comparée de l'Université de Strasbourg (titre de la thèse : Images de la suite baroque au XXe siècle. Comment les poètes partagent les fantasmes des musiciens). Elle est actuellement chargée de cours pour la préparation à l'Agrégation interne de musique des Académies de Paris, Versailles et Créteil, et rattachée comme chercheuse au Centre d'Etudes et de Recherches Comparées sur la Création (CERCC) à l'ENS de Lyon.

L'ECRIURE D'UN MONDE SONORE DANS LES ŒUVRES D'ITALO CALVINO, J.M.G.LE CLEZIO ET ALESSANDRO BARICCO.

C. Kern-Oudot

Université de Strasbourg

Abstract: Par leur dénonciation du vide des mots et du caractère artificiel des limites génériques, les auteurs du corpus prennent part à la modernité littéraire. Leur approche sonore et rythmique du langage, prolongement de la tradition orale du conte, les engage vers une poétique de l'écoute. L'exploration du mot, parfois scientifique ou étranger, permet une ouverture vers un ailleurs, géographique et linguistique. Cette poétique prend ses racines en poésie à travers la revendication de filiations comme l'Arioste pour Calvino, Rimbaud et Michaux pour Le Clézio ou encore Rilke pour Baricco. L'écrivain tente, par la prose poétique, une approche renouvelée de la langue. Le lecteur est placé à l'écoute d'un texte qui résonne selon différentes modalités, matière sonore brute, détachée, un temps, du langage. Après avoir exploré l'univers du silence et des bruits, l'écrivain s'attache à la matérialité de la voix qui vient combler le vide des mots en évoluant du son à la parole, au cri puis au chant. L'écrivain peut enfin ancrer son texte dans une relation explicite avec la musique, que ce soit comme sujet d'écriture ou comme modèle structurel.

By noticing the void of words and the artificial characteristic of the generic borders, the authors of this corpus take part in the literary modernity. Their rhythmic and sound approach to language, outcome of the oral tradition, commit them towards poetics of the listening. The exploration of the word-sometimes strange or scientific-allows an openness to a geographic and linguistic elsewhere. Poetics originate from poetry through the claim of filiations as L'Arioste for Calvino, Rimbaud and Michaux for Le Clézio or else Rilke for Baricco. By using the specific prose of poetry, the writer experiment a renewed approach to language. The reader is placed in a position of listening to a text, which resounds with different modalities, raw sound material which is, a time, detached from the language. After exploring the space of silence and noises, the writer sets out to the materiality of the voice coming to make-up the void of words by moving from noise to

speech, to cry then to singing. The writer can finally establish his text in an explicit relationship with music, as well as structural model or subject.

Biography: Docteur ès lettres, Catherine Kern-Oudot a soutenu une thèse en 2009 à l'Université de Strasbourg sur le sujet : « L'écriture d'un monde sonore dans les œuvres d'I. Calvino, J.M.G. Le Clézio et A. Baricco ». Sa recherche porte principalement sur l'écriture du dialogue entre les arts (littérature, musique, peinture, cinéma, architecture). Elle a publié différents articles portant sur le livret d'opéra, la poétique du chant et l'écriture de l'oralité dans les œuvres des trois auteurs de son corpus.

S5 LITERARY AND CULTURAL INTER-RELATIONSHIPS BETWEEN INDIA, ITS NEIGHBORING COUNTRIES AND THE WORLD

RIVERS OF FIRE: A PALIMPSEST OF HISTORY

S. Dasgupta
Jadavpur University

Abstract: This presentation tries to read one of the most important South Asian literary texts of the twenty-first century in the context of literary and cultural relationships between and among South Asian communities—relationships that shape national cultures that in turn paradoxically often attempt to marginalize them. The text in question is Qurratulain Haider's *River of Fire* (published originally in Urdu as *Aag ka Dariya*).

It would probably not be unfair to posit *River of Fire* as a history of the subcontinent in miniature. Starting off somewhere around the fourth century BC, the novel meanders across time and space down to Partition and the post-colonial era, in the process invoking key milestones in the cultural and political history of the subcontinent. I shall argue that the novel makes a telling comment about exclusionary national histories and cultures by invoking in the same breath Hindu, Islamic and Buddhist cultural artefacts as it narrates a history of the subcontinent implying that an 'authentic' history cannot be selective in its treatment of the organic plurality that characterizes our South Asian realities. In fact, the very body of the text seems to present itself as a tablet on which multiple cultural practices, knowledge systems and relationships based on collusion and collision play themselves out, one making way for the other, while at the same time never quite fading away. *River of Fire* thus ends up reincarnating and re-enacting the relationships between folk forms, popular traditions and elitist, 'mainstream' cultures all the way from present-day Pakistan to Bangladesh. The worlds of the *Jataka Tales*, the *marsiya* and the Sufi-Bhakti tradition are woven together in a nuanced etching of complex relationships that have produced modern South Asia.

While highlighting the reception of a composite South Asian cultural history by a 'modern' Indian/Pakistani writer like Qurratulain Haider, and the politics thereof, I shall also try to highlight the contemporary relevance of the work by invoking the politics of historiography that prejudices pedagogical practices and syllabus formulation in both Pakistan and India by referring to the school education system in these two countries.

Biography: Dr. Sayantan Dasgupta, Assistant Professor
Department of Comparative Literature, Jadavpur University, Kolkata

STRINGS OF LOVE ACROSS LANGUAGE, HISTORY AND SPACE: MUSIC OF THE SUBCONTINENT - BAUL AND SUFI

B. Chakrabarty
Rajasthan School of Art

Abstract: The paper offers a comparative study of the two types of devotional music of the Indian Subcontinent namely, Baul music and Sufi music, their commonalities and differences across language and culture. Construction of God as an abstract reality is also questioned by these strands of music. Both believe in the creed of love and harmony. Both are not considered as a religion but religion itself but at the same time there are differences between the two. Baul music or Baul geeti is the music of the subalterns in Bengal and in Bangladesh sung in the Bengali language in both the countries. There is a deep connection between the Bauls and the soil of Bengal, They have no sacred spots or places of pilgrimage and both Hindus and Muslims participate in this form of music. They wander from place to place singing their songs. Tagore, the Nobel Laureate supported the Bauls' character of rejection of all institutional religion and accepted and appropriated their songs into his world view. Bauls are of two types – the householder as well as one who rejects family life. Sufism, on the other hand, has spread from Spain and S. France into Western Europe, undergoing a change of language and settling in Persia and consequently Pakistan and India. The advent of Islam in India popularized Sufi music and enriched existing music traditions in India. It is mostly sung in dargahs or mosques. Sufi music possesses texts of the songs whereas Baul music is an oral tradition belonging to people who are not educated in the prevalent sense of the world. Sufi music has become a major strand of the world music scene espousing peace and tolerance. It has a cultural importance in the 21st century. The elements common to both forms of music are rhythm, repetition and endurance but both have different sets of musical accompaniments to their songs. Bauls use *ektara*, *dotara*, *duggi*, *dhol*, *khartal*, *manjira* to embellish their songs and they wear *ghungurs* in their feet which resound melodiously when they dance while singing.

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Sufi songs have a prevalence of urdu lyrics but they also use Farsi and Hindi and are prone to improvisation. Their main instrument is the Nay, a reed flute which is symbolic of the emptiness of the human soul and also the Bendir which is like a frame drum. Sufi music has several sub genres like the globally famous qawwali, qaul, qalbana, ghazal etc. The paper shall also compare and contrast the lyrics of the two. The paper argues that in an era of religious fanaticism and ethnic wars, only music and that too, Baul music and Sufi music can offer solace to human beings by creating an environment of love and harmony.

Biography: Dr. Bandana Chakrabarty, Principal
Rajasthan School of Art, Jaipur

"IN THE LAND OF PAGODAS": NEGOTIATIONS OF "BORDERLANDS" IN VARIOUS "TALES" FROM COLONIAL BURMA

D. Bhattacharyya
Jadavpur University

Abstract: Whenever we talk about literary or cultural transactions between India and its neighbouring countries, there has been a tendency to overlook the various transactions between India and Burma (Myanmar). A renewed interest in this relationship (even at the bureaucratic level in recent years) has opened a vast area for researchers to trace the migration of tales (which has its own politics) along with labour mobilization during the early twentieth century. The colonial enterprise manipulated the various transactions of Burma with the eastern provinces of India like West Bengal and Orissa. Migration of Tamil, Bengali, Oriya laborers created a new Diasporic zone where the various groups negotiated with their own realities and had a story to narrate. I would like to explore these narratives and stress the importance of the role played by 'location' as far as cultural productions are concerned within the colonies. Apart from the exiguous nature of these narratives, important aspects like child marriage, the contribution of women in these societies have been dealt with in these narratives. A close analysis of these narratives would also help us to understand the inter-relations of the various colonies and the power politics within these 'National' borderlands. This endeavour would further accentuate how these contacts, shaped /still shaping our post-colonialities.

To substantiate my view, I shall refer to excerpts from letters of Subhash Chandra Bose written in the Mandalay Jail, various articles published in Prabashi, the presidential address delivered by Sunitikumar Chattopadhyay in a Bengali Literature Conference in Burma in 1936, personal accounts of Sarala Devi Chaudhurani, travelogues of Swami Tyagiswarananda and selections of various fictions of Sarat Chandra Chattopadhyay. I shall also be referring to translations of Oriya narratives like Rangoon Song (A long epistolary poem) by Jameswar Sarangi, excerpts from personal accounts of Kuntala Kumari Sabat and Lakshinarayan Sahu for this paper.

Biography: Mr. Dheeman Bhattacharyya, Research Fellow,

Department of Comparative Literature Jadavpur University, Kolkata

S4 LA TRADUCTION ENTRE "MISREADING" ET CREATION / TRANSLATION BETWEEN "MISREADING" AND CREATION

INTERLINGUAL CULTURAL PARADOXES IN TRANSLATING TEXT WITHIN INDIAN LANGUAGES

R.M. Katyayan

SNDDT Women's University (Maniben Nanavati Women's College)

Abstract: INTERLINGUAL CULTURAL PARADOXES IN TRANSLATING TEXT WITHIN INDIAN LANGUAGES India is a plural society where diverse cultural, lingual, regional, religious traditions coexist from time immemorial. Every tradition has its own history and origin. Even sometimes same region has varying cultural aspects that can be seen in the varieties of food, clothing, rituals and other ethnic factors. There is a lot of literature in India which is translated in multiple Indian languages and it is here that one comes across different kinds of challenges in translating the text from one Indian language to another. Every Indian language is rich in content and concepts, but these concepts vary from language to language. Many a times it becomes a challenging task for a translator to find an equivalent word/term/ concept in the target language. Sometimes similar phrases/idioms/words/terms are found in both the source and target languages but their meanings are different. This creates ambiguity for translator, who inadvertently tends to commit errors. Sometimes these errors are small and therefore ignorable but moderate/ severe errors create havoc in translations. Similar problems are faced when a text concerning human relations, religious practices, rituals and other sensitive themes is translated. Sometimes a concept is originally nonexistent in the target language and is therefore in-translatable. For this kind of issue different types of strategies are followed depending upon the sensitivity of the concept. This situation may arise at the subject and expression levels. All these issues need a cautious and matured approach on the part of translator. He/she requires using his/her imaginative, logical, rational and technical skills in dealing with such type of exigencies. The current paper would include an in-depth analysis of all these issues using a variety of cultural paradoxes present in the Indian inter-lingual translations.

Biography: Dr. Ravindra M. Katyayan, is an academician, translator and media writer. He is MA (Hindi Literature), Ph.D. (Journalism), PG Diploma (Journalism). He taught in three Indian Universities, after having voluntary retirement from Indian Air Force. Currently he is Assistant Professor and Head, Department of Hindi and Coordinator Journalism and Mass Media at MNW College, Mumbai. He has got published fiction as well as non-fiction. He writes stories, screenplays, and dialogues for the films. He has got more than 14 years writing experience for varied genres. His publications include, "Dakshin Bharat Ki Hindi Patrakarita", "Samkaleen Kavi Aur Kavita" (co-edited), two Course books for PG and UG students. He has translated a book title- "In Light Of India" by Octavio Paz. He has been an expert member of NCERT text Book Committee for IX and X std. His major areas of interest include literature, journalism, media, translations, film etc. Email- katyayans@gmail.com

CONZE'S TRANSLATION OF HEART SUTRA AND XUANZHUANG'S «FIVE 'UNTRANSLATEDS'»

S.P. Cheng¹, Y.S. Tien²

¹*The Chinese University of Hong Kong*, ²*The Pennsylvania State University*

Abstract: Xuanzhuang's (602-644) translation of Buddhist sutras from Sanskrit to Chinese has led him to propose the "non-translation" of five types of terms, hereby known as the five "untranslateds". They are either based on the religious grounds, such as a) untranslated for the sake of awakening, and b) untranslated for the mystic purposes; or on the cultural grounds, such as c) untranslated out of the lack of local terms, and d) untranslated owing to the respect of the original terms; or on purely linguistic grounds, such as e) untranslated to capture multiple meanings. The commonest version of the Heart Sutra, the short but most widely-read sutra in China since his time, is the rendition of Xuanzhuang in which he applied his translation ideals into practice. In his translation, he interacted with both the original text, as well as the preceding translations, something that he admitted in his manifesto. He was hovering among the grand system of religion, the system of his own culture and also that of his predecessors. Interestingly, Edward Conze, one of the foremost translators of Buddhist texts, also involved himself in the interplay of these three dimensions. Unlike many Western translators of religious texts who are non-believers of the religion concerned, Conze's devotion to Buddhism and his prolonged contact with this religion have enabled him to produce an English translation of Heart Sutra that captures the spirit of the five untranslated. The non-translation of various terms in his Heart Sutra reveals a new peculiar relation between his own Western culture and the non-Western ones, a relation that violates the ethnocentric norm of his time as a result of his active engagement in the Buddhist religion as well as the cultures associated with it. It is argued that the close resemblance of Xuanzhuang's ideals and the practice of Conze is not the outcome of sheer imitation, but the deliberations that subvert the center-and-periphery relation between the original-text and target-text cultures.

Biography: Cheng Siu-Pong is a doctoral student at the Department of Chinese Language and Literature and Research Assistant at the T.T. Ng Chinese Language Research Center of the Chinese University of Hong Kong. His research interests focus on Cantonese discontinuous constructions, cartographic approach, and translation studies. Yuk Sunny Tien graduated from the Hong Kong Polytechnic University with a B.A. in Translation and Chinese, and an M.Phil. in Translation. She is currently a doctoral candidate in the Department of Comparative Literature at the Pennsylvania State University. Her research interests include Shakespearean adaptations, cultural and translation theory and gender studies.

DES METAPHORES DE LA TRADUCTION A LA TRADUCTION COMME METAPHORE

V. Ivanovici

Université de Salonique

Abstract: L'origine de ce travail est le constat que la traduction entretient des rapports d'analogie très étroits avec certains domaines du savoir et de l'action (tels, entre autres, la musique de concert, l'art du comédien ou l'exégèse critique), dont le dénominateur commun est leur caractère interprétatif. Domaines qui, tantôt en « métaphores » de la traduction et tantôt « métaphorisés » par elle, créent un espace destiné à loger la traductologie et son identité épistémologique.

Biography: Nom, prénom: VICTOR IVANOVICI.

Université d'affiliation: « ARISTOTE », Salonique, Grèce.

Statut : Professeur Associé.

Biographie : né en 1947, à Tulcea, Roumanie.

Études à l'Université de Bucarest (1966-1971). Postuniversitaires : « Curso Superior de Filología Española », Málaga, Espagne (1987). Docteur ès Lettres : Université « BABEȘ – BOLYAI » de Cluj, Roumanie (1993).

Auteur d'une dizaine de livres dans les domaines : littérature comparée, théorie de la traduction, études hispaniques, littératures roumaine et grecque moderne.

Membre de : l'AILC, la Société Grecque de Littérature Générale et Comparée, l'Association Internationale des Hispanistes, l'Association des Cervantistes, l'Union des Écrivains de Roumanie et la Société des Auteurs Grecs (entre autres).

Prix de l'Union des Écrivains de Roumanie (1981) pour son livre de début en critique littéraire, *Formă și Întinseală* ('Forme et ouverture') ; prix international « Sial » - Ensayo (2006) des éditions Sial, Madrid, pour son livre *Gabriel García Márquez y su Reino de Macondo*, ('GGM et son royaume de Macondo').

Distinctions : ORDEN DEL MERITO CIVIL con Encomienda (Espagne).

S1 COMPARAISON ET INTERDISCIPLINARITE / INTERDISCIPLINARY COMPARISON

COMPARATIVE LITERATURE AND PURE SCIENCES : INTERTEXTUAL STUDIES

V.K. Sharma

Delhi College of Arts and Commerce

Abstract: Name : Vasant K.Sharma, Associate Professor Contact Details : Department of English Delhi College of Arts & Commerce, University of Delhi, Netaji Nagar, New Delhi-110023 Session : 1 Title : Comparative Literature and Pure Sciences : Intertextual Studies Abstract : The interdisciplinary study under the comparative literary studies programme is of paramount importance. As a matter of fact comparative literature has provided a major impetus to inter-disciplinarity. As a result it has opened up new vistas of interesting comparative studies between literature and other arts. This paper highlights the interrelationship that has existed between literature and scientific experiments as they appear in a good number of reputed literary works. This is works like Mary Shelley's *Frankenstein* (1818) and Goethe's *Faust II* are, then, new because they explore what might be called the Promethean aspect of the scientist as literary hero-less the relatively easy theft of "fire" than the more difficult moral task of mediating scientific knowledge and developments in society. The attendant problems of the scientist operating on this level-those of responsibility to one's self and to one's fellow human beings-are elaborately examined in *Faust II*. Similarly Marlowe inherits the unsavory medieval figure but transform him. The examples can be multiplied. The paper thus illustrates a new field of intertextuality in the area of comparative literature and other arts.

Biography: The interdisciplinary study under the comparative literary studies programme is of paramount importance. As a matter of fact comparative literature has provided a major impetus to inter-disciplinarity. As a result it has opened up new vistas of interesting comparative studies between literature and other arts. This paper highlights the interrelationship that has existed between literature and scientific experiments as they appear in a good number of reputed literary works. This is works like Mary Shelley's *Frankenstein* (1818) and Goethe's *Faust II* are, then, new because they explore what might be called the Promethean aspect of the scientist as literary hero-less the relatively easy theft of "fire" than the more difficult moral task of mediating scientific knowledge and developments in society. The attendant problems of the scientist operating on this level-those of responsibility to one's self and to one's fellow human beings-are elaborately examined in *Faust II*. Similarly Marlowe inherits the unsavory medieval figure but transform him. The examples can be multiplied. The paper thus illustrates a new field of intertextuality in the area of comparative literature and other arts.

LITERATURE MEETS SCIENCE MEETS LITERATURE: SNAILS, ANTS AND BUTTERFLIES TRAIL ACROSS "THE TWO CULTURES" IN A.S.BYATT'S FICTION

A.I. Cheira

Faculty of Letters, University of Lisbon

Abstract: A.S.Byatt's lifelong interest in science is embedded in her work and spans both her critical work and fiction. To provide but two examples, in her critical capacity she wrote the article 'Fiction informed by Science' for *Nature* in 2005: on the one hand, she explains the reason some of her fiction is informed by science is that, as a reader, her favourite writers were the ones who were actually interested in the scientific work of their time. She mentions George Eliot, a writer she identifies with in several aspects (not least in this), who was able to both name some leading scientists of her time and more importantly, in Byatt's words, 'weave them into the structure of the story, the thought and the metaphorical form of the novel [Middlemarch]'. On the other hand, she thoroughly explains the way by which such diverse scientific interests like mathematics, the nature of perception, theories of language and learning, evolutionary biology, genetics and neuroscience have shaped her *Frederica* quartet in the sense they are embodied in these novels' scientists, thus emulating the narrative device she admires in Eliot's fiction.

To quote C. P. Snow's famous 1959 lecture in which he regrets the chasm between scientists and literary intellectuals (an opposition Byatt is not particularly enthusiastic about), this bridging of the two cultures in her fiction has, however, itself been subject to criticism: if Alistair Brown claims Byatt has united the two cultures of body and mind in the last volume of the quartet by showing that 'science and literature are two ways of looking at the same natural order, as encapsulated in their common use of metaphor and analogy', clinical neuroscientist Raymond Tallis warns against what he terms Byatt's adoption of a neurophysiological approach in the reading of Donne's poetry as reductionist and critically dangerous. In this paper, I will discuss Byatt's views, as well as Byatt's literary and scientific critics' views, by focusing on her novella *Morpho Eugenia*, whose timeline is the late nineteenth century. In Byatt's own words, this is 'a Gothic tale about Victorian religion, sexuality, and Darwin's ideas...a kind of Gothic fable about Darwinian speculations about sexual selection,

breeding true to type, inbreeding and outbreeding, which opened up into the terrible anxieties of the time about what human nature was, within Nature, ruthlessly selecting the fittest, red in tooth and claw'. I will focus on one of the novella's main concerns, natural and sexual selection in the light of the much debated (by then novel) Darwinian theories, by examining the way entomologist William Adamson (Adam's son) believes that relating human behaviour to ant behaviour through analogy is a dangerous practice; however, metaphorically speaking, the defender of Darwinism and himself a determinist is determined to marry the novella's eponymous shapely butterfly and discovers later on that he has married the Queen Ant by mistake. The personal autonomy that leads one to choose a single individual among several individuals of the same sex is clearly evinced by William's choice: in fact, William chooses Eugenia for her beauty, not out of any moral reasoning.

I will also examine the novella's embedded narrative of Darwinian inspiration 'Things are not what they seem' in which Matty Crompton, the amateur entomologist cum Alabaster children governess, writes herself and writes William Adamson as her emotional and intellectual equal. Moreover, Darwinian theories and the universe of *A Thousand and One Nights*, which are articulated by Byatt as 'narrate or die', are also cleverly interwoven in her tale. To narrate or die should be taken literally in both cases: the tale which is narrated by Matty as a counterpoint for her own life is effectively a way out of invisibility, her way of competing against other individuals of the same sex and making sure that, just as in the natural world, she will be able to pass on her genes by finding her mate. Darwinian elements can be perceived in the recurring use of mythical themes such as transformation and metamorphosis as '(a) way of showing, in riddles, that we know we are part of the natural world': people are metamorphosed into animals, caterpillars are transformed in butterflies (the exact case of Eugenia and Matty, respectively).

In short, I argue that Byatt's scientific-minded fiction has ultimately transcended the gap between the two cultures: she has proved most effectively that it is possible for literature to meet science to meet literature as two different ways of looking at the same thing.

Biography: Alexandra Cheira is a researcher at ULICES. She completed her MA at the Faculty of Letters of the University of Lisbon in 2004 on the fiction of contemporary British writer A.S.Byatt. She is now a Ph.D. candidate at the same Faculty. Her current areas of research include contemporary women's writing, women's studies and particularly issues of gender and wonder tales in the fiction of A.S.Byatt. Her publications include essays in specialised journals and critical volumes, such as "Things are (not) what they seem: in between dream and nightmare images of female submission in A.S.Byatt's *Morpho Eugenia*" (Flora, Luísa Maria [ed.], *Studies in Identity*, CEAUL/ ULICES, Edições Colibri, 2009, pp.151-172), 'A Walking Metamorphosis' : para uma Leitura da Fusão de Opostos nas Construções e Figurações da Identidade sexual Feminina em 'A Stone Woman' de A.S.Byatt" (Fernandes, Isabel [ed.], *Op.Cit.*, no 12, Edições Cosmos, 2010, pp. 115-133) and " 'I Can't Let (Myself) Go': piercing (through) motherly landscapes of loss in A.S.Byatt's 'The July Ghost' " (Hogue, Bev & Anna Sugiyama [eds.], *Making Sense of Suffering: Theory, Practice, Representation*, The Inter- Disciplinary Press, 2011, e-book, <http://www.inter-disciplinary.net/publishing/id-press/ebooks/making-sense-of-suffering/>)

HYBRID WILDE: COMPARATIVE LITERATURE AND OSCAR WILDE STUDIES

M. Hidaka

Kyoto Women's University

Abstract: Oscar Wilde allows a range of comparative approaches through diverse hybrid engagements with and within his text. Different genres of his works are abundant in cross-sectional and cross-cultural encountering. For instance, his novel, *The Picture of Dorian Gray*, which was primarily released in Lippincott's *Monthly Magazine* in 1890 and then revised and published as a book with a preface in 1891, contains not only influences from French literature but also references to Oriental art and American culture. Moreover, novel though it is, its musical and theatrical elements perform essential roles in the text, and it has been popularly adapted into various performative genres in different countries until today. His society comedies also present the English aristocracy as a social space where people from different cultural backgrounds intersect. This hybrid space has also been adapted to stage and screen beyond cultural borders. One such example can be seen in the production of *Ernest in Love* in 2005 by The Takarazuka Revue Company, an all-female musical and theatre company in Japan. It was translated and adapted for the Japanese audience from a musical, *Ernest in Love*, by Anne Crosswell and Lee Pockriss, which is based on *The Importance of Being Earnest* by Wilde and was premiered off-Broadway in 1960. How valid are comparative approaches in Oscar Wilde studies? Are there elements in Wilde's works that could be more appropriately approached by comparative methods? Conversely, are there any aspects in them that are unapproachable by such means? Could Wilde in his uniqueness pose a challenge to any kind of limitation that comparative literature might have? This paper aims to explore probability and improbability of comparative approaches to Wilde to see what comparative literature could bring to Wilde studies and vice versa.

Biography: Maho Hidaka is currently an associate professor in English literature and dramatic arts at Kyoto Women's University. She completed a Master of Arts (Creative Arts) at the Western Australian Academy of Performing Arts (WAAPA) at Edith Cowan University in Perth in 2001, and then studied at the Graduate School of Human and Environmental Studies at Kyoto University from 2001 to 2004. The main foci of her research are the theatrical elements of Oscar Wilde and his reception in Japan and in English-speaking countries. Her publications include *The Theatrical World of Oscar Wilde* (Portland: Book East, 2007), "Play on Life: Exploring the Theatrical World of The Picture of Dorian Gray" (*Journal of Irish Studies* 21 (2006): 97-106), and " 'Women with a past' in Wilde's Comedies" (*Eire* 25 (2005): 44-59). She has also been actively involved in theatre productions, and she has written several plays in English and in Japanese, two of which, *Cul de Sac* (1999) and *Requiem* (2000), were premiered at performing arts festivals in Australia.

ANNE DEVANT LA PORTE DE LA MISÉRICORDE OU LA FIN PRÉCOCE DE L'ÉTÉ

D.V. Nikolova¹, S.K. Aleksandrova¹, G. Tcholakova²

¹Universite de Plovdiv Paisii Hilendarski, ²Université de Plovdiv

Abstract: L'exposé relève d'une des questions centrales du comparatisme contemporain – la comparaison des objets littéraires qui restent en dehors des domaines littéraires corrélatifs. À la base du matériel de recherche choisi nous traitons les problèmes suivants: au quel point la littérature comparée comme discipline académique peut s'approcher des sciences exactes; comment nous comprenons la précision et l'objectivité de l'analyse scientifique littéraire; quels sont les niveaux de précision et de valeur scientifique du comparatisme; le comparatisme littéraire pourrait-il être réduit aux méthodes des sciences exactes (mathématiques, physique, astronomie etc.) Tout analyse comparé exige un esprit d'observation particulier – une sensibilité aux détails (le noyau "stable", ferme de l'analyse scientifique) lors de l'établissement des parentés et des proximités typologiques/contactologiques entre les textes. Comment définir la nature d'une telle ressemblance, d'une telle similitude dans "la pensée littéraire" dans des textes qui de prime abord appartiennent aux différentes traditions culturelles et aux différents genres littéraires? L'exposé se concentre sur trois textes, appartenant à l'année littéraire 1953-54 les romans *Sous le filet* (1954) d'Iris Murdoch et *Bonjour tristesse* (1954) de Françoise Sagan, et la comédie *Don Juan ou l'amour de la géométrie* (1953) de Max Frisch. Nous étudions la présence et les fonctions des personnages du même type qui ne portent pas fortuitement le même prénom – Anne. Au centre du XX siècle l'intérêt de l'art porté sur la jeunesse, le jeune homme et l'enfant a prédestiné la curiosité de la recherche en ce qui concerne la place de la femme entre 30 et 40 ans. Se trouvant en partie dans le cadre de la jeunesse, cette figure rentre dans la tranche dite la force de l'âge et présente les questions du mariage, de la famille et de la maternité. Les personnages féminins étudiés restent à la périphérie des œuvres, ce sont des personnages accompagnants, secondaires qui prévoient d'une manière partielle les événements qui découlent et accompagnent les changements des conceptions du mariage, de la famille et de la maternité de l'Europe. Allusion à un conflit psychologique et social inévitable, produit de son époque, à peine mentionné dans le moment littéraire analysé mais ayant retrouvé sa suite logique dix ans plus tard quand apparaissent des personnages féminins centraux qui ont dépassé leurs 33 ans. Comment l'art de l'année littéraire 1953-54 interprète l'âge mûr dont la contemporanéité ne fixe pas de limites, mais suppose une initiation dans la nouvelle dimension temporelle de la vie pour laquelle la doctrine moderne n'a pas statué sur un grand nombre de possibilités? La proximité entre les personnages, établie par la nomination à quoi est-elle due? Le texte examine cette proximité par l'existence d'un prototype, modèle stable ou mythe dont les caractéristiques les personnages reprennent aux degrés différents (donc à la base des ressemblances typologiques). Les variantes possibles de l'origine du motif présentent des caractéristiques relativement stables. C'est d'ici que part l'hypothèse de l'existence éventuelle d'un motif itinérant dont les apparences pourraient se multiplier lors d'une recherche approfondie. L'origine du personnage, traitée de trois manières différentes par Murdoch, Frisch et Sagan, se retrouve au cœur de la discussion sur les problèmes des femmes dans le cadre de l'année littéraire 1953-54. Il renvoie vers l'héroïne Anne de *Les mandarins* de Simone de Beauvoir, vers Anne de Mort à Rome de Wolfgang Köpen et vers Alice de *Les chemins de la haute ville* de John Braine. L'émergence d'un modèle stable dans la construction du personnage féminin à une étape ultérieure du développement littéraire illustre la validité des problèmes discutés et confirme l'intérêt continu de la littérature et des autres arts envers eux. Il est encore plus curieux pour nous d'analyser le reflet de ce type de destin féminin surgissant dans le cadre du cinéma. C'est vrai que pendant les années 1950 et 1960 apparaissent au premier plan de belles jeunes femmes et il est rare de voir se retrouver devant l'objectif des caméras les histoires de celles qui ont plus de 35 ans. Cependant le septième art accorde une place de plus en plus considérable au problème de la famille en train de se décomposer, de la mère qui n'arrive pas à se débrouiller toute seule avec les enfants, de la femme qui refuse ou bien qui ne peut pas être mère (*La reine Margot* 1954 de Jean Dréville, *Le mépris* 1963 de Jean-Luc Godard, *Jules et Jim* 1962 et *Les 400 coups* 1959 de François Truffaut). Coauteurs: Sonya Aleksandrova, PhD, maître assistant à l'université de Plovdiv Paisii Hilendarski, Faculté des lettres, Chaire de l'histoire littéraire et de la littérature comparée, membre du cercle académique de littérature comparée bulgare et international (CALIC). Diana Nikolova, PhD, maître assistant à l'université de Plovdiv Paisii Hilendarski, Faculté des lettres, Chaire de l'histoire littéraire et de la littérature comparée, membre du cercle académique de littérature comparée bulgare et international (CALIC).

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APPROCHES COMPARATISTES DE LA POÉSIE / COMPARATIVE APPROACHES TO POETRY

SILENT AFFINITIES: HERMETIC POETRY OF PAUL CELAN AND WANG WEI

Y. Chen
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Abstract: Silent Affinities: Hermetic Poetry of Paul Celan and Wang Wei An axiomatic idea of "influence", i.e. historical, cultural or genetic relationships, has delimited "comparability" in Comparative Literature from its earliest days and necessarily centred the discipline on the thickest weave of such relations, on Old World Europe. However, "influence" is not the only possible basis of commensurability. As scholars such as Zhang Long Xi have pointed out, thematic "affinity" is just as valid a point of departure, and can yield rich insights into very basic principles of human expression that transcend both historical contingencies as well as particular cultural models. Moreover, such a hermeneutic approach, with the potential to focus on literary creations that were independently developed in their own historical contexts, is productive in many other ways, raising awareness that the very foreignness, the strange, and the impossible are necessary components of the self, highlighting the equality and co-existence of one and "the Other", and providing waypoints for translation. The methodology of such comparison deserves further exploration, for example by extending the focus on themes to shared motifs and attitudes, as I show below. Take, for example, poets as disparate as Wang Wei (699-759) and Paul Celan (1920-1970). Wang Wei is one of the three most highly regarded poets of the Tang dynasty, when classical Chinese poetry flourished to its peak, as well as one of the most famous artists in ancient China; Paul Celan is the foremost poet of post-war Europe. Is their work comparable or incomparable? Focussing on the versification and poetics of Wang Wei's quatrains such as "Niao Ming Jian" (Bird Song Dale) and Celan's later poems such as "DU DARFST" in Atemkristall, we find that despite the obvious historical, cultural and linguistic distance between their texts, both can be read as "hermetic" poetry whose deep philosophical meanings are established far beyond the boundaries of literal interpretation and the approach to which requires a kind of attentive "silence", an awareness beyond verbalization. Analysing and translating such text, which has been widely considered as most "difficult" or "untranslatable", tests the possibilities and limitations of cross-cultural literary dialogues that are established purely in the reader, independent of tangible "influence" between the authors. Indeed, the comparison establishes the "hermetic" itself, and the philosophical implications of "silence", which it engenders, as significant approaches which both poets converge to evoke deep, personal reflection beyond any interpretative "understanding". Such compatibility between historically independent objects demonstrates the inner "translatability" of themes, motifs or attitudes, applicable in the field of East-West studies and Comparative Literature in general.

Biography: Education: B.A. Chinese Language and Literature (Fudan University, China, 1995); Ph.D. Western Philosophy (Fudan University, China, 2001); Assistant Professor (Shanghai University of Finance and Economics, China, 2001-2004); Research Assistant (Dewey Centre, Southern Illinois University Carbondale, U.S.A, 2004-2006); M.A. Classics (The University of Arizona, U.S.A 2008); Ph.D. Candidate Comparative Literature (University of Toronto, Canada, 2009-2013). Research Interests: East West Studies, Translation Studies, Hermetic Poetry, Poetic Hermeneutics.

"OBJETS SONORES": COMPARATIVE POETICS AND THE INSCRUTABLE EAR

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Abstract: When Pierre Schaeffer moved to Paris in 1936 and began work at Radiodiffusion Française (presently: Radiodiffusion-Télévision Française), he ushered in an era of experimentation with recorded sound that would soon challenge and expand modern musical expression. Schaeffer's compositional work, which came to be known as "musique concrète," eschewed Western classical notation and instrumentation in favor of treating sound directly, collecting and compiling it as both subject of, and material for, aesthetic apprehension. By divorcing a sound from the means of its production (whether through simple recorded playback or more complex methods of obfuscation) and recontextualizing it among other sounds, likewise divorced, Schaeffer sought to reimagine musical listening as a kind of suspended awareness. Unable to pinpoint the source of a sound, and thereby to dismiss or delimit their encounter with it, listeners were theoretically guided to a consideration of sound in-and-of-itself—sound-as-object or "objets sonores."

Among the difficulties plaguing Schaeffer's formulation, however, was his recourse to music as the aesthetic category under which his work could be said to fall. If listeners were encouraged to relinquish their desire for context insofar as the root identity of specific sounds were concerned, they could hardly be discouraged from supplying their own contexts in

accordance with the music-hearing modes to which they had grown accustomed. Consequently, the process of listening to musique concrète might more accurately have been described as a heightening of awareness than a suspension of it; through aural contact with ambiguous sounds, listeners, rather than being brought into a rarified space for hearing, were forced to confront their own biases regarding what could, or should, be heard.

I've begun in this fashion because my presentation is invested in the degree to which a literary object is also, and at once, a sonic object. More precisely, it is invested in the degree to which poets emphasize attention to sound as a prerequisite for readerly apprehension, and it seeks to tease out the (at times discouraging) complexity of this demand. When we speak of comparable and incomparable literary objects, sound—specifically, sound as differentiating feature between languages—recurs as one barrier to responsible comparison that seems especially difficult to subvert or overcome. To take seriously Ezra Pound's formulation for the study of poetry and "LISTEN to the sound that it makes" may too often mean admitting one lacks the proper faculties to do so. It may also mean resorting, whether wittingly or otherwise, to fragile assessments of similarity wielded as fact.

Through an engagement with several modernist poets (notably: Pound, T.S. Eliot, and Wallace Stevens) whose works may themselves be construed as commitments to the project of comparative literature, and who furthermore locate sound at the heart of their poetics, my presentation seeks to demystify some of the cracks between theory and theory, and theory and performance. As a consequence, it foregrounds the necessity of hearing comparatively, perhaps even at the expense of hearing well.

Biography: Serena Le is a doctoral candidate in English at the University of California, Berkeley. She holds a BA in English and Music with highest honors from Swarthmore College, where she completed emphases in creative writing, composition and violin performance. Broadly, she works at the intersection of music, literature, and sound studies, with special interest in musical setting and theories of sound in modern and contemporary poetics. Her current research brings certain strands of contemporary aesthetic criticism to bear on the works of Wallace Stevens and Ezra Pound. She is founder and coordinator of the Townsend Working Group in Sound Studies, an interdisciplinary forum for sound scholarship made possible through the Doreen B. Townsend Center for the Humanities at Berkeley. She is also developing a digital resource for inter-institutional collaboration and sound studies research, to be launched in Spring 2013.

POÉSIE ET RÉVOLUTION : L'EGYPTE EN 2011

F.E. Dahab

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Abstract: ACLA 2012 Poésie et Révolution: L'Égypte en 2011 en français ABSTRACT Poetry and the Revolution: Egypt 2011 During the Egyptian Revolution (January 25-February 11), Poetry readings were staged in Tahrir square, fueling the courage of the people and channeling their boundless energy. In that extraordinary time in the history of Egypt, poetry infused every moment of life and permeated children and adults alike. The slogans of the revolution, the banners of the revolution, and the pictures of the revolution all partake into the intensity of that meta-poetic time. My paper will address precisely this. I will show the poetry of texts: from the chanting of slogans to the spontaneous readings, to the songs that emerged in Tahrir square, to the e-media that continued to inspire the Egyptians.

Biography: Bio F. Elizabeth Dahab is Professor of Comparative Literature in the Department of Comparative World Literature and Classics at California State University, Long Beach, California, USA. Dr. Dahab has published a number of research articles on exilic literatures in Canada. She recently published a monograph entitled *Voices of Exile in Contemporary Canadian Francophone Literature* (Lanham, Maryland: Lexington Books, 2009/2011). Her edited anthology, *Voices in the Desert; An Anthology of Arabic-Canadian Women Writers*, appeared in Toronto in 2002. In 1995, she published an English translation/adaptation of Yves Chevrel's monograph, *La Littérature comparée*, under the title *Comparative Literature Today: Methods and Perspectives*. Elizabeth Dahab also published a children's book (*Hurly and the Bone*, a narrative poem) in 1995. F. Elizabeth Dahab earned her Bachelor of Arts from McGill University and her Master's from the University of Alberta (Canada). She received her doctorat de littérature comparée in Comparative Literature from the Université de Paris IV-Sorbonne.

S1 POÉTIQUE COMPARÉE ET RHÉTORIQUE / COMPARATIVE POETICS AND RHETORIC

"CE QUI N'EST PAS LÉGÈREMENT DIFFORME A L'AIR INSENSIBLE": BAUDELAIRE, LONGINUS, AND HYPERBOLE

S. Chao
National Chengchi University

Abstract: In *The Writer of Modern Life*, Walter Benjamin stresses that "Baudelaire placed shock experience [Chockerfahrung] at the very center of his art." Taking a cue from Benjamin, I seek to argue that hyperbole is essential to the aesthetic experience of shock that Baudelaire creates in his poetry. In theory and practice, Baudelaire pursues an aesthetics of excess by allowing what is rejected by ideal or absolute beauty to become a source of the beautiful. As he claims in *Journaux intimes*: "Ce qui n'est pas légèrement difforme a l'air insensible;—d'où il suit que l'irrégularité, c'est-à-dire l'inattendu, la surprise, l'étonnement sont une partie essentielle et la caractéristique de la beauté" ("That which is not slightly deformed lacks sensible appeal; from which it follows that irregularity—that is to say, the unexpected, surprise, and astonishment are essential to and characteristic of beauty"). To be sure, at the heart of his aesthetics of excess lies l'irrégularité, which arises from his discontent with the taste for the true in art in his age and can be traced to the Longinian sublime, an emotionalist aesthetics that seeks the quality of exaggeration and incredibility to result in a shocking and outrageous abnormality. For Baudelaire, as for Longinus, a great vehicle of achieving such aesthetic enthusiasm is hyperbole, a figure of speech that disregards credibility, accurate similitude, and truth and thus helps plunge the mind into the intoxication ("l'ivertige") of novelty and infinitude, a sensation that the Baudelairean imagination seeks to achieve. This paper will be divided into two parts. In the first part, I will examine the ways in which Baudelaire dares to untie the tenacious classical knot between the true and the beautiful—which results in the monotony and banality of (absolute) beauty—and then redefine beauty in a Romantic, or affective and subjective, manner. The reader will understand solidly how and why hyperbole is central to Baudelaire's aesthetics of excess. The second part will be devoted to a discussion of how Baudelaire—through the use of hyperbole—materialises his expression of beauty in his poetry, notably, his poetic description of woman. Keywords: hyperbole, the true, the beautiful, excess, irregularity, shock

Biography: Shun-liang Chao is currently an assistant professor of English and Comparative Literature at National Chengchi University in Taiwan. He completed a PhD in European Comparative Literature at University College, London, where he was also a part-time teaching fellow. His first book, *Rethinking the Concept of the Grotesque: Crashaw, Baudelaire, Magritte* (Oxford: Legenda, 2010), has been positively reviewed in leading journals such as *Modern Language Review* (MHRA) and *Forum for Modern Language Studies* (Oxford UP). Generally, he works on European Romanticism and Modernism. He has a more specialised interest in aesthetics, poetry and painting, and (visual) rhetoric.

ALLEGORIES OF THE LITERARY: THE OBJECTS OF LITERATURE

B. Machosky
University of Hawai'i West O'ahu

Abstract: While acknowledging that the discipline of literary study must have an object or objects of study, in this paper I contend that there is no "literary object" as such. This does not mean that literary scholars have no object of study, but it does mean that the work of literary scholarship proceeds differently than that of other disciplines. I propose that literature has the structure of allegory, two things appearing in the same space at the same time, one sense-perceptible (phenomenal) and the other less tangible. The appearances of the literary can be objects of study but not the literary itself, which only appears in things that it is not. With the diversity of literary studies, especially in recent years, sometimes it seems as if the literary can be found anywhere (in popular culture, in constructions of gender, and so on). And perhaps it can. Because the literary object can only appear allegorically, appearing in something that it is not, it can appear in a variety of objects. In fact, scholars of literature may be the most honest in focusing not on the object as such but on what the object obscures. The etymological roots of "object" are in the Latin verb *obicere*, "to throw in the way." This sense is retained in the legal realm, when an "objection" throws an obstacle into the court's proceedings. Its primary contemporary definition, however, is as "something material that may be perceived by the senses." The object is phenomenological. Works of literature are phenomenological; that which makes them works of literature is not. As an academic discipline, the literature department cannot justify its existence without a claim to a body of knowledge; this body of knowledge constitutes its "object of study." In the current American climate of academic accountability, this knowledge must be quantifiable, measurable in a way that breaks the object down into constitutive parts, atomizes it into even more discrete

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objects. Every academic discipline must now identify specific “learning objectives” and prove (in some scientifically valid way) that every graduate has at least grasped them, and ideally mastered them. Institutionally, literature departments must comply. Accreditation of the university and the continued existence of literature departments depend on it. However, the hegemonic demands of the institution obscure a fundamental question about the study of literature, which is the very interrogation of the object itself: What is “the literary”? And as anyone who studies or professes literature knows, this question has no definitive answer. The literary canon has always been itself a fiction, and over the past few decades, that fiction has been exposed and reimagined (several times over). In the institutional setting, this undecidability has been literature’s bane. If we, within the discipline, cannot agree about our object of study, how can it be compared to other objects of study (and integrated into academic programs)? If literary study is historical, or social, or cultural, how does it define itself as different from the object of disciplines like history, sociology, or anthropology? The way in which this non-object of the literary appears is through objectifications that are identified as “literature.” The structure of this appearance is allegorical in that one thing (the literary) appears in something that it is not (literature, however one chooses to identify that object). Investigating the peculiar conundrum of literary study within the academy, I argue that its un-object-able quality is precisely what makes literature objectionable when compared to other fields of study and thereby incomparable. The field of literary studies needs to embrace this incomparability. The alternative is a normalization of literary studies with other fields that are content to study their objects without objection. (Physics might be one exception.) Much valuable work has been done under the auspices of interdisciplinary approaches to the literary object. My query is whether the literary becomes objectified in these things, these objects that it is not. This may not be an entirely bad thing. In fact, literature and literature departments need this structure, an allegorical structure by which the literary can appear and by appearing inspires and provokes all of the great work done in literary studies. The literary can only appear in what it is not. The danger, however, is to let the appearances re-place the unknowable non-object that is the foundation of all literary study. Without the objectionable literary, the non-object-able and incomparable, literary studies will fold into the academics of quantification and accountability. Nothing would make institutions of higher learning happier, I think, and nothing would make literary scholars more useless.

Biography: Prof. Machosky is an Associate Professor of English and Humanities at The University of Hawai`i West O`ahu. Her publications include *Structures of Appearing: Allegory and The Work of Literature* (Fordham, forthcoming 2012) and an edited volume, *Thinking Allegory Otherwise* (Stanford 2010). She has also published articles in *Studies in English Literature*, *Exemplaria*, and *Comparative Literature Studies*.

AESTHETIC FORMS OF IMPLOSIVE PARTNERSHIPS

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Abstract: Partnerships have traditionally been associated with normative ideas of teleology and productivity; where union engenders and yields new, autonomous spaces, ties, and articulations. What would be the consequence, however, of a relation to the other based on implosion, where the refusal to follow such patterns of generation gave way instead to a partnership whose founding and limiting condition was its 'bursting forth'? How and what kinds of forms of aesthetic representation can adequately trace a partnership predicated on its own collapse? Does such structural co-subsidence inhibit generation, or, rather does it establish a cannibalistic, violent production whose insatiability forges new connections? Can such an ethics of non-teleological relationality be found at a meta-textual level, and if so, how might it bear on notions of genre, of critic to text or of author to artwork? Do implosive partnerships distort our notions of temporality, history, and linear chronology? What new significance might be wrought out of such implosive relations? We welcome papers on Francophone and Anglophone literature, please send enquiries and abstracts to Jennifer Row (jer269@cornell.edu) and Joanne Brueton (joanne.brueton.09@ucl.ac.uk)

Biography: Jennifer Row is a Ph.D Candidate in Comparative Literature at Cornell University, completing her dissertation entitled "Confessional Velocities: Affective Tempos of Erotic Disclosure on the Early Modern Stage." She serves as the Assistant Director of the John S. Knight Walk-in Writing Center. Her research interests lie in Early Modern French and British tragedy, queer theory, and rhetoric. She has previously taught at the Lycee Louis-le-Grand and at the Universite de Paris-IV in Paris. An article on queer commonplace books is forthcoming in the *Canadian Review of Comparative Literature/Revue canadienne de litterature comparee*.

Joanne Brueton read Modern and Medieval Languages at St John's College, Cambridge, and is now in the first year of her PhD at University College London. Her doctoral thesis examines representations of subjective and aesthetic experience in Jean Genet, and seeks to explore how far a geometric figuration is at play in his construction of selfhood. Her other research interests include literary theory, and authors including Cixous, Beckett, Bataille, and Frank O'Hara.

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Her article, "Figuring the wound in Genet, Beckett and Cixous" is currently under consideration for publication with the journal 'MLS'. She spent last year as a lectrice at Paris IV and Paris 8.

S2 TRADUCTION ET INTERCULTURALITÉ: LE CAS DE L'AMÉRIQUE LATINE / TRANSLATION, INTERCULTURALITY, AND LATIN AMERICA

THE TRANSLATION OF THE CLASSICS IN BRAZIL: METAPHOR AS A KEY OF READING FOR SOLON'S POLITICS

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Abstract: The present research takes as source of work Solon's elegiac poems. These reaches the contemporary age shaped as forty six fragments widely know from Martin West's (1972) edition. Several researchers (LEAO, 2000) point the years from 640 to 560 b.C. as the possible period which he has lived and, consequently, has composed his verses. The Athenian poet played, during his life, public roles in local politics, even reaching the archont role in Athens between 594/593 (LEAO, 2000). Among his works for that society, the seisachtheia (which reforms the weight and measure system) - that promoted a new polis' configuration, as it promotes a redistribution of population groups - and his nomothesia (legislative work) - which, among other devices, ended the slavery by debts between Athenian citizens. Well known in the Ancient World, we can find references to Solon's work in Herodotus and Aristotle, and Plutarch had an specific interest on him, dedicating one of his lifes to the Athenian archont. The authors from the Ancient World also had constructed his image as a sage, to prove that he was a common figure in several Seven Sages lists in Antiquity, followed by Thales and Licurg.

However, if the Solon's poems can be read from the political prism of the specific tensions from that society, they also show a lot of ideas that motivated the legislator and expressed by numerous literary resources, specially by the metaphors.

Facing this quick portrait, some questions leads our research: how can we bring Solon's text to Portuguese, without losing the strength that tradition has given to it and was consolidated even in Antiquity? How can we expose its metaphors, so eloquent to the Greek ears by the end of the Archaic Period, and effaced to the Brazilian audience, distinct in many ways from that which it was originally delivered? If we can perceive this text as one of the most important texts from Greek universe, central for the Occidental culture, how to translate it considering a certain "brazilianess", that is widely seen in a peripheral situation on this culture?

We believe that the key that can open this door and make this study possible is the analysis of the shown metaphors. The discussion will be made under the light of Paul Ricoeur's studies (1975) and connected with Jorge Luis Borges' (2000) and, by this, we'll try to understand if it's possible to build this bridge between time and spaces so diverse, so particular, so unique.

Biography: Obtained the master degree in Social History in 2007 at the Universidade Federal Fluminense in Brazil, with a dissertation about Hesiod and the political tensions on his Beocia. Currently develops a doctorship research in Universidade Federal de Minas Gerais under the coordination of Prof. Dr. Tereza Virginia Ribeiro Barbosa. The main concern of the research is Greek Archaic Period politics as it is represented in literary texts, specifically in Solon's texts. The research will come to an end in february of 2013.

THE TRANSLATION OF THE CLASSICS IN BRAZIL: A REREADING OF MENIPPEAN SATIRE IN MACHADO'S TEXTS

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Abstract: Several literary traditions from different countries - or, in a larger perspective, different cultures - has been used in the process of Brazilian cultural formation. Naturally, a good share of the framework which we used to develop our own literature comes from European models, once we've been colonized and greatly influenced by Portuguese literature from Portugal.

Centuries later, we already have a set of works and exponents that can be called the canons of the Brazilian literary expression. One of the biggest representative person of this group is Machado de Assis. This writer was born (1839) and raised in Rio de Janeiro, city that he lived all his life long and died also on it in 1908. At that time, Rio was Brazil's capital and lived a lot of cultural transformations (just to highlight one: Brazil changed its political organization in 1889, leaving the monarchy and choosing the democratic regime). He wrote in manifold literary fields: was him a poet, novelist, chronicler, playwright, storyteller, journalist and literary critic.

On his literary making the main characteristic it's the representation of the society of its time and the critic about the uses and the behavior of the people. In the same way that is characteristic of the movement known as menipea satire,

specially found in the writings of Lucian of Samosata.

This is the point of the present research: Which are and how important are the influences Lucian's works in Machado's texts? In a larger scope, try to perceive this influence in Brazilian literary tradition. We'll try to exam the transmission and reception of Lucian's writings, on its way from production in the first century in our era until its arrival in Machado's hands, passing through Voltaire and Erasmus of Rotterdam.

We shall also consider that the transmission should not be made without the translations made from the original Greek text. From its splendor in Roman Imperial period, passing its oblivion during the Middle Age, and reborn in eighteenth and nineteenth centuries, until it reaches, in a 1874 French copy, to the Machado's personal library.

We'll seek how Machado gives a new breath to the works produced after the 1870 decade. It is to say, after the contact of the literary genre disclosed by Lucian, which can be defined by the melting of a high-level literary genre with the popular comedy. To make the analysis of the Lucian's influence in Machado's we'll observe the main marks of the menippean satire: the innovating aspect of the genre, the systematic use of parody, the presence of a plot filled with the imagination freely speaking, the non-moralizing character of the satire and a distant point of view. To fulfill this analysis currently proposed, we'll use some tales of the Brazilian writer - such as "Teoria do Medalhao" (Medallion's theory) - and parts of his novels - such as "Dom Casmurro" and "Memorias Postumas de Bras Cubas" (Bras Cubas' posthumous memories).

Biography: Made her studies in Universidade Federal de Minas Gerais, obtaining the master degree in the "Programa de Pos-Graduacao em Letras: Estudos Literarios" with a dissertation about the Heracles of Lucian of Samosata under the coordination of Prof. Dr. Jacyntho Jose Lins Brandao. Currently is preparing herself to apply for the doctorship program in the same university.

THE CLASSICS' TRANSLATIONS IN BRAZIL: COMPARISONS BETWEEN *ILIAD* AND *ILIAS LATINA*

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Abstract: The poem *Ilias Latina* is a Latin resumed adaptation of the *Iliad*, from Neronian times. Today, many researches like Marco Scaffai, professor of Università de Bologna, attribute the authorship of *Ilias Latina* to Baebius Italicus, who could be a politician in Neronian times. In the first century B.C, the Trojan myth became gradually unknown through *Iliad*, since Greek was learned only by the Roman aristocracy. During the Middle Age, Greek language was left aside in Occident and the *Iliad* was lost until Italian scholars started to learn Greek with Byzantine travelers in the XIVth century. The Troy War history had been more and more popular via resumes, adaptations and Latin versions of *Iliad*. In this context, *Ilias Latina* is one of the most ancient adaptations known. Moreover, *Ilias Latina* was part of a scholar medieval tradition by its easy language and shortness besides Lucan, Virgil, Eustace, Juvenal and Horace. The reason of *Ilias Latina* be in good order until now was the fact that it was very used in schools: there are thirty manuscripts and the oldest ones are from the Xth century and XIth century. In this present work we translated the poem *Ilias Latina*, not yet published in Portuguese. We adopted the Latin text established by a critical edition of Italian professor Marco Scaffai. Our translation intends to reach outsider readers, with no knowledge of Language and Latin Literature. We follow the text linearly and try to be the most faithfully possible to the original text; sometimes it was necessary to make some adaptations because Portuguese Language has not the same flexibility of word order that Latin has. About *Iliad*, we chose the translation made by Portuguese Professor Frederico Lourenço. The shortness of Homer's *Iliad* to 1070 lines inevitably carries lack of its original deepness, but *Ilias Latina* also brings interesting aspects. It is clearly possible to see how the author understood *Iliad* through some episodes and aspects such as stylistic and mythological ones. Baebius Italicus also presents omissions and innovations related to the *Iliad*. In this communication we intend to make a comparative study between Homer's *Iliad* and *Ilias Latina*, focusing mainly on plot, style and characters' construction. We also analyze how Baebius Italicus structured his resume in order to search a narrative uniformity.

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TRANSLATION OF THE CLASSICS IN BRAZIL: THE PROLOGUE NARRATED BY THE NANNY IN EURIPEDES' MEDEA – THE BETRAYAL OF JASON AND MEDEA'S DISGRACE THROUGH A FEMININE AND PARTIAL POINT OF VIEW

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Abstract: Medea is an Euripidean tragedy translated often translated and played in Brazil. It's marked mainly by vanity and power, specially in the case of Medea's disgrace and vengeance. Her husband has left her in order to marry the princess of Corinth.

Medea's prologue, as it is usual in all plays, makes a summary of the history and, in this specific case, the Nanny of the house is the one responsible for doing so. She reveals some compassion to her betrayed Lady, furthermore makes some reflections and discuss some universal issues, but also, in the meantime, about domestic subjects like: love, marriage, man and woman relationship, womanhood, betrayal, rage, foreigner situation, complicity, working relationship, fellowship, old age, youth, child raising etc. All these questions and themes are discussed and approached by the old Nanny, an observer that narrates what she feels and lives the misfortune of her Lady in a compassionate way, not only by the servitude that she's submitted, but by the fact of being a woman, withheld from her rights and possibilities, only granted for the manhood.

On her speech, though not in an explicit way, it is possible to perceive her partiality. The affection and sensibility of the Nanny are perceptible by the manner that she approaches the themes and by concerns she shows about her Lady's destiny, now without a husband to protect her, without a home and in a foreign land.

Thus, in this work, we will discuss the prologue as a text rich in reflections and philosophical notes, complex and universal ones, which explains Medea's situation before her presence on stage. It's even more remarkable that her situation is narrated by a female representative of the people. With all that on mind, we will try to answer one single question: How this specific point of view interferes with the narrative and with the text considerations?

Biography: Made her academic career in Universidade Federal de Minas Gerais obtaining her bachelor degree in Portuguese in 2009 and her master degree in Literary studies, with emphasis in classical studies, in 2012. Nowadays, works with portuguese text revision and colaborates with the translation of Greek texts on that university.

LA CHINE ET LA LITTÉRATURE ANGLOPHONE / CHINA AND ANGLOPHONE LITERATURE

A FAN OF LONGFELLOW: OPTIMISM AND OCCASSIONALITY IN LITERARY EXCHANGES

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Abstract: In 1868, Dong Xun made the first Chinese translation of an Anglo-American poem. Dong had already presided over the translation of Wheaton's International Law, a text that, according to later sinologists and theorists of nineteenth century globalization, catalyzed China's self-bargaining for entry into the world of nations. But Dong's translation of Henry Wadsworth Longfellow wildly popular "A Psalm of Life" might be better classified as something done "for fun" since the translation—loose at best—was transcribed onto a folding paper fan and sent back to Longfellow as a gift. By historicizing the translation strategies on Dong Xun's end as well as the ideology of Longfellow's poetics, this paper will frame this translation as a case of what I will call optimism for another person's text that only occasions spur-of-the-moment inspirations, that has no interest in transcultural synthesis or convergence. A Longfellow poem is one that can "enlarge the reader's humanity without deconstructing his or her moral universe" (Gioia). Dong Xun's Chinese "A Psalm of Life" ("Ren Sheng Song") repeats the poem's prescribed mode of cultural reproduction by entertaining the poem's model of enlargement in a way that does not, in the end, deconstruct the translator's own universe. In other words, Dong Xun's act of translation presents one of the unique instances in which China's encounter with a foreign text does not result in a traumatic recalibration of its own sense of nation, self, modernity or historicity. The act of acquiring foreign literature as an everyday object—something to have on one's fan—in order to affirm one's private sense of "changes for the better" and not to facilitate permanent cross-cultural edification, presents a case of literary contact that cannot be mapped back onto received notions of false consciousness, creative misuse, subversion, exoticization, imperialistic translanguing exchange. I will use this strange case of translation in nineteenth century Sino-American exchange to theorize a kind of relationship we can have to other people's literature—a kind for which scholars nowadays have no name, or an embarrassing one at best. I argue that the phenomenon of wanting an aphoristic piece of foreign literature inscribed on one's mug, calendar, fan, or new journal from Barnes and Noble defies what we have traditionally labeled as object fetish. These moments, I argue, reveal instead an affect and a politics of temporary optimism and occasionality—the expectation and hope that reading someone else will occasion some of your own inspirations—that, in the nineteenth century at least, sit oddly against the official transcripts of globalization.

Biography: Nan Z. Da is a PhD Candidate in the Department of English Language and Literature at the University of Michigan-Ann Arbor specializing in long nineteenth-century American literature and letters. She is currently working on a dissertation that uses Sino-American literary exchanges from 1800 to 1910 to ask what difference, if any, proximity to the literature of others makes and to assess the possibilities and perils of envisioning transnational space as bibliographic space.

THE FIRST CHINESE TRANSLATION OF MILTON'S "ON HIS BLINDNESS" - AN EVIDENCE OF HOW WESTERN LITERARY CONCEPT WAS ACCEPTED IN ASIA

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Abstract: It is a widely known fact that the late Chinese scholar Qian Zhongshu claimed that the first English poem ever been translated into Chinese was Henry Wadsworth Longfellow's "A Psalm of Life." This translation was a collaborated effort made in 1864 by Dong Xun, a high official of the Qing Dynasty, and Sir Thomas Wade, the English minister to China. Yet a recent discovery of a Chinese translation of John Milton's sonnet, "On His Blindness," in Chinese Serial, an early missionary monthly journal published in Hong Kong back in 1854, has put an end to this hypothesis. The present paper is an in-depth analysis of this Chinese translation of John Milton's poem made by an anonymous English missionary, in order to evaluate its literary quality and to speculate who this anonymous translator should be. Incidentally, this early Chinese translation of an English sonnet is also a hard evidence of how Western literary concepts or genres came to be accepted in East Asia.

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Peking University, Professor, 1999-2005, Associate Professor, 1992-1999; Assistant Professor, 1989-1992. Tsing Hua University, Lecturer, History of the English Language, 1985. ACADEMIC HONOURS, GRANTS AND AWARDS Annual Award for Outstanding Research Work in humanities and Social Sciences (First Class), Zhejiang Province, 2011 Research Grant for the Investigation and Research of the Archival Materials of Western Missionaries in China, 16th to 20th centuries, China's Ministry of Education, 2009. Fu Jen Catholic University Research Fellowship, China Development Foundation, 2007 Research Grant for Ernst Boerschmann Studies, China's National Foundation for Humanities and Social Sciences, Beijing, 2007 British Academy-K. C. Wong Research Fellowship, British Academy, 2002-2003 Research Grant for Milton Studies, China's Ministry of Education, 2001 Outstanding Academic Honor for presenting a paper at the First Peking University Forum in Humanities and Social Science, 2001 Research Scholarship from "Main Currents" Educational Foundation, Peking University, 2000. Annual Award for Outstanding Research Work in Humanities and Social Sciences, Peking University, 2000 Zhao Luorui Prize in the Studies of English and American Literature, Peking University, 1999 Research Grant for Middle English Studies, China's National Foundation for Humanities and Social Sciences, Beijing, 1998 Research Grant for the Study of Middle English Literature, China's State Educational Commission, 1998 Annual Award for Outstanding Research Work, Peking University, 1993 Youth Award for Outstanding Achievements in Scientific Research, 1st Class, Peking University, 1991 Title of 'Outstanding Ph.D Degree Holder in China', China's State Council and the State Educational Commission, Beijing, 1991 Youth Research Grant for Old English Studies, National Foundation for Humanities and Social Sciences, Beijing, 1990 Award for Excellent Studies in Humanities and Social Sciences, Education Committee of Higher Learning, Beijing, 1987 University Prize for the "May Fourth" Scientific Treatise (Graduate Student, First Prize), Peking University, 1986 RESEARCH INTERESTS Missionary studies; Sino-West cultural exchanges in the late Qing Dynasty and early Republican period (1840-1930); medieval and Renaissance literary studies PUBLICATIONS 1. 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EMBRACING THE EAST: TRANSLATIONS OF "DAO" IN CLASSIC CHINESE TAOIST TEXTS

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Abstract: In today's world, the comparative studies are made easier by the modern means of communication. We are constantly aware of what is going on in the other parts of the world; the foreign literatures and their translations are often made readily available, not to mention the works of the popular culture. However, certain problems concerning the translations of the classical Chinese texts arise in this age of fast consumption of the texts. One reason may be the fact the texts in themselves are dense and cannot be quickly adapted into another language as a popular work. More importantly, certain Eastern concepts are hard to fit into the western existing vocabulary, which may require careful deliberation and creative transliteration to express their exact connotations. This paper intends to compare the existing translations of the concept "dao" in the two greatest Taoist texts, Laozi (or Daodejing, literally, "the classic of way and virtue") and Zhuangzi. In addition, the allegory of "the Dream of the Butterfly" from Zhuangzi will be used as a specific example to show how the Chinese concept of "dao" is transferred and incorporated into the Western discourse by the choice of vocabulary in the translation. A new version of the translation will be suggested in comparison. Finally, this paper will elaborate on the difficulty of translation and its philosophical implications through evaluating the untranslatable concept of "dao" in these texts. The Taoist believes in the natural origin, relative knowledge and changeableness of the nature. In the center of the Taoist belief, the unity is facilitated by the practice of Dao é, literally, the Way. Laozi opens with a description of the Dao: "Dao that can be dao-ed is not constant dao." A precise translation of this opening line is very hard to achieve for the multiple meanings that can derive from the use of the word "dao". As a noun, it denotes two levels of meaning, firstly, as the concrete road or path for traveling along; and secondly, the more abstract concept as the method and style of doing something. In these two senses, "dao" is very much comparable to the English word "way". However, "dao" can also be used as a verb, which indicates to the act of telling and speaking in a conversation. Therefore in this opening sentence, "dao" can be understood in all these three senses, thus making it very flexible to interpretive. Moss Roberts translates this line as, "The Way as way bespeaks no common lasting Way." He enshrines "dao" as the capitalized "Way" and takes it as a creation myth. In comparison, Roger Ames and David Hall's philosophical rendering of the sentence takes "dao" more as a kind of experience—"Way-making (dao) that can be put into words is not really way-making." By using the phrase "way-making", they introduce the existence of being as a constant process of "human-becomings", emphasizing on the quality of movement and changeableness in the nature. In fact, the unconscious effort to incorporate the ancient Chinese understanding of the world into a western framework of cosmos is often too powerful to overcome because there is not a "cosmos" in the Taoist worldview to talk about. It entails no coherent, single-ordered world, which is in any sense enclosed or defined. Thus, the translation study of "dao" becomes the key to examine the two traditions and their outlooks of the world, bridging the study of literature, philosophy and art generally.

Biography: Yuhan Huang is a PhD student in Comparative Literature at Purdue University, U.S., researching in Asian literature and visual arts. Her interests include classical Chinese philosophy and poetry, documentary film and photography, memory in visual arts, cinematic adaptations, word and image, meta-picture. She has done projects on the Meta-pictures in Chinese posters of the Cultural Revolution Period, A survey of Teaching World Literature: How to incorporate Visual Arts into the teaching of World Literature. She is a recipient of Lynn Fellowship and has presented at 2012 American Comparative Literature Association Meeting. She is also a photographer who does documentary photography in spare time. Currently, she is working on a project that records people at work.

AN ADAPTIVE TRANSLATION OF OSCAR WILDE'S *LADY WINDERMERE'S FAN*

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Abstract: This paper focuses on the notion of "idealism" in Oscar Wilde's *Lady Windermere's Fan* and how the Chinese translation of Hung Shen (Shao nainai de shanzi, *Young Mistress' Fan*, 1924) neutralizes the satirical tone of the source text and presents a different perspective for understanding the moral vision of the play. The ironic commentary on *Lady Windermere's* idealism is either omitted or minimized. When we look at Hung's adaptive translation, what occurs to us seems to be the fading and softening of the critical or ironic tone in Wilde's comedy of manners, as it has been

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reconstructed. The paper also explores how the moral vision in Wilde's *Lady Windermere's Fan* is reshaped in Hung's translation, in contrast to Yu Guangzhong's translation in the 1980s. Different translations of the same work are subject to the test of time. The varieties of translations demonstrate the patterns of translated literature. As products created by both the translator and the target readers, different versions of translated literary texts assemble the value systems and aesthetic perceptions of specific cultural backgrounds, and reveal interpretations, no matter whether they agree or disagree with each other or with the original, which are important phenomena in the process of the development and transmission of translated literature. Once a play is rendered, new interpretations are inevitable. It is, therefore, not only interesting to know how meanings in the source texts are expressed in a new language, but also how the process of transformation reflects a more active role played by the translator, and how it enables a text to continue life in a new reality. The translation becomes another "original," with its continuing existence in the new context.

Biography: Yuk Sunny Tien graduated from the Hong Kong Polytechnic University with a B.A. in Translation and Chinese, and an M.Phil. in Translation. She is currently a doctoral candidate in the Department of Comparative Literature at the Pennsylvania State University. Her research interests include Shakespearean adaptations, cultural and translation theory and gender studies.

S2 IDEOLOGIE, HEGEMONIE, RELIGION / IDEOLOGY, HEGEMONY, RELIGION

ENTRE LA TRADUCTION ET LA PROPAGANDE. QUELQUES RÉFLEXIONS SUR LES TRADUCTIONS DES AUTEURS ITALIENS SOUS LE RÉGIME COMMUNISTE

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Universite de Varsovie

Abstract: Depuis des siècles la culture et aussi bien la littérature restait en forte relation avec la situation politique, très souvent bien soumises à celle-ci. Chaque régime élabore sa propagande et fait de culture et littérature son 'instrumentum regni'. Il est très intéressant de voir comment le régime communiste en Pologne profitait du grand désir des citoyens érudits de s'ouvrir à l'Europe occidentale et fournissait des traductions, admises par la censure des auteurs bien sélectionnés sous divers aspects, tous acceptables politiquement et même si parfois pas exactement des idées politiques en accord avec la propagande en vigueur, on faisait du tout pour les présenter d'une manière très spéciale aux lecteurs. Dans la communication seront analysées surtout les traductions des années soixante, soixante-dix et quatre-vingt du XXe siècle, auteurs comme: Italo Calvino, Alberto Moravia et Leonardo Sciascia

Biography: Anna Tylusinska-Kowalska, professeur ordinaire de littérature italienne à l'Université de Varsovie, ses recherches concernent surtout les relations culturelles et littéraires italo-polonaises du XIXe et XXe siècles, est auteur d'une dizaine de monographies et une centaine d'articles critiques.

TRANSLATION OF IDEOLOGY IN RELATION TO TIME & SPACE: A COMPARISON BETWEEN TWO INDIAN CINEMAS

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Abstract: Translation is a powerful tool of modern existence. During the twentieth century, when the idea of globalization took shape, translation started to play a vital role in the field of science, arts, economics, commerce and trade, history and polity etc. : even in the field of idea and thought in relation to time and space translation played an important role, though in a different form.

There is no doubt that, translation studies has notably contributed to the field of Comparative literature, where it plays an essential role. Interestingly, today it is not merely a tool for researchers; it does not mean only the change of language between the source and target. It means something more; something deep and critical. It is no more a mere tool. In the context of changing time and space translation started to denote transcreation of traditional ideas, values, concepts, ethics and philosophy etc.

The proposed discourse will deal with the translation and transcription of traditional ideas, values, concept of ethics, etc. in the context of post-colonial time and space of Indian celluloid world with special reference to two Hindi cinemas – Sahib, Biwi, Ghulam, made during the second half of twentieth century, 1962, and Sahib, Biwi Aur Gangster, made recently in the year 2011.

Though the plot of the latter cinema, Sahib, Biwi Aur Gangster, is a transcreated plot of the former one yet with the change of condition and location the whole idea of service, loyalty, devotion, selflessness etc. have lost their traditional value and concept and started to denote self enhancement, power thirst, immorality, conspiracy or double-cross etc. If the first plot is the story of a lord, a loyal lady and a faithful servant or employee, the second is the plot of a shrewd lord, an immoral lady and a servant who is a conspirator and a gangster –in- making.

With the help of these two Hindi films, the proposed discussion will try to compare and establish that translation is also an act of power and with change of time and location it takes a different form that affects the condition of economics and politics.

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HISPANIC WRITERS AND THE COLD WAR: MEMORY AND THE CULTURAL POLITICS OF TRANSLATION IN ROMANIA

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Abstract: "Hispanic Writers and the Cold War" examines the participation of four Spanish and Latin American writers in a translation program implemented in Romania during the Cold War years. The four writers are: Spanish poet Rafael Alberti (1902-1999), a prominent representative of the interwar period; María Teresa León (1903-1988), a significant twentieth-century Spanish writer; Miguel Ángel Asturias (1899-1974), Guatemalan novelist and recipient of the Nobel Prize in Literature (1967); and Chilean poet Pablo Neruda (1904-1973), Nobel Prize Laureate in 1971. During their years of left-wing militancy, Alberti, León, Neruda, and Asturias established a literary-political connection with the Writers' Union in Romania and accepted the invitation to translate major Romanian works into Spanish, and to write travel books about Romania. The translation project was the offshoot of a broad de-Stalinization plan that aimed to reject the Soviet influence and, at the same time, to retrieve political and cultural ties with the west. At the center of the connection with the west lay the argument of a common Latin cultural legacy in Europe and Latin America. In this space of redefined Latinity, Alberti, León, Neruda, and Asturias who had reached canonical status in the Latin American intellectual sphere, acted as mediators between two literary traditions. The Romanian connection of these Hispanic writers has attracted some critical attention. However, primary sources remain a challenge due to restricted access to the archives of the Communist Party and also because Romanian is still a language spoken by few polyglots internationally. The attachment of the project to national political interests has also raised questions about the literary value of these works. Critics have addressed the ethic-aesthetic problem from an either/or perspective. Indeed, in their prologues, translators offer a view of Romanian literature that agrees with political guidelines. Such interpretations compete with what the texts suggest. The disagreement between prologues and texts, that is, between criticism and practice, represents an indicator of an incongruous literary environment, such as the Romanian environment during de-Stalinization. For Alberti, León, Neruda, and Asturias, the Romanian connection was not only political in nature. In fact, it does not have its point of departure in the Cold War. Letters, memoirs, and archival material contain compelling evidence of a durable literary and cultural affinity between Hispanic and Romanian writers that started in the interwar years. The evidence coming from this auxiliary material does not revoke the discussion about the implications of the political climate for the Spanish translations. It rather offers an alternative approach that exposes coexisting tensions. Critics have seen an example of literature produced exclusively under the banner of propaganda in the Romanian translation project. My claim is that by translating Romanian modernism, the Hispanic writers created works that complied with ideological premises while, at the same time, translation and travel writing allowed them to perform a spiral return to earlier inquiries that developed outside the frame of future social engagement. The paper offers a view on translation beyond its immediate purpose of introducing new texts to the Spanish and Latin American readers, and stresses the role of translation as a critical approach in the study of the history of relations between Hispanic and Romanian modernism.

Biography: Gabriela Capraroiu is Associate Professor of Spanish at the University of La Verne in California, the United States. She has published articles on the relationship between literature and politics. At present, she is working on an annotated critical edition of María Teresa León's travel memoir on communist Romania and a critical study of the Romanian connection of twentieth-century Latin American and Spanish writers. Her translation of modernist poet Lucian Blaga, *La piedra habla*, was published in Spain in 2010.

RE-DISCOVERING THE RUPTURAL EFFECTS OF CONFLICT AND STRUGGLE: DALIT LITERATURE – LOST IN TRANSLATION?

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St. Andrew's College - University of Mumbai

Abstract: Any literature is a mirror of the society and society is viewed always in the light of the condition of people in a cross section. But unfortunately for many centuries the other side of this mirror never came to light and literature primarily remained an elite concept: Literature of the elite, for the elite and by the elite. Indian Dalit literature, being a product of multilingual context suffers lack of authenticity because of the limitation of translations. Despite the equivalence suggested by bilingual dictionaries, it is common knowledge that people do not say precisely the same things in different languages. Facial and corporeal gestures differ. Often colors are not designated similarly in unrelated languages. The social functions of the various meals of the day may be wildly dissimilar in various parts of the world. And when one combines infinitely multiplied commonplace terms such as these with the difficulties presented in interpreting such abstract notions as political sovereignty and individual identity from one language to another, one begins to glimpse both the difficulty and the vital interest of translating across languages.

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This paper focuses on the marginalized 'other' side. Here the idea of literature is more about assertion of human rights, self-pride, revolt against social injustice, chronicles of personal and collective suffering, and hopes and aspirations for a new society devoid of discrimination. It definitely is a weapon for the struggle for selfhood. Here, the subjugation of power as defined by Michael Foucault is used to understand the relationship between power and knowledge. The construction of the image of a Dalit in Indian system is a very systematically drawn and ethnically nourished process. It has been instrumental in the marginalization of knowledge from Dalits. This paper is an attempt to discuss the "Dalit" awakenings of the similar issues in Indian literature, especially in Gujarati Dalit writings.

Subjugated knowledge is defined by Foucault in Power-Knowledge as being "the historical contents that have been buried and disguised in functionalist coherence or formal systemization". Most of the marginalized groups all over the world have a similar system of oppression but the titles are different as per the class and class divide. In India it was under the pretext of the Caste and in the Western World it was under the name of the Race. Inequality was the main source of this marginality which led to insecurity, injustice and exploitation. Marginalized sections were always on the periphery and distanced from the power centers.

Key Words:

1. Dalit Literature
2. Lack of Authentic Translation
3. Marginalized approach
4. Subjugated knowledge
5. Formal Systematization and the rise of Ethnic marginality

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COMPARISON AND COMPARATIVE LITERATURE EPISTEMOLOGY / COMPARAISON ET ÉPISTÉMOLOGIE DE LA LITTÉRATURE COMPARÉE

COMPARATISME ET CREATIVITE

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Abstract: Cette réflexion essaie d'envisager le comparatisme comme une situation de vie (intellectuelle), comme une approche théorique et comme une situation cognitive, et essaie de le rapprocher d'une heuristique du savoir et de l'invention.

Biography: Comparatisme et créativité La réflexion que je propose ici essaiera de répondre, d'une certaine manière, à la question suivante : Qu'est-ce que le comparatisme, envisagé à la fois comme une approche textuelle, comme une attitude théorique, comme un moyen heuristique et in fine comme une anthropologie culturelle, peut apporter à une théorie de l'invention intellectuelle ? (Cela implique donc la question des rapports entre le comparatisme et l'apparition de nouvelles théories, et, de manière plus spécifique, celle de la littérature comparée et de la critique génétique[1]). Mon point de départ est un lieu commun de beaucoup de scénarios de création, à savoir l'idée que la solution d'un problème (artistique, méthodologique, théorique, scientifique, etc.) vient toujours, grâce à une intuition qui permet de saisir et de penser ensemble deux zones du sens ou matrices, d'ailleurs, d'une autre sphère du mental et du savoir[2]. Sans vouloir faire un éloge de l'interdisciplinarité (qui représente la dimension institutionnelle du comparatisme), il s'agira plutôt d'analyser quelques textes qui permettent d'interroger la nature et les mécanismes de cet « ailleurs » et les caractéristiques d'une démarche que l'on pourrait appeler la situation comparative. Le titre d'un beau livre de Nathalie Heinich « Ce que l'art fait à la sociologie » (et on peut poser la même question à propos d'autres lettrés et dire : ce que la littérature fait à l'ethnologie de Malinowski, ou le droit à la théorie littéraire de Stanley Fish, ou l'art à la science de David Edwards[3], et la politique à la critique littéraire d'Yves Citton, etc.) illustre très bien le propos et la démarche qui m'occupent ici. Il s'agit donc d'envisager le comparatisme surtout comme un moyen heuristique permettant l'invention de nouvelles théories et le dépassement de fausses questions et celui de ce que Bachelard appelait les « obstacles épistémologiques » : L'individuel opposé au collectif, le sujet au social, l'intériorité à l'extériorité, l'inné à l'acquis, le don naturel aux apprentissages culturels : le domaine de l'art est par excellence celui où s'affirment les valeurs contre lesquelles s'est constituée la sociologie. Deux solutions s'offrent alors au sociologue. La première consiste à rabattre son objet (l'art) dans les cadres épistémologiques de sa discipline (la sociologie), en montrant que l'art est, « en fait », un phénomène collectif, habité par le social, puis dans l'extériorité des conditionnements, déterminé par des propriétés essentiellement acquises, enracinées dans une culture : c'est ce que la sociologie fait à l'art, avec les non négligeables résultats que l'on connaît bien à présent, grâce aux travaux d'Howard Becker, de Pierre Bourdieu, de Raymonde Moulin et bien d'autres [...] La seconde solution est toute différente : elle consiste, non pas à procéder à l'inverse, comme le voudrait le paradigme esthète qui, subordonnant les cadres sociologiques au sens commun, proclame l'irréductibilité de l'art au social ; mais à ouvrir les cadres de la discipline sociologique afin de prendre aussi pour objet l'art tel qu'il est vécu par les acteurs. Les représentations qu'ils s'en font – et que s'en font aussi à l'occasion, les sociologues – ne sont plus dès lors ce contre quoi, mais ce à propos de quoi se constitue la vérité sociologique. Parce que lui sont spontanément associées ces deux valeurs antinomiques de la posture sociologique que sont l'exigence de singularité et l'exigence d'universalité, l'art permet, plus que tout autre objet, de repenser, et parfois d'abandonner ou de renverser, un certain nombre de postures, de routines, d'habitudes mentales ancrées dans la tradition sociologique – ou du moins dans une certaine façon de pratiquer cette discipline. Une telle opération entraîne des déplacements qui affectent non seulement la sociologie de l'art, mais l'exercice de la sociologie en général, traversée par la question de l'art comme par une ligne de partage des eaux qui oblige à redistribuer les approches méthodologiques et théoriques.[4] J'envisagerai donc cette situation comparative comme une manière intellectuelle de vivre, comme un régime de pensée relationnelle, comme un réservoir d'idées, de filtres, d'orientations cognitives, de déclencheurs et d'analogies capables de faciliter l'avènement de la solution théorique recherchée[5]. Qu'elle soit volontaire ou involontaire, qu'elle concerne deux disciplines académiques, ou le savoir et la vie quotidienne, la promenade, la lecture, le voyage, la traduction, des réalités à la fois sophistiquées et banales, la situation comparative constitue une ressource d'intuitions, de transferts, de correspondances et de recyclages possibles. Être, ou se retrouver, dans une situation comparative, c'est savoir s'approprier un instant, rester à l'écoute et savoir rapatrier d'un domaine à l'autre, surtout à travers l'analogie[6], des techniques, des notions, des styles et des manières de raisonner. Relier le comparatisme à une heuristique du savoir est une manière de dépasser une vision trop figée de cette approche critique, et donc une manière de la relancer et d'en montrer l'intérêt et la légitimité. Andrei Minzétanu, AMN à Paris Ouest Nanterre la Défense.

[1] Dans ce sens, cette réflexion voudrait être une contribution, mais placée dans un cadre plus large, aux modèles génétiques et à la formalisation proposés par Daniel Ferrer dans son livre, Logiques du brouillon : modèles pour une

critique génétique, Paris, Seuil, 2011. [2] Cf. Arthur Koestler, *Le Cri d'Archimède : l'art de la découverte et la découverte de l'art*, Paris, Les Belles Lettres, 2011 ; Isabelle Stengers, Judith Schlanger, *Les Concepts scientifiques : invention et pouvoir*, Paris, Gallimard, 1991 ; et Judith Schlanger, *L'Invention intellectuelle*, Paris, Fayard, 1983. [3] David Edwards, *ArtScience, Creativity in the Post-Google Generation*, Harvard University Press, 2009. [4] Nathalie Heinich, *Ce que l'art fait à la sociologie*, Paris, Minuit, 1998, p. 7, 8. [5] J'ai développé ces pistes théoriques dans deux articles récents : « La naissance des idées littéraires », *Critique*, n° 778, mars 2012, p. 222-229 ; et « L'in-citation ou la citation qui donne à penser. L'autobiographie d'une idée dans les Cahiers de Cioran », *Littérature*, n° 165, mars 2012, p. 49-61. [6] Proche du raisonnement par analogie, la situation comparative, telle que je la conçois ici, ne s'y réduit pas.

GENRE AND DISCIPLINE

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Abstract: Interdisciplinarity in the Human and Social Sciences has been commonly interpreted as offering individual disciplines the possibility of progressive development through dialogue with neighbouring disciplines. In a context where the Humanities disciplines face institutional crises of varying degree in different academic environments, however, the forces governing disciplinary inter-animation must be placed in a new conjuncture: the proposition that, for the Humanities at least, the cloak of interdisciplinarity has concealed a state of 'war' requires at least cursory examination.

In that context, the proposed paper proceeds from the conviction that meaningful response to conditions of crisis, rather than focusing primarily and directly on institutional factors, must seek instead to fashion a platform for such response from the resources of a given discipline in and of itself. In the case of Literary Studies broadly, the most productive of such resources is the concept of genre, which, rather than describing and differentiating 'kinds' of literary writing, might be deployed instead in order to re-examine the disposition and evolution of the Humanities discipline themselves.

At the level of the particular, the paper takes the critical environment of the Soviet 1920s as a point of embarkation from which to retrace the history of the professionalization of Literary Studies in the twentieth century, re-casting certain institutional factors that acted on the formation and evolution of disciplines as the equivalent of the range of 'contextual factors' that may be taken into consideration with regard to the evolution of a literary genre. The critical and disciplinary environment itself is then analysed briefly in terms of two of the distinct theories of genre the environment produced, those of Iurii Tynianov and Mikhail Bakhtin. These are contextualised against Aristotle's foundational classificatory system, accompanied by an 'experimental' invitation to test the impact of any given theory of genre in its application to discipline(s).

In addition to the key objective of fashioning a response to (institutional) disciplinary crisis from the resources of a particular discipline, the paper seeks also, in the same movement, to re-invigorate approaches to the question of genre itself, radically extending its application to forms of writing that would not commonly be considered 'literary' – the forms of academic writing produced by various disciplines. This can be related to the problems implicit in Literary Studies' original enactment of its own validity in the commitment 'not to study that which is not properly literary' (Tzvetan Todorov), and developed in turn into a theoretical projection of the ways in which genre plays a fundamental role not just in the evolution of literature, but also and therefore in successive determinations of what literature is – here understood in comparison, specifically, to the discourse and substance of other Humanities and Social Science disciplines.

In conclusion, it will be proposed that examining the evolution of genre in close relation to the evolution of discipline – in simple terms, thinking about discipline in some of the ways literary scholars have thought about genre – might generate a framework within which to situate the object, practice, and institutional location of Comparative Literature, not only as a particular instantiation of Literary Studies, but in its relations to other disciplines in the Human and Social Sciences, and beyond.

Biography: Alastair Renfrew taught at the universities of Strathclyde and Exeter before coming to Durham as Reader and Head of Russian in 2007. He is currently Head of the School of Modern Languages & Cultures and Editor of the journal *Slavonica*. His main area of research specialization is critical and literary theory, with particular emphasis on the Soviet 1920s. He has published widely on Mikhail Bakhtin and the so-called Russian Formalists, including the monograph *Towards a New Material Aesthetics* (Legenda, 2006) and the recent collection *Critical Theory in Russia and the West* (Routledge, 2010), and is currently completing an introduction to Bakhtin. He has also taught and published on Russian

and Soviet Cinema, and on Russian and Scottish Literature.

CONNECTING THE MIND AND BRAIN: HUMANITIES AND SCIENCES CONVERGE ON THE PHENOMENON OF WRITERLY INVENTION

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Hunter College, CUNY

Abstract: I have been interviewing accomplished writers of fiction, poetry, graphic novels, and academic texts about their invention practices (one of Aristotle's five canons of rhetoric referencing the creation of ideas through language). From this phenomenological data I have been able to share several common intellectual positions that writers inhabit to facilitate invention. I have also been able to articulate effective pedagogical practices drawn from this research. But what of connections to the sciences? On the one hand, sciences such as neuroscience and cognitive psychology are casting light on the invention practices of writers via Theory of Mind, scientific explications of memory function and formation, and creativity studies drawn from empirical data. These scientific findings are rich with descriptions of invention but weak with pedagogical application. Phenomenological studies coming out of the humanities traditions, on the other hand, are rich with pedagogical force and weak in terms of describing the base components that make up such inventions. My own research trajectory toward understanding the invention practices of writers has led me to view my interviews with accomplished writers in light of emerging scientific data. A call for such work has been made by E.O. Wilson: "There is only one way to unite the great branches of learning and end the culture wars. It is to view the boundary between the scientific and literary cultures not as a territorial line but as a broad and mostly unexplored terrain awaiting cooperative entry from both sides. The misunderstandings arise from ignorance of the terrain, not from a fundamental difference in mentality" (Consilience, 1998, p.137). This presentation will illuminate the tensions between the humanities and sciences with regard to writerly invention and subsequently posit pathways toward consilience that take full advantage of humanistic and scientific descriptions. Specific areas of consilience in which the humanities and the sciences converge on writerly invention include: Plasticity. Plasticity references the mind's ongoing ability to alter its own architecture as a result of external stimuli. A neuroscientific concept (see Ramachandran, *The Tell-Tale Brain*, 2011), plasticity is referenced as well by writers speaking to a felt sense of how writing gauges and constructs their minds in particular ways. Automaticity. This is a cognitive psychology concept referencing the learning process that moves from conscious deployment of skill toward the automatic deployment of skill. Driving and typing are good examples where we begin by learning consciously the skills we wish to make automatic. Writers speak of learning their craft in order to set it aside in the act of inventing. Invention and Emotion. Antonio Damasio (Descartes; *Error*, 1994) posits, "Emotions are not a luxury." They are, in fact, essential for what he calls "cognitive guidance" (130). The humanities has a long tradition of working within the emotional realm and the writers I've interviewed speak clearly about the importance of emotions when inventing. • Social Invention. Humanists and scientists both view invention as being embedded within complex social matrixes. Theory of Mind and mirror neurons are examples of contemporary findings/theories coming out of the sciences whereas interviewed writers speak alternately to writing as a lone and communal act. The importance of shifting back and forth between individual and collective states of mind is discussed.

Biography: Jason Wirtz is assistant professor of English and Education at Hunter College in New York City. He specializes in writerly invention - the ways in which accomplished writers position themselves to invent via writing. Relevant publications include: Wirtz, J. (In Press). *Tracing the images on the ceiling: Reading as invention*. *Writing on the Edge: A Journal about Writing and Teaching Writing*. Wirtz, J. (In Press). *Greatest evolvability: A place of chaos, white rabbits, fear, receptivity, and invention*. *New Writing: The International Journal for the Practice and Theory of Creative Writing*. Wirtz, J. (2011). *Taking a cue from Wendy: A qualitative interview analysis of poets on invention*. (Eds.), Patrick Bizzaro, Alys Culhane, and Devan Cook. *Composing Ourselves as Writer-Teacher-Writers*. New York, NY: Hampton Press. 177-193. Wirtz, J. (2011). *The poet's receptive stance as an invention heuristic*. *New Writing: The International Journal for the Practice and Theory of Creative Writing*, Vol. 8, No. 1. 13-24. Wirtz, J. (2010). *Poets on pedagogy*. *Creative Writing: Teaching, Theory & Practice*, Vol. 2, No. 2. 59-86. (lead article) Wirtz, J. (2006). *Creating possibilities: Embedding research into creative writing*. *English Journal*, (94)4, 23-27.

S2 LITTÉRATURE COMPAREE, SCIENCES SOCIALES, SCIENCES POLITIQUES / COMPARATIVE LITERATURE, SOCIAL AND POLITICAL SCIENCES

LA LITTÉRATURE "POPULAIRE" DANS L'HISTOIRE CULTURELLE : L'EXEMPLE DE LA FIGURE DU BRIGAND EN ANGLETERRE ET EN FRANCE AU XVIIIÈME SIÈCLE

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Paris IV Sorbonne

Abstract: Dans l'histoire des pratiques culturelles, la fin de l'époque moderne est une période charnière. Le développement de nouveaux modes de diffusion de l'imprimé à grande échelle (les réseaux de colportage) accentue le clivage entre une littérature de masse (ou populaire au sens de littérature qui s'adresse à un large champ de la population) et la littérature savante*. Selon Lise Andries, le XVIIIe siècle correspond au moment où cet écart, qui aurait commencé à la Renaissance, grandit et crée une dissociation plus nette qu'auparavant**. Cependant, les entrecroisements et les liens entre une culture réservée aux élites et une culture dite « populaire » ne cessent pas au XVIIIe siècle. Au contraire, certains exemples semblent montrer que l'examen de ces espaces de communication entre différentes strates culturelles est tout à fait nécessaire pour qui veut étudier l'histoire culturelle et littéraire du XVIIIe siècle***.

On se propose d'examiner le caractère fécond de ce dialogue à travers l'étude du traitement de la figure du brigand dans la nouvelle littérature de masse et dans la culture savante en Angleterre et en France. Le personnage du bandit fait l'objet d'une mode au XVIIIe siècle et il est dépeint dans de nombreux textes qui s'interrogent, selon des modalités différentes, sur son lien avec la figure du grand homme.

Cette communication analysera le traitement de la figure du brigand dans les biographies de criminels et dans des genres littéraires associés à la culture savante. La biographie de criminel s'inscrit dans un large groupe de textes à la frontière entre la littérature et le juridique (dans lequel on trouve notamment les comptes rendus de procès, les plaintes de criminels ou encore les derniers mots de condamnés en Angleterre – last dying speeches -) qui se développe au XVIIe siècle en Angleterre et en France (à la fin de ce siècle pour la France). Les biographies de criminels se présentent sous la forme de feuilles volantes ou de petites brochures vendues par l'intermédiaire des circuits de colportage. On décrit dans ces biographies la vie et la condamnation de criminels réels dans le but affiché de détourner le lecteur du crime. Ces textes imprimés sur du papier de mauvaise qualité et reprenant de manière monotone les mêmes schémas narratifs et les mêmes discours moralisateurs sont parfois lus mais peu estimés des représentants de la culture savante. Pourtant, comme l'explique Michel Foucault dans *Surveiller et punir*, ces textes sont parcourus par une héroïsation souterraine du criminel qui va à l'encontre de leur apparente simplicité idéologique et les rend plus complexes : « [...] l'effet comme l'usage de cette littérature était équivoque. Le condamné se trouvait héroïsé par l'ampleur de ses crimes largement étalés [...]**** ». Par la mise en valeur des qualités de celui qui a osé transgresser la loi de manière éclatante, ces biographies mettent en parallèle la figure du criminel et celle du grand homme. Elles créent un nouveau panthéon où figurent aussi bien Alexandre et César que des bandits célèbres du XVIIIe siècle comme Cartouche, Mandrin, Sheppard ou Wild. Dans le cadre d'une réflexion sur les rapports entre les différentes strates culturelles à l'époque moderne, il paraît intéressant de signaler que ce lien entre criminel et grand homme n'est pas le monopole d'une littérature dite « populaire » (qui en quelque sorte, constituerait un panthéon qui ressemblerait davantage à ses lecteurs que celui que la littérature savante met en avant). On le retrouve formulé selon d'autres modalités dans des genres littéraires traditionnels. Ragot de Grandval écrit une épopée parodique sur Cartouche, Fielding une biographie comique sur Wild et Mandrin a droit à son propre testament politique*****. Enfin, la célébrité de ces brigands trouve également un écho chez des philosophes comme Voltaire, mais surtout Rousseau et Helvétius pour qui ces figures sont des exemples qui permettent de réactualiser la comparaison antique du conquérant et du brigand et qui étayaient leurs réflexions sur le rapport entre la grandeur politique et la morale*****.

Il s'agira de voir comment l'ambiguïté idéologique de la biographie de criminel qui dit condamner des criminels tout en participant à leur glorification rejoint et nourrit les débats de la culture savante du temps.

* Alain-Michel Boyer, *La Paralittérature*, Paris, PUF, 1992. Roger Chartier, « Stratégies éditoriales et lectures populaires, 1530-1660 », dans *Histoire de l'édition française*, Roger Chartier, Henri-Jean Martin (dir), [1982], Fayard / Promodis, Paris, 1989, p. 698-721. ** Lise Andries, *La Bibliothèque bleue au dix-huitième siècle : une tradition éditoriale*, The Voltaire Foundation, Oxford, 1989, p. 132. *** Le terme de « littérature populaire » ne renvoie pas ici à une littérature dont les lecteurs correspondraient aux franges les moins aisées de la population. Plusieurs historiens qui ont étudié la réception de la littérature de colportage à l'époque moderne ont montré que ses lecteurs, pour la majorité, faisaient partie des classes moyennes ou bien, pour une plus petite partie, des classes aisées (les couches les plus populaires n'ayant pas, ou très peu, accès à l'imprimé). Roger Chartier, « Stratégies éditoriales et lectures populaires, 1530-1660 », dans *Histoire de l'édition française*, Roger Chartier, Henri-Jean Martin (dir), [1982], Fayard / Promodis, Paris, 1989, p. 698-721.

Lincoln Faller, *Turned to Account : the Forms and Functions of Criminal Biography in late Seventeenth and Early Eighteenth-Century England*, Cambridge, 1987. ****Michel Foucault, *Surveiller et punir*, Gallimard, Paris, 1975, p. 80. *****Ragot de Grandval, *Le Vice Puni ou Cartouche*, 1723.

Henri Fielding, *The History of the life of the late Mr. Jonathan Wild the Great*, 1754.

Testament politique de Louis Mandrin, *Généralissime des Troupes des contrebandiers*, écrit par lui-même de sa prison, 1755.

*****Voltaire parle de Mandrin et de Cartouche dans sa correspondance. Rousseau et Helvétius évoquent à plusieurs reprises Cartouche. Rousseau le cite dans la Dernière Réponse (1752) et Helvétius dans *De l'homme, de ses facultés et de son éducation* (1772).

Biography:

Léa Lebourg-Leportier Doctorante

Thèse : « Enjeux énonciatifs et idéologiques des discours de l'échafaud en Angleterre et en France aux XVIIe et XVIIIe siècles ».

Deuxième année de thèse de littérature comparée sous la direction de François Lecercle.

SOCIOLOGICAL ANALYSIS ON CRITERIAS AND CHARACTERISTICS OF TURKISH FICTIONS THOSE ARE BESTSELLER (1923-1960)

H. Bulut

Literature

Abstract: René Wellek, in the work of 'Theory of Literature' obliges analysing literature sociology to represent literary works as social events and documents. Works witnessing their times come to life with the help of a triplet as (i) the man of letters, (ii) publisher & distributor and (iii) the reader. Literary works, with the advancements in printing houses, transform into income generating product for the publishing houses whom concentrate on the areas of economics, politics and culture. Besides this, bestseller and widely-read works enable man of letters income and become 'popular'. In Turkish Literature Hüseyin Rahmi Gürpınar is highlighted as the very first author who gains in huge amounts, while he is alive, from his works those are read most. In republic times "Halide Edib, Ömer Seyfettin, Abdullah Ziya Kozanoğlu, Esat Mahmut Karakurt, Peyami Safa, Hüseyin Nihal Atsız, Yakup Kadri, Emine Isinsu and Aziz Nesin are classified as the authors whom are read most [1]". The purpose of this study is to get an answer for 'which authors are preferred among all authors and why, period starting with Proclamation of the Republic until the end of the era of the Democratic Party. Besides, the times when Republican People's Party (1923-1950) and Democratic Party (1950-1960) are in power, trying to determine which authors become important and which are forgotten according to their political choices is also in the purpose of this study.

Biography: H. Bulut Doktora : Mimar Sinan Güzel Sanatlar Üniversitesi, Fen-Edebiyat Fakültesi, Sosyoloji Bölümü, 2007-...

Yüksek Lisans : Bilkent Üniversitesi, İnsani Bilimler ve Edebiyat Fakültesi, Türk Edebiyatı Bölümü, 1998-2001

Yüksek Lisans Tezi : Nedim-Levnî ve Eserlerindeki Sevgili Figürleri. Tezi Yöneten: Doç. Dr. Victoria Holbrook

Lisans : Mimar Sinan Güzel Sanatlar Üniversitesi, Fen-Edebiyat Fakültesi, Sanat Tarihi Bölümü, 1994-1998

LA LITTÉRATURE COMPARÉE FACE AU TEXTE DOCUMENTAIRE

A. Mamatsashvili-Kobakhidze

Université d'Etat Ilia

Abstract: La présente communication vise à interroger la signification même du texte littéraire tel qu'il se conçoit au tournant du XXIe siècle. On voudrait se demander s'il y a eu une mutation dans la représentation ou la thématique fictionnelle liée à des transitions historiques, artistiques, économiques, morales etc. de l'époque, introduisant une transformation dans la relation que la littérature comparée entretient avec son objet d'étude, c'est-à-dire, la littérature.

L'émergence des totalitarismes et sa réalisation a influé sur la redéfinition de tous les concepts et les notions prédéterminés – la justice, la loi, l'art, la religion, l'humain (Bataille) etc. La littérature (le texte narratif, l'autobiographie, le théâtre, la poésie...) qui s'est constituée après l'ère totalitaire, a été dorénavant une sorte de « réponse » ou « le seul type de réponse » (Imre Kertész) possible à ce monde qui a permis sa réalisation où ce n'était plus un espace concret qui était concerné, mais l'humanité entière. Ce qui nous intéresse par ladite étude c'est notamment le caractère spécifique de l'introduction de l'histoire dans le champ littéraire où cette incursion ne s'effectue plus à la manière de transformation fictionnelle qu'il faut décrypter ou relever, mais sous forme directe en tant que document qui contribue à une remise en question de la littérarité. Le texte en soi se présente alors comme un document-dans-le-document. On envisage en ce sens de questionner le cas du théâtre documentaire des années 60 (Der Stellvertreter de Rolf Hochhuth, Die Ermittlung de Peter Weiss, Bruder Eichmann de Heinar Kipphardt), engendré dans les années 20, en parallèle avec les textes créés à la base du documentaire (Deutsche Requiem de Jorge Luis Borges, Avélumi de l'écrivain géorgien Otar Chiladze ou encore Hamsun de Per Olov Enquist etc.).

Le « matériel documentaire authentique » (Peter Weiss, Notizen zum dokumentarischen Theater, 1968), c'est-à-dire les images d'archives, le collage, les extraits de journaux, s'introduisent au-dedans de l'histoire non inventée, mais agencée par l'auteur où le présent existe en continuité avec le passé qui s'efforcent de s'expliquer mutuellement.

Ce qui nous semble important de relever, c'est notamment la fonction que le réel acquiert à l'intérieur de la fiction et contribue à un changement du concept de la littérature. Peut-être que la fiction, à partir du début du XXe siècle, ne peut plus appréhender le monde qu'à travers la réalité qui lui est propre, car cette réalité transcende a priori l'imaginaire. Confinée entre la « mort » (Spivak, 2003) et la « renaissance » (Damrosch, 2006), la discipline de la littérature comparée, étant sans cesse à l'état de redéfinition de ses propres marges et celles de la littérarité, des « frontières » de la littérature, est symétriquement reliée à la détermination ou à la redéfinition du concept même de la littérature, tel qu'il se présente à l'aube du XXIe siècle.

Biography: Professeure associée à l'Université d'État Ilia, Tbilissi, Géorgie (Institut de littérature comparée), Docteur ès Lettres (Aix-Marseille Université, France). La thèse soutenue sous la direction de Fridrun Rinner – « Le jaune. De l'histoire à l'événement ». Boursière du Programme Diderot (octobre 2010-mars 2011) : invitée par l'Université Paris-12 dans le laboratoire de recherche « Lettres, Idées, Savoirs » pour travailler sur : « De la persécution au totalitarisme : mutation de l'autocensure littéraire ». Boursière d'État pour le Stage de Recherche des Jeunes chercheurs (Janvier 2012-Mars 2012). Chercheuse invitée à l'Université de Namur (1 septembre 2012 - 31 août 2014: Bourse post-doc FSR Incoming Post-Doctoral Fellowships Cofunded by the Marie Curie Actions of the European Commission).
Thèmes de recherche : couleur dans l'histoire littéraire et picturale ; littérature et totalitarisme(s) ; littérature francophone.

BLANCHE OU L'OUBLI, OU LA THÉORIE LINGUISTIQUE FAITE ROMAN

A. Peyrolles
Paris IV Sorbonne

Abstract: C'est un expert qui l'affirme : « Les années soixante sont particulièrement riches en travaux de linguistique générale, mais parmi les livres de cette décennie qui donnent à penser sur les questions fondamentales du langage on devrait nommer en premier lieu le roman d'Aragon, *Blanche ou l'oubli*. [...] C'est le langage qui constitue le vrai sujet et on irait jusqu'à dire – le héros principal du livre *. » Ce jugement de la part de Roman Jakobson souligne à quel point la réflexion linguistique innerve le roman d'Aragon : après s'être nourri du « monde réel », le texte aragonien puise son sujet, et plus encore son écriture, dans les théories linguistiques contemporaines.

Son protagoniste est un linguiste professionnel. Geoffroy Gaiffier écrit des articles et des ouvrages de linguistique ; il rencontre le grammairien Pichon, qui le décide à embrasser cette profession, et le linguiste Jakobson : la trame diégétique s'entrelace au champ linguistique. Le personnage romanesque incarne la théorie lue, devenue elle-même fiction. Comme en retour, cette théorie prend vie : à travers la fiction, elle est présentée en cours d'élaboration, et non figée en dogme ; elle est en acte, objet d'interrogations plus que d'affirmations. Plus encore, la théorie linguistique y devient roman : la réflexion portant sur les pronoms entraîne ainsi une vertigineuse méditation sur la relation amoureuse, qui nourrit précisément le projet de roman conçu par le personnage et narrateur principal. Les topoï romanesques sont revisités à l'aune de la théorie linguistique qu'il représente et élabore. Linguiste, Gaiffier est aussi l'apprenti grammairien du couple – c'est-à-dire romancier. Aussi la linguistique n'est-elle pas seulement thématisée dans *Blanche ou l'oubli* : elle guide – ou égare – l'écriture romanesque.

Ce roman de 1966 rompt dès lors, et de façon définitive, avec la théorie qu'Aragon avait prétendu appliquer dans ses œuvres précédentes, le réalisme socialiste. Il substitue à cet exercice de transposition d'un dogme défini a priori et de formules toutes faites, l'écriture tâtonnante d'une théorie elle-même en cours d'élaboration, de définition et d'interrogation. L'écriture narrative de la théorie linguistique redéfinit ainsi l'écriture romanesque. Par le collage, l'intertextualité affichée (en particulier avec Flaubert et Hölderlin), les marques de l'énonciation et d'incessantes irrptions d'auteur, on voit Aragon compliquer à plaisir l'esthétique précédente : la narration s'est obscurcie, en même temps que la

croyance en un avenir communiste. Le roman n'est plus seulement, ni plus principalement, l'instrument d'une connaissance critique du monde réel, il est aussi « machine à transformer au niveau du langage la conscience humaine ». Il n'en est donc pas moins politique : l'étude accusatrice de l'infrastructure économique et sociale a simplement laissé la place à celle de la superstructure langagière – et littéraire.

*Roman JAKOBSON, « Le métalangage d'Aragon », cité par Jean Peytard dans « Aragon, la linguistique et le roman », Recherches croisées 2, Besançon : Presses universitaires de Franche-Comté, 1988, p. 199.

Biography: Aurore Peyroles – doctorante (quatrième année)

« Roman et engagement : le laboratoire des années 1930 en Allemagne, aux États-Unis et en France. Autour de November 1918 de Döblin, de U.S.A. de Dos Passos et du Monde réel d'Aragon » sous la direction de Madame Anne Tomiche.

S2 LITTÉRATURES NATIONALES ET MONDIALISATION / NATIONAL LITERATURES AND GLOBALIZATION

LA NAISSANCE D'UN ÉCRIVAIN MONDIAL À TRAVERS LA RECHERCHE DE SON IDENTITÉ NATIONALE : LES EXEMPLES GRECS DE GIORGOS SÉFÉRIS ET ODYSSEAS ELYTIS

D. Koromvoki

Abstract: Dans des périodes de grandes agitations nationales, une focalisation de chaque pays sur lui-même (vers son passé, son histoire et ses traditions) et la pose de la question de l'identité nationale est plus que attendue. On le constate aujourd'hui, dans le cadre de la crise financière, comment les différents pays en essayant de comprendre le comment et le pourquoi ils ont arrivé jusqu'ici, ils retournent leur regard en arrière et ils réfléchissent sur leur passé et leurs traits d'identité, au même moment qu'un sentiment de nationalisme re- apparaisse à cause du besoin de conserver les droits acquis.

Cette réflexion sur l'identité nationale fut plus que palpable en Europe pendant la période de l'entre-deux guerres. Plus particulièrement, au milieu littéraire de l'époque on constate une re-étude du passé et des traditions de chaque pays qui ne donne pas à une imitation aveugle mais à une évaluation de ce passé, à une exploitation fertile de certains de ses caractéristiques et enfin à la naissance de nouvelles idées et la renaissance de la création artistique. En France cette procédure a conduit au mouvement surréaliste et ses idées révolutionnaires.

Pour le Grèce qui comptait seulement un siècle en tant que nation indépendante, les turbulences de cette période critique furent absorbées plus difficilement. La Grèce se trouve entre Occident et Orient et la question de son identité nationale se pose plus catégoriquement que jamais. La littérature de la génération 30 – comme elle est connue dans l'histoire littéraire grecque- était chargée d'une triple fonction a) de la signification de l'identité nationale et de la représentation linguistique de la nation, b) comme porteur de soutien politique à l'état via la représentation nationale qu'elle promeut et c) de devenir l'instrument de la formation d'un modernisme national.

Les deux écrivains des lettres grecques qui mieux incarnent cette triple mission sont Giorgos Séféris et Odysseas Elytis. Leur choix ne fut pas hasardeux, au contraire leur œuvre poétique et théorique détermine les trois orientations de la nouvelle poésie grecque. Ils arrivent en combinant les instructions du modernisme (poésie pure - Giorgos Séféris, surréalisme - Odysseas Elytis) et la tradition grecque à donner un nouveau visage à l'identité nationale.

C'est grâce à l'acquisition de cette nouvelle identité nationale qu'ils deviennent Weltliteratur, si on fait appel au terme utilisé pour la première fois par Goethe. Botero disait que l'artiste faut d'abord être national s'il veut devenir international. L'objectif de cette étude est d'examiner le chemin à travers lequel, la formation d'une signature artistique personnelle et nationale aboutit à une reconnaissance au delà des nations, comment un écrivain qui à travers son œuvre arrive à répondre aux questions artistiques et sociales qui tourmentent son pays, il devient porte-parole de l'ensemble des Hommes. Il ne faut pas oublier que Giorgos Séféris en 1963 et Odysseas Elytis en 1979, furent lauréats du prix Nobel de littérature.

Biography: Koromvoki Danaé-Anna Sujet de thèse : Giorgos Séféris, Odysseas Elytis et Nicos Engonopoulos : entre tradition grecque et influences françaises

Directeur de thèse : Mr Masson Jean-Yves

Année de thèse : 4ème

FROM NEO-REALISM TO SELF-TRANSLATION: THE NOVELS OF GIOSE RIMANELLI

L. Polezzi

University of Warwick

Abstract: When he started writing in the 1940s and '50s, Giose Rimanelli produced what looked, at least on the surface, like standard neorealist novels. Yet the refusal of a transparent homolingual practice was already implicit in his writing, just as the same was true of homogeneous narratives of the nation. After all, his first book, *Tiro al piccione* (1953) was

described in Rimanelli's own words as the story of a young man 'seeing the Italian Resistance from the wrong side', having been forcibly enlisted in the troops of the Salò Republic. After migrating to America, Rimanelli continued to write in an apparently similar vein. Yet starting at least from the 1970s his work abandoned realist models, favouring instead explicit (and often extreme) forms of generic hybridity and polylingualism, bordering on glossolalia and posited on practices of self-translation. While much of Rimanelli's late production is made up of poetry, it is his 'liquid novel', *Benedetta in Guysterland* (published in 1993 but first planned more than twenty years earlier) which brings his anti-realist, polylingual and translational choices to the extreme. The book has been described as the first truly post-modern Italian American novel, as well as a work displaying 'the amalgamation of two socio-cultural experiences – the Italian and the North American – which, in turn, constitute Rimanelli's status as a truly bicultural (as well as bicontinental) writer'. In this paper, I will explore the connections as well as the disjunctures between Rimanelli's early and late novels, concentrating on his language choices and on the way in which these are linked to what, using Naoki Sakai's terminology, we could call the refusal of a homolingual address and the choice to foreground heterolinguality in both the Italian and the American tradition. This will lead to questions concerning the notion and practices of self-translation, understood as a non-linear form of writing which incorporates and variously foregrounds a variety of languages, thus calling into question traditional notions of national literature and traditional models of international literary circulation.

Biography: Loredana Polezzi is Associate Professor (Reader) in Italian Studies at the University of Warwick (UK) and Director of the Warwick Centre in Venice. Her main research interests are in translation studies and the history of travel writing. Her recent work focuses on how geographical and social mobilities are connected to the theories and practices of translation and self-translation. She is the author of *Translating Travel: Contemporary Italian Travel Writing in English Translation* (Aldershot & Brookfield: Ashgate, 2001) and co-editor of *Borderlines: Migrazioni e identità nel Novecento* (Isernia: Cosmo Iannone Editore, 2003) and *In Corpore: Bodies in Post-Unification Italy* (Madison: Fairleigh Dickinson, 2007). She guest-edited a special issue of *The Translator* devoted to 'Translation, Travel, Migration' (Autumn 2006) and is currently co-editing special issues of the journals *Studies in Travel Writing and Textus*.

LETTRES DE DEUX FEMMES GLOBALES : IGIABA SCEGO ET AMELIE NOTHOMB

M.-. Marino
Bangor University

Abstract: Cette étude analyse les deux cas de littérature italoophone et francophone d'Igiaba Scigo et Amélie Nothomb. Leurs romans et leurs autobiographies classifient ces deux femmes de lettres comme globales. Loin de se colloquer exclusivement dans les traditions littéraires européenne et occidentale, leurs œuvres constituent des exemples fascinants de littérature mondiale. Ces deux écrivains partagent une exploration innovatrice du genre du roman épistolaire dont les moyens sont des lettres que leurs personnages s'échangent au-delà des frontières des nations et des continents du monde. Leurs romans récents *Au-delà de Babel* et *Une forme de vie* laissent entrevoir ce procès dynamique de réinvention d'une mémoire culturelle globale. Les concepts de volonté de pouvoir, volonté de savoir, volonté de forme et pensée faible théorisés par Friedrich Nietzsche, Michel Foucault, Jan Assmann et Gianni Vattimo fournissent des efficaces instruments analytiques pour cette discussion comparatiste. Les deux romans offrent aussi des réflexions métanarratives sur l'écriture et le comparatisme que ce cadre théorique peut révéler. *Au-delà de Babel* et *Une forme de vie* sont des romans expérimentaux qui recueillent une multiplicité d'histoires issues de cultures différentes dans un jeu de narration polyvalent. Leur engagement touche aux sujets globaux de terrorisme, sexualité et abjection, qui ouvrent des parcours séduisants pour redéfinir une approche comparatiste de type mondiale.

Biography: Mattia Marino enseigne italien et histoire européenne à Bangor, Grande-Bretagne, et a suivi des consultations linguistiques aussi à Manchester, dans sa ville natale Catanzaro, dans sa ville universitaire Maastricht et à Providence, Rhode Island. Il a présenté des travaux sur la mémoire culturelle aussi à l'Institut Norvégien de Rome et aux centres de mémoire culturelle des universités de Londres et Copenhague. Il a publié aussi dans le journal culturel *Otherness* et dans le journal de poésie *BlazeVOX* et a touché à plusieurs sujets, tels que les traumas nationaux français, le cinéma politique italien, les vidéos de musique américains monstrueux et les écrits subversifs allemands.

BEYOND THE NATIONAL *BILDUNGSROMAN*: LI JIEREN'S LOCAL EPIC

Y. Zheng
The University of New South Wales

Abstract: This presentation addresses issues in nations and beyond in literary and historical imagination. It asks questions such as what happens when history is rescued from the nation (Duara, 1995), and in particular what happens when modern Chinese novels are not read as the bildungsroman of a nation or a national subject, or when poetic and narrative local colours do not cohere to aid a national imagination. It will explore whether cultural and literary histories of China can be defined by and consist of multiple traditions and centres, and how comparative methodologies help understand or complicate the issue. Li Jieren (1891-1962)s historical trilogy *The Great Waves* (da bo, 1937) is a spatial-descriptive epic of a geographic region. The study will demonstrate how in the form of a panoramic but episodic novel, the minutiae of Late Qing and Early Republican gentry activism, plebian movements, social upheavals and daily life in and around the city of Chengdu that Li depicts refuses to settle into the local colors of a national bildungsroman. Lis original ambition is to document Chengdu's changes in social life and institutions, as well as the evolution of social mentalities from the late 19th century up to the time in which he lived and wrote. In its commitment to chronicle changes of a particular locale, the novel recreates the becoming of an emplaced modern urbanity. However, the process of this world change Li's sprawling epic depicts cannot be subsumed into the process of the National Republican Revolution as is often assumed. In his representation, the burgeoning republicanism among the local gentry, city as well as surrounding country dwellers is not motivated by the National Revolution. It is linked, as much as the inland provincial city's changing urban life, to worlds beyond the rivers and across the sea, while at the same time rooted in the development of age-old regional economic, social, and cultural networks that are also undergoing dramatic changes. Formally, Li's epic-chronicle which combines the French panoramic novel with traditional Chinese episodic novelistic structures, which in turn allows divergent mini-dramas, wayward plots and arrays of side characters accords no place for the becoming of a unified modern Chinese subject. The spatial-descriptive details, and the minutiae in social and personal life, which for Li is the 'historical real', take over as the main players in the unfolding of a non-progressive, often disjointed and emplaced process of change. Understanding Li and his modern local epic thus forces us to rethink the categories of the national, the local and the global in literary and historical studies.

Biography: Yi Zheng is Senior Lecturer in Chinese Studies, at the School of International Studies, the University of New South Wales. Her publications include: *Civility and Class in Contemporary Chinese Print Media*, London: Routledge (forthcoming 2012); *Routes, Orbits and Vessels: Savant in Motion*, Dordrecht/New York: Springer (forthcoming 2012, Gal, Ofer and Yi Zheng eds.); *From Burke and Wordsworth to the Modern Sublime in Chinese Literature*, West Lafayette: Purdue University Press (2011); *Modernisms in China*, Oxford Handbook of Modernisms, Peter Brooker (ed). Oxford: Oxford University Press (Donald, S. H. and Zheng, 2010); *A Taste of Class; Manuals for Becoming Woman*, positions: east asia cultures critique (Donald, S. H. and Zheng, 17. 3, Winter 2009).

S6 INTERTEXTUALITÉS, RENCONTRES / INTERTEXTUALITY, ENCOUNTERS

ANNE CARSON'S SECULARISATION OF THE *BOOK OF ISAIAH*: A COMPARATIVE PROJECT OF THE TRAUMA OF SECULARISM

C.V. Principe
York University

Abstract: In Semites, Gil Anidjar draws on Edward Said's seminal work in Orientalism to highlight that the ideological root of imperialist secular nations' prejudice against the Oriental other is Christian (48). In *The Puppet and the Dwarf*, Žižek's main thesis is that Christianity is grounded in the Lacanian idea of the feminine logic: that which is the exception, in contrast to the male logic of the all of the Jewish tradition. It is interesting to recognize how the feminine logic of Christianity clearly imprinted in secularism's methodology of exception, has made possible such theory as Marx's communism, Said's postcolonialism, and European and American feminism all of which have aimed to liberate the disenfranchised from the cultural hegemony of the male logic of the all. In light of Anidjar's critique of secularism being Christian, how do we address the Christian-bias evident in these liberating movements? Anne Carson's revision of the Biblical text, *The Book of Isaiah*, in her poem, "Book of Isaiah" (1995), is an interesting case to consider because the biblical prophet's text has been a source used by early Christian fathers to prove the legitimacy of Jesus Christ's status as the anticipated messiah. In Carson's rewriting, several acts of liberation are evident; for one, Isaiah is liberated from his messianic role through a secularization of God; second, Carson liberates mankind from ecstatic revelation to show it for what it is, psychosis; and third, Carson, the woman writing, liberates the masculine-centered source of the biblical text through a feminine logic of not all. In my presentation I shall problematize these events of liberation, and bring to light that what appears to be liberation actually sustains Christian hegemony. This repetition as if by chance indicates, in the psychoanalytic sense, the compulsive repetition symptomatic of trauma. This paper reflects a part of my dissertation thesis that contemporary cultural and intellectual works show evidence of a trauma of secularism.

Biography: Concetta Principe is a fourth year PhD candidate in the Humanities Program at York University, Toronto, Canada. Her dissertation project focuses on analyzing contemporary intellectual and cultural works as evidence of the trauma of secularism. Her methodological practice is indebted to Lacanian psychoanalysis and its use by philosophers Slavoj Žižek and Alain Badiou.

GLOBALIZATION AND ITS DISCONTENT IN SEARCH OF IDENTITY: A READING OF THERESA HAK KYUNG CHA'S *DICTEE*

S. Kim
Myongji University

Abstract: Terms such as globalization, postcolonial diaspora and displacement blur boundaries of one's identity, history, nation, culture and language and thus make us rethink and redefine those issues. Theresa Hak Kyung Cha's *Dictee* (1982) not only addresses those issues but also poignantly raises issues of gender and ethnicity. Cha's *Dictee* is a testimony of displaced women's longing for "home." The text can be viewed as the author's search for cultural, historical, ontological identity narrated into symbolic, poetic languages, mainly English and French, along with images and pictures. The various forms of signifiers in *Dictee* impede signification rather than elaborate, thus make meanings of the text remain still elusive. Yet Cha's painful effort to grip with her identity is reenacted in the way that readers struggle to "make sense" of the fragmented history, allusions to myths or images along with poetic languages. This paper explores multiple layers of meaning in Cha's *Dictee* with postcolonial, postmodern and gender perspectives. This approach will lead to discussions of political discourse, avant garde postmodern writing and of feminist issues. When multiculturalism or transnationalism becomes a norm of value under the banner of globalization, one's sense of belonging or identity is uprooted. In *Dictee* various levels of female psyche experiencing postcolonial displacement or diaspora are presented. As such a woman's identity keeps shifting, changing and deferred, our uncertainty and discontent in hermeneutical sense linger. Though this title is resonant of Freud, my approach to Cha's *Dictee* is far from a psychoanalytic one by which a critic usually probes into one's unconscious libidinal anxiety repressed by the superego. Instead, this title intends to evoke poststructural or postmodern multiplicity resulting from the abundance of signifiers, which paradoxically leads to frustration of both artists and readers (audience) alike.

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THE HUMAN REVOLUTION, A WORK ON THE SELF IMAGE AND THE IMAGE OF OTHERS AT A LUA E A PRINCESA BY DAISAKU IKEDA

C.K. Nagao

Universidad Nacional de Quilmes

Abstract: The human revolution is a concept that refers to the process of inner transformation that we may achieve when we expand our own life force. This is the main object of the Buddhist practice. As part of this process, we should understand the importance of cultivating a positive self image, and also we should improve the image that we conceive of others. The story "A Lua e a Princesa" tells about a girl who learns the intrinsic value of her own life and other's life, and consequently achieves harmony in her environment. Imagology was conceived in Europe and its main function is to analyze the rhetoric that a society uses to build her own characterization and also the way she attributes specific characteristics to other cultures. The objective is to detect prejudice or a negative valuation of others. If the researchers are interested in such insight, is it because life is considered a supreme value? If so, is this principle of Buddhist philosophy coincident with the fundament of imagology? Is the value of life a universal philosophical principle that may serve as fundament for a discipline that has worldwide validity?

Biography: Christiane Kazue Nagao earned in 2005 a degree of Licenciata in Literature and also of Teacher in Literature for Secondary and High Studies, both at the University of Buenos Aires. At present she is undertaking master studies on Literature for Children at the University of Rosario. She is member of the Asociación de Literatura Comparada de Argentina and of the Asociación de Estudios Americanos and she has read papers at all congresses organized by such institutions since 2007. She teaches Spanish and Literature at secondary level since 2005, and pre university at Universidad de Quilmes since 2008. She wrote tales for children, one of which received the 2nd Prize at the Concurso de Cuentos para Niños del Mercosur. Her main interest is Buddhist philosophy. She has developed many works in which she analyzes literary or religious texts with Occidental linguistic methods.

S4 LITTERATURE, HISTOIRE ET VALEURS MORALES / LITERATURE, HISTORY AND MORAL VALUES

"SHARED HISTORY" IN CONTEMPORARY LITERATURE

M. de Araujo Pinto

UNESP - São Paulo State University

Abstract: This paper aims at shaping a concept of 'shared history' in contemporary literature. According to Ashraf Rushdy (1999), Toni Morrison declared in an interview that "roots are less a matter of geography than sense of shared history." I intend to examine such concept as part of the postmodern form of the historical novel, basing the analysis on a comparison between Toni Morrison's *Paradise* (1997) and Heloisa Maranhão's *Rosa Maria Egipcíaca da Vera Cruz* (1997). Both the American and the Brazilian novels present ways of understanding humanity in its contemporary characteristic of worldwide movements. Also, these novels revise the concept of national formation as a developing historical process by focusing on hybrid characters searching for a place to live throughout inconstant spaces and wide timespans. Metaphors, subverted chronotopes, problematic references to a real past, and hybridity processes between realms of knowledge constitute the definition of home in the in-between of 'shared history.' The search for a home sets characters going to great lengths in *Paradise* and *Rosa Maria Egipcíaca*. In both novels people are willing to try anything to find and define a home: from moving endlessly all around a country down to fatally attack the "other" that is threatening their town's integrity. Morrison covers a time span of centuries in the lives of African-American families living in the town of Ruby where they seek to maintain a pure and traditional home. However, the men of the town think their purpose is being threatened by the lifestyle of the women living in the nearby mansion called Convent, where there used to be a Catholic school. Maranhão also covers a time span of centuries in Brazilian history with her character Rosa Maria, an ex-slave, wandering not only around the country, in her own time, but also around different time periods to visit the character of a female writer living in the present. In *Paradise*, both the alternating memories of each character and the descriptions of space made by the narrator, especially about the Convent, question the idea of what makes some place a home. In *Rosa Maria Egipcíaca*, the narrative oscillation between the female writer character and Rosa Maria delineates an idea of a cross-nations and cross-times elaboration of home. The aesthetical constructions in these novels address core issues of comparative literature, especially the strife for definition and supremacy between national and transnational, private and public, history and literature, theoretical texts and literary texts, aesthetics and politics. In this sense, the concept of 'shared history' deals with the question of how global cultural differences are merged or stressed by worldwide movements, bringing either positive or negative consequences. 'Shared history' also redefines continental borders, challenging usual understandings of nation as a geopolitical space strictly related to one fixed encompassing history.

Biography: Marcela de Araujo Pinto is a Ph.D. graduate student at UNESP – São Paulo State University, Brazil. She carries out the research on Toni Morrison's *Paradise* and Heloisa Maranhão's *Rosa Maria Egipcíaca* with a Scholarship from FAPESP (The State of São Paulo Research Foundation). At the moment (2012/2013) she is developing her research at the Centre for Comparative Literature at the University of Toronto. She holds a M.A. in Literary Theory from UNESP, also with a FAPESP scholarship. Since 2003 she has been studying the postmodern undertaking of history in literature. She began researching on Toni Morrison's work in 2005 and got a FAPESP scholarship for Undergraduate Studies to continue her research in 2006. In the same year she won a scholarship from UNESP to attend the Study Abroad Program at the University of Louisville.

EXTREMISM, NATIONALISM AND TRANSGRESSION

G.S. Boruszko

Pepperdine University

Abstract: The title of this short story is contextualized within the topics of analysis. "The word bibliographia was used by Greek writers in the first three centuries AD to mean the copying of books by hand. In the 12th century, the word started being used for 'the intellectual activity of composing books.' The 17th century then saw the emergence of the modern meaning, that of description of books. An enumerative bibliography is a list of writings, that may be comprehensive or selective, that shares a common factor: a topic, a language, a period, or some other theme. In this short story the meaning of the word 'bibliography' is figured around a group of readers' relation to one particular book whose title or even the author are not specified but rather described as "the author's best work". Zaldúa even reduces the single book to a unique copy that develops a trajectory of its own by changing hands in the most unexpected ways. At the beginning of the story the reading of this book takes place in an interrogatory room where the alleged arrested terrorist recognizes the book being read by the torturer-policeman. This special book transforms itself into a symbol of a series of transgressions

that had been committed by its owners. The isotopy of extremism, nationalism and transgressions surround the reading of this "mysterious book". It is interesting to note that none of the readers had achieved to read the end of the story. As the policeman is reading the book after torturing his victim, he prompts the recollection of a previous reading of the same book by the terrorist being tortured. Iban Zaldúa suggests the ultimate transgression by choosing the reading of the same book by two individuals that are separated by extreme views as the only nexus between the torturer and the alleged terrorist. He even echoes this transgression by narrating parallel stories of transgression in a nationalistic extremist tone. Both readings of the book were done with passion. The transgressive approach is represented in the use of anonymity since codes are used to name characters in the story. The story explores the ideas of isolation, anonymity, incarceration, marginality, contested identities, even the presence of a mysterious book that attracts readers that stand in contrary positions in relation to the law, being it moral or judicial. This mysterious book seems to captivate all readers sharing a message that is not disclosed in the story but it is well received by all readers. Its value and importance transcends its pages involving the danger of the immediate contexts, thus participating in all sorts of transgressions. "This book" acting as the central character of this story, participates in many segments of lives, alluding to nationalistic terror in Spain. This will be the central topic of study of this literary universe that mirrors the real life stories of extremism, nationalism and transgression.

Biography: Dr. Graciela Susana Boruszko is associate professor at the International Studies and Languages Division at Pepperdine University. Prior to joining the Pepperdine faculty, she served as Chair of the Modern Languages Department at Biola University as well as Director for the Studies Abroad Program. For much of her career, professor Boruszko focused on teaching and researching in the areas of Hispanic Philology, Comparative Literature and Linguistics, French Studies, French Philology, Hispanic Studies, Literatures and Cultures. Dr. Boruszko's multicultural background forged in her a passion for Cultural, Linguistic and Literary Studies in its multiple representations. Her research topics include: the transnational, identity, ethnicity, multiculturalism, migration, languages and its linguistic and literary spaces, Spanish Cultures, Latin American Cultures, linguistics, languages. As a result Dr. Boruszko counts with many publications, nationally and internationally. Dr. Boruszko currently directs an international research group on Comparative Literature and Identity Issues. She also directs student research projects related to the same topics. Dr. Boruszko participated in numerous international and national Conferences, Symposiums and Colloquiums as well as serving as a visiting professor in countless international forums in Europe, Latin America and North America. Dr. Boruszko earned a Licence de Lettres Modernes, Lettres et Langues, a Maîtrise de Lettres Modernes, Lettres et Langues, a DEA in Lettres and Langues from the Université de Bourgogne in Dijon, France, a DEA in French Philology and a PhD degree in French Philology from the UNED Madrid, Spain.

A VOICE FROM THE PERIPHERY: DYLAN THOMAS'S *UNDER MILK WOOD* AND POSTWAR ENGLAND

T. Kawashima
Hiroshima University

Abstract: My presentation aims to explore radio dramas for the British Broadcasting Corporation's (BBC) Third Programme in the context of England's social and cultural situation in the 1950s. As the decolonization movement gained momentum and the British Empire lost most of its colonies after World War II, England attempted to define itself by confirming its social boundary and creating a popular English culture. The establishment of the Arts Council of Great Britain (1946) was important in this context. An arts budget to support local councils' cultural activities was concentrated on the Council, and contributed to building a single structure of cultural resources and the binary opposition of centre (city) and periphery (local). Turning from the British Empire to the Commonwealth, the BBC radio functioned to compensate for the lost territory with a new virtual space, in which the English could be united. Thus, BBC served as a centre of education for a broad range of distinctive features of English culture, as the Arts Council was the centre of cultural resources. In this context, we need to address the Third Programme's experimental radio dramas, which disoriented listeners by confusing their sense of geography. For example, in *Voices in the Air* (1960), a short revue by Donald Cotton, the introductory voice announces 'Words and Music from North, South, East and West; Right, Left and Centre', and Michael Flanders's *Trunk Call* (1960) starts with a phone call to 'Trafalgar Four-Oh-Seven-Three' but it leads to a crossed line, and brings listeners into a labyrinth of telephone wires. These revues represented the post-empire England that was no longer the centre of the world. My argument is focused on Dylan Thomas's *Under Milk Wood* (1954), which features an omniscient narrator who leads listeners into the dreams and thoughts of the inhabitants of a fictional small Welsh village, Llareggub. Narrating the everyday life of common men and women in the rural fishing village induced nostalgia in the minds of English listeners and reminded them of the good old days. Interestingly, Thomas reportedly said that *Under Milk Wood* was a response to the atomic bombing of Hiroshima, to reassert the evidence of a beautiful natural and living environment and an organic community. Despite Thomas's claim that it was an anti-war play, I explore the possibilities of a decolonial reading, with emphasis on the background of a peripheral England and the strong Welsh-accented English. The dialect and depiction of the rural soundscape not only made the English people nostalgic for the

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past but also made them aware of England's shrinking territory. By putting *Under Milk Wood* in England's socio-cultural context in the post-war era and comparing it with Samuel Beckett's *All That Fall* (1956), which is similarly set in a fictional Dublin suburb, I explore the geopolitical meaning of Thomas's play and investigate how the Third Programme's radio dramas were related to the binary opposition of the centre and the periphery in post-war English culture.

Biography: Takeshi Kawashima earned his PhD from the University of Tokyo and Mphil from University of London. He is currently working for Hiroshima University, Japan. He has been researching the 20th century English and Irish literature, especially, Samuel Beckett. His articles appear in various academic journals.

LA THÉORIE ROMANESQUE DANS LE *MANUSCRIT TROUVÉ À SARAGOSSE* DE JEAN POTOCKI : ENTRE FICTION ET PRATIQUE LITTÉRAIRE

R. Weber

Université de Neuchâtel

Abstract: Le chef d'œuvre de Potocki a accompagné son auteur pendant plus de vingt ans de sa vie. Les nombreuses réécritures et surtout la décision d'une recomposition totale, qui aboutira à la version finale dite « de 1810 », nous disent bien combien cette œuvre a été le centre de nombreuses interrogations formelles, mais aussi esthétiques et littéraires dans un sens plus large. Constitué d'une multitude vertigineuse de narrations enchâssées et se distinguant par son nombre de relais narratifs, *Manuscrit* contient également moult commentaires métanarratifs, où les personnages du premier degré fictionnel s'échangent sur les récits entendus. Ceux du personnage emblématique Pedre Velasquez, type du savant-géomètre distrait, dans la version dite « de 1804 », portent plusieurs fois explicitement sur la manière de raconter d'Avadoro, chef de la troupe des Bohémiens. Il y proteste avant tout contre la structure enchâssée des récits et se plaint de la confusion qui en résulte. Ses propos, qui peuvent paraître anodins – car tout ce qui n'est pas exprimé dans son style algébrique semble lui poser problème –, ont acquis un sens nouveau depuis la récente restitution philologique des deux versions du roman par Dominique Triaire et François Rosset[1] : en effet, la version définitive et complète de 1810 subit un lissage structurel et un assagissement du point de vue de la charge sacrilège et met en pratique certains « conseils » de Velasquez, qui y prendra d'ailleurs une plus grande importance comme personnage. Dans un premier temps, il s'agira de nous pencher sur un choix de ses remarques et de voir dans quelle mesure elles ont été « mises en pratique » dans la dernière version du roman. Puis, nous inscrirons, à l'aide d'autres exemples, ce phénomène qui lie théorie littéraire fictionnelle et écriture romanesque, dans ce qui semble une pratique littéraire courante chez Potocki : laisser des traces de la composition – et des réflexions qui la guident – (processus) et de la structure (produit final) dans l'œuvre littéraire même. Enfin, il ne sera pas inutile de comparer l'univers du *Manuscrit* à quelques autres œuvres de son contexte afin de comprendre en quoi ce phénomène, bien que présent dans d'autres romans à tiroirs des XVII^e et XVIII^e siècles, est exploité d'une manière nouvelle par Potocki.

[1] Jean Potocki, *Œuvres*, éd. Dominique Triaire et François Rosset, vol. IV 1 et 2, Louvain, Peeters, 2006.

Biography: Renato Weber

est assistant-doctorant au Laboratoire d'étude des Littératures et Savoirs (LADELISA) de l'Université de Neuchâtel et prépare actuellement une thèse sur la question des systèmes dans *Manuscrit trouvé à Saragosse* de Jean Potocki. LADELISA Université de Neuchâtel Faubourg de l'Hôpital 77 2000 Neuchâtel (Suisse)

LA GENETIQUE TEXTUELLE EN QUESTION / QUESTIONING TEXT GENESIS

TEN SHORT STORIES: AN AUTHORSHIP ATTRIBUTION INVESTIGATION

D.J.T. Freitas

Universidade Federal de Santa Catarina

Abstract: Machado de Assis (1839-1908) is one of the best, most known and most studied Brazilian writers in all times. Around the 50's of the last century Raimundo Magalhães Jr., a scholar who was also his biographer, has published a selection of Machado's short stories in which he included ten texts he believed were written by the author. These ten short stories attributed to Machado by Magalhães Jr. are the subject of this work. We intend to investigate the authorship attribution by the method known as textual statistics. In this case, the computer tool we're going to use is the software Hyperbase, conceived and developed by Prof. Dr. Etienne Brunet from Université de Nice – Sophia Antipolis, France. Our corpus of analysis consists of ten attributed short stories and the others 205 short stories by Machado de Assis, whose authenticity is out of doubt. We intend, by the investigation of patterns of style, verify if it's possible or not to prove that Machado de Assis is the author of these ten stories.

Biography: -Degree in Journalism at Universidade Federal de Santa Catarina (UFSC), 1988.

- Masters in Literary Theory at UFSC (1997)

- Doctorate in Literature at UFSC (Brazil) with 5 months of research at Université de Nice - Sophia Antipolis (France), 2007.

- Researcher at Núcleo de Pesquisa em informática linguística e literatura (Nupill), UFSC (Brazil) since 2002.

POUR UNE "ARCHÉOCRITIQUE" DES TEXTES LITTÉRAIRES

F. Khodr

Montréal

Abstract: La littérature comparée devrait s'intéresser à la réminiscence ou la permanence (parfois sans citation ou irradiation aucune) des textes lus, commentés ou traduits dans la création personnelle de tel ou tel écrivain. En fournissant l'exemple à partir de l'analyse d'un poème d'Yves Bonnefoy, nous inviterons à une nouvelle lecture des œuvres afin d'y déceler les traces laissées par le ou les arrière-texte(s) et d'analyser la valeur de leur transformation ou leur réécriture. Aussi proposons-nous la notion d'arrière-texte - dans ce que nous baptisons comme étant une « archéocritique » (devenir de l'approche comparée en tant qu'étude globale). Notion à distinguer de celle complémentaire d'avant-texte adoptée par la critique génétique. Justement, dans notre travail, nous ne négligeons pas l'apport de cette dernière mais nous n'avons pas vraiment besoin de recourir systématiquement aux manuscrits et brouillons des auteurs étudiés. Il s'agit plutôt d'une archéologie de l'imaginaire qui, loin d'être une accusation de plagiat, est une fouille dans les strates du langage à la quête du sens ou des sens attribuable(s) à tel ou tel texte. Des fragments à l'œuvre et de l'œuvre au fragment c'est un mouvement incessant de va-et-vient qu'opère l'artiste (écrivain, peintre, musicien) au cours de sa création. Le même mouvement est celui suivi (ou qui devrait être suivi) par le critique d'art en général et le critique littéraire en particulier. Ce dernier est tel un archéologue fouillant dans les textes, les déconstruisant, y puisant des fragments pour les reconstruire dans une sorte d'anastylose. Ce qui permettrait à la « nouvelle » littérature générale et comparée, englobant des apports pertinents de l'Histoire littéraire et de la Théorie littéraire, de dépasser les limites de l'interprétation tout en évitant le réductionnisme et les dangers de la surinterprétation.

Biography: Fadi Khodr est doctorant à Paris 3 (ED 120). Son projet de thèse porte sur une nouvelle approche de la poésie contemporaine. Il a déjà participé à plusieurs colloques internationaux dont Métamorphoses du mythe (UHA, Mulhouse, mars 2007) et Poésie et politique au XXème siècle (CCI de Cerisy, juillet 2010).

THEORIES ET PRATIQUES DES (NOUVEAUX) GENRES / THEORIES AND PRACTICES OF (NEW) GENRES

LES FRONTIÈRES DU LITTÉRAIRE DANS LA CULTURE PÉRIPHÉRIQUE AU BRÉSIL

V.H.A. Pereira

Universidade do Estado do Rio de Janeiro

Abstract:

Les frontières du littéraire dans la culture périphérique au Brésil - Le travail discutera une sorte de production culturelle qui a surgit aux dernières décennies dans les périphéries urbaines brésiliennes et qui met en cause les définitions de littérature, exigeant de nouvelles perspectives pour sa compréhension et son étude. Une partie de cette production présentée par ses réalisateurs comme poésie ou prose de fiction explore abondamment des ressources de l'oralité et des effets d'impact théâtraux. Les thèmes et quelques procédés de langage l'approchent des manifestations de la "culture hip-hop" d'origine nord-américaine, qui s'est répandue dans quelques milieux populaires au Brésil. L'évaluation critique de ces textes ne peut pas se passer du fait qu'ils se destinent plutôt aux présentations publiques qu'à la lecture. Ces textes sont diffusés et consacrés, originalement, dans de nombreuses séances de poésie, qui s'organisent aux communautés des périphéries urbaines et, quelquefois, ont des liens, qui seront examinés dans le travail, avec les activités promues par des "rappers" et activistes du "hip-hop". À l'égard de ces manifestations, beaucoup de questions se posent pour un champ de la littérature comparée intéressé aux rapports entre différents moyens d'expression et différentes perspectives culturelles; par exemple: Faut-il évaluer les textes qui intègrent ces manifestations avec les références littéraires canoniques? Est-ce que la hâte de transcrire et de publier tout ce qui se produit dans ce domaine (une attitude qui se manifeste dans certains cercles au Brésil) ne risque pas de présenter ces instruments de critique et mobilisation populaire dépourvus de la force issue soit de la présence physique des "performers", soit des effets de la musique et de l'ambiance des ghettos avec laquelle ils se rallient? Bref, est-ce que le livre est le meilleur moyen de diffuser ces manifestations?

Biography: Victor Pereira - Licencié en Lettres - Langue Portugaise et Littératures de Langue Portugaise à l'Université Fédérale du Rio de Janeiro (UFRJ) en 1975. "Mestre" en Littérature Brésilienne - 1981 - recherche orientée par le Prof. Dr. Silviano Santiago: "Momento Teatral: cultura e poder nos anos quarenta". DEA à l'Université de Haute-Bretagne (Rennes II) sous l'orientation du Prof. Dr. Jean-Michel Massa - 1984- recherche sur la politique culturelle des pays de l'Afrique lusophone - au Centre d'études de l'Afrique lusophone et des pays de langue portugaise. Doctorat en Lettres (Letras Vernáculas - Literatura Brasileira) Université Fédérale du Rio de Janeiro (UFRJ) - 1995 - recherche orientée par le Prof. Dr. Affonso Romano de Sant'Anna: "Nelson Rodrigues e outros teatros da modernidade". Coordinateur du Centre de Recherche en Arts Scéniques - à l'Institut d'Art et Culture - Rio de Janeiro - 1988 à 1995. Professeur de Théorie de la Littérature à l'Université de l'État de Rio de Janeiro (UERJ) - 1995 à l'actualité. Oriente des recherches sur la littérature et la culture contemporaine à l'Université de Rio de Janeiro, surtout sur les manifestations culturelles des périphéries urbaines au Brésil. Publie souvent des travaux dans des périodiques spécialisés en Littérature, Théâtre et Culture Contemporaine. Livres publiés: individuels: "A musa carrancuda: teatro e poder no Estado Novo"; "Nelson Rodrigues e a obs-cena contemporânea"; avec la contribution d'autres professeurs: "Deserdados: dimensões das desigualdades sociais"; "O velho, o novo, o reciclável Estado Novo"; "Teatro e Dança como experiência comunitária".

WHY COMPARATIVE LITERATURE MATTERS: THE TRANSMEDIAL TRANSLATION OF URBAN CHIC

S. Ingram

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Abstract: This paper seeks to establish the valuable critical space the discipline of Comparative Literature can offer academia in making possible multilingual, historically and theoretically informed work that does not sit comfortably in any of the existing disciplines. Drawing on the example of the Urban Chic monograph series published by Intellect Books, the paper shows how its textual approach to locational history goes beyond postmodern historical work to incorporate the insights of spatial theorists such as Michel de Certeau and feminist new materialists like Karen Barad.

Biography: Susan Ingram is Associate Professor in the Department of Humanities at York University in Toronto, Canada, where she is affiliated with the Canadian Centre for German and European Studies and the Research Group on Translation and Transcultural Contact. Publications such as *Berliner Chic: A Locational History of Berlin Fashion* (co-

authored with Katrina Sark), *Zarathustra's Sisters: Women's Autobiography and the Shaping of Cultural History* and a series of co-edited volumes on the mutually constitutive cross-cultural constructions of Central Europe and North America reflect her interest in the institutions of European cultural modernity.

COMEDY OF CHARACTER IN ANTIQUE AND RENAISSANCE CLOTHES

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Abstract: Satisfying basic criteria of comedy of character, dealing with „typical figures in typical situations“, two famous comedy writers, Marin Drzic and Plaut share many similarities, especially contained in the core subject of their works. However, in despite of the fact he frequently rested upon Plaut, of what Drzic himself gives evidence in prologue of "Skup" (that he "stole" the plot from Plaut), differences between their variants are more apparent, from forms of expression (in prose or in verse), to all of those elements that look very similar. Although both comedies are divided into five acts, disposition of elements therein is different, which is already evident from the comparison of their introductions and exposures – compositional simplicity of Plaut is replaced by the dramaturgical splendor of Drzic. That is also evident from greater number of characters, which affected the internal technique of comedy. Drzic's dramatic method is characterized by ongoing counterpoints: dialogue – monologue, poetry – prose, Skup – context, the realistic – the fictional, excitement – calmness... Similarly, basic differences between Plaut's "Aulularija" and Drzic's "Skup" can be analyzed by the principle of contrast: poetry – prose, compositional simplicity - structural complexity, lapidary articulation - rich diction, functionality of all primary motives - dysfunction of many episodes... Summarily, influences are visible and undeniable, but free approach to the original and to the elaboration of an already typical subject testifies that Drzic's rich expression is the superstructure of the structure of Plaut's story. Drzic's free, flowing composition makes some of its parts more autonomous at the expense of the dramatic canopy. However, that is just the thing that brings out the author's talent - one of the fundamental values of Drzic's work lies therein.

Biography: Svetlana Kalezic-Radonjic was born in 1980 in Podgorica. By education, she is philology doctor, essayist and literature critic and by avocation, she is a poetess who actively publishes her work since she was fifteen.

She completed elementary and grammar school in Podgorica and received the Luca I and Luca II diplomas. She completed her studies of Serbian language and literature in a timely manner (1998 - 2002) at the Faculty of Philosophy in Niksic with average grade of 9.92 (out of 10), as well as postgraduate studies (2002 - 2004) at the same faculty with 9.86 average. She wrote her Masters Degree work entitled "The Art of Word of Ivana Brlic – Mazuranic" and received her Degree at University of Montenegro (2006). Three years later at University of Nis she completed her Ph. D work, "Typology of Montenegrin Novel for Children and Youth (1953-1978)" which is the first and only Ph.D work in that domain written in Montenegro.

Since February 2003 she has been working as teaching assistant at the Faculty of Philosophy in Niksic, and now she is in procedure of becoming assistant professor at University of Montenegro.

During her studies, she won the University Award as the best student, and she was the best student in Montenegro for two years in a row (2000, 2001). She was also awarded by Matica srpska for the best Final Exam in 2002. She also won the award "Vuk Karadzic" for the best literature essay in 2005.

While in high school, she began to publish her work and cooperate with numerous literature magazines and publications (Knjizevne novine, Bagdala, Ovdje, Mostovi, Stvaranje, Sveske...). She attended various scientific congresses and literary manifestations, both local and international. She had brief studies in several countries, including France, Italy, Cuba and Norway.

She is the editor of poetic edition in publishing house Grigorije Dijak. As individual publications, she published seven books of poetry and the monography "Oblak nad Kamenim vratima. Umjetnost rijeci Ivane Brlic Mazuranic" (2011). She arranged a compilation of poetry by Dragan Radulovic (CID, 2008), as well as the anthology of new poetry of ex Yugoslav territory, "Van kutije" (Gligorije Dijak, 2009).

She has won a number of literary awards, most significant locally being "Risto Ratkovic", and internationally "Les dix mots de le francophonie" and "Nosside" for poetry in French and Italian, respectively.

Her specialty is literature for children and youth, but she has also written more than thirty works from other areas (which

range from oral and medieval literature to modern and contemporary).

She is a member of Croatian Association of Researchers of Children's Literature, and vice president of Center of Young Scientists, which is part of Montenegrin Academy of Sciences and Arts. She speaks English, French and Italian, and some Spanish. She lives in Podgorica.

REALISTIC ETHNOLITERATURE - IS THERE SUCH A THING?

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Abstract: The paper aims at a critical investigation of the ethnopoetic dimensions in realistic literature in 19th century Germany. Although realism is deeply involved in ethnographic research and debates, a dominant opinion attributes a movement of 'closure' to realistic texts. Thus one tends to neglect attempts to reach out beyond the confines of the literary. The paper, however, wants to demonstrate how the integration of pragmatic and ethnographic modes of narrating serves as a starting point for ethno-literature in realism.

Biography: Kerstin Stuessel is professor of German Literature at Rheinische Friedrich-Wilhelms-University since 2010. Assistant professor, 'Habilitation', Lecturer at TU Dresden. Education at the universities of Goettingen, Bielefeld (M.A.), London (university College), and Cologne (Ph.D).

S4: WRITING THE DREAM / ECRIRE LE REVE

L'INVENTION DU RÊVE OU L'AUTRE SCÈNE DU RÉCIT AFRICAIN : AUTOUR DU RÊVE DANS "LE CERCLE DES TROPIQUES", "LE JEUNE HOMME DE SABLE" ET "L'ÉTRANGE DESTIN DE WANGRIN"

T.A. Shango Lokoho

Université Sorbonne Nouvelle - Paris 3

Abstract: On analysera la fabrication et la constitution c'est-à-dire la morphologie du rêve dans ces récits, les modalités du rêve en tant que l'autre face du récit, bref sa structure en tant que constituant important de ces récits.

Biography: Dr Tumba SHANGO LOKOHO, Maître de conférences de Littérature générale et comparée, Université Sorbonne Nouvelle - Paris 3, 13, rue de Santeuil, 75231 Paris CEDEX 05, France

NIGHTMARES AND EXISTENTIAL FEAR: SOME THOUGHTS ON THE POETICS OF BAD DREAMS IN 20TH-CENTURY LITERATURE

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Abstract: At first glance it seems that a lot of dreams in modernist prose are about existential fear. In my paper I will refer to these dreams as 'angst dreams' and analyse the poetics and function of such dreams, using a small corpus of French and German prose written in the early 20th century. The paper will also try to explore how the relation between dreams and fictional reality demonstrates the symptoms of a fundamental existential crisis.

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LITERARY DREAMS IN THE WORKS OF NATSUME SOSEKI AT THE THRESHOLD OF JAPANESE MODERNITY

F. Hintereder-Emde

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Abstract: The student of English Studies Natsume Soseki (1867-1916), nowadays known as the representative author of Modern Japanese Literature, cites Shakespeare's lines "We are such stuff/ As dreams are made on; and our little life/ Is rounded with a sleep" in a letter of youthful despair (9.8.1890) to his friend Masaoka Shiki. The meaning and the poetic possibilities of dreams became an important ingredient of Soseki's writings. The paper will show aspects of the dream in his work in a transcultural view.

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S4: LA LITTÉRATURE à L'œUVRE : ÉPISTÉMOLOGIE DE LA LITTÉRATURE

LES ENSEIGNANTS ET LES COPISTES. LA REPRÉSENTATION DE L'ENSEIGNEMENT D'ÉDUCATION DANS LE ROMAN EUROPÉEN MODERNE (1789-1940)

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Abstract: Introduction La présente communication cherche à analyser la représentation dans l'évolution du roman moderne de l'éducation publique universelle qui brise au cours du période de gestation des états nations, principalement en France et en Allemagne et, par conséquent, en Angleterre, en Italie et en Espagne. À la fin du XVIII et tout au long du XIXe siècle, comme Michael Hardt et Negri Antoni explicitent, le moteur de la démarcation des frontières des nations européennes, ce qui est essentiel pour l'expansion économique et la domination sur des territoires étrangers, était un processus graduel que remplaçait le fondement théologique du patrimoine territorial par une fondation nouvelle, tout aussi important : au lieu du corps divin du roi, l'identité spirituelle de la nation assurait « une identité culturelle inclusive, fondée sur une continuité biologique des relations de sang, de la continuité territoire spatiale et d'une communauté linguistique » (Hardy et Negri, 2000: 98). Ainsi, au cours de la Révolution française, sous la devise « Liberté, Égalité et Fraternité » et l'influence de la volonté générale de Rousseau, il y avait un processus de naturalisation du sentiment national comprise comme à l'origine, au nom de laquelle la République française a commencé le processus de normalisation de la langue et l'éducation, et même des habitudes vestimentaires, en faveur d'une culture inclusive qu'avait l'intention d'éliminer les différences et de stimuler les affaires intérieures. Après la Révolution, en 1793, Condorcet a proposé la scolarité obligatoire et gratuite, dans la conception d'un plan national d'éducation qui comprenait la théorie de l'éducation dans L'Émile de Rousseau (1762), dans lequel l'éducation de l'enfant a tendance à vivre dans les connaissances des collectivités, mais aussi la proposition illustré d'Helvétius dans De l'homme, de ses facultés intellectuelles et de son éducation (1773), où il a d'abord défini l'école comme un correcteur chirurgien des inégalités. Simultanément, dans l'État prussien, avec la présumée scolarisation universelle luthérienne comme ci-dessus, en 1794 la monarchie absolue a introduit la règle de fréquenter l'école dans un design d'enseignement national qu'a commencé à partir d'un territorialisme plus territorialiste et expansive et, dans un court laps de temps, après le règlement de la bourgeoisie allemande, se tourna vers une éducation orientée vers la production et le commerce. Cette évolution est représentée au début de ce qui est considéré comme le premier roman de formation de la littérature, Les enseignements de Wilhelm Meister (1796), de J.W. Goethe, quand Wilhelm est entraîné à abandonner sa passion théâtrale pour suivre la profession d'entreprise du commerçant de son père. Entre la fin du XVIIIe et le XIXe, les nations européennes proposent la nouvelle conception de l'éducation selon les attentes nationales libérales, en correspondance avec le pas du sujet au citoyen. Mais dans le remodelage du gouvernement, la nouvelle structure d'État a cédé aussi la place à une correspondance complexe entre la société et le pouvoir, la fondation d'une propriété forte et croissante par l'état des couches de la vie privée et, par conséquent, les fluxes de nouvelles formes de représentation et d'interprétation de la subjectivité moderne. Au cours de cette évolution, dans le domaine de l'écriture et la découverte de soi et parmi les constructions littéraires de la modernité, le roman apparaît comme un nouveau moyen d'interprétation et de représentation du monde dans son ensemble, en discutant les relations entre le sujet moderne et son environnement et en donnant forme à l'autonomie et la spontanéité de la subjectivité contre la présence menaçante de la discipline de l'État. Dans ce contexte, le genre romanesque, dans son perpétuelle métamorphose et attentif à la politique, l'histoire et la société, a commencé quelques nouvelles formes représentatives de la machine d'enseignement public qui se sont matérialisés dans le roman d'apprentissage, ce soit sous la forme de l'essai à L'Émile (1762) de Rousseau ou à travers du récit de voyage à Jacques le fataliste et son maître (1796) de Diderot, dans le Bildungsroman allemand, avec le roman de Goethe Les années d'apprentissage de Wilhelm Meister (1796), ou en l'ouverture du débat sur les disciplines des sciences humaines sous la forme de roman épistolaire à Frankenstein ou le Prométhée moderne (1818) de Mary W. Shelley. Dans ces œuvres, l'éducation est présentée comme le moyen indispensable pour que le nouveau citoyen apprends à développer le droit au savoir vivre dans la communauté. Et, dans ses diverses formulations, chacune de ces œuvres représente une adaptation réussie du héros aux rigueurs de la société, mais à travers d'un processus de perte de la subjectivité qui comprend également l'échec du secteur privé en face du public. Le roman, dans ses nombreuses formulations développées au cours du XIXème et au début du XXème, représente, comme György Lukács l'a noté, le pas de l'aliénation du héros dans le monde à l'insuffisance du héros dans le monde. Romans tels que Louis Lambert (1832) ou Les illusions perdues (1843) de Balzac, L'Éducation sentimentale (1869) de Flaubert ou Middlemarch (1874) de George Eliot représentent et interprètent à son tour, à travers du fil de l'éducation, l'apathie du nouveau sujet, emprisonné dans une ascension sociale, qui a perdu la possibilité d'une construction autonome. À leur tour, ces romans recueillent et construisent un nouveau concept d'éducation qui, en parallèle avec la culture, comme l'a expliqué Raymond Williams dans Culture and Society 1780-1950 (1958), il n'est peut être pas séparé des processus de l'industrialisation. Le récit du XIXème siècle n'est représenté pas seulement ces processus, mais aussi aborde l'interprétation des résultats et des objectifs pédagogiques à venir. La représentation du problème du sujet par rapport à l'éducation est saturé à la fin du

XIXème et au début du XXème, dans romans qui inversent le genre et l'apprentissage, comme Bouvard et Pécuchet (1881) de Flaubert, *Amour et pédagogie* (1902) d'Unamuno, *Les souffrances du jeune Törless* (1906) de Robert Musil, Jakob von Gunten (1909) de Robert Walser, ces deux derniers préfigurant le désastre de la Grande Guerre, ou, enfin, *Ferdynurcke* (1937), avec lequel Gombrowicz ferme l'évolution du roman d'apprentissage tandis que représente le noir fondue avant la Seconde Guerre mondiale. En tout, la formation de l'anti-héros dans le monde est présenté comme une scission irréparable entre la figure vide et autoritaire de l'enseignant et le résultat nul de l'apprentissage, relégué au copiste, la servitude ou les temps d'arrêt. Les grands projets sont tombés et, avec eux, l'idée de progrès de l'éducation. Objectifs et méthodologie L'objectif de cette communication est basée sur l'analyse théorique et littéraire des œuvres représentatives du concept de l'éducation entre la fin du XVIIIème et le début du XXème, pour la complexité narrative avec laquelle formulent la scission du sujet à qu'il faut éduquer, pour comprendre comment le récit romanesque problématise et au même temps configure les relations parmi le sujet et le plan d'éducation inséré dans le programme de production libérale des États nations. Grâce à la lecture de la représentation de l'éducation dans le roman, on propose analyser comment le récit, en dialogue avec la théorie du roman, fait un pari formellement et conceptuellement diversifié pour dénoncer le concept de l'éducation liée au pouvoir d'État. L'étude du corpus littéraire choisi pour l'analyse et le suivi chronologique permettra aussi de spécifier l'échange de regards entre le roman germanique et le français, qui apparaissent alors dans de nouvelles formulations dans le roman anglais et l'hispanique. En termes de méthodologie, il est essentiel d'examiner de près l'histoire de l'éducation pour replacer dans son contexte les processus d'alphabétisation et d'éducation dans l'Europe moderne. D'autre part, la lecture des œuvres sélectionnés sera composé de la théorie du roman moderne de Mikhaïl Bakhtine et György Lukács, de pair avec les discours historiques et philosophiques sur le sujet moderne de l'école de Francfort et de ses disciples dans la théorie poststructuraliste française (Michel Foucault, Jacques Rancière), par rapport aux processus d'objectivation qui découlent de la relation entre savoir et pouvoir que l'école commence dans la première phase de l'accumulation primitive de l'Etat libéral nouvelle. Bigliographie

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Biography: Ester Pino Estivill (Barcelone, 1980). Licenciée en Études Catalanes et Théorie littéraire et Littérature comparée à l'Université de Barcelone, a terminé le Master Construction et Représentation des Identités Culturelles (UB) avec le document de recherche « Le corps qui bat : Roland Barthes et l'écriture autobiographique ». En 2010, elle a participé comme conférencier au congrès « Nouveaux subjectivités littéraires », et en 2011 à la conférence internationale « Habiter l'égalité des sexes », organisés par le Centre Dona i Literatura à l'Université de Barcelone. En 2012, elle a collaboré au débat théorique dans le cadre de l'école d'été Critical Theory Summer School (Université de Birkbeck, Londres), enseigné par Slavok Zizek et Gayatri Spivak. En Juillet de cette année, elle participera à titre de conférencier au Third Derrida Congress, organisé à l'Université de Californie.

Ester Pino a publié les articles suivants: « Nuestro lado oscuro. Sobre Elizabeth Roudinesco » (dans *Lletra de Dones*, Université de Barcelone), « El cuerpo está afuera: la búsqueda autobiográfica en Marina Abramovic, Ana Mendieta y Francesca Woodman » (dans l'éditorial *Egales*), « La cosa misma del lenguaje : una revision de la comunidad en Giorgio Agamben » (dans *Res Publica*, Universidad de Murcia). Elle a en train de publication : « L'autobiographie chez Barthes » (*Revue des Jeunes Chercheurs en Lettres*, Équipe RJCL, Université de la Réunion.), « Prosperidad y arrebató. Una arqueología del concepto de nacionalismo a partir del periodismo político de Josep Pla » (*Revue Pandora*, Université de la Sorbonne) et « Deconstruction(s) : From Jacques Derrida's Politics of friendship to the non-politics of Roberto Esposito » (*Derrida Today Journal*, University of California). Professionnellement liée à la domaine de l'éducation, Ester Pino a travaillé comme critique littéraire de plusieurs façons (*Magazine littéraire*, *Revista Lateral*, *Catalunya Ràdio*, entre autres). Elle prépare actuellement un doctorat sur la relation entre la politique et la représentation de l'éducation dans le récit moderne au sein du Département de philologie romane à l'Université de Barcelone.

RADICAL LITERATURE: JONATHAN LITTELL'S *LES BIENVEILLANTES*

T. Brlek

Faculty of Humanities and Social Sciences University of Zagreb

Abstract: The paper proposes a reading of Littell's novel, habitually taken to lack any theoretical interest (as opposed to the capacity to exasperate and provoke indignation and outrage), in which the ideas of Blanchot on the relation obtaining between literature and death and of Agamben on the role of negativity in literature, Kristeva's notion of abjection, and above all Derrida's definition of literature by means of its ability of "tout dire", are demonstrated as being crucial for an understanding of this text in being constitutive of its structure.

Biography: Date of birth: July 4, 1971, Zagreb, Croatia

Education: 2007 PhD dissertation T.S. Eliot in the context of contemporary theory (in English), Faculty of Philosophy, University of Zagreb 2002 MA thesis Ted Hughes as a Shakespearean critic, Faculty of Philosophy, University of Zagreb 1996 double BA in English language and literature and Spanish language and literature, Faculty of Philosophy, University of Zagreb Occupational experience: 2009 – present: assistant professor, Department of Comparative Literature, Faculty of Philosophy, University of Zagreb Relevant publications: "Culture against Itself," *TRANS. Internet-Zeitschrift für Kulturwissenschaften* No. 17 (2008). "Polyphiloprogenitive: T.S. Eliot's Notion of Culture," *TRANS. Internet-Zeitschrift für Kulturwissenschaften*. No. 15 (2004). "Bordering on History: Rewinding the Past in Don DeLillo's Underworld," *S-European Journal for Semiotic Studies* 12(2000)2: 275-292.

S4: LES CRÉATEURS, LA CRITIQUE ET LE DIALOGUE DES ARTS

CRIS ET SILENCES DE LA SCULPTURE : POUR UNE ÉTUDE DE LA PUISSANCE DES OEUVRES D'ART

C.M. Gheerardyn
Université de Strasbourg

Abstract: La proposition critique que nous voudrions faire est la suivante : face aux oeuvres réalisées par autrui, les artistes se retrouvent en position de spectateurs. Dans ce face à face avec l'oeuvre achevée, ils découvrent alors ce que peuvent ces oeuvres, ils éprouvent ce qu'elles font à celui qui les contemple. Ainsi, face aux statues de Giacometti, Jacques Dupin se dit « subjugué, dépossédé de ses instruments de connaissance », en proie à une « commotion silencieuse », « sous l'emprise d'un regard d'une intensité presque insoutenable ». Ce n'est plus lui qui regarde la statue, c'est elle qui le frappe et le terrasse. Dans les textes, l'oeuvre d'art ne demeure pas passive sous le regard, elle ne se laisse pas contempler, mais elle agit. Notre hypothèse consiste donc à faire de la littérature — et tout particulièrement de la poésie — les lieux d'une exploration de cette puissance des oeuvres. La littérature travaille à mettre en mots l'intensité de l'art, par des images, des figures et des récits. Ainsi, le voir se transforme pleinement en faire quand, chez l'américain Thomas Fitzsimmons, l'Oiseau dans l'espace de Brancusi se met à danser à l'intérieur du corps de son spectateur, ou quand, chez Mina Loy, la lumière frappe ce même oiseau de cuivre, lequel pousse des cris perçants et se métamorphose en gong.

Afin d'examiner les manières dont la littérature évoque cette puissance active de l'oeuvre d'art, nous proposons un parcours à travers des textes consacrés à la sculpture, art le plus souvent négligé par la critique. Ce corpus sera resserré autour de textes évoquant les oeuvres de Giacometti et de Brancusi : Mina Loy, Paul Celan et Michel Leiris nous intéresseront tout particulièrement. De manière récurrente, leurs textes convoquent la double figure corrélée du cri et du silence des sculptures. Cris et silence entremêlés forment donc les deux versants d'une même intensité.

Ainsi le cri sera bien sûr le signe de la déchirure par l'art de l'ordre ordinaire. La sculpture relève du terrible, et le cri accompagne sa violence primordiale. La mise en danger par l'oeuvre d'art de l'intégralité physique du spectateur constitue le mode le plus efficace pour écrire la puissance de l'art: l'oeuvre est si puissante qu'elle blesse ou tue celui qui le regarde. C'est là le comble de son intensité.

Quant au silence, il nimbe les oeuvres d'une aura de mystère et de sacralité. Colonne sans fin, Table du silence, Oiseau qui devient, chez Mina Loy, une figure de l'Esprit Saint : tous ces titres de Brancusi invitent à la contemplation, si bien que face à ces oeuvres l'Argentin Héctor Agosti se réfère à Saint Jean de la Croix. Les statues de Giacometti quant à elles sont évoquées comme des temples, des dieux et des déesses, des mortes à honorer de rituels. Là encore, elles font naître la contemplation du sacré. La sculpture avait cessé de représenter le divin, mais le silence la ramène à cette fonction première. Et il semble que ce silence menant au sacré soit ancré dans la matérialité concrète de la sculpture, dans ce qui la singularise quant aux autres formes d'art : la sculpture est avant tout un morceau de matière dressé dans l'espace. Le silence est lié à la fois au mutisme résolu de cette matière, et à la manière dont l'oeuvre habite l'espace. En effet, nombreux sont ceux qui, comme Rilke ou Simmel, définissent la statue comme entièrement occupée d'elle-même, close, rétractée dans son propre espace, dans une insularité qui refuse l'échange et le dialogue avec celui qui la contemple. Le silence devient le corrélat de cette résistance au regard intrusif du spectateur, de ce refus qui participe du mystère et de l'intensité de l'oeuvre.

Dans une première analyse, cri et silence peuvent se lire comme ce qui permet de faire entrer la sculpture, appartenant à l'ordre visuel, dans le poème, relevant en grande partie de l'ordre sonore. Cri et silence sont des horizons poétiques qui signent l'appropriation de la sculpture par la littérature. Giacometti et Brancusi simplifient tous deux la forme jusqu'à l'extrême, le cri élémentaire ou le silence deviennent les contreparties sonores de cette raréfaction de la matière. Dans cette perspective d'une correspondance entre les arts, Louis Guillaume peut écrire que Brancusi est le Mallarmé de la sculpture. La sculpture, devenue comme la « Sainte » une musicienne du silence, offre au poète un modèle de référence pour l'écriture. Le poème, son tour, doit se raréfier, se resserrer pour ne plus être qu'une ponctuation musicale sur fond silencieux.

Mais on ne peut en rester là car dans le cri et le silence, le mot cesse d'être mot et il ne peut plus prétendre à une signification. Cri et silence sont peut-être moins des états de la parole poétique, que ce qui échappe à la parole, ce qui se tient hors du mot. Cri et silence deviennent alors les figures de l'aspect radicalement ineffable de la sculpture, et de toute oeuvre d'art. Le mystère de l'oeuvre d'art et sa puissance tiennent précisément à ce qu'elle ne saurait à réduite à ce que l'on peut en dire. Elle résiste à sa mise en mots, elle déborde toujours le mot. La poésie qui célèbre la puissance de l'oeuvre d'art tend irrémédiablement vers l'apophase.

C'est certes à très juste titre que la réflexion critique sur l'art fait la part belle à une pensée de la création, et porte son attention sur l'artiste en train de créer l'oeuvre. Toutefois nous espérons montrer qu'il est fécond de déplacer cette

attention sur l'oeuvre elle-même, une fois la création achevée, quand elle existe de manière autonome et qu'elle manifeste sa puissance face au spectateur. Un vaste champ demeure à explorer, moins en termes de réflexion sur la création, que de figuration d'une puissance de l'oeuvre d'art par la littérature.

Biography: Claire Gheerardyn, ancienne élève de l'Ecole Normale Supérieure de la rue d'Ulm, agrégée de lettres modernes, est doctorante et monitrice en littérature comparée à l'Université de Strasbourg. Son travail, effectué sous la direction de Guy Ducrey, intitulé « La Statue dans la ville : à la rencontre de l'intensité », porte sur le roman et la poésie russes, européens et nord-américains, du début du XIXe siècle à nos jours, et croise littérature, histoire de l'art et anthropologie. Elle est l'auteur de plusieurs articles sur l'imaginaire des statues dans la littérature, articles où elle cherche à explorer les figures d'une intensité du face à face avec la sculpture. Elle a effectué des séjours de recherche et d'enseignement à Harvard University, au Collegium Eötvös de Budapest, au Henry Moore Institute à Leeds et à la Scuola Sant'Anna de Pise où elle a été associée aux travaux du laboratoire de bio-robotique.

ARAGON: LA PASSION MATISSE

K. Basilio

Centro de Estudos Comparatistas

Abstract: Henri Matisse roman. Ce titre d'Aragon renvoie à l'un des premiers de l'écrivain: Anicet ou le panorama roman, où, Aragon y tenait, le mot roman faisait partie intégrante du titre. Est-ce pour narguer ses frères ennemis surréalistes, et notamment Breton qui avait excommunié le genre, que le mot roman revient de façon si insistante dans ses titres: ne le retrouve-t-on pas également appliqué à un recueil poétique, *Le Roman inachevé*? Et on le verra encore en tête de l'une de ses dernières œuvres, *Théâtre roman*. Pas de meilleure preuve en tout cas de ce qu'il appelle sa "volonté de roman". Passion du roman qu'il concilie dans le texte qui nous occupera ici avec cette autre grande passion de la première heure, celle de l'art d'Henri Matisse. Texte passionné, qui revendique cette admiration passionnée, qui la pose au départ, interrogeant ainsi, d'entrée de jeu, les frontières entre critique d'art et fiction, niant de la sorte d'emblée toute prétention à l'objectivité en matière de critique d'art. Sans doute parce que le "mentir-vrai" serait pour Aragon à la source de tout art, de même qu'il l'est, à ses yeux, à celle du texte littéraire, partant à celle de l'appréhension de l'un comme de l'autre et de leur appréciation par le récepteur.

Biography: Kelly Benoudis Basilio, Agrégée de Grammaire, Docteur ès Lettres, Professeur de Littérature et de Culture Françaises et de Littérature Comparée à la Faculté des Lettres de l'Université de Lisbonne ; membre de l'ITEM (Centre de Recherche sur Zola et le Naturalisme), CNRS, Paris ; membre du GUELF (Groupe Universitaire d'Etudes de Littérature Française – de la Faculté des Lettres de Lisbonne) ; Directrice de recherches de divers projets "Interarts" au Centre d'Etudes Comparatistes (de la même Faculté) ; membre des Comités de Rédaction des revues *Ariane* (du GUELF, cité ci-dessus) et *d'Excavatio* (Revue internationale de recherches multidisciplinaires et d'études comparées: Emile Zola et son temps, le naturalisme, écrivains, artistes et cinémas naturalistes à travers le monde) ; Correspondante pour le Portugal des *Cahiers Naturalistes et de Romantisme* ; Expert pour cette dernière revue. Principales publications: *Au Bonheur des Dames*. Emile Zola, Paris, Nathan, 1991 (Essai) ; *Le Mécanisme et le vivant. La métonymie chez Zola* (préface d'Henri Mitterand), Genève, Droz, 1993 ; Coédition de *Poesia & Ciência*, Lisbonne, Cosmos, 1994 ; Edition du n°13 d'*Ariane*, 1995 ("Littérature et Culture") ; Edition de *Harmonias (Act4)* (Art et littérature), Lisbonne, Colibri et Centro de Estudos Comparatistas, 2001 ; Coédition du numéro spécial (18-20) de *Ariane*, *Cartographies. Mélanges offerts à Maria Alzira Seixo*, Lisbonne, GUELF et Ed. Colibri, 2003-2005; Edition de *Concerto das artes*, Porto, Campo das Letras, 2007; Edition de *Romances de Alcácer Quibir*. ACT 12 (Edition critique, Actes du colloque international et CD musical), Lisboa, Colibri et Centro de Estudos Comparatistas, 2007; coédition de *Poesia e Arte. A arte da Poesia. Homenagem a Manuel Gusmão*, Lisboa, Caminho, 2008; Co-auteur de la *Bibliographie de Maupassant*, Memini, 2009 ; - *Naturalismo(s)*, Act 21, Ribeirão, Ed. Húmus, et Centro de Estudos Comparatistas, 2011; études dans différentes revues (*Poétique*, *Romantisme*, *Les Cahiers Naturalistes*, *Excavatio*, *CRIN*, *Ariane*, *Dedalus*...) ou dans des ouvrages collectifs. En préparation, pour les Editions Classiques Garnier, une édition critique ne varietur du roman *Au Bonheur des dames*, d'Emile Zola.

LES BABILAQUES DE WALY SALOMÃO ENTRE LES ARTS PLASTIQUES ET LA POESIE

R. Zular

Université de Sao Paulo

Abstract: L'exposition et publication en 2007 des manuscrits photographiés par Waly Salomão pendant les années 1970 ont transformés complètement le statut artistique ou littéraire de ses œuvres intitulées BABILAQUES. Notre contribution a pour but la tentative de comprendre cette transformation et de montrer comment l'œuvre postérieure de l'auteur peut être vue comme une sorte de réécriture de ses manuscrits "artistiques".

De cette façon, la contribution sera articulée en trois parties: 1) une analyse des principes formels des Babilaques; 2) Le rapport des Babilaques avec les écrits de Waly Salomão sur Hélio Oiticica; 3) les Babilaques comme œuvres et sa circulation dans les années 90 (quand la vision processuelle de l'art est courante); 4) Une lecture des livres de poème de ces années 90, spécialement Algarvias, comme réécriture des livres des années 70.

Biography: Roberto Zular est Professeur du Département de Théorie Littéraire et Littérature Comparée à l'Université de São Paulo, Brésil, depuis 2002. Il est l'auteur des livres *Criação em Processo. Ensaios de Crítica Genética* [sur la Critique Génétique, en portugais], *Dois ao cubo. Alguma poesia francesa e Escrever sobre escrever, uma introdução crítica à Crítica Genética* [sur la critique génétique, en portugais]. Travaille actuellement, et comme résultat de ses recherches sur la réception brésilienne de Paul Valéry, à des recherches portant sur l'oralité, les rapports entre corps et écriture et d'autres possibilités critiques pour la question du rythme.

ESSAY, METAPHOR AND CRITICISM IN MURILO MENDES

B. Bischof
University of São Paulo

Abstract: The book "Retratos-Relâmpago", published in 1973 by the Brazilian modernist poet Murilo Mendes, develops an art critique based on a mixture of image and concept (with strong influence from his own poetry, which is one of the most charged with metaphors in the Brazilian modernist movement). His writings on art abandon the traditional critical perspectives (established rules, rational guidance and assertive judgments) by incorporating language devices usually found in poetry. Giulio Carlo Argan pointed out that Murilo Mendes' art criticism lies between two types of image (that of the poetry, and that of painting). Our presentation will discuss the role of the metaphor in his criticism, and his view of a peculiar form of essay as the most adequate way to express the radical modern esthetical experience.

Biography: Betina Bischof, Professor of Comparative Literature at the University of São Paulo (USP) in Brazil, has published the book "Razão da recusa" (2005), a study of the Brazilian modernist poet Carlos Drummond de Andrade, and several essays on lyric and comparative literature, with emphasis on the relation between literature and painting.

S5 THE FANTASTIC ACROSS BORDERS

NOT "JUST" FANTASY: A COMPARATIVE STUDY OF MEDIAEVAL MARVEL LITERATURE IN THE MIDDLE EAST AND EUROPE

Y. Yamanaka

National Museum of Ethnology

Abstract: Todorov's notion of the "marvellous," being supernatural, does not seem to apply to marvels or wonders in mediaeval literature. The mediaeval marvels --- mirabilia in Europe and 'aja'ib in the Middle East --- were descriptions about curious beings and phenomena at the borders of the known world. They were believed to be part of the order of nature (and thus not supernatural), and were an important component in encyclopaedic compilations of knowledge about the human and material world.

The European mirabilia (meaning "marvels") have already been studied quite extensively, notably by Jaques Le Goff (*L'Imaginaire médiéval*), and more recently by Daston and Park (*Wonders and the Order of Nature, 1150—1750*). Whereas its Middle Eastern equivalent, 'aja'ib (also meaning "the wonderful", from the root of the Arabic word 'ajaba = to wonder, to be surprized), has yet to be examined in a comprehensive manner. And a comparative approach should prove particularly fruitful in this examination. Since not only are mirabilia and 'aja'ib based on the same notion of "wonder," they often draw from traditions going back to common sources (for example, the Alexander Romance), they share the same motifs (dog-heads, Amazons, water of life etc.), and similar narrative formulas vouching for credibility. The act of compilation --- collecting and organizing information and visualizing with illustrations --- is also comparable in both cases. Even the time frame they flourished seems to overlap, that is, roughly 11th -14th centuries.

Using specific texts by authors such as Gharnati (1080-1169/70), Muhammad Tusi (latter half of 12th century), and Qazwini (died 1283-4), as well as Gervase of Tilbury (ca. 1150 – ca. 1228), and the so-called John Mandeville (mid-14th century), the speaker will focus on the question of the motive of narrating marvels, and the authors' definitions of mirabilia/'aja'ib. Through the comparison of mirabilia and 'aja'ib, this paper will cross the borders of "Orient" and "Occident," and try to unravel the complex intellectual history of the Eurasian continent where religions, languages and cultures intertwine.

Biography: Yuriko Yamanaka is Associate Professor in the Department of Cultural Research at the National Museum of Ethnology (Osaka, Japan). She has received her PhD in Comparative Literature from the University of Tokyo in 2007. She has been awarded the Japan Academy Medal (2011), Japan Society for the Promotion of Sciences Prize (2011), Japan Comparative Literature Association Award (2010), and the Shimada Kinji Memorial Prize (2010) for her book *Arekusandorosu henso : kodai kara chusei isuramu e* (English title: *Allegoresis of Alexander the Great: from Antiquity to Mediaeval Islam*).

She specializes in Arabic and Persian literature, with a focus on the transmission and diffusion of traditions on Alexander of Macedon. Currently she is the main investigator of the project "A Comparative Study of Mirabilia in the Middle East and Europe" (JSPS Grant-in-Aid for Scientific Research [B]).

Her publications include:

Alekusanda henso kodai kara chusei isuramu e (The Allegoresis of Alexander: from Antiquity to Mediaeval Islam), Nagoya: Nagoya University Press, 2009. (In Japanese)

The Arabian Nights and Orientalism: Perspectives from the East and West, Y. Yamanaka and T. Nishio (eds.). London: I.B.Tauris, 2006.

"History and Kingship through the Looking Glass: A Comparative Study of Specula/Jian in Oriental and Occidental Literatures." In C. Szyska and F. Pannewick (eds.) *Crossings and Passages in Genre and Culture*, pp.11–25. Wiesbaden: Reichert, 2003.

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GHOSTLY CONTAGIONS

D.L. Gauthier

University of Toronto

Abstract: This presentation will focus on a Japanese ghost story, or "kaidan," as a particular occurrence of the "fantastic." However, in order to avoid the trap of applying the "fantastic" as a common term that homogenizes diverse literary practices, I articulate it not as a particular genre with its own clearly delineated literary tropes, but instead as a dynamic and flexible "traveling concept" in the sense that Mieke Bal defines the term: "Concepts are not fixed," Bal writes, "they travel--between disciplines, between individual scholars, between historical periods, and between geographically dispersed academic communities," and such concepts are therefore valuable "not because they mean the same thing for everyone, but because they don't" (Travelling Concepts, 2010: 11). By articulating "the fantastic" in this way (or the "ghost story" for that matter), we are able to view it as a flexible frame of reference, defined less by its stability and more by the sense in which it both crosses over and is defined by various cultural and historical borders. I argue that this understanding of "conceptuality" is invaluable for comparative research, the ethics of which enjoin us to cultivate discourse between literatures, while also maintaining a sensitivity to difference and to the autonomy of distinct literary traditions, individual subjectivities, and cultural histories. I would like to focus on a ghost story in which the Japanese "yokai" (ghost) is invoked in order to express contemporary anxieties towards globalization: namely "Ringu" ("Ring," 1999). The film, which is based on Suzuki Koji's novel "Ringu" (1991), is influenced (haunted) by premodern Japanese ghost stories (in particular Tsuruya Nanboku IV's the "Tokaido Yotsuya Kaidan," 1885) as well as some uncannily similar modern precedents (notably Tanizaki Jun'ichiro's short story "Jinmenso," 1918). The story has also been adapted into a Hollywood film, "The Ring" (2002), targeted at a North American market, and a South Korean film ("The Ring Virus," 1991). I will think through the ghostly travels of this story in conjunction with the trope of "infection" that is commonly associated with possession by ghosts and spirits ("mono no ke") in Japanese folkloric traditions. I will argue that the story, which involves the viral propagation of a deadly, haunted video tape (which in the book transmits a literal "Ring virus" and in the film is more figuratively deployed as a "viral video"), inverts one of the standard tropes of "infection" associated with the "mono no ke" by transforming the traditional Japanese ghost story's narrative of "containment" (protagonist encounters spirit, consults priest, exorcises spirit and thus re-establishes relative narrative "equilibrium" as Todorov defines it) into one of "contagion." Appropriate to its situatedness within our age of globalization, what this story describes through its content and demonstrates through its very own process of transmission is not containment but anxieties towards contamination and contagion across various permeable and semi-permeable textual/medial/national boundaries. I will thereby attempt to address how this ghost story is inf(lect)ed within the collective space of the global, paying heed to both the nuanced specificity in which its ghosts are grounded as well as their viral transmission and propagation.

Biography: Darcy Gauthier is a PhD candidate at the Centre for Comparative Literature in the University of Toronto, Canada. He is currently working on a thesis concerning ghosts (yokai) in modern Japanese literature.

IDENTITY AS A CONSTRUCT: DEFINING THE SELF IN BORGES' LA BIBLIOTHECA DE BABEL AND KAFKA'S GREAT WALL OF CHINA

E. Petropoulou
University of Athens

Abstract: "Yo he escrito tambien algunos cuentos en los cuales trati ambiciosa e inutilmente de ser Kafka."

Borges never denied his profound admiration for the work of Franz Kafka, whom he considered the first classic author of the century. The affirmed direct influence of Kafka on Borges (the later dealt extensively with Kafkas' work during the translation of the "Metamorphosis") opens an intriguing field for the comparatist who is willing to rethink the problem of the relation between the two authors and account for the similarities and differences between them - mainly concerning the apparent problematic of the "construction" of the Self.

Both authors introduced with their fiction (if it can be called so) a new conception of narration and thus contributed to a significant literary innovation. The ontological principle of their fiction lays in the conception of reality (and in the lack of transcendental principles). It is based on "un numero infinito de postulaciones". Borges said that the basic idea on Kafka's work was the "invention of unbearable situations". "Unbearable" because they imply the idea of the infinite delay, the notion of an infinite shift of meaning in a universe built as a labyrinth.

Borges' *La bibliotheca de Babel* and Kafka's *Great Wall of China* introduce an enclosed space, which defines in an obscure way the identity of the literary Self. Their fiction must be seen as a metonymic structure, a series of answers which reveal more urgent questions than the previous ones, a continuous displacement of frames and strategies of closure, such as historical narratives, secret maxims and parables - which -like the Imperial Messenger of Kafka- never reach their intended end but continue the 'lines of flight', Deleuze and Guattari identify as the crucial gesture of Kafka's literary texts.

The world is a chaotic and absurd labyrinth, in which humans wander and fail. They are creatures incapable to rule their own destiny. Nevertheless this world is described painstakingly in the two short stories with extreme accuracy and lucidity: Kafka's precise but atemporal stile and Borges' overwhelming number of essayistic information. In *The great wall*

of China (Kafka) and La bibliotheca de Babel (Borges) the structure of the wall and the structure of the library maintain and constantly reproduce the conditions of hierarchy which make the high command, "los jefes" and "el Hombre del Libro" possible - in their metaphoric transcendence beyond the «inside» terrain, the enclosed word, the Self. But there is a territory, a space not only outside the Self but also within – which can be seen as an articulation of the possibilities manifested within the absences or lapses of the enclosed space.

Through these texts we will follow the paths of the writing and of the literary Self. Which is which? Is the literary Self intelligible only as a construct/through constructions? The defining lines are vague and -at times- inexistent.

Biography:

Evi Petropoulou is Assistant Professor of German Literature of the 20th century and Comparative Literature at the University of Athens (Greece). Fields of interest/research areas: theory of literature, Greek-German literary relations, memory and urban modernity, psychoanalysis.

ACROSS NATIONAL AND GENRE BORDERS: A COMPARATIVE APPROACH TO SLIPSTREAM FICTION

U. Rossi
Roma

Abstract: A recent issue of one of the most important academic journals dealing with science-fiction (and fantastic literature in general), *Science-Fiction Studies*, dealt with a constellation of fictions which do not exactly belong to a single literary field or genre (be it science-fiction, fantasy, horror, crime, etc.) but seem to lie astraddle genre boundaries. A provisional name for such texts has been provided, slipstream, reusing a term originally suggested by American writer and non-academic critic Bruce Sterling.

The discussion about and around slipstream fiction, a category which is understandably fluid inasmuch as a critical consensus on its features and extent is far from having been reached, is particularly interesting from a comparative perspective, because it seems to be pivoted upon the meaning and consequence of literary practices based on crossing genre boundaries, but also drawing much of its force by crossing national and cultural boundaries. If the analysis of slipstream fiction will remain within the cultural territory of a single language (i.e. English) one has to wonder whether it will ever manage to grasp what is really going on in this relatively new area of fantastic literature.

My paper aims at discussing how intimately genre hybridation and the circulation of cultural materials among different countries and cultural areas are connected by discussing texts by different slipstream writers from different countries, that is Valerio Evangelisti, Lara Manni, China Miéville and Jean Ray. This should hopefully enable us to understand why slipstream is a typical literary phenomenon of our global age (doubtlessly a time living and thriving but also endangered by its being radically across borders), but also to understand why the practice of genre hybridation underlying slipstream fiction is strictly related to globalization and its manifold consequences.

Biography: Curriculum vitae et studiorum Date of birth: 12.5.1960. 1989 - Degree in Foreign Languages and literatures, "Sapienza" University of Rome, graduation thesis on "Philip K. Dick e la messa in scena della storia". 1993-today - Member of AISNA, Associazione Italiana di Studi Nord-Americani.

1995 - Ph.D. in Literary Sciences (Comparative Literature) at the Terza Università di Roma, with a dissertation whose title is "La Prova del Fuoco: storia, esperienza e romanzo nella narrativa della Prima Guerra Mondiale" (tutor: Prof. Giorgio Melchiori).

1999-today - I teach English Language and Literature in several Italian secondary schools (I am currently teaching at the Liceo scientifico "Cavour", Rome).

INTERNATIONAL CONFERENCES 1. 12th AISNA biennial conference (Venice 1993), presentation on *The Three Stigmata of Palmer Eldritch* by P.K. Dick. 2. Chair of a workshop on "The endangered body in American war novels 1861-1991" at the 13th Conferenza biennale dell'AISNA (Rome 1995). 3. 5th ISSEI International Conference (Utrecht 1996), presentation on "Le déserteur" by Pierre Drieu La Rochelle. 4. 14th AISNA biennial conference (Pescara 1997), presentation on *The Man in the High Castle* by Philip K. Dick. 5. International conference "Pinchin' Thomas Pynchon" (Rome, 1998), presentation on *Time Out of Joint* by Philip K. Dick and *Gravity's Rainbow* by Th. Pynchon. 6. Managed the Book Exhibition at the 16th James Joyce Symposium in Rome (1998). 7. 15th AISNA biennial conference (Syracuse 1999), presentation on *Amnesia Moon* by Jonathan Lethem. 8. Co-chair of the "Nature Exhausted or Resurrected: Ecological Awareness in Post-World War II Science Fiction and Utopian Writing" workshop at the EAAS international



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conference (Graz 2000) with Prof. John Miller Jones. 9. Managed and organized the Dick at the Millennium International conference at the Università di Macerata, 5-7 October 2000 (with Prof. Camboni and Prof. V.M. De Angelis). 10. 16th AISNA biennial conference (Genoa 2001), presentation on *Catch-22* by Joseph Heller. 11. Dick's Days International conference (Turin 2002), presentation on the periodization of Philip K. Dick's oeuvre. 12. 17th AISNA biennial conference (Rome 2003), co-chair of the workshop "U.S. Mediatic Ambassadors From the Cowboy to the DJ: Towards a Hermeneutic of Pop Icons?" with Dr. Luca Briasco. 13. International conference *The Transit of Venus* on Thomas Pynchon (Malta, 2004), presentation on *Mason & Dixon* by Th. Pynchon. 14. 18th AISNA biennial conference (Bari 2005), presentation on the figure of Orson Welles as American Outsider. 15. "From Shanghai to Shepperton" International conference on James G. Ballard, UEA, Norwich 2007, presentation on *The Kindness of Women*. 16. 19th AISNA biennial conference (Macerata 2007), presentation on *The Fortress of Solitude* by J. Lethem. 17. 20th AISNA biennial conference (Turin, 2009) presentation on Lethem & Dalrymple's graphic novel *Omega the Unknown*. 18. International conference "Unthinking the Imaginary War: Intellectual Reflections of the Nuclear Age, 1945-1990" at the German Historical Institute in London, 4-6 November 2010, presentation on Philip K. Dick's *The Man in The High Castle* and Thomas Pynchon's *Gravity's Rainbow*. 19. Eaton Conference 2011 at the University of California at Riverside, with a paper on Valerio Evangelisti's *Cherudek*. 20. 21th AISNA biennial conference in Trento (2011), with a presentation on waste in Dick, Pynchon, Lafferty, and Ballard. Book-length publications · *Trasmigrazioni: I mondi di Philip K. Dick*, eds. Valerio Massimo de Angelis and Umberto Rossi, Firenze, Le Monnier, 2006. · *Il secolo di fuoco: Introduzione alla letteratura di guerra del Novecento*, Bulzoni, Roma, 2008. · *The Twisted Worlds of Philip K. Dick: A Reading of Twenty Ontologically Uncertain Novels*, Jefferson, McFarland, 2011. Academic articles 1. "La città morta: vedute urbane in *The Drowned World* e *Hello America* di J.G. Ballard", in Carlo Pagetti (ed.) *Cronache del futuro. Atti del convegno su fantascienza e immaginario scientifico nel romanzo inglese contemporaneo*, Bari, Adriatica, 1992, pp. 281-310. 2. "Images from the Disaster Area: An Apocalyptic Reading of Urban Landscapes in Ballard's *The Drowned World* and *Hello America*", *Science-Fiction Studies* #62, March 1994, pp. 81-97. 3. "Dick e la questione della tecnica (o Della tecnologia)", in Rosella Mamoli Zorzi e Francesca Bisutti de Riz (eds.), *Technology and the American Imagination: An Ongoing Challenge*, Atti del XII Convegno biennale AISNA, Venezia, Supernova, 1994, pp. 473-83. 4. "Just a Bunch of Words: The Image of the Secluded Family and the Problem of logos in P.K. Dick's *Time out of Joint*", *Extrapolation*, Vol. 37 No. 3, Fall 1996, pp. 195-211. 5. "No Sense of an Ending: The Difficulty of Ending a (Hi)story in American and European World War I narratives", *Krieg und Literatur/War and Literature*, Vol. I, 1995, pp. 79-99. 6. "Europe and its Double: War, Nations and European Identity in Drieu La Rochelle's 'Le Deserteur'", nel CD-ROM con gli atti della 5^a Conferenza Internazionale dell'ISSEI (International Society for the Study of European Ideas), Utrecht, 1996. 7. "Joyce and the Rebus of War", *Fin de Siecle and Italy - Joyce Studies in Italy/5*, Roma, Bulzoni, 1998, pp. 165-180. 8. "Quattordici piccoli indiani", in Philip K. Dick, *Nostri amici da Frolix* 8, Roma, Fanucci, 1999, pp. 246-52. 9. "La mostruosa moltiplicazione", *Gioco di specchi: Saggi sull'uso letterario dell'immagine dello specchio* (ed. Agostino Lombardo), Roma, Bulzoni, 1999, pp. 365-83. 10. "All Around the High Castle: Narrative Voices and Fictional Visions in Philip K. Dick's *The Man in the High Castle*", in Clericuzio, A., Goldoni, A. e Mariani A., *Telling the Stories of America - History, Literature and the Arts - Proceedings of the 14th AISNA Biennial conference* (Pescara, 1997), Roma, Nuova Amica, 2000, pp. 474-83. 11. "Quartetti per la fine dei tempi", *Presenza* di T.S. Eliot, ed. A. Lombardo, Roma, Bulzoni, 2001, pp. 177-92. 12. "South of the Zone: Guerra, Economia e Reaganomics in *Catch-22* di Joseph Heller", *America and the Mediterranean: Proceedings of the 16th Biennial Conference*, Genova, November 8-11, 2001, eds. Massimo Bacigalupo, Pierangelo Castagneto, Torino, Otto Editore, pp. 279-86. 13. "Una riscrittura shakespeariana di James G. Ballard", *Shakespeare e il Novecento*, ed. A. Lombardo, Roma, Bulzoni, 2002, pp. 393-416. 14. "Postfazione", in Philip K. Dick, *Svegliatevi dormienti*, Roma, Fanucci, 2002, pp. 239-47. 15. "From Dick to Lethem: The Dickian Legacy, Postmodernism, and Avant-Pop in Jonathan Lethem's *Amnesia Moon*", *Science-Fiction Studies* # 86, 29:1, March 2002, pp. 15-33. 16. "On a Background, Catastrophic, the Story, Ironic: Ecological Awareness and Capitalist Short-sightedness in Thomas M. Disch's *On Wings of Song*", *Foundation* 31:85, Summer 2002, pp. 89-105. 17. "Fourfold Symmetry: l'interazione dei livelli di realtà in tre romanzi più o meno prestigiosi di Philip K. Dick", *Acoma* #23, spring 2002, pp. 100-13. 18. "A colloquio con Jonathan Lethem", *Acoma* #25, Winter 2003, pp. 82-7. 19. 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S4 WHY COMPARATIVE LITERATURE?

COMPARATIVE LITERATURE'S DISCIPLINE PROBLEM

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Abstract: Many comparatists have lamented the lack of ethos in our literary practice. As René Wellek wrote 50 years ago in an essay on the “crisis” in comparative literature, “The most serious sign of the precarious state of our study is the fact that it has not been able to establish a distinct subject matter and a specific methodology.” Comparative literature is perpetually “precarious” because its “subject matter” is not “distinct” from that of other disciplines. In other words, this discipline is not a discipline, but rather an anti-discipline. The fact that this “crisis” persists but that comparative literature itself has not disappeared surely means that “crisis” is a constitutive feature of what we do, rather than some phase on the path to disciplinary adulthood. As an inflection point between two stages, the term “crisis” suggests the liminal essence of comparative literature. Our emplacement between disciplines generates permanent anxiety about belonging and correlates institutionally in comparative literature’s lack of legitimacy in research structures. But this identity problem is also comparative literature’s great virtue. The happy disciplines reify their worldviews, naturalizing the categories that put things and peoples in their assigned places. If thinkers in these disciplines feel so secure in the work they do, it is because they enact the exclusionary logics of their intellectual affiliation. By contrast, comparative literature – by its indeterminate object and non-specifiable methodology – inherently fails to provide the coherence that might secure for it a stable territory within academia. As Foucault says in *Surveiller et Punir*, discipline manufactures “docile bodies,” individuals who act and think within certain limitations, who automatically regulate their actions and thoughts. Knowledge that reproduces the categories it claims to analyze functions like myth. Such disciplining “cancels the effects of vague distributions, the uncontrolled disappearance of individuals, their diffuse circulation, their useless and dangerous coagulation.” By its indocility, comparative literature refuses to delineate an “analytic space” and permits “coagulations” of thought that might seem “useless” or “dangerous” to disciplinarians. Comparative literature’s project is not, comparatively speaking, to affix its students to some predetermined space, but instead to promote unexpected combinations and generate knowledge without a disciplinary afterlife. While disciplinarians explore a space mostly of their discipline’s making, comparatists experience the thrills and fears of building their own makeshift space. These provisional constructions occupy gaps in knowledge not recuperable by the disciplines. Contingent and temporary, the practice of comparative literature may not produce disciples but it more faithfully performs the intellectual ideal of free inquiry.

Biography: I am assistant professor of English at the University of Tennessee. My articles have appeared in *Studies in Romanticism* and *differences: A Journal of Feminist Cultural Studies*. I am currently at work on a book manuscript entitled *Abominable Agency: Radical Orientalism and the Rights of Man*.

BEYOND BINARY MODE: COMPARATIVE LITERATURE IN THE PRESENT AGE

A.K. Singh
Indira Gandhi National Open University

Abstract: Beyond Binary Mode: Comparative Literature in the Present Age Comparative literature came into existence as a reaction against nation literature that was based on exclusivist notion of one nation, one region, one religion, one race, one language and one literature. Subsequently, the binary mode of nation and world constructed the discourse of comparative literature. Various Schools of comparative literature e.g. French School, German School, English, and American among others that came into existence on the basis of their practices were subtle and indirect manifestation of the binary mode. After the World War ‘area’ replaced ‘nation’, and the emergence of area studies impacted comparative literature. Though area is a binary of world, yet comparatists tried to do area studies, and later on comparative literature focused its attention on multiculturalism and globalization, as is discernible in the last two Reports of ACLA entitled *Comparative Literature in an Age of Multiculturalism* and *Comparative Literature in an Age of Globalization*. The real crisis of comparative literature is neither in its methodology, nor in the ambiguity of its concepts and categories or practices of its Schools but in its inability to discuss and transcend binary mode of constructing discourse and not resisting the use of only English as the medium of academic transactions. The main stream American or European comparative literature discourse will not even strive for it, for it will discover the other even if there is none. For this to achieve, we have to go either to the other European tradition or to non-European thinkers and comparative literary discursive paradigms and practices. The paper is an attempt to consider and propose some of these paradigms and practices like Gurudev Rabindranath Tagore, Faiz Ahmed Faiz and Shamsheer Bahadur from South Asia. -----
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Biography: Comparative literature came into existence as a reaction against nation literature that was based on exclusivist notion of one nation, one region, one religion, one race, one language and one literature. Subsequently, the binary mode of nation and world constructed the discourse of comparative literature. Various Schools of comparative literature e.g. French School, German School, English, and American among others that came into existence on the basis of their practices were subtle and indirect manifestation of the binary mode. After the World War 'area' replaced 'nation', and the emergence of area studies impacted comparative literature. Though area is a binary of world, yet comparatists tried to do area studies, and later on comparative literature focused its attention on multiculturalism and globalization, as is discernible in the last two Reports of ACLA entitled Comparative Literature in an Age of Multiculturalism and Comparative Literature in an Age of Globalization. The real crisis of comparative literature is neither in its methodology, nor in the ambiguity of its concepts and categories or practices of its Schools but in its inability to discuss and transcend binary mode of constructing discourse and not resisting the use of only English as the medium of academic transactions. The main stream American or European comparative literature discourse will not even strive for it, for it will discover the other even if there is none. For this to achieve, we have to go either to the other European tradition or to non-European thinkers and comparative literary discursive paradigms and practices. The paper is an attempt to consider and propose some of these paradigms and practices like Gurudev Rabindranath Tagore, Faiz Ahmed Faiz and Shamsheer Bahadur from South Asia

COMPARISON, OR JUDGMENT

J.R. Ballengee
Towson University

Abstract: What is the difference between comparison and judgment? To what extent does the comparison of literary texts mark an avoidance of judgment? And what is the potential of such a suspension? The preceding questions introduce an assumption, indeed by making a comparison, from the very beginning: that there is a difference between comparison and judgment. "What is the difference between comparison and judgment?" must now be asked again, but from a critical angle. And at this point we recognize a discomfort with language that leans toward jargon, toward the impossibly paradoxical. Indeed this discomfort has long provoked a criticism of the (literary) critical approach toward literature that has become with increasing frequency the mode of the comparatist. For the very phenomenon that opened the door for theory to enter into comparative literature—the breakdown of national fields by the disturbance of the margins—has enabled comparative literature to broaden the margins of what may be compared. Comparison occurs across languages, across traditions, and across historical periods. But what sort of specificity is lost by means of comparison? Or, one might ask, what value is lost in the absence of judgment? In other words, what does it mean to suspend judgment by means of comparison? This paper will examine the implications of such suspension for the future of comparison in a (pedagogical, academic) world that leans increasingly toward the practical, that which has practical value—that is, a (pedagogical, academic) world that leans increasingly toward judgment.

Biography: Jennifer Ballengee is Associate Professor of English and Director of the Ancient Mediterranean Studies Program at Towson University, outside of Baltimore, Maryland, USA. She is the author of (2009) and a number of articles examining the body, rhetoric, and judgment. Prof. Ballengee is currently working on a second book project, "The Ruins of Nations," which examines the function of ruins in the performance of national ideologies.

S5 CARTOGRAPHIES GEOCRITIQUES

A POETIC ATLAS OF VILNIUS

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Abstract: The city of Vilnius - the contemporary capital of Lithuania - has been the subject of a whole array of literary imaginations, ranging from Polish romanticism and Russian symbolism of the nineteenth century to Yiddish (and Hebrew) modernism to (Soviet) Lithuanian socialist realism of the twentieth century. Indeed, the stylistic, artistic and ideological variety of Vilnius literature can be only matched by its linguistic diversity. Vilnius city-texts speak a multitude of tongues, creating a modern version of the biblical Babel – an atheneum of (Central) European cultural polyphony. In addition, because of dramatic geopolitical, social and demographical changes – close to 90 per cent of the city's population was either killed or displaced during and immediately after WWII – the city-inspired memories have produced a particular genre of urban representation: personal stories of loss, exile and, occasionally, return and rediscovery. In such representations, Vilnius (lived and recollected) topography has been assembled like a map, using the notions of scale, trajectory and symbols as techniques of imagination. My paper is about reading the cartography of Vilnius against the city's poetic reconstitutions. In particular, I will focus on several poets, such as Czeslaw Milosz, Abraham Sutzkever, Abba Kovner and Johanness Bobrowski, whose vocabularies and inscriptions of the place have been shaped by their distinct experiences of migration, cultural dispossessions, linguistic translations and ideological transfigurations. The paper is part of a research project on the creation of a literary atlas of Vilnius, with the ultimate goal of building a cartographically viable, interactive platform for studying and exploring multilingual representations of the city. Putting polyglot verses of Vilnius on a geographical terrain is a form of translation; but while traditional linguistic renditions require breaking cultural codes and crossing boundaries, literary mappings gather disjoint poetic worlds into a multifaceted, kaleidoscopic imprint of the place.

Biography: Current Position: Senior Research Fellow, Greimas Centre for Semiotics and Literary Theory, Vilnius University, Lithuania Education: 2008 Postdoctoral Fellow, History Department, University of Toronto, Toronto (Canada) 2006 Doctor of Philosophy, Department of Geography, 1998 Master of Arts, Department of Geography, 1995 Bachelor of Arts, Major in Geography, University of British Columbia, Vancouver (Canada) Selected Publication: 2011 Vilnius: savas ir svetimas. Vilnius: Baltos lankos. 2010 "Dreaming Vilnius – Seeing Europe" in A Story about Vilnius: the As If anthology of the X Baltic Triennial, pp. 76-85. Vilnius: Contemporary Art Centre. 2009 "Imperial Fragments: European Vilnius in Russia" in Lapinskiene, Alma (ed.), Imperinis Vilnius (1795-1918): kultūros ribozenkliai ir vietinės tapatybės, pp. 11-32. Vilnius: Lietuvių Literatūros ir Tautosakos Institutas. 2009 "Vilnius. Un chez-soi étranger" in Plassearaud, Yves (ed.), Histoire de la Lituanie: Un Millénaire, pp. 355-376. Brest: Armeline. 2009 Vilnius: City of Strangers (revised second edition). New York: Central European University Press. 2008 Vilnius: City of Strangers. Vilnius: Baltos lankos. 2008 "Vilnius on the map of Sarmatia" (part II), Lituanus 54:1 (Spring, 2008), pp. 29-5. 2007 "Vilnius on the map of Sarmatia" (part I), Lituanus 53:4 (Winter, 2007), pp. 23-43. 2005 "Vilnius Exhumed: fabricating Europe in Lithuania" in Minca, Claudio (ed.), Lo spettacolo della città / The spectacle of the city, pp. 107-163. Padua: Cedam.

GEOCRITIQUE, CARTE ET GEOGRAPHIE LITTÉRAIRE

I. Grosu
Université de Limoges

Abstract: La géocritique, méthode d'analyse comparatiste relativement récente fondée par Bertrand Westphal, s'intéresse à l'interprétation des représentations de l'espace dans les arts mimétiques (surtout en littérature) et entretient des rapports avec d'autres disciplines, notamment l'architecture et la géographie (culturelle). Ses affinités avec ces deux dernières résident dans leur intérêt commun pour la spatialité. La géocritique elle-même, avec la géographie de la littérature et la géopoétique, s'inscrit dans un champ d'étude plus large, celui de la géographie littéraire, elle-même discipline nouvelle et sujette à des discussions et de nouvelles pistes de réflexion. Si la géographie et la littérature représentent le monde et en proposent des lectures spécifiques à leur discipline - même si les frontières les séparant ne sont pas toujours étanches mais se retrouvent unies dans leur intérêt pour l'espace -, en véritable "poétique de l'archipel", la géocritique s'applique à étudier les "interactions entre espaces humains et littérature" (mais aussi les arts mimétiques), la référentialité étant un aspect essentiel dans cette analyse, à côté de la transgressivité de l'espace et de la spatio-temporalité. Les relations entre le référent et sa représentation artistique vont dans les deux sens: ils s'enrichissent mutuellement et l'intertextualité est mise à profit. Les points de vue sont multiples et se focalisent sur le lieu sur lequel ils se vivent pour se le représenter et en fonction duquel l'interprétation est à faire. Quels sont justement les rapports des

hommes à leurs espaces et comment ceux-ci, par leurs perceptions, impressions et imagination, contribuent à la construction d'images représentatives d'un lieu? L'être humain s'interroge continuellement sur sa place dans l'espace, espace qu'il s'approprie, qu'il habite, qu'il se représente et qu'il mesure. La mesure de l'espace et la représentation qui en résulte consiste souvent à réduire un macrosme, parfois irreprésentable par sa taille, à des cartes qui rendent un territoire connu et accessible. Des exemples illustreront les applications pratiques de la géocritique dans de différents domaines.

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CARTOGRAPHIE ET LITTÉRATURE : LA DESCRIPTION LITTÉRAIRE DES CARTES GEOGRAPHIQUES

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Abstract: Literary description of maps is related to ekphrasis -even if maps are not, strictly speaking, a work of art- and also to literary description of the land. Incorporating a spacial description to a text involves a cultural mediation, it is directly linked to building identity, but literary description of a map introduces one more degree in this mediation: there is a first cultural construction -the map- and a second level, that of the literary description itself. Therefore, literary description of maps tends to be deeply charged with cultural meanings.

In Galician literature there is a very significant example of this process: the Fontan Map, a map of Galician territory drawn by a Galician mathematician at the beginning of the twentieth century, acquired a very strong symbolism in Galician culture. There is strong evidence of the emotional meaning this map had for Galician people that had to migrate after the Civil War (1936-1939). In this process of symbolical construction, a literary text had a leading role: one of the most canonical novels in Galician literature, *Arredor de si* (1931) by Ramón Otero Pedrayo, described the map at one of the most central parts of the novel.

We intend to analyse literary description of maps, how and why these are incorporated to a literary text, how they become a locus which is dense and invested with cultural meaning linked to identity and the land. In those places and historical contexts where identity is problematical, the literary description of maps acquires a very special relevance. Galicia, a land without state, along with so many cultural communities whose landmarks do not coincide with political borders, provides a good example of how literature can work to build identity. Post-colonialism taught us that cartography is not neutral, it proved that maps were, throughout history, political tools. Literary description of maps carries a heavy burden of meaning and intention which is worth analysing.

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IMAGINED CARTOGRAPHIES. THE MAPPING OF POETIC IMAGERY

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Abstract: Literature has always drawn maps of new worlds, real or imaginary landscapes, even invisible ones. Is it possible to represent them in dynamic geopoetical maps?

Camilla Miglio (a scholar in Literature) and Laura Canali (a professional graphic expert in geopolitical mapping), have launched an experiment on the geopolitical journal "Limes", trying to give cartographic evidence to places not completely imaginary or completely real.

These places are marked by trauma, in which the loss of geographic references, the loss of citizenship (both spiritual and political) in a land, a city, a language urges the authors to draw new poetic maps of memory and desire.

Dynamic maps are difficult to represent with the traditional tools of the geographer and cartographer, and in our paper we will show as it can possibly work with poems of Paul Celan, Mahmud Darwish, Czeslaw Milosz, Michalis Pieris, Derek Walcott, Eugenio Montale.

Biography: Camilla Miglio (Sapienza Università di Roma), Laura Canali ("Limes. Rivista italiana di geopolitica", Gruppo La Repubblica)

S3 DIALOGUES INTERCULTURELS : REFLEXIONS SUR L'IDENTITE

DES ÉTUDES CULTURELLES À L'HISTOIRE COMPARATISTE DU ROMAN (XVI-XVIII S.) : LE PERSONNAGE DE L'ADOLESCENT

D. Souiller
Université de Dijon

Abstract: Des études culturelles à l'histoire comparatiste du roman (XVI-XVIII s.) : le personnage de l'adolescent Dans l'histoire européenne du roman, lorsqu'au XVI^e s. on assiste à une rupture, grâce au récit picaresque, avec le roman médiéval, une nouvelle orientation s'impose progressivement : l'attention se porte désormais sur le récit de toute une vie, depuis les origines familiales jusqu'à ce qui voudrait se présenter comme une « réussite » (Lazarillo). Si le roman picaresque débouche au XVIII^e s. à la fois sur le roman d'ascension sociale et le roman de formation, une nouvelle période de l'existence apparaît progressivement : l'adolescence, comme entrée dans la vie, expérience d'une liberté et découverte de la sexualité. Avant la seconde moitié du XVIII^e s, moment où l'adolescent devient un personnage littéraire (Emile, Cherubin, Cecile de Volanges etc.), les études culturelles permettent de dégager un matériau comparatiste pour cette mutation anthropologique, alors qu'au Moyen Âge on passait sans transition de l'enfance (pueritia) à la maturité : manuels renaissants d'éducation (Erasmus), traités de civilité (Della Casa), règlements intérieurs des collèges jésuites, manuels des confesseurs conditionnent la représentation littéraire de l'adolescent. Ce personnage n'est pas une « création ex nihilo », mais le produit d'une évolution des pratiques sociales et d'un nouveau regard sur la sexualité des jeunes adultes qui débouchera sur la répression frenétique et obsessionnelle de la masturbation décrite par Foucault.

Biography: Didier SOUILLER, Faculté des Lettres 2 bvd. Gabriel 21 000 DIJON tél. : 03 80 39 55 27 didier.souiller@u-bourgogne.fr ancien élève de l'ENS Ulm et ancien membre de la Fondation Thiers (CNRS), agrégé de Lettres Modernes, Docteur d'État de l'Université de Paris IV, professeur émérite de littérature comparée à l'Université de Bourgogne (Dijon), a dirigé l'EA 4178 (Centre Pluridisciplinaire Textes et Cultures) jusqu'en 2011. Ses recherches portent sur littérature et civilisation dans l'Europe d'Ancien Régime et, plus particulièrement, sur le théâtre baroque et la fiction en prose de 1550 à 1750. Principales publications : Le roman picaresque, PUF, 1^{ère} éd. : 1980 ; La dialectique de l'ordre et de l'anarchie dans les œuvres de Shakespeare et de Calderon, P. Lang, Berne, 1985 ; La littérature baroque en Europe, PUF, 1988 ; Calderon et le Grand théâtre du monde, PUF, 1992 ; El Burlador de Sevilla, Klincksieck, 1993 ; Manuel de littérature comparée (en collaboration avec W. Troubetzkoy), PUF, coll. « Premier cycle », 1997 ; L'acteur en son métier (ss la dir de D. Souiller et P. Baron), EUD, Dijon, 1997 ; Réalisme et réalité en question au XVII^e s., ss la dir. de D. Souiller, EUD, Dijon, 2002 ; La nouvelle en Europe de Boccaccio à Sade, PUF, 2004 ; Etudes théâtrales (avec F. Fix, S. Humbert-Mougin et G. Zaragoza), PUF, 2005 - et environ quatre-vingts articles. En préparation : Editions critiques, traductions et notes : - du Lazarillo de Tormès, suivi de la Suite du Lazarillo de Luna (1620), « Classiques Garnier » (2012) ; - de Macbeth de Shakespeare, « Classiques Garnier » (2013). Didier Souiller, emeritus professor of comparative literature in Dijon University (Burgundy, France) is a specialist of European Baroque and Classical period. His main works deal with European Baroque Literature (PUF, 1988) and, more precisely, with baroque theatre (El Burlador de Sevilla, Klincksieck, 1993 ; Calderon and the World Stage, PUF, 1992) and prose fiction (The Picaresque Novel, PUF, first ed., 1980 ; Short Story from Boccaccio to Sade , PUF, 2004) ; he is preparing new editions of El Lazarillo de Tormès and of Macbeth by W. Shakespeare

INDIVIDU ET SOCIÉTÉ CHEZ SADE ET ELLIS

L. Steiner
Université de Strasbourg

Abstract: « Le penser à son origine dans ce mouvement de libération de cette nature terrible, qui fut finalement entièrement asservie. La jouissance est pour ainsi dire sa vengeance. C'est dans le plaisir que les hommes se libèrent de toute pensée et s'évadent de la civilisation. »¹

Actuellement réhabilitée, l'œuvre sadienne est en quelque sorte devenue un support fantasmagorique pour un certain nombre d'écrivains contemporains. De nombreux motifs sadiens peuvent être identifiés dans les romans dits de l'extrême contemporain, tout en s'inscrivant par ailleurs dans des projets d'écriture très différents. Cet engouement pour Sade (engouement qui n'a cessé de croître au cours du XX^e siècle) nous permet de repenser la fiction littéraire comme discours anthropologique. En effet, la littérature ne peut être séparée des problématiques générales du savoir, de l'histoire des idées ainsi que de leurs implications politiques, économiques, culturelles ou sociales. L'œuvre du Divin Marquis, devenue presque phénomène de mode, nous permet de nous interroger sur les liens qu'entretient notre société avec le concept d'individualisme, le désir de jouissance ainsi que ce que je nommerais l'aliénation par le même. En

considérant l'oeuvre de Bret Easton Ellis, nous pouvons observer une proximité certaine avec la posture sadienne vis-à-vis de leurs contemporains respectifs. Les libertins sadiens et leur élitisme aristocratique avaient pour ambition d'inscrire les passions et la jouissance dans la société même. Posture subversive absolue dans la mesure où le « despotisme luxurieux des passions » appliqué à l'ensemble d'une société, ne pourrait mener qu'à l'anarchie. Ce repli élitaire peut facilement être apparenté aux membres du monde de la finance dans l'oeuvre de Bret Easton Ellis. Indépendamment de strates thématiques révélatrices de notre modernité, telle la violence ou les représentations sociales de type pornocratique, Ellis nous propose le parcours d'un individu sous le joug d'un libéralisme sauvage, tentant par tous les moyens d'assouvir ses passions. L'exaltation de l'imaginaire du meurtre et de la violence, la satire sociale d'un monde où les individus sont devenus parfaitement interchangeables, mais fuyant désespérément le même, se livre telle un palimpseste des violences sadiennes. Dans le cadre de ce travail, nous voudrions montrer qu'un écrivain français maudit du XVIIIème siècle et un écrivain américain de l'extrême contemporain, très médiatique et imprégné de la culture de masse peuvent présenter de nombreuses similitudes (avec des transferts historiques et des mutations sociales) à travers le regard qu'ils portent sur leurs sociétés respectives. Ces convergences permettent d'enrichir notre perception et notre analyse de notre horizon social, tout en redéfinissant les possibilités et la fonction de la littérature ainsi que la place que nous lui assignons.

1Theodor W. Adorno, Max Horkheimer, La Dialectique de la Raison, Gallimard, 1947 « Le penser a son origine dans ce mouvement de libération de cette nature terrible, qui fut finalement entièrement asservie. La jouissance est pour ainsi dire sa vengeance. C'est dans le plaisir que les hommes se libèrent de toute pensée et s'évadent de la civilisation. »¹ Actuellement réhabilitée, l'oeuvre sadienne est en quelque sorte devenue un support fantasmagorique pour un certain nombre d'écrivains contemporains. De nombreux motifs sadiens peuvent être identifiés dans les romans dits de l'extrême contemporain, tout en s'inscrivant par ailleurs dans des projets d'écriture très différents. Cet engouement pour Sade (engouement qui n'a cessé de croître au cours du XXème siècle) nous permet de repenser la fiction littéraire comme discours anthropologique. En effet, la littérature ne peut être séparée des problématiques générales du savoir, de l'histoire des idées ainsi que de leurs implications politiques, économiques, culturelles ou sociales. L'oeuvre du Divin Marquis, devenue presque phénomène de mode, nous permet de nous interroger sur les liens qu'entretient notre société avec le concept d'individualisme, le désir de jouissance ainsi que ce que je nommerais l'aliénation par le même. En considérant l'oeuvre de Bret Easton Ellis, nous pouvons observer une proximité certaine avec la posture sadienne vis-à-vis de leurs contemporains respectifs. Les libertins sadiens et leur élitisme aristocratique avaient pour ambition d'inscrire les passions et la jouissance dans la société même. Posture subversive absolue dans la mesure où le « despotisme luxurieux des passions » appliqué à l'ensemble d'une société, ne pourrait mener qu'à l'anarchie. Ce repli élitaire peut facilement être apparenté aux membres du monde de la finance dans l'oeuvre de Bret Easton Ellis. Indépendamment de strates thématiques révélatrices de notre modernité, telle la violence ou les représentations sociales de type pornocratique, Ellis nous propose le parcours d'un individu sous le joug d'un libéralisme sauvage, tentant par tous les moyens d'assouvir ses passions. L'exaltation de l'imaginaire du meurtre et de la violence, la satire sociale d'un monde où les individus sont devenus parfaitement interchangeables, mais fuyant désespérément le même, se livre telle un palimpseste des violences sadiennes. Dans le cadre de ce travail, nous voudrions montrer qu'un écrivain français maudit du XVIIIème siècle et un écrivain américain de l'extrême contemporain, très médiatique et imprégné de la culture de masse peuvent présenter de nombreuses similitudes (avec des transferts historiques et des mutations sociales) à travers le regard qu'ils portent sur leurs sociétés respectives. Ces convergences permettent d'enrichir notre perception et notre analyse de notre horizon social, tout en redéfinissant les possibilités et la fonction de la littérature ainsi que la place que nous lui assignons.

1Theodor W. Adorno, Max Horkheimer, La Dialectique de la Raison, Gallimard, 1947

Biography: Actuellement doctorante en Littérature Comparée à l'Université de Strasbourg (dir. Guy Ducrey), L. Steiner travaille sur l'influence de Sade sur les littératures européenne et américaine contemporaines. Chargée de cours pour l'année 2011-2012 en Littérature Comparée. Titulaire d'un Master de Littérature Comparée et d'un Master EMOS (Etudes méditerranéennes, orientales et slaves) ; niveau M1 en anthropologie culturelle. Essai : Sade-Houellebecq, du boudoir au sex-shop, Paris, L'Harmattan, 2009

S11 - OPERA ET PRESENTATION DES ACTIVITES DE RECHERCHES DU SEMINAIRE ENS-ULM / PARIS-UEST NANTERRE

LA REPRESENTATION DU RÊVE A L'OPERA

F. Vittorini

Libera Università di Lingue e Comunicazione IULM

Abstract:

Biography: Fabio Vittorini (Libera Università di Lingue e Comunicazione IULM, Milan)

DISCUSSION

PRÉSENTATION DES ACTIVITÉS DE RECHERCHES DE SÉMINAIRE ENS-ULM / PARIS OUEST - NANTERRE

E. Reibel

Paris Ouest Nanterre La Défense

Abstract:

Biography: Paris Ouest Nanterre La Défense (présentation par Emmanuel Reibel)

ECHANGES CONCLUSIFS

S2 COMPARAISON ET INTERDISCIPLINARITE / INTERDISCIPLINARY COMPARISON

EXTENDING THE LIMITS OF COMPARABILITY: COLLABORATIVE RESEARCH IN A GLOBALISED WORLD

M. Gélinas¹, P. Sayers²

¹University of Michigan, ²University of Toronto

Abstract: This paper addresses the tension at the heart of Comparative Literature, between a universalist approach to different literatures (which seeks out affinities and similarities, so as to bring to light a set of shared universals) and a differential approach (which instead emphasises the particular and the uniqueness of cultural formations). In a globalised age, when cultural and literary traditions are, more than ever, in a constant and complex variety of interactions with one another, their mutual similarities and differences become consequently more complex, making the task of the comparatist who wishes to negotiate this tension all the more challenging. Our paper proposes collaborative research as a productive way of responding to this issue - one we consider a hugely pressing concern for today's comparatists and for future generations. Our evidence is drawn from the experience of co-authoring a paper (presented at the 2012 ACLA meeting) on the global manifestations of postmodernism, in which the two authors, having together developed a theoretical model for the cultural transmission of postmodern ideas, looked each at a different text in the light of this model. This method allowed us several benefits that we would not have enjoyed had we been working alone. First, collaboration allowed for a non-hierarchical approach to the two objects of study: instead of one text being positioned as the norm, measuring the other against it and therefore subordinating it, our approach led to an even-handed dialogue between the texts. This is all the more valuable when engaging closely with works from both Western and non-Western literary traditions. Second, our method allowed seemingly incomparable literary objects to become comparable in a meaningful way. Had we not collaborated, neither of us would have thought possible a comparison between the two works. Collaborative research can broaden the scope of a project, creating new links between areas without sacrificing depth of contextual and linguistic knowledge, in a manner described by David Damrosch as the 'elliptical mode of scholarly work.' Our approach allowed us to uncover new aspects of the chosen topic by linking literary traditions, genres, works, and concepts in an original way. Third, collaboration leads to a multiplication of perspectives, which stimulate broader and more complex projects that reiterate the confrontational and textured dimension of comparative analysis. The dialogue that takes place during the collaborative process, with ideas being communicated, justified and debated, also leads to a more rigorous argument. If Comparative Literature has so far been a privileged site for studying 'travelling concepts' (the transformation and translation of concepts across time, cultures, and languages), comparatists in today's globalised world face a much broader selection of literatures which engage with these increasingly mobile concepts. While globalisation makes collaboration more important than ever, it also provides comparatists with the necessary tools to engage in fruitful collaborative projects (increased ease of communication and availability of materials for research online are particularly important). This paper ultimately seeks not only to analyse the benefits of collaborative work, but also to encourage further research of this type.

Biography: Philip and Melissa have recently completed a Master of Arts in Comparative Literature at University College London (UK). Melissa's research interests focus on 20th century Hispanic, Francophone and South Asian literatures and cinemas. She is currently pursuing a PhD in Comparative Literature at the University of Michigan, Ann Arbor. Philip's interests include American literature, psychoanalytic literary theory, visual culture, and the methodology of literary criticism. He is now beginning a PhD in English at the University of Toronto.

ODYSSEAN COMPARATIVISMS

M.L. Zerba

Louisiana State University

Abstract: This paper proposes that Odysseus' wanderings offer heuristic models for understanding the potentialities and limitations of comparativism in a twenty first-century world that is increasingly moving from Eurocentrism toward globalization. My study begins with an examination of the fundamental importance of *xenia* in Homer's *Odyssey*: that complex set of customs and rituals that govern one's interactions with those who are not part of one's *oikos*, or household. While *xenia* is, in one sense, a normative concept that points to communication and reciprocity, in another sense it marks a closure that carries danger. The *Odyssey* makes this clear by revealing ways in which assumptions guiding interaction and exchange with "foreigners" are often inadequate, misleading, or positively fatal to the engaged parties. A well conceived critical idea of "hospitality" is vital to comparativist projects and must take into view the perspectives and ends of those engaged in its dynamics. This entails a recognition that all comparativist models are

rhetorically constructed, like the texts they study, for they assume critics with particular purposes and situation-specific audiences that must be open to persuasion. Homer's epic can help us in the important task of conceptualizing comparativist xenia. With the *Odyssey* as a guide, I propose that those who pursue comparative literature and some of its avatars, notably cultural studies and world literature, must be prepared to confront: monsters and hybrids that do not conform to the interpreting society's sense of what is natural and that challenge collective forms of cognition; a descent to the underworld in which one must learn to speak with the ancestors and to accept that our heroes might tell us things we are unprepared to hear; the longing for home that paradoxically inhabits and divides the desire for strange lands and new people; the inevitable instability of a tertium comparationis--a common denominator--and the awareness that there is a difference between cultural contiguity and commensurability; a temptation to succumb to a narcotic state of forgetting in which vegetative lushness lulls the critical sense and a capacity to discriminate; the freeing power, but also the problematic disengagement from place associated with cosmopolitanism; the necessity of vigilance in avoiding a simple embrace of what has been bequeathed to us and a simultaneous resistance to the kind of hyper-vigilance that separates us from our kin and those we know best; the recognition that what counts as bestiality in one culture may be integral to the conception of the divine in another; and the importance of gender roles in the power relations that take shape around journeys in search of home.

Biography: Michelle Zerba has taught in the Department of Classics at the University of Michigan and currently holds positions in the Departments of English and Foreign Languages and the Program in Comparative Literature at Louisiana State University. Among her awards are grants from the American Association of University Women, the American Council of Learned Societies, the Lilly Foundation as well as summer research grants from the LSU Board of Regents. In 2010-2011, she held an Award to Louisiana Artists and Scholars. She is also the recipient of numerous teaching awards and the creator and director of Southern Crossroads, an interdisciplinary initiative in the arts and humanities, for which she collaborated with Ellis Marsalis and Nobel Laureate Wole Soyinka. Her published works include *Doubt and Skepticism in Antiquity and the Renaissance* (Cambridge University Press, 2012), *Tragedy and Theory* (Princeton University Press, 1988), and numerous articles in *Classical Quarterly*, *American Journal of Philology*, *Classical World*, *Comparative Literature*, and *Rhetorica*. Her research and teaching span the fields of classical literature, rhetoric, and philosophy; Renaissance studies; and political theory. She has traveled widely in the Mediterranean and has directed study abroad programs in Greece and Turkey.

STRUCTURE IN LIFE AND TEXT: SHARED PRINCIPLES SUGGEST COMMON OBJECTIVES

B. Steipe
University of Toronto

Abstract: A meaningful comparison of any sort of objects can only be made along commensurable dimensions. It is however far from obvious how such dimensions can be identified. Many "interesting" systems belong to a class of so-called complex, adaptive systems and these share non-trivial properties, not by relationship - i.e. because one has been derived from the other, but by analogy: their similar features have convergently been acquired due to structural fundamentals that govern their composition and dynamics. Such systems span many scales, from the most basic, molecular aspects of biology to human language and culture. Their shared aspects include an economy of constituents, an abundance of states that arise from complex interactions of the constituents, a hierarchical organization of components, and a propensity for plasticity and change, to name just a few. Most importantly though, these systems evolve through variation, selection and propagation according to some objective which we call "function" in biology and "meaning" in the arts and humanities. I will present results on our analysis of recurring patterns in biological structures, point out their similarities to principles of human language and generalize to approaches that identify dimensions along which the comparison of complex objects can be meaningful. Using examples from biology and poetry, I will discuss how a structural analysis - while helpful - is necessarily incomplete, and important insight can be gained from an analysis of dynamics. In biology, the dynamics are reflected in "conservation" of features, simply discernible from a comparison of individuals. In poetry we are dealing with unique objects. However an analysis of perturbations and choice can be applied, focussing on the poet's decisions in the face of alternatives. Both approaches put "meaning" into focus and in this sense the unsaid can be more important than the said.

Biography: Since 2001, Associate Professor of Biochemistry, Department of Biochemistry and Department of Molecular Genetics, University of Toronto, Canada. 2000, Habilitation in Biochemistry, Faculty of Chemistry, Ludwig Maximilians University, Munich, Germany. 1995-2001 Research Fellow at the Gene Center of the Ludwig Maximilians University. 1990-1994 Postdoctoral Fellow, Department of Structural Biology, Max-Planck Institute for Biochemistry, Martinsried, Germany. 1985 MD and 1990 Ph.D., Faculty of Medicine, Ludwig Maximilians University.

LITERATURE AND GASTRONOMY: INCOMPARABLE OBJECTS?

L. Gilli
Università IULM

Abstract: Over the centuries gastronomy and literature have suffered different destinies, as philosophy and art have had separate types of fate. The former was consigned into ephemeral and it was set in lower faculties, which were to be banished or to be limited at least. On the contrary, literature, art, music and philosophy were considered expressions of the most elevated and noble human faculties not to be contaminated by those considered lower, as taste or smell, which are typical of gastronomy. In the past gastronomy did not have speculative dignity and it was not treated in a scientific way by men of letters or philosophers. Only in the eighteenth century gastronomy gained greater visibility but it was relegated into the mundane. In recent times, however, scholars have tried promoting a more complete vision which includes this discipline as an expression of human culture. In my talk I am going to explain how literature and gastronomy, if they are examined in their development, show many similarities which make their comparison possible or, even better, desirable. In the first place I am going to explain how author, text and reader are represented in gastronomy. The cook-as well as the chef- shows clear similarities with the author of the text; I am going to show how the issues that arise around the role of the author are applicable to the figure of the cook or the person preparing the food. The different stages of food preparation and presentation reflect the different moments of literary creation; we can see how the recipe has the same role as the plot in literary creation. The dish which is prepared shows matters as literary text does: relationships between different elements inside and outside the text itself, relationship with the author, expressive autonomy, relationship with the reader. The reader does not correspond to the mere consumer but to the person who enjoys the food: the dish talks to the eyes and to the mind in the same way the literary text, as a material substance, talks to the reader's senses. Today critical studies give more attention to the role of the reader, as it is stated by theories about reception and aesthetic relation. Language and food are the primary givers of identity. Although they have followed roads diametrically opposite they share this deep connection between creation and formation of identities, connection that appears fundamental to understand actual mechanisms in multicultural societies nowadays. This communication will show that the act of knowing has often been assimilated to the act of eating, consequently the thought which is realized in literature is not a different thing from cooking and eating food. After analysing how literature and gastronomy are comparable, I am going to explain how comparative studies could approach these two fields. Without forgetting their literary vocation, comparative studies can approach these two fields identifying closeness, links, interrelationships but, at the same time, keeping their distinction, too. An important issue concerns the relation between literature and food: how food gets into literature and influences it, which role food has in literary texts. The theme of food is present in the literature of all time such a accompaniment or as the main topic. Literature uses food for expressing ideas, creating symbols or emphasizing a scene. Within this investigation it is fundamental to analyze how literature can imitate language and logic of gastronomy for grasping the closeness and the possibility of comparison. Language receives the theme of food and forms itself according to the symbolic importance of food. On the other hand we could understand how gastronomy approaches literature, for example with the recipes. We can consider the recipe as a literary text to analyze as linguistic and cultural elements. Sometimes recipes have a literary nature and they involve visual arts, emphasizing the role of ornament.

Biography:

Laura Gilli graduated in Philosophy at University of Milano, Italy, 2001; her degree thesis in Aesthetics was on "John Ruskin: Truth and Decadence of Art". She has obtained a PhD in Comparative Literature from the IULM University Milano, Italy and her PhD studies were on Aesthetics of ornament. In 2007 her research project for the Council of Milano was about the architectural decoration Liberty in Milano and in 2009 at IULM University she explored the Liberty. She is currently working on food culture and food design (research project "Sapori delle parole e saperi del cibo: etnogastronomia e pluralismo culturale nell'immaginario lombardo", IULM University and Regione Lombardia), language, food and mass media (paper presented at Italy and mass media, International conference, University of Bergen, Norway). Since 2008 organizational and scientific support for UNESCO-IULM Chair in Cultural and Comparative Studies on the Imaginary: organisation of international conferences (Imaginary of Pure and Impure, Imaginary of Banquet), special research project on the Imaginary and literature. She cooperated with Fondazione Veronesi: exhibition Ombre di guerra, Rotonda della Besana, Milano (event of The Science for Peace World Conference 2009). Her publications include: Laura Gilli, *Estetica dell'ornamento una riflessione tra Ottocento e Novecento*, Napoli, Scriptaweb, 2009, "John Ruskin: Decadence and Untruth of Architecture", *The Eighth Lamp - Ruskin Studies Today* No. 4 Spring 2010, University of New South Wales, Australia, "Joyce, Dublino e la dissoluzione del legame Alterità-Identità" in P. Proietti (ed.), *Orizzonti europei dell'immaginario*, Palermo, Sellerio, 2011, "Immaginario, alterità storica e ornamento in John Ruskin" in PoliFemo, *Immaginario*, vol. 2, n 1/2011, Napoli, Liguori. Forthcoming: "L'incontro di cibo e lingua italiana nella televisione" in *Italy and mass media*, Roma, Aracne, "L'impurità dell'immagine e la purezza della conoscenza: la questione della fotografia di guerra" in PoliFemo, *Puro e impuro*, Napoli, Liguori. Her research interests are in culture of food, food design, imaginary and literature, philosophical meaning of ornament.

S4 LA LITTÉRATURE COMPARÉE FACE AU POSTCOLONIAL, AU TRANSNATIONAL ET à LA MONDIALISATION / POSTCOLONIAL, GLOBALIZED, TRANSNATIONAL COMPARISON

STORIES FROM THE EXILED HEART - COLONIAL DOMINATION AND LITERARY REACTIVITY IN THE FIRST NOVELS OF THAILAND, ETHIOPIA AND THE PHILIPPINES

M. Unterbarnscheidt

School of Oriental and African Studies (SOAS), University of London

Abstract: With the recent call for a global or even planetary literature, comparative literature has entered a new era which allows for approaches to break free from traditional East-West or North-South dichotomies and to dare discard the European component as a frame of reference. Simultaneously, it invites the deviation from Eurocentric assumptions and a move beyond the comparative. This paper proposes a discussion of three first novels as man-made representations of a society in the throes of imperialist challenges. Charting the fate of the first vernacular novels written in Thailand and Ethiopia at the beginning of the 20th century and juxtaposing them with the emergence of the novel in the Philippines within the context of the tensions between the native and the cosmopolitan intellectual, this paper questions the capacity of a new genre to fuse high and popular culture in a framework determined by political agendas. The marked contrast between two arguably independent nations and the Philippines under Western hegemony elicits an in-depth analysis of the cross-function of colonial domination and literary reactivity, as well as the Janus face of globalised intellectualism and isolation from national discourse which results in a 'closeness in thought' (Badiou) despite radically different sociohistorical paths. Both the Thai and the Amharic novel - a genre to bridge the divide between foreign form and local content - are forged by exiles, their experiences abroad and resulting crisis (and questioning of) identity a welcome source of inspiration. Rather than following an intrinsic motivation, however, they owe their existence to external instigation by a sponsor, whose motive was rather determined by economic interests. As one of the earliest vernacular novels on the African continent, Afawarq Gabra Iyasus' *Lebb wallad tarik* (1908; 'A story from the heart') married traditional moral didacticism with a newfangled form of creative expression to forge a modern legitimising myth of the founding of an empire. Its creation stems from a direct challenge of the author's professor and mentor at the Italian university where he had been studying and teaching for a good two decades, and whose main interest was the furthering of his students' language skills by means of original texts. The publication of Khru Liam's Thai novel *Khvam mai phayabat* (1915; 'Non-venetia') meanwhile followed in the wake of a royal decree to produce more genuine Thai fiction and with the backing of a local publisher who banked on profit from being the first to execute the King's orders. The Philippines, on the other hand, presented a different scenario entirely: Purposefully adapted to retaliate and pay the West back by its own means, Jose Rizal's *Noli me tangere* (1887; 'Touch-me-not') was written over several years while the author travelled Europe, and eventually published in Berlin, from where it was shipped to Spain and the Philippines. It exposes a degree of agency unseen in any of the first novels produced outside the context of institutionally established colonial power. By identifying the historical, teleological and artistic differences, what emerges are paradigmatic similarities between seemingly incomparable literary traditions in a new slant on writing from the periphery, revealing a political and poetic universalism in the adoption and adaptation of an alien genre.

Biography: Ms Michaela Unterbarnscheidt (Diploma (MA) International Business and Cultural Studies of Southeast Asia, Passau University, Germany; MA Languages and Literatures of Southeast Asia, SOAS, London, UK) is currently conducting PhD research in comparative literature at SOAS, London. Probing into the dynamics of the socio-cultural and historical reshaping of Thailand and Ethiopia over the 20th century, her thesis argues that the similarities between these countries run far deeper than the propagated myth of an independent nation unbroken by colonial rule. Through selected novels in Thai and Amharic as a looking glass, common features are examined in literary characters acting as representatives of the factions affected by and affecting the transition towards modernity. Is the quest for national identity in the face of external pressure analogous to the extent that Asian and African nations with similar historical starting points are subject to similar developments? How does nationhood develop and adapt in an allegedly extracolonial context, and how is this reflected in literature as part of the cultural heritage? In a wider context, the thesis questions the importance of the institutionalization of colonial power for Western influence on the development of national identity. It looks at whether and to what extent nations that have never been formally colonised can be post-colonial, whether there is such a thing as the non-post-colonial at all, and where we should draw the line between post-colonialism and globalisation.

CREOLIZATION AND THE EVENT

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Abstract: My paper will consider the question of the comparable and the incomparable in relation to the concept of creolization understood as an event rather than, as has been common in the social sciences and humanities, in terms of cultural or individual identity. I aim to reframe creolization in this way so as to capture something of what the phenomenological philosopher Claude Romano has described as an "evential hermeneutics," that is, as a mode of understanding the world and those who inhabit it in relation to the changes brought about by unexpected and fundamentally disruptive events. My argument is that creolization conceptualized in evential terms helps us to parse the problem of comparability because it indicates why an historical event can be perceived as being comparable to other, seemingly similar, events at one moment and, in a sudden and unexpected turn of hermeneutic activity, becomes incomparable with these other events at another moment. Such a shift is comprehensible if we understand, as Romano suggests that we need to do, how events break through their "innerworldly" (or familiar) conceptual horizon and upend the historical contexts through which they initially had been interpreted. This unexpected shift, I claim, is suggestively explored in the writings of a number of the major advocates of creolization within a literary framework, although the theoretical basis of such an understanding is also evident in social scientific analyses of the process of creolization, such as those of the linguists Robert Chaudenson and John Victor Singler. My primary examples, nevertheless, will be drawn from the writings of the major Martinican literary figure, Edouard Glissant. Glissant shows how creolization (and its conceptual cognates in his oeuvre, such as *la Relation*, *la duree*, *detour*, and *la poetique forcee*) enacts a process of intersubjective and intercommunal exchange resulting in the creation of new cultural forms that inevitably reference existing social structures but tend to radically alter their meanings. The iterative work of creolization may be broadly comparable across cultural contexts, his writings suggest, yet the new cultural formations and social consequences of this process tend to thoroughly upend previously explanatory causal frameworks. We thus are compelled to understand creolizing events, and the hermeneutic activity to which they give rise, beyond the framework of any simple comparison of abstract universals. The "event" of creolization, in this sense, disrupts the contextual basis of comparison by means of the very same creatively approximative activity that traditionally underlies comparative logic.

Biography: Lincoln Shlensky is an assistant professor of English at the University of Victoria, where he specializes in Caribbean postcolonialism, Jewish Studies, and diasporic literature. He has published essays recently in the collections *Literature for Our Times: Postcolonial Studies in the Twenty-First Century*, *The Routledge Companion to Caribbean Literatures in English*, *The Israeli-Palestinian Conflict in the Francophone World*, and *Slavery and the Cultures of Abolition*, and in the journals *La Habana Elegante*, and *Prooftexts*.

LE ROMAN FRANCOPHONE AFRICAIN À L'ÈRE DU NUMÉRIQUE: ASPECTS DE *BOB*, ROMAN RADIOPHONIQUE DE DANIEL LEURET

U. Edebiri
University of Benin

Abstract: Le Roman francophone africain à l'ère du numérique: aspects de Bob, roman radiophonique de Daniel Leuret
Au cours des trente dernières années, le monde a vu l'essor d'un prodigieux phénomène qui ne cesse de se propager dans tous les domaines de la vie humaine. Il s'agit du passage de l'information analogique à l'information numérique, d'où le substantif « le numérique ». Ce dernier est, selon le Nouveau Petit Robert, « l'ensemble des technologies utilisant des signaux numériques, les nouvelles technologies de l'information et de la communication ». On pourrait affirmer sans grand risque de contradiction que l'internet représente la manifestation la plus remarquable du numérique. En plus, il existe aujourd'hui déviations numériques de la télévision, de la radio, de la téléphonie, du cinéma, du DVD, du baladeur, sans oublier les MP3 et MP4. Ces nouveaux outils facilitent la vie au quotidien mais, comme il en va de toute nouveauté, non sans des inconvénients tels que la paresse, une tendance accrue au plagiat, de même qu'une menace à la lecture et à l'écriture. Comme il se doit, les écrivains, fidèles chroniqueurs et propagateurs, n'ont pas tardé à subir le charme des nouvelles technologies numériques. En marchant dans le sillage de maints romanciers pratiquant l'expérimentation romanesque, l'auteur réunionnais Daniel Leuret s'inspire du téléphone et notamment du portable pour rédiger Bob, roman rapporté essentiellement par voie téléphonique où il y a, d'un côté, des animateurs et animatrices installés dans un studio radiophonique et, de l'autre, des auditeurs qui appellent la radio depuis leurs téléphones portables. Nous voudrions donc examiner la narration et la composition des personnages dans Bob afin de déterminer, entre autres, jusqu'à quel point la forme adoptée par le romancier influe sur ces deux aspects conventionnels du roman classique.
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S2 POETIQUE COMPAREE ET RHETORIQUE / COMPARATIVE POETICS AND RHETORIC

DIALOGUES DE/SUR EUGENE IONESCO : UNE PERFORMATIVITE CRITIQUE

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USP

Abstract: Eugène Ionesco est largement connu en tant que dramaturge lié au théâtre français de l'après-guerre, dont l'oeuvre, très souvent appelée « absurde » relève en fait d'une mise en question – et conséquente mise en scène – de l'angoisse métaphysique de l'homme face aux conventions. Sur le plateau, il s'agit de matérialiser cette angoisse, et de la grossir même, pour en révéler l'artifice de la construction opérée par l'écrivain. Le texte théâtral, plein de didascalies, présente l'auteur qui joue parfois le rôle du metteur en scène, dans la mesure où il y imprime des indications très précises qui concernent par exemple le mouvement et le ton des répliques des personnages ; parfois c'est le rôle de l'écrivain qui joue avec les potentialités de son activité artistique et mêle sa voix à la voix des autres personnages, si fictionnels que le dramaturge peut se le représenter. L'irruption de la voix du dramaturge dans ses pièces est un procédé pas si rare chez Ionesco qui s'affirme dans plusieurs niveaux : dès les premières indications de décor de la Cantatrice chauve, en passant par la mise en fiction des données biographiques ou ceux qui touchent l'activité littéraire, dans *Amedée* ou comment s'en débarrasser, jusqu'à l'autoreprésentation dans *l'Impromptu de l'Alma* et les idées de Bérenger dans *Rhinocéros*. Ce n'est pas aussi simple que de penser l'oeuvre artistique en tant qu'extension de l'auteur, mais de chercher une performativité théâtrale de l'auteur éparpillée le long de sa production. Dans cette proposition, il s'agit de lire les différents niveaux de performativité de l'écrivain dans des textes où sa présence n'est pas explicitement autoréférentielle : qu'est-ce que le profil critique de Ionesco peut-il nous révéler des conceptions qui soutiennent son projet artistique ? serait-ce possible écrire sur l'autre sans écrire sur soi-même ? Les textes critiques choisis par le dramaturge pour intégrer le volume *Notes et contre-notes* (1962) autorisent le lecteur à se poser celles et encore d'autres questions sur les tensions du dialogue que Ionesco entreprend avec des artistes qu'il admire : le « *Portrait de Caragiale* », si on lui enlève les données biographiques spécifiques, pourrait aisément être lu en tant que le « *Portrait de Ionesco* », comme bien le remarque Philippe Sénart dans un essai consacré à Ionesco. De même, l'article « *Présentation de trois auteurs* », publié d'abord dans *l'Avant-Scène* en 1959, où l'intérêt mineur des auteurs présentés met en relief l'influence d'un certain théâtre qui n'a pas été dépassé par ses disciples. Le but de la communication proposée est donc de présenter la lecture des textes choisis du volume *Notes et contre-notes* où Ionesco fait la critique des oeuvres qui ne lui appartiennent pas mais qui peuvent mettre en lumière ses conceptions sur l'art en général et plus spécialement sur son oeuvre, soit par un rapport de d'identification, soit par le refus de ce qui ne lui plaît pas. Le préface des *Notes et contre-notes* consacre l'ouvrage aux critiques qui ont donné au dramaturge l'occasion de développer une réflexion continue sur l'activité artistique en général et aussi sur l'activité critique. Si, d'un côté, le mouvement vers les « spécialistes » est souvent d'opposition – d'une opposition constitutive – il me paraît que ce qui se passe par rapport aux artistes commentés par le dramaturge est d'un autre ordre : l'admiration qui n'est qu'un dédoublement, où il faut signaler les qualités de l'autre pour trouver ses qualités à lui ; et en remarquer les fautes, pour sauvegarder l'originalité de son oeuvre à lui. Dans ce sens, c'est intéressant de penser aussi aux dialogues établis avec les metteurs en scène de ses pièces documentés par des textes recueillis : entre ce qui « marche » et ce qui « ne marche pas », on peut lire la quête d'un projet qui se (re)configure d'après le conflit – l'opposition ou le rapprochement – avec le lecteur de son oeuvre.

Biography: Chercheur au niveau du Doctorat à l'Université de São Paulo où développe la recherche sur l'oeuvre critique de Eugène Ionesco sous la direction de Mme. Cláudia Amigo Pino. Bourse d'études : CNPQ.

LA POETIQUE DE JULES LAFORGUE ET DE CARLOS DRUMMOND DE ANDRADE

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Abstract: Jules Laforgue (1860-1887) a été un grand décadentiste/symboliste français; les caractéristiques de ses oeuvres touchent ces deux importants mouvements littéraires. Le Symbolisme a été composé de deux tendances: la "sérieux-esthétique", plus connue et étudiée, et la "prosaïque-ironique". À partir de celle-ci, moins étudiée que celle-là, les recours utilisés sont développés dans les compositions de Laforgue, même si l'écrivain dépasse les limites des mouvements littéraires, en écrivant des textes différents et originaux. Il a produit des oeuvres poétiques et en prose, qui révèlent des caractéristiques très particulières. Par rapport à la poétique, la critique actuelle a reconnu l'importance du poète pour la poésie postérieure à lui, inclusivement celle des modernistes brésiliens comme Carlos Drummond de

Andrade (1902 - 1987). Ce travail veut analyser la poétique de l'auteur brésilien et du français, pour faire des comparaisons des recours stylistiques, du vocabulaire, des expressions et des combinaisons sur le champs sémantique.

Biography: A.T. CARA PINEZI - Étudiante de Doctorat dans l'université UNESP - Araraquara, avec un travail sur le comparatisme de la poétique de Jules Laforgue et de Carlos Drummond de Andrade.

THE IMPORTANCE OF THE POINT OF COMPARISON. MARCH, GONGORA AND MONTALE: HAVE THEY ANYTHING TO SEE?

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Universitat Pompeu Fabra

Abstract: This paper aims to discuss about the limits of literary objects' comparison, i.e., when it could be or not fair and appropriated. In order to do that, we need to remind some revealing changes in the definition of the discipline of CL since it was born. I will briefly stress just two questions: Firstly, one of the most important battles was breaking away from the historiography of national literatures that entailed a particular reclusion . Secondly, there was a critical way consisted of overcome the positivism nineteenth-century tendency that subjected the possibility of relationships between works solely as a question of sources and influences . Trough those and others debates it seems CL have reached the point in which many limits for comparison have been removed : national borders, historical periods, different languages and cultures or the necessary empirical verification of influence between texts. On one hand, It could luckily be said that Comparative Literature is the study of Literature without borders, but, on the other, there is who wonders about if this considerable freedom could open dangerously the door of absurd comparisons. The question can be prickly, how some controversial chapters have showed. So, how can we find a guarantee of rigor in the approach to the comparison? We attempt an answer through the methodological design of a real case of study: It treats to deal with the phenomenon of the poetic darkness . It could be shortly define as literary texts that, because of different reasons, they produce an effect of no immediate, univocal or clear disclosure of the sense or meaning. To deal with it we have selected tree poets: the first one, Ausiàs s March (c.1397-1459), he writes in Catalan and presents the impassioned and tormented philosophical questions about love and God of a late medieval subject. The second one, Luis de Gongora, (1561-1627) was a Spanish Baroque lyric poet and one of the most important representative writer of culteranist and conceptism style. The third, Eugenio Montale (1896-1981) was an Italian poet who writes with pessimistic skepticism during the Second World War and postwar years. They are stylistically opposed, they have also a very different kind of content (theological, anecdotic, existentialist) as well as various tones of gravity (since superficial to transcendent) and different pathos (obsessed, superficial, pessimistic), etc. In this case, the reason of a productive comparison does not lie in some similar way to solve a concrete literary matter, but in a specific phenomenon, to simplify, an effect of darkness, as a recurrent poetical matter, which can appears in many diverse forms and manners. Consequently, in order to justify a point of comparison there is no need to have as much as better positives elements in common. We can see how the diversity of this tree different poetics of darkness could enrich and show the complexity of the question about darkness with nuances of difficulty, hermetecism, inscrutability, secretiveness, rhetoric profusion, historical conventions, etc. in literary objects. Therefore, general conclusions to the general question about limits of comparison can be extrapolated from particular cases as this one, which shows the advantage of comparative method even in a positive sense (considering what we have call darkness as a point of common between the cases) or negative (valuing the differences of this tree particular poetics of darkness). For all that, we can say that It have to be a point of comparison and that, obviously, the results of this comparison are not devoted to proof a high resemblance between the objects, but a relevant theoretical or critical information to add about the works and about the point of comparison.

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S4 APPROCHES COMPAREES DES GENRES LITTERAIRES / COMPARATIVE APPROACHES TO GENRE

COMPARATIVE APPROACH, GENRE HISTORY AND VERSE NOVELS

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Abstract: Using the verse novel as a case study, the aim of my talk is to investigate the importance of comparative approach in genre history and to demonstrate how it may be helpful in terms of understanding why a given genre proves to be particularly successful in a certain period or literary context and not in others. The reason why the verse novel is of particular significance in this respect is that the term verse novel covers rather different texts, even if it is reduced to verse novels as established by Byron and Pushkin. Hence it is not straightforward that certain texts, such as Lord Byron's "Don Juan", Anne Carson's "Autobiography of Red", Christoph Ransmayr's "Der fliegende Berg" or János Térey's "Paulus" belong to the same genre. Taking any two verse novels may result in seemingly incomparable pairs, such as Anthony Burgess's "Byrne" or Frederick Pollack's "Happiness"; however, similarities and common aspects can be observed when comparing individual works to a large pool of verse novels. In other words, the notion of the verse novel as a genre is not a predefined category and the characteristics thereof are largely born out as a result of comparative research. In this way, a comparative approach is necessary in order to understand both the role of the verse novel in a particular national literature or literary context and its significance in a given author's oeuvre.

The beginning of the verse novel is traditionally marked by Byron's "Don Juan". This already raises the question of how "Don Juan" can be properly handled as part of Byron's oeuvre: it is obviously in some relation with Byron's previous works, as well as the already existing (mainly English) literary tradition – however, being Byron's last narrative, it coincides with the endpoint of Byron's oeuvre (and also of his life). Moreover, it has no significant continuation in 19th-century English literature either: "Don Juan" in this sense also marks the endpoint of the romantic verse narrative, cf. Fischer (1991).

Hence the claim that "Don Juan" counts as the verse novel can only be justified from the point of view of a comparative approach that extends the scope of investigation to verse novels outside English literature. As is known, Byron had immense impact on various national literatures all over Europe; however, the extent of his overall impact shows considerable variation and so does that of "Don Juan". Thus whereas in most cases, including that of Pushkin with "Eugene Onegin", there were only sporadic examples of verse novels, in some other literatures the genre prevailed for a longer time, resulting in several instances – such was the case of Polish or Hungarian literature. The significance of "Don Juan" can therefore be understood only via a comparative approach, which may also cast light upon the most important features of the text, i.e. the ones that proved to be fruitful in cross-literary terms too. This is crucial even for a monographic study of Byron – or for Pushkin and any other author of a verse novel that came to be imitated outside its own national literary context –, as the significance of "Don Juan" lies not so much in its direct impact on the contemporary English context but rather in its indirect, international effect on verse narratives. Moreover, as verse novels have a strong self-reflexive tendency, both in terms of a given text reflecting on itself and in terms of reflections on the genre as such, the cross-literal connections are also established intra-textually. For instance, Pushkin has a significant amount of references to Byron; in turn, Hungarian authors tend to refer back both to Byron and to Pushkin, since both authors played a central role in the rise of the Hungarian verse novel, the stress being rather on Pushkin's work (cf. Imre 1990). Such references – either implicit or explicit – call for a comparative approach themselves: for instance, the narrator of a given text may state that his (or, less typically, her) hero will differ from "Don Juan" or "Onegin" in certain respects; on the other hand, the story of a given verse novel may be a paraphrase of another. Both possibilities are actually exhibited by Pál Gyulai's "Romhányi", a clear (though unfinished) paraphrase of "Onegin". The importance of the genre in English literature becomes more straightforward when considering contemporary verse novels: Frederick Turner's "The New World" (1985), Vikram Seth's "The Golden Gate" (1986), Anne Carson's "Autobiography of Red" (1998), Anthony Burgess's "Byrne" (1998), or Frederick Pollack's "Happiness" (1998). This pool of texts is highly heterogeneous, both in terms of their subject matter (cf. Addison 2009) or versification. In order to overcome the initial difficulties that result from this diversity, it is worth considering the characteristics that arise as a result of a comparative approach. Hence modern verse novels also have a strong self-reflexive tendency with narrators who are over-dominant throughout the text, and an ironic treatment of the existing tradition – either still mocking the epic genre, as 19th-century verse novels did, or reinterpreting the genre of the Byronic verse novel itself. The extent of these features of course varies: for instance, "Byrne" and "The Golden Gate" very strongly evoke the tone of "Don Juan" and "Onegin" (partly also because they are written in Byronic and Onegin stanzas, respectively), while others such as "Happiness" are more obviously associated with science fiction utopias. When comparing these texts to each other, the similarities to the original genre become more clearly identifiable and this can even be increased if non-English-language verses are also involved in the investigation.

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As a matter of fact, English-language verse novels in themselves already require a comparative approach to some extent: the authors may be British (e.g. Anthony Burgess), American (e.g. Frederick Turner), Canadian (e.g. Anne Carson), Indian (e.g. Vikram Seth) or Australian (e.g. Dorothy Porter, the author of "Akhenaten", 1992, among other verse novels of hers). Hence the appearance of verse novels is not confined to any given literary context or national literature but at the same time the differences that stem from this diversity should not be ignored. In addition to this, the verse novel is not restricted to the English language either: Ransmayr's "Der fliegende Berg" is an important German-language example, but a number of Hungarian authors have also chosen to write verse novels, including János Térey, Balázs Szálinger or Gábor Schein; these may again show interesting cross-cultural references, such as Térey's "Paulus" is a paraphrase of "Onegin". Considering all this, it seems justified that the verse novel, either in the 19th or the 21st century, is best analysed by applying a comparative approach, which may reveal intercultural connections relevant to a given literary context and to the study of a particular author. References Addison, Catherine (2009) *The Verse Novel as Genre: Contradiction or Hybrid?* Style 43.4. 539–562. Fischer, Hermann (1991) *Romantic Verse Narrative: The History of a Genre*. Cambridge: Cambridge University Press. Imre, László (1990) *A magyar verses regény [The Hungarian Verse Novel]*. Budapest: Akadémiai Kiadó.

Biography: Julia Bacskai-Atkari graduated from Eotvos Lorand University, Budapest with an MA (hons) in English and Hungarian Language and Literature. Currently, she is junior research fellow at the Research Institute for Linguistics (Hungarian Academy of Sciences) and a PhD student at Eotvos Lorand University, Budapest (PhD programmes in Romanticism and in English Linguistics). Her main research area is the narration of the 19th century verse novel and of the postmodern development of the genre, with particular attention to the works of Byron and their effect on the Hungarian verse novel.

RECOVERING A POSITIVIST NARRATOLOGY FOR THE NOVEL: ANDREI JOLLES' *EINFACHE FORMEN* AND ALEXANDR VESELOVSKY'S *HISTORICAL POETICS*

K.R. Holland
University of Toronto

Abstract: In his 1930 *Einfache Formen*, the Dutch philologist André Jolles proposed a universal grammar of simple narrative forms. He argued that simple forms such as the legend and the riddle which underlie the more complex and refined written literary forms came about as a result of certain fundamental needs experienced by human societies, such as the need for concrete examples of virtue which could be emulated or the need to test a moral law or norm on a particular situation. Simple forms are the representation in narrative form of these needs, and each projects a particular type of world view as a response to the human experience it describes. They are identifiable not by any particular kind of stylistics or poetics, but by the particular type of world or mental disposition, *Geistesbeschäftigung*, that they model. Simple forms link such disparate texts as the stories of the Old Testament, the medieval Icelandic saga, the Homeric epic and the nineteenth century novel of hereditary decline, as practiced by Emile Zola and Thomas Mann. Jolles identifies nine kinds of simple forms in a study which apes a kind of proto-structuralist, scientific rigor unsurprising in a work contemporaneous with the investigations of the Russian Formalists and early Czech structuralists. Although *Einfache Formen* was taken up by the French Structuralists in the 1960s and translated into French, it has never been translated into English or Russian and is not widely known outside the German-speaking world. With its studies of common narrative forms within traditions as different as Indian folklore and the Tuscan novella, Jolles' work recalls that of the nineteenth century Russian philologist Alexandr Veselovsky, who, in a series of studies from the 1870s-1890s examined common plots and topoi in a range of written and oral texts from across Europe, Asia and the Middle East over a period of almost a thousand years. While Jolles embedded the novel in a narrative tradition going back to the origins of language, Veselovsky excavated the genre's prehistory through the migrations of plots and motifs across written texts and the oral tradition, from high religious texts into the vernacular in response to a range of factors such as wars and invasions, trade routes and the spread of heretical sects. This paper compares Jolles' largely ahistorical positivist narratology with Veselovsky's avowedly historicist one. It examines the place of the novel as a genre in these two different schematic models, and argues for the recovery of positivist narratology as practiced by Jolles and Veselovsky, particularly as a corrective to Bakhtinian novel theory with its insistence on the novel's radical generic exceptionalism.

Biography: Kate Holland is Assistant Professor of Russian Literature in the Dept of Slavic Languages and Literatures at the University of Toronto. Her book, *The Novel in the Age of Disintegration: Dostoevsky and the Problem of Genre in the 1870s*, will be published in 2013-14 by Northwestern University Press. She has published articles on Dostoevsky, Tolstoy, Herzen and George Sand, and is a member of the Historical Poetics Working Group.

S3 TRADUCTION ET INTERCULTURALITÉ: LE CAS DE L'AMÉRIQUE LATINE / TRANSLATION, INTERCULTURALITY, AND LATIN AMERICA

POETICS IN CONFLICT: BRAZILIAN LITERATURE TRANSLATED BY ELIZABETH BISHOP IN THE CONTEXT OF INTERCULTURAL RELATIONS

E.L.A.D.O. Batista

Universidade de São Paulo (USP)

Abstract: North-American poet Elizabeth Bishop lived in Brazil during the 1950's to 1970, and published a series of translations of some of the best Brazilian writers of this period. Bishop, with her translations and her edition of an anthology of Brazilian modern poetry, is regarded as one of the introducers of Brazilian modernist literature into English language. This paper shows how her translations were produced in the context of the politics introduced by the USA to assert their influence over the American continent. Brazilian literature was until then deeply influenced by French writers and literary movements, and started at that moment to establish a more prolific literary exchange with the North-American cultural production. This context is reflected in Bishop's translation work and vision of Brazilian literature, which contrasts French sources of Brazilian literature with the Anglo-American Modernist tradition, represented by names as T. S. Eliot and Marianne Moore, decisive influences on Bishop's writing. Affiliated to the Anglo-American Modernist literary tradition, Bishop defends the immanentist and formalist theory of New Criticism against Brazilian literary tradition, which produced a modernist literature involved in social and personal issues. These aspects of Brazilian literature were considered signs of its backwardness by Bishop, and her vision reflects a conflict between two poetics that this paper try to uncover through the study of Bishop's translations and edition of an anthology of Brazilian modernist poetry.

Biography: Eduardo Luis A. O Batista has a degree in Translation by Universidade Federal de Ouro Preto (UFOP), and he concluded his Masters degree in Comparative Literature, supervised by Prof. Else Pires Vieira in his dissertation "Questions of travel, questions of translation: Brazil in Elizabeth Bishop's literary work" (2003), at Universidade Federal de Minas Gerais (UFMG). Batista's PhD was completed at Universidade Estadual de Campinas (UNICAMP) with the thesis "The poetics of cultural representation: relations between travel and translation in Brazilian literature" (2010). In this research he approached the historical relations between travel literature and translation in Brazilian literary history. In 2009 he occupied the position of Visitant Researcher at University of London, Queen Mary College, working on the international project "Brazil and its translators". Currently he is doing a post-doctoral research at Universidade de São Paulo (USP) on the influence of European traveler-artists over Brazilian Art History of XIX century. He was approved to spend one year (2012-2013) at University of Amsterdam, Department of History, Archaeology, and Area Studies, as Visiting Fellowship, sponsored by FAPESP. Some of his published articles are: 1) BATISTA, Eduardo L. A. Oliveira. Poética da representação cultural: relações teóricas entre a literatura de viagem e a tradução literária. (The poetics of cultural representation: theoretical relations between travel literature and literary translation). In: COUTINHO, Eduardo F. (Org.). *Discontinuities and Displacements: Studies in Comparative Literature*. 1 ed. Rio de Janeiro: Aeroplano, 2009, v. , p. 357-363. 2) _____. "Translations don't pay": a recepção da literatura brasileira no Reino Unido no século XIX. (The reception of Brazilian literature in Great Britain in the XIXth century). *CROP*, v. 15, p. 4, 2010. 3) _____. VIEIRA, Else Ribeiro. P. Richard Burton e Elizabeth Bishop: pioneiros na tradução da literatura brasileira em língua inglesa. (Richard Burton e Elizabeth Bishop: Pioneers in translating Brazilian literature into English language). *Ipotesi (UFJF)*, v. 13, p. 13-25, 2009.

CARTOLA AND LORCA: TRANSLATION OF A MUSICAL-LITERARY MEETING BETWEEN BRAZILIAN SAMBA AND SPANISH POETRY

J.F. Santos

Universidade Federal de Minas Gerais

Abstract: The so called Golden Age (started approximately in 1930) is, by consensus, seen as the Brazilian Popular Music's moment of diffusion and, having Rio de Janeiro as its main radiating centre. At that moment there was still a clear and strong division between the musicians and what was produced in the city's suburbs (Samba, Choro, Seresta etc) and the bourgeois center, with its discs and radio. Nevertheless, it's in the suburb that great names of Brazilian music - such as Lamartine Babo, Ary Barroso, Villa Lobos and others - will find partners and new musical and literary themes. Contemporary to Lorca (1898-1936), Agenor de Oliveira (1908-1980), known as Cartola, is considered one of the greatest Samba players in the history of Brazilian music. Black singer, composer and a violinist, he produced his works in Mangueira slum, but was in contact with the downtown musicians. His trajectory is the archetypal of the black Brazilian musician. It is to say that he was born in Catete neighborhood, but at the age of eight, because of financial issues, moved

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to Laranjeiras, and after, in a worse financial condition, to the Mangueira slum, there beginning his production as a samba composer and player, helping to found the samba school "First Station of Mangueira" (1928).

What approaches Cartola, the black Brazilian musician-poet, and Lorca, the white Spanish musician-poet? We can start this discussion by the reception of these two artists, both commented and disclosed by two important Brazilian modernists: Carlos Drummond de Andrade and Heitor Villa Lobos. Drummond is also the author of the last tribute made to Cartola, exactly three days before his death in November 30 of 1980, through the chronicle "Cartola, no moinho do mundo" published by "Jornal do Brasil". Villa Lobos is the responsible for one of the most important Cartola's recordings. However, the real meeting between Lorca and Cartola is made only in "Verde que te quero rosa" (something like: "Green that I want pink"), samba composed by Cartola and was the main music of his third album with the same title.

The present work tries to present one critical reading of the reception of the Spanish poet Federico Garcia Lorca on Brazil, through Agenor de Oliveira's, the Cartola's, transcription of "Romance Sonambulo" ("Sleepwalking novel") in "Verde que te quero rosa", samba recorded in 1977. We will also reflect about the different approach of the reception made by the black music, discussing its marginality, comparing to the literary and musical canon, as well.

Biography: Obtained her master degree in Literary Theory at Universidade Federal de Minas Gerais (Belo Horizonte - Brazil) in 2012 with a dissertation about Lorca and his influences in Brazil. At the same university, obtained the bachelor degree in Portuguese and Spanish languages.

Works with music as an interpreter since 1990 and also played a part in a university program called "Letras e textos em acao" designed to improve the learning skills of students in public schools of the city by the melting of storytelling and theatrical acting.

S2 TRADUCTION, PHILOSOPHIE ET HERMENEUTIQUE / TRANSLATION, PHILOSOPHY, AND HERMENEUTICS

A CRITICAL TASK OF THE TRANSLATOR: PAUL CELAN BEYOND THE HOLOCAUST

R.A. Magalhaes
University of Macau

Abstract: The poetry of Paul Celan (1920-1970), a German-speaking Romanian Jew and Holocaust survivor, has attracted considerable attention over the past 15 years in studies done in Brazil and elsewhere in the world relating to the literature of the witnesses to the Holocaust. Generally speaking, his poetry has come to be regarded as “the” post-Auschwitz poetry, par excellence. As a result, his poems have become victim to “over-interpretation”, based almost exclusively on the trauma of the poet’s experiencing life at the extreme limits during the Second World War. In 1965, Paul Celan published the cycle of poems “Atemkristall” (breath crystal), an extremely condensed work, both in terms of its form as well as its subject matter. The philosopher Hans-Georg Gadamer commented, one by one, on the 21 poems of “Atemkristall”, in the book *Wer bin ich, wer bist Du?* (Who Am I, Who are You?), issued in 1973 by the German publishing house Suhrkamp. This book has been translated by me into Portuguese, under the title of *Quem sou eu, quem és tu?* (Rio de Janeiro: EdUERJ, 2005) How does one translate the hermetic poems of “Atemkristall” without incurring the risk of “over-interpretation”, without reducing them to mere literal translations accompanied by the Gadamer’s commentaries, and yet, without compromising the understanding of these commentaries? The task of the translator consists in “trans-creating” each poem in its own lyric singularity, projecting relevant perspectives, in addition to the essential literary perspective of the witness, in order to achieve an analysis of the Celanian work. Using the example of the translation of *Wer bin ich, wer bist Du?*, a polemic is created concerning the proper placement to be occupied by the translator, and the introduction of the translator’s critical approach and the translator’s own poetics.

Biography: RAQUEL ABI-SÂMARA Holds a Doctorate in Comparative Literature from the University of the State of Rio de Janeiro, Brazil (UERJ, 2004). She specialized in Germanic Studies at the Albert-Ludwigs University in Freiburg, Germany in 1999, and also earned a master’s degree in Brazilian literature from UERJ in 1999. In addition, she is a professor of modern poetry, and translator of the works of Paul Celan, Hans-Georg Gadamer, Imre Kértesz, Gerhard Schoenberner, Martin Luther, Vilém Flusser, among others. Recently in Japan she organized an anthology of contemporary Japanese poetry (soon to be published), written from the perspective of the urban landscape. She currently works as Assistant Professor in Translation Studies at University of Macau, China.

TRANSLATING JEAN AMÉRY'S LOSS OF TRANSCENDENCE

K.J. Millet
San Francisco State University

Abstract: In “At the Mind’s Limits” (1980), Jean Améry considers his experience as an intellectual at Auschwitz and poses the question as to whether or not “intellectual background . . . and disposition” could “help a camp prisoner in the decisive moments” (5). He wonders, furthermore, if these two characteristics could “make survival easier?” This question leads him to ponder the status of the “geistige Menschen” or “intellectuals” generally so that throughout the essay, he demonstrates how an intellectual’s orientation both expresses and, then, ceases to express itself at Auschwitz. The trajectory of the intellect at this specific camp is important to Améry because of Auschwitz’s uniqueness in relation to other Nazi camps: it is a death camp, “created in 1940, and to the end was subject to improvisations (Improvisationen) from day to day” (6). In this way, Améry assesses the improvisational nature of Auschwitz as noteworthy for the intellectual not due to its systematic reproduction of death, but to its constantly evolving aesthetic of dying. Améry’s description suggests that Auschwitz the death camp, unlike labor or concentration camps, plays a specific role in the Nazi imaginary because of its “improvisations.” Consequently, Améry’s notion of “the intellectuals” in relation to Auschwitz’s “improvisations” is freighted with nuances extending beyond the normal associations readers might intuit. Therefore, Améry’s contexts for these terms must be tracked throughout his essay. This essay examines Améry’s use of aesthetic and philosophical concepts familiar to the German philosophical tradition throughout “At the Mind’s Limits” in order to determine the specific stakes of his argument for modern English-speaking readers. By paying close attention to Améry’s German philosophical background and framing these concepts for an English tradition, I demonstrate how Améry’s loss of transcendence might be thought philosophically in an English-speaking tradition.

Biography: Kitty Millet is Associate Professor of Comparative Jewish Literatures at San Francisco State University. Tenured in Jewish Studies, Professor Millet is also on the faculty of Comparative Literature. Her most recent publications include the following articles: an analysis of 'diaspora' in the work of the classicist, Erich Gruen, for *European Legacy*; an examination of Jean Améry's notion of transcendence at Auschwitz (Lexington Pr, 2012); and the stakes of linking the Holocaust to German Colonialism (Columbia, 2011).

IN SEARCH OF "AFFINITY": A COMPARATIVE STUDY BETWEEN WALIULLAH'S *CHANDER AMABASYA* AND CAMUS' *THE OUTSIDER*

A.S.M. Rafi
Bangladesh University

Abstract: Can people all over the world equally suffer from similar existential crisis despite their cultural differences? Is the moral responsibility a difficult task in the world of "Absurd", since there is no prevalence of God, of no caring or concerned universe? Is that sense of absurdity leads to the meaninglessness of life? All the answer of these questions can be understood by reading *Chander Amabasya* (1964), a famous Bengali Novel by Syed Waliullah in conjunction with Albert Camus' *The Outsider*, a masterpiece in world literature as both of these novels are based on the view where life is absurd. This sense of absurd derives from the realization that man is destined to die, as if being punished for a crime he had never committed. There is no reprieve, and this makes life absurd.

Waliullah wrote much of his novel *Chander Amabasya* (literally meaning, A Moonless Night) during the last few years of his life in France. He brought an international flavor, a vivid feel and fragrance of western philosophy—of existentialism, to be specific, and of the much talked western literary technique called the 'stream of consciousness' in his novel. Not that they were absolutely new innovation in Bengali literature, but no one before Syed Waliullah had made use of them in context of Bengali Muslim society and that, too in a rural setting. On the other hand, French author Albert Camus is illustrious for his philosophy of absurdism. Like Waliullah's *Chander Amabasya*, Camus' *The Outsider* (also known as *The Stranger*) explores the theme and outlook that are often cited as exemplars of existentialism.

Following A. Owen Aldridge's notion of comparison, this paper compares *Chander Amabasya* with *The Outsider* indicating 'affinity' which consists of style, structure, mood or idea between two works, which have no other necessary connections. The mood of both novels is entirely bleak, dark and absurd; none of them has a firmly structured plot. Both the protagonists of *The Outsider* and *Chander Amabasya* struggle to find a rational meaning of life where none to be found. Further it compares indicating 'influence' as Waliullah was in many ways influenced by Albert Camus' existentialist worldview. Finally this paper entails the conflict of a series of "cause and effect" which intends to read these two novels as incomparable literary objects. Consequently the crisis of comparative literature comes into being as both the writers applied quite contrastive ways; "essential attachment" and "essential detachment" to endorse their perspectives in the enormous cultural dissimilarities.

Biography: Abu Saleh Md. Rafi is a young researcher and his area of interest includes comparative literature, postcolonial literature, gender studies and media. He has attended two international conferences and published his papers in scholarly journals. He obtained his B.A. (Hons.) and M.A. in English from Jahangirnagar University. He is currently working as a lecturer in the Department of English at Bangladesh University, Dhaka, Bangladesh.

S3 IDEOLOGIE, HEGEMONIE, RELIGION / IDEOLOGY, HEGEMONY, RELIGION

CHRISTIANITY AS SEEN IN TOYAMA MASAKAZU'S (1848-1900) WORKS OF LITERATURE

M. Wakabayashi
University of Tokyo

Abstract: Toyama Masakazu (1848-1900), an educator and poet, was one of the first late-Tokugawa, early-Meiji Japanese to travel overseas – to Britain and to the US – before becoming a sociology professor at the University of Tokyo. He became its president in 1897 and Minister of Education in 1898. During his stay overseas, he became influenced by church music, sermons, poetry, and especially literature written in English. He invented poetry in the “new style” called “shintai shi” in 1882. Its unusual length, a single rhythm that remained consistent throughout the poem, and narration of a story all make the “shintai shi” different from older forms of poetry in Japan. In his works of literature and poetry, Toyama viewed Christianity positively as a vehicle for civilizing Japan, but also negatively as a threat to its sovereignty. For him, Christianity was a double edged sword.

Christianity also appears in his poetry in the “new style.” Toyama translated and included an English-language speech by a native North American named Red Jacket into “Shintai Yasokyô shi” (“A Crazy Verse on Christianity in the New Style”), published in 1882. Scholars have dealt with his “crazy verse” only as a work of literature, assuming that it had no value as a source in intellectual history. But the discovery of the translation within “Shintai Yasokyô shi” led me to a new interpretation of Toyama’s thought. I concluded that it reveals a key anti-foreign dimension of it, hitherto overlooked by scholars.

Biography: I am a PhD candidate at the University of Tokyo, in Area Studies. My specialization is Meiji period Japanese history. My undergraduate degree was in History at the University of Toronto.

EXCHANGING THE LOCATION OF THE DOMINANT CULTURE AND THE DOMINATED CULTURE THROUGH TRANSLATION: REINTERPRETATION ON THE HISTORY OF THE BIBLE TRANSLATIONS FROM B.C. THREE TO THE SIXTEENTH

S. Kim
Seoul Women's University

Abstract:

There is no translation completely free of cultural hegemony. Especially, today translation in non-hegemonic cultures is strongly influenced by political and ideological powers of American and British culture using English which isn't only an international language but also dominant language of the world. However, translation is a feeble thing which is just controlled by the hegemonic culture. It can exchange the location of the dominant culture and the dominated culture. And the power of translation has led a lot of historical revolutions. The purpose of this thesis is to show its power through reinterpreting on the western history of Bible translations from B.C. three to the sixteenth and then to suggest new methods of subverting today's western culture-oriented translation strategy in dominated cultures.

Biography: Educational Experience March 2006 ~ February 2012, the Graduate School of Seoul Women's University (Ph D in Translational Studies, The of Ph D thesis is September 2003 ~ February 2006, the Graduate School of Seoul Women's University (M.A. in Translational Studies, The title of M.A. thesis is The English Translation of "The Mongolian Birthmark": with a Critical Introduction) February 1996 ~ March 1994, the translational course of Seoul Women's University March 1988 ~ February 1992, Seoul Women's University B.A. in English language & literature) Career March 2012 ~ Present, Visiting Professor for Seoul Women's University June 2009 ~ February 2012, Lecturer for Seoul Women's University January 2003 ~ February 2009, Translator for MBC June 1996 ~ February 2009, Translator for Q channel & history channel May 2001, Translator for Jeonju International Cinema Festival October 2000, Translator for the 4th Seoul International Documentary Festival February 1997 ~ November 2004, Translator for EBS ^{Cultural Partiality in Translation and Searching for a New Translation Criticism)}

CONZE'S TRANSLATION OF HEART SUTRA AND XUANZHUANG'S FIVE "UNTRANSLATEDS"

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¹The Chinese University of Hong Kong, ²The Pennsylvania State University

Abstract: Xuanzhuang's (602-644) translation of Buddhist sutras from Sanskrit to Chinese has led him to propose the "non-translation" of five types of terms, hereby known as the five "untranslateds." They are either based on the religious grounds, such as a) untranslated for the sake of awakening, and b) untranslated for the mystic purposes; or on the cultural grounds, such as c) untranslated out of the lack of local terms, and d) untranslated owing to the respect of the original terms; or on purely linguistic grounds, such as e) untranslated to capture multiple meanings. The commonest version of the Heart Sutra, the short but most widely-read sutra in China since his time, is the rendition of Xuanzhuang in which he applied his translation ideals into practice. In his translation, he interacted with both the original text, as well as the preceding translations, something that he admitted in his manifesto. He was hovering among the grand system of religion, the system of his own culture and also that of his predecessors. Interestingly, Edward Conze, one of the foremost translators of Buddhist texts, also involved himself in the interplay of these three dimensions. Unlike many Western translators of religious texts who are non-believers of the religion concerned, Conze's devotion to Buddhism and his prolonged contact with this religion have enabled him to produce an English translation of Heart Sutra that captures the spirit of the five untranslateds. The non-translation of various terms in his Heart Sutra reveals a new peculiar relation between his own Western culture and the non-Western ones, a relation that violates the ethnocentric norm of his time as a result of his active engagement in the Buddhist religion as well as the cultures associated with it. It is argued that the close resemblance of Xuanzhuang's ideals and the practice of Conze is not the outcome of sheer imitation, but the deliberations that subvert the center-and-periphery relation between the original-text and target-text cultures.

Biography: Cheng Siu-Pong is a doctoral student at the Department of Chinese Language and Literature and Research Assistant at the T.T. Ng Chinese Language Research Center of the Chinese University of Hong Kong. His research interests focus on Cantonese discontinuous constructions, cartographic approach, and translation studies. Yuk Sunny Tien graduated from the Hong Kong Polytechnic University with a B.A. in Translation and Chinese, and an M.Phil. in Translation. She is currently a doctoral candidate in the Department of Comparative Literature at the Pennsylvania State University. Her research interests include Shakespearean adaptations, cultural and translation theory and gender studies.

S2 TRADUIRE L'ALTERITE CULTURELLE / TRANSLATING CULTURAL ALTERITY

AUSTRALIAN ABORIGINAL LITERATURE IN DUTCH AND GERMAN TRANSLATION

O. Haag

University of Edinburgh

Abstract: Published Aboriginal Australian literature has never been confined to a national market. On the contrary, it has been translated, published and distributed overseas. Since the late 1970s, Aboriginal books have been translated into well over seventeen different languages, with continental Europe being the most prolific and largest market for this literature in translation. Translated Australian Aboriginal literature is, furthermore, surrounded by specifically European influences: firstly, there are countless books (mostly fiction) authored by Europeans about Aboriginal cultures, which are nonetheless often advertised as explicitly 'Aboriginal' literature. Thus, the issue of authorship—so central within Australia—has met with a different level of awareness in Europe. Secondly, there is a tendency in Europe to perceive the translations in terms to their cultural and historical rather than literary value. For example, books are often advertised as 'first-hand' insights into Aboriginal cultures and history, while literary features seem to be less central. Thirdly, the European reception of Aboriginal literature is reflected by different European images of and discourses on Aboriginal cultures, which thus influence the reception of this literature; most evidently, these are exotic and romantic images, although political and socio-critical discourses also affect reception. This paper compares the translation of Aboriginal literature into German and Dutch, focusing on the different strategies of how Aboriginal Australian cultural contexts have been translated into the cultural contexts of the target culture. The focus is on the different techniques of how cultural contexts have been rendered intelligible to Dutch and German readers. An important topic discussed in the paper is also how historical information has been conveyed in translation, arguing that translation studies are vital for comparative approaches to Australian Aboriginal literature. The focus on translations, this paper further argues, is also an important interdisciplinary endeavour.

Biography: Oliver Haag is a Research Fellow at the Austrian Center for Transcultural Studies, Vienna, and is also affiliated with the University of Edinburgh where he is teaching in European History. His research interests are in the areas of German reception of Indigenous cultures, the history of publishing, and Australian Indigenous autobiography. Oliver has published on these subjects in, among others, *Aboriginal History*, *National Identities and Studies in Australasian Cinema*. His current research is entitled 'Indigenous People and National Socialism'.
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IS TRANSLATION A CRITICAL APPROACH ?

L.B. Yagneshwar

CLAI

Abstract: Translation is considered to be an important tool of Comparative studies, both for Literary and for Linguistic Analysis. This tool presents a salient critical approach for the study of human civilization and culture. Translation being a Bi-lingual tool of communication, it does a submarine activity. Translation is an Intra and Inter Cultural communicative tool while translating a literary text from a source language to a particular target language, a cultural message and a bondage which, without imposing it over the target language, establishes itself at the root level. In a country like India, where the cultural Philosophical movements in History have brought the country into a relative home culture, the influences of philosophical messages have automatically transferred themselves into one Indianness in different linguistic canvases. Tamil for e.g, has ancient literature where you can find an Intermixture of 'Desi'- the native, aboriginality and Buddhist, Jain philosophies which they entered from Eastern India- and this was through different translating techniques. The adoption of the unknown culture in the home culture is through an internal, brain activity and can be understood thorough critical comparative mental activity. A prominent literary, social philosopher of 20th century Mr.Rahul Sankrityayan has created a mixed sentence ' ATHATO GHUMAKKAD JIGNYASA'- The first and the third word in the sentence are from Sanskrit, whereas the middle word is from Hindi – The shade of the meaning is so attractive, that ' This is the wandering which creates questions' --- This wandering of literature , is best possible through the method of Inter communication , possible only through translation. Translation adopts a triangular activity. It helps to know the comparative contents of the Culture, contrastive qualities of different cultures, and this is known through, definitely a mental critical activity. These and many other locations of Critical activities of Translations are to be examined through practical analysis. This paper will proceed in the above discussed direction.

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Biography: 1. Awards and achievements : Won 17 National /state awards . 2. Achievements : Retd Prof. of comparative Languages and Culture, Devi Ahilya University, Indore. 3. First person to start M.A in Translation in Hindi speaking states. 4. Was an acting vice-chancellor at DAVV University several times for short periods. 5. Was Dean of Arts, 1998 onwards until retirement at Devi Ahilya Vishwavidyalaya. 6. Have produced more than one hundred and thirty research papers. 7. Have authored several books. 8. Am an expert in the field of Translation techniques. 9. Have translated several very important books for various important National organizations like Sahitya Akademi, Bharatiya Bhasha Parishad, Calcutta. 10. Have been an editor for Karnataka Sahitya Akademi's quarterly in Kannada titled 'Aniketana' for more than three and half years during 1987-91. 11. Have also edited a special commemorative volume for Karnataka Patrika Akademi during its silver jubilee celebrations in 1990. 12. Have also been an editor for several other journals. 13. Have guided several students for their completion of M.Phil and Ph.d degrees. 14. Have evaluated many Ph.d thesis for several universities in the country. 15. Have been a visiting professor for the Mahatma Gandhi International Hindi University and the S.P University , Vallabh Vidyanagar, Gujarat. 16. Have been an E.C member for several prestigious organizations of the country like Comparative Literature Society of India, Delhi, Bharatiya Anuvad Parishad, Delhi. 17. I am also an official member of the 10th plan UGC . 18. Was a Chancellor's nominee for the Dept of Comparative Literature, Jadavpur University, Calcutta. 19. Advisor for a monthly titled Mysore Hindi Prachar Parishad Patrika, Bangalore. 20. Have been an academic council member of M.G.In University Wardha. 21. Presented papers and also chaired in several National and International Conferences inside and outside the country as in the Sixth and Seventh World Hindi Conference held in London, and Suriname, South America. 22. Am the first author of the book in the entire country in Hindi on Comparative Literature and Translation titled ' Tulanatmak Sahitya Aur Anuvad' . 23. Have served as a member of the Grants committee for Ministry of HRD twice.

VERS UNE REDEFINITION DES SCIENCES ET DE LEURS FRONTIÈRES ? / SCIENCES AND THEIR BOUNDARIES RECONSIDERED

A NOTE ON HISTORICIZING TWO SCIENCES TOWARDS RE-EVALUATING COMPARATIVE METHODOLOGIES

A. Ray
trent university

Abstract: favor of the separation? Do we retain the separation today? Or do we try and integrate the natural and social sciences? Why is it (if at all) necessary to integrate? What were the problems of the separation? What new (in terms of both solutions and problems) would integration offer? Is it at all possible to integrate? What would integration mean? Would it mean a displacing of social science methodologies by natural science methodologies? Would it mean a 'diluting' of natural science methodologies by social science methodologies? Or would natural science be strengthened in the process? Would integration give birth to a 'new science' that is neither exclusively natural nor social? Or, is this separation misconstrued by Western esotericism during the aftermath of the Enlightenment [cf Descartes, Kant] that initially had no resonance whatsoever with the non-West [say, for example, Greece, India]? That said, how, if at all productive, do we from the vantage point of the disciplinary orientation of Comparative Literature compare between the two sciences? Do we re-evaluate and push the disciplinary methodologies beyond the domains of historiography, genology and thematology or do we 'engineer' new sites to deploy the existing methodologies?

Biography: Holds BA (2007) and MA (2009) both in Comparative Literature from Jadavpur University, Kolkata, India. Finished a PhD-level coursework (2009-10) from the Centre for the Study of Culture and Society (CSCS, <http://www.cscsarchive.org>), Bangalore, India while simultaneously working as a research associate in the Culture-Subjectivity-Psyche (CUSP) unit of the same institute. While in CUSP he studied the interface of hierarchical relations between the 'western' medicine and other indigenous modes of healing on the one hand and the doctor as the 'service-provider' and the patient as the 'stakeholder' on the other. Currently working on archaeology of vagabondage: aiming to do a genealogy of 'vagabondage' and design a theoretical framework to understand the politics of visual representations of the vagabond; looking into when, how and why vagabondage crystallized as a separate form of travel-genre distinguished from the more indigenously known forms (say, the pilgrimage in the West) and politically account for the 'dividing practice' that renders one as 'traveler' and the other 'vagabond'; one an 'explorer' and the other 'wanderer' and so on.

DES SENS, DES ESSENCES, DES SCIENCES ET DES SUBVERSIONS : LE MONSTRUEUX CHEZ GÜNTER GRASS, MATTEO GARRONE ET MARILYN MANSON

M.-. Marino
Bangor University

Abstract: Cette étude suit une méthode comparatiste et interdisciplinaire socio-historique pour analyser la subversion de l'ordre scientifique chez l'auteur Günter Grass, le metteur en scène Matteo Garrone et le projet musical controversé connu par le nom de Marilyn Manson. Cette approche met en relief les liens entre un roman, un film et un vidéo de musique des années 2000 partageant l'esthétique du grotesque monstrueux, ainsi que les liens entre le comparatisme et les domaines de la biologie, de la sociologie et de l'histoire. Le roman *En crabe*, le film *L'Embaumeur* et le vidéo de musique satanique *Les Personnes qui ne sont personne* récréent le public par leurs récréations des liens entre savoir, nature et culture. Ces trois textes concernent en particulier les catégories de race, sexe et classe. Une approche historique foucauldienne et la théorie sociologique des intersections élaborée par Kimberle Crenshaw laissent entrevoir les moyens stylistiques et thématiques dont les trois textes se servent pour subvertir l'ordre biologique qui pose une conception essentialiste de la nature ayant des fortes implications politiques. Les sens culturels que ces textes exposent ouvrent un parcours de redéfinition pour le comparatisme dans plusieurs domaines d'enquête.

Biography: Mattia Marino enseigne italien et histoire européenne à Bangor, Grande-Bretagne, et a suivi des consultations linguistiques aussi à Manchester, dans sa ville natale Catanzaro, dans sa ville universitaire Maastricht et à Providence, Rhode Island. Il a présenté des travaux sur la mémoire culturelle aussi à l'Institut Norvégien de Rome et aux centres de mémoire culturelle des universités de Londres et Copenhague. Il a publié aussi dans le journal culturel *Otherness* et dans le journal de poésie *BlazeVOX* et a touché à plusieurs sujets, tels que les traumatismes nationaux français, le cinéma politique italien, les vidéos de musique américains monstrueux et les écrits subversifs allemands.

RELATIONAL SPACE: A GEOCRITICAL APPROACH

E.S. Pedersen
Aarhus University

Abstract: In *La Geocritique: Reel, fiction, espace*, Bertrand Westphal advocates a geo-centric approach to literature, which substitutes the author as the analytical focus for a specific geographical place. I will demonstrate how a geographical concept might similarly function as a focal point for a geocritical study. Because of its attention to the question of referentiality, geocriticism seems to allow for a new conception of literature as a legitimate means of geographical representation. The topical concept of 'relational space' exemplifies how literature can function as a critical laboratory for the development of geographical conceptualizations. In geography's turn toward theories of 'the relational', space is seen as constructed by social relations, as processual and as fundamentally heterogeneous (Thrift 2006, Massey 2005). Although topical in geography, the idea can be found nascent in literature even at the beginning of the twentieth century. With examples from both ends of the twentieth century I will compare three literary strategies for shaping a relational cartography: Virginia Woolf characteristically uses metaphorical language to create fluid boundaries between her characters' bodies. I will argue that this fluid spatiality reflects her conception of geographical space as well, in which distance and nearness are not necessarily opposing terms. A recent example is Danish author Peer Hultberg, whose novel *Byen og verden* (*The City and the World*) (1992) combines two relational narrative strategies in a portrait of the Danish city of Viborg. The novel forms a multi-plot story network braiding together 100 stories of Viborg inhabitants, and the narrator is a highly subjective, gossip-like 'voice of the town' which cannot be reduced to an individual source but continually combines private and public perspectives. Comparing these strategies, I will discuss the representation of complex notions such as movement and heterogeneity in literary form as opposed to geographical theoretical discourse. Finally, I will outline the possible methodological underpinnings for a geocritical approach to geographical concepts.

Biography: Born 1987. PhD Scholar in Comparative Literature at the University of Aarhus, Denmark. Working on a thesis entitled: "Body and Place in Literature: A Trans-Disciplinary Study of the Relational Body between Literature and Geography".

S4 LITTERATURES NATIONALES ET MONDIALISATION / NATIONAL LITERATURES AND GLOBALIZATION

TWO AESTHETIC ATTITUDES AND THEIR FATES IN MODERN CHINA

L. Dai
Southwest University

Abstract: The modernization of Chinese Aesthetics is a process of selective westernization, an active and positive one based on converting Western concepts using certain Chinese traditions., In other words, the selective Westernization is the sinicization of western aesthetics. The modernization of Chinese aesthetics is an interactive process between the selective westernization of Chinese aesthetics and the sinicization of western aesthetics. This results in a fusing of Chinese and occidental aesthetics. On the one hand, poetry has been more important than religion in China. Thus the Confucian political-moral conscious theory about and the practice of art was the dominant aesthetic attitude in ancient China. The Confucianized version of Marxist aesthetics later played a leading role in modern and contemporary China. And on the other hand, Taoist aesthetics advocates nothingness and emptiness, and emphasizes non-utilitarian values. This resembles Kantian aesthetics. The Taoist approach contradicts Confucian aesthetics and as a result has been marginalized. Traditional mountain and water painting is finally adapted by mainstream ideology in contemporary China. A non-utilitarian aesthetic attitude has encountered the same fate in both artistic and theoretical fields.

Biography: DAI LE will be an undergraduate student in autumn 2012

THE AFRIKAANS WRITER AS COSMOPOLITAN

L. Viljoen
University of Stellenbosch

Abstract: This paper responds to the following questions posed under the theme titled "Nations and Beyond: Linguistic Areas, Literary Continents and Globalization": "To what extent are categories such as 'European literature', 'Western literature', 'World literature' legitimate and useful? How are the broad literary continents defined? Beyond continental borders, are linguistic areas more appropriate than geopolitical or cultural criteria in defining literary identities?" These questions are explored from the perspective of Afrikaans literature, a minor literature which constitutes a sub-set of South African literature. Although the language Afrikaans has diminished in status in post-Apartheid South Africa, Afrikaans writers can still rely on a relatively robust literary system in which their work will be published, reviewed, discussed, awarded, canonised and introduced into school and university syllabuses. Some Afrikaans writers have also succeeded in making the transition into the sphere of 'world literature'. The paper discusses the way in which Afrikaans literature functions within the larger contexts of South African, African and world literature and focuses on the question whether it is valid or useful to use a linguistically based category such as Afrikaans literature in charting literary developments in South Africa. In the process it looks at the tenuous links between the linguistic and national definitions of a body of literature as well as the role that a variety of factors (such as translation, ideology, economical considerations, rhetorical fashioning) play in the entry of writers into the problematic category of 'world literature'. Following from this, the question is raised whether writers from a locally based literary tradition like Afrikaans can be part of or contribute to a 'cosmopolitanism' that is defined by Robert Spencer as "a disposition" characterised "by self-awareness, by a penetrating sensitivity to the world beyond one's immediate milieu, and by an enlarged sense of moral and political responsibility" in an essay in the volume *Rerouting the Postcolonial* (Wilson, Sandru & Welsh, 2010). These issues are discussed with reference to texts by a selection of Afrikaans authors like Andre Brink, Karel Schoeman, Breyten Breytenbach, Antjie Krog, Etienne van Heerden, Marlene van Niekerk and SJ Naude.

Biography: Louise Viljoen is professor in the Department of Afrikaans and Dutch at the University of Stellenbosch, South Africa. Her field of research is Afrikaans literature and Literary Theory with a special focus on postcolonialism, gender, identity and (auto-)biographical writing. She has compiled an anthology of Afrikaans poetry *Poskaarte. Beelde van die Afrikaanse poësie sedert 1960* (1998) with colleague Ronel Foster as well as a selection of poetry by Barend Toerien *Om te onthou* (2006). She has also published a book on the work of Antjie Krog, *Ons ongehoorde soort. Beskouings oor die werk van Antjie Krog* (2009).

LA LITTÉRATURE BRÉSILIENNE CONTEMPORAINE AU-DELA DES LIMITES ET DES FRONTIÈRES

B. Resende

Universidade Federal do Rio de Janeiro

Abstract: L'exposé ici présenté cherche à débattre des questions sur la production littéraire brésilienne d'aujourd'hui car, d'après notre point de vue, ces questions méritent d'être reconfigurées sous la logique de la géopolitique contemporaine, des théories sur le latino-américanisme et aussi des relations inédites qui s'établissent en ce 21^{ème} siècle entre la ville et sa périphérie en Amérique Latine.

Comment se présente la littérature produite aujourd'hui au Brésil? Quelles sont les nouvelles configurations du temps et de l'espace de la création latino-américaine? Qu'est ce que d'être un écrivain latino-américain, quand le latino-américanisme lui-même, telle que le veut Nestor Garcia Canclini, déborde les territoires de l'Amérique Latine ?

Une fois reprise la routine de la vie démocratique, la culture et l'art latino-américains se retrouvent plongés dans un univers où la circulation des informations, des savoirs, des références esthétiques et des normes impératives de consommation se donnent d'une forme globale. La littérature, telle que d'autres expressions artistiques, est interpellée par des nouveaux flux globaux, c'est à dire par des formes imaginaires qui se déplacent sur des supports digitaux, dans des accords interpersonnels qui peuvent aussi bien favoriser l'échange d'idées et en même temps dissoudre des subjectivités.

Comment est organisée la vie littéraire dans les régions de l'Amérique Latine en ce temps où on n'a plus besoin de partir en Europe pour se connaître? Qu'est ce qu'il peut avoir en commun entre des écrivains voisins, habitant le même continent, loin des autres, mais qui utilisent des langues différentes? Quelles sont les références qui se maintiennent et quelles sont celles qui sont rejetées? A la recherche d'un discours et d'un champ théorique commun, de quelle manière circulent la Critique Littéraire et les recherches en Littérature Comparée entre ces textes?

Le fait est que les relations politiques, culturelles et existentielles, compte tenu de l'ordre mondial actuel et de la vie à l'intérieur des nations, semblent mettre en évidence, depuis les années 90, des différentes configurations identitaires, l'émergence de nouvelles subjectivités, des nouvelles voix, et, par conséquent, des nouvelles configurations des récits.

Ainsi, dans ce nouveau contexte d'échanges culturels on identifie, au Brésil, l'émergence d'une littérature dédoublée en deux tendances dominantes que nous nous proposons à analyser: une tendance qui refuse toutes les formes d'identité nationale, par la création d'un récit qui pourrait apparaître dans n'importe quel espace de la réalité mondialisée, et une autre - surtout dans la littérature de la violence - qui crée la fiction dans un micro-espace périphérique en opposition à un centre dominant et dominateur, quel qu'il soit. Ces deux possibilités établissent un dialogue avec la situation de la littérature latino-américaine sous une forme inédite.

Sans aucun doute, n'importe quel regard qui se veut critique et comparatiste à lancer sur la littérature latino-américaine contemporaine aura le sentiment d'une sorte de stupeur devant l'inéditisme et la multiplicité qui se présente.

Biography: Beatriz Resende, PHD en Littérature Comparée, est Professeur à l' Universidade Federal do Rio de Janeiro et Chercheur au CNPq et FAPERJ au Brésil

S3 LITTERATURES NATIONALES ET MONDIALISATION / NATIONAL LITERATURES AND GLOBALIZATION

GEORGIAN LITERATURE AND WORLD LITERARY PROCESS (19TH-20TH CENTURIES)

I. Ratiani

Iv. Javakhishvili Tbilisi State University

Abstract: The presented paper is a methodological attempt to comprehend the Georgian Literature (19th-20th centuries) in a broad cultural-literary perspective, within the context of world literary process, conceptual and methodological intersections and contradictions. The research is based on comparative studies; particular theoretical terms and models will be defined. During the period which is under revision, in particular 19th-20th centuries, Georgian literature developed against the background of diverse historical stages and mentalities, alongside different ideological-political and religious-cultural trials. At the end of the 18th and the beginning of the 19th centuries, Georgian literature, Christian in its essence, due to the historical fate of Georgia, appeared at the intersection of Eastern and Western cultural realities, characterized by different cultural trends and ideologies. Correspondingly, during this period, Georgian consciousness regarded "World Literature" not as a "Western" system, as it was traditionally considered, but as a synthetically "Eastern-Western" one. From the 19th century Georgia falls under the oppression of Russian imperialism, which is later turned into the Soviet regime; as for literary context, the alternation of various Western tendencies and methods – romanticism, realism, modernism, symbolism and others - are observed; It is almost two hundred years, marked by the constant cultural clash against the imperialistic ideology and soviet totalitarianism. During this period Georgian literature undergoes through hazardous phases and regularly gets in and out of World literary process. The purpose of the paper is to display the diversity of relations between the World literature, as a system of literary interactions and interference that shape international literary process, and Georgian literature as the national "version" of World literature throughout the 19th-20th centuries.

Biography: Professor of Iv. Javakhishvili Tbilisi State University, Head of the department of General and Comparative Literary Studies; Director of the Research Centre - Shota Rustaveli Institute of Georgian Literature; President of Georgian Comparative Literature Association (GCLA). The field of interest is Literary Theory and Comparative Literature in the wide cultural context. The recent research interest includes: broad problems of literary theory; comparative studies of 20th century Georgian and European Novel; the revision and analyze of Soviet and Post-soviet literary processes. Awarded with a number of professional prizes, international scholarships and grants. Author of several monographs, books, textbooks and over 80 articles. Editor of the book - "Totalitarianism and Literary Discourse. 20th Century Experience", published by Cambridge Scholars Publishing in 2012.

GEOCULTURAL ASPECTS IN CONTEMPORARY HUNGARIAN PROSE

E. Bányai

University of Bucharest

Abstract: In recent years a number of contemporary Hungarian prose works of art have appeared in which the visualization of interlinguistic and intercultural experience acquires a highly significant role. Because of the prose-poetical use and actuation of different linguistic, cultural and religious registers, the matter of alterity/alienage becomes determinative and determinable. The cultural and geopoetical definiteness of these registers denote the existence of a geopoetical notion of space which is a relatively restricted but removable space structure because of the relativity of the borders. I am interested in spatiality not as a material entity but as a creative one, following Merleau-Ponty's idea: "space is not such a medium in which things get arranged, but a medium through which things get arranged". I mention as examples the prose writings of Adam Bodor, Zsolt Lang as well as the writings of some post-Bodorian authors belonging to the "Sinistra-space" like Gyorgy Dragoman, Sandor Zsigmond Papp, Gabor Vida (each hungarian writers born in Romania, Transylvania). In these writings the ideas of identity generated in the intercultural space and moved by the associated spaces, the relations constituted by the space and the spatialization of the relations become elucidated. The different texts of the above-mentioned writers are related by their spatial embedment, spatial dependence and the spatial conception, which comes into existence in the language. On the border of different languages and cultures, in the prose texts which are constructed interculturally the spatial embedment and therefore the hardly determinable border-identity become elucidated. Focusing on this aspect the border-situation and the duality of the analyzed literary texts become visible, because the geographical names emerged from the prose texts generate such a name-map, which make their

reading referenceable, but at the same time these texts emphasize their literary mediality, their born-in-language status all through.

Biography: Banyai Eva, PhD, associate professor, University of Bucharest, Faculty of Foreign Languages and Literatures, Department of Hungarology.

BRAVE OLD WORLD: (RE)CREATING RUSSIAN SPACE IN CONTEMPORARY POST-SOVIET SCIENCE FICTION

T.J. Garza
University of Texas

Abstract: For decades the Soviet Union led the world in the creation of works of brilliant science fiction, from the seminal sci-fi space film, *Aelita: Queen of Mars* (1924) based on A. N. Tolstoy's eponymous novel, to the voluminous writings of the Strugatsky Brothers throughout the 1960s and 70s, and culminating in the striking filmic imaginings of Andrei Tarkovsky, with works such as *Soliaris* (1972) and *Stalker* (1979). It was no surprise that following the collapse of the Soviet Union in 1991 the production of works of the sci-fi genre once again became a significant part of post-Soviet Russia's cultural production. What is surprising, however, is the impact that non-Russian writers and directors have had on creating the new vision of science fiction within the borders of New Russia in the 21st century. Though the former Soviet Union often gets short shrift in post colonial and diaspora studies, the collapse of the Soviet Empire and the resulting migration and movement of individuals, ideals, and ideologies during the chaotic years of the 1990s created a post-Soviet reality that only a decade later could be realized in the cultural production of the disparate newly independent countries. Most notably, the identity of Russia itself is now being redefined and recreated through the cultural and historic lens of other newly independent states. Non-Russian post-Soviet writers and filmmakers now play a critical role in portraying Russia as it seen by others and others. This paper presents and examines the recent works of two post-Soviet artists, Sergei Lukyanenko and Timur Bekmambetov, and their creations in novel and film, respectively, of a vampire-inhabited post-colonial world of a New Russia. Significantly, both Lukyanenko and Bekmambetov were born outside of Russia in the Soviet period, Lukyanenko in Kazakhstan to Ukrainian and Tatar parents, and Bekmambetov in Kazakhstan to Kazakh parents. In the 2000s, Lukyanenko brought his post-Soviet diasporic sensibilities to his *Watch* trilogy (*Night Watch*, *Day Watch*, and *Twilight Watch*), creating a phantasmagoric Moscow on the verge of precipitating the end of the world. The paper will argue that Lukyanenko creates a very non-Russian backstory to his work, using the Russian wars in the Caucasus as the real cause of conflict between his light and dark vampires. In the same vein, Bekmambetov brings the first two of these works to film and goes even further to present and to reinforce the non-Russian features of the story, specifically in trying to define otherness in Russia in the post-Soviet context. *Night Watch* (2004) and its sequel *Day Watch* (2006) use the frame of science fiction and fantasy to highlight an array of social and political ills of New Russia, all through the creative safety that the genre of imagination ensures. The resulting portraits make for palpable critiques of Russian policy, especially in the years of Vladimir Putin's first reign. The textual worlds of the two *Watch* novels are juxtaposed with their respective filmic portraits, in which the perception of Russia has changed significantly in its post-Cold War incarnation. All of the works are placed in the context of the creation of sci-fi as part of the cultural product of three distinct historic and cultural environments: the height of the Cold War Soviet period, the collapse of the Soviet Union, and the post-Soviet period of the new millennium. Race, identity, and ethnicity are discussed through the authors' metaphor of the vampire as cultural other in New Russia. Within the context of contemporary social and popular cultures, all four works will be viewed as products of cultural imagination of Russian intellectual thought. The paper seeks to demonstrate that the New Russia, as seen through the eyes of indigenous others, differs demonstrably from the perception of a monolithic Imperial Russia that many Putin-era Russians continue to hold.

Biography: Thomas Garza, Ed.D., is University Distinguished Teaching Associate Professor of Slavic and Eurasian Studies and the Director of the Texas Language Center at the University of Texas at Austin. He teaches courses on Russian language, foreign language pedagogy, Russian sci-fi, the vampire in Slavic cultures, Russian youth culture, and contemporary Russian literature. He has been traveling to and researching in Russia since 1979 and has lived in Moscow for over six years. A native Texan, Dr. Garza received his doctorate in education from Harvard University in 1987. During his twenty-two-year tenure at the University, he has received several prizes for undergraduate teaching, including the Texas Excellence Award, the President's Associates Award, the Harry Ransom Award, and induction into the university-wide Academy of Distinguished Teachers and the system-wide Regents' Outstanding Teachers. His current research projects examine the attitudes of Russian youth toward the Chechen war and conscription, and notions of masculinity and machismo in Latino and Russian film of the late 90s and 2000s.

SPIRITUAL LITERARY JOURNEY IN THE GLOBAL CONTEXT: A COMPARATIVE STUDY OF THREE NOVELS I.E. VENU VATSALA, CHITRALEKHA AND SIDDHARTHA

A. Desai

Bh. Bhoorka bhavan School

Abstract: TRIO: IN SEARCH OF SOUL –a study of cross cultural undercurrents between India and the world (among three representative texts ie VENU VATSLA BY Gujarat writer Raghuvir Chaudhry; CHITRALEKHA by Hindi writer Bhagvati Charan Verma, and SIDDHARTHA by German writer Hermann Hesse.) The creative process of any writer or any artist spring from within and it tries to encompass the entire world of sensual perception. It has been aptly observed by the critic and scholar that in eastern tradition emphasizes the inner world i.e. soul or consciousness without ignoring the world perceived by the senses. Where as the western tradition largely focus on the world perceived by the senses even though it seems to turn back to the inner consciousness. Of course this may be an over simplified statement of the most complex phenomena, but it creates the takeoff ground to study the three texts i.e. VENU VATSLA, CHITRALEKHA AND SIDDHARTHA.

Venu , the heroin of Venu Vatsla a Gujarati novel by Raghuvir Chaudhry represent herself as a seeker of the soul in her journey to India from Amerrica via Greece. Affluence and sensuous pleasure of American culture did not satisfy her inner search . By showing her married to a Greek, the writer bring in philosophical Greek culture and ultimately brings her to India under the impact of Gandhiji , the Himalaya and the Gita passing through various phases of experiences both physical and metaphysical she concludes that after passing through bodily experiences only one can enter into consciousness. India made her see her real inner being.

Having found the same thread continued in 'Chitralekha , a Hindi novel by Bhagvati Charan Verma . Two disciple of a spiritual Guru set out on in search of the meaning of life , passes through the ascetic life lived in the Ashram and they examine the life in palaces came to the conclusion that the ultimate goal life is not limited to the sense perception and to be spent out there, but to go beyond that which can be named as inner reality or soul. Sensual pleasure may spend one out, but one who goes beyond that can realize his true self.

Siddhartha , the hero of the German novel Siddhartha by Herman Hesse experiences that merely ascetic life of a yogi would not help him to know his inner worth. So without going Lord Buddha's Sangh or reading scriptures he tries to carve out his own path by himself living in a forest or in towns with the merchant Kamswami and Kamla , a lady with wisdom and beauty, he developed an integral perception of life. His journey began with knowledge passed through various experience and reached to wisdom. Appreciation of a work of art , as a piece of art, is always welcome, but without ignoring it, a comparatist aimed at enriching his life through widening the understanding , enlightening the knowledge and purifying his sensibilities. The ultimate goal is not simply pleasure bur something beyond higher and deeper i.e. wisdom and realization of soul.

(N.B. The paper is based with the reference keeping in mind, the sanction approved by the organizers i.e. Literary and Cultural Interrelationships between India , its neighbouring countries and the world.)

Biography: Dr. Ashvin Desai

S5 LITTERATURE, HISTOIRE ET VALEURS MORALES / LITERATURE, HISTORY AND MORAL VALUES

UNIVERSAL PRINCIPLES AND VALUES AND NEW HINDI POETRY

S. Soni

Rajasthan University, Jaipur

Abstract: UNIVERSAL PRINCIPLES AND VALUES AND NEW HINDI POETRY Dr. Sudhir Soni Poetry doesn't originate from nothingness. Poetic pieces are created on the basis of historical facts and circumstances, therefore it makes a relationship with the circumstances, which are helpful in the construction of a nation. Westernization has influenced and effected indian society to a great extent. Coming of europeans has brought a big amount of change in the composition of indian society, due to which a revolution began to arise. All of the indian traditions and beliefs started to shake and break. This was the cause which made indian society accept british education system. Neither Macaulay nor his contemporaries realised that this was not a simple cause of imposition of european mould on indian mind but a reviving fiction of the Indian spirit which would in time create new forms of thought valid for east and west alike. (Humayun Kabir: heritage, page 86) Educated youth started to get not only influenced, but also accepted ideas and thoughts of British sect. Gradually the source of livelihood for indian youth became british, which resulted in the expansion of middle class. Such rapid changes in society cause language concerning differences in various communities and regions. On the contrary, it strengthened the democratic aspect in india. New generation could not get totally merged with europeans's ideas, therefore they became somewhat "fake English". Fall of life values resulted various changes in literature as well, as it always mirrors the society. Today's generation thinks about past, present and future at the same time which doesn't take it to any subsequent analysis. Now beauty of life is not romanticized imaginations but network of several experiences. This full of boredom network is hard, stiff and lacks any feeling of romance. Resultantly, human being feels himself disconnected and isolated from society. This sort of transformed social structure, fall of social, moral and spiritual values is causing evolution of a new philosophy. In creations of Makhan Lal Chaturvedi, Subhadra Kumari Chauhan and Dinkar, nationalism echoes but youth mentality is blindly moulded towards nationalism. It does have emotional strength but lacks controlling of intellect. New poetry reflects the solitude, the loneliness a human being feels going through life. A person, because of being over personalised goes through lack of faith, belief and love, which mirrors in New Poetry. There are two chief reasons of escapism...one, we are scared but another is boredom, disgust, indignation against the community and the world. Pre independence literature used to be influenced by several specific thoughts because then poetry wasn't expression of merely inner thoughts but mode to express idealistic thoughts also. New Hindi Poetry isn't influenced or inclined with any of the philosophies. Poetry is neither to memorise almighty, nor to sympathise but remains merely to give shape to reader's consciousness...it's not concerned with reader's emotions. When criteria of poetry limits itself, it doesn't need any philosophy to be conveyed. DR. Sudhir Soni Associate Professor [Hindi] drsudhirsoni@gmail.com

Biography: UNIVERSAL PRINCIPLES AND VALUES AND NEW HINDI POETRY Dr. Sudhir Soni Poetry doesn't originate from nothingness. Poetic pieces are created on the basis of historical facts and circumstances, therefore it makes a relationship with the circumstances, which are helpful in the construction of a nation. Westernization has influenced and effected indian society to a great extent. Coming of europeans has brought a big amount of change in the composition of indian society, due to which a revolution began to arise. All of the indian traditions and beliefs started to shake and break. This was the cause which made indian society accept british education system. Neither Macaulay nor his contemporaries realised that this was not a simple cause of imposition of european mould on indian mind but a reviving fiction of the Indian spirit which would in time create new forms of thought valid for east and west alike. (Humayun Kabir: heritage, page 86) Educated youth started to get not only influenced, but also accepted ideas and thoughts of British sect. Gradually the source of livelihood for indian youth became british, which resulted in the expansion of middle class. Such rapid changes in society cause language concerning differences in various communities and regions. On the contrary, it strengthened the democratic aspect in india. New generation could not get totally merged with europeans's ideas, therefore they became somewhat "fake English". Fall of life values resulted various changes in literature as well, as it always mirrors the society. Today's generation thinks about past, present and future at the same time which doesn't take it to any subsequent analysis. Now beauty of life is not romanticized imaginations but network of several experiences. This full of boredom network is hard, stiff and lacks any feeling of romance. Resultantly, human being feels himself disconnected and isolated from society. This sort of transformed social structure, fall of social, moral and spiritual values is causing evolution of a new philosophy. In creations of Makhan Lal Chaturvedi, Subhadra Kumari Chauhan and Dinkar, nationalism echoes but youth mentality is blindly moulded towards nationalism. It does have emotional strength but lacks controlling of intellect. New poetry reflects the solitude, the loneliness a human being feels going through life. A person, because of being over personalised goes through lack of faith, belief and love, which mirrors in New Poetry. There are two chief reasons of escapism...one, we are scared but another is boredom, disgust, indignation against the community and

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THE FLOWERING LOTUS: NURTURING SPIRIT OF DHRAMANANDA KOSAMBI & B.R.AMBEDKAR

M. Nanda

University of Rajasthan

Abstract: Early 20th century witnessed a Manthan (churning), against the backdrop of colonialism, there were leaders like Tagore, Gandhi, Kosambi and Ambedkar, who turned the gaze inwards to examine, assess and critique the existing social, cultural and religious malaise, within the colonised nation. They questioned canonical Hinduism with its burden of rituals and traditions and forged their way ahead through personal travails to strengthen the revival of Buddhism and its tenets of tolerance and compassion.

Dhramananda Kosambi (1876-1947) was a polymath, a high-caste Hindu Brahmin who ordained as a Buddhist monk in 1902. The hunger in him for Buddhism compelled him to undertake arduous journeys; he wandered in a country where Buddhism as a practice or as a discourse was extinct. Why does a high school dropout, in failing health and extremely indigent state take up this task? Kosambi picks up languages- Marathi, Sanskrit, Pali and English. Teaches in India and at Harvard, shaping the discipline of Buddhist study, Indology, history and archaeology, and the imprint of Marxism; Kosambi created an environment, where after a hiatus of centuries, the ordinary man, could get a new identity. Kosambi created a climate of ideas, which nurtured .B. R. Ambedkar (1891- 1956). Considered an "Untouchable" by birth Ambedkar faced humiliation in his early life; excelled in studies in India and abroad. With his slogan "Educate- Agitate- Organise", he aimed to reconstruct the Indian society. Ambedkar converted to Buddhism along with half a million followers. Both Kosambi and Ambedkar reject Hinduism, Gandhi and Marx were also major influences on the founding generation of a nascent nation. What lessons do their lives and writings, hold for us today? In today's climate of political intolerance, where Ambedkar has become a mere icon for the untouchables (Dalits), we need to debate his political thought, his deep concern to nurture "Constitutional Morality," in a society burdened by caste. Kosambi and Ambedkar's lives open the door to a rich unexplored terrain in modern Indian intellectual history.

Biography: Dr. Mini Nanda

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RELATIVE DYNAMICS: STRESS, LITERATURE, ART AND CREATIVITY: COMPARATIVE INSIGHTS FROM A EUROPEAN AND AN INDIAN

A. Banerjee

The Rabindranath Tagore Centre for Human Values

Abstract: Relative Dynamics: Stress, Literature, Art and Creativity: Comparative Insights from a European and an Indian By Anupurba Banerjee Tagore Research Scholar The Rabindranath Tagore Centre for Human Values. Sub-Theme: Nations and Beyond: Linguistic areas... The modern world of today is a world that idolizes consumerism. In such a world of materialistic aspiration rising by leaps and bounds, success-mania just like a parasite sucks out from the human blood the innate quality of creativity. In this process it also engages in inflicting into the blood stream of man the micro organism of stress. Thus by the sharp upward movement of the curve of consumerism, in the world today, a peaceful, sane, tranquil, undisturbed, community life free from stress remains a distant dream. However, what significance does literature and art have if they cannot heal man of the fatal heat and fever caused by the stress parasite? Creativity too dies a natural death in the process of this over-glorification of the machinations attributes of man. Paragons of literature down the ages have tried their best not to remain silent by merely mirroring the happenings of the society, but also delved

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deeper to offer the futuristic consequences of those occurrences, whose relevance break the boundaries of time and place. Trans-world they have aspired to kindle the spark that remains deep within the core of man, in order to create and recreate life. By comparative insights from the Indian minstrel Rabindranath Tagore and the French eminent dramatist Romain Rolland, I shall try to illuminate how this mechanism of assimilation of the essence of the European as well as Oriental literary and art forms bore the message of healing the society of its present cancer of utilitarianism. In this project I shall also try to excavate the significant contribution of Comparative Literature in the process of sublimation and recreation of the Universal Creative Spirit that runs down the vein of every human being pan-world. The positive contribution of Comparative Literature in recomposition of the global village shall be the essential manifestation of this paper.

Biography:

Anupurba Banerjee Tagore Research Scholar The RNTCHV ,Kolkata India

L'HERMENEUTIQUE TEXTUELLE EN QUESTION / QUESTIONING TEXT HERMENEUTICS

THE ASPECT OF THEORY IN UNDERSTANDING OF LITERATURE

B. Zabel

University of Ljubljana, Faculty of Arts

Abstract: In my presentation I will analyze the status of the understanding of literary work. I will derive my arguments from hermeneutic thought in literary theory, which has been based heavily on the philosophy of Martin Heidegger and his understanding of the human being as Dasein. The presence of the human being in the world as Dasein means, that the world is given to him as present-on-hand. As such the everyday world is understandable and comprehensible without any theoretical explanation. There is no need to reflect and analyze to understand our average-everyday. In Martin Heidegger's philosophy even the literature is comprehended as disclosure, as revealed and unconcealed. This "end of metaphysics" (as Heidegger's philosophy can be understood) is very effective in demonstrating why we understand our average-everyday so clearly and why it is so difficult to theoretically explain it. But its consequence is a complete withdrawal of theoretical understanding of literature, which is now presented only as world disclosure. In my opinion this position is untenable and as I will try to demonstrate, the literary work exists in such a way that theoretical understanding is necessary and inevitable. In my analysis I will follow the reception theory of Hans Robert Jauss in which he distinguished three moments of aesthetic experience. These are poesis, aisthesis and katharsis, which correspond to the methodological approach of researching the author of the literary work, the literary work itself and the recipient of the literary work. The position of the author of the literary work has changed greatly over the last century and a half, from the creator of literary work and artistic genius as seen by traditional hermeneutics to the "death of the author" in French post-structuralism. But the idea of the author persists on however, although he is nowadays seen more as a product of the reading process itself. This is why Hans Robert Jauss sees the poetic function not as much as the fact of authorship but more of an aesthetic reception of the literary work itself. Strictly speaking, this means that the reader himself attributes the poetic function to the literary work he is reading. However, this could not be possible in Heidegger's philosophy, which states that literature must have a different status in the world of the human being or Dasein. Because our average-everyday understanding of the world is present-at-hand, we are not able to attribute the poetic function to our objects. The analysis of poesis has thus shown the specific existence of literature and literary work in the world. This brings us to the ontology of literary work, which is in my opinion essential for understanding of literature. Hans-Georg Gadamer has shown in his works the specific existence of literature or, to quote, "mode of being of literary work in the world": literature as play/game (Spiel). Every play has its special appropriate rules or conventions, which the player has to accept and appreciate. This eventually means that the sole existence of play/game is dependent on the acceptance of given rules and conventions by the player that is playing the play/game. The same applies for the literature. Because the literature is "in the world as a mode of being of play", the acceptance of its "rules" (whatever they might be) is fundamental for the reception of said literary work. I will try to show that the existence of literature is dependent on its understanding. The work of literature exists as much as it can be (and must be) subjected to the process of understanding. From the position of the reader of literary work, understanding of literature has a specific form which Hans Robert Jauss calls imagination and is principally different from the practical life. Therefore, the literary work is as such different from average-everyday in which the world is merely present-on-hand. It is given in imagination in which (with the words of Aristotle) objects are presented "as they could be" and not only "as they are". Strictly speaking, this imaginative field of vagueness and indefiniteness is specific for the theory and reflection. Literature cannot be understood as present-on-hand (as the practical word can be), its specific existence is in negation of the world given as revealed and clear. The imagination in literary reception manifests as a theoretical, reflective and undetermined state in the process of reading, which means that the reader (the human being or Dasein) can comprehend literature only theoretically and in reflexion. Even more so, the literary work alone exists in the mode of theoretical understanding, its mode of being is theoretical or in Heidegger's vocabulary; literary work is present-on-hand as a theoretical object. And as such it is necessary to comprehend the understanding of literature as a theory.

Biography: In 2007 I've started my study of Comparative Literature with Literary Theory and Philosophy at the Faculty of Arts (University of Ljubljana). In 2010 I have started with a second study of Old Greek language with literature and Art History at the Faculty of Arts (University of Ljubljana). During my study I've finished additional courses of our teaching programme, as well as of German language, Italian language, Old Greek language and Latin language. From the year 2005 to 2010 I have attended Ljubljana Music Conservatory. Since 2010 I have been working as a literary critic for the newspaper *Pogledi*, magazine *Literatura* and the online portal for literature *AirBeletrina*. I have been also working with the Slovenian comparative literature review *Primerjalna književnost* (Comparative literature) as a reporter for various

international conferences and reviewing monographs. I have collaborated with the European Network for Comparative Literary Studies in their first Newsletter.

THE ELUSIVE HERMES. METHOD, DISCOURSE, INTERPRETATION

P. Carravetta

Stony Brook University

Abstract: Based on author's forthcoming book, this paper argues that we need a different general theory of interpretation, taking as starting points the interconnection between method, theory and discourse. A critical position entails a worldview or a metaphysical assumption. This constitutes its theoretical aspect, its grounding ontology. A critical inquiry must also work through a set of issues to make a point, requiring therefore that it employ a method, whether explicitly stipulated or implied, but necessarily made up of semiotically recognizable procedures aimed at obtaining a description. It intends to bring us to (or create) knowledge of the given artifact under consideration. I call this its epistemological element. Thus when we interpret a literary artifact, or an historical event, the critical process works with a theory and a method, showing that the vision and the means employed to bring it to the understanding are connected, co-enabling, and complementary. But in order to avoid some logical or non-referential pattern, in short, to avoid facile dualisms, there is need of a third element, and that is discourse. A theory needs to be articulated, put into language. But so does a method. Even when highly formalized, a method in the end relies on a series of demonstration or proofs which are meant to show, and convince, a listener (a public, a community) that whatever results are achieved are those and not any other. My contribution here rests on re-linking method with rhetoric, since both have the same ends and, in fact, above and beyond the historically dominant assumption that method is used in the sciences and rhetoric in the humanities, I go on to show that in reality they are the recto and verso of the same process. Both scientists and humanists manifest a world-view (theory), want to prove a point or increase our knowledge (through method/rhetoric), and do so through language as the rhetoric of interpersonal communication. As "rhetoric" has suffered from all sorts of prejudices, author employs the term discourse, which is here taken as the common and indeed primordial material to enable both, theorization and methodic inquiry. In a strong reevaluation of rhetoric as philosophy, fertile ground for the thesis is found in the Sophists, Peirce, Ricoeur, and Perelman.

With these premises the paper then lays out a flexible model for interpretation anchored to three necessary critical loci: the Work, the Interpreter, and the Interpreting act or processing itself (the model is put to the test throughout the book by looking at how the three frames of reference can help in reading Plato, Aristotle, Descartes, Husserl). Among the consequences of adopting this approach are the following: relativity of critical positions are not to be shunned, but must be embraced, since critical acts are always starting somewhere in time and place and are produced (created, stated) in function of someone else, also located somewhere in time and place. Second point, rather than continue with the illusion or deception that there are privileged points of view or formal languages which refer to nothing or to everything, language is used by humans and is indeed necessary for us to formulate our thoughts (Sapir-Whorf hypothesis). Against a century of logical analyses and structuralisms of various stripes, an attempt is here made to recover aspects of existentialism, and the need for the critic to be aware of and assume responsibility for not only what s/he says, but to whom s/he is addressing. This is extremely important to a reconceptualized hermeneutics which does not see scientific discourse as something foreign to its pursuit (since science is made by scientists who work in a given environment and aim at showing a certain knowledge for a certain society); and it is crucial to comparative studies, whether in literature, or history, or social thought, because once again the critic must acknowledge that even his/her "universal" values are relative to a specific social and historical context, and are often juxtaposed to someone's else "universal" values. Concrete proof of this approach can also be furnished by looking at translations. I believe this is one way to bring social, political and indeed specific, circumscribed human concerns to interpreting across boundaries

Biography: Peter Carravetta – PhD in French and Italian, New York University, 1983 -- is Alfonse M. D'Amato Professor of Italian and Italian American Studies at Stony Brook University (NY), Department of European Languages, Literatures, and Cultures. Before 2008 he has taught at CUNY (Queens College and the Graduate Center), where he was professor of Italian and Comparative Literature, and Director of the World Studies Program (1993-1999). He has been Visiting Professor at Columbia University, Rome/2, Paris/8, Madrid/Complutense, and Nanjing; he has been awarded two Fulbright Fellowships and was a Bogliasco Fellow in 2011.

Founding editor of *DIFFERENTIA* review of Italian thought (1986-1999), he has published Prefaces to the Diaphora. Rhetorics, Allegory and the Interpretation of Postmodernity (Purdue UP, 1991), *Il Fantasma di Hermes* (Milella, 1996), *Dei Parlanti* (Marcovalerio, 2002), and *Del Postmoderno. Critica e cultura in America all'alba del duemila* ([About the Postmodern: Culture and critique in America at the dawn of the XXI century] Bompiani, 2009). He is also the author of six

books of poetry, among them *delle voci* (Anterem, 1980), and *The Sun and Other Things* (Guernica, 1998). He has translated essays and poetry from the Italian into English, among which Martino Oberto's avant-garde opus, *Anaphilosophia* (Campanotto, 1993). He has written widely on critical theory, poetics, migration, history of ideas and cultural studies.

Presently he has in press *La funzione Proteo. Ragioni della poesia e poetiche del declino* (Aracne, Rome, 2012), *The Elusive Hermes. Method, Discourse, and the Critique of Interpretation* (Aurora (CO), Davies Group Publishing, 2012), and is working on a book on migration theory. His translation of G. Vattimo and P.A. Rovatti's *Weak Thought* is forthcoming from SUNY Press in Fall of 2012.

SPIVAK'S PLANETARITY AND THE HERMENEUTICS OF *THE SELF AT ITS OTHERMOST*

L. Ismail

Cairo University

Abstract: The present paper suggests that Gayatri Chakravorty Spivak's groundbreaking *Death of a Discipline* (2003) can be read as a point of reflection for a new way of reading/interpreting literary texts. Spivak calls this new window to the textual playground: "Planetarity", a term that seems to denote, as Matt Waggoner suggests, an alternative form of humanism (139). Looking out from her own hermeneutic circle where the joint disciplines of Comparative Literature and Area Studies colour the horizon of not only literary interpretation but also knowledge production, Spivak's provoking analysis of a rich bouquet of literary texts from the northern and southern hemispheres turns the site of interpretation and production from object-naming and object-analysis to a field of an engaged self-other relation where the Other is a producer of knowledge about our "Selves" - a "bothering" as well as an "othering" entity (Waggoner 139) - that "forces us to question our positionality" (APARC). This bothering-othering-questioning venture not only brings the others into our own world (Area Studies), or allows us to judge others in the views of our universe (traditional Comparative Literature), but also brings us on the stage of ourselves to imagine and envision "us" with the others in a collective process working towards a plain of coexistence. The plain for such imagining, Spivak explains, is not to be found in globalization, which she describes as "the imposition of the same system everywhere" (72). The globe, she contends, is only to be found, "on our computers. No one lives there. It allows us to think that we can aim to control it". To Spivak, to view ourselves as global agents in a world where "species-identity" and the one-world-residence song takes precedence is not enough to deal with what she ironically calls "cultural relativism, specular alterity and cyber-benevolence" (81). We have to imagine ourselves as Planetary Creatures, to define ourselves with reference to underived alterity, opening us up to an embrace of inexhaustible difference (77). The place where we should find answers is the planet: "The planet is in the species of alterity, belonging to another system; and yet we inhabit it, on loan. It is not really amenable to a neat contrast with the globe....When I invoke the planet, I think of the effort required to figure the (im)possibility of this underived intuition (72). She adds, "[t]o be human is to be intended toward the other...If we imagine ourselves as planetary subjects rather than global agents, planetary creatures rather than global entities, alterity remains underived from us; it is not our dialectical negation, it contains us as much as it flings us away (73). Spivak's Planetarity, as the paper explains, appears then to be a special mindset, an approach to the interpretation of texts and knowledge production very similar to Freud's concept of the uncanny. Planetarity, she explains, renders home uncanny, un-homelike, and unfamiliar; it defamiliarizes home. Defamiliarization may therefore engage us in a literary-critical disciplinary exercise in othering the self. *Death of a Discipline* repeatedly reiterates, that the estrangement of the self and its implications are a necessity if literary texts and the Self reading these are to reach their "othermost".

Biography: Lobna A. Ismail is an associate professor of English and Comparative Literature, Cairo University. She is a board member/International Affairs -The Egyptian Society of Comparative Literature. She is a freelance critic and translator.

THE POETICS AND THE ETHICS OF OTHERING IN TRANSNATIONAL DISCOURSES

Y. Kim, Y. Kim

Dongguk University

Abstract: Etienne Balibar in his "World Borders, Political Borders," makes a distinction between "ethnos" and "demos," based upon the Benedict Andersonian ethnically "imagined community" and the demographically collective subject respectively. Community of ethnos represents the field of literature, and that of demos refers to the nomads or migrants

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across the borders of national and regional community. In this context of ethnos and demos, transnationalism signifies a bridge of national interconnectedness and mobility across space “beyond” the confines of a single nation-state moving in global (im)migration. whereas transculturalism refers to translocal communicative strategies against the transnational citizenship, combining cultural translation, linguistic creolization, and cultural hybridization. In short, both transnationalism and transculturalism will provide the double focused lenses for rereading the modern and postmodern texts as well as the topographical fluid intermappings of the space of the Other, thereby becoming the logic, perspective and spectrum of the ethics for dealing with transnational Other in the 21-th century trans-modern era. The rationale for the ethics of Othering comes from the concepts of “cultural translation” and “transnationality.” The wall of untranslatability across languages and cultures will be left open by the space of the Other which “is something strange to me, although it is at the heart of me.” The center of the subject is outside, therefore, ex-centric in the linguistic field or the discourse of the Other. I would argue that the locus for this untranslatability to be crossed over in terms of the “in-between” or “interstices” is represented by cross-cultural intercommunication. When translating from one language to another linguistically or culturally, there are often multiple meanings for a particular word, sentences, a paragraph, or a series of statements. Thus, untranslatability is the barrier to transverse, to transact, to translate, and to transgress, which is painstaking and time-consuming endeavor to suffer. By coming to terms with these verbs of Nietzschean overcoming action, the reader/writer can contact the strangeness, listen to the Other’s voices, and open his/her heart to the cross-cultural initiation beyond the space of monocultural untranslatability in a manner of tolerance, endurance, and care. Then one becomes the multiple Others. Also, when the reader/writer performs an insurgent and/or passionate, entertaining, differential act of cultural translation, the transculturally encoded hybridized poetic texts will lay bare their truths. In this context, the purpose of this paper is to provide the theoretical rationale for the poetics and the ethics of othering in current transnational discourses. In short, the ethics of Othering in trans-modernity is based upon the transnational Other which becomes multiple others via cultural translation.

Biography: YOUNGMIN KIM is Professor of English at Dongguk University, Seoul, Korea. He was Visiting Professor at Cornell University and Sapporo Gakuin University in Japan, and Visiting Scholar at the University of Virginia at Charlottesville. He had served as Secretary General, Editor, Vice-President, and President of the Yeats Society of Korea, Secretary General, Vice-President, Editor of Journal of ELLAK (English Language and Literature Association of Korea), and Secretary General, Vice-President, and President of The Korean Society of Jacques Lacan Contemporary Psychoanalysis. Now he is President of ELLAK. Vice-Chair of IASIL (International Association for the Study of Irish Literatures), His current research interest is hybrid literature and cultural translation, world poetics in English, and interdisciplinary border-crossing transnationalism.

S2 LA LITTÉRATURE A L'ERE DU NUMERIQUE / LITERATURE OF THE DIGITAL ERA

LE BLOG D'ÉCRIVAIN : UNE POÉTIQUE EN SOI

A. Dehoux, E. Durante
Université catholique de Louvain

Abstract: En tant que support d'écriture, le blog engage une redéfinition, tant en termes qualitatifs que quantitatifs, des pratiques de création et de diffusion du texte. Toutefois, à partir du moment où la personne qui tient un blog est, par ailleurs, l'auteur d'une production romanesque publiée sur support papier, de telles problématiques doivent se relire spécifiquement. Il convient en effet d'appréhender le blog d'écrivain comme une part d'un ensemble plus vaste – l'œuvre d'un auteur – et de le positionner au sein de cet ensemble. Nous nous proposons d'interroger ce rapport et cette position selon une double perspective. Première perspective. Il s'agit de caractériser les enjeux et implications que le blog d'écrivain revêt dans la genèse d'une écriture. Il faut en ce sens particulièrement s'attacher au caractère hétérogène du blog, lequel est susceptible d'accueillir des types d'écritures, des matériaux et même des scripteurs divers, et chercher à établir, sur la base de cette hétérogénéité, le statut même qui est celui du blog au sein de la création d'un auteur – carnet de notes, terrain d'expérimentation, création à part entière. Deuxième perspective. Elle découle de la précédente et vise à la théorisation d'une véritable poétique du blog, en tant que pratique choisie et assumée par un auteur, à côté de sa production papier. Cette deuxième perspective justifie en elle-même l'approche comparée, qui autorise la saisie conjointe et simultanée d'un ensemble de blogs d'écrivains, indépendamment de toutes spécifications géographiques, en vue de saisir une véritable systématité dans le blog d'écrivain.

Biography: Amaury Dehoux est doctorant en « Langues et Lettres » à la Faculté de Philosophie, Arts et Lettres de l'Université catholique de Louvain. Travaillant en Littérature Générale et Comparée, il commence actuellement sa thèse intitulée *Le récit européen et international des nouvelles technologies : paradigmes, modalités et enjeux*, dans laquelle il vise à définir et analyser les perspectives et enjeux anthropologiques comme cognitifs, qui caractérisent le récit des nouvelles technologies. En lien avec cette recherche, il s'intéresse plus généralement aux problématiques concernant la production romanesque contemporaine et la littérature numérique.

COPI ET AIRA : VERS UNE ESTHÉTIQUE DU "VIRTUEL"

P.M. Klein
EHESS

Abstract: Au cours des dernières années, la réflexion sur le statut de l'objet littéraire s'est articulée autour d'une double remise en question : celle de l'autonomie de la littérature d'une part et celle de l'influence des nouveaux supports digitaux sur les fictions contemporaines. L'entrée dans l'ère du numérique entraîne un changement du paradigme épistémique dont les effets commencent à être perçus seulement aujourd'hui. Pour ce qui est de la littérature, l'émergence de l'hypertexte ainsi que de toute une culture du livre numérique pose la question de l'autonomie du littéraire face aux autres médias et supports sémiotiques qui ne sont pas exclusifs du livre papier. Nées au croisement de plusieurs supports artistiques, les fictions de l'ère numérique nous obligent à reconsidérer les relations entre des objets relevant de médias considérés traditionnellement comme distincts. De fait, les œuvres multimédias cherchent encore des modes d'écriture propres. Par ailleurs, cette révolution des supports narratifs matériels entraîne aussi une crise de nos modèles de réception. En fait, le modèle de l'immersion fictionnelle a opéré un changement vers une modalité plutôt interactive proche de celle des jeux-vidéos. Jusqu'à présent, la littérature possédait ses propres outils analytiques, et ceux-ci étaient empruntés par les autres disciplines. Aujourd'hui, et cela semble bien marquer une rupture, la littérature fait appel aux notions caractéristiques des autres disciplines, par exemple l'informatique. Cela signifierait-il une perte d'autonomie pour la littérature ou bien serait-on entré dans ce que Josefina Ludmer appelle la « post-littérature » ? Et, est-ce que les fictions peuvent nous offrir des pistes de réflexion sur l'avenir de notre discipline ? Notre hypothèse est que l'étude de la notion de « virtuel » nous permettra d'enrichir l'analyse des fictions contemporaines. Dans une approche comparatiste, nous illustrerons notre propos à partir d'un corpus intégré par des romans de Copi et de Aira. Mots clés: Copi; Aira; autonomie littéraire; post-littérature; virtuel; intermédialité; médias.

Biography: Mlle Paula Klein, Licenciée ès Lettres de l'Université de Buenos Aires est actuellement assistante de la Chaire de Théorie Littéraire III de la même institution. Pendant l'année 2012-2013 elle va suivre le Master 2 «Arts et langages» à l'EHESS sous la direction de Annick Louis. Son projet de mémoire étudiera les modes de circulation du

littéraire à l'ère actuelle. De ce fait, sa proposition combine une analyse textuelle et une dimension sociale, parce qu'elle se propose d'étudier l'oeuvre de ces deux écrivains argentins, Copi et César Aira, dans leur relation étroite aux transformations subies par l'objet littérature depuis deux décennies. Dans ce contexte, leurs écrits apparaissent à la fois comme précurseurs et comme préparant le terrain aux bouleversements de l'écrit dans le monde contemporain, et remettent en question à la fois la notion d'auteur et celle d'autonomie littéraire. ÉTUDES UNIVERSITAIRES 2006-2011 : Licence en Lettres. Spécialisation « Théorie littéraire ». Université de Buenos Aires (UBA), Argentine. Moyenne générale du cursus : 9,45/10 2012 : Formation pour l'enseignement de l'Espagnol comme Langue Etrangère. Laboratoire des Langues de l'Université de philosophie et de lettres, Université de Buenos Aires (UBA), Argentine. 2012-2013: Master 2 «Arts et langages» à l'EHESS. Directrice du mémoire: Annick Louis.

E-POETICAE - TEXTES DE THEORISATION LITTERAIRE ON-LINE

I. Rio Novo, C. Vieira
ISMAI - Instituto Superior da Maia

Abstract: Nous voulons présenter les premiers résultats d'un projet d'édition numérisée de textes de théorisation littéraire produits au Portugal, en France et en Espagne pendant les 19ème, 20ème et 21ème siècles, lancé en 2010 par un groupe de chercheurs du CELCC/ISMAI (Porto, Portugal), accessible dans l'adresse www.e-poeticae.com. Cette plateforme contient une base de données qui cherche à rendre disponible le plus grand nombre possible de textes de théorisation littéraire produits dans ces pays-là, tout au long de cette période.

Par des textes de théorisation littéraire nous entendons les textes où l'on formule, caractérise ou justifie les conventions, les règles, les mécanismes sémiotiques qui guident les procédés de production, structuration ou réception du texte littéraire (Silva, 1988), pouvant parfois assumer une nature doctrinale ou programmatique. Quoi qu'il en soit, ces textes contiennent "an explicit «originative» or «foundational» poetics", c'est à dire, une réflexion sur la littérature dont la connaissance, avec celle de l'"implicit poetics", est déterminante pour la compréhension des codes littéraires agissant pendant une certaine période historique, dans une certaine société (Miner, 1990).

Considérant qu'il existe plusieurs expressions de conscience métalittéraire et qu'elles peuvent être formulées sous plusieurs formes (GĄowinski, 1976), dans l'archive E-poeticae nous sommes en train de rassembler une grande variété de métatextes, soit: des articles critiques publiés dans la presse; des manifestes; des essais; des préfaces, postfaces et d'autres paratextes; voire des fragments métalittéraires inclus dans des textes littéraires.

La nature de ce projet est évidemment dynamique, impliquant l'accroissement constant du corpus disponible on-line, lequel deviendra, on l'espère, une ressource de plus en plus importante pour la recherche dans les domaines des études culturelles et littéraires. Depuis mars 2010, la plateforme www.e-poeticae.com disponibilise environ deux centaines de textes de théorisation littéraire, pour l'instant majoritairement publiés au 19ème siècle, au Portugal. Profitant de la capacité de stockage inhérente aux publications en ligne, www.e-poeticae.com permet donc l'accès à des textes rares, rigoureusement transcrits, permettant la manipulation, l'édition et la recherche par mots-clés.

En développant une base de données qui représente les questions qui ont occupé la conscience métalittéraire des critiques et des écrivains, du 19ème siècle à l'époque actuelle, E-poeticae créera certainement des corpora susceptibles de contribuer à une évolution dans les domaines de l'Histoire des Idées Littéraires, Histoire de la Critique et Théorie de la Littérature. Du point de vue comparatiste, puisque l'on envisage aussi la publication des textes de théorisation produits en France et en Espagne, ce projet pourra conduire à une nouvelle approche sur les relations littéraires et littéraires entre la France et les pays ibériques.

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