ICLA 2016 – Abstracts General Conference Sessions

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In this paper I will analyze the role of Argentine writer and public intellectual Victoria Ocampo (1890-1979), who founded the literary review Sur. This literary magazine published some of the finest Latin American writers of the time. Behind Sur, there was a literary circle as well, including important figures, such as Jorge Luis Borges, Eduardo Mallea, and Alfonso Reyes. Ocampo’s initial purpose was to promote intellectual debate and thinking about Latin America. Over time, however, Sur became more international and cosmopolitan. Ocampo herself translated writers such as Virginia Woolf, Rabindranath Tagore, and Aldous Huxley into Spanish. As Beatriz Sarlo states, Ocampo “illusions herself with the thought that there could be a symmetrical and equal relationship between Argentine culture and the European cultures. Hence, she imagines that both are mutually translatable . . . she never convinces herself about the fact that this is impossible due to the secondary and peripheral nature of Argentine culture.” (La máquina cultural 283). She wanted to make international literature accessible to all Latin American readers. However, Sur was seen with suspicion. Some nationalist movements criticized Sur for being considered as too international and elitist. During the 1950s, under Juan Domingo Perón’s administration, these cultural tensions were exacerbated. Ocampo was accused, therefore, of being anti-nationalist, and was unjustly imprisoned in 1953. In this paper I will analyze the role of Sur as a seminal world literature project born in Latin America—a project that constitutes, by consequence, one of the first attempts to decentralize, from the periphery, what we today call world literature.

This paper will examine distances, tensions, and creative interactions between speech and writing in three different multilingual settings: Scotland with its triad of English, Scots and Gaelic; Taiwan with its triad of Mandarin, Taiwanese and Austro-Polynesian; and the Arabian peninsula with its triad of fusha, Gulf Arabic, and a kaleidoscope of expat languages. The focus will be on literary representations of speech through the lens of a writing system that is based on the perceived standard, and that consequently needs to be extended or adapted in order to convey the sounds and meanings of another idiom. We will demonstrate peculiarities and similarities in processes and patterns of defamiliarisation manifest in texts that puzzle or baffle the reader: that is to say, texts in which difficulty of reading is part of an aesthetic that asserts the primacy and the autonomy of the spoken language.

I should like to present possible manners of crossing cultural borders in the context of a one-volume English-language history of Polish literature that I am currently working on. The monograph is supposed to address both foreign and Polish readers and to present both traditional genres and
themes of Polish literature, and its new forms, those that have been developing in the multicultural world, nowadays also in the multicultural web. The balance between tradition and (post)modernity, local and global, should enable foreign readers to acquire some perspective on one of the relatively unknown European literatures, and domestic readers should be helped to see their well-known literature from different cultural angles. While being a European literature in its own eyes, Polish literature is usually described by outsiders as being one of the Eastern European (or East-Central European) literatures. Such umbrella terms not only deprive it of its individual features but also of the Western European and transatlantic connections which have been so important for its development. I will discuss several issues connected with the writing of such a handbook, namely: existing ways of presenting Polish literature, the inner mechanisms and the outer relationships of Polish literature, its local and global aspects (also in the case of immigrant literature that has developed its own modes of expression, bilingual and intercultural authors and works). Special attention will be paid to the importance of intertextuality and intermediality in presenting Polish literature internationally, as well as to new forms of hybridisation of Polish literary language. My paper is meant to discuss and illustrate some problems of presenting a “local” literature on the global literary-history market today, crossing cultural borders being the main strategy.

Fri, July 22nd, 11:00, Marjanne Gooze, D. The language of thematics
Date: Friday, July 22nd
Room: Big Raum 1
Chair: Marjanne Gooze

11:00 AM  -  "Cock a doodle doo": Henry David Thoreau & the Language of Concern in the Age of Global Warming
Lin, Ya-huei (Department of Western Languages and Literature National University of Kaohsiung, Kaohsiung, Taiwan, Austria)

My paper traces modern environmentalism back to an early keystone—H. D. Thoreau. It “recycles” the rich nourishment of his insights of man’s relation to nature. In light of the transparent eye-ball in R. W. Emerson’s Nature, it examines how Thoreau puts into practice Emerson’s transcendentalism—mostly to regard man as an inhabitant, or a part and parcel of Nature. It also investigates how Y. Arthus-Bertrand’s Home (2009 film) echoes Thoreau’s philosophy in the modern contexts of man’s pollution and global warming. Alerting the public to the impending catastrophe, this film brings to the fore once again the delicate but crucial natural balance between all organisms and the Earth. My paper, furthermore, delves into Thoreau’s keen observations on man’s dilemma in society, especially his call for citizens of good conscience to actively oppose unjust government policies through nonviolent resistance in Civil Disobedience. In an age when man has become, as Freud contemplates in Civilization and Its Discontents, “a kind of prosthetic God,” the transcendental “chanticleer” in Thoreau’s Walden, hopefully, will wake up more intellects to confront systems of power.

11:30 AM  -  ÖKOLOGIE - HEIMATLITERATUR - SCIENCE FICTION. "KOLLEKTIVES EXPERIMENTIEREN" IN WISSENSCHAFT UND LITERATUR UM 1900
Kling, Alexander, Austria

Nach Ernst Haeckel gilt die Wissenschaft der Ökologie den „Beziehungen des Organismus zur umgebenden Aussenwelt, wohin wir im weiteren Sinne alle ‚Existenz-Bedingungen‘ rechnen können“ (Haeckel 1866). Die Ökologie beobachtet die Wechselbeziehungen von menschlichen und nichtmenschlichen Wesen. Wie eine Formulierung von Karl August Möbius – einem weiteren


12:00 PM  - Decadence of Nature's Law - Metaphor in the Selected Fictions
Singh, Jayshree  (Lecturer (Selection Grade) Bhupal Nobles' Post-Graduate College, Rajasthan, India)

The Nature has always been an associating determinant and a role player in the plot, narration, human action and in the imaginative structure of the novels. The writers arch their poetic sensibility in context of social awareness towards the nature's laws and its truth. They sensitively draw both divinity and evil side of human psyche. In that respect the twentieth century writers of American literary world such as Earnest Hemingway's Old Man and the Sea, Fare well to Arms; Nathaniel Hawthorne's Scarlet Letter and Henry James's Ambassadors and The Line of Beauty have carved deeper experience of an ordinary life in which nature and humans are depicted in opposition rather as fundamental integral part of ecology, environment and spiritual triumph.

The present paper would attempt to study these authors selected works in order to interpret nature that has been metaphorically represented in conjunction with individual's psyche and lastly how nature addresses modern solipsism and ecological sequences.

Fri, July 22nd, 11:00, Marta Teixeira Anacleto, D. The language of thematics
Date: Friday, July 22nd
Room: Big Raum 2
Chair: Marta Teixeira Anacleto

11:00 AM  - La scène du bal en littérature: le langage silencieux des émotions
Valtcheva, Zlatka  (University of Lisbon, Lisboa, Portugal)

Qui mieux que Pascal a témoigné de la différence entre la raison et le cœur tout en essayant jusqu’au dernier souffle de mettre l’esprit de géomètre au service du cœur? La langue nous trahi dès qu’il
s’agit d’exprimer le labyrinthe de nos émotions. En effet si l’émotion est vue comme “une désadaptation brusque” qui engendre “un désordre dans l’organisme” (J.-P. Sartre), comment ce désordre pourrait-il être transmis par la langue qui ordonne et cloisonne? La littérature qui se nourrit de l’évanescence et de l’ambigu a élaboré ses propres stratégies afin de remédier à l’insuffisance du verbal par le concours du verbal. Elle met en œuvre les figures rhétoriques, la ponctuation, les interjections, la structure de la phrase, le rythme de l’énoncé pour signifier la force de l’émotion et pour inciter le lecteur à partager cette force. La scène du bal, motif récurrent dans grand nombre de romans d’amour, offre la possibilité de transmettre la complexité de l’émotion amoureuse en mobilisant la symbolique des gestes corporels, aussi bien que le jeu entre la vue et le regard. La description du spectacle du bal permet ainsi de mettre en valeur l’amusissement de la parole pour souligner l’intensité de l’émotif. Partant de ce cadre de réflexions, nous allons analyser l’épisode du bal dans trois romans-clés de la littérature amoureuse, notamment La princesse de Clèves de Madame de La Fayette, Anna Karenine de Léon Tolstoi et le Ravissement de Lol V. Stein de Marguerite Duras. L’objectif est de réfléchir sur les résonnances entre les trois scènes du bal, mais aussi sur les spécificités qui témoignent de la manière de chaque écrivain de mettre au point les ressources scéniques du bal pour faire voir le spectacle de l’accident de l’émotion amoureuse. Pour dire donc sans expliciter le pouvoir de l’amour naissant.

11:30 AM  -  De la performance à l’épuisement : l’écriture des passions dans la littérature de
l’extrême contemporain
Liza, STEINER (Université de Strasbourg, Strasbourg, France)

La littérature de l’extrême contemporain fait valoir l’omniprésence de l’érotique et de la jouissance liée à une nouvelle structure sociétale. Les multiples représentations pornographiques qui hantent des œuvres telles que celles de Bret Easton Ellis, Elfriede Jelinek, Catherine Millet ou encore Nelly Arcan, convoquent une nouvelle communauté du désir où la jouissance, devenue injonctive, entretient d’étranges paradoxes avec la structure néolibérale hypercontemporaine. De ce paysage littéraire de l’extrême contemporain émerge alors une langue nouvelle nous invitant à considérer les passions prises dans les rets d’un nouveau paradigme économique dont l’hégémonie contamine leurs représentations. La confrontation avec l’œuvre du Marquis de Sade, et plus particulièrement avec l’hypothèse économique qui gouverne le libertinage sadien, nous permet de saisir les enjeux d’une démocratisation de la jouissance redéfinissant le pouvoir d’émancipation de l’individu. En effet, du repli élitaire des libertins sadiens qui visaient à saper les fondements mêmes de la société, nous sommes passés à une société où les représentations érotiques et les discours afférents sont devenus un véritable impératif. Dans cette étude, nous nous proposons d’analyser la confrontation de l’écriture sadienne du désir avec celle de l’érotique contemporaine. De l’intensivisme des passions à leur épuisement dans la norme se joue une inscription sociale et littéraire nouvelle du désir.

12:00 PM  -  Paratopie créatrice dans l’œuvre de Léonora Miano: migrance textuelle au féminin
Peñalver Vicea, Maribel (Universidad Alicante, Alicante, Spain)

Femme écrivain de l’errance à identité plurielle, Léonora Miano est née en 1973 à Douala, au Cameroun. Elle a publié plus d’une dizaine de romans et nouvelles, qui lui ont valu des prix et distinctions littéraires. Dans ses romans, elle cristallise des images scripturales, miroir d’un passé stigmatisé: déracinement, traite négrière, folie, guerres, abus sexuel, etc. L’énonciation littéraire, on le sait, se nourrit d’une irréductible instabilité, la paratopie n’étant qu’intégrée au processus créateur, d’après D. Maingueneau. La paratopie est « à la fois ce dont il faut se libérer par la création et ce que la création approfondit [...]. Toute paratopie, minimalement, dit l’appartenance et la non-appartenance, l’impossible inclusion dans une « topie ». Ceci dit, nous tenterons de montrer la façon
dont Léonora Miano construit une paratopie créatrice maximale dans son expérience fondamentale de dépossession, mais surtout de souffrance intime et collective.

Fri, Huly 22nd, 16:00, no chair yet, C. Many cultures, many idioms
Date: Friday, July 22nd
Room: Hs 29
Chair: no chair yet

4:00 PM  -  "Whatever is silenced will clamour to be heard, though silently": Margaret Atwood’s "The Handmaid’s Tale," or the story of a reticent rebellion
Bertrand, Ingrid (Université Saint-Louis/Université catholique de Louvain, Gembloux, Belgium)

My paper is devoted to Margaret Atwood’s "The Handmaid’s Tale" (1985), which revisits the silent biblical figure of Bilhah, this servant who in Genesis 30 is given to Jacob by the sterile matriarch Rachel so that she can bear a child in her stead. Starting from the gaps of the Bible, this dystopian novel tells the story of Offred, a Handmaid – or forced surrogate mother – in the Republic of Gilead, a totalitarian society that legitimises its authority through distorted interpretations of the Scriptures. Defying the regime and its silencing of Handmaids, implemented through a complex mixture of severe infringement of their freedom of expression, infantilisation and dehumanisation, Atwood’s protagonist strives to define herself by playing on the infinite possibilities offered not only by language, but also by silence.

In response to scholarly claims that Offred is a heroine “whose [...] resistance [is] indistinguishable from passivity and masochism” (Tomc), and who “seems to suggest” that “one must surrender” to survive (Barbé Hammer), I argue that the Handmaid’s revolt might precisely prove to be the best, or even the only viable strategy to effectively and durably challenge women’s state-organised silencing. I wish to show that Offred’s rebellion is specifically characterised by reticence, which I define as a type of silence that pervades an entire story, in which the narrator is torn between the need to testify to one’s fate, and some reserve, secretiveness or unwillingness to share one’s intimate thoughts, feelings and deeds.

The protagonist’s narrative crusade resting on the delicate balance between adjusting to her silencing and resisting it, between disclosure and remoteness, between anamnesis and forgetting, she repeatedly reaffirms the vital role of her tale in her struggle for survival, while stressing her almost constant reluctance to tell her fragmented story, and how it constitutes a predicament for her. As will be demonstrated, Offred’s reticence is conveyed in an extremely powerful way through gaps, detours into other stories, close-ups on visual images or words, flashbacks, and self-erasure. All these techniques play an essential role in the narrator’s fight to find her own voice and make it heard, a fight that rests on the restoration of both polyphony and a plurality of identities and meanings.

4:30 PM  -  Politics of Language and Performance of Self-Narrativization in Dalit Testimonial Narratives: A Reading of Bama’s Sangati
Ray, Sreyashi (Jadavpur University, Kolkata, Howrah, India)

This paper utilizes theoretical and political frameworks of Feminist theory to analyze Tamil Dalit Feminist author Bama Faustina Soosairaj’s testimonial narrative Sangati (1994). The politics implicit in the formal and linguistic constructs of the concerned hybridized narrative which forms a conglomeration of hitherto silenced and repressed ‘voices’ of women, has been analyzed through a
comparative study of the theoretical implications of Black African American Feminism, Postmodern Feminism, Third World Feminism and Dalit Feminism, by placing Dalit testimonial narratives in conjuncture with select Latin-American, Chikano and Canadian women’s autobiographical narratives for a universal comparative perspective. The significance of the unique narrative mode adapted by the author, characterized by deliberate deconstruction of conventional autobiographical narrative mode and appropriation of socially-sanctioned language proprieties, have been analyzed and authenticated by exemplifying both Western and Indian feminist discourses. Bama has radicalized the ethico-poetics of self-narrativization and represented writing as a performance of dissent against casteism, conventional hetero-normativity, patriarchy and other related structures of oppression. Bama reveals the implicit politics of ‘difference’ in Dalit Feminism and the significant modes of resistance adapted by Dalit women who are trebly oppressed by virtue of religion, caste and gender.

This paper attempts to analyze and reflect how Sangati transcends parochial assumptions of suffering and tendencies of hierarchizing suffering across race, class, caste, religion and ethnicity. It shows how Sangati becomes a universal human discourse on suffering through its movement from the expression of a singular, individualized, authoritative perspective of conventional autobiographies to the expression of collective perceptions of a gendered community in a unique dialogic, anecdotal and personalized narrative mode.

Fri, July 22nd, 11:00, no chair yet, D. The language of thematics
Date: Friday, July 22nd
Room: Hs 31
Chair: no chair yet

11:00 AM - „Draga Antje..“ Sprachinszenierungen in der Literatur der Migration in den deutschsprachigen Ländern nach 1945.

Schmitz, Prof. Dr. Walter (Technische Universität Dresden, Dresden, Germany)

Diese Literatur der Migration setzt Mitte der 1960er Jahre ein. Im Blick auf die Inszenierung von Mehrsprachigkeit gibt es jedoch Kontinuitäten zu den Spätexilierungen, welche die Vertreibungen der Kriegszeit unmittelbar in die Nachkriegszeit fortsetzen – so etwa Paul Celan. Der Vorbehalt, der sich gegen die Literatur der Zuwanderer richtet, ist, dass sie zur literarischen Arbeit gar nicht fähig seien, da es ihnen an den grundlegenden Deutschkenntnissen mangele. Vor dem Horizont dieser Bewertungen sind die Inszenierungen von Mehrsprachigkeit zu betrachten und vier Phasen zu unterscheiden.

1960er/70er: Mehrsprachigkeit wird gleichsam als trotzige Fremdmarkierung genutzt. Die ‚Literatur der Gastarbeiter’, die initiiert wurde, um den Migranten eine gemeinsame Sprache, eben die Deutsche, zu geben (Chiellino) zeigt zugleich die, die nicht auf Integration, sondern auf Dominanz zielenden alltäglichen Einordnungszumutungen.

Seit 1980ern: Mehrsprachigkeit wird als Signal einer Befremdung, die aber als interkulturelle Bereicherung verstanden wird (Chiellino). Das Spektrum in der poetologischen Diskussion reicht weit, greift jedoch nicht alle Argumente aus der internationalen Diskussion zu Sprachlatenz und Sprachmischung auf. Insgesamt wird eher das produktive, als das subversive Potential dieser Form von Mehrsprachigkeit betont.

Seit 1990: Mit der Erweiterung der Migration öffnet sich auch das Spektrum. Frühere Formen bleiben erhalten, doch als neues Paradigma bietet sich der Anspruch der Welthaltigkeit an (Ilija Trojanow), den nun die selbstbewusst gewordenen Autorinnen der Migration an die deutschsprachige Literatur richten. Die Inszenierung von Mehrsprachigkeit etabliert sich damit als eine neue ästhetische Norm.

11:30 AM  -  Literatur in Bewegung. Migrationsliteratur aus Ex-Jugoslawien als Weltliteratur

Maticicvic, Mara (Graduiertenschule für Ost- und Südosteuropäastudien an der LMU München, München, Germany)


Konkret ist zu beobachten, dass aus diesen historischen Zusammenhängen heraus Werke entstehen, die sich der Verortung innerhalb von nur einer Nationalliteratur durch verschiedene Faktoren widersetzen (z.B. innovative Idiomatik, Struktur und Themenwahl; Mehrsprachigkeit; metasprachliche Reflexionen). Die Spannung zwischen einer Nationalliteratur und der ihre jeweiligen Grenzen auslotenden Literatur wird hier besonders virulent und Untersuchungen, die sich lediglich auf einen nationalen und sprachlichen Kontext beziehen, scheinen mir nicht mehr zu genügen. Vielmehr halte ich es für produktiv, diese Werke nicht im Rahmen einer Einzelphilologie, sondern in ihrer raumübergreifenden Bewegung und in ihrer kulturellen Mehrdeutigkeit zu untersuchen.


12:00 PM  -  Migrations and Conceptions: Representing the Migrant in European Writing

Ofengenden, Ari (Brandeis University, Wayland, USA)

The talk will examine the way in which ‘native’ European writers and Intellectuals have represented refugees and migrants in their writings. This will include the complex discourses of covert othering of middle easterners/Muslims by writers such as Michel Houellebecq and Egyptologist Jan Assmann. It will then try to ascertain the way in which the intellectuals of the militant secular left; Pierre
Bourdieu, Alain Badiou and Slavoj Žižek have dealt with the figure of the Muslim foreign worker. A figure which combines (from a leftist perspective) medieval reactionary ideology and at the same time occupies the place of the revolutionary subject of history. Finally the presentation will offer new language and new narrative on the refugee and migrant, beyond the nationalist right and the classically communist left, which center not on homogeneity and protection of European secular values nor on thinking of the Muslim worker as potential revolutionary, rather one in which the narrative trajectory of global coalitions with middle easterners in the interests of making fruits of the globalized knowledge economy universally available.

Fri, July 22nd, 14:00, no chair yet, D. The language of thematics
Date: Friday, July 22nd
Room: Hs 32
Chair: no chair yet

2:00 PM - Krise und Kritik der Sprache in vielen Sprachen
Zima, Peter V.

Fri, July 22nd, 09:00, Stefania Giovando , C. Many cultures, many idioms
Date: Friday, July 22nd
Room: Hs 47
Chair: Stefania Giovando

9:00 AM - "Make this potato salad a real conversation piece" - The changing language(s) of food: From recipes to food blogs
Diemer, Stefan (Saarland University, Saarbrücken, Austria)

Food has always been connected to culture and lifestyle. It features prominently in a wide range of literary genres and has developed a specific language of its own. Its appearance and aesthetics, its preparation, its taste, and attitudes towards it are all portrayed in a distinct manner (Bex 1996, Wharton 2010). This paper illustrates the varied ways in which food and its preparation feature in English literary discourse, and discusses its role in the creation of cultural identity, from its beginnings through medieval and modern cookbooks to its newest online variety, food blogs. The Old English Bald’s Leechbook illustrates how its authors perceive food in a common setting with medical and herbal lore. Middle English food literature is trilingual, integrating French and Latin elements; recipes address professionals, and authors emphasize the key role of food in status creation as part of elaborate festivities. Food also starts to feature in lifestyle advice such as the Secreta Secretorum. Early modern English food literature shifts to a broader, less professional audience and adopts a gendered stance, for example in Gervase Markham’s The English Housewife (1631). From the 1750s onwards, cookbooks for laypeople make even more precise instructions necessary, as illustrated by Amelia Simmons (1796) and Isabella Beeton (1861). Modern food discourse since the 1950s sees a growing interest in food in its social setting (Lakoff 2006). Recipes are increasingly accompanied or even replaced by evaluative comments, a trend that continues today in an online context. In the relatively new genre of food blogs, the focus shifts further towards lifestyle and personal opinion, creating food-related communities that interact regionally and globally. Food blogs do not primarily
provide advice for food preparation but serve as a key medium for creation and negotiation of identities in an intercultural setting, illustrating the latest stage in the changing language(s) of food.

9:30 AM - From the Tardis to the Chevy Impala: Rise of the Planet of the Geeks
Bhowmik, Ananyaa (Jadavpur University, Kolkata, India)

The Kingdom of the Fans aka the Fandom has ever been a powerful one and capable of massive change and influence. The journey of the Fandom has not only been one full of doubt and identity- and existential crisis but also one of self-discovery. This has led to a realisation of its own prowess, and people are just beginning to understand the intricate workings that drive the Fan and through them, the Fandom. A Fandom depends on its Fans as much as the Fan depends on it. It is an active, even symbiotic relationship. The creators of a text, visual or otherwise, are in a constant state of interaction with their Fans. This is achieved through the powerful ways of communication that Fans have developed. And I am not just talking about FanSpeak, which is the unique language that Fans have perfected over the years. It includes everything from dressing up as a beloved character, and textual references in their songs and discussions to writing fanfiction about their favourite characters. With the advent of the internet, Fandoms have achieved new levels of interaction and communication, and this is done with so much passion that their theories have started influencing the way their favourite texts are created. And while Fans are blamed for losing touch with the “real world” in the process, they seem to have developed a unique camaraderie among themselves over mutual understanding and interests. So it is not surprising that a force that has influenced so many, one that has easily ignored any kind of barriers between the Fans of a Fandom, will hold the capability to inspire massive change. So, this paper will be talking about the rise of the Fandom as an agent of change, and what it means for the world at large. Whether the dissolving of cultural and other such barriers is only the beginning. And whether it is time we start acknowledging the language of the Fan as the powerful medium of influence that it is slowly proving to be.

10:00 AM - Narrativizing Filmic Ecological Disasters: Toward a National or a Universal Language?
Parker, Joshua (University of Salzburg, Salzburg, Austria)

Consumers in developed countries have been trained, through a transnational semiotics of advertising images, toward identification with and anthropomorphization of the automobile. Meanwhile, the advent of video technology, the ubiquity of the camera and the possibility of uploading video to the internet provide a surprising dearth of images of cars navigating or being damaged in floods and other ecological disasters across the globe. Uploaded to the internet, these images often invite viewers’ online comments. As people across the globe reap the consequences of human-generated climate change, how do internet users come to terms with images of the automobile, this essential element of contemporary life, in regards to its relationship to climate change, through their comments on scenes of ecological disaster in which it frequently appears as a protagonist, hero, or victim? One way, this presentation suggests, is through verbal online responses posted on youtube and news websites. Such responses narrativize scenes and images which might seem to resist a narrative framework. Using IBM’s "Text Analytics for Surveys" program to search online comments for key words and phrases generating collective narrativizations of photos or film clips showing cars navigating or succumbing to natural disasters, it examines micro-narratives and “plot beacons” in posts commenting on these images. The presentation suggests how, through "intersubjective entwining" or "thought contagion" (Lynch 1996), such micro-narratives go from being simple suggestions of how to interpret a single image or series of filmed events, to becoming recognizable stories posters tell and circulate about these images, as they recast them in mythological terms or in terms of more daily narratives. Finally, it questions to what degree such narrativizations are specific to nationality, culture or language, and to what degree they might be
more universal. Making sense of natural events is perhaps one of culture’s earliest reasons for developing narrative. This proposed presentation suggests that collectively-created online narratives are a contemporary laboratory for such narrations-in-progress, whether culturally-specific or transcultural. It examines short verbal comments narrativizing images of cars and ecological disasters, with case studies comparing English, French, German, Spanish and Italian micro-narratives or plot-beacons attempting to make stories of such images.

**Fri, July 22nd, 11:00, Yiu-wai Chu , C. Many cultures, many idioms**

Date: Friday, July 22nd  
Room: Hs 47  
Chair: Yiu-wai Chu

**11:00 AM - The Utopian Function of Code-Switching from German into Polish in two Contemporary Novels**  
Eckart, Gabriele (Southeast Missouri State University, Cape Girardeau, USA)

This paper examines several examples of code-switching from German into Polish in Sabrina Janesch’s novel "Katzenberge" and Katja Petrowskaja’s "Vielleicht Esther." The autobiographical texts by these German-Polish and German-Ukrainian writers about their genealogical research are written in German, but there are many instances of mixing German with other languages, most importantly Polish. Code-switching is a term that is used to cover various types of bi- and multilingual practices, as, for instance, the mixing of two languages within a sentence or the change in language between sentences. As will be seen, there are many instances of code-switching into Polish in the two novels that evaluate multilingualism positively and have a utopian function.

**11:30 AM - Code switching in the pluricultural universe of Deon Meyer's crime fiction**  
du Toit, Catherine (University of Stellenbosch, Matieland, South Africa)

Art du croisement des métissages aspirant à la totalité-monde, art du vertige et de la salutaire errance, la traduction s’inscrit ainsi et de plus en plus dans la multiplicité de notre monde. Édouard Glissant (Introduction à une poétique du divers, 1996, p.45) In his crime novels, Deon Meyer portrays the cultural profile of the South African society in all its complexity without, however, reducing the characters to simplistic ethnical stereotypes. South African crime fiction inevitably functions as a form of cultural mediation and in Meyer’s writing this can be seen not only in the intrigue or in interrelational contact but also in the dialogue which often reflects the code switching typical of everyday life in South Africa. This does not only concern making oneself understood but also the way in which the other is approached. For the local reader, the type of code switching and its position in the text reveal the social and ethnical context of the speaker. Code switching in the dialogue therefore functions like invisible stage directions that bring to life linguistic and cultural diversity while revealing indications that are important for the intrigue and for characterization related to identity. In this paper the different situations and functions of plurilingual interaction in the novels of Deon Meyer will be analysed and interpreted after which translation strategies adopted in the English and French translations of the latest three novels will be examined. To what extent do translators succeed in retaining the original function and meaning of code switching? The interpretation will take into account research done in the field of postcolonial translation, particularly with regard to cultural heterogeneousness, including the work done by the sociolinguist, John Gumperz.

12:00 PM  -  The Language of Soviet Power and the Language of Resistance of Georgian Literature

Tsipuria, Bela (Ilia State University, Tbilisi, Georgia)

The Soviet totalitarian power was one among most consistent political regimes by means of creating and implementing own language of power, which was developed as a specially designed system of communication, aimed to indoctrinate the Soviet ideological principles all over the USSR. The Soviet language of power can be seen as a set of basic, universal codes with the special connotations, referring to major principles of Soviet ideology or social/political goals prioritized by the Communist party. The language was developed by the party leading ideologists within the political discourse, and implemented within the cultural/literary discourse. Ideological principles were usually metaphorised and implemented into a canonical text – often a poem or a song, or an epic novel. After this the codes were used within other cultural texts, within all the national cultures/languages of the USSR. Through the holders of the ideology – bigger and smaller party leaders, poets, prose-writers, song-writers – the power messages were communicated to the Soviet people. In resistance to Communist political power, and the central power of the coloniser, Georgian writers developed own language of resistance, the codes of which were actually formed as a binary oppositions to Soviet codes. Within the language of Georgian literary texts the codes were referring not to Soviet, but Georgian patriotic principles. E.g. within the language of Soviet power ‘motherland’ could refer to the Soviet state, while in Georgian poetry, without any additional explanation, it could refer only to the country of Georgia. Together with poets Georgian readers, trained in interpreting and understanding the metaphoric language of resistance, were equal participants of this special linguistic/cultural situation.

Fri, July 22nd, 14:00, Gabriele Eckart, C. Many cultures, many idioms

Date: Friday, July 22nd
Room: Hs 47
Chair: Gabriele Eckart

2:00 PM  -  Self (in) Translation: Language and Identity in Ruebner’s Literature

Ben-Horin, Michal (Bar Ilan University, Ramat Gan, Israel)

How does translation reflect on issues of identity? In what sense avoiding writing in one's mother tongues and returning to this language in old age does reveal the complexities of immigration and the power of ideologies as a part of cultural formation? Born into a German-speaking Jewish family in Bratislava, Slovakia in 1924 Tuvia Ruebner, one of the prominent Israeli poets, immigrated to Mandatory Palestine in 1941, eventually settling in Kibbutz Merhavia; he continued to write in German for more than a decade, however published his first poetry book in Hebrew in 1957. The poems deal with the Holocaust and bear poetic witness to the loss and pain related to the catastrophe of World War II. Those poems written in German were published only in the 1990s and were followed by other poem collections Ruebner translated in German as well. The act of 'self-translation' from Hebrew to German, as well as originally writing his literary autobiography in German and later translating this into Hebrew demonstrates another form of living in-between languages and places, as Ruebner writes: 'I feel that I have two 'no-homelands'. I was uprooted twice. A person can have only one homeland: the place where he was born. Slovakia spewed me out and what is happening in Israel today has uprooted me again. I am here because I am here. Poetry became my homeland'. In my paper I explore these tensions as they representation in Ruebner's pendulum between a mother tongue and a foreign language. Focusing on Contradictory Poems (2011) which came out first in Hebrew and later in German in light of translation theories by Theodor
Adorno and Ludwig Strauss, I claim how by translating his own poetry Ruebner demonstrates the complex relationships between self and other as reflected in poetic language.

2:30 PM - From Shtetl to Veld: David Fram Yiddish Poet

Frankel, Hazel (University of the Witwatersrand, Johannesburg, South Africa)

The poems of the Lithuanian Yiddish poet David Fram who came to South Africa in 1927 make a significant contribution to the understanding of a particular Jewish immigrant journey. Where the particular may be used to leverage far-reaching scholarly insights, individual experience contributes to a deeper understanding of the impact of the loss of home in a wider context, as well as the themes of migration, transfer and exile for a minority culture in the diaspora. Registering his unwillingness to surrender his ethnicity or the richness of his culture, Yiddish remained Fram’s linguistic homeland where he could recover, reconstruct and memorialize the world of the shtetl. Resonant with the atmosphere of traditional Jewish life, Fram’s poems evoke the familiar environment of the old country, as well as registering aspects of his encounter with the alien one in which he then found himself. With reference to my English translations and transliterations, this paper focuses on specific poems, highlighting the experience of exile for the outsider. As the poems enter the public domain, they place the culture of Yiddish in the forefront of literary consciousness, thereby redressing in some measure the previous neglect of Fram’s poems and offering an exploration of his themes.

3:00 PM - Jane Austen’s Pride and Prejudice in Bulgarian

Kostadinova, Vitana (Paisii Hilendarski University of Plovdiv, Plovdiv, Bulgaria)

Currently, there are two Bulgarian translations of Jane Austen’s Pride and Prejudice, Zheni Bozhilova’s (1980) and Snezhana Mileva’s (2007). This paper examines the implications of the original and its Bulgarian translations, with an emphasis on the cultural layers and the awareness that the Bulgarian versions functionalise. The first serious obstacle is presented by the use of “my dear Mr Bennet” as a form of address in English. The two Bulgarian versions of rendering “Mr” display the two approaches to translating as expressed by Goethe and Schleirmacher, and then appropriated by theoreticians of Translation studies. Nevertheless, assigning the procedures of foreignization to the one and of domestication to the other translation would not reflect the complexity of choices. Zheni Bozhilova preserved the foreign-language forms of address but went out of her way to achieve ease and smoothness in the characters’ speeches, creating the illusion that the text may have been written in Bulgarian. In the final analysis, her method seems in favour of bringing “the author of a foreign nation ... across to us in such a way that we can look on him as ours”. This approach is not at odds with the Cold War between the socialist ideology and the imperialist West current in the 1980s, as it maintains a sense of the familiar. On the other hand, Snezhana Mileva has opted for the Bulgarian forms of address but her attempts to be loyal to the original sometimes echo the English syntax. Effectively, she appears to prompt Bulgarian readers to “go across to what is foreign” and experience the unfamiliar before they embrace it as their own, which goes hand in hand with the priorities of a globalised world in the twenty-first century. Both translators have devised their own version of the middle way between foreignization and domestication but whether analyses based on these translations will come to the same conclusions as the analysis of the original remains debatable.
Fri, July 22nd, 16:00, Nagla Bedeir, E. Comparatists at work - professional communication
Date: Friday, July 22nd
Room: Hs 47
Chair: Nagla Bedeir

4:00 PM  -  Comparatists at Work: Translated Texts in Comparative Criticism

_Shahbazimoghadam, Nahid_ (University of Semnan, Seman, Iran); _Bahmani, kaihan_ (Alborz University, Qazvin, Iran)

Reflecting on translation of literary texts as a medium for cultural exchanges and literary influences, one is also called upon to consider comparative literature with the role of translation in this area. As a matter of fact, the relation between comparative literature and translation continues to be a more or less controversial one. Regarding the transmission of national literatures, translation is the key to cross-cultural literary relations as well as literary recognitions. However, for comparatists to take advantage of translated literary texts is a matter of consideration. Susan Bassnett once criticized French School of binary comparative studies for the belief that a good comparatist is required to read original texts. Away from marginalizing the role of translation in cross-cultural literary exchanges, this paper advocate the notion that a comparatist is required to focus on literatures the languages of which are competently accessible to him or her in order to venture interpretation with minimum risk of misunderstanding and misinterpretation. Through sample cases, this study means to illustrate how literary recognition or the understanding and interpretation of a literary text may differ through a focus on original or translated texts for the sake of comparative literary studies. In this regard, the case of adaptations as a medium for the transmission of thoughts and cultures is also taken into consideration.

4:30 PM  -  Comparative Literature and Translation Studies - What Does the 'and Stand for? 

_Gewaily, Mahmoud, , Other_

This article is a sketchy overview of the question of comparison that has been central to all of New Literary History (Muse, vol.40, number 3, 2009). The main purpose of this article merely attempts to provide the reader with a development of the perspective of the comparison. This overview is not only to compare the points of intersection between the two main disciplines of comparative literature and translation studies, but mainly to explore what the enigmatic ‘relation of the relational 'and' stands for. On the one hand, the view of the relationship between comparative literature and its relevance to translation differs with different scholars. Whilst Mohamed Enani considers translation an exercise in the main discipline of comparative literature, Susan Basnett places comparative literature as next to translation. Starting from James Clifford’s metaphor of routes (1993), the researcher holds that one of the important functions of comparison lies in that it could establish different questions as spaces of research in the present age of multilingualism. To the author, comparative studies in such a global era is characterized more by diversity than homogeneity: this metaphor of roots and routes helps to dig deep into a cluster of well-selected scholarships in the two pillars of discussion over a period of twentieth years since the 1990s. For example, Charles Bernheimer’s edited book Comparative literature in the age of multiculturalism is a point of reference. Surprisingly, though scholarships on each of the disciplines is mushrooming, the speeping wave of academic research to bridge the liminal gap towards a cluster of explorations, is still in eclipse.

Keywords:

Invisibility, comparison, translation, comparative literature, multilingualism, gaps, relation.
Comparative literature uses, explores, analyses and needs language, in fact, a plurality of languages. Sometimes texts that are not considered literary per se can be used to establish comparisons that are enlightening and revealing at the same time. More than speaking other languages, more than comparing and contrasting literary texts, today, more than ever, we need an understanding of other cultures and societies. Within this perspective, the writing of songs, as a manifestation of mass culture, as a means of social expression, as a communication of feelings and concerns, and the study of their comparisons, proves to be a valid and enriching departure to visualize another use of language within the fields of Comparative Literature and Cultural Studies, as well. This latter extensive field embraces many others; one of which is popular culture, where songs have their niche. Defined as a psychic, ideological and historical network, identity is a complex gathering of discourses. Since the term discourse is basically language-in-use, the two terms, language and identity, nourish each other. Therefore, the use of language as a vivid means of expression, oral or written, helps develop the self, playing an essential role in the construction of identity. My proposal is then the analysis of songs as literary texts in which the issue of identity, as a discursive theme, as well as a construction of subjectivity, will be identified and discussed. Hence, musical compositions of three different countries of the Americas, Argentina, Costa Rica and the United States, will be chosen to explore their lyrics as linguistic and artistic texts, and to evaluate the agency of the self in these different social milieus. Thus, songs written in English and Spanish will be selected to be studied using the methodology and theory of Comparative Literature as well as the critical insights and contemporary perceptions of the theme of identity, a very versatile and dynamic concept that enlarges our minds, clarifies our views and unveils the complexity of our world.
linguistiques adoptées par les deux metteurs en scène : même si les deux opérations paraissent antithétiques, il est possible de saisir des points en commun entre ces deux textes qui en définitive partagent les mêmes intentions. Si préférable, il est possible de délivrer la communication en anglais.

10:00 AM  -  Jane & Theo: Transcultural Mobilities of Style and Temperament in Jane Austen and Theodor Fontane

Ireland, Ken (The Open University UK, Newmarket, Suffolk, United Kingdom)

Lacking obvious direct links of transmission, inhabiting different historical periods, and inheriting different linguistic and literary traditions, Jane Austen and Theodor Fontane seem unlikely candidates for fruitful comparative explorations. The Ônew mobilitiesÕ paradigm, however, by questioning static categories of rootedness, and by focusing on contact zones, transfer points and multiple modes of connectedness, encourages the construction of movements across borderlines, and allows the relationship between two writers conventionally anchored in their respective heritages to be usefully broached. While Austen engages with social customs and forms embodied in the novel of manners, Fontane detaches himself from the German Bildungsroman model and moves towards the Gesellschaftsroman, to represent characters concerned with the business of life in a community, rather than with art or reflection.

Projecting across divides of time, language and nationality, the concept of mobilities suggests how particular issues and modes of expression can reverberate between the eras of George III and Bismarck. Joint topics of courtship and marital relations, misleading appearances, small-scale events in contemporary settings, where female characters prevail over men and social class differences emerge, are conveyed in literary styles marked by economy, lucidity and order. Irony and narrative ellipsis accompany a self-conscious use of language, realized in the handling of dialogue and the pivotal role of conversation, which characters themselves recognize as artifice, but which functions as the fuel of society, expressing individual attitudes and personalizing issues. Not only do the social occasions of meals, parties and excursions foreground character interactions, but they also supply key structural patterns. Shunning emotional excess, Austen and Fontane share a core outlook of restraint, manifest in values of commonsense and discretion.

Fri, July 22nd, 11:00, Carlotta von Maltzan, C. Many cultures, many idioms
Date: Friday, July 22nd
Room: Seminarraum Geschichte 1
Chair: Carlotta von Maltzan

11:00 AM  -  Language and Style in Per Olov Enquist’s Fiction
Shideler, Ross (UCLA, Los Angeles, USA)

P.O. Enquist’s use of regional and cultural languages and styles is a long established characteristic of this author who has been writing since the 1960s. Enquist, probably the most well known living Swedish author, has lived and written in countries like Germany and the U.S. He mentions places like Greifswald, Munich and Los Angeles among others in his texts, but do these locations affect his use of language? Enquist famously uses Swedish dialect in some of his later fiction, but the question I am interested in is: do the stories and novels that he wrote about different countries while living in them utilize different stylistic devices or vocabulary to create a specific regional or linguistic characteristic? For example, Enquist was a reporter for Expressen during the 1972 Olympics and wrote a number of articles about those tragic Olympics in which eleven Israeli athletes were killed by five Palestinian terrorists; he later turned some of his articles into a collection of stories titled Katedralen I München.
(The Cathedral in Munich.) This paper will look at a few specific examples to see what the author does in his texts to indicate not only geography but culture and environment.

11:30 AM - Von Dantes "Vita Nuova" zu Orhan Pamuks "Yeni Hayat": Konturen der Stilmischung

Sakalli, Cemal (Mersin Universitesi, Mersin, Turkey)

Erich Auerbach hob in seiner Habilitationsschrift Dante als Dichter der irdischen Welt Dantes Stilmischung hervor, in der die christliche und alltägliche Wirklichkeit zusammenkommen. In seinem "Mimesis" erklärte Auerbach, dass bei der christlichen Stilmischung "fast durchgehend die figurale Methode verwendet" (Auerbach 2001, 74) wurde.


Pamuk bevorzugt nicht nur die islamische Zahlenmystik und Farbsymbolik, sondern auch die modern-industrielle, die den Wandel des gesamten Lebens und den Konflikt und Ausgleich der divergierenden Kulturinhalte darstellen. In diesem Vortrag soll die dispositive Stilmischung in den Werken von Dante und Pamuk erörtert werden, die die gegensätzlichen Welten wie Erscheinung und Wirklichkeit in sich vereinbaren und dadurch eine neue, figurale Welt schaffen.

Fri, July 22nd, 14:00, Marta Skwara, D. The language of thematics

Date: Friday, July 22nd
Room: Seminarraum Geschichte 1
Chair: Marta Skwara

2:00 PM - The Poetic Process of Contemplation and Creation

Singh, Jayshree (Lecturer (Selection Grade) Bhupal Nobles' Post-Graduate College, Rajasthan, India)

The poetic creations through ages and in all ancient civilizations have been a process of imaginative and emotional outburst and pleasure. It is a result of choice of sequences, observations and events linked necessarily as according to the contemporary attributes of society and as per the poetic talent and reasonability of the poet’s mind. In this process the poet is the perceiver, the maker and the speaker. Through his observation he collects external impressions of the world and his own experiences and the experiences of the worldly people are transformed with his sense of perception and contemplation into oneness and whole organic unity. Subsequently the poet makes the real-life experiences universal and of higher reality. During this transformation, the inputs of his emotions, excitement and imagination stimulate responses, reactions and sensations. The observations and recollections when received by the poet, then response is related to real and sensual pleasure. When the same response to pleasure is transmitted with intellect, poetic language, perception, the poetic creation leads to aesthetics. The extreme level of ecstasy is to relish the experience as perceiver; the higher form of poetic expression is to cherish the experience as the maker; the realization of poetic and universal consciousness is to sensitise and prophesise the experience as the poet.

The study in this research paper attempts to elaborate the literary theories of the two eighteenth century romantic age poets William Wordsworth and Samuel Taylor Coleridge. The study will deal
the poetic works of both the poets in order to understand their theories of poetic imagination, process and creation. It aims to discuss critically their sensibility towards the ordinary experiences derived from society, humanity and nature. It explores their power of balancing the pleasure and creative process in terms of moral conceptions of the society and basic forms of life.

2:30 PM  -  What Do Mothers Want to Speak: The Maternal Languages in Elizabeth Bowen's "The House in Paris"

Hou, Shu-Hui (National Chengchi University, Taipei)

Embedded in the socio-historical background of the interwar years, Elizabeth Bowen’s The House in Paris (1935) participates in discussions on the issues of motherhood. However, the main emphasis of critics like Harriet Blodgett and Neil Corcoran is on children rather than on mothers. The analysis of mothers and mother-child relationships has not received sufficient attention yet. Mothers in Bowen’s novel are often depicted as monstrous and domineering. Their monstrosity and dominance are demonstrated by not only their actions but also words to their children. In fact, the mothers’ languages, spoken or unspoken, not merely reproduce and reinforce the institutionalized gender system through the mother-child relationships. The maternal languages also reveal mothers’ ambivalence towards motherhood and the conflicts between mothers and the mainstream ideology of motherhood. The maternal languages need to be contextualized here first. After the First World War, prevalent ideologies reproduced by the popular media, combined with legislative social policies such as marriage bars, reinforced the myth that the only desirable role for women was domestic, and pressurized women to fulfill their traditional roles as housewives and mothers. Intertwined with such a prevailing ideology of motherhood, the maternal languages turn out to be a complicated issue. Jessica Benjamin’s theory can assist us in understanding how the ideology of motherhood affects mothers’ languages in everyday life, how mothers respond to and negotiate with the ideology of motherhood and in what way the mother-child relationships are affected by the maternal languages. Benjamin’s theory also sheds light on the intricate mother-child relationships. Benjamin emphasizes the significance of the concept of intersubjectivity in terms of mother-child relationships. Benjamin maintains that a prerequisite for having healthy mother-child relationships is that mothers recognize their children as different but alike subjects, vice versa. By adopting Jessica Benjamin’s theory, I will examine how the maternal languages reveal mothers’ ambivalence towards motherhood and influence the mother-child relationships in the novel.

3:00 PM  -  Linguistic Image and Linguistic Body in Allan Poe's "Ligeia" and "Morella"

Lan, Wen-lin (National Chengchi University, Xinbei City)

In Edgar Allan Poe’s tales “Ligeia” and “Morella”, both narrators reveal a temporal distance from the stories that they are going to tell in a distinctively retrospective tone. This temporal distance highlights the element of “narrative” in the two tales: the narrators’ speaking does not represent their spontaneous reactions to the events here and now, but instead, constitutes narratives for listeners/readers. Under such situation, Ligeia and Morella, the narrators’ wives, can be regarded as signs—rather than symbols or metaphors—that suggest a fundamental mechanism of engendering meaning. This paper focuses on the practice of signifying through referring to the women’s images or bodies in the first-person narratives in “Ligeia” and “Morella.” Ferdinand de Saussure’s linguistic studies explore the constitution and “nature” of sign, and thus, his semiology helps to understand the woman-signs in the two tales. When the narrators hold complicated and even contradictory emotions toward their wives, the climax—the revival of the dead Ligeia and Morella—in both tales problematizes the linguistic relation among image, body, and signifying.
Fri, July 22nd, 16:00, Vera Meniailo, E. Comparatists at work - professional communication
Date: Friday, July 22nd
Room: Seminarraum Geschichte 1
Chair: Vera Meniailo

4:00 PM - Le métadiscours poétique français à l’épreuve du lied germanique. L’exemple de Blaze de Bury
Echiffre, Capucine (Université de Nantes, Paris, France)

Les deux décennies qui suivent l’apogée du romantisme français, en 1830, marquent un ralentissement des innovations, notamment en poésie. Les auteurs et critiques modérés s'emploient alors à faire le départ entre ce qu'ils considèrent comme les excès des années précédentes et les assouplissements bienvenus apportés aux canons de la tradition. Les catégories esthétiques héritées du classicisme se voient ainsi reconfigurées et la terminologie poétologique modifiée. Dans ce processus, la poésie d’outre-Rhin joue un rôle déterminant. Déjà en vogue vers 1830, elle fait désormais l’objet de tentatives de délimitation qui sont autant d’occasions pour les médiateurs de la comparer aux genres poétiques français. La non-coïncidence entre les deux systèmes littéraires et la prévalence accordée au système germanique entraînent des glissements sémantiques plus ou moins conscients de la part des critiques. C’est le cas d’Henri Blaze de Bury qui, dans son influent article "De la poésie lyrique en Allemagne", paru en 1841 dans la non moins influente Revue des Deux Mondes, s’attache entre autres à cerner les propriétés de la poésie "moderne". Le trait principal réside pour lui dans le lyrisme, mais dans la mesure où c’est le lied qui, du fait de sa simplicité et de sa dimension intime, est à ses yeux le genre lyrique par excellence, il prête à cette dernière catégorie des caractéristiques qui l’écartent du sens dont elle est investie dans la tripartition traditionnelle épique - dramatique - lyrique encore prégnante en France. La confrontation avec des pratiques littéraires exogènes contribue ainsi à battre en brèche les prétentions persistantes de certains discours esthétiques français à l’universalité. Dans les flottements terminologiques de l’article de Blaze de Bury, c’est en fait l’irréductible inscription de ceux-ci dans une certaine culture que l’on peut décéler, et corollairement leur possible mise en tension avec d’autres systèmes.

4:30 PM - The Codes of Tradition: Harold Bloom and Northrop Frye
Heys, Alistair (Plovdiv University, Bulgaria, Swansea, United Kingdom)

The comparatists that I would like to compare are Northrop Frye and Harold Bloom. Frye wrote a work of Christian typology in The Great Code, whereas Bloom’s masterpiece would seem The Anxiety of Influence. Frye argues that “the Bible is a gigantic myth, a narrative extending... from creation to apocalypse, a unified body... that ‘freezes’ into a single metaphor cluster, the metaphors all being identified with the body of the Messiah”. His argument is that the Christian New Testament fulfills the Old Testament such that Jesus redeems the covenant of Moses. Bloom rebukes his precursor by suggesting that “In the aesthetic warfare between the Hebrew Bible and the New Testament, there is just no contest”, which means that the sublime Old Testament is aesthetically stronger than the adventures of Jesus and Paul. In this paper, I explore the revision of Frye that Bloom’s agonistic theories of anxiety conduct with reference to the Hebrew and Christian Testaments.

5:00 PM - Implied Languages in H. C. Artmann's Literary Work
Schuster, Marc-Oliver (Institut für Germanistik, Austria)

The paper presents implied languages in the work of H. C. Artmann, whose allusions also refer to both existing and fictional languages, idioms, and literary codes from non-European and popular
cultures. Among the functions and aesthetic statement of implied languages are Artmann’s rejection of realism and concepts of originality and personal authorship. E.g., the poem “grammatik & chrestomatie der melone” is based on German grammar books, but the line “die farbe jenes bieres gefällt mir nicht, / jedoch die farbe dieses weines gefällt mir sehr wohl” sounds more like a first, literal translation attempt from a Latin school book. Many dialogues in his texts are meant to be in English: while the (originally English) remark of an Indian prince – „ich kümmere mich in jeder weise um das wohl und wehe […] nicht um ihre wehwehchen” – makes his interlocutor smile at this „wortspiel”, readers wonder what the original pun would be. Especially exclamations that supposedly occur in non-German languages enable Artmann to play with concepts of authenticity and spontaneity. That Huzulian vassals exclaim „Good Lord!” in the vampiric Transylvanian setting of “dracula dracula” undermines our understanding of exclamations as speech acts of illocutionary force. That words, for Artmann, are autonomous agents, is suggested in his change to the original solution to a riddle of Goethe’s Faust, who views divine agency as “die Tat!” . Artmann’s alternative reads: “was ist des pudels kern? its a noodle-shop (soba ya da to iimash’ta ka!)”. Both the English and Japanese phrase entail further implied languages and traditions about German/Austrian nationality and multilingualism. Whereas Wittgenstein underlined that “(Worte sind auch Taten)”, Artmann’s aesthetics of autonomy refrains from such pragmatic connections between words and reality.

Fri, July 22nd, 09:00, Hawk Chang, A. The arts as universal code
Date: Friday, July 22nd
Room: Sensengasse Hs 1
Chair: Hawk Chang

9:00 AM – Dreaming of the East: Laurence Binyon’s Long-awaited Journey to China and Japan
Fan, Liya (The University of Tokyo, Tokyo, Japan)

This paper examines Laurence Binyon (1869-1943)’s long-awaited journey to the Far East from August 1929 to January 1930, and how his firsthand experiences in China and Japan affected his outlook on traditional Chinese culture and art in his later career. Being a gifted poet, art critic, the chief at the Sub-Department of the British Museum and also a leading figure at the 1935-36 International Exhibition of Chinese Art in London, Binyon played a central role in collecting Chinese painting and promoting an appreciation of Chinese art to turn it into a subject of serious and scholarly study in the twentieth century Britain. During his 40 years’ service at the Museum, he acquired a knowledge of Asian painting from Japanese connoisseurs and art scholars such as Kohitsu Ryonin (古筆了任1875-1933), Okakura Kakuzo/Tenshin (岡倉覚三/天心1863-1913) and Taki Sei-chi (瀧精一1878-1945). Kohitsu first introduced Binyon to the principles of Japanese connoisseurship, and his visual education was enriched by superb reproductions in The Kokka 国華, a scholarly art journal, and other Japanese publications edited by Taki Sei-chi published in the 1910s. Binyon’s guide to the philosophy of Chinese art was Okakura Kakuzo, especially The Ideals of the East (London, 1903), which he reviewed enthusiastically in the Times Literary Supplement, and The Book of Tea (London, 1906). These works introduced him to facets of Daoism/Taoism and Zen Buddhism that would colour his own writing on Chinese art and his thinking in general. Fascinated by Okakura’s books, Binyon dreamed of making a study trip to the Far East from the early 1910s. But unfortunately, due to political and economic reasons, his trip was postponed for over 14 years. It was not until 1929, sponsored by his Japanese friends, Binyon could finally embark on a five-month Far East journey in order to gain his firsthand experience by viewing important collections of Chinese painting being formed in Japan after Qing Dynasty’s collapse.
9:30 AM - On "Bohemian" as a Compensatory Visual Scheme: Tian Han, Dramatic Imaginary and "Latin Quarter of Shanghai" in the 1920s
YIYANG, XI (The Chinese University of Hong Kong, Hong Kong, Hong Kong)

Interpreted as a cultural phenomenon of 19th century Paris, Bohemianism once obtained its continuation and local creation in Tokyo and then Shanghai, which revealed in debates on individuality, social development, and the dilemmas between "proletariat" and "bourgeoisie" after the "May Forth Movement". This paper focuses on Tian Han (1898-1968) and other young artists in the art institute "Nanguo She" (Cerele artistique du midi) who have constructed their bohemia community images after watching an American film "La Bohème". It explores the intertextuality, cosmopolitan subjectivity and cultural imaginary of Chinese Bohemianism in 1920s Shanghai. The author mainly takes early dramatic activities of Tian Han and "Nanguo She" as a case study to dialogue the Chinese modernity and also a practicing process in representing choice of "difference" with the West, while accelerating the ablation of the boundaries between ambiguous relation with colonialism situations, exotic conspiracy discourse, left-wing aesthetics and urbanization in Republican Shanghai.

10:00 AM - From Second to Third Person: On a Train En Route to the Cultural Other
Sakaki, Atsuko (University of Toronto, Toronto, Canada)

This paper compares French and Japanese second-person narratives—Michel Butor's La modification (1957; trans. A Change of Heart) and Kurahashi Yumiko’s Kurai tabi (1961; Blue Journey)—each of which relates a train trip from a modern city (Paris/Tokyo) to an ancient capital (Rome/Kyoto) that the protagonist, male or female, takes in an effort to resolve a critical impasse in a relationship with a significant other. Each solitary journey contributes to the birth of an author, allowing the protagonist to escape everyday routine while coming into contact with anonymous individuals sharing the train’s public space. The striking resemblance of the plot and narrative structure between the two anti-novels spurred accusations of plagiarism against the latter author, which she defied in the name of parody, as I discuss elsewhere. In this paper I shall examine the two texts in terms of the politics of aesthetics invested in the transit from modernity to antiquity; the vehicle’s contrastive movements forward—typical of modern culture—and sideways—reflective of the resistance of corporeality to technology; and the relative slowness of a specific mode of travel, which brings about the passenger’s absorption in reminiscences or anticipations, alternately feeding his/her obsession with the fleeing or pursuing partner, and lulling him/her into oblivion of the partner’s absence, ultimately transforming him/her into a transcendental subject who observes rather than struggles. My close reading of the two narratives is informed by Butor’s own “Travel and Writing,” Georg Simmel’s theory of public transportation, and Mieke Bal’s contemplation on second-person narrative, while enriched by contact with other texts of comparable settings, such as Valéry Larbaud’s Mon plus secret conseil (1923; My Most Secret Advice), Sophie Calle’s Suite vénitienne (1979; Venetian Suite), and Tawada Yôko’s Yôgisha no yakô ressha (2002; Suspects on a Night Train; French trans. Train de nuit avec suspects).

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Fri, July 22nd, 09:00, Sangjin Park, C. Many cultures, many idioms
Date: Friday, July 22nd
Room: Sensengasse SR 1
Chair: Sangjin Park
9:00 AM - Female Desire in Literary Quotation: Dostoevsky's The Idiot
yoon, saera (UNIST (Ulsan National Institute of Science and Technology), Ulsan, Austria)

As Kasatkina has pointed out, The Idiot is based on dual pillars of citations: Holbein’s The Body of the Dead Christ in the Tomb -and Pushkin’s “The Poor Knight” (97). In addition to these famous citations, the novel includes other noteworthy literary quotations and allusions that await critical attention. This paper starts with the hypothesis that the literary references made in the novel by the two female protagonists (Nastasya and Aglaya) draw upon and shed light on their relationships with their male counterparts (Myshkin and Rogozhin). Aglaya’s association of prince Myshkin with Don Quixote and Pushkin’s knight reveals the desire and secular idealism projected onto the prince. In particular, the discrepancy between Dostoevsky’s reading of Don Quixote and Aglaya’s reaction to the work hints at Aglaya’s distorted understanding of Myshkin’s relation to Cervantes’s hero. Aglaya’s quotation of Pushkin’s poem is also a revision in which she deletes the religious overtones and instead focuses on the secular aspect of the knight’s worship of an ideal woman. Nastasya also communicates her desire through literary references to Heine’s “Heinrich” and Flaubert’s Madame Bovary. A close examination of her subtle utilization of literary quotations will demonstrate that Nastasya attempts to convey her vision about her own fate with Rogozhin and Myshkin being her addressees. By exploring the intertextual connections between literary works and their new meanings in The Idiot, this paper will argue that these literary quotations express important truths about the female protagonists’ desire.


9:30 AM - A Shifting Idiom at Table: Dining Culture and 18th Century Russian Poetics.
Kopel, Dorothy (Webster Vienna Private University, Vienna, Austria)

This paper investigates a shifting aesthetic of increased spontaneity and naturalness that marked dining culture at court in Russia at the end of the 18th century and relates it to the imminent advent of a new Russian poetics. Specifically, I propose to examine how food and banquet themes in the poetry of Gavrila Derzhavin (1743-1816), especially those composed during the reign of Catherine the Great, reflect a gentle loosening of the classical requirements of genre, particularly in respect to his portrayal of food, court manners, and courtiers. Derzhavin’s playful attitude and use of a relatively common idiom extend the boundaries of classical satire by anticipating the development of a more Russian (Russophile) national identity. This aesthetic shift accords with the movement from a more static, grandiose, and monumental service à la française in court dining toward the more flexible service à la russe. Both elite food culture and Derzhavin’s poetry mark a moment of broader aesthetic transition in Russia, mirroring the famed Horatian satiric attitude toward banquet excesses while also anticipating the vogue for more natural foods, associated with Jean-Jacques Rousseau, soon to appear as a theme in 19th century Russian literature.

10:00 AM - Medium and affectivity: how to arouse emotions
Ondrouskova, Svetlana (Charles University Prague, Faculty of Arts, Institute of Czech and Comparative Literature, Praha 9, Czech Republic)

The paper will consider the affective aspect in establishing an artwork as a medium in relation to the concept of (inner) rhythm as developed by artists of the avantgarde (especially 1910s-1930s) across different media (painting, film, literature, music). I intend to present the following three areas of interest:

1) Theoretically grounded in writings of Bauhaus representatives, especially Wassily Kandinsky and Paul Klee, I would like to focus mainly on the category of internal as French philosopher Michel Henry deals with it in Seeing the Invisible on Kandinsky. He puts an equal sign between the inner and
pathos claiming that affectivity is the prior means of revealing the internal life, in other words, revealing the artwork as a medium.

2) A question will be considered how these avant-garde theories function on a more general level of contemporary media theory. The main concern is: What can a sign mediate and how should we handle the “unutterable” (Unsagbares/nevyslovitelné) often mentioned in connection to strong emotions (from Goethe to modernist and avant-garde authors and thinkers). How does affect/emotions qualify in terms of medial process? What role does rhythm play in relation to affect and medial process?

3) I want to argue that theories developed in terms of visual arts (also including film) had impact on literature, namely Expressionist writings; explored will be scenes of cruelty with promoted visual and corporeal element in relation to rhythm and how this inner rhythmicality relates to affectivity (Nietzsche, for example, distinguishes between temporal and affective rhythm). Example will be chosen accordingly from German or Czech written literature of the period.

Fri, July 22nd, 11:00, Eri Ohashi, A. The arts as universal code
Date: Friday, July 22nd
Room: Sensengasse SR 1
Chair: Eri Ohashi

11:00 AM - Langage et nation dans le postcommunisme roumain: qu’est que la littérature peut changer. Le cas de Mircea Cartarescu

Vasilescu, Mircea (Faculty of Letters, University of Bucharest, Bucharest, Romania)


11:30 AM - L’Essence Primordiale du Verbe: de Rimbaud, Pessoa et Borges à l’oeuvre incontournable de Sophia de Mello Breyner Andresen

Malheiro, Helena (Universidade Aberta Portugal/CLEPUL, Lisboa, Portugal)

12:00 PM - Claraboia: une fenêtre ouverte sur la (re)lecture de La Religieuse.
Jubilado, Odete (Évora University, Évora, Portugal)

Université d’Évora Odete Jubilado A. Les arts comme code universel Le langage au 2nd degré: citation, intertextualité et métaréférence Titre de la communication: “Claraboia: une fenêtre ouverte sur la (re)lecture de La Religieuse.” Résumé Au long de cette brève communication, nous entamerons une réflexion axée sur la (re)lecture, à partir du roman Claraboia de José Saramago qui propose au lecteur une (re)lecture de La Religieuse de Diderot. C’est justement à travers son titre et la traduction en portugais d’un long extrait de La Religieuse, que ce roman est convoqué, faisant appel à la mémoire littéraire (bibliothèque littéraire) du lecteur. Effectivement, la (re)lecture saramaguienne de La Religieuse vise à (re)lire et à (ré)écrire certains aspects de l’intertexte convoqué pour servir les objectifs fictionnels de José Saramago. Si, comme l’affirme dans Rereading Matei Calinescu (1993), lire c’est construire des hypothèses, inférer des expectatives, lorsque les expectatives se réfèrent rétrospectivement à un texte lu, il s’agit inévitablement de (re)lecture. Nous nous proposons justement de réfléchir à la manière comme se construit cette (re)lecture de La Religieuse, dans l’univers saramaguien, analysant le roman Claraboia à partir des relations qu’il établit avec cet intertexte et des implications romanesques de cette (re)lecture qui est activée à travers la représentation de l’acte de lecture et du lecteur.

Fri, July 22nd, 11:00, Svetlana Ondrouskova, B. Language - The essence of world literature
Date: Friday, July 22nd
Room: Sensengasse SR 2
Chair: Svetlana Ondrouskova

11:00 AM - Language, Identity, and Translation in J.M. Synge's The Playboy of the Western World
Chang, Hawk (Hong Kong Institute of Education, Hong Kong, Hong Kong)

John Millington Synge (1871-1909) is arguably one of the best Irish playwrights in the 20th century. Among all the plays by Synge, The Playboy of the Western World is undoubtedly the most critically-acclaimed. This play is so canonical that it becomes the most popular work in the Abbey Theater, which was founded by W.B. Yeats and his contemporaries in 1904. As some critics note, J.M. Synge’s skillful blend of comic scenes and serious topics, coupled with his unique presentation of Hibernal English (Irish English), makes it much more challenging for readers to understand and interpret the play. Based on my own experience translating The Playboy of the Western World from English to Chinese, this paper aims to discuss how the English language is used differently by J.M. Synge, how language and identity are inextricably linked in the play, and the problems and benefits of literary translation in my rendition.
11:30 AM - Metaphoricity of Progress - Language of the Criticism in Yugoslav Theater Scene during the Communist Period

Tepavac, Marija (University of Vienna, Vienna, Austria)

The topic of this essay is the metaphorical language in Serbian plays during the communist regime in Yugoslavia. Three different plays that can be read as critical to the political and social system and power structure will be observed: Savanarola and his friends by Jovan Hristić (1962), Evil night by Velimir Lukić (1973) and Second door left (1969) by Aleksandar Popović. Hristić, dealing with the topic of universal human predestination represented in spaces where myth and history meet, was a university professor and the curator of many cultural institutions in Yugoslavia. Lukić puts his play into temporally universal space where ancient Rome and modern Belgrade meet. He was the director of the National Theatre for many years, but received no extraordinary accolades. Popović wrote grotesque plays, full of comical elements, but the allusions to Josip Broz Tito during the 1968 student demonstrations are obvious. He spent some time in political prison and he never had a stable job.

The main topic of all three plays is the conflict of the individual with the authorities implemented in the political system which does not allow any free action to an individual. Through the context of political theatre given by Raymond Williams, these plays will be analyzed, especially the representation of actuality in their language, because ‘metaphorology could be a critical reflection charged with unmasking and countacting the inauthenticity of figurative speech’, as formulated by Hans Blumenberg. Including Frederic Jameson’s approach to the hidden political unconscious, these plays are going to be observed with the main focus being their figurative speech. The final goal will be the representation of the position of the authors as subjects in the communist society and ideology, in connection with the metaphoricity of their language – the more metaphorical it was, the better position they and their plays had.

12:00 PM - Shelagh Delaney's A Taste of Honey on Stage and Screen

Park, Heebon (Keimyung University, Daegu, South Korea)

This paper aims to shed new light on the dramatic implications of Shelagh Delaney’s working-class drama, A Taste of Honey (1958), from cross-media and cross-cultural perspectives. In the late 1950s Britain, when playwrights and theatre critics were dominantly male and the female voice was rarely heard on the British stage, the nineteen-year-old Delaney was a ground-breaking female playwright. Not only did she manifest the nature of the Kitchen-Sink Drama in her play, but she also introduced a number of taboo-breaking topics that her contemporary male playwrights had shunned. In order to illuminate and re-examine A Taste of Honey and its incisive commentary on the insecurity, patience and resilience of the dispossessed postwar family and society, this paper compares and re-evaluates a number of important adaptations of A Taste of Honey in different artistic media: 1) two major London stage productions (the 1958 Theatre Workshop premier directed by Joan Littlewood applying a tragicomic, music-hall style with the use of asides and the 2014 National Theatre revival); 2) the 1961 British New Wave film adaptation directed by Tony Richardson, based on his screenplay co-authored with Delaney and his own more naturalistic and poetic interpretation of northern England and the working-class characters represented in the original play; and 3) the play’s many cross-cultural interpretations and productions in South Korea over the five decades since 1964 by different Korean directors, using a Korean translation of the original script and adapted into the Korean cultural context. In doing so, this paper argues that this previously neglected play deserves more critical attention in terms of its poignant yet accurate portrayal of postwar British lives and taboos on stage and screen, as well as its implications across time and space. In conclusion, the themes and issues addressed in A Taste of Honey, which reflect a segment of morally and financially deprived lives in 1950s Britain and which have been explored in different tones through different media representations, still remain controversial today, portraying as they do various social issues still
existing in the postmodern world. The timely and timeless resonance of the play continues to challenge audiences in terms of racial discrimination, the fragmented family, teen-age pregnancy, single unwed mothers, neglect of child-raising by parents, alcoholism, and prejudice against homosexuals.

Fri, July 22nd, 16:00, Ken Ireland, A. The arts as universal code

Date: Friday, July 22nd
Room: Sensengasse SR 3
Chair: Ken Ireland

4:00 PM  -  Das Selbst zwischen Bild und Sprache: Marc Chagalls Autobiographie "Mein Leben"

Rosenau, Irina (Universität des Saarlandes, Saarbrücken, Germany)


Peiter, Anne D. (Université de la Réunion, centre de recherche DIRE, St. Denis, La Réunion, France, French S. Terr.)

"Tragende", doch in ihrer historischen Bedeutung notorisch unterschätzte Figuren des europäischen Kolonialismus in Afrika stellten – gerade in sprachlicher Hinsicht – die Lastenträger dar. Besonders in sprachlicher Hinsicht avancierten sie schnell zu Mittlern zwischen den Kulturen. Auf der einen Seite stellt das Motiv revoltierender Träger einen festen Topos der Kolonialliteratur dar – was impliziert, dass die Europäer auf sie angewiesen waren. Auf der anderen Seite stand dieser Realität das auffallende Bemühen der Europäer gegenüber, sich selbst als eigentliche Träger in Szene zu setzen: als Verantwortungsträger. Das, was Hannah Arendt als “totales Verantwortungsmonopol” bezeichnet, begründete in der Tat eine Darstellung, die umgekehrt die Passivität der Träger, ihre Unfähigkeit, auch sprachlich ihre Geschichte “in Bewegung zu setzen”, plausibel machen sollte. Auch
wenn die Europäer nichts trugen und sich nicht bewegten (oft LIESSEN sie sich ja tragen), erschienen SIE als die Träger der Bewegung: sozusagen als unbewegte Beweger, d.h. als diejenigen, die die Träger in Bewegung SETZTEN und (was nicht weniger wichtig und schwierig ist) auch in Bewegung HIELTEN – sei es nun durch ökonomische Anreize oder durch Zwang. Verdrängt wurde dabei die Einsicht, dass die sprachliche Hierarchisierung zwischen „Weißen“ und „Schwarzen“ in der kolonialen Wirklichkeit nicht griff und die Abhängigkeit oft konträr zu den stereotypen Rollenzuweisungen verlief: Aufgrund des herrschenden Machtgefälles gelangten die Kolonialisierteren häufiger und schneller zur Mehrsprachigkeit als die patriarchalischen „Herren“. Welches Bild afrikanischer Sprachen in Texten von Expeditionsleitern entworfen wird und wie die Abwertung der Mehrsprachigkeit der afrikanischen Träger rhetorisch funktioniert, soll in meinem diskursanalytisch verfahrenden Beitrag untersucht werden.

4:40 PM  -  Ukiyo-e, Variations by Roger Shimomura -- The Influence of His Grandmother's Diaries on Roger Shimomura's Paintings

Kaneda, Yukiko  (Aoyamagakuin University, Tokyo, Japan)

Roger Shimomura (b.1939) is a prominent American Pop Artist who has created an unprecedented art style by appropriating Ukiyo-e “imagery” (Japanese woodblock prints created from the 17th to early 20th centuries) to represent his experiences as an American of Japanese descent. In his early career, he started to utilize Ukiyo-e imagery with an ironical and sarcastic tone. However, beginning to “decipher the contents of [his grandmother’s] diaries” (his comment: American Art, Spring 2013, p.85, University of Chicago Press), he has drastically changed his style. His grandmother, Toku Shimomura (1888-1968) was a Japanese immigrant who came to the USA in 1912 and continued her diary activities up to the time of her death. This study explores how these diaries, originally written in Japanese, inspired the artist to create his idiosyncratic style, which contains narrative elements and infuse insightful explication of Japanese culture into American visual works. Shimomura’s art is a perfect example of how linguistic and visual media collaborate. While Shimomura is quite a prolific artist, my discussion focuses on the works of Minidoka (1978-79) and Diary (1980-1983), which reveal the impact of Toku’s diaries and mark his deeper commitment to his own and the collective experiences of the Minidoka (Idaho) incarceration camp during WWII. Roger Shimomura was born in Seattle, and was an art professor at the University of Kansas for 36 years. He has had over 150 solo exhibitions and has received several National Endowments for the arts in addition to many grants and honors. His work is in the permanent collections of many museums nationwide, including the Smithsonian American Art Museum and National Portrait Gallery in Washington DC, and the Metropolitan and Whitney Museums in New York. Shimomura deals with multi-media including paintings, prints, and the performing arts.

5:00 PM  -  The language of art and of literature.

DUPLANCIC, ELENA  (CENTRO DE LITERATURA COMPARADA FFYL UNCUYO, MENDOZA, Argentina)

The contemporary validity of rhetoric devices as symbolism, synecdoche and “rusu moyo” in Eastern / Western cultural exchange is clear. The presence of these figures has served, once and again, to the transmission of religious principles as well as to the delivery of artistic messages. The symbolic value of words turn into pictorial icons that were used to teach Christianism in China during XIX Century (The Wordless Book, by baptist Charles Haddon Spurgeon. Cf. Alvyn Austin (2007). China’s Millions. The China Inland Mission and Late Qing Society, 1832-1905. Michigan: Eerdmans). During the XXI Century, contemporary art uses again the iconic colors and its design to interpret new forms of Western cultural missions to the East (Allen Ball (2014): That Shepherd Righteousness. Art Exhibition at University of Alberta Museums). Symbol and synecdoche work together with “rusu moyo” (Cf. Daniel Sastre de la Vega (2206). “Intensificando la mirada: rusu-moyō en el arte japonés”. En: La
investigación sobre Asia pacífico en España. Universidad Autónoma de Madrid y Universidad de Sophia, Tokio) in the interpretation of Episode IX of the Tales of Ise (Helen Craig McCullough(tr.) (1968): Tales of Ise: lyrical episodes from tenth-century Japan. [ix], Stanford, Calif.: Stanford UP).

There, iris stand for love, and eight bridges, for Buddhist process of purification. In order to recognize these symbolic values, the critic must traverse a long journey through artifacts such as screens and dressings devices that have carried the core of a tenth Japanese century love story until the present. In the case of a reader in Argentina, the process starts with the invitation of Jorge Luis Borges when he selected the Tales of Ise as one of his favorite books. Even though the linguistic bridges between East and West are sometimes difficult, the cultural encounter and its consideration are made easier by the language of art, of decorative arts and of literature.

Fri, July 22nd, 09:00, Marija Tepavac, A. The arts as universal code
Date: Friday, July 22nd
Room: Sensengasse SR 4
Chair: Marija Tepavac

9:00 AM  -  Intertextuality and dialogues between Jorge de Sena and Manuel Bandeira
Gago, Dora (University of Macao, Taipa, Macao, Macau)

The aim of this article is to analyze the echoes of the modernist brazilian poet Manuel Bandeira in the poetry of the portuguese writer Jorge de Sena. So, according the theoretical approaches of Júlia Kristeva, Bakhtine, Harold Bloom and Antoine Comnognon, we will analyse the mechanisms of intertextuality presents in some Sena’s poems dedicated to Manuel Bandeira, as for example: “Poema desentranhado de um poema de Manuel Bandeira”, “Nos Setenta Anos do Poeta Manuel Bandeira” “Morte de Manuel Bandeira”. We will discuss the concept of “influence”, the affinities between the two writers –who met personally and became friends –drawn though the reference, the citation and the use of similar subjects. Finally, we will try to understand how the intertextual dialogue with Bandeira can be a way to define an original poetry by Sena, and how describing his “Master” Manuel Bandeira, Sena can drawn his own “portait” as poet.

9:30 AM  -  The meaning and function of poetical intertexts in the novels of Michel Houellebecq
Pieterse, Henning (University of Pretoria, Pretoria, South Africa)

There are many intertexts in the novels of Michel Houellebecq - philosophical (Comte, Schopenhauer, Nietzsche, etc.), scientific (Bohr, Einstein, Planck, etc.), visual artistic (Koons, Hirst, etc.), political and literary (RL Stevenson, Agatha Christie, Balzac, Molière, Kafka, Goethe, De Musset, etc.), to name but a few types. It is not surprising that, as a poet, Houellebecq "plants" various poetic intertexts in his prose. The reader finds allusions to especially Baudelaire, Houellebecq's poetical "father", and also to inter alia Kleist, Breton and Lautréamont. Then there are numerous examples of intratextual allusions to Houellebecq's own poetry from his four published volumes, La poursuite du bonheur, Le sens du combat, Renaissance and Configuration du dernier rivage. Various passages from Les particules élémentaires, La possibilité d'une ile and La carte et le territoire, in their turn, point towards specific poems of Houellebecq in terms of consonant characters and characterizations, settings, ideas and themes, leading to a symbiotic relationship between and reading of Houellebecq's poetry and prose. Researchers such as Delphine Grass (2010) have commented on the poetic qualities of Houellebecq's prose, but the meaning and function of specific poetical intertexts in his novels have not been investigated properly. The aim of this paper is then to examine the "two languages of styles and forms and of form and genre" in Houellebecq's novelistic oeuvre, namely the
relationship between poetry and prose and the possible meanings and functions of the poetical intertexts in his prose. Poems by the unnamed narrator and two characters and Buddhist texts in Atomised, Nostradamus-like quatrains and rap lines in The possibility of an island and song lyrics and self-referencing poetic quotes in The Map and the Territory will be analysed with reference to their possible meanings in terms of characterization in and the plot compositions of the relevant novels.

10:00 AM - Emma/Juremma: an intersemiotic translation of Jane Austen's Emma to the Brazilian culture.

Lucci, Giovanna (Universidade de Sao Paulo, Sao Bernardo do Campo - SP, Brazil)

Based on the concept of transcreation – here understood as a creative approach of translation –, this research aimed to be a reimagination of the book of "Emma", originally written by Jane Austen in 1815. In order to accomplish this objective, an experimental project in Brazilian Portuguese language was proposed and developed as an intersemiotic translation, presenting as its final product an illustrated book. Throughout the whole process, aspects of Brazilian's culture and imaginary, as well as, of the present time were considered to ensure that, even though the narrative is based on a traditional work of English literature, it could reflect, at least in part, the Brazilian culture. In an attempt to bring two cultures and two very distinct times together, this work had as its main motivation the study of the relationship between text and image, the transport of a text to another context and the investigation of many sorts of translations such as the interlingual, intralingual and intersemiotic. This research focused not only in trying to understand the original text through a study of the author itself, the context in which she produced her writing and its impact to the present day, but also through the exploration of transcreation concept and its creative possibilities, where the text and image development process (and its relation to the referred text and the imagery portrayed in it) are concerned. Therefore, this investigation was mostly characterized by an attempt to project the paradigm over the syntagma and the search for a visual composition of organic nature, to create connections between units of text and image, as a way of exploring narrative issues. To achieve this, a study was conducted in order to understand the dynamics amongst the characters and the narrative flow. This study also involved the experimentation with the translation of color palettes, formal structures, pace and rhythms between sound and image, colors and shapes.

Fri, July 22nd, 11:00, Waltraud Kolb, B. Language - The essence of world literature

Date: Friday, July 22nd
Room: Sensengasse SR 4
Chair: Waltraud Kolb

11:00 AM - Vergleich der französischen und englischen Übersetzungen von Hölderlin
Buffet, Thomas (Katholische Universität Paris, Deuil-La-Barre, France)

Interessant wäre es, die englischen, wegen der Verwandtschaft des Deutschen und des Englischen eher getreuen Übersetzungen von Hölderlin durch Michael Hamburger und Nick Hoff mit den französischen zu vergleichen, unter anderem mit denen von Jaccottet, die auch relativ treu sind und denen von Michel Deguy und François Fédier, die, um den Sinn der deutschen Gedichte im Französischen nahezulegen, sich auf Walter Benjamins theoretische Texte über die Übersetzung beziehen und eine ganz wortwörtliche Übersetzung schaffen, die die merkwürdige Syntax von Hölderlin nachahmt. Es liesse sich fragen, welcher Übersetzer den Sinn der Gedichte am besten übersetzt hat... Dabei könnte man sich auf den Rhythmus, die Metaphern, den Stil überhaupt und die Lautmalerei stützen, um ein Fazit zu ziehen.
11:30 AM  - Die Rhetorik des poetischen Übersetzens als rezeptionsästhetischer, sprachmystischer und affekterregender Topos. Benjamin, Derrida, Blumenberg und Eco im Diskurs.

Kotsiaros, Konstantinos (Ionische Universität Korfu, Griechenland, Athen, Glyka Nera, Greece)


12:00 PM  - "Distantly reading" poetry translations: poets, poetry books, and poetic generations

Blakesley, Jacob (University of Leeds, Leeds, United Kingdom)

In general, scholars tend to analyse literary influence using the methods of close reading. However, thanks to Franco Moretti, we are now familiar with the concept of ‘distant reading’, where we can explore the 99.5% of forgotten texts that have not entered the canon. Moretti and other scholars have predominantly used this approach to study fiction. In my paper, using distant-reading, quantitative methodology, I focus on translations of modern poetry. I argue that we can track and trace literary and cultural influence through the number of poetry books translated into other languages. In this paper, I summarize three types of case studies: individual poets (Arthur Rimbaud and Fernando Pessoa); poetry generations (20th century Italian modernism, namely Eugenio Montale, Salvatore Quasimodo, and Giuseppe Ungaretti); and bestselling poetry books (Edgar Lee Masters’ Spoon River Anthology). I have catalogued all of the book-length translations of Rimbaud, Pessoa, Montale, Quasimodo, Ungaretti, and Edgar Lee Masters in hegemonic and peripheral languages of the world, through research in national library catalogues, worldcat.org, and Google Books. I show how the statistical results illuminate the European and worldwide reception of these authors and works, comparing cross-cultural and international translation patterns and waves of influence. For example, we will see in which languages Pessoa and Rimbaud flourish the most in translation, and when. We will see in which countries Edgar Lee Masters’s classic anthology has become and still remains a bestseller. We will see how the 1959 and 1975 Nobel Prizes awarded to Quasimodo and Montale, respectively, have affected their translation trends. With new data at hand, it will finally become clearer how certain poets became canonised more quickly in some languages than others – and whether some cultures might be more attuned to foreign poets than others.
Fri, July 22nd, 14:00, Heebon Park, B. Language - The essence of world literature

Date: Friday, July 22nd
Room: Sensengasse SR 4
Chair: Heebon Park

2:00 PM - The literary translator’s agency: six profiles
Kolb, Waltraud (Institut für Translationswissenschaft, Austria)

Recently, there has been renewed interest in what Andrew Chesterman (2009) termed translator studies. With the creative turn in translation studies to account for the essentially creative nature of translation, and post-structuralism and the death of the author at the same time acting as strong catalysts for the birth of the translator, the agency and subjectivity of the translator have come into sharp focus. In my paper, I will look at six German translations of an early short story by Ernest Hemingway and the respective translators’ agency profiles. Five translations were made by professional literary translators as part of an empirical study of decision-making processes in literary translation. The five translation processes were captured by various tools, in particular keylogging and concurrent and retrospective verbalizations. By analyzing the process records I will be able to trace the emergence of the individual translator’s agency/subjectivity as it crystallizes into his or her distinctive voice in the target text. In particular, I am interested in exploring how the individual translator’s discursive subjectivity correlates with his or her view of the very task at hand and his or her perception of the translator’s role vis-à-vis that of the author. The five translations will also be compared to the published German version of the story dating back to the 1930s and the discursive presence of this early translator of Hemingway’s. Even though we have no process data of this early translation and are only able to make some retrospective inferences, the comparison of the six – in some instances quite distinct – translators’ profiles does yield interesting insights into shifting perceptions of the original-translation dichotomy.

2:30 PM - Translation as a form of interpretation: Leopardi’s case study
Primo, Novella (University of Catania, Catania, Italy)

Discussing the matter of text translation, especially poetry, and its peculiar set of rules between two languages, leads to explore a feature not yet adequately considered, that is the one revolving around the critical discourse on text translating originated by scholars who have been both translators and authors of essays on the works translated. So next to the prevailing studies related to translation, aimed at examining the writer’s usus traducendi, we want herein to inquire about the literary critic’s special status the poet-translator sometimes acquires, favoured, in his exegesis, by the deep and intimate knowledge of the text being translated in a different language. Effective examples of the previous dynamics can be provided by a critical study on Leopardi both translated and translator. Young Leopardi often arises as a critic of the classical authors (Anacreon, Sappho, Ovid), whose works he translates sketching out accurate value judgements which, if they owe much to the opinions of the established contemporary writers, known to him, they are also largely determined by his experience as a translator, fruitful of further developments. Moreover we intend to propose other examples of some contemporary French poets-translators as Yves Bonnefoy and Philippe Jaccottet who have dealt, on several occasions, with Leopardi’s works. With regard to the first author, his latest translations of A Silvia and Canto notturno di un pastore errante per l’Asia will be analysed and compared to the original interpretations expressed by the translator himself on these poems which aim at a particular conceptualization of Leopardi’s thinking and at a meaningful openness to hope. At last, Philippe Jaccottet, translator of the Canti, reinterprets the work of the
poet from Recanati in a "glacial" sense: he effectively emphasizes the interesting semantics implications of the snow in his work so suggesting a significant aspect which has been given little consideration by the Italian tradition of literary criticism.

3:00 PM - Translator by Any Other Name: Translation’s Role in Rewriting Original, a Case Study

Ordukhanyan, Margarit (Hunter College, New York, USA)

In her “Making of the Original: Translator as Editor,” Karen Emmerich makes a prescient observation that “originals are not given but made, and that translators are often party to that making.” Emmerich’s statement not only proves empirically true but helps to fully appreciate the following question: whose works do we really discuss when we read comparative literature in translation?

This paper proposes an exploration of this question based on analysis of my own recent experience of translating a work whose original defied any notion of stability or finality—an Armenian-language trilogy entitled Akeldama. The author, Vahe Sarkissian, had written it about his experiences in the Soviet GULAG system, and the book was not published in his lifetime.

Translating a manuscript that existed only in draft form offered an unprecedented look into the tenuous relationship between the translation and the original. Thus translation, as this paper demonstrates through practical examples, served to negotiate meaning between memory, history, two languages, and cultural expectations. Transmitted into a foreign language, the text revealed its imperfections and dictated corrections; it concomitantly redefined the role of the translator as well as the viability of evaluating a translated text merely as a good or an imperfect translation based on its fidelity to the original.

Fri, July 22nd, 16:00, Naglaa Hassan, B. Language - The essence of world literature

Date: Friday, July 22nd
Room: Sensengasse SR 4
Chair: Naglaa Hassan

4:00 PM - Translation Anthologies of Hong Kong Literature

Marin-Lacarta, Maialen (Hong Kong Baptist University, Hong Kong, Hong Kong)

While a reasonable amount of researchers insist on the uniqueness of Hong Kong culture, often referring to cinema, there has been scarce attention paid to how Hong Kong literature is presented to international readers. Translation anthologies are an especially pertinent site for the study of intercultural representation because they can be considered a double rewriting. On the one hand, anthologizing involves selection, structuring and presentation and, on the other hand, translations are marked by the choices and decisions of translators. The object of this paper will be to outline the history of Hong Kong literature translation anthologies in English and French. The analysis of the paratextual elements (prefaces, notes, back covers, reviews) and the selection of the stories and poems included in each anthology will help us explore how Hong Kong literature is defined and described in these anthologies. The postcolonial context in which most of the anthologies were produced and the marginalised position of Hong Kong literature make the object of study uniquely interesting. Ultimately, the overview of translation anthologies will enrich the understanding of the representation of Hong Kong literature from an intercultural perspective.

4:30 PM - Translating Nabokov: Romanian Perspectives on World Literature

Baicoianu, Anca (University of Bucharest, Bucharest, Romania)
In 2008, the Romanian publishing house Polirom issued the first books in the newly established "Vladimir Nabokov author series". During the next seven years, fifteen more titles have been added to the series, thus turning it into one of the most daring, costly and time-consuming local projects in the field of foreign literature in translation. Written from the perspective of an editor, translator and scholar, this paper aims at retracing the history of the project against the background of earlier translations. Special emphasis will be placed on the agents involved in designing, producing, and promoting the series as well as on their influence on reshaping the Romanian perspective on world literature.

5:00 PM - References to Music in the Translations of Alice's Adventures in Wonderland by L. Carroll into Russian

Kalashnikov, Alexander  (Higher School of Economics, Moscow Oblast, Dzerzhinskiy, Russian Federation)

The subject matter of the research is the involvement of references to Russian music as analogues for the poems in Alice's Adventures in Wonderland by L. Carroll whose works are highly appreciated in Russia. At a more general level, the paper is intended to contribute to the research of music components in literature, in particular done for the works by Boccaccio or Shakespeare, and will transfer the topic of music in literature from the domain of one culture to the realm of transculturalism. The study of music references is based on 33 cases making up 55% of all the literary analogues in the translations under research. The application of music resources is relevant to the book as the source text is quite musical per se, with five parodies. Carroll applied two parodies on Isaac Watt's hymns recited by Alice, the Mock Turtle sang twice with the corrupted lyrics from the poems by M. Howitt and J. Sayles, the Hatter performed Twinkle, Twinkle with corrupted lyrics. Many Russian translators need analogues transparent enough to see the parodied version and this verse should be appropriate for singing. The translators inclined to render the setting of the source text - foreignization - prefer rendering the text created by Carroll with a reference about the idea of the text for parody. The domesticated versions of the text contain Russian analogues of songs. The research showed that the range of composers is vast: 19th century composers, Russian folk songs, songs from Soviet cartoons and even the Russian lyrics from Mozart's Wiegenlied. The references to Russian songs of the 20th century pose a question about the relevance of modernization in translations and adaptations. The material will show that the application of borrowed song lyrics is a trend in the translation of Alice's Adventures in Wonderland into Russian.

Fri, July 22nd, 09:00, Tasos Michailidis, A. The arts as universal code

Date: Friday, July 22nd
Room: Sensengasse SR 5
Chair: Tasos Michailidis

9:00 AM - Speaking of the Desert in Different Tongues: A Comparative Study of Visual and Textual Representations of the Desert

Bedeir, Nagla  (English Department, Cairo University, Cairo, Egypt)

Although the desert is commonly regarded as a barren, empty space, it is in fact brimful of different significations that have, for centuries, triggered the imagination of artists and writers, making of the desolate and harsh void of deserts a field of assorted emotions that fluctuate between ambivalent positions ranging from extreme fascination to deep trepidation. Such an emotional medley is to a great extent formulated by the popular conceptions of European travelers whose journeys to the Arabian Desert and the African Sahara have helped in the construction of an exotic, fairytale
atmosphere of the desert. There is, however, another conception of the desert that is often ignored, namely, that of the inhabitants’ of this arid environment. It is the intention of this study to examine how Arab writers and painters conceive of the desert in their works through comparing two works, a collection of paintings and a novel, that are inspired by the Egyptian desert. The selected texts are: Bahaa Taher’s The Sunset Oasis (2007) and Gazbia Siri’s “The Desert Collection” (1974). Thus, the objective of the paper is two-fold; it examines the local (Egyptian) perception of the desert and at the same time it is mainly concerned with different languages of expression through distinct media, namely the visual and the textual. Guided by J.W. Mitchel’s concept of ‘imagetext’ which endorses an intricate affinity between the visual and the textual, the paper will compare the written and pictorial languages to find out the different significations of the landscape and how they are colored by the difference in communicative codes. The paper will also consider the specificity of Egypt’s geographical position as a river environment surrounded by deserts through an examination of the supposition that the Nile would posit an influential presence in the configuration of the desert in both the visual and written languages, hence contributing to a culturally-specific view of the desert.

9:30 AM - Images of Bedouin Women in the Fiction of Miral Al Tahawy and Fadia Faqir: A Feminist Comparative Approach.

Hassan, Naglaa (Fayoum University, Alexandria, Egypt)

This paper deals with the representation of Arab Bedouin women in the fiction of the Egyptian writer Miral Al Tahawy and the Jordanian British author Fadia Faqir. It shows how both writers use their texts to uncover the life of Bedouin women locked as they are in an arid nature and culture which tend to subjugate and oppress them and how to they fight for survival. In Faqir’s My Name is Salma, and Pillars of Salt, the reader journeys across Jordanian deserts observing the customs and traditions yoking womanhood to the marginal role of a submissive voiceless figure. Faqir’s Salma moves from an innocent shepherdess wedded to her sheep, her reed pipe and her tribe’s culture to a death-threatened sinner who has to pay the price of being pregnant out of wedlock. In Pillars of Salt introduces Maha who falls victim to oppressive patriarchal tribal customs of the 1920s. Like Faqir’s, Al Tahawy’s female figures are caught in the mesh of tribal customs that tend to relegate them to a marginalized role unmoved by the calls of modernity. The Tent , Al Tahawy’s first novel, presents Fatma, the meek submissive heroine who is chained to her tribe’s customs and fettered by her family’s patriarchal ideology. Although raised in a densely women-populated little world, she remains prey to its patriarchal gaze and authority. The Bedouin heroine of her second novel, “The Blue Aubergine”, fights her way to gain university education in Cairo away from her tribal village but she remain crippled by the stock of ideological repertoire she had long hoarded.. In Brooklyn Heights, Al Tahaway’s heroine is an educated divorced Bedouin.who is forced to flee a society that doubly oppresses the divorced woman through a nonstop censuring gaze. Like Faqir’s, the story unfolds through a series of flashbacks through which the reader moves back and forth between the nomadic tribe and the American city, two spatial extremes amidst which the heroine is caught and between which she tunnels her way towards freedom. Al Tahawy’s and Faqir’s fiction will be read in light of Feminist theories with particular emphasis on the concept of “feminist”, “feminine”, and “female” coined by Toril Moi in attempt to cast light on the various developmental stages through which the heroines move.
11:00 AM - An 'alternative' codex: Reading horizontal bookmaking practices in Bangla

Dutta, Arnab (Georg-August-Universität Göttingen, Göttingen, Germany)

This paper seeks to clarify the role of horizontal reading format in Bangla literary culture, and its historical evolution through various paper-based mediation practices, both in writing and in printing. Like most other major modern Indian languages, after being sustained by a well-received manuscript-culture for centuries, Bangla texts also had an encounter with the new mode of dissemination – the printed book with move-able characters. Although located in a specific language-literary culture, this new mode of mechanical reproduction did employ with multiple operational rubrics of transnational literary and material interventions. The epistemic and material choice of conceptualizing printed book and print-culture formed some essential arguments behind various major debates within Bangla literary culture of nineteenth and twentieth century. The emphasis on the search of an alternative form of bookmaking (horizontal books in the present case) had somehow also invigorated the search for an alternative paradigm of ‘indigenous’ knowledge system and its epistemic foundations. The horizontal writing system and the process of standardization in paper-making practices made it a case of continuation of handwritten practices in an age of mechanical reproduction. Although being regarded as something of a ‘Hindu Bengali’ assertion over both Islamic vertical manuscript-culture and European vertical book culture, Bhabani Charan Bandyopadhyay of early nineteenth century dared to ‘print’ his books in a horizontal manuscript-style – thereby questioning the entire visual conceptualization of a commodity called book and also the reception-aesthetics of Bangla print culture in general. One can locate similar efforts from prominent literary figures like Sukumar Ray and Rabindranath Tagore as well. This paper wants to unfold the ‘literary history’ of an ‘alternative’ form of Bangla bookmaking, using the present author’s archival findings from both Indian archives and the European ones.

11:30 AM - Mutual illumination of Indian Aesthetics: Tagore and the Indian poetry

Buzarboruah, Pallavi (Dibrugarh University, Dibrugarh, India)

The concept and definition of aesthetics is relative, varying from time to time. However it may be supposed that aesthetics is a kind of feeling which produces joy. The joy is not a result of sensual gratification. There is a basic difference in the Indian and Western approaches to aesthetics. In India stress-free and pleasing point of literature or any art are referred to as Rasa, which comes to closer to the English word Beauty in the sense of its use in literature. But theory of Rasa admits that Rasa may be beyond interpretation. Tagore’s logic of aesthetics was put together the combination of Western and Indian philosophy. His sense of Beauty or Rasa not only involves its union with joy, truth and goodness, but also with love. One key concept of his philosophy of aesthetics is that a human being should widen one’s personality and overcome narrowness.

Constitutionally India is divided into 27 linguistically organized states of many minor languages and dialects in every state apart from a main regional language. Assam and other states of India are also unique identity with some own languages and dialects along with certain lingua franca. In the face of multilingual status along with a margin the literature of Tagore developed in the last decade of the nineteenth century and prejudiced Indian writers in other parts of the country. Writers of the other parts of India also studied his thought along with his aesthetic views and influenced by him, which contributes to the growth of knowledge and wisdom and leads the Indian society to a ‘mutual illumination.’ This is the key power of Indian unity in enormous diversity.

Key Word: Aesthetics, pleasure, Beauty, Rasa, Multilingual status, Margin, Tagore, Indian Literature, Indian unity in diversity.
One of the most vital functions of postcolonial literature has been to debunk the stereotypes of the past and reinstate the identities of the social pariahs with dignity and responsibility, at the same time avoiding the creation of a colonial gaze reserved for the marginal of the world as in a circus side-show. Owing to their inherent heterogeneity, postcolonial literary productions have often actively taken up the written word to right the wrongs of the past and usher in fresh perspectives on the lives, histories, stories, practices, hopes, and dreams of the ‘others’ of the world, in voices of their own. Illuminated by the incandescence of Indian traditions of orality and storytelling, Amitabh Ghosh’s epic writings draw from the local memories of different communities to re-establish an identity for his fictional characters in the global context. By doing so, Ghosh, like his postcolonial peers from elsewhere, masterfully renegotiates the identity of the mixed-breed from the contemporary social, political, and cultural perspectives in his much acclaimed novel Sea of Poppies (2008). This paper attempts a postcolonial, poststructural, and postmodern reading of this brilliant novel in order to underscore his multifarious attempts to break the stereotypes associated with the mixed-breed identity and also on his interplay of the ‘local’ and the ‘global’ traditions in the text.

Fri, July 22nd, 14:00, Xi Yiyang, B. Language - The essence of world literature
Date: Friday, July 22nd
Room: Sensengasse SR 5
Chair: Xi Yiyang

2:00 PM - Whitman’s Reception in Iran
Fomeshi, Behnam (Shiraz University, Shiraz, Iran)

Whitman is the in the center of attention of many literary scholars. A number of studies have focused on Whitman’s reputation, reception and influence in different countries. The similarity between Whitman and Persian Sufism and/or the influence of the latter on the former can be traced back to the early stages of the development of Leaves of Grass. As early as 1866 Strangford, mentioned the surprising similarity of Leaves of Grass to Persian poetry. In spite of the numerous studies on the affinity of Whitman’s spiritual beliefs and Persian Sufism, no works have laid emphasis on the reception of the American writer in Iran. Neither have Persian translations of Whitman been studied and analyzed. Whereas the bulk of studies dealt with the impact of Classical Persian literature and especially poetry on Whitman, the proposed study focuses on the response of modern Iran to the American poet of democracy. It examines the process of Whitman’s introduction into Iran and the emergence of different translations in order to more fully elucidate the heretofore untouched field of Whitman’s reception in Iran.

2:30 PM - Between Calligraphy and Literature: Japanese Waka Poetry as National Treasures
Nagai, Kumiko (The University of Tokyo, Tokyo, Japan)

In Japan, there are 224 national treasure calligraphies and books as of April 2015. In these texts, as many as 10 different versions of Kokin Wakashû are designated as national treasures. This paper considers the question of why Kokinshû has been highly evaluated as a Japanese national treasure among various classics. Waka and haiku poetry, the Tale of Genji, and Haruki Murakami’s works can be regarded as the famous examples of Japanese literature as the works of world literature. Although the works written in modern ages are not considered as the cultural properties, and the early works,
especially the court literature in the Heian period are highly appraised. In terms of the criteria for selecting national treasures, there would have been strong adoration for aristocratic culture at the palace. Kokinshû is the first waka anthology compiled by Imperial command, therefore would earn the great respect. It may be surprising that the Tale of Genji is not a national treasure. One of the early commentaries, painting scrolls and folding screens of this tale are designated as national treasures, though the text itself is not treated as a national treasure. This does not mean that the Tale of Genji is unworthy, but it is because the original text written by Lady Murasaki herself does not remain and only copies of the tale have been handed down. The original text of Kokinshû does not remain today either, though many prestigious calligraphers including some emperors created a lot of beautiful copies. Those “copies” became excellent and worthy “original” calligraphy. Compared to waka poetry, not so many gorgeous books were created for haiku. Japanese national treasure is defined as the cultural products which possess a high historical and/or artistic value in and for Japan. Haiku itself is not evaluated as a national treasure, but haiku was established in the tradition of waka poetry and it includes high esteem for traditional poetry. The paintings and buildings after the early modern times are evaluated as the national treasures, though the literary works in the Edo period are not treated in the same way. This will mean that the history of literature has its own value for tradition. Waka itself is a cosmopolitan literary genre, although the system of cultural properties’ protection has rather original rules in Japan.

3:00 PM  -  Crime in Fiction: A Study of Selected Narratives on Thuggee

Saleh, Abu (University of Hyderabad, Hyderabad, India)

I propose a paper which looks at the literary representation of the thuggee and tries to argue how it has generated a new tradition of crime literature in Indian scenario. Throughout time, literary and creative arts have tried to capture the various facets of human life. The issue of crime or criminality is one such. Crime fiction has evolved as a prominent and popular genre in world literature, especially in English which has great popularity and importance. Coming to the Indian context, the issue has drawn attention of many writers. However, Indian English Writing which has dealt with many themes has not devoted much attention on crime and related issues. Further, with globalisation and intervention of technology, a new set of writers are in the scene who are writing on contemporary themes of murder, technology, crime etc. which take the reader into history and narrates criminality in a different perspectives. More interestingly, few works dealt with history with a particular theme i.e. thuggee a cult which was more or less constructed by the colonial administration. After the demise of the thuggee and starting with Phillip Meadows Taylor’s Confession of a Thug (1839), it continued to be a potent literary subject for western writers. From then to recent Indian works like Tabish Khair’s The Thing About Thugs (2010) and Jo Nambair’s Phasigar (2010) talk on thuggee and crime. These works are quite unique to look at crime where there are many aspects to it. The paper examines these fictional accounts on the representation of crime, criminality and punishment of thuggee. With these fictional accounts, it tries to look at how the representation changed over the period. The analytic framework leads to history and contemporary geo-political dynamics of threat, cult, victimhood, terror and so on. It tries to see whether the post-colonial especially Indian narratives return back the dominant modes of existing western narrative tradition which make others ‘bizarre and exotic’ or they just continue the with same hangover. A major interest is to study the literary and the political social cultural contributions these texts make to the subject under study.
Fri, July 22nd, 16:00, Supriya Agarwal, C. Many cultures, many idioms
Date: Friday, July 22nd
Room: Sensengasse SR 5
Chair: Supriya Agarwal

4:00 PM - Translating the Migration Experience in the Works of Former Soviet Jewish German Language Writers Vladimir Vertlib and Katja Petrowskaja

Gooze, Marjanne  (University of Georgia, ATHENS, Georgia, USA)

Since the turn of the millennium a number of German language authors who are Soviet Jewish migrants have achieved critical prominence in Austria and Germany. Vladimir Vertlib and Katja Petrowskaja represent two generations of migrants: Vertlib’s family were refusniks from Leningrad who eventually settled in Vienna; Petrowskaja, from Moscow, has lived in Berlin since 1999. Vertlib, in his autobiographical novel "Zwischenstationen" (1999), recounts in a boy’s first-person narrative the family’s journey from Leningrad to Israel, Vienna, Rome, Amsterdam, the U.S., and eventual settlement in Vienna. The novel translates the multilingual migration experience into German while reflecting upon the processes of relating events experienced in other languages. The narrator tells of his own language-learning processes, as well as revealing the biases of “native” speakers of German in Austria. The narrator chooses an Austrian identity that through the very act of choice challenges notions of national identification as autochthonic. As a diasporic and nomadic Jew (see Boyarin), the narrator claims his place within a translingual and transcultural post-Holocaust German-speaking world. Katja Petrowskaja’s 2014 autobiographical novel, "Vielleicht Esther", achieves a similar result by a different path. Her narrative traces a family history that extends across the borders of late 19th- and 20th-century central European nations. Like Vertlib, Petrowskaja’s narrative reflects upon the recounting of experiences that occurred in other languages. The narrator notes how her grandmother’s story of suffering in the Holocaust told in German (the language of the perpetrators) could not be understood by her. Furthermore, her family members were pioneering teachers of deaf mutes in multiple countries, adding another dimension to the thematic development of translating experiences. Each author’s work in German expands conceptions of what it means to be a German writer in a multilingual and transcultural Europe.

4:30 PM - Zola’s Nana and Kasdaglis’ Helen: Two female portraits of the naturalistic persona

Michailidis, Tasos  (National and Kapodistrian University of Athens, Athens, Greece)

Nikos Kasdaglis (1928-2009) is one of the pioneers in the shift of post-war Modern Greek Prose to realistic and naturalistic writing. Kasdaglis, according to scholars, revives and redefines "objective" writing by exploiting the doctrines of the naturalistic school, at the level of narrative choices as well as themes and ideological objectives. Therefore, negative characters, social problems and unwholesome situations are dissected and studied in his works, which refer to Zola’s “experimental method”. In “The thirst” (1987) Kasdaglis studies the sexual liberality of Helen, a young woman who exhibits a psychopathological sexual behavior, following French naturalistic patterns which tended to analyse borderline characters so as to demonstrate the dependence of human nature on sexual instincts and biological origins. Kasdaglis, like Zola in “Nana” (1880), presents a naturalistic female portrait that is characterized by apathy, cynicism, cravings of the flesh and lack of emotional love. The composition of the novel models the poetics of naturalism in order to highlight the determinism of human nature which is predetermined by natural laws and social conventions. Kasdaglis achieves to shape a contemporary naturalistic persona with direct reference to the French model and demonstrates its significant impact on European and Modern Greek Prose. Kasdaglis’ “The thirst”
proves that naturalistic writing is not exhausted in the 19th century, but survives in later times and in other national cultural systems.

5:00 PM - Birth, development and maturation of Migrant Literature in Italy
Giovando, Stefania (Retired, La Spezia, Italy)

* First step: autobiographies, written in collaboration with Italian authors, to be heard.
* Second step: migrants writers write directly and autonomously in Italian short stories, novels, poetries, even poems, essays, plays.
* Third step: formation of a literature that is based on the dialogue. Intersection and hybridization of literary models, languages, stories.

* Italy seen through migrant writers’ eyes: brief references to the work Where the state is not there. Short Italian stories by Tahar Ben Jelloun.
* The migrant literature as a vital area of Italian literature.

Fri, July 22nd, 09:00, Helena Malheiro, A. The arts as universal code
Date: Friday, July 22nd
Room: Sensengasse SR 6
Chair: Helena Malheiro

9:00 AM - La littérature beur(e) : de l'étiquette identitaire au crible de l'universel ?
Pontes Jr, Geraldo (Universidade do Estado do Rio de Janeiro, Rio De Janeiro, Brazil)

Depuis presque quarante ans, quelques auteurs issus des banlieues françaises s’exprimant à travers leur perspective restent à la marge de la littérature française en faisant souvent cautionner leurs oeuvres sous l’étiquette de littérature beur(e), comme possibilité de se procurer une insertion quelque part. Au-delà de la traduction du quotidien des descendants de maghrébins, en proie aux conflits de race et de la culture de leurs parents, au sein d’une hégémonie franco-française, le terme serait leur garant d’une soi-disant légitimité d’expression, dans la mesure où texte et culture thématisée par celui-là y seraient indissociables, de telle façon que l’auteur d’une littérature beur(e) ne pourrait avoir cette dénomination qu’en s’originant de cet endroit géographique et socialement constitutif. Mais que serait-ce donc qu’une littérature beur(e)? Le témoignage, l’écriture autobiographique, entre autres expressions du moi, ont souvent été des formes privilégiées pour affirmer un discours ancré dans cette collectivité socio-culturelle des banlieues, tout en configurant le rachat d’une origine qui comblerait le manque de reconnaissance par les instances de légitimation littéraire aux « nouvelles possibilités » de l’écriture. Or, les nouvelles générations d’écrivains beurs cherchent à dépasser ce seuil grâce à la quête, entre autres, d’une indépendance des genres proposés dans leurs romans depuis une décennie à peu près, vers un éclétisme qui leur franchirait les portes de la consécration littéraire, tout en établissant un nouvel ethos pour la médiation des problèmes des communautés desquelles ils s’originent. Pour élaborer quelques hypothèses de réponse, j’examinerai les cas de Faïza Guène et de Rachid Santaki, les rapports de leurs écritures aux thématiques beures originales et les horizons passibles de franchissements de frontières / reconfiguration des médiations avec une (ou des) communauté(s).

9:30 AM - Quand je serai tous les possibles : Faire revivre, faire monde, faire de l'incomparable possible
Janicas, Bárbara (École des Hautes Études en Sciences Sociales (EHESS), Paris, France)
À l’origine de Quand je serai dictateur, réalisé par Yaël André en 2013, il y a une forte curiosité à l’égard des pratiques de cinéma amateur et un désir de brouiller les frontières entre le cinéma de fiction et le cinéma documentaire. C’est par la combinaison de centaines de bobines de found footage anonyme et la narration d’une voix off autobiographique et toute-puissante, que la cinéaste belge crée un film inclassable, entre le documentaire expérimental de science-fiction et le film d’essai poétique et intime. Au cœur de la pensée dégagée par ce film, on peut trouver des concepts ontologiques d’abord présentés par le philosophe allemand Leibniz, qui ont été appliqués au domaine du cinéma par le philosophe français Gilles Deleuze. Ainsi, l’appropriation et l’usage que Yaël André fait des films d’amateur dans Quand je serai dictateur sert de moteur pour explorer le concept leibnizien d’incompossibilité et pour construire la structure narrative de son film autour du motif des mondes possibles. À partir de l’approche deleuzienne et de l’analyse du film, cet article vise à montrer ce que le cinéma a de particulier qui lui donne le pouvoir de construire, d’abriter et de redonner vie à plusieurs mondes possibles au sein d’un même univers filmique.

10:00 AM - Quand le mythe tragique se transcrit en langages multiples
Koulandrou, Stella (Open University of Cyprus, Athens, Greece)

Le mythe primordial n’est pas fixé; il contient beaucoup de sens potentiellement. Selon Claude Lévi-Strauss, le mythe est l’ensemble de ses versions. Si on pouvait définir la tragédie grecque comme un genre théâtral qui s’appuie sur le mythe, écrit en langage versifié et poétique, avec de structure fixe, qui représente des conflits intérieurs et extérieurs, en essayant de provoquer la pitié et la peur pour la «catharsis» finale, avec de musique et de danse, les transcriptions contemporaines, avec la transformation des signes extérieurs, le déplacement des signes intérieurs et la réformation du mythe tragique, introduisent un langage et une identité formelle nouvelle. La transcription du mythe tragique élargit et enrichit le répertoire théâtral, tout en redéfinissant le vieux grâce à l’approche moderne. Le mythe tragique était une inspiration pour les écrivains, au cours des siècles, qui se tournent vers le vieux pour parler du nouveau. En transcrivant le langage précédent en langage moderne, les auteurs recréent le mythe tragique selon les nécessités et les données politiques et sociales de leur époque et l’imprègnent de leur vision du monde; ils changent les éléments narratives, ils recoupent aux anachronismes, ils additionnent ou ils soustraient des héros, ils sapent l’élément divin, ils utilisent de langage quotidien. Par conséquent, les œuvres classiques «descendent» et ils gagnent une plus grande immédiateté à l’auditoire contemporain. La communication essaie de montrer la forme différente laquelle prend le mythe tragique, quand il se transcrit en langage contemporain, et de souligner que les pièces modernes, s’appuyant sur les modèles anciens, font valoir le passé pour parler du présent.
langage de la mémoire et de ses conséquences sur les représentations du temps dans ces ouvrages. Le rapprochement entre les deux auteurs, éloignés pourtant dans le temps et dans l’espace, s’explique par des critères éminemment littéraires, vu que le langage universel de l’écriture de la mémoire joue un rôle central dans leurs œuvres. Dans les deux romans analysés, l’acte d’évocation et reconstruction du passé de leurs protagonistes fonctionne comme le moteur de l’écriture romanesque : la mémoire s’y présente non seulement comme thématique, mais également et surtout comme principe structurant de ces ouvrages. Par conséquent, la chronologie y est ébranlée à partir de l’enchâssement de récits remémoratifs, l’arythmie de la mémoire remplace les intervalles régulières de la pendule et les différentes instances temporelles (passé, présent et avenir) se superposent. Appuyé ainsi sur l’hypothèse selon laquelle les procédés narratifs propres au langage de la mémoire sont capables de déconstruire, dans ces deux romans, la temps des horloges, l’objectif de ce travail est de savoir quelle nouvelle dimension le temps y acquiert alors qu’il est dépouillé de sa représentation linéaire et continue.

11:30 AM  -  La réinvention de la mémoire chez Guimarães Rosa et Federico Fellini
Scarpelli, Marli (Universidade Federal de Minas Gerais, Belo Horizonte, Brazil)

Notre objectif central est celui-ci: sous une approche comparativiste, chercher des convergences entre les récits de Guimarães et les films de Federico Fellini, en ayant en vue leur inclination commune à inventer et réinventer des mémoires. On vérifie, dans la poétique de l’un comme de l’autre, des images et des récits récupérés dans des différentes versions, touchés par l’opacité, l’imprévu, l’étrangeté, qui attribuent une inquiétante matérialité sismique à des souvenirs, des fantaisies ou bien des créations. La réalité inaugurée par l’art des deux artistes est traversée par l’imaginaire et la fiction; ses mémoires révèlent un penchant pour les inventions et le devenir plutôt que pour le passé et le déjà-vu. D’autre part, les deux artistes, en modulant la cohabitation paradoxale d’images poétiques avec des scènes grotesques, peuvent déconstruire des événements/espaces de référence et réinventer la mémoire. Des volte-face et des reconnaissances, éclairées par des flashes et des fulgurations, confèrent de la visibilité à ce qui, autrement, aurait été impossible d’obtenir un registre et une signification. L’éducation esthétique et magique de Fellini et Rosa leur confère le don d’éveiller l’”aura” des mots, des choses, des gens et des lieux qui sont d’habitude opaques et insignifiants. En dépit des différences de genre et des moyens d’expression, les deux créations possèdent un pouvoir à la fois créatif et revitalisant de la mémoire, à travers des phantômes autobiographiques, ainsi qu’à travers le voyage en tant qu’important mythe narratif. Face aux exubérantes images cinématographiques de Fellini, ainsi que face à la visualité des textes de Rosa nous sommes surpris sans cesse, de manière ludique, par l’impact de la mémoire involontaire, le jaillissement poétique et (parfois) épiphanique de la nature, des scènes et des scénarios inusités. De la friction entre réalité et fiction, entre la santé et la folie, sacré et profan, lyrisme et ironie, présente dans ces œuvres, fait irruption un vrai magma tordu et retordu qui dompte des mots et des images épousés par les stéréotypes, en les obligeant à se réinventer et se résignifier. Tout cela en ayant pour intermédiaire presque toujours des interventions métapoétiques, soit sérieuses, soit burlesques.

12:00 PM  -  Les littératures balkaniques : vouées à la traduction
Stantcheva, Roumiana (Sofia University St Kliment Ohridski, Sofia, Bulgaria)

Les études en littérature comparée, qui portent sur les littératures de la même famille de langues ont tendance à donner la priorité à l’étude des contacts. Les littératures écrites dans des langues, différentes par leur origine, doivent passer par la traduction pour accéder à un échange. Les littératures balkaniques sont regroupées sur un principe informel, territorial, mais seulement certaines d’entre elles ont la chance de se connaître réciproquement, sans effort. Les contacts pour le reste des littératures balkaniques dépendent inévitablement de la traduction. En effet, ils existent

Fri, July 22nd, 14:00, Dora Gago, B. Language - The essence of world literature

Date: Friday, July 22nd
Room: Sensengasse SR 6
Chair: Dora Gago

2:00 PM - Hierarchizing East-European languages/literatures in nineteenth-century world literary histories

De Dobbeleer, Michel (Ghent University, Ghent, Belgium)

During most of the nineteenth century, Europe was dominated by the five powers of the ‘Vienna System’ (after the 1815 Congress of Vienna): England, France, Prussia, Austria and Russia. This balance arrangement more or less survived until World War I, a long period which saw the rise of the herculean genre of world literary history (Weltliteraturgeschichte). This paper investigates how nineteenth-century German, French and English world literary histories presented the mostly young literatures of Russia – the newest superpower since its victory over Napoleon – and East-Central Europe, the heterogeneous ‘buffer’ in between. The historical contextualization of the individual East-European languages and peoples in the introductions to the corresponding literatures already give us explicit information on the ‘minority’, in Western eyes, of the East-European languages/literatures. Besides, the (mutually different) ‘status’ of these East-European languages in the world literary histories of the respective Western superpowers becomes clear, too, by studying the overall structure of these often majestic tomes. Most (though not all) of them were organized according to language families, and the mere fact that the East-European literatures mostly belong to the ‘Slavonic family’, and that this is always perceived as far younger than the Germanic and Romance ‘families’, already entailed a persistent hierarchization. In my paper, I will not only focus on the hierarchization, in these world literary histories, between West- and East-European languages/literatures (often visible from the table of contents onwards), but also on the hierarchization among the East-European languages/literatures, and its evolution over time. Particular attention will be paid to the case of nineteenth-century Russian literature, which after having made a start in the periphery became more and more canonical through the decades.
Writing by Numbers: "The Great German Novel" and the New World Literature

Widmann, Andreas Martin (University College London, London, United Kingdom)

The so-called Great American Novel that is central to North American literature both with regard to the book market and to the establishment of a literary canon is rooted in the assumption that works of literature can seize the history and cultural heritage of a country between book covers. Following Lawrence Buell’s thesis that most European cultures during the 19th century did not experience a similar “cultural legitimation anxiety” and thus did not come up with equivalents of the Great American Novel, I wish to discuss a development in German novel-writing of the past 25 years. It goes along with a shift in the place of the German language in a global context: publishers and reviewers are increasingly promoting the targeting of a non-German audience and its tastes and expectations by focusing on novels that adhere to narrative realism and at the same time try to claim national and international relevance by dealing with historical subjects, notably the Nazi-era and its legacy. This trend is part of a paradigm detected by David Damrosch. In What is World Literature? Damrosch suggests that we are currently entering an age of new-global-economy writers whose poetry and novels are globally directed instead of rooted in their cultures of origin. By looking at internationally successful German novels from recent years such as Eugen Ruge’s In Zeiten des abnehmenden Lichts and TV-shows like Unsere Mütter, unsere Väter I am going to sketch a poetics in which recognizable historical markers are connected and filled, not unlike in a painting-by-numbers-picture, in order to create a prototypical contemporary “Great German Novel” written in a global idiom. In describing the “GGN” both from the perspective of a literary scholar and of someone currently writing in a soon-to-be-minor European language I intend to reflect the transforming nature of German literature by understanding it as being shaped by the global forces Pascale Casanova depicts in The World Republic of Letters.

Fri, July 22nd, 16:00, Kumiko Nagai, C. Many cultures, many idioms

Room: Sensengasse SR 6
Chair: Kumiko Nagai

The Language of Postcolonial Hong Kong: Cantopop Lyrics and/as Hong Kong Identity

Chu, Yiu-wai (The University of Hong Kong, Hong Kong, Hong Kong)

One of the most spectacularly memorable moments during the Umbrella Movement, a pro-democracy campaign that began as “Occupy Central With Love and Peace” striving for “genuine universal suffrage,” from late September to early December 2014 in Hong Kong, was the hanging of a now monumental yellow banner on the Lion Rock. On 22 October 2014, a group of rock climbers draped a huge yellow banner - reading “I want genuine universal suffrage” - from the highest point of the Lion Rock. The Lion Rock has been widely seen as one of the most representative symbols of Hong Kong, thanks to the Cantonese popular song (Cantopop) “Below the Lion Rock,” famously known as the unofficial “regional anthem” of Hong Kong. The lyrics, written by the late Cantopop godfather James Wong in colloquial Cantonese, modern standard Chinese and classical Chinese, underscore the “collective spirit” of Hong Kong people. After they hung the yellow banner on the Lion Rock, “The Hong Kong Spidie” released a video online to show how and why they hung the banner, using the legendary rock band Beyond’s Cantorock “Under a Vast Sky,” the unofficial theme song of the Occupy Central with Love and Peace movement, as the background music. This has spoken good volumes for the importance of Cantopop in articulating the so-called “Lion Rock Spirit 2.0” - the 1.0 version originated also from a Cantopop. The waning of Cantonese popular cultures,
from popular songs, television dramas and movies, would deal a great blow to Cantonese which has already been over-shadowed by the rising Putonghua. Despite the stellar rise of local consciousness and the determined struggle for their own system, however, Hong Kong people have been unexpectedly indifferent to Pro-Cantonese campaigns. As aptly put by Victor Mair, “Cantonese is a real language, not some disembodied ‘dialect’ or slimy ‘slang’ - terms which are often applied to Cantonese by people who are ignorant of its true nature.” This paper explores the lack of pro-Cantonese awareness in Hong Kong and its impact on its identity. The umbrella movement, as perceptively interpreted by Arif Dirlik, was “the latest chapter in the formation of a Hong Kong identity.” Moreover, in line of Shu-mei Shih’s notion of Sinophone as method and theory, which “eschews monolingualism, ethnocentrism, and colonialism,” it would be argued that Cantopop lyrics could be a form of Cantophone literature that “evinces the existential openness and porousness of linguistic communities.”

Fri, July 22nd, 09:00, Tomislav Brlek, B. Language - The essence of world literature
Date: Friday, July 22nd
Room: Sensengasse SR 7
Chair: Tomislav Brlek

After KMT retreated to Taiwan in 1949, KMT decided to make an alliance with the force of America and began to put containment against the CPC into practice. KMT considered literary writing as an important propaganda technique; in order to spread anti-communist ideology, the government made policy of literatures to encourage anti-communist writing that has established cultural hegemony. However, Anti-communist policy in Taiwan was not the isolated case in the East Asia. Hong Kong was contiguous to China and governed by British Hong Kong Government under “laissez-faire policy.” Therefore, various media gathered in Hong Kong, which was considered as a “media free port”. Hong Kong became the East Asia anti-communist literature outposts that contained China. In the early 50s, KMT party ran newspapers in Hong Kong in succession. In particular, Hong Kong Times became the most powerful stronghold of KMT anti-communist propaganda in Hong Kong. Yet Taiwan anti-communist writing in the 1950s was often rigid. Since the creativity of writers was stifled, such works during the era were rarely readable. Meanwhile, editors of Hong Kong Times found politics-fraught writing was not to Hong Kong readers’ taste. For the purpose of arousing the awareness of people and achieving the best results, the supplement was required to be not only entertaining but also anti-communist, which was different from anti-communist writings in Taiwan. In this presentation, the focus is to establish the diversity of KMT anti-communist cultural diffusion between Taiwan and Hong Kong based on the anti-communist propaganda located in the East Asian Cold War structure. The author will investigate how anti-communist novels on Hong Kong Times adjusted writing strategy for the sake of sales volume. Moreover, the author will highlight the characteristics of the anti-communist novels on Hong Kong Times to analyze how KMT anti-communist cultural diffusion was localized in Hong Kong.
9:00 AM - The use of muteness and language as paradigms of countering discourses of power in Palestinian and postcolonial literary texts

Karkar, Hadil (Sorbonne Nouvelle, Vanves, France)

In Orientalism, Edward Said explains how the Occident managed through academic scholarship and research to create a mode of thought about the Orient by means of a tradition of ideas, metaphors, terminology based on ontological and epistemological distinction made between the Orient and the Occident. Orientalism, a discourse of power and domination, constructs the ‘Orient’ for both the occidental and the oriental writer. Postcolonialist writers such as Chinua Achebe and Palestinian writers like Gassan Kanafānī and Imīl Ḥabībī elaborated in their works on the way in which Orientalism operates in postcolonial and Resistance literature. For the purpose of this research, we are interested to see how the aforementioned writers depict such awareness in their narrative of the colonial tragedy. But more importantly, we are interested to see if it is possible to extrapolate from their narrative strategies a potential for new paradigms of analysis. In the case of Kanafānī, for instance, we explore how he avoids engaging with the discourse of imperative simply by not responding to it or allowing his narrative be enticed with the formations that make up colonial power structures. Unlike Chinua Achebe and Imīl Ḥabībī who elaborate on the use of language both as method of liberation and subjugation in Things Fall Apart and Iḥṭiyyaṭ, Kanafānī resorts to muteness. Imīl Ḥabībī writes in Arabic, the language of his ancestors. Using one’s own language implies a sense of ownership over the tools of the narrative, which in comparison with Achebe’s claims on the use of English, the resort to Arabic constitutes an act of resistance to the imposition of the language of the colonizer. To conclude, in the works of the three writers, we explore how language plays as a determinant factor that gives the narrative its autonomy.

9:30 AM - The Eye of Power: Troping the Other

Li, Xingbo (Norwich University, Northfield, VT, USA)

In Discipline and Punish, Michel Foucault suggests that by the end of the nineteenth century techniques of surveillance were deployed in all facets of life in order to discipline and thereby control the body as a site of opposition. The idea of surveillance has bearing when a colonial travel writer as an observer is placed either above or at the center of things, yet apart from them, so that the order of things takes place according to the writer’s own system of value. The proposed paper will address William Somerset Maugham’s travel writings set in China: On a Chinese Screen (1922) and The Painted Veil (1925). I will argue that Maugham’s text employed “surveillance” techniques that discursively produce and control Otherness in terms of manageable categories of race, gender, and class. Viewed in this light, Maugham’s text was an early twentieth-century strategy for managing cultural diversity. The two metonymic operations which have provided the structures and incorporated China into European representation turned out to be a failure, for the two tropes themselves disqualify each other. The first trope attacks the hegemonic presence in China of the dominant discourse of the West at the very moment when the second reproduces that very same discourse. Thus subverted, the renewal disintegrates. The text which tried to establish itself as a kind of counter-discourse reveals that the desire which drives it is inscribed as an element which constitutes precisely the order of meaning it seeks to transgress.

10:00 AM - Linguistic Hybridity and Comparatism: From Domination to Solidarity

Singhvi, Rimika (Dept. of English, The IIS University, Jaipur, India)

With increasing awareness of the value of a comparative approach to literature and culture, texts now demand a readership for a better understanding of ourselves, each other, the world we live in, and the way we represent each of these. Together, such texts wrestle with issues of national, cultural, and individual identity viewed in the context of cross-cultural interactions. Interdisciplinarity
features in such texts, as language and identity engage issues of gender, race, ethnicity, culture, and nation. Relations between literature, language, anthropology, and history, therefore, need to be foregrounded alongside what can be described as cross-cultural borrowing and a new theory of comparative poetics. In this way, some of the major problems facing comparatists can come to light and be dealt with in a thought-provoking manner. Additionally, one could consider the diversity of topics, authors, disciplines, and intellectual traditions crucial to comparative studies and its manifestation in the tensions between the individual and the collective, autobiography and history, and writing and orality. The Paper would examine how literary works, genres, trends, and periods of artistic orientation in a given nation, as manifested through history, cannot exist as isolated events of the closed national existence of cultural history and cannot be understood without contacts with literary phenomena of other national cultures. It would further analyse how the global “mongrelization” of cultural forms creates hybrid identities, and interrelated - if not overlapping - spaces. A new vocabulary is, therefore, needed to describe patterns of influence that are never unidirectional and the term “transculturation” maybe used as a means of rejecting the binarism of Self and Other, nationalism and internationalism, for example, thereby acknowledging reciprocal influence. Such is the contemporary dialectic, according to which the local and global are increasingly interrelated and must be understood in relation to each other.

Fri, July 22nd, 11:00, Giovanna Lucci, B. Language - The essence of world literature
Date: Friday, July 22nd
Room: Sensengasse SR 7
Chair: Giovanna Lucci

11:00 AM - Literary Translation: A Study of History and Methods of Assamese Translation
MAHANTA BEZBORAH, NIRAJANA (DEPARTMENT OF ASSAMESE, DIBRUGARH UNIVERSITY, INDIA, DIBRUGARH, India)

Literary translation is an act of recreation of the literary work in another literature and culture. This act of recreation breaks the barriers of language and makes one culture as well as literature available to another. Assamese is a rich language among the Indian languages. It has a long history of literary translation along with the name and nature of the methods adopted by the Assamese translators through ages. The famous translation work of the epic Ramayana by Madhav Kandali in the fourteenth century was the glorious beginning of Assamese literary translation. Later on the tradition of translation from Sanskrit to Assamese was developed by the great literary personalities like Sankardeva, Madhavdeva, Ramsaraswati, etc. The modern translation in Assamese literature begins with the translation of the Bible by Atmaram Sharma which was published in the beginning of the nineteenth century. In the last two centuries, Assamese literary translation has made varied and colorful addition in the field of Assamese literature. The study on Assamese literary translation reveals that the methods adopted by the translators of the old age was communicative in nature. The modern age of Assamese literary translation was started by semantic translation. In early twentieth century, the method of adaptation emerged. In last five decades, it has been found that the Assamese translators has adopted varied methods of translation keeping in view the target readers, the purpose of the specific translation work and the nature of the source text.

11:30 AM - Translation as Citation
Saussy, Haun (University of Chicago, Chicago, Illinois, USA)

Translations are not usually written for people able to judge of their accuracy (that is, bilinguals); or to put it the other way, the users of translations are generally not the people best able to see from
both sides the work that the translator has done. Rather, the intended readers of the translation are supposed to be initiates of the language of destination; on them the translation is supposed to have its effects. How can a translation be persuasive, convincing, or truthful, if the regulative function of the foreign-language original no longer operates? The translator has to work within the conventions and history of the target language (as it is called) in order to produce again the content of the foreign text. One way in which this is done—and this should be mildly scandalous—is through citation. The foreign text is made to communicate with the precedents and associations of the language of destination. Some examples from the history of translation into Chinese will show the creativity of translators engaged in a task that is seemingly doomed to be rejected for the very qualities that make it admirable.

12:00 PM - Plurality in translation: translation strategies that express polysemy
Hawkins, Spencer (ICLA Committee on Translation Studies, Bilkent Ankara, Turkey)

Which translation strategies work best for addressing so-called “untranslatables?” I will consider the effects on readers of two rare and undertheorized methods that I call “differential translation” and “disjunctive translation.” The different strategies—supplemented with the appropriate annotations—conspicuously display the layers of meaning in polysemous philosophical concepts. “Differential translation” uses different renderings of a repeated word with the original lexeme in brackets: translation a for source word x, and then translation b in another sentence. a [x]... b [x] “I must, like you [the sun], go under (untergehen), as the people say, to whom I want to go down.... Thus began Zarathustra’s descent (Untergang).” –Friedrich Nietzsche “Disjunctive translation” dispenses with the source word (rhei, in the case below), and uses the slash: translation a and translation b, together at one position in one sentence. a/b “Everything flows/runs.” –Heraclitus
Both strategies alter the flow of the text in order to signal to readers that translators have selected multiple target language words for one source language word. But while the slash implies that polysemy is at play in one sentence, the appearance of differentiated translations at different points in the text produces a more profound effect. Differential translation leads the reader forward and onward in pursuit of understanding of a word. The reader watches a concept change over the course of a reading experience—a process akin to what Jacques Derrida called the difference of philosophical concepts. A translation strategy discussion must supplement the descriptive work on “untranslatables” by Cassin, Apter, Lezra and others. When texts display meaning as stratified, it can enhance our understanding of why some philosophical concepts cannot be reduced to monosemy in any language.

Fri, July 22nd, 14:00, Alexander Kalashnikov, C. Many cultures, many idioms
Date: Friday, July 22nd
Room: Sensengasse SR 7
Chair: Alexander Kalashnikov

2:00 PM - "Pluralizing Shakespeare": A Discussion on the "Afterlife" of Shakespeare and the Languages of the Stage in Cross-cultural Representations
Wong, Dorothy (Hong Kong Lingnan University, Hong Kong, Hong Kong)

The heterogeneity and the heteroglossic potential in Shakespearean plays are discovered and rediscovered in the constant interplay between these plays and other forms of theatre across cultural borders. The crossing is made possible by the incessant explorations of universal values embedded in them. This, however, does not mean an overlook of cultural differences. Walter
Benjamin, when conceptualizing his theory of translation, adopts the metaphor “afterlife” to describe the relationship between an original and its translation. Translation is empowered with the ability to transform the original and to make it anew. It is separated from its original text and at the same time it is rooted in this original. This finds resonance on stage in where performing a text connote variations giving the performance an essence of newness of the original. The paper discusses Shakespearean plays and the languages of the stage in Hong Kong context in which Benjamin’s concept of “afterlife” can provide a framework to approach the transculturation of these plays. Shakespeare is able to cross cultural borders not just because of the presence of universal values but also being an original text which “is an eddy in the stream of becoming” in Benjamin’s dictum. This explains the change of Shakespeare into Shakespeares.

2:30 PM  -  A Tortuous Process: Shakespeare’s Reception in Modern China

Li, Weifang (Henan University, School of Liberal Arts, Kaifeng, China)

Modern China has witnessed a tortuous process in relation to the reception of Shakespeare, a situation that has no parallel among the multitude of other foreign writers introduced into China but is unique to Shakespeare. From their own perspectives, socio-political appeals and academic explorations have revealed the modes, value and meanings of the Chinese reception of Shakespeare, as well as the different states of mind of the recipients. Constrained and influenced by a given historical context, the dominance of Shakespeare’s socio-political appeal meant that the realist values and meanings of his works were given full play, while academic research on Shakespeare was relatively weak. Objective assessment and rational reflection on this period of literary history with the aim of grasping the inner laws of the Chinese reception of Shakespeare will not only give us more rational self-awareness in trans-cultural dissemination and reception, but will also provide us with important lessons, reference material and stimulus for affirming the values, problem consciousness and sense of responsibility of literary criticism. The author generally divides the reception of Shakespeare in Modern China into two stages: the first stage is from the 1830s to 1920s, the prime stage of the reception of Shakespeare, and four kinds of comparative perspectives of the reception appear at this stage; the second stage is from the 1930s to 1940s, the transitional stage of Shakespeare in China. This article will take some vital representatives followed as the core clues, and outlines the circumstances of the reception of Shakespeare in Modern China.
réécriture a été assurée par des membres de la « Mocidade Portuguesa Feminina / Jeunesse portugaise féminine » et destinée à la lecture des jeunes-filles qui faisaient partie de ce mouvement. Ce cas particulier assurant une mise en rapport suggestive entre traduction, censure et auto-censure, permettra d’évaluer l’autorité des voix dans le discours traduit (celle de l’auteure, celle des traductrices et, à la limite celle des lectrices), confluant vers des modèles du monde et du langage strictement figés. La coïncidence idéologique d’un univers romanesque où la fiction s’annule presque face à une réalité « idéale » imposée par la dictature, devient ainsi coïncidence de langages (la réécriture littérale; le portrait moral des jeunes-filles française et portugaise). En ce sens, l’éthique du traduire et l’éthique du langage s’exposent ouvertement dans un contexte politique et social qui tend à camoufler les dispositifs pluriels de signification des réécritures et à céder, sans le vouloir démontrer, à la vision fallacieuse d’un langage/monde unique.

4:30 PM  -  The Marks of the ancestry in narratives Brazilians and Africans of the Portuguese language

Oliveira, Jurema  (Federal University of the Espírito Santo - Ufes, Vitória /ES - Brasil, Brazil)

Teacher Doctor Jurema Oliveira (Federal University of the Espírito Santo – Ufes)

The work has as objective studies the works of Brazilians authors and Africans Portuguese-speaking authors, the marks of the ancestry in contemporary narratives, seeking to deduce in what measurement the authors signpost the presence of elements regarding to the construction of the ancestry in the fictional space. The theoretical support to ground this discussion will be sought in the studies about the memory, about orality, in sociology, history, anthropology, philosophy and in the history of African and African-Brazilian religions.

Keywords: Ancestry, African and Brazilian

5:00 PM  -  Seduction and fantasy in the approach of Azores and Madeira Islands in the works of Emilio Salgari

Ferro, Manuel  (Coimbra University, Coimbra, Portugal)

Ever since Madeira and Azores Islands were discovered by Portuguese sailors in the 15.th century, they have always been connected with mythical legends and fanciful stories. The lovestory of Anne D’Arfet and Robert Machim was the starting point for the creation of a traditional lode enriched afterwards during the baroque with mythical stories such as the fight between the ancient gods, Pan, supported by the satyrs and silvans, and Bacchus, for the possession of Madeira Island. On the other hand, the legend dealing with the Lagoon of the Seven Cities, in Saint Michael Island, in the Archipelago of Azores, dealing also with a lovestory between princess Antilia and a local shepherd, or another legend connected with the end of Atlantida, as the nine islands are considered the remaining mountains of a sunk continent constitute the substract of a legendary tradition that has already crossed the political and cultural borders of the Portuguese literature. Along the centuries all these stories provided the marvellous part of a sensible amount of epics, narratives, tales or simply treatises, until foreign writers became interested for them and took these compositions as the inspiration for consequente literary works. In the Italian cultural context, during the first decades of the 20.th century, Emilio Salgari dedicated a novel and a short story to these archipelagos, inspiring the fancy of the readers of the time with the travels around the world, side by side with other journeys contained in so many of his books, mostly directed to young people. This paper aims to insert the way how Azores and Madeira islands were inserted in the already long literary tradition centered on islands around the world, not only under the perspective of travel reports, but also under a fictional and poetical view, connected with a broader intertextual and
Dans cette communication, il s’agit d’étudier la représentation des langues en contact dans deux romans hispano-américains qui mettent en scène le voyage de personnages expérimentant la traversée des frontières. L’écrivain chilien Eduardo Labarca propose deux récits qui s’entremêlent progressivement dans Butamalón (1994). Dans le premier récit, un Traducteur résidant à Santiago du Chili à la fin du XXème siècle reçoit la commande de traduire le manuscrit d’un historien états-unien sur le processus de la conquête espagnole au Chili et plus précisément de la Guerre d’Arauco au XVIème siècle. Le deuxième récit fait état de la supposée traduction qui raconte le voyage du missionnaire Juan Barba, de l’Espagne au Chili, puis de la région centrale à l’Araucanie pour convertir les indiens mapuches. Dans ce deuxième récit, le personnage de Juan Barba, à mesure qu’il pénètre le territoire mapuche, intègre graduellement la langue de l’autre, le mapudungun. Dans Señales que precederán al fin del mundo (2009) de l’écrivain mexicain Yuri Herrera, le personnage principal Makina effectue un voyage vers l’autre côté de la frontière, du Mexique aux États Unis, à la recherche de son frère sur la demande de sa mère Cora. Sa profession, opératrice d’une petite centrale téléphonique, consiste à transmettre les messages entre les deux pays ce qui lui confère la maîtrise de trois langues: l’espagnol, l’anglais et le spanglish. Lors de son voyage, cette connaissance permettra sa survie et celle de certains de ses compagnons migrants. Les frontières comme contact zones (Mary Louise Pratt) favorisent l’hétéroglossie et la traduction culturelle. Nous verrons comment ces langues diverses (anglais, espagnol, mapudungun, spanglish) apparaissent dans les romans, originales ou traduites, quel est l’effet recherché et quelle réflexion se met en place sur la valeur du plurilinguisme en relation avec l’exercice de la colonialidad del poder (Aníbal Quijano) en Amérique Latine.
discursifs et langagiers mais aussi la pensée qui se voit au fur et à mesure modifiée sous l’emprise de marques stéréotypées.

Ce qui nous intéresse, c'est de voir, dans quelle mesure s'effectue la résistance au langage du pouvoir par le langage artistique que lui oppose l'écrivain et quelles sont ces modalités d'opposition. Dans la plupart des cas, il s'agit chez ces écrivains de la reprise du langage stéréotypé afin de démontrer son absence de sens ou autrement dit - le non-sens, comme c'est le cas chez Saint-Exupéry dans le Pilote de guerre (publié en 1942 par Gallimard et aussitôt interdit étant considéré comme apothéose de judéo-bellicisme) ou chez Roland Dorgelès, dans son récit de l'occupation (publié en janvier 1945), Carte d'identité. Duhamel (Chronique des Pasquier, 1933-1945) et Sartre (« L'Enfance d'un chef », 1939) dévoilent le danger combien le stéréotype évolue vers la conception, vers le « mode de pensée totalitaire » (Orwell) et se développe comme une « malédiction narrative » qui détournne l'identité juive pour la soumettre aux automatismes meurtriers du langage (Faye, La déraison antisémite et son langage).

10:00 AM - Leo Spitzer vs prisonniers de guerre italiens
Kahn, Robert (Université de Rouen, Paris, France)

La communication étudierait les enjeux d'un livre peu connu de Spitzer, " Die Umschreibungen des Begriffes 'Hunger' im italienischen..." (Halle, 1920). Il s'agit de la première étude importante du jeune philologue après sa thèse. Spitzer a dirigé pendant la 1ère Guerre en tant que romaniste le bureau de la censure militaire à Vienne, qui traitait les courriers des prisonniers italiens. Ceux-ci avaient le droit de demander l'envoi de colis alimentaires à leurs proches, mais pas celui d’évoquer leur ‘fame’, ni directement ni indirectement, car ils étaient censés être bien nourris. Les prisonniers se livrèrent donc à un jeu linguistique de résistance contre le langage du pouvoir. Ce jeu était plus ou moins subtil selon l'usage de dialectes régionaux et en fonction du niveau socio-culturel des scripteurs. Ils inventaient force synonymes et expressions codées. Mais Spitzer était particulièrement compétent, et ne se posait guère de questions quant à l’accomplissement de son devoir ‘patriotique’. Il a ainsi recueilli des milliers d’exemples, classés et analysés juste après la guerre. Son livre est donc un hommage rendu par un représentant du pouvoir au langage de la résistance, à l’inventivité des locuteurs, à la richesse de la langue.

Fri, July 22nd, 11:00, Behnam Mirzababazadeh Fomeshi, B. Language - The essence of world literature
Date: Friday, July 22nd
Room: Sensengasse SR 8
Chair: Behnam Mirzababazadeh Fomeshi

11:00 AM - Chekhov and Berkowitch: Literary Influence on the Background of Heteroglossia
Rimon, Helena (The Israeli Heritage Dept., Ariel University, Israel, Jerusalem, Israel)

Helena Rimon Chekhov and Berkowitch: Literary Influence on the Background of Heteroglossia This presentation deals with the influence of Russian literature on the emergence of Hebrew realistic prose on the background of heteroglossia. In reality, the prototypes of literary heroes of the early Hebrew prose, could have spoken one of several languages (Russian or German, Yiddish or Polish) - except Hebrew which still remained written language. The ambitious project of Hebrew realistic prose consisted in presenting the East European Jewish Babylon on a non-spoken Hebrew, producing virtual vernacular. One of the effective solutions of this problem can be considered by examining the short story "The Outcast" (published in 1904) of Yitzhak Dov Berkowitch, one of the pioneers of the
realistic prose in Hebrew. The story is written under the strong influence of Anton Chechov’s short story "Ionych". In both stories, the main hero is offered a match with a girl infatuated with music, but the matchmaking falls through. But in Berkowitch, unlike Chekhov, the situation of alienation is reinforced by the fact that the protagonists speak in a foreign language. The doctor’s mother tongue is Yiddish, but in speaking to an educated young Jewish woman, he uses the prestigious language of the imperial culture - Russian. Besides, the young woman diligently inserts foreign words into her speech. And to top it off, the narrator conveys the hero’s dialogue in a not-spoken language: Hebrew. Thus, the characters in Berkowitch are separated from each other by a few strata of languages. Heteroglossia becomes a pretext for penetrating irony and, at the same time, a means instrumental in representation of national tragedy. This tragic feeling paradoxically accompanies the fascinating linguistic experiments of Jewish writers of Techiya - the epoch of Revival of Hebrew as the language of modern Jewish culture in the beginning of 20th century.

11:30 AM - You are what you speak: American and English identities of Daniel Martin
Meniailo, Vera  (National Research University Higher School of Economics, St. Petersburg, Russian Federation)

What do people mean when saying that they belong to a certain nation? Do they mean the language they speak or the passport they hold? Is it their appearance or their clothes that help to establish their national identity? These and numerous related questions are tackled in the novel “Daniel Martin” by John Fowles, whose controversial attitude towards his own nation made these issues a subject of personal quest rather than simply a plot of the novel. The protagonist Daniel Martin is an English scriptwriter who had moved to America to work for Hollywood and seemed to be satisfied with his life until the moment when one telephone call from England started his trip back to his motherland and to his past. The hero's real and imaginary trip enables Fowles to analyse what it means to be English and how it differs from being American. Analysis of the novel shows that to distinguish between English and American identities the author uses two common for American and English cultures categories as criteria for their distinction, i.e. language and freedom. According to Fowles, English are poetical in their perception of the language and use it to create an atmosphere of secrecy and privacy around them, while Americans are more pragmatic and practical in their approach using language primarily as a tool to establish contacts. The notion of freedom (being one of central values in both cultures) is closely connected with that of language and falls into two related concepts: that of privacy within English identity (the language serving as means of creating some personal space) and that of liberty within American (the language being a means of exercising one’s freedom of speech). To emphasize the importance of a language in identity representation Fowles makes his protagonist aware of the English he uses: throughout the novel Daniel Martin consciously chooses between American and British English depending on how he wants to present himself.

12:00 PM - Harry Tzalas’ Farewell to Alexandria and the Alexandrian Mime in Antiquity: The Metaphorical Language of Cultural Identity
El-Nowieemy, Magda  (Alexandria University (Professor), Alexandria, Egypt)

Harry Tzalas was born in Alexandria in 1936. His parents on both sides were Alexandrian-born. In 1956, he immigrated to Brazil, and later settled in Athens. Eventually he has had one foot in Athens, the other in Alexandria. His Scientific activities in underwater archaeology were mainly devoted to Alexandria. Accordingly, he managed to maintain his self-identity as both Greek and Alexandrian. The years he spent in Alexandria, provided the stimulus to write his Farewell to Alexandria. Before outlining the direction my argument will take, few words have to be said about both Farewell to Alexandria and the Alexandrian mime in Antiquity. Though they do not share the content, they have some sort of association. Both Farewell to Alexandria and the ancient Alexandrian mime share the
dramatization of characters and events. They were both written in an Alexandrian context, their actions located in Alexandria: one modern, the other ancient. They both contain depiction of contemporary realistic life. The ancient Alexandrian mime was an "imitation of life". Farewell to Alexandria consists of eleven short stories of real life. The ancient Alexandrian mime aimed at popular entertainment through comic dramatic scenes of everyday life in ancient cosmopolitan Alexandria. Farewell to Alexandria aimed at communicating the nostalgic atmosphere of cosmopolitan Alexandria to the modern readers. They both depict the ethnic diversity of people belonging to different cultures in cosmopolitan Alexandria. The aim of this paper is to investigate the metaphorical language of cultural identity used in both Farewell to Alexandria and the ancient Alexandrian mime, with special references to the visual language used to verbalize the way of thinking and the imagination, as well as the symbolic interpretations of the Alexandrian cultural experience in each case.

Fri, July 22nd, 14:00, Konstantinos Kotsiaros , A. The arts as universal code
Date: Friday, July 22nd
Room: Sensengasse SR 8
Chair: Konstantinos Kotsiaros

2:00 PM - Komparatistik als Provokation: August Wilhelm Schlegels Schrift "La Comparaison entre la Phèdre de Racine et celle dŒuripide"
Simon, Eva (Universität Wien, Wien, Austria)


2:30 PM - "Autoren träumen davon, die Wörter zu waschen"- Zur Belastbarkeit von Sprachen bei Yoko Tawada
von Maltzan, Carlotta (Stellenbosch University, Stellenbosch, South Africa)

Yoko Tawadas Texte werden meist als Sprachkunstwerke, als „experimentelles Spiel mit Ausdrucksweisen, Klangformen und Bedeutungszusammenhängen“ rezipiert, denn „durch neuartige Wortgefüge und Satzkonstruktionen verwandeln sich Konnotationszusammenhänge in widerständige

Room: Sensengasse SR 8
3:00 PM – Hölderlins Rezeption durch die russische Dichterin Marina Tswetajewa

Buffet, Thomas (Katholische Universität Paris, Deuil-La-Barre, France)


Fri, July 22nd, 16:00, Tatiana Calderon Le Joliff, C. Many cultures, many idioms

Date: Friday, July 22nd
Room: Sensengasse SR 8
Chair: Tatiana Calderon Le Joliff

4:00 PM – Penser la traduction : Les préfaces des traductions littéraires

Fathy, Rania (Cairo University, Cairo, Egypt)

Le présent travail se propose d’étudier le discours sur l’acte de traduire, tel qu’il s’élabore dans les préfaces des œuvres littéraires traduites du français vers l’arabe et vice-versa, et ce, au cours de la seconde moitié du XXème siècle. Étant, par excellence, le lieu de cette rencontre/confrontation avec l’Autre, la traduction appelle une parole métatextuelle, celle du préfacier, qui tend à se prononcer
sur certains choix, à situer le texte traduit par rapport à certaines références fortement ancrées dans la société d’accueil, comme à l’égard de certaines traditions (littéraires ou autres) bien établies dans l’imaginaire du lecteur. "Situer" mais aussi, souvent, "Juger", exprimer certaines prises de position pour valider et/ou récuser les valeurs véhiculées par cette littérature autre. Par delà la présentation de l’auteur et du livre, la préface d’une œuvre traduite se fait, en effet, l’écho de ces interrogaions qui se posent, avec la plus grande acuité, sur l’ici et l’ailleurs, sur les implications esthétiques et idéologiques des choix opérés et des stratégies adoptées, sur l’image de l’Autre telle que l’on se la représente et telle qu’on cherche à la présenter à un lecteur, souvent, démuni devant un texte « étranger ». Elle s’avère ainsi d’une grande importance puisqu’elle prolonge, à sa manière, l’acte de traduction et fournit des balises pour un premier contact avec le texte. A travers un large corpus de préfaces d’œuvres littéraires traduites au cours de la seconde moitié, nous étudierons, dans un premier temps, les composantes de ce discours métatextuel pour voir dans quelle mesure elles arrivent à gérer le rapport identité/altérité et participent, par là même, à la création d’une certaine vision de l’Autre. Nous analyserons, par la suite dans une perspective comparatiste, les invariants et les variations de cet élément paratextuel dans le corpus français et arabe sélectionné.

4:30 PM - «La seule patrie est la langue maternelle» (Sándor Márai, 1900-1989) 

Jakab, Szilvia (Università di Napoli L’Orientale, San Nicola la Strada, Italy)

La présente proposition de communication s’interroge sur le rapport entre identité, conception de l’espace et langue à travers l’interprétation de l’œuvre littéraire d’un auteur hongrois, Sándor Márai qui a vécu l’expérience de l’exil pendant plus de 40 ans de sa vie et dont l’œuvre pourrait être défini comme «phénoménologie de l’exil», terme introduit par un de ses traducteurs italiens. Notre identité est liée à notre conception de l’espace, nous sommes déterminés dans l’espace et en même temps conditionnés par l’espace. Or, l’espace n’est pas un système homogène mais il se constitue par la langue, par les différents systèmes sémiotiques. Il peut être intéressant d’étudier, de ce point de vue, une situation existentielle particulière et en même temps très actuelle, l’exil. L’expérience exilique crée des spatialités et temporalités singulières qui lui sont propres. L’exilé revendique et implique à la fois deux territorialités pour en définir une troisième, celle de la non-appartenance, il vit dans deux dimensions temporelles, celle du passé, des souvenirs et celle d’un futur complètement incertain en se trouvant ainsi hors de la temporalité actuelle, hors du temps. Naturellement cette crise existentielle signifie aussi la problématisation de l’identité : l’exilé, n’importe où il aille, reste dans son état de réfugié, état auquel il ne peut pas s’identifier. Pour aborder les différentes problématiques concernant le rapport entre identité-espace-langue et exil nous proposons d’analyser certains textes de Márai qui offrent un terrain particulièrement fécond de ce point de vue. Les réflexions autour de la conception de l’espace permettent de faire référence à une large gamme de théories philosophiques et littéraires (il suffit de mentionner Heidegger, Foucault ou Bachelard) et de découvrir en même temps l’œuvre de cet auteur extraordinaire en délinéant une sorte de «topographie mythologique» qui relie identité langue et espace.

5:00 PM - Traduire l’émotionnel. Connotations culturelles et émotivité dans le roman "Le Maître et Marguerite" de M. Boulgakov

Niewzorowa, Swietlana (University of Szczecin, Szczecin, Poland); Karcz-Napieraj, Monika (University of Szczecin, Szczecin, Poland)

L’étude des émotions humaines est maintenant acquise en linguistique. Socialisées dans une culture particulière, les émotions forment les concepts émotionnels, qui sont actuellement au centre des recherches cognitives. Un fragment du continuum émotionnel présenté par tel ou tel concept ne possèdent pas toujours le même découpage, ni les mêmes connotations culturelles dans les langues différentes. L’analyse contrastive du contenu sémantique d’un concept émotionnel et des

Fri, July 22nd, 09:00, Thomas Buffet, C. Many cultures, many idioms
Date: Friday, July 22nd
Room: Sensengasse SR2
Chair: Thomas Buffet

9:00 AM - L’évolution des consciences grâce à la langue : au prisme du voyage, de la colonisation, et de l’émigration
Ohashi, Eri (Nagasaki University, Center for language studies, Nagasaki-shi, Japan)

La révolution industrielle a facilité le déplacement des hommes vers des pays étrangers et les a confrontés à l’altérité et à un choc culturel et social. Je propose d’analyser comment changer de langue permet à la conscience d’évoluer, selon trois points de vue, celui du voyageur, du colonisateur et de l’émigré aux 19ème et 20 ème siècle. Madame Chrysanthème, où Pierre Loti décrit sa liaison avec une Japonaise rencontrée à Nagasaki, connaît un vif succès au 19ème siècle. Mais le héros demeure un passant qui n’essaie pas de comprendre l’âme japonaise. Il critique culture et mentalité, qui heurtent ses préjugés européens. Au début du 20ème siècle, le nombre d’expatriés dans les colonies s’accroît. Pour la jeune héroïne française dans l’Amant, de Marguerite Duras, en Indochine le français est synonyme de solitude et d’incompréhension. En revanche l’idiome de son amant, le chinois qu’elle ne comprend pas, l’attire, car elle y voit une langue libre de tout contexte social ou culturel. Elle s’affranchit de la barrière du colonialisme grâce à la langue. En 1972 Isaac Singer, dans Ennemies, une histoire d’amour, met en scène des Polonais qui émigrent aux États-Unis après la Shoah. Harmen, qui est Juif, maîtrise quatre langues, et paraît s’adapter à la société américaine. Mais il ne maîtrise guère sa propre vie. Tandis que sa femme analphabète, qui ne s’exprime qu’en dialecte polonais, apprend la langue nouvelle, et accouche de son bébé grâce au soutien de l’épouse légitime de Harmen. Les romans sont ainsi une sorte de miroir de la question de la langue : franchir les frontières produit des tensions mais permet la rencontre des différences, et que les consciences convergent vers une osmose. Il ne faut pas oublier que les films de l’Amant et d’Ennemies ont remporté un grand succès: les romans peuvent se changer en médias multiples et procurer une vision globale. La littérature comparée continuera de nous ouvrir des possibilités nouvelles de coexistence et de réconciliation.

9:30 AM - La conception de la perfection artistique chez Balzac dans La Peau de chagrin
Moez, Lahmadi (École et Littérature, Msaken, Tunisia)
A travers l’analyse de La Peau de chagrin, nous essaierons de montrer que pour Balzac, la peinture est la forme d’expression la plus pure et la plus sublime. En effet, pour l’inventeur de Raphaël de Valentin, seule la peinture est à même de rendre compte de l’essence interne du personnage décrit et de faire apparaître la quintessence, parfois intraduisible par les mots, de son Etre intérieur (clairvoyance, génie, sagesse, magnétisme, charisme, diabolisme, vice, bassesse, etc).

Au corps l’écriture, à l’âme la peinture, tel est grosso modo l’un des principes scripturaux sur lesquels repose la poétique physiognomonique de l’auteur de La Comédie, un principe qui singularise le style balzacien et qui lui confère une empreinte originale, car aucun écrivain n’a accordé, comme lui, autant d’importance à cette complémentarité entre le scriptural et le pictural. Il ne faut pas oublier dans ce contexte que Balzac considérait les génies de la peinture classique, baroque et néo-classique (Raphaël Sanzio en tête) eux-mêmes comme des Etres supérieurs dotés de la seconde vue ou de la Spécialité et qu’ils ne faisaient que transposer dans leurs tableaux leurs visions extralucides.

Expression sublime du génie humain, les œuvres d’art léguées par ces virtuoses ont, selon Balzac, quelque chose de divin et de spirituel qui les hisse au-dessus des autres formes d’expression artistiques. Ce qui semble parfois indicible, indescriptible ou ineffable, la peinture, grâce à son pouvoir alchimique inégalable, peut l’exprimer et le traduire d’une façon « poétique » et grandiose. C’est d’ailleurs pour cette raison que Balzac rêvait de devenir le « Raphaël de la littérature » qui use de sa plume comme d’un pinceau.

10:00 AM  -  L’ influence des adaptations du Diable amoureux de Cazotte sur les œuvres de Nerval

MASE, Reiko (Chikushi-Jogakuen University, Dazaifu, Fukuoka-ken, Japan)

Even though one would be hard pressed to find the claim that literature can be conceived of apart from language stated overtly, there is ample evidence that the literary scholarship of recent decades has for all intents and purposes chosen to proceed in ignorance of this fact. Over half a century ago, Jacques Lacan warned the future practitioners of psychoanalysis against “the growing devaluation of speech in both analytic theory and technique,” as it is bound to foreclose the study of patients’ use of language, which is the sole legitimate concern of the analyst. Such an outcome “would provide the only example of a method that forbade itself the means to its own ends.” To a disconcertingly large extent, the study of literature as practiced at present is a shining example of just such an exercise in futility. Ironically enough, never more so then when it draws upon the authors – notably including Lacan himself – who have made language in general and literature in particular the focal point of their work in various fields of inquiry. While the names of Adorno, Agamben, Badiou, Bakhtin, Blanchot, Derrida, Foucault, Freud, Clifford Geertz, Kristeva, Niklas Luhmann, Lyotard, Jean-Luc Nancy, Rancière, and Hayden White are likely to figure prominently in most current discussions of literature, their respective work on the notion of literature – and especially their readings of sundry literary works – are pointedly ignored. It is the argument of this paper that, contrary to widespread popular belief and received academic wisdom, reading of literature that would be informed by theory of necessity entails a most conscientious attending to language.

It is almost universally assumed that a given text has a specific body of meaning associated with it. Literary theorists normally take that meaning to be more or less indeterminate, while linguists and philosophers typically conceive of the textual meaning as being relatively well-defined. However, the British linguist Roy Harris, critical of standard structural linguistics, has argued that what exist are only the sender’s meaning and the meanings perceived by the various receivers of the sender’s text (I am referring particularly to Harris’ Introduction to Integrational Linguistics, 1998). That is, Harris does not accept the idea that there is, so to speak, a “real” meaning in a text, a somehow “true” not-person-bound textual meaning, definite or indefinite. His analysis is thus incompatible with standard thinking about textual meaning in linguistics, philosophy, and literary studies (conceptions which, otherwise, differ considerably from discipline to discipline). I will introduce and defend Harris’s analysis, applying it to literature and using a short poem as an illustrative example. I will emphasize that one can certainly, for various purposes, construct a meaning ascribable to the text (and I would say that that happens regularly in literary criticism and the teaching of literature), and that readers no doubt normally concur to a larger or lesser extent in their spontaneous perceptions of what a given text means. But I will try to show that there is no force which can provide a text with a somehow "objective" meaning: language itself cannot create textual meaning; nor can public semantic and pragmatic conventions do so; nor can senders "imbue" their texts with meaning. If
Harris’ analysis is correct, that has palpable consequences for the theory of literary interpretation, something which will also be pointed out in my paper.

3:00 PM  -  Leo Hoek, Gérard Genette, F.K. Stanzel, Seymour Chatman, Robert Liddell: the languages of their theoretical approach to literature

Tsouplou, Stavroula (Hellenic Open University, Chalandri, Greece)

Leo Hoek, in his semeiotic analysis of titles, offers a «linguistic» interpretative scheme for the title of the novel. According to it, the semeiotic relations that are developed and concern the title include the following: the sum of the linguistic signs/ the Syntax of the title, the sum of the abstract mental representations provoked/ its Semantics, the sum of the objects to which these mental representations refer/ its Sigmatics, and the sum of the individuals who transmit or comprehend the linguistic signs/ the Pragmatics of the title. According to Gérard Genette’s conclusions on the paratextual functions of the title, on the other hand, titles of novels, as considered from their «narrative» side this time, can be thematic, «rhematic» or mixed (both thematic and «rhematic») and are able to «function» in three different ways. As for the titles of short-story collections, according to Hoek, these should be more precise, more relevant and more typical, with regard to their relation to the co-text; that is, they should “signify” its content with greater clarity. The titles of each of the short stories, for their part, frequently differ from the titles of novels with regard to their more general paratextual function, according to Genette. Last, the internal titles of the chapters in novels have many points in common with the general titles, the most important of which is their anaphoric/ reminding or, conversely, cataphoric/ announcing value. These terms coined by Genette correspond to the more specialist terms of Hoek: reference anaphorique, cataphorique. On this last issue the corresponding theoretical perspective of F.K. Stanzel should also be taken into account. Moving on to another narrative element, the «setting», we come across the terms: «Raum», by Stanzel, «setting», by (among others) Seymour Chatman and «background» by Robert Liddell (whom Chatman, strangely enough, quotes wrongly). How can the aforesaid terms jointly serve the analysis of a literary work?

Sat, July 23rd, 16:00, Elsa Rodrigues, A. The arts as universal code

Date: Saturday, July 23rd
Room: Hs 21
Chair: Elsa Rodrigues

4:00 PM  -  Postmodern questionings: the language of absurdity in 20th century arts and theatre

Vasconcelos, Filomena (Universidade do Porto, Porto, Portugal)

Both the Theatre of the Absurd and Pop Art are genuine artistic references of the second half of the 20th century, a period usually labeled as Postmodernist. The context of a reshaped capitalism in western societies after WWI, and furthermore after WWII, brings along particular artistic expressions that denounce a diverse use of aesthetic codes and semiotic systems. The so called postmodern art proposes a reappraisal of a number of traditional values, both aesthetic and ethic, that had long been taken for granted as true representations of the world, society and of life itself. If ‘post’ means that something was left behind, in anyway surpassed, reappraisal means that a new critical language, a different meta-language has to be found to approach a different reality. Questions like – “What was the former setting from where all our now-condition seems to proceed?”, or “What we call new is in fact “new” or simply a restyling of the “old”?” and again, ‘what does “restyling” mean? Or should we rather echo Wittgenstein and talk about other “language games” and other language “uses”?’ – are
not mutually exclusive, but rather dialectically complementary within a complex pattern of ruptures and continuities. Would it be more accurate, after all, to stick to the plurality of Modernisms and leave out the prefix “post” as merely tautological?

By confronting the languages of Pop Art (e.g. Peter Blake, Hamilton, Andy Warhol, Lichtenstein) and Absurd Theatre (e.g. in Beckett’s plays), this paper aims to analyze how absurd language is a truly effective means of undermining the languages of the political, social and cultural Establishment. It stands as a peculiar detour from what Barthes, in 1977 (Leçon), calls the fascist power of language. Taken as semiosis, language, however absurd, skeptical or nonsensical, remains the double means and end, both adequate and deceptive, to represent and eventually discover some kind of meaning in existence, whether reasonable or utterly absurd.

4:30 PM - Tragic Drama as a Global Language for Human Suffering

Ding, Ersu (Lingnan University, Hong Kong, Tuen Mun, Hong Kong)

In this paper, I wish to convince my audience that tragedy as a theatric art is not confined to the pre-enlightenment Europe as is suggested by Joseph Wood Krutch in his The Modern Temper (1929) and reiterated by George Steiner in his The Death of Tragedy (1961). Nor is it an art form that is alien to the Eastern culture because of its Buddhist tradition that supposedly quiets passions instead of celebrating life (“Absence of Tragedy in Asian Drama”, Encyclopedia Britannica). In his Modern Tragedy (which I translated into Chinese), the late British critic Raymond Williams argues that “tragedy is … not a single and permanent kind of fact, but a series of experiences and conventions and institutions”. As a fellow scholar of tragic theatre, I totally agree that because our ideas and concepts change over time, we should avoid a tendency in us to seek permanent meanings in the critical concept of “tragedy”, but I also wish to extend Williams’ historical approach one step further so that it includes a cross-cultural dimension or perspective. In other words, I will bring into discussion textual evidence from the Chinese literary tradition that supports the argument that tragedy is a universal language of suffering spoken across cultures. Keywords: tragedy, literary genre, Buddhism, Raymond Williams, East-West comparison, world literature

5:00 PM - Toward "pure" intermediality: pictorial-poetic code of the poem "Manucure" by Mário de Sá-Carneiro

Mazniak, Maria (St. Petersburg State University, St. Petersburg, Russian Federation)

1. Any illustrated book is a sort of channel for communication between the eternal "friends-rivals" - the verbal art and the visual art. Conventionally, the arising "cross talk" is suggested to be intermedia. Nevertheless, the true intermediality demands the interaction of the independent media statements series. 2. There is an example of the "pure" intermediality presented by our book publication "The Poem "Manucure" by Mario de Sa-Carneiro in the Intermedia Context" and revealed among the Portuguese art heritage of the first modernism period. 3. The text of the poem in this bilingual (Portuguese/Russian) edition is divided on fragments in accordance with the semantic principle. Each passage is accompanied by it’s own picture by the Portuguese artist A. de Souza-Cardoso. Created almost at the same time (1914-1916) as "Manucure" (1915), these paintings were independents works and never been considered by anyone as illustrations to the poem's text. 4. Such combining turns to be a visual representation, the "staging" per se, a kind of a "dialogue" between the two prominent personalities of the art modernism. 5. Such dialog allows to undertake these two artists' comparative statements analysis on specific topics: a) in isolated associate pair (painting - text); b) in chain series associated pairs. As a result, a deeper level of understanding of the original hard-interpreted discourse is achieved.
Sat, 23rd, 14:00, Chung-to Au, D. The language of thematics
Date: Saturday, July 23rd
Room: Hs 23
Chair: Chung-to Au

2:00 PM - The Post-colonial Life of Metaphor: Roman Jakobson and Vernacular Tropology in the Philippines

Jacobo, J. Pilapil (Ateneo de Manila University, Quezon City, Philippines)

I seek to trace the transfer of Roman Jakobson’s theory of metaphor in the post-colonial poetic of the Philippines as well as mark out the opportunity of rapprochement that such a context might suggest about Jakobson’s work on the axis of substitution. To initiate such a task, I shall be comparing how Filipino literary critics have adopted the Jakobsonian concept of metaphor and how they have also revised its valences through an articulation of a vernacular tropology based on the “talinghaga,” which argues for an extensive employment as well as an intense intimation of the trope of comparison as far as instances of autochthonous metrical verse and its rehearsals into modern poetry are concerned. The comparison shall illumine which part of the theory of the Philippine poetic demonstrates the influence of Jakobson’s axial paradigm and which passages may plot out the coordinates of a different life of metaphor in the Philippine tropics. The method shall not only reveal possibilities of metaphor beyond Jakobson’s seminal essay on aphasia but it will argue as well that a certain abstractive concreteness in the Jakobsonian premise allows for a metonymic contiguity in a divergent and yet serendipitously recognizable poetic system whose sensibility is wolded by a tropical phenomenology. The presentation aspires to delineate the archipelagic locality of a universal sense of cognitive similarity and substitutability, at the same time that it asks what becomes of Form, and formalism, in the face of such autochthony.

2:30 PM - Three novels and one silence around Haitian Revolution

Machado de Paula, Julio Cesar (Universidade da Integração Internacional da Lusofonia Afro-brasileira, Salvador, Brazil)

In this paper it is analyzed, by a comparative perspective, the presence of the Haitian Revolution (1791-1804) as a leitmotif for three novels published in the nineteenth century: Bug-Jargal (1818/1826), by Victor Hugo; Sab (1841), by the Spanish-Cuban Gertrudiz Gomez de Avellaneda; and O escravo (The slave), by the Luso-Cape Verdean José Evaristo de Almeida. In these three cases, it is intended to establish a relationship chart between these particular societies, marked by slavery, and national projects or a sense of nationality that arise throughout nineteenth century. Finally, we sought hypotheses to explain the almost total absence of this theme in Brazilian nineteenth century literature.

3:00 PM - Somalis recording the loss of a homeland

Gagiano, Annie (Stellenbosch University, Stellenbosch, South Africa)

In 2000, the Somali novelist Nuruddin Farah published a collection of his impressions of interviews with exiled Somalis in Yesterday, Tomorrow: Voices from the Somali Diaspora. In 2003 Safi Abdi self-published her novel Offspring of Paradise, which concentrates on a girl and her grandmother fleeing Somalia in the murderous mayhem of the dictator Barre’s fall and evokes their experiences in a European refugee camp. In 2007 Cristina Ali Farah’s novel Madre Piccola appeared in Italian [translated 2011 into Little Mother], using 3 narrator to describe memories of Somalia and experiences of exile in Europe and N. America. Most recently the South African life-writer Jonny Steinberg, in A Man of Good Hope (2015), narrated the story of a boy who flees Somalia and
struggles to make a life in South Africa. A number of overlapping themes link these four texts, primarily a nostalgic love for the homeland of memory and family combined with fierce denunciation of flaws in the social and political construction of Somalia. In my paper I shall look at how these overlaps allow the texts to speak to one another and to us, and at the way the language of composition is shaped to convey echoes of the mother-tongue of the speakers given voice in these works.

Sat, 23rd, 16:00, Andrea D'Urso, D. The language of thematics
Date: Saturday, July 23rd
Room: Hs 23
Chair: Andrea D’Urso

4:00 PM - Identité plurielle et écriture sans frontières dans Origines d'Amin MAALOUF
Benkalfat, Meriem (EPSEC ORAN, Oran, Algeria)

L'éminent écrivain franco-libanais Amin Maalouf a su se faire une grande place dans le champ littéraire francophone, de par sa vision du monde prônant la communion universelle et déclinant tout type de catégorisation. Ceci étant, il fait de son espace romanesque un gisement de cultures et de civilisations par excellence. Par ailleurs, il brandit le drapeau d’une identité plurielle et composée de plusieurs appartenances : ethnique, linguistique, culturelle, religieuse, etc. Dans Origines, le romancier franchit les barrières linguistiques et culturelles qui séparent l’Orient de l’Occident dans le temps et dans l’espace. Il va, donc, à la quête de ses origines, en retraçant le parcours tumultueux et le passé effervescent de ses ancêtres quierraient beaucoup. Le lecteur cerne d'emblée le nomadisme des personnages qui favorise un remarquable brassage culturel et linguistique. Le narrateur, quant à lui, met en exergue, à la fois, la percutante habileté de l’un des personnages éminents à se fondre dans la société cubaine, ainsi que la volonté et la ténacité du protagoniste à occidentaliser l’Orient, sans pour autant opter pour l’exil. Il va sans dire que tous ces rebondissements et mutations ont un impact irremplaçable sur la langue, dans la mesure où cette dernière va de pair avec la culture. Il en résulte alors que l’écriture maaloufienne repousse toute sorte de frontière entre les langues et les cultures tournant principalement autour de la question identitaire ; d'où l’appellation de « passeur de pont » conférie à cet auteur.

4:30 PM - Culture, langue et hybridité dans la littérature maghrébine d'expression française : Le cas de la production romanesque de Tahar DJAOUT et d'Assia DJEBAR
BELKHOUS, DIHIA (1985, Oran, Austria)

Il suffit de lire l’œuvre romanesque de Tahar DJAOUT et Assia DJEBAR pour reconnaître que la fiction, en tant que telle, entretient avec l’Histoire, la culture, la mémoire et l’oralité un rapport intertextuel fondamental, dont les implications, manifestations et représentations peuvent se vérifier tant sur le plan thématique que sur le plan linguistique, formel et structural. Cette étude se proposerait donc d’étudier la prise en charge de la dimension culturelle et identitaire par la littérature. Djaoout et Djebar arrivent à proposer un mythe fondateur sur lequel repose le récit culturel qu’ils mettent en place à travers leurs fresques romanesques. La culture est au centre de leurs écrits, au point qu’ils vont la chercher dans les livres d’Histoire et d’anthropologie. Le choix de juxtaposer les écrits de Djaout et Djebar est né d’un désir de voir comment ces deux écrivains prennent en charge l’Histoire, la culture et les questions identitaires, mais aussi afin de comparer entre deux visions, l’une féminine et l’autre masculine. Nous nous attarderons donc dans ce travail sur le caractère hybride de l'écriture littéraire. Cette hybridation apparaît non seulement dans l'imbrication de genres oraux divers.
(poèmes, contes, dictons, proverbes, chansons), mais aussi dans l’investissement du discours littéraire par d’autres discours (religieux, journalistique, etc.) composant de fait un récit anamnèse et un interdiscours à déterminer.

Sat, July 23rd, 11:00, Joanna Pietrzak-Tebault, D. The language of thematics
Date: Saturday, July 23rd
Room: Hs 24
Chair: Joanna Pietrzak-Tebault

11:00 AM - Les langages du passage du temps et la nostalgie du passé dans les poésies persane et française : étude comparée de quelques morceaux choisis de deux cultures
Djavari, Mohammad Hossein (Université de Tabriz, Tabriz, Iran)

Le passage du temps, la nostalgie du passé et les langages par lesquels ils sont exprimés méritent la réflexion. Cette communication aura pour objet d’illustrer, à partir de quelques exemples tirés de deux airs culturels franco-persans, le passage du temps et la nostalgie du passé. Le temps qui est une notion philosophique et qui recouvre notre relation ontologique avec le monde, trouve une valeur extrêmement importante dans les poésies française et persane. Nous essayerons de voir comment les poètes pensent le temps, se situent dans le temps, discrègent le temps et se lient avec temps ; comment ils conçoivent le passé, le présent et le futur et comment ces trois temps entrent en relation construisent et forment le sens.

11:30 AM - La transgression dans Moralités Légendaires de Jules Laforgue.
de Oliveira, Andressa Cristina (UNESP - Universidade Estadual Paulista Júlio de Mesquita Filho” - Faculdade de Ciências e Letras - Departamento de Letras Modernas - Araraquara SP/BR, Araraquara, Brazil)

Jules Laforgue est un poète symboliste français qui a écrit une œuvre en prose intitulée Moralités Légendaires, où l’on voit la reprise des mythes gréco-romains, juif-chrétiens et de patrimoines culturels spécifiques. Il reprend, donc, des sujets connus et chers à sa contemporanéité, comme « Pan et la Syrinx », « Salomé », « Lohengrin », « Persée et Andromède », « Hamlet ». Dans ces nouvelles, le poète proclame son désir de faire l’original à tout prix et compose un langage dans lequel on voit des éléments variés, ce qui nous surprend d’abord. Il fait des emprunts au lexique de la philosophie : il s’est nourri du pessimisme de Schopenhauer, cependant, sa lecture fondamentale a été La philosophie de l’inconscient, de E. Hartmman. Il faut rappeler la modernité et l’actualité de l’œuvre de Laforgue, car au XIXème siècle, dans une époque où le réalisme régnait, il a inventé une nouvelle façon de faire la parodie et l’ironie. Ses Moralités font référence à des genres littéraires sans toutefois en respecter les définitions. La parodie laforguienne fait preuve d’une autonomie paradoxale car on peut s’amuser aux mésaventures de Hamlet, de Lohengrin, de Pan, de Persée ou de Salomé sans nécessairement connaître le héros qu’elles singent. La transgression dans les Moralités se trouve, surtout, sur une manière de dire, de raconter. Laforgue cherche encore la musique, ce qui rend sa prose enrichie, stupéfiée de milliers créations verbales. Le mythe est essentiel aux « moralités » et y est manifesté à travers la poésie. Ici, on présente brièvement le poète et ses nouvelles, tout en démontrant ses procédés parodiques, ironiques et poétiques et, surtout, comment il anime de vieux canevas, en faisant de l’imitation et de la translation, tout en demeurant un parodiste et un poète symboliste et moderne.

12:00 PM - Anthropologie de la Langue et les Mutations Réalistes à la suite de deux Révolutions : Etude Comparée
Alkolaly, Mahrous (Damietta University - Faculty of Arts, Damietta, Egypt)
C’est dans une perspective comparative que nous allons procéder à l’analyse du devenir des romanciers égyptiens de la période postrévolutionnaire de 2014. Après cette révolution, le roman égyptien a connu un développement linguistique considérable. Nous allons interpeler un cas similaire au cas égyptien, notamment l’évolution du roman en France après 1968. Cette comparaison va nous amener vers deux axes, la poétique du dialogue et les nouvelles langues qui ont reformulé la forme classique. La question à laquelle nous tenterons de répondre étant: Le roman a-t-il répondu à l’anxiété causée par la crise politique des deux cas précités.

Sat, July 23rd, 16:00, Jagadeesan Thangavel, D. The language of thematics
Date: Saturday, July 23rd
Room: Hs 24
Chair: Jagadeesan Thangavel

4:00 PM - Future Human life on the borders of past civilization: "The Tamarisk Hunter" (Paolo Bacigalupi) and The Route of the Elephants (Germán Falfán González)
Carballo, Mirian (Argentinian Association of Comparative Literature, Córdoba, Argentina)

Ecocritical texts focus on conflicts related to the relationship between the human and non-human world. The end of the twentieth century and the beginning of the twenty first have beheld an intensification of the global ecological crisis which has brought an increasing production of writings or artistic artifacts that explore the nature and the consequences of the said crisis. This problem can be explored in different scalar proportions, ranging from a small human group in a delimited area to a global case in which transnational areas and populations are involved. Anyway, in all cases there are two main assumptions: humans are responsible to a large measure for this general decline of the environment and the prospects are quite bleak. The underlying conjecture is that we are living what has been called the Anthropocene era, understanding that human activity is so significant that is even affecting the earth in its geological make up, which, in turn, alters human communities. The imaginative response to these deep and somber worries are coded in the persistent appearance of the apocalyptic motif in aesthetic works in the most varied forms which center around different concerns such as: the intensification of global disasters, the break-out of global epidemics, the flooding of some of the world coastal capitals as a consequence of the melting of the ice cap in the poles, and the exhaustion of natural resources (fossil fuels, water, wood, etc.), among others. “The Tamarisk Hunter” by American writer Paolo Bacigalupi (2011) and The Route of the Elephants, an Argentinian collective play directed Germán Falfán González, translate in apocalyptic language one of the possible catastrophes the present ecological crisis may take in the future: the running out of water. This paper explores how the liminal groups that survive the end of water period, in the already mentioned texts, constitute new communities, re-locate on space, lead ex-centric lives on isolated areas and how the texts code the changes in relationships among human beings and the non-human world and the values (or non-values) these survivors adhere to.

4:30 PM - Ahistorical History: Schwerner’s Tablets and the Imaginary of Ethnopoetics
Gromadzki, Derek (University of Iowa, Florissant, USA)

Ethnopoetics emerges in the U.S. during the 1960s as a cultural conservationist movement against the homogenizing effects of increasing global exchange. Its ambitious eclecticism aims to preserve archaic cultures and their languages to maintain connections with experiences common to all civilizations, all times. Ethnopoetics, then, incites readings of poetry that are not time-
specific, based on diverse but universal literature free of chronological hierarchies. Commentaries on
ethnopoetics focus on comparing its postmodern Anglophone environment to its historically
ecumencial sources. Yet overlooked is its dependence on imagined pasts. Via Armand Schwerner’s
Tablets this paper explores strategies ethnopoetics uses to formulate its archaic imaginary. The
Tablets stage pseudo-translations from a cache of Sumero-Akkadian texts with the verisimilitude of
philological editions. Many texts from the ancient Near East are damaged and marked as such in
translation with authoritative diacritical apparatus capable of noting a number of corruptions from
decay to scribal error; so too does Schwerner deploy similar typographic strategies to convey the
fragmentary state of his archive. While real fragmentation implies precedent historical wholeness by
means of which philology appeals to the imagination in reconstructing the material past, a text only
feigning fragmentation lacks this precedent; it is already whole. The imaginative effort to fill in the
lacunae of the Tablets their diacritical marks’ authority demands can only constrain readers to draw
on an unrecorded, wholly imagined historical context. Schwerner’s contribution to ethnopoetics
suggests that the historical past it would dissolve into timelessness proves itself an insufficient source
for fulfilling its universalizing goals.

5:00 PM - Different nuances of the same green language
Werotiu, Oksana (Universuty of Rzeszow, Rzeszow, Poland)

The aim of my presentation is to compare the ‘dialects’ of the same language, the language of
concern, in contemporary novel and short story. The Ukrainian language of concern has a distinct
‘post Chornobyl tragedy’ accent (V.Yavorivsiki, Maria with Mugwort at the End of the Century (1988),
Y.Hutsalo, Chornobyl ‘s Children (1995), V.Vasyl’chuk, Chornobyl distress of Bucha (2013) etc.) ,
herewith it continues the tradition of M.Stelmakh’s The Geese and Swans Are Flying (1964),
M.Rudenko’s Eagle’s ravine (1970) expressing the unity of man and nature, picturing the horrible
consequences of technological change and pollution. Polish environmental prose of the XXI century
(O.Tokarczuk, Drive Your Plow Over the Bones of the Dead (2009), A.Kamińska, Simona. A Story
about unusual life of Simona Kossak (2015) etc.) speaks in green language of M.Rodziewiczówna’s
The Summer of the Forest People (1920, the novel which is compared with Walden by H.Thoreau -
simple living in natural surroundings, close natural observation, work in defense of animals and
nature), but W.Reymont’s (The Promised Land, 1898), A.Dygasiński’s (Wolf, dogs and humans, 1883)
environmental themes are presented in their prose as well. B.Delinsky’s Looking for Peyton Place
(2005) and J.M.Coetzee’s The Lives of Animals (1999), compared with above-mentioned East-
European fiction, confirm the global scale of the environmental problems, great changes in the
culture of environmentalism and the demand for the language of concern. All of these ethnic modes
of green speaking are designed for eco-ethics, their language is marked with anthropomorphisation
of nature, specific eco-narration. Furthermore they are – more or less - burdened with post-
communist or post-colonial ideology.

Sat, July 23rd, 14:00, Oksana Werotiu, B. Language - The essence of world literature
Date: Saturday, July 23rd
Room: Hs 29
Chair: Oksana Werotiu

2:00 PM - Of Painting and Poetry: John Clare’s Visual Ecopoetics
Haller, Jennifer (The Graduate Center, CUNY, New York, USA)
Celebrated as the quintessential “peasant poet,” John Clare’s (1793 -1864) highly detailed poetic observations on the visual and acoustic ephemera of the English landscape extend far beyond a portrayal of the picturesque: the celebration of the joys of the natural world is set against ecological crisis. The depletion of the countryside - by enclosures, industrialization, and rapid urbanization - is acutely felt through his descriptive mode of poetics: an ecopoetics on a microscopic level. This paper examines Clare’s ability to stage an aesthetic of an artfully moving scene saturated in minute details of the ordinary. In positioning the poetic speaker within the landscape, on par with the flora and fauna, Clare’s poetry is better attuned to both the ephemeral beauty and the destruction of the countryside. With this in mind, I argue that the realism in Clare’s poetry finds a visual parallel in the Dutch landscape paintings of the seventeenth century: though the color palette remained muted, and the subject was largely mimetic, there was room for creative interpretation. Indeed, nature in Clare’s poetry lives, breathes, and communicates through a visual language with a similar depth of detail.

Clare’s visual treatment of nature in terms of the changing landscape is indicative of a perspectival shifting, not only in the Romantic relationship to nature and its portrayal in the arts, but also of perception and the period’s aesthetic values. The result of Clare’s animistic tendencies resisting the neat frame of the sonnet is indicative of reaching a point where imagination becomes an integral part of the landscape and evokes an early precursor to modernist modes of perception.

2:30 PM - "Escape Words": Language in Autobiographical and Autofictional Narratives of Survival
Haragos, Szidonia (Zayed University, English and Writing Studies, Dubai, United Arab)

In his iconic text on the Holocaust, Survival in Auschwitz (1958), Primo Levi talks about the failure of language to grasp what was happening in the Lager. With existence pushed to the limits of the bearable, language became a useless tool in its very lack of expressive potential: “we became aware that our language lacks words to express this offence, the demolition of man” (Levi 16). What Levi experiences as an absolute, the ultimate humiliation and degradation of the individual, words cannot express because language is not equipped (yet) to convey the range and depth of human depravity. Writing about another concentration camp, and another historical experiment in deportation, starvation, and arbitrary violence, Herta Muller’s 2009 novel, The Hunger Angel achieves a redemption of language through the protagonist’s invention of “escape words.” Through his escape words, the young Leo renames the reality that surrounds him in the concentration camp in Soviet Russia where he is imprisoned as one of the ethnic Germans rounded up all over Europe in the course of the retaliation campaign aimed at all Germans after the fall of the Third Reich. As opposed to Levi’s perception of language as inadequacy and betrayal, Muller’s autofiction rehabilitates language as means of survival amidst extreme circumstances. This presentation proposes to look, therefore, at language and its role in autobiographic and autofictional narratives of survival. Another tentative parallel to be mapped out is with a less well known author and her testimony: Lena Constante and her autobiography, The Silent Escape, Three Thousand Days in Romanian Prisons (1995). Political prisoner in Nicolae Ceausescu’s communist Romania, Constante’s “escape” she achieved through language, through the most elaborate narratives she composed and committed to memory in her solitary confinement. Language as failure of communication or route to redemption is, thus, the focus of this presentation and commemorative exploration of narratives of totalitarianism and its ways of survival.
Sat, July 23rd, 14:00, no chair yet, C. Many cultures, many idioms
Date: Saturday, July 23rd
Room: Hs 33
Chair: no chair yet

2:00 PM - From Reception to Resistance: The Many Languages of Indian Modernism
Venancherry, Ramakrishnan (Comparative Literature Association of India, India)

Sat, July 23rd, 11:00, Malgorzata Swiderska, D. The language of thematics
Date: Saturday, July 23rd
Room: Hs 42
Chair: Malgorzata Swiderska

11:00 AM - Optische Poesie und fließende Bilder. Investigationen zu einer 'immanenten' Intermedialität
Küpper, Achim (Freie Universität Berlin, Berlin, Germany)


11:30 AM - Nobody gets left behind Die Serie The Walking Dead und Interkulturalität
Lengl, Szilvia (Frau Dr. Szilvia Lengl, Berlin, Germany)

Seit 2010 hält keine andere TV-Serie die Fans mehr in Atem als The Walking Dead. Sie bricht alle Rekorde, was den kommerziellen Erfolg und die Auszeichnungen angeht und ist philosophisch „exciting“, da sie zahlreiche ethische und moralische Fragen stellt: Wie könnte eine post-

12:00 PM  -  Cognitive analysis of linguistic and literary creativity in the works of Anastasia Zvetaeva and Maria Lazar

Rakhimzhanova, Aigerim (Universität Wien, Wien, Austria)

This research will be concerned with the works of two female authors, Maria Lazar and Anastasia Zvetaeva. They both had to endure the suppression of their creative expressions within increasingly totalitarian systems, experienced exile and were polyglot. Based on a close inspection of their literary works, this project aims at reconstructing their creative contexts as well as the representation of the discourses of identity and culture in their writings. Studying their writing processes shall give insight into the social, political and cultural background of female writing in two distant cultures but with comparable experiences. The project combines approaches of literary studies and linguistics. A software supported (KH Coder) analysis and a cognitive reading of the corpora of their writings will create the basis for studying literary language, the role of identity and culture in the writing process and links to the wider discourses. It shall reveal common aspects in the relations of their texts and society. The aim is to gain a better understanding of female authors and their conflicts with contemporary trends by using the theories of the creative context (Makhmudov) and cognitive science (Lakoff, Fillmore et al.). Furthermore, the state of editing, publishing, reception and their significance for literary history will be assessed. The symbolic-cultural use of language in the given texts reflects the cultural identities of the authors and offers material for an analysis of the cognitive potential of the literary language, the female voices of the contemporary context of the authors. An approach of cognitive science offers insight into these circumstances.

Lazar, Maria (2013), Die Vergiftung, Vienna
Zvetaeva, Anastasia (1991), Amor, Moscow
Machmudov, Hairulla (1989), Russko-kazahskie lingvisticheskie vzaimosvzazi, Almaty
From an institutional viewpoint, comparative literature as a discipline rooted in the nation-state model has been hollowed out by the conquest of various theoretical models and intellectual paradigms borrowed from “cultural studies”. Nevertheless, the more “commonsensical” approach of literary historiography connected to social history has never entirely disappeared. In particular, such an approach takes as its starting point “modernity” as the socio-historical background of the emergence of modernism. This paper tracks the development of that approach while arguing that a comparative component can grow out of this route. Starting from Erich Auerbach, who is one of the first to float the view that high modernism can be seen as the product of Western democratic individualism, it then follows how positioning the cultural Other with respect to that history becomes the problem. Taking China, or in the more specific context of this paper the modern Chinese writer Lu Xun, as this Other, Marxist historiography, as exemplified by Eric Hobsbawm and Fredric Jameson, sees in it the signs of belated development, as it never experienced individualistic modernism in the fullest sense. In a negative way, it anticipates the postcolonial critique which chides the writer for internalizing Western representations of Chineseness. While both discourses seem trapped in the same deadlock where the cultural Other can only be foreign to a “modernity” always overdetermined as Western, the paper sets out how Lu Xun can be compared to the French writer Louis-Ferdinand Céline, focusing on their uses of popular language, social realism, and demystification of the nation, which underpinning their respective modernisms. The paper argues that by comparing these two writers, some of the democratic experiences – their inherent paradoxes and frailty – in the early 20th century can be brought to light free of the implications of cultural specificity that previous paradigms failed to challenge.

In 1920s, French comparative literature theory has been introduced in China. Chinese scholar at that time were eager to learn western methods on literary study in order to guide the development of Chinese modern literature then it has apply in classic literature. Chinese comparatists were mainly focusing on relationship between modern Chinese literature and foreign literature,as well as the peculiarity in Chinese literature or in foreign literature. But during this period, the studies had a Western Centrism tendency, which means Chinese literature was interpreted by the Western literary’s idea. From 1950s to 1970s, Influence Study and Parallel Study owned dominant positions in Taiwan and Hongkong, but Chinese Mainland interrupted its comparative study for the politic reason. Until 1980s,reform and opening policies made comparatits in Chinese mainland restarted their work. However, during the actual studies, lots of the Chinese scholars applied French theories mechanically, which caused following consequences: Firstly, in the field of Chinese classic literature study, certain conceptions and categories have been defined or interpreted in western ways, which
caused seriously misunderstanding. Secondly, the relationship between Chinese modern literature and foreign literature was simplified as the mode of impact—reaction, which hindered a more profound study.

As we know, since 1960s, French comparative theories manifests new tendencies of de-westernization, open and pluralistic theories became the mainstream idea. By virtue of these tendencies, some Chinese comparatists in 1980s attempted to integrate traditional Chinese literary theories with Western ones. During this process, they realized gradually there exists a tremendous heterogeneity between Chinese literature and western ones, which caused inavailability in French theory. As a result, Chinese scholars required a new methodology to promote comparative studies. Up to the beginning of 21st century, Chinese comparatists had proposed new theories suitable to China’s actual condition. In the end, we may concluded that comparatists in developing countries could acquire both western theories and traditional local ones, the way to apply two sorts of theories becomes a major issue. During application, heterogeneity between different cultures should be acutely considered. Based on that, integration of tradition and western ideas will become effective.

3:00 PM - Comparative language and its national and international roles

lage, verónica (university of Juiz de Fora-Brasil, juiz de fora, Brazil)

Multiplicity, plurilinguism, identity and culture, frontier crossing, religious and political issues are terms very much close to Comparative Literature which has been for a long time the field of Literature that has faced the grand challenge to be able to weave all together the huge variety of codes existing in the world under a pluralistic and multifacet perspective, escaping from general and, most of the times, superficial views which are partial and very much sectorial. If we look into the recent past centuries (sec. XVII, XVIII, XIX) and mainly sec XX and XXI, we will come across with the presence of Comparative Literature as co-author within all these moments, once one of its main objectives was and still is the desire to bring about and combine alternative modes and ways to engender intriguing perception and questionings throughout the different, and peculiar languages and their dense and complex narrating/writing-nations structures, not counting their interdisciplinary interlocutions. Authors for some support: Said, Bordieu, Homi Bhabha, Calvino, Gramschi, Pinxten among others.

Sat, July 23rd, 16:00-17:00, no chair yet, B. Language - The essence of world literature

Date: Saturday, July 23rd
Room: HS 50
Chair: no chair yet

4:00 PM - Past empire(s), post-empire(s), and the narratives of disaster: Joseph Roth’s The Radetzky March and Ivo Andrić’s The Bridge over the Drina

Biti, Vladimir (Universität Wien, Vienna, Austria)
Sat, July 23rd, 11:00, Rimika Singhvi, E. Comparatists at work - professional communication
Date: Saturday, July 23rd
Room: Marietta Blau
Chair: Rimika Singhvi

11:00 AM - Experimental Writing in its Moment of Digital Technization: Post-Digital Literature and Print-on-Demand Publishing
Bajohr, Hannes (Columbia University, Brooklyn, USA)

Consumer print-on-demand (POD) publishing has been around for more than a decade now. Since 2003, when with Lulu.com the most popular POD services opened its gates, a new experimental literary genre has developed, which could be called post-digital literature. It combines conceptual writing and electronic literature practices, and its main dissemination strategy is a mixture of online and POD publishing.

It is the play with the ambiguous ontological status of the POD book, suspended between analog object and digital file, that lends this genre its capability to disclose what one could call with philosopher Hans Blumenberg the process of digital technization – the slow becoming-life-world of digital technology.

By looking at contemporary experimental writing platforms like GaussPDF or Troll Thread, I will examine this epistemological function of post-digital literature, and show how its practitioners both co-opt these commercial platforms for literary means, and are in turn shaped by their constraints.

11:30 AM - "On We Click and Here We Go. CompLit in the Wiki Era"
Mihailescu, Calin-Andrei (Western University, Dept. of Modern Languages, London, Canada)

Historically, quick adoption of massive technological changes has stimulated prophecies of doom. The cornered and concerned users of older technologies have warned against the losses brought by the implementation of writing, later of the printed books, and recently of the e-books and the Wiki sources of reference. The holy link between a medium and the habits it was surrounded by (in this case orality, manuscript and paper, respectively), is seriously menaced by these barbarian techno-invasions. Such are our times, which are switching from paper to electronic media, from the encyclopedia to Wiki, and from “systematic knowledge” to “click-on information.” The latter is said to dislodge traditional forms of scholarship, entrenched “classicisms,” and, to make this apocalypse non joyous, to threaten the very makeup of the Humanities. Comparative Literature appears to be at greater risk than other disciplines, as the dominance of English in the virtual world gathers further strengths, thus denting into the multilingualism, which is essential to Complit exploits. 20-minute papers are invited to debate the aforementioned issues. Keywords to orient those interested scholars: From the Bildung’s viaticum to the digital snacks; The excessive fragmentation of information and Nietzsche’s decay; Quickening, accelerations, urgency; Reading and writing at the time of instant gratification; Fractured knowledge and new mechanisms of assemblage; Is the popularity of novel reading and criticism a paradox in the “click-on” world?; Automated translation and the marginalization of Complit; Multitasking or ADD? New psychological traits in the reading processes; What adaptive strategies can Complit devise in the Wiki era?

12:00 PM - AUTHORSHIP TODAY: Digitally Globalized World Authors
Ciorogar, Alex (Babes-Bolyai University, Cluj-Napoca, Romania)
The vast majority of theoretical and/or critical approaches available today have spawned from the intellectual pool of the 90's (also see F. Cusset's arguments in his histoire critique des années 1990, 2014, La Découverte): geo-political strands (Bertrand Westphal, Robert J. Tally), the so-called Digital Humanities (see Susan Schreibman, Ray Siemens, and John Unsworth's Companion) World Literature and Translation Studies (Casanova-Damrosch-Moretti; Susan Bassnett, Emily Apter), neo-Darwinist aesthetics (Joseph Carroll, Jonathan Gotschall, Dennis Dutton, Brian Boyd, Edward O. Wilson) and many others. This is to say that there are at least two major directions in contemporary cultural debates: the (trans)disciplinary directions which still legitimize themselves from the fundamental ideas of postmodernism, and, adversely, those which could be defined in opposition to postmodernity's basic ideological constructions. Strangely enough, they strive in answering the same set of questions: What is the Subject? How can we live together as a community? How does one lead a good life? Facing a new paradigm or an epistemological revolution (Posthumanism, The Speculative Turn), accompanied by the neo-liberal crisis of the humanities, scholars have sought different solutions to recent problems. Antoine Compagnon suggests we should employ a commonsensical re-investigation of the basic concepts of literary theory. Consequently, the present paper analyzes the ways in which the XXI century reassessed the notion of the author (or authorship). In order to address these issues, the paper takes a quick look at the already classicized works about authorship (Barthes, Foucault), while also discussing a set of recent reflections: (1) the new technical and material conditions of authorship; (2) texts which philosophically redefine the status and the nature of authorship, (3) while also looking at sociological descriptions, and (4), finally, we survey a small range of author-related contemporary writing practices.

Sat, July 23rd, 16:00, Takauki Yokota-Murakami, D. The language of thematics

Room: Seminarraum Skandinavistik 2
Chair: Takauki Yokota-Murakami

4:00 PM  -  The Language of the Wounded Bodies in Sema Kaygusuz's Novels
Hamzacebi, Ezgi, Besiktas, Turkey

When we talk about "language" within the tradition, a "subject" who is the creator of the meaning and owner of the language comes to the minds, and conventionally that "subject" is expected to be a human being. However, after 60s and 70s, there has been a great shift in the way of thinking about "language" and "subject" especially thanks to Derrida's works. The developments in the theory of language have influenced other disciplines, as well. One of them is Animal Studies. Although animal and nature have always been fruitful topics for literature, Animal Studies has started to be popular as an important discipline after 90s. In What is Posthumanism, Cary Wolfe claims that Animal Studies unsettles and reconfigures of the question of the knowledge, thereby the nature of thought and language must change. Within this frame, I will talk about a Turkish author who has been writing since the beginning of 2000s: Sema Kaygusuz whose some works have also been published in France, Germany and Sweden. What is peculiar about her is how she handles ethical issues. No matter what is her story about -Dersim Massacre, a domestic tragedy or tension among strangers on vacation in a motel etc.- she refuses to consider humans as the only addressee of morality. She builds a language of morality around multiple beings from a fig tree to a mythical figure, from a stone to grape, from a man to horse, from a woman to fish etc. All the beings she creates are at the center of the question of morality. They all can be both subjects and objects of the language she creates. What unites her characters are their finitude. In this paper, I will exemplify this shared finitude by focusing on vulnerable and wounded bodies of the characters in her different novels, and I will try to discuss the
role of literature to change the nature of thinking about morality, humans and non-humans without falling into any kind of dualism.

4:30 PM - Metaphors of Alienation: Wallpaper, Bugs and Madness
Laszlo, Rita (University of British Columbia, Vancouver, Canada)

In this paper I will argue that metaphor offers a powerful way to capture, embody and produce alienation. To support my argument I will focus on two shorter texts: “The Yellow Wallpaper,” from 1892 by Charlotte Perkins Gilman, and “Die Verwandlung,” from 1915 by Franz Kafka. My point is that, far from being something trivial, the metaphor reveals alienation for writers, readers and society in general. Indeed, in some cases metaphor can be taken as a path into madness. In the case of these two narratives, the metaphors—as a figure of speech which transfers the meaning of a word from its original context to a different one—of the ungeheures Ungeziefer and the yellowwallpaper go through a metamorphosis, through a change in the way they function in the text. Literalization of these metaphors is what Stanley Corngold referred to as, the metamorphosis of the metaphor. This movement of a metaphor shapes a new meaning by linking or blending two separate spheres together. In Perkins Gilman’s story, the metaphor of the wallpaper captures the identity and even the sanity of the first-person narrator. It transforms into a prison of another woman trapped behind the pattern. Gradually, the narrator comes to identify with this other woman, and ultimately tears up the wallpaper to let the woman—herself—free. The fascinating and horrible final scene shows the extent to which the metaphor, which has now become real, culminates in delusion. Kafka’s monstrous vermin is similarly radical in depicting alienation. The radicality of the metaphor is of great importance in both cases, for only then it is able to depict the psychological state of alienation. For both, transforming metaphors become a necessary literary technique giving adequate space for expressing psychological states, the internalization of social problems and alienation. It captures the broader relevance of alienation of society: from men and women at the turn of the century to society’s widespread alienation today.

Sat, July 23rd, 09:00, Vrushali Nagarale, C. Many cultures, many idioms
Date: Saturday, July 23rd
Room: Sensengasse Hs 1
Chair: Vrushali Nagarale

9:00 AM - Translinguality and Translation
Gernalzick, Nadja (Universität Bern, Bern 9, Switzerland)

Within the discussion on multilinguality and multilingual literature, this paper defines translingual works as texts or films that do not rely on translation between multiple languages used and also do not contain glossaries. By the example of novels, short fiction, and fiction films from North America and the Caribbean, the demands resulting from translinguality on readers’ linguistic and interpretational skills are taxonomically compared and analyzed with regard to types of textscapes in contemporary media, and the semiotic implications of translingual literatures in postcolonial cultures are explored. Which narrative junctures are signalled by code switching, and what is its political import? How does translinguality relate to the concept of an implied reader on the global literary scene? What is the significance of difference in size of word material from respective languages? Discussed are instances of translinguality in Kate Chopin’s story "La Belle Zoraide" (1894), Hiromi Goto’s novel Chorus of Mushrooms (1994), Edwidge Danticat’s novel The Farming of Bones (1998), Jim Jarmusch’s film Ghost Dog (1999), and Bruce Beresford’s film Black Robe (1991).
9:30 AM  -  Poetic Figurations, World Configurations

Claro, Andrés  (Universidad de Chile. Doctorado en Filosofía c/m Estética y Teoría de las Artes, Santiago, Austria)

Adopting a comparative approach to the transcendental outputs of poetic language (the forms of language as an exploration of the representation and synthesis of possible worlds), we shall examine how the dominant figurations of the poetic image synthesize the characteristic metaphysical-temporal configurations of the real. We shall use the experience in medias res of three poems by authors who are classics of their traditions (Horace’s “Ode 4.2”, Du Fu’s “Thinking of Li Po on a Spring Day” and Ezra Pound’s “Canto IV”) to establish how these poems that on the face of it seem to be about the same thing, appearing as tributes to their respective literary predecessors (Pindar, Li Po and Browning), actually differ greatly in the workings of their poetic imagery. This will open the way to a reflection on how their primary poetic figurations, which more broadly reflect the habits of linguistic figuration dominant in their traditions (analogical metaphor in classical poetics, correlative parallelism in Chinese poetics, and the fragmentation-juxtaposition of montage in contemporary poetics), project characteristic metaphysical-temporal configurations (comparison and substitutive referral from the sense-image to the idea in classical ontology, the Tao or Process of correlative unfolding in the Chinese tradition, and that conception of an epiphanic transcendence in immanence, interruption amidst simultaneity, which increasingly defines contemporary representation). The basic solidarities discernible between ‘forms of the poem’ and ‘conceptions of the world’ will thus enable us to outline a more general proposition about the way the dominant habits of poetic imagery project the ideal conceptions whereby a culture responds to the inevitable question about what constitutes the basis of the real.

10:00 AM  -  Goethe ’s Reception Modes of China and its meanings in his idea of world Literature

Chin, Sang Bum  (embracing the other, Jeonju, South Korea)

Professor Katharina Mommsen at Standford University, who has published lots of books on Goethe and Orient, criticized in her paper ‘Goethe and mutual relationship with China’ that Fritz Strich did not mentioned even a passage on the relationship between Goethe and China in his book "Goethe and world literature" Germanist scholars from East Asien are in the best position to investigate this field, which has been not researched. Considering this point, I will make a academic foundation for solving the problems which K. Mommsen proposed. In 1813 with the advent of Napoleon Goethe began to recognize Europe’s crisis and Goethe ,who expierenced a tough political affairs as the prime minister of Weimar Republic at that time, therefore he wanted to escape from heavy government affairs and to get away from rigid classical aesthetics. And he found out a turning point to the East for the first time, which is emerged as a new object of admiration and the space of spiritual refuge. Goethe conceived an idea of world literature to overcome heterogeneity between West and East. Even the seemingly disparate elements of East and West are embraced in a spirit of tolerance.In his poetry “Chinesisch deutsche Jahres u. Tageszeiten” he showed us symbolically how to understand anoher strange culture in the demention of the spirit of world literature, which can be kept in peace and harmony without breaking out the war between West and East. In this paper, I will investigate a precondition which Goethe had to accommodate China, dividing into following three points: he personally faced a lonely position, the crisis of the contemporary situation in Europe, and psychological factor, which he will break away from rigid classical aesthetics. Further I will examine into his reception modes of China revealed in his over mentioned poetry and its meaning of his world literature.
Sat, July 23rd, 11:00, Soelve Curdts, D. The language of thematics
Date: Saturday, July 23rd
Room: Sensengasse Hs 1
Chair: Soelve Curdts

11:00 AM  -  Literary Languages of Emotion: The Case of E. A. Poe's The Fall of the House of Usher and its Reverberations
Lyytikäinen, Pirjo (University of Helsinki, Helsinki, Finland)

The highly prominent issue of emotions in literature and the ability of fictional stories to shape emotion systems is the starting point of my presentation which explores the multiple ways by which literature describes emotions and has an emotional impact on its audience in the light of E. A. Poe’s short story The Fall of the House of Usher as well as selected examples of later texts where Poe’s story functions as a subtext. The reverberations of Poe’s text cover not only multiple works belonging to popular horror fiction but many serious Decadent and contemporary works of fiction inspired by it. The main focus of my paper, however, is not to trace history but to contribute to the research of emotion effects in literature. The direct depictions of emotions - particularly the strange awe which the house of Usher inspires in the narrator of the story – form only one element in the impact of the text. We may conjecture that any element of the story world, the points of view, the language itself and the tone (or mood) participate in creating what we call emotion effects. These are the effects that literary texts trigger on the authorial audiences. I ask how the intensive emotional atmosphere as well as the paradoxical combination of horror and pleasure resulting from it are created by Poe’s text as well as my other exemplary texts.

11:30 AM  -  The language of emotions in children’s literature
Rodrigues, Elsa (CECH - Centre of Classical and Humanistic Studies, Leiria, Portugal)

Storytelling has been one of the best teaching tools of mankind. Through metaphorical language, traditional children stories explore fantastic, enchanted and even grotesque universes created to teach how to feel and to act in face of those feelings. But attending to the historical context of production from the narratives and the cultural and cognitive dimensions of emotions, do those metaphors still have the intended meaning today? Do children still learn what to feel and how to feel with the eighteen, nineteen and twenty century’s heroes and villains? Are their fears, loves and hates still valuable lessons about what and how to fear, love and hate in the present world? Do they still have unquestionable value for emotional education of the twenty first century? Those are the questions this communication intends to explore based on the content analysis of a selected group of narratives.

12:00 PM  -  Heroic Uprising in India and Africa: A Subaltern Perspective
Sharma, Vandhana (Shri Mata Vaishno Devi University, Jammu and Kashmir, India)

India and Africa has been a land of unsung heroes who have been relegated to the fringes and remain voiceless in historical and official narratives. Robert E. Park views the marginal man as one whom fate has condemned to live in two societies, not merely different but antagonistic cultures. Taking a cue from Subaltern historiography which seeks to re-establish the balance of knowledge by establishing that ‘inferior’ is made so through discourses of power and politics, the paper proposes to juxtapose heroes from two different literatures and cultures of world, namely Africa and India. The point of departure is the ‘Mau Mau uprising’ in Kenya and ‘Munda uprising’in India which form the backdrop of Ngugi Wa Thiongo’s The Trial of Didan Kimathi and Mahasweta Devi’s Chotti Munda and
his Arrow respectively. The paper proposes to analyse the anti-feudal and anti-colonial insurgency started by the Indian tribal hero Chotti Munda and Kenyan heroic figurehead of the Mau Mau uprising, Dedan Kimathi and further links it with the marginalised duggar heroes from Jammu and Kashmir, Bawa Jitto and Miyan Dido, who will be taken up with a focus on their sacrifice as a mark of protest against British government, feudal landlordism, oppression and marginalization. The connecting link between these heroes has been an intense propaganda against them resulting in their marginalization in their respective country. However, their resilience and revolutionary zeal in raising consciousness and their collective action to rid the country, particularly their respective societies of social malaises of colonialism as well as feudalism brings them on a common platform. The paper will address these issues related to their marginalization from the perspective of subaltern historiography.

Sat, July 23rd, 14:00, Vandhana Sharma, A. The arts as universal code
Date: Saturday, July 23rd
Room: Sensengasse Hs 1
Chair: Vandhana Sharma

2:00 PM - The Visual Language of Pain: Sentimentalism and Social Reform in Testuya Ishida's Grotesque Paintings
Chao, Shun-liang (National Chengchi University, TAIPEI)

Testuya Ishida (1973-2005) is a Japanese painter whose works have been exhibited in Tokyo, London, Seoul, Hong Kong, and, most recently, San Francisco and who, heavily influenced by the American social realist painter Ben Shahn, sought to save the world with a brushstroke: “I am strongly drawn,” said Ishida at the age of 25, “to saint-like artists. The people who truly believe that ‘the world is saved a little with each brushstroke,’ who ‘feel the pain of all mankind in the face of a sheep.’” To achieve this goal, Ishida dealt thematically with the alienation and humiliation that characterise modern society and stylistically employed grotesque figures to embody in a Kafkaesque manner the physical and psychological pain of living in an overwhelmingly hostile and alienating world. Typical of his paintings is the grotesque fusion of a distressed self-portraiture with machines or everyday objects such as washbasins, urinals, and tyres, a fusion endowed with heightened feelings of sadness with an aim to cultivate the viewer’s sympathetic concern for the “collective sickness of today’s Japanese society” (Yuzo Ueda) or indeed, of human society in general. With this in mind, I seek to draw on the three common types of metaphor—weapon, projection, and X-ray—that David Biro brings forth in articulating pain (Listening to Pain) to examine how Ishida represents pain in his paintings to communicate (Latin, communicare, to share) to viewers their collective experience of pain in a modern society. In so doing, I would also like to suggest that Ishida destigmatised sentimentality which since Kant has been dismissed as distorted and thus severed from morality and art, and thereby revived the Enlightenment/Romantic tradition of sentimentalising art to elicit an emotion that contains the power, ultimately, to transform the world: art, as Denis Diderot once said, should “move me, astonish me, break my heart, let me tremble, weep, stare, and be enraged” (The Paradox of Acting).

2:30 PM - The translational functions of book illustrations and what Dickens has to do with this
Pereira, Nilce (UNESP - State University of São Paulo, São José do Rio Preto, Brazil)

This presentation involves the areas of English literature, translation studies and history of art, by positing the examination of book illustrations through the prism of translation studies, as
(intersemiotic) translations of the text; thus implying a comparison of the visual and verbal languages in illustrated works of literature. It is suggested that, although defined differently, illustrations have been attributed the same functions (most commonly of clarification or decoration) in their association with the text they represent. There would be nothing wrong with this notion was it not for the fact that it leads to the conclusion that the illustrations play the same role in every illustrated work. Thus, it is proposed that they indeed perform two different types of function in an illustrated work. The main function of illustrations, which can be regarded as their primary function, is to render the text from the verbal into the visual medium. Then, other secondary functions that the figures may fulfil will be dependable on how the primary function has been accomplished — so as to clarify the text (Weitzmann, Ancient Book Illumination, 1959: 1), “add to the story” (N. C. Wyeth, quoted in Duff et al., An American Vision, 1987: 7) or “alter, expand, contradict, or even ridicule or repudiate that literary text” (Behrendt, “Sibling Rivalries,” 1997:28). The illustrations in Dickens’s novels will be used as examples as they were produced in a time span of more than 30 years, illustrated by different artists and in different cultural contexts, all factors that favour the explanation of these points.

3:00 PM - Language and "Intermedial Metamorphosis" in Comparative Literature: A Case of Indian Literatures and Visual Arts
Ceciu, Ramona L. (Comparative Literature Association of India & Jadavpur University, Kolkata, India)

The relations between literature and other arts are multifarious and manifest differently in each case of connection, enabling the emergence of new artistic expressions, metaphors and ideas. By way of looking at language in ‘intermedial metamorphosis’, I argue that in multilingual cultures, simultaneously united and separated by several factors, the connection and transactions between language, art and expressions require a constant multiperspectivism as well as new sets of questions that need to constantly alter language itself and its processes of intermedial transference into new evolving literary/artistic idioms. I put forward some of these questions and illustrate various (problematic) ‘translations’ of literary texts into the visual, as well as literary references to visual art and vice versa. The “intermedial shift” between different arts entails transformations not only at the linguistic level, but also in terms of image selection, presentation and performance where ‘indigenous’ elements—i.e. cultural symbols, body language, specific names, allusions and intertextual references, styles of acting, color symbolism etc. — become dominant in re-shaping the source theme or story and narrative processes. In Indian context, the folk art traditions often bring together at the same time several artistic forms, like folk narratives, music, dance, or painting (i.e. the case of the traditional presentation of Pattachitra (Pata painting) stories where traditionally the artisans present the painting scrolls (on cloth or paper) while musically performing the stories painted; other illustrations appear in films which assemble literary adaptations with dance performances, and even theatrical presentations often employed as ‘visual quotations’ etc.). Indeed, the possibilities of studying language and its intermedial transformations as part of comparative literature, in multicultural and multilingual milieus are open-ended.

Sat, July 23rd, 16:00, Shun-liang Chao, A. The arts as universal code
Date: Saturday, July 23rd
Room: Sensengasse Hs 1
Chair: Shun-liang Chao

4:00 PM - Literature and cinema: military versus people in post revolution images
machado, ana (University of Coimbra, Coimbra, Portugal)
Based on the imagological theory and in authors such as Leersen and Beller, I will study the images of the 25th of April Revolution in the nineties and in the beginning of the XXIst century, namely the Brazilian and Portuguese Sérgio Tréfaut’s documentary “Another Country” (1999) and Lidia Jorge’s recent novel The Outstanding (2014), focusing on the implications of using different media and codes. Both this documentary and novel have in common a given research method, in the sense that the two look for temporal distant testimonies of the event. Tréfaut selects photos and films from foreign photographers and filmmakers who came to Portugal to cover the Revolution for international media; the film director mixes those fragments with interviews to the authors and to the working class people that he intentionally shot 25 years later. As for Jorge, she opposes the three different parts of her novel in order to drive the reader through the backstage of the first part closed narrative and to question it, in the second part, using the interviews that the transfrontier character does to prominent April Captains. For the last part, she offers a third version of the event with the brief documentary “plot” that the journalist must write. Here, one can observe the selection she really makes of the interviews and the one she explicitly recognizes in order to preserve her intended lyrical tone. It can thus be seen that, in a more fictional way, but under the same post-modern vision of History, Jorge, like Tréfaut, offers the reader fragments of an unachieved historical episode that we can only seize by successive versions and perspectives. Since the novel opposes fiction to the presumed realism of the interviews and to a hybrid gender film, the documentary, I will compare Jorge’s literary verbal medium, codes and structure with Tréfaut’s languages within their own particular media, in order to identify perspectives and strategies employed to accomplish each of their own thesis.

4:30 PM  -  Language and Identity in the Renaissance of Kurdish Cinema

Al-Dabbagh, Abdulla (United Arab Emirates University, Al-Ain, United Arab)

In the last three decades, and particularly in the last fifteen years or so, Kurdish cinema has taken huge strides forward. With almost no precedent, Kurdish films, since Yelmaz Güney’s Yol (1982), immediately gained international recognition, winning prizes at major film festivals around the world. Several Kurdish film directors, like Bahman Qubadi (A Time for DrunkenHorses, 2000, Turtles can Fly, 2004), Huner Saleem (My Sweet Pepperland, 2013), Shawkat Korki (Crossing the Dust, 2006, Memories on Stone, 2014), Hisham Zaman (Bawke, 2005, Before Snowfall, 2013), and Karzan Kader (Bekas, 2012), to name only the most prominent, have left their impact on contemporary world cinema. Interestingly, this current renaissance of Kurdish cinema raises important issues of cultural and linguistic identity. Kurdish cinema moved from films made in Turkish (by Güney) in the eighties, when Kurdish was suppressed and its public use was considered to be illegal in Turkey, to films in Kurdish, as well as impressive films with a Kurdish theme made by non-Kurdish directors, like Mohamed Al-Daradji’s Son of Babylon (2009), where both Kurdish and Arabic are used. The greatest achievement of contemporary Kurdish cinema, however, lies in its ability to link these issues with the tragic consequences of genocide, racism, and population displacement, inviting a closer scrutiny of cultural suppression and multiple colonialism. Technically accomplished and visually stunning, these films succeed in creating a new style of contemporary realism that manages to present a powerful reporting of the tragic consequences of global politics in the region within an intellectual cinematic framework that demands a comprehensive re-thinking of our notions of oppression, survival, and human solidarity. In their portrayal of this immediate reality, relying in many cases on the local population rather than professional actors, these films also convey a sensitive understanding of the hopes, and sorrows, of cross-cultural interaction.

5:00 PM  -  World War I a view from the South

Featherston, Cristina (Universidad Nacional de La Plata, La Plata, Argentina)
The article proposes to investigate the representation of World War I in the Argentinian magazine "Caras y Caretas". Being so far away from the war sites one could think that the war was a circumstance of little or no impact on Argentinian literature. Quite the contrary, a literature which was thought itself as cosmopolitan followed with great attention the development of the war. Many writers, between them we could mention Roberto J. Payro, were commissioned to act as reporters from Europe and their testimonies were published by the two main metropolitan newspapers: La Prensa y La nacion. Although the importance the stress of our investigation focalizes the publication of texts and images on the war in the popular Caras y Cartetas, perhaps the most popular publication of its times. This study allows us the way in which a graphic media of so big significance for Argentinian culture of the beginning of 21st century gives a non enchanted (Cole) but in many ways a fertile soil from where it is possible to investigate the presence of the war in Argentinian literature.

Sat, July 23rd, 14:00, Maria Mazniak, A. The arts as universal code
Date: Saturday, July 23rd
Room: Sensengasse SR 1
Chair: Maria Mazniak

2:00 PM - The Layered Lens
Moitra, Tehezeeb (L'Orientale, Naples, Italy)

This essay critically examines a selection of images from Siren City, a compilation of fifty black and white photographs of the city of Naples taken by internationally acclaimed British photographer Johnnie Shand Kydd. The argument analyses and considers the photograph as an art object with the intention of using it as a heuristic device that investigates discourses on the construction of identity through photographic representation. Photography as a genre is complicated on several levels as it both implies and implicates: the viewer, the photographer and arguably, most importantly, the subtext offered by the photograph itself. The apparent effortlessness and convenience with which an image is presented allows for an easy consumption of a life or experience that might not have been accessible to the viewer if not through the photograph, oftentimes creating what Susan Sontag refers to as (a) "chronic voyeuristic relation to the world" whereby the veiled perception of the photograph is preferred to the actual or lived experience. The tenuous relationship forged between illusion and reality challenges notions of representation and underlines valid concerns regarding issues of identity. The images Kydd captures are significant in that they create a symbolic vocabulary that is suggestively polysemic in nature in a way that is at once both accessible and indeterminate. Further examination of his work opens up a necessary dialogue on what kind of “evidence” of Naples is being furnished through the process of Kydd’s photographic mythmaking and how, especially in terms of the representation of identity, which navigates itself within the shaky terrain of the Third Space, which provocatively provides a location for the unravelling of what theorist Homi Bhabha calls “new signs of identity” and meaning.

2:30 PM - A written snapshot. American haiku as a photographic genre
Kwiatkowska, Alina (University of Lodz, Lodz, Poland)

Haiku is a very popular genre in America today. It has been practised both by mainstream poets, and by a huge number of amateur writers of all ages. After briefly dwelling on the literary history of the American haiku scene, I would like to focus on what I believe to be specifically American intimate connection between haiku and photography. As the genre of haiku entered the literary
consciousness of the American authors only in the 20th century, the age of photography and film, the connection was perceived from the beginning, and photographic imagery and critical terminology seems to have gained a special place in the conception and reception of this form. Characteristically, the American “written snapshots” have often been taken in urban settings, and many involve a temporal (“filmic”) dimension. From the understanding of haiku as verbal photos it was already very close to the development of photo-haiku, the combined forms in which the photograph is the original and dominant element of the composition, and the poem, often illustrative or explanatory, functions as an attachment. It is interesting how the authors have tried to achieve a balanced relationship between the image and the poem, which is a difficult task. Apart from those photo-textual hybrids, one must also note the specific American tendency to employ the term haiku in the titles or descriptions of photographs. It is evident that the American verbal and visual authors have greatly stretched the boundaries of the concept of haiku, both as regards the form and the content. In the process, many of the philosophical/contemplative aspects of the original Japanese haiku have been downplayed, if not ignored. However, as the conjunction of photography and haiku has made for a relaxed approach to the original principles of the genre, it has brought new opportunities for its development, which will be hopefully further exploited.

Sat, July 23rd, 16:00, Ramona L. Ceciu, A. The arts as universal code
Date: Saturday, July 23rd
Room: Sensengasse SR 1
Chair: Ramona L. Ceciu

4:00 PM - The Novel as Written Discourse
Horváth, Geza (University of Pannonia, Budapest, Hungary)

The modern European novel was born in the period of writing and the books, so it is guided by the forms of the silent reception and reading. The genre of the novel demands a special, written being of language, and exists only in a form of a written text. In the novel-discourse language can’t be subordinated to its representative function. That is why the textual and meaning world of the novel such genre can’t be described according to the patterns of narrative stories. Word and language have close connections with image, calligraphy and typography which obtain an autonomous figurative meaning in the novel discourse. This material problem of writing introduced into literary discourse by the genre of the novel, cannot be identified neither with the hermeneutic interpretation of writing (Gadamer, Ricoeur), nor with the semiotic concept of writing (Derrida, Barthes). Nevertheless, categories invented by Mikhail Bakhtin as „double-voiced word”, self-criticism” of the novel-language and chronotope that the „novel-word” (as novel-language) is rooted in the written discourse. The written nature of the novel-language is tightly connected with the problematical of the world of the novel: the main topic of which – since Cervantes’ Don Quijote – is to change life into book (into texts) and to change books into life. The novel-hero is a man who lives in a written and read world, borns from a text and becomes a text, too, during the novel. In my paper I will try to demonstrate the sense and significance of the act of writing in the novel with the help of three examples. These examples, at the same time, represents three different writing strategies. Sterne’s Tristram Shandy is based on the poetic of writing of sentimentalism; The Scarlet Letter of Hawthorne is a very good example of the archetipical text-conception of the Romanticism, while The Adolescent of Dostoevsky stresses the role of the poetic of writing in a personal discourse.
4:30 PM  - CHANGE IN LANGUAGE OF POPULAR LITERATURE
DUTTA, SHANKHA (JADAVPUR UNIVERSITY, BERHAMPORE, India); BARMAN, SAYANTANI (JAWAHARLAL NEHRU UNIVERSITY, KOLKATA, India)

Can we define the language of Literature? Is it fixed across ages? Once that was only entertainment of the educated gradually served as frontier to promote awareness among masses. So is there any specific charter of words and themes to dictate literature with? Or should we promote the true language of the people that can appeal to the masses? Today there has been a great rise in words from local languages in their English forms, accepted globally. The ornamental form of writing practiced since ancient times gradually turned to variations in their language, style, timeline as exemplified through likes of Dickens and O Henry’s contemporary works. The world war, emerging educated middle class all have profound effects in this choice of language and styles in individual genres. From ornamental fantasy writing by Tolkien with a distinguished characterization of good and evil to modern George R R Martin’s works like A Song of Ice and Fire series with more violent, down to ground grey space projections of mixed and masked personalities marks the change. Even science fiction writings by likes of Asimov with new words like “Robot” were much more dynamic and research based against the old school. The incoming of cheap dime novels around 1860’s cowboy period with the taboo of expressing the language of the working class advancing towards the pulp fictions of early 1900’s was also a major voice change with harsh and violent languages and themes being introduced including slangs. The literary expression of racism also changed with time from Oranooka’s in 1500’s to the post American civil war novel. The current trend shows the use of sign or sms language and even spelling words the way we pronounce to connect to the readers. Thus with the change in history, technology, politics, globalization, the language of literature has seen a huge change over time with the so called quote un quote nonliterary non popular non classical terms now creating a bulk of popular literature globally.

5:00 PM  - Ludic language and the Intermediality of Comparison: Surrealist games, the Chinese notion of xiang, and figurative thought
Li, Xiaofan (Oxford University, Oxford, United Kingdom)

This paper explores the relationship between ludic language and comparison as a intermedial code between different artistic media, either linguistic, plastic, sensory or abstract. This relationship arises from questions that ludic language raises: how does language construct and embody play? Although in a general sense all language is play, can we say there is a 'ludic' mode of language that is not just any way of using language? Typically, art is seen as a sublime form of play, and play as a subversive act that disregards categorical boundaries. Therefore, playful language naturally tends towards using multiple media of artistic expression and involves metaphor (meta-fora, 'to carry beyond'). To address these issues, I focus on the Surrealist language game 'l’un dans l’autre' and discuss it comparatively with the Chinese notion of xiang, which is key to imagic and figurative thought in both Chinese literary composition and painting. Firstly, 'l’un dans l’autre' is a game that operates by the idea that 'n’importe quel objet est ainsi "contenu" dans n’importe quel autre' (Breton). It creates a complex play of relationships between words, images, objects, ideas and signs that constantly inhabit and slip into each other. This play exemplifies a ludic language that has fun at its crux and sheds light upon the nature and function of riddles, poetic analogy and metaphor. Secondly, the Chinese xiang, encompassing multiple meanings of 'appearance', 'likeness', 'emblem/sign', 'symbolising/imagining', indicates a figurative thought similar to surrealist evocation: it creates intermediality and correlation between images, words, and ideas that are nevertheless permeated with the sensuality of material forms and textures. Lastly, the ludic language in both surrealism and xiang is relevant to intermediality in comparison, or the language of comparative discourse. I argue that ludic language illustrates a language of comparison that is intermedial and works between different orders of
things: text/image, idea/object, concept/feeling. Comparative language constant slips in and out of itself, subverting the linguistic function of referentiality and making creative free associations. It is ludic language par excellence. Consequently, comparative literature is a ludics of criticism that creates a language that produces self-pleasure, mimics other media, explodes the self-identity of language, thus acting as springboard for all modes of artistic expressions.

Sat, July 23rd, 09:00, Asha Sundaram, B. Language - The essence of world literature
Date: Saturday, July 23rd
Room: Sensengasse SR 2
Chair: Asha Sundaram

9:00 AM - Nation, Language, Genre: Mapping Modern Chinese Literature as World Literature
Zhang, Yingjin (University of California, San Diego, La Jolla, USA)

This paper proposes to add “genre” as a third term in addition to “nation” and “language” so as to complicate our mapping of world literature in relation to center and periphery. While much has been written on the geopolitics of major Western literature (as center) versus minor literature in the rest of the world (as periphery), the imbalance of nation and language is problematized in a recent debate regarding the Chinese (as center) versus the Sinophone (as periphery). The precarious status of “China” as different kinds of center or periphery—depending on one’s viewing position—foregrounds the issue of language: if English is upheld as the major language worldwide, then Chinese—albeit a language for majority readers in terms of population—can only be a minor literature whose representation in world literature depends on “distant reading” from the Anglo-American center. Chinese-language readership is therefore irrelevant when world literature is redefined as literature that gains in (English) translation and as modes of reading and engaging distant lands. China cannot but be the other to world literature because its traditional aesthetics is deemed incompatible with the modern world and its modern literature is seen as obsessed with nationalism. Paradoxically, the rise of China as a world power in the new century gives rise to a pursuit of Sinophone articulations as subversive of nation, but equally paradoxically is that many examples of Sinophone articulations belong to “low” genres such as urban romance (Eileen Chang), martial arts fiction (Jin Yong), and film melodrama (Ang Lee). As practices from the periphery of the periphery, Sinophone articulations are excluded from both Chinese literature and world literature (both as center), and so far only serious “high” literature—usually writers deemed realist (Mo Yan) and modernist (Gao Xingjian, Bei Dao)—from mainland China have become a contender in world literature. This particular differentiation of genre thus complicates our mapping of world literature in relation to nation and language.

9:30 AM - No Language Of One's Own: Reading Pushkin with Adorno and Said
Curdts, Soelve (Heinrich-Heine-Universitaet Duesseldorf, Moers, Germany)

In The Essay as Form (der Essay als Form), Adorno compares two kinds of knowledge predicated on a language not 'one's own': the foreigner who in reading encounters a word in a multiplicity of contexts will 'know' in ways radically different from the foreigner who consults a dictionary for a list of meanings. The latter evokes a sense—however transient—of the immediate availability of meaning, whereas the former by (merely) reading, is drawn into a slow, arduous, potentially unending process of approximation and revision. In Out of Place, Edward Said takes this kind of 'foreignness' a step further, into the critic's foundationally multi-lingual consciousness that attenuates any sense of language—any language—as 'one's own'. In this paper I argue for a critical constellation that reads the
multi-lingual uncertainty about (any) language as 'one's own' back into the mono-lingual sense of a 'native' language; I do so by reading Pushkin's Evgenii Onegin at the very juncture (the introduction of Tatiana's letter) where an (albeit imaginary) translation ostensibly assures mono-linguality by bringing the 'other' language back into the primary language of the text. However, it is precisely by imagining the text's primary language as translation, that Pushkin's novel inscribes (its) language not as 'native' or 'natural', but as no longer its own. Such a reading is perhaps 'quintessentially comparative/comparatist' as it moves from the mere sense of 'a language not one's own', which still might imply the possibility of a 'native' language, to 'no language of one's own', where this very 'native' quality—even for a language ostensibly 'one's own'—is radically called into question.

10:00 AM - ON TWO FIRST BOOKS "WHAT IS WORLD LITERATURE?" (1992-2003)

Galik, Marian (Slovak Academy of Sciences, Bratislava, Slovakia)

The aim of this paper is to compare briefly two books with the same title What is World Literature? by David Damrosch published in English in 2003 and Čo je svetová literatúra? by Dionýž Ďurišín published in Slovak eleven years earlier, in 1992. The first is wellknown and discussed all over the world and the second remained unknown and except of a few essays or reviews (mostly in Slavic languages) completely neglected. The World Literature was already in 1959 defined as "not very happy term" (H. Block) and in 1988 as one category of literary scholarship that avoids “the binding definition or exact content” (E. Koppen). The situation did not change up to now. According to Ďurišín World Literature is not a constant phenomenon, it is subordinated to the permanent modification and inner restructuring within the development of the literature and literary scholarship. He does not mention any example in his exposition. Damrosch proposes a threefold definition of World Literature of which the two are probably most relevant: World Literature “is not a set canon of texts but a mode of reading: a form of detached engagement with worlds beyond our place and time” and “World Literature is writing that gains in translation.” Ďurišín’s book is a cool reflection of World Literature in the whole interliterary process within his systemic theory of literature (C. Domínguez), Damrosch’ s book may remind the readers a geyser or a fountain sprinkling the waters of the works of World Literature from Gilgamesh up to Kafka. Maybe to put these two different modes of research together would be helpful in trying to find at least the minimum agreement in solving the enigma of World Literature.

Sat, July 23rd, 11:00, Filomena Vasconcelos, A. The arts as universal code

Date: Saturday, July 23rd
Room: Sensengasse SR 2
Chair: Filomena Vasconcelos

11:00 AM - The Autophagy of Signs: Mirroring Reflexivity in Carter, Grass, Eco, Nothomb as a Language Game

Mild, Matthew (The Tapestry, Cambridge, United Kingdom)

Estrangement, digression, and chiasmus offer powerful self-reflexive tools for metafiction. This reading discusses estrangement, digression, and chiasmus in Carter, Grass, Eco, and Nothomb with a poststructuralist method borrowed from Spivak’s understanding of subaltern reversal. Sign and meaning are ironically mirrored in metafictive language games calling for scrutiny. The four authors have deployed metafiction as a distancing device of autophagous self-eating and renewal for signs and narrations. Their bold styles and bends on genre converge in a semiotic authorial self-reflexive leaning, which hints at art as a universal code whose various languages are mimicked and reinvented.
through their respective forms. Two scenes from the film adaptations The Name of the Rose and The Magic Toyshop provide further reflection on the distinctive and shared features of metafiction in writing and acting. Both in the film and in the novel, the escape from Eco’s library is rendered through an estranging insistence on the architectural contrast between the labyrinth and the abbey as microcosms conveying the structure of the narration. The purposefully verbose and visually rich digression on the puppet theatre in Carter’s work and adaptation adds the layer of authorial self-consciousness and irony. Finally, the narrative chiasms in Nothomb’s Mercure and Im Krebsgang by Grass supplement this discussion with a fresh interpretation of their circularity. By covering carefully selected short excerpts from German, English, Italian, and French texts published in the four decades from the 1970s to the 2000s, this intertextual analysis provides an overview on the language games of metafiction in estrangement, digression, and chiasmus. Ring structures and mise-en-abyme puncture the films and novels examined with eloquent clues about the language of art and verbal utterances.

11:30 AM  -  The language copies the language: Barthes, Raczymow, Tavares
Bergonzoni, Gisela (Université de Rennes/ Universidade de Sao Paulo, Neuilly-sur-Seine, France)

“The language copies the language”, writes Roland Barthes in the abstract of his course on “The notion of idiolect: first questions, first researches”, held in the École pratique des Hautes Études en Sciences sociales, in Paris, between 1970 and 1971. Beginning his study by the definition of idiolect, an individual language, and its extension to literature in form of style, Barthes quickly arrives at the idea of “sociolect”, assuming that the thought of uniqueness is no longer suitable as regards modern texts. Examining the style of sentences from Bouvard et Pécuchet, Flaubert’s last novel remained unachieved, Barthes comes to the conclusion that they show literature as a sociolect: to write is to rewrite and behind language, there is neither aim nor sense: there is only copy. If every text is a repetition of earlier texts whose origins are impossible to define – and worse, one cannot escape language as an ideological instrument from the bourgeoisie – how can literature survive? Barthes seems to find an answer in the preface of Sade, Fourier, Loyola (1971): by the “theft”: texts should be fragmented, “stolen” and reconfigured, as one disguises stolen merchandise. The paper I would like to present aims at discussing Barthes’ reading of Flaubert’s novel and approach it to two contemporary texts: A perna esquerda de Paris (“Paris’ left leg”, 2004), by Portuguese writer Gonçalo M. Tavares, and Bloom & Bloch (1993), by French author Henri Raczymow. In these texts, authors perform what could be seen as a “theft” in the barthesian sense: both appropriate James Joyce’s character from Ulysses, Leopold Bloom: in Tavares’ short story, Bloom and his companion, Maria Bloom, reflect upon language, silence, individuals and society. In Raczymow’s novel, Bloom and Proust’s character Bloch move into a farm – like Bouvard and Pécuchet – in order to rewrite their masters’ books.

12:00 PM  -  APPOSITIONAL POETICS: POETRY AMONG THE DISCOURSES
Monroe, Jonathan (Cornell University, Ithaca, USA)

Opening questions of language onto the bureaucratically maintained, compartmentalized discursive, disciplinary claims of “philosophy,” “theory,” and “poetry,” “Appositional Poetics: Poetry among the Discourses” will explore these three terms in relation to one another through attention to recent work by Giorgio Agamben, Jacques Rancière, the German-American poet Rosmarie Waldrop, and the German poet Ulf Stolterfoht, whose fachsprachen. Gedichte. I-IX (Lingos I-IX. Poems) Waldrop has rendered into English in an award-winning translation. Appearing in 2010, three years before Ezra Pound’s Imagist manifesto’s centenary anniversary, Waldrop’s Driven to Abstraction offers a powerful coming to terms with that essay’s enduring legacy, within a transnational, global context, for poetry’s complex positioning in relation to other discourses and disciplines. What characterizes
Waldrop’s work above all, together with its pervasive focus on poetry’s place among the discourses, is its sustained attention to questions of language, to poetry and poetics as an art and science of signs in the most capacious sense of the word. Elaborating complementary understandings of poetry as “the most philosophic of all writing,” a medium of being “contemporary,” Waldrop and Stolterfoht question poetry’s purposes as one kind of language apparatus among others in the general economy. Calling into question the binary procedures that continue to dominate language use in diverse discursive/disciplinary cultures generally and in the culture at large, the linguistically self-referential, appositional procedures of Waldrop’s and Stolterfoht’s approaches to poetry contribute to the development of alternative logics that do not so much “contradict” (speak against) such procedures as offer ways to speak and write otherwise, to use language in ways that are neither linear, nor so much without direction, as multi-directional, a complex of adjacency, of asides, of digression, of errancy, of being “alongside,” in lieu of being “opposed to,” that constitutes at once a poetics, an aesthetics, an ethics, and a politics.

**Sat, July 23rd, 14:00, Matthew Mild, B. Language - The essence of world literature**

*Date: Saturday, July 23rd*

*Room: Sensengasse SR 2*

*Chair: Matthew Mild*

**2:00 PM - A Unique Case of Poetic Self-Translation in the Younger Borges**

*Bujaldón, Lila (Universidad Nacional de Cuyo / CONICET, Lujan de Cuyo, Argentina)*

Borges’s activity as a translator is well-known, as is the centrality he assigned to the topic of literary translation in his essays and even in his fictional work. Less known are the German versions he made of his own poetry and the changes he made to his first published ultraist poem, "Mañana" [Morning] in order to bring it closer to the expressionist movement that in the early 1920's was burgeoning in German-speaking countries. Exoticism, domestication, and adaptation are some of the techniques we can trace in his own translation, entitled "Südlicher Morgen," a text that can be considered both a variation and a new poetic creation.

**2:30 PM - Translation and self-translation in Argentinian testimonial literature**

*Simon, Paula (National University of Cuyo, Guaymallen, Argentina)*

Some writers exiled from Argentina’s last military dictatorship (1976-1983) decided to make them translated or translated their own texts in order to publish them in the country of exile. Una sola muerte numerosa, by Nora Strejilevich, is an example of a translated testimony about the experience in concentration camps. This work got a wide acceptance in North America and also in Europe. Another example is The Little School. Tales of Disappearance & Survival in Argentina , by Alicia Partnoy, who translated her own testimony about her experience in La Escuelita –a concentration camp located in Bahia Blanca– into English to publish it in the United States in 1986. This book has been published many times, both in other countries and also in Argentina, and that’s the reason why it is one of the most important works of Argentinian testimonial narrative about concentration camps. One of the possibilities of studying this testimony lies in the analysis of the process and results of translation and self-translation. This article reflects on the need of exiled survivors to share their experiences, which surpasses even language barriers.

**3:00 PM - A SPATIAL TURN IN THE COMPARATIST STUDY OF SELF-TRANSLATION: THE CASE OF LATIN AMERICAN BILINGUAL LITERATURE OF INDIGENOUS AUTHORSHIP**

*Stocco, Melisa (UNCuyo / CONICET / FU Berlin, Berlin, Germany)*
This paper sets out to provide a synthetic view on the contributions the recent “Spatial Turn” on the humanities and social sciences could make to Translation Studies and, particularly, to the challenging field of self-translation. As it has been argued by Hokenson and Munson “more than any other form of translation, the bilingual text escapes temporal sequencing, as it is a product of one hand addressing two cultural spaces existing simultaneously” (2007: 207-208). By going over the notions of Third Space provided by Edward Soja and Homi Bhabha and the concept of ch’ixi developed by Bolivian sociologist Silvia Rivera Cusicanqui, this work proposes to understand self-translation as the textualization of a Third Space and thus provides a theoretical and methodological frame to tackle the study of bilingual texts. In order to make this clear, some examples will be provided from the bilingual literature of indigenous authorship currently produced in Latin America which has had an enormous development in the recent years, from Mexico to the South of Chile and Argentina.

Sat, July 23rd, 16:00, Tehezeeb Moitra, B. Language - The essence of world literature
Date: Saturday, July 23rd
Room: Sensengasse SR 2
Chair: Tehezeeb Moitra

4:00 PM - Challenging the Colonial Cartography: Language as a Tool of Resistance in the poems of Lionel Fogarty and Ali Cobby Eckermann
GUPTA, SEEMANTINI (ANANDA BAZAR PATRIKA, KOLKATA, India)

In this paper I discuss the works of two Aboriginal poets from Australia, concentrating on the theme of resistance as it manifests itself in their use of language. Both Lionel Fogarty (born 1958) and Ali Cobby Eckermann (born early 1960s) write in English. Their use of the English language maps a journey of Aboriginal identity in contemporary Australia. Their language-use is as affectively political as it is strongly personal. In their poems, they address various issues of post-colonial realities, for example, the separation policies, paternalistic measures kept aside for Aboriginal people in Australia and the violent legacy of European domination. What emerges from both of their works is a strong articulation of Aboriginal experience. There is also a strong divergence in their poetic expressions. Ali’s poems demonstrate the need for Indigenous connection to family, culture and nature. On the other hand, Lionel traces a story of personal loss, trauma and reconnection. There is a strong element of remorseless anger in Lionel’s poem which is perhaps missing in Ali’s. This thematic divergence is reflected in their linguistic expression as well. While Ali Cobby Eckermann does not write wholly in Aboriginal English, she certainly uses it in many poems. These poems show how her poetry crosses the monolingual border of Australian English to perform Aboriginal identity at the level of language. It is a fluidity of language that manifests itself in most of her work. On the other hand, Lionel Fogarty makes copious use of Indigenous language in his poetry. White Australian readership may find this confronting, and his works are often labelled ‘experimental’ and ‘surrealist’, Fogarty uses language as a weapon and uses Bundjalung, Aboriginal English and Australian English to recast Australian poetics. Analysing some of their poems, I would explore, in this paper, how both Ali and Lionel bring forward an Aboriginal Australian linguistic space, which is saturated in Aboriginal connection, suffering and resilience.

4:30 PM - A Battle of Tongues: Cultural Resistance in Selected Works of Postcolonial Literature
Sami, Hala (English Dpt., Faculty of Arts, Cairo University, Cairo, Egypt)

In a colonial context, language has proved to be one of the colonizer’s tools of oppression and hegemony. It becomes what Bill Ashcroft describes as “the medium through which a hierarchical
structure of power is perpetuated." However, such usurpation of power has been rejected by a resisting "postcolonial voice." The long borne debate among postcolonial writers has been whether to utterly repudiate the language of the former colonizer, hence to abrogate the oppressor’s language altogether and write in their native languages, or, to appropriate it. In the case of appropriation, language becomes "a subversive strategy." It dismantles the colonial culture of its hegemony, as the Caribbean writer Derek Walcott observes, language becomes "a place of struggle." The aim of the paper is to study postcolonial writers who appropriate the English language to convey their cultural idiosyncrasy and create a new discourse. The linguistic dimension provides the basis to enact a cultural tug-of-war between 'standard' British English and the various versions of the same language appropriated by writers from diverse postcolonial countries. The paper will study what Bill Ashcroft calls the "metonymic gap," whereby sentences and phrases borrowed from the native language are introduced into the appropriated colonial English language. The "gap" is a symbol for the native culture. The paper will, thus, address such postcolonial works as Ken Saro-Wiwa's Sozaboy: ANovel in Rotten English (1985), J. M. Coetzee's Foe (1986), Raja Rao's Kanthapura (1938) and Arundhati Roy's The God of Small Things (1997). The selection of literary works from both Africa and India calls for a comparison of texts from starkly different cultural backgrounds so as to observe the implications of the linguistic interpolation they generate.

5:00 PM - The Challenge of the Other and the Colonizer Upon Language

Sasani, Samira (Shiraz University, Assistant Prof. of English Literature, Shiraz, Iran)

The colonizer may conquer the lands, the seas, the natural resources, the thoughts and the hearts of the colonized people but can the colonizer dominate the language of the colonized people who are the Other in the colonizer's view? As a resistance strategy the colonized people or the Other, deliberately would not imitate the colonizer perfectly or they imitate the colonizer too perfectly that it looks fake and artificial, as Homi Bhabha believes. This paper tries to scrutinize the challenge of the Other and the colonizer upon language and also to show why and how the language of the colonizer is not imitated perfectly by the colonized people—who are the Other in the eyes of the colonizer—or if it is imitated, it is imitated too perfectly that it looks artificial. This way the Other tries to be almost the same but not quite the same as the colonizer. Examining different literary texts such as George Bernard Shaw's John Bull's Other Island and E.M. Forster's A Passage to India, this paper shows how and why the issue of language is not solvable between the Other and the colonizer.

Keywords: Language of the Other, the colonizer, postcolonial literature, Homi Bhabha

Sat, July 23rd, 09:00, Sangjin Park, A. The arts as universal code

Date: Saturday, July 23rd
Room: Sensengasse SR 3
Chair: Sangjin Park

9:00 AM - Translating Culture in Leila Abouzeid "Year of the Elephant"

Abid, Fatimaezahra (faculty of letters and human sciences, rabat, Beni Mellal, Marocco)

Translation is to be primarily defined as a process that involves the transfer of a passage from one language to another. It was not until the nineteen eighties that it began to refer to the transference of a passage from one culture to another, a rendering that it has at times been deemed of a controversial nature. This fact has raised an unprecedented appraisal of the translational process, especially in the west, since translation is the most efficient means that has enabled the west to run over the underdeveloped world. Hence, before getting a deep insight on the subject, it would be
noteworthy to reveal the content and the rationale that have motivated the study of this phenomenon in relation to Moroccan culture via its literature. The rise of cultural studies in different fields at an academic level has triggered scholars to lay more emphasis on the differences and similarities between cultures, civilizations, traditions, and customs as well as their particular worth to every singular community. Hence, the study would be based on Leila Abouzeid’s novella Year of the elephant, which is considered as a typical literary work about the male-female dynamics in the era of colonization and immediately following it; still, it was the first novel written by a female Moroccan writer to be translated into English. Language and themes are the most significant features that have obstructed more or less the translation of Maghrebi literature, hence the circulation of these literary works all over the world. These literary works, either those which are written in French or even in Arabic, have infiltrated the language of the colonizer by implanting transliterated or transcribed Arabic words since Maghrebi writers use both. Ben Jelloun’s The Sacred Night and Mohamed Choukri’s For Bread Alone are typical examples; the first is written in French, while the latter is in Arabic. These novels have been translated into nearly thirteen languages; a fact that has raised awareness of cultural differences between peoples, especially that of the Arabic culture, which is totally different from that of the west.

9:30 AM  -  On the Non-Equivalence in Cultural Translation
Chatterjee, Abhinaba (Ministry of Defence, New Delhi, India)

The discipline of Comparative Literature is believed to have been usurped, supplanted and succeeded by two newer disciplines viz. Postcolonial Studies and Translation Studies. However, the cultural domain of translation has always been problematic and it has been admitted that certain cultural terms are not translatable, and hence, equivalence between Source Text and Target Text is never absolute. This paper argues that if equivalence is the essence of translation, non-equivalence constitutes an equally legitimate concept in the translation process. The rationale for this position is that languages articulate or organize the world differently because “languages do not simply name existing categories, they articulate their own”. Further, non-equivalence in translation is discussed and substantiated by evidence and examples in the process of translating from Hindi Bhakti poetry to English. The translator is looked upon as a master forger who creates fraudulent texts. In order to be successfully spent, these texts must appear to be as alike as possible to the original. But, of course, they are not originals, neither can they be. The possibility of being able to create a Target Text that is the true double of another would presuppose the absence of different languages. The objective of this paper is also to discuss the problem of cultural differences and cultural aspects in a literary text as well as the ways of their translation by means of some specific strategies. Primarily, I wish to present the theoretical background concerned with cultural elements and the ways of their translation. I depict the issues from the standpoint of the theory of translation and linguistics. Further on, I will briefly analyze selected examples of cultural aspects and their equivalents in translated texts, concentrating on the strategies of their translation and on the role which they play in conveying information referred to the presented events and characters by means of illustrations from translations of Hindi Bhakti poetry.

10:00 AM  -  Our songs travel the earth. Myth in the animist realism narratives.
Binczycka, Elzbieta (Uniwersytet Jagielloński, Kraków, Poland)

“The mythology in the books can provide what the Other culture did. It provides a transition, a way to see what in fact the dangers are, what are the havens, and what is the shelter.”— said Toni Morrison one of the interviews. Today, over thirty years later, her statement upon the importance of mythologies as a medium for translating cultures is perhaps even more actual than before. In Spivak’s postcolonial conceptualization modern comparative studies are not supposed to focus on
comparing literatures but on reading other cultures, with all the awareness of the artificiality of center-periphery model. The new Comparative Literature should turn to the Other and allow him to speak in his own voice and with his own language. In the postcolonial world literature the myth becomes that language. In the beginning of my paper would like to address some ambiguities arose from the differences in capturing myth in various humanistic discourses and also refer to the term being treated as a synonym for error of fallacy since it is used that way in postcolonial theory. Then I will show that being simultaneously a universal cultural phenomenon, myth is unique and belongs to particular cultures. In the second part of the presentation I would like to focus on how the comparative literature can benefit from treating myth as a form of language of the Other, as it opens new ways for reading and understanding contemporary novels written by authors in former colonies. In the main part of my paper I would like to refer to Harry Garuba’s idea of “animist realism” and redefine this category to show how important myth as a language is to contemporary fiction as it influences the narratives in a profound way that we have to be equipped to acknowledge. As Louise Erdrich wrote in one of her novels: “Our songs travel the earth. We sing to one another. Not a single note is ever lost and no song is original. They all come from the same place and go back to a time when only the stones howled.”

Sat, July 23rd, 11:00, Nadja Gernalzick, B. Language - The essence of world literature

Date: Saturday, July 23rd
Room: Sensengasse SR 3
Chair: Nadja Gernalzick

11:00 AM - "Wer dieses Geheimnis preisgibt, ist verloren": zur Pragmatik des Schweigens in Ch. Wolfs "Medea. Stimmen"

Zaseeva, Galina (North Ossetian State University after K.L. Khetagurov, Vladikavkaz, Russian Federation)


Schweigen als Themenkomplex ist für das Werk von Ch. Wolf (Kindheitsmuster; Medea. Stimmen; Leibhaftig) sinnkonstitutiv und präsentiert sich in mannigfaltigen Erscheinungsformen vom Nicht-Sprechen-Dürfen (Sprachverbot) bis hin zum Nicht-Sprechen-Wollen (Sprachverweigerung). Als kommunikatives Handeln macht sich Schweigen im Roman „Medea. Stimmen“ explizit und implizit manifest:

einerseits werden durch Schweigen Machtdispositionen (Mann – Frau; Machthaber – Untertan) kommunikativ-sprachlich markiert,

andererseits stellt Schweigen gesamte kommunikative Haltung der Hauptfiguren des Romans und somit deren bewusste und unbewusste Verhaltensstrategien dar, die auf Verschweigen, Verdrängung
For all of his elegance and gentle clarity, the rhetoric of Primo Levi hinges on a self-acknowledged failure of expression. Hunger, shame, fear, survival — even hope: these words, he insists, are insufficient when used in the context of the Shoah. In the experience of life and history that abounds beyond the barbed wire of the Lager, he maintains, our own conceivable understanding of the quotidian within those walls can hardly broach the reality of sustained suffering. And yet, the impegno — the obligation — to bear witness to injustice takes precedent over the ability to communicate with absolute historical accuracy. This paper will explore the rhetorical significance of Levi’s insistence on a failure of words, and its effects on our relationship as readers to the text itself. In this inquiry of this failure of words, this paper will broach the ramification of readers’ conceptualization of the text, the influence on the author’s credibility as a witness, the literary devices used in lieu of just and accurate language (the use of/resistance to narrative tissue, literary references as substitutes for historical events, etc.), and the role this failure plays in the testimony itself. Through this reflection on the manifold implications of Levi’s failure of words, this paper will reconsider the role of testimony with a nod to the honesty implicit in a capitulation to the shortcomings of language in telling one’s story.

Sat, July 23rd, 14:00, Ana Machado, B. Language - The essence of world literature
Date: Saturday, July 23rd
Room: Sensengasse SR 3
Chair: Ana Machado

Milan Kundera, écrivain de langue tchèque et française, n’a cesse dans son œuvre essayistique mais également romanesque d’appeler de ses vœux une littérature mondiale délivrée des astreintes linguistiques de littératures nationales et accédant à ce qu’il nomme le «grand contexte». «Die Weltliteratur» est d’ailleurs le titre choisi pour la deuxième partie de son livre d’essais intitulé Le Rideau. Tout au long d’une œuvre, qu’elle soit de fiction ou non, dont les divers opus reconnus comme dignes de la postérité par leur auteur se déploient sur deux volumes dans la prestigieuse collection Bibliothèque de la Pléiade, Kundera pense la littérature, ses thèmes, ses auteurs en comparatiste. Comparatisme fait de dialogues avec des auteurs et leur œuvres dont l’intertexte est bien visible qu’il s’agisse de La vie est ailleurs (1973) dont une postface ultérieure indique qu’il s’agit d’«une référence à la célèbre phrase de Rimbaud» ou de son avant-dernier roman L’ignorance (2000) où le personnage d’Homère Ulysse surgit comme un contrepont aux destinées de personnages créés par l’écrivain franco-tchèque. Lors de mon intervention je m’attacherai à baliser ce parcours de plus de quatre décennies qui met au cœur des préoccupations esthétiques de Kundera un Art du roman qui traverse les siècles et les frontières.

2:30 PM - Oe and World Literature
Vilslev, Annette (Copenhagen University, Copenhagen V, Denmark)
This paper will analyse the role of grotesque realism in selected works by Japanese writer, and Nobel Prize winner Kenzaburo Ōe in relation to the field of research called World Literature, which since the turn of the millennium have been rethinking Goethe’s old idea of ‘Weltliteratur’. It focuses on discussions of circulation and translation of Ōe’s work, and will investigate, comparing the grotesque realism to other contemporary world literature. In this framework the grotesque refers to the grotesque realism that the Russian literary theorist Mikhail Bakhtin found in the works of renaissance writer Rabelais, and that the Japanese theorist Kōjin Karatani later compares to grotesque styles in Japanese literature. The aim is to understand the critical function of the grotesque in its particular configurations and wider histories, and discuss the grotesque in Ōe’s work in relation to language and the state-of-the-art theories in world literature today.

3:00 PM  -  David Damrosch's Notion of World Literature and the Processes of Translation in J. M. Coetzee's Foe
Frey, Michaela (Albert-Ludwigs-Universität Freiburg, Freiburg im Breisgau, Germany)

“The words are written; I cannot control the associations they awaken. But my translator is not so powerless” (“Roads to Translation” 144), writes South African author J. M. Coetzee in an essay examining translations of his own works. The process of translation has become a crucial issue in the age of globalism and the concomitant circulation of literature. Similarly, the reception of works beyond their original culture has led to an increasing interest in concepts of world literature. Hence, translation plays an important role in world literature studies as it serves as a precondition for a work to be received in another cultural context.

David Damrosch introduced a concept of world literature that focuses on a subjective reading of works of world literature. My main concern will be to test Damrosch’s argumentation about translation when applied to Coetzee’s novel Foe (1986). The novel’s narrative is woven around Daniel Defoe’s Robinson Crusoe (1719) and has generally been interpreted as a postcolonial work. Yet the narrative is also concerned with several translational processes that prompt questions about the role of marginalized voices and canonization as well as the concept of authorship and authorizing a story. These translational processes lay bare the effects and problems occurring in translation.

These translational processes will be analysed by means of Damrosch’s notion of world literature as well as extended on the basis of studies on translation by Walter Benjamin, Gayatri Chakravorty Spivak and André Lefevere. By doing so, questions like the following will be addressed: Which authority does the author have over his work once it is translated? What is the role of the translator? What does translation mean for marginalized voices? Does translation promote the canonical domination in a globalised world or can it undermine the canon?

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**Sat, July 23rd, 16:20, Manfred Malzahn, B. Language - The essence of world literature**

Date: Saturday, July 23rd  
Room: Sensengasse SR 3  
Chair: Manfred Malzahn

4:20 PM  -  Schweben nach Osten und sprechen wie ein Chinese - Weltliteratur und Goethes chinesische Gedichte  
Lin, Chien-Chun (National Taiwan University, DFLL, Taipei)


4:40 PM - Schreiben am Ende der Welt. Zur Poetik der Erosion in Max Frischs 'Der Mensch erscheint im Holozän' (1979)

Preuss, Matthias (Europa-Universität Viadrina, Frankfurt (Oder), Berlin, Germany)


5:00 PM - Europäisch-Brasilianischer Kulturkontakt im Serienformat: übersetzte Romane und Erzählungen in brasilianischen Kulturzeitschriften des 19. Jahrhunderts

Musser, Ricarda (Ibero-Amerikanisches Institut Preußischer Kulturbesitz, Berlin, Berlin, Germany)


**Sat, July 23rd, 09:00, Anders Pettersson, B. Language - The essence of world literature**

Date: Saturday, July 23rd  
Room: Sensengasse SR 4  
Chair: Anders Pettersson  

**9:00 AM - Translation and Its Complicity with the Ideology of a Native Language**  
Yokota-Murakami, Takauki (Osaka University, Toyonaka, Japan)

Language learning is by definition about learning a second language. One learns his/her first language “naturally” and with perfection. This view, propounded by Chomskian linguistics, however, essentialized “mother tongues.” Secondary language acquisition is invariably and essentially imperfect whereas one’s first language is fully authoritative. Whereas the common beliefs about the nature of mother tongues have never been sufficiently established, some of them actually being quite suspect, they have had an extensive influence on human linguistic activities. Such an idea, for instance, is reproduced in the modern conceptions about “literature” as well. An author is, so it is deemed, capable of truly literary expressions only in his/her native language. Conversely, (Post-)Colonial, diasporic, émigré literatures in a non-native language are considered to be necessarily crippled. Such a notion further endorses a belief in the essential inadequacy of (any) translation since only one of the two languages involved (source and target languages) can be native. And translation of literature is by nature imperfect as the mythic authority of the literary text to be translated is relative to the language that is native to the author (for whom the target language is alien). This paper, exploring the theories and the works of literature that address the issue of mother tongues and literary translation (Dryden, Nabokov, Chomsky, Venuti, et al) historicizes the deification of a native language which has problematized translation and attempts to deconstruct and re-value it by introducing the polyglot model of language learning, translation, and literature.

**9:30 AM - Language in Translation: A Site for Cultural Politics**  
Hui, Baisali (University of Kalyani, West Bengal, India, Burdwan, India)

The study of the language of literature produced in a multilingual social framework inevitably involves the challenge of negotiating with the complexities of cultural interactions embedded therein. The regional language literatures of India and their translations into English are a case in point. On the one hand, the use of the vernacular as source language entails a history of its ‘nationalist’ and anti-imperialist association; on the other, English with its colonial antecedent continues to vacillate between its hegemonic and appropriated functions. The plethora of vernacular languages in India and their mutual unintelligibility nevertheless requires a ‘link’ language, a role that English alone can perform. Thus, a literary text translated from Hindi, Bengali, Tamil or Assamese into English becomes a complex site for cultural interaction, politics over the ‘ownership’ of the means of communication, prioritization of ‘one’ language over ‘many’ and neutralization of regional/vernacular idiosyncrasies. This paper intends to take into consideration the translation of
select Bengali poems (from the collections Chitra, Manasi, Balaka, Senjuti and others) of Rabindranath Tagore into English and analyze the process of linguistic transference and transcreation. The cultural nuances of late nineteenth-early twentieth century use of Bengali as a language of resistance against colonialism changed perceptibly over the following decades. In the work of later translators these poems gain wider semantic relevance with nationalism merging into the need for a language of greater acceptability, harmonious co-existence and as marker of independent national identity. The paper attempts a critical enquiry into the use of language in translation with its politics of inclusion/exclusion, cultural flexibility/rigidity of ideas, ‘translatability’ of concepts/semantic fields and the like with reference to the chosen poems.

10:00 AM - A Survey on Iranian adaptation from the Clown
Dehghanian, Javad (Hormozgan University, Iran, Bandar Abbas, Iran)
In the process of globalism and in the time that the Medias become stronger than before, the geopolitical borders are blurred therefore different unfamiliar cultures get close to each other. Meanwhile the vast adaptation and intertextuality confirms this fact, it shows that the Man in the modern time has the common concerns more than every time before. The Clown from Heimlich Boll is one of the best literary works that has had a great influence on the other works including Iran’s movies and literary works. For instance Café piano a novel by F. Jafarri and Ali Santoori a film by D. Mehrjooei which are highly accepted and welcomed in Iran, have been effected in the form and themes by this novel. The plots of these works circle around a man whose wife has been taken by social and religious forces and he tries desperately to bring her back with all his efforts. According to structuralism all these works have a common plot with different narrative plots based on the social context. In this article we focus on the influence of the Clown on these works and seek the cultural reasons of the similarities and differences between them and why it attracts Iranian writers’ attention.

Sat, July 23rd, 11:00, Andrés Claro, B. Language - The essence of world literature
Date: Saturday, July 23rd
Room: Sensengasse SR 4
Chair: Andrés Claro
11:00 AM - The Desire of the Translator: A Study of Leung Ping-kwan’s Translations
Au, Chung-to (The Hong Kong Institute of Education, Hong Kong, Hong Kong)
Hong Kong modernist poet-novelist Leung Ping-kwan (1949-2013) was also a prolific translator. In early sixties, in order to learn new ways of finding his own voice, which could help depict his daily life, Leung translated Latin American poetry, works from East Europe into Chinese. However, the poet told us in the 90s that he still did not find himself belonging to one single culture. At about the same time, Leung Ping-kwan and American poet Gordon Osing worked on a translation project and started translating Leung’s poems into English. The poet-novelist disclosed that the translation product, City at the End of Time, in fact was a result of intensive negotiations. While Hong Kong critics likened Osing, the American translator, to the colonizer and questioned whether the original ideas of Leung’s poetry was exploited and distorted. In response to this query, the poet-novelist reminded us that there was no such thing as the purity of a culture or tradition. Leung further elaborated that when the issue of purity was brought forth, it was most likely that the crucial assumption behind the so-called purity was actually a product of hybridity.
This study is going to examine the translation of Leung Ping-kwan and Gordon Osing, emphasis will be on, to what extent, the poet-novelist’s idea of cultural purity and hybridity was manifested in the negotiations/compromises Leung made in his translation product.

11:30 AM - The translations of the Brazilian author José Monteiro Lobato across cultures

Milton, John (Universidade de São Paulo, São Paulo, SP, Brazil)

This paper examines the translations of the well-known Brazilian writer, publisher and translator, José Bento Monteiro Lobato (1882-1948) across cultures. Lobato is best known nowadays in Brazil for his children's works, in which he introduces his set of children, animals and dolls from the Sítio do Picapau Amarelo (Yellow Woodpecker Farm), and they remain very popular to the present day. However, into his children's literature, especially into his adaptations and translations he manages to introduce critiques of Brazilian society, especially of the dictatorship of Getúlio Vargas (1930-1945) by a technique of the retelling of Peter Pan, Don Quijote and La Fontaine's Fables into Portuguese through the mouthpiece of the grandmother educator, Dona Benta. This article examines the translation of Lobato's works into languages other than Portuguese, particularly the Spanish translations of his works, initially published between 1919 and 1946 — Lobato spent a year in Buenos Aires from 1945 to 1946, during which all his works for children were (re)printed. And recently (2010), his children's works have been reprinted, with the Preface by the President of Argentina, Cristina Kirchner, who, as a child was a fan of Lobato. Yet there is a paucity of translations of Lobato's works into other languages, especially English, with only a number of his short stories being translated and published in the US. The initial reason for this seems to be the rejection in the United States of his English version of O President Negro ou O Choque das Raças (1926) (The Black President or The Clash of Races) as being racially inflammatory when he tried to get it published when he was Brazilian commercial attaché in New York from 1926 to 1930. Moving from one culture to another is never easy. Any Latin American author requires great care when being exported to North America and the right contacts in the publishing world. Lobato's blunders and failure prevented him from breaking into the US market.

12:00 PM - Traduire pour se pré-dire (Ménis Koumandaréas traducteur de Herman Melville)

Vlavianou, Antigone (Hellenic Open University, Patras, Greece)

Qu'est-ce qui pousse Ménis Koumandaréas (1931-2014) —éminente auteur grec et traducteur de Hesse, Mc Cullers, Faulkner, Hemingway, Fitzgerald, entre autres, qui, outre le plaisir de l'acte de la lecture, trouve dans celui de la traduction un moyen privilégié pour éviter la censure des colonels (1967-1974)— à élire Herman Melville comme “accompagnateur par excellence durant [sa] propre vie” ? Qu'est-ce qui l’incite à entamer en 2010 une seconde traduction de la nouvelle de Melville Bartleby, The Scrivener (trente ans après une première traduction parue en 1980), en donnant à sa préface le titre confidentiel “Un héros extrait de ma propre vie” ? S’il est vrai qu’un traducteur a une préférence pour l’œuvre de l’autre qui lui ressemble —surtout lorsque le traducteur est un auteur—, il est périlleux de passer outre cette ressemblance pour atteindre l’identification absolue (l’un est l’autre, « je est un autre »). Pourtant, en examinant de près l’œuvre du romancier et nouvelliste Ménis Koumandaréas, on se rend bien compte que la majeure partie de son œuvre est marquée par le motif élégiaque d’une jeunesse irrévocablement perdue, à la manière de ce Bartleby le scribe au caractère énigmatique, isolé dans les limites d’un refus réitéré: “J’aimerais mieux pas”. Certes, l’auteur grec n’est pas le seul à être fasciné par le trou béant qu’ouvre “dans le monde supposé fermé du langage” cette phrase obstinément répétée par le modeste commis ; mais il est probablement le seul à avoir trouvé dans ce trou langagier, vers la fin de sa vie, une clé pour re-traduire Bartleby, tout en faisant lire au lecteur de sa traduction l’allégorie de son propre destin tragique, calqué sur le refus absolu de ce scribe melvillien.
Sat, July 23rd, 14:00, Shankha Dutta, B. Language - The essence of world literature
Date: Saturday, July 23rd
Room: Sensengasse SR 4
Chair: Shankha Dutta

2:00 PM - Translated Literature in the Polysystem of China during the Late Qing Dynasty and the Early Republic of China
Wan, Mingzi (Peking University, Beijing, China)

Polysystem Theory, raised by Even-Zohar in 1970s, gives a new insight into the analysis of translation activities. However, it remains controversial especially in explaining translation practice with complicated social and cultural background. Polysystem Theory was introduced into China in 1990s. It has been widely adopted into translation researches in China since then, even though early in the year of 2000, Prof. Wang Dongfeng pointed out the limitations of this theory and its insufficiency in the analysis of Chinese translation phenomenon. By reviewing researches in the past decade, which employ Polysystem Theory in discussing Chinese translation activities, I notice that many scholars continue to use this theory in an improper way even when previous studies had revealed various types of misuses of this theory. Therefore, I intend to discover the cultural mindset behind these misuses by arguing that Chinese scholars and intellectuals started to be less confident in their own culture due to the catastrophic experience of being invaded and enslaved in modern times. This lack of confidence drives Chinese scholars to learn from the West and rely on the Western theories. However, not all of these theories can be applied to discuss issues in China.

2:30 PM - From Vernacular Version (1874) to Easy Classical Version (1922) - Comparative Study of Two Chinese Translations of the Song of Songs by Samuel I.J.Schereschewsky (1831-1906)
Liu, Yan (Beijing International Studies University, China, Beijing, China)

The first translator who translated Old Testament from Hebrew into Mandarin Chinese in the 19th century in China was the Jewish-American S.I.J.Schereschewsky (1831-1906,施约瑟). In this article, I want to take a comparison at some portions between the first Vernacular translation(1874) and Easy Wenli Version(1902) of Song of Songs in the Old Testament by Schereschewskyaiming to throw light on the intercultural nature of Bible translations. In this transformative process of Song of Songs from Vernacular into Easy Wenli, Schereschewsky tried to take literary translation which is faithful to the original text, preferred to use different Chinese styles and languages that would be meaningful to different readers. Besides, The notes were an important addition and allowed him precisely to avoid literal translation that might prove confused or lead to misunderstandings. Schereschewsky's two Bible translation versions not only reflect the translatable, the readability and sinification of sacred word but also an interliterary and intercultural dialogue process between Christian culture and Chinese traditional culture. The paper adopts translation theories, polysystem theory, inter-cultural translation & comparative literature perspective as the main method. It also aims to explore a kind of cross-cultural translations and hermeneutics linking Chinese classical traditions with Jewish interpretation of Scriptures, which may contributes to the understanding of ongoing dialogue between two ancient civilizations. The findings of the research will flesh out new areas for future Chinese biblical translation and communication between Jewish culture and Chinese culture, West and East. Keywords: Biblical Translation; Interliterary Translation; Sinification ; Song of Songs ; Vernacular Version ; Easy Wenli Version
Interculturalité, hybridité et traduction dans la littérature postcoloniale

(Alexandre Ndeffo Tene, ASTI, University of Buea)

Avec les migrations et les contacts linguistiques et culturels qui s’ensuivent, il est de plus en plus difficile de parler de purisme culturel ou linguistique. Les individus qui voyagent (physiquement ou non, en raison de la disponibilité de moyens de communication qui informent en temps réel sur ce qui se passe au loin) se retrouvent dans une situation d’hybridité dans la mesure où leur être est façonné et influencé par les individus et les peuples qu’ils rencontrent et les expériences par lesquelles ils passent.

Lorsque ces voyageurs se mettent à écrire, ils produisent des textes qui reflètent la diversité qu’ils ont vécue. C’est ainsi qu’ils décrivent leur univers interculturel et écrivent une langue hybride qui, généralement, est le mieux à même de traduire la mosaïque linguistique et culturelle qu’ils représentent désormais.

Pour des personnes partant d’une culture dominée vers (et écrivant dans la langue d’) une culture dominante (par exemple le Camerounais Mongo Béti ou l’Ivoirien Ahmadou Kourouma qui écrivent en français), l’on pourrait logiquement s’attarder à ce que le « rapport de force » entre les composantes de leur nouvelle culture hybride penche en faveur de la culture dominante. Inversement, l’on pourrait imaginer que des auteurs tels le Français (?) Le Clézio, le Danois Lars Bo ou l’Allemand Hans Paasche qui ont vécu en Afrique et écrivent en français et en allemand n’aient pas subi une influence significative de la culture dominée dans laquelle ils ont vécu.

L’objectif de la présente contribution est de démontrer que cette impression n’est pas toujours vérifiée. Mais également de présenter :

- La manière dont la langue hybride est construite par les auteurs,
- La place qu’occupe la traduction dans la construction de cette hybridité,
- La manière dont les traducteurs pourraient s’inspirer de cette construction pour rendre ces textes dans une autre langue.

Witold Gombrowicz comme écrivain argentin

(Kobyłecka-Piwonska, Ewa (Universidad de Lodz, Lodz, Poland)

Dans l’Argentine contemporaine, l’auteur de Ferdydurke est fréquemment considéré comme appartenant au cercle littéraire de Buenos Aires, bien qu’il n’ait jamais abandonné sa langue natale, le polonais, et n’ait jamais adopté l’espagnol. Cette intégration est possible surtout grâce à une certaine flexibilité de la littérature argentine à assimiler et à absorber les écrivains qui lui sont pourtant– à cause de la langue, de l’origine, etc. – plutôt satellites. D’autre part, l’œuvre même de Gombrowicz discute et met en question toute la problématique de l’identité nationale et de la littérature comme sa principale voie d’expression, en s’interrogeant parallèlement sur ce qu’on
pourrait appeler la « politique culturelle » et sur les relations de supériorité et d’infériorité entre les langues. Dans ma communication, je me propose d’étudier comment fonctionne l’œuvre gombrowiczienne dans le champ littéraire argentin : sous quelles conditions son assimilation est-elle possible, de quelle manière contribue-t-elle à élargir le canon littéraire argentin, comment les interprétations de l’œuvre du polonais changent-elles dans le contexte de Río de la Plata et, finalement, comment cette extraterritorialité se présente-t-elle dans l’écriture-même de Gombrowicz.

5:00 PM  -  « Je cherche une nouvelle littérature » - Adam Mickiewicz écrit en français

Pietrzak-Tebault, Joanna (Uniwersytet Kardynała Stefana Wyszyńskiego w Warszawie, Warszawa, Poland)

Adam Mickiewicz (1798-1855) est considéré le plus grand poète polonais, celui qui a établi les normes de l’idiome littéraire du polonais, tant romantique que moderne. Son œuvre poétique et dramatique a constitué un point de référence incontournable pour notre littérature. Comme Mickiewicz a vécu une grande partie de sa vie en France, en tant qu’émigré, il peut sembler tout à fait naturel qu’il se soit exprimé par écrit en langue française. Or, après avoir regardé de près l’héritage qu’il a laissé en cette langue, et qui constitue bien un tiers de la totalité de ses écrits, nous y décelons un important filon ‘sous-terrain’. Une récente (2013) édition critique de la prose artistique de Mickiewicz en langue française (le cycle des cours sur les littératures slaves, des années 1841-1844 du Collège de France, attend encore son tour) a permis de mesurer à la fois la persistance du français dans son œuvre, que sa forte originalité. Ce ne sont pas seulement, comme on serait tenté de croire, les écrits de circonstance, provoqués par les nécessités de la situation politique ou par des commandes aléatoires. Les courts contes et essais, parfois laissés inachevés, non destinés à la publication (immédiate), donc privés du but lucratif, ouvrent devant sa création plutôt de nouveaux champs de liberté. Un poète polonais devient ainsi un auteur de prose en français : un réaliste, capable du comique et de l’ironie, sachant jouer sur le registre de la poétique du fragment et du brouillon, sensible à langue contemporaine parlée et rejettant le poids rhétorique du style écrit mais puisant aussi, si le besoin s’avère, dans son riche vocabulaire philosophique. Les fragments de la prose française deviennent ainsi un laboratoire d’une nouvelle écriture et l’espace intime pour un écrivain subissant une pression, toujours grandissante, de ses compatriotes, avides de nouvelles œuvres d’une thématique invariablement patriotique et nationale.

Sat, July 23rd, 09:00, Julia Grillmayr , C. Many cultures, many idioms

Date: Saturday, July 23rd
Room: Sensengasse SR 5
Chair: Julia Grillmayr

9:00 AM  -  »Anders« und »fremd«. Japan in Bernhard Waldenfels' Phänomenologie des Fremden

Swiderska, Malgorzata (Uniwersytet Warszawski, Lodz, Poland)

Studie abgehandelt werden, aber ich werde in meinem Referat lediglich einige ausgewählte japanische Motive erörtern können, die im ersten Band der »Topographie des Fremden« vorkommen. Dabei werde ich untersuchen, ob die japanische Kultur (und Literatur) darin als »fremd« bzw. »anders« betrachtet und verstanden werden.

9:30 AM - Le dialogue des cultures et des langues à travers l'expérience du voyage: Chronique japonaise de Nicolas Bouvier

Guides par la tentation de redécouvrir le dialogue entre le Japonais et l'Occidental, nous nous proposons ici de rejoindre l'écrivain voyageur Nicolas Bouvier à travers son oeuvre Chronique japonaise. C'est un dialogue a la fois culturel et linguistique engendre durant l'expérience du voyage. En nous appuyant sur la typologie des voyageurs de Tzvetan Todorov, c'est le voyageur philosophe que nous reconnaissons en Nicolas Bouvier. Il attire l'attention sur les differences entre le Japonais et l'Occidental, et reconnaît la diversite culturelle.


2. La rencontre de l'autre - étranger, Japonais ou Occidental. Au fur et à mesure de nos presentes recherches, nous poursuivons le dialogue culturel généré par la rencontre de l'autre - étranger au cours du voyage, sur plusieurs plans: historique, philosophique, psychologique, social, artistique et linguistique.

En conclusion, nous soulignons les merites de la " leçon de tout et de rien " qu'est la Chronique japonaise de Nicolas Bouvier. Cette leçon qui nous incite à la tolérance, a nous comprendre pour vivre ensemble sans obligatoirement nous entreprendre. A la limite, au cours du dialogue culturel et linguistique qui batit l'oeuvre de Bouvier, l'autre devient le miroir de nous-mêmes, contradictoires et imparfaits, Barbares à notre tour.

10:00 AM - From oriental discourse to a discourse of emerging India: a critical analysis of recent French writings on India

In the backdrop of present globalization, the image of ‘emerging India’ creates a kind of riddle for the contemporary thinkers of France/ Western world as far as the comprehension on India and Indians is concerned. The image of a major global player and an eventual superpower of 21st century appear to be an antithesis in respect to the traditional French perception which was mostly tinted with the color of ‘oriental otherness’. From this opposition, emanates a new kind of discourse on India which is different in its content, nature and form. In the light of the above, our objective is to study the content, nature and form of the new discourse on India with its context and its intentions as reflected in recent French writings on India published in France between 2000 & 2010. Our aim is to carry out a critical analysis in order to understand a certain shift in French/European perception/apprehension about India in recent times. Our study focuses on three contemporary French books written on India in the backdrop of the era of globalization. The study is carried out from the perspective of an Indian or a non targeted reader (since the targeted or anticipated readers of these books are French or French speaking Western world), playing thus a double role of the observed and the observer.
Sat, July 23rd, 11:00, Gabriel Neiva, B. Language - The essence of world literature
Date: Saturday, July 23rd
Room: Sensengasse SR 5
Chair: Gabriel Neiva

11:00 AM - A Comparative study of Translated autobiographies in Maharashtra, India
Nagarale, Vrushali (S.N.D.T. College of Home Science, Pune, India)
The interdisciplinary nature of Comparative literature is marked by its bearing on translation studies, sociology, cultural studies and history. Translational literature gives an insight into the different cultures in the same social, economic and political background existing in the rural areas of Maharashtra. The present paper deals with the translated autobiographies which are written in Marathi language, one of the languages spoken in Maharashtra state of India. The work of the translator is to understand a literature in one language and to create a literature in another language. It also focuses on the translated autobiographies in which the translators have overcome the barriers to contribute to the genre of translated literature. Maharashtra state is a home to many progressive and rational leaders who criticized the superstitious and religious beliefs and tried to bring out change in rural areas. It covers the regional crises in English language to expose the readers to a new kind of literature written by women. Translating women’s literature increases the task of the translator to understand the culture of the source text to the target language. The autobiographies selected for this research paper are writers who were inspired by some social and religious events which made them to document their experiences in the biased society which did not encourage women’s empowerment. Autobiographies written by higher caste women (non-Dalits) articulate their insecurities and exploitation by their family members on orthodox and religious customs. Baby Kamble, a woman from the lower caste (Dalit) wrote about their community’s development which in turn helps their progress. She criticizes the hegemonic structures which are responsible for the superstitious and poor conditions of the lower communities. While Indumati Jondhale from upper caste (non-Dalit) autobiographers deals with the family values, social welfare schemes and the political developments. She narrates the patriarchal family system, father killing his wife for disobeying his rule, which affects the children which renders them homeless. During their journey to various orphanages they encounter people from all walks of life which guide them to excel in their life.

11:30 AM - Becoming World Literature: Translations and Tamil Literary History in 20th Century
Thangavel, Jagadeesan (School of Language, Literature & Culture Studies, Jawaharlal Nehru University, New Delhi, India)
Translation is an integral part of literary histories as it takes part in shaping the literature of every culture. Tamil, one of the classical languages of the world, is also a contemporary language with large scale of literary production. Unlike other Indian languages, it has secular and individual classical literary corpus and continuous literary production over the ages. These literature contain many references to the discourse on translation, therefore it is visible that Tamil has a long history of translation activities which played an important role in shaping Tamil literary history. In this context, Tamil literary modernity is largely shaped by the translations in general and western literature and literary theories in particular. This trend started with the large-scale of translations with the advent of print in practice. Early Tamil writers such as Subramaniya Bharathi and Puthumaippithan translated western literature as much as they wrote. They strongly advocated the need for translations in a culture like Tamil and thus promoted the literary and cultural modernity. It is in this background, the works of Victor Hugo, Emile Zola and Rousseau were translated in Tamil. New
themes, narrative style and other important components were taken into account by Tamil writers and translation activities such as adaptation, imitation and other kinds were also in place along with proper translations. These translations were instrumental in shaping the discourse of literary modernity in Tamil. Literary historians in Tamil also agree the fact that continuous translations from other languages into Tamil led the writers here to do the experimentations in order to make it new. Existentialist, absurdist writings came into being in Tamil because of European influence. Famous works of Albert Camus, Jean Paul Sartre, Antoine de Saint-Exupéry, Franz Kafka and Eugene Ionesco were continuously translated in the 1980s and after. The Latin American literature also gained popularity among Tamil writers and in the 1990s Tamil literary world was influenced by the translations through English. Magical Realism was an important literary technique which largely influenced Tamil writers. These creative imagination and adaptation of other literature helped Tamil writers to script their own literature in a different way and thus make it modern. The changes in form and content are visible as the creativeness touches different aspects of human life.

12:00 PM - Ghazal's Ambiguous Language in Adrienne Rich's Feminist Poetry
Alizadeh Kashani, Neda (Allameh Tabataba'i University, Avellino, Italy)

This inquiry considers the influence of the ambiguous language of the Persian classical poetic form called the ghazal on the development of a feminist language in the writings of the contemporary North American feminist poet, Adrienne Rich (1929-2012). It argues that the inherent features of Persian and Urdu languages and the methods applied in composing the ghazal, that rendered an erotic-mystical and gender ambiguity to it, were influential to the creation of a poetical language in the works of Rich that went against patriarchy and spoke of men and women on an equal level, a “common language” that did not differentiate between sexes, genders, races and social classes. In the 1960s, in her search for a poetic language that could express her gender identity and to connect it to socio-political matters in her society, Rich found her answer in a translation project organized by the Marxist literary theorist, Aijaz Ahmad in 1968. Ahmad invited a group of North American poets including Rich to produce English poetic versions of the nineteenth century Indian poet Mirza Ghalib’s ghazals written in Urdu. Soon after this project, Rich was engaged in writing her own collection of ghazals in English: “Ghazals: Homage to Ghalib” (1969) and “The Blue Ghazals” (1971). Ghazal’s erotic-mystic and gender ambiguity helped Rich to produce an erotic-political ambiguity and an androgynous identity in her poems. She produced this ambiguity and androgyny by adapting Ghalib’s techniques into her own purposes. She, in fact, created analogues intertextual and intratextual relations to those in Ghalib’s ghazals. It served her to create a hybrid or border-crossing poetic language or in her own words a “common language” that contradicted the clichés and taboos of the dominant patriarchal language and spoke of women and marginal groups.

Sat, July 23rd, 14:00, Elzbieta Binczycka, C. Many cultures, many idioms
Date: Saturday, July 23rd
Room: Sensengasse SR 5
Chair: Elzbieta Binczycka

2:00 PM - Boris Schnaiderman: translating Russian literature in Brazil
Gomide, Bruno (Universidade de São Paulo, São Paulo - SP, Brazil)

Boris Solomonovich Schnaiderman (1917 - ), professor emeritus at the University of São Paulo, where he created the Russian language and literature course (in the early sixties), is Brazil’s foremost slavist. For years, he was the leading commentator on Russian literature in the field of cultural journalism,
having signed hundreds of articles and granting an equal amount of interviews to Brazilian periodical publications, and remains quite active on both fronts to this day. He introduced and commented on important theorists, such as Leonid Grossman, Mikhail Bakhtin, Roman Jakobson, Yuri Lotman, Viktor Shklovsky and V. Ivanov. He authored several critical books (on Mayakovsky, Tolstoy, Bakhtin and Soviet literature, among other topics) and one fictional work, Guerra em surdina (1964), based on his experience as a sergeant in World War II. The purpose of this paper is to introduce Schnaiderman’s activity as a translator and scholar of Russian literature. He has translated around forty literary works by Russian and Soviet authors, an effort that makes him Brazil’s leading Russian translator in this area, and which helped improve the overall quality of these translations to a higher level.

2:30 PM  -  Tristram Shandy and Brás Cubas, a case study
Vasconcelos, Sandra Guardini (Universidade de São Paulo, São Paulo, Brazil)

Though an important tool in the diverse processes of nation-building and national identity across the globe, since its rise and consolidation in the eighteenth and nineteenth centuries, the novel has never recognized any frontiers. Through transmigration and transculturation, it has challenged what constitutes a polity or nation and what is internal or foreign to these boundaries. The most symptomatic evidence of this porousness is certainly the intersections, the mutual appropriations and cross-fertilizations which have always characterized the genre-as hybrid, mixed, mimetic, and cosmopolitan par excellence. Inscribing its conceptual framework in the recent debate about world literature, this paper aims to discuss how one particular novel (Tristram Shandy, by Sterne) circulated and was appropriated in Brazil by novelist Machado de Assis and argues that, rather than taking his words for granted, it is possible to challenge Machado’s alleged adoption of Sternean form and problematize the presence of the tradition of humour and wit in the Brazilian novelist’s work.

3:00 PM  -  Border-Crossing and Transition in Tanja Maljartschuk’s Literary Work and Author-Positioning
Schwaiger, Silke (Austrian Academy of Sciences, Vienna, Austria)

Research and academia addressing the literature of immigrant writers in Germany and Austria have concentrated on authors who write in German and whose biography is characterised by migration and language-change. A position “in-between” (cultures and languages) has been ascribed to these writers and their texts. My paper will argue that this “in-between”-positioning, characterised by a transitory nature, starts earlier, i.e. before change of place and language. As an example I will focus on Tanja Maljartschuk who was born in Iwano-Frankiwsk in 1983 and has been living in Vienna since 2011. Although she defines herself very much through a national context (”Ich bin ukrainische Autorin”), border-crossing and transformation are characteristic features of both her author-position within the literary field and her literature. She writes in Ukrainian and her books have been released so far by Ukrainian publishing houses. An economically independent existence as a writer within the Ukrainian literary field does not seem possible without a strong focus across national borders – translations into other languages (like Polish, German or English) are a “gateway” into the European book market which is, from a financial point of view, more promising. Not only in her career as a writer, but also in her writings – I will refer to her first novel Біографія випадкового чуда (KSD 2012, German translation Biografie eines zufälligen Wunders in 2013 by Residenz) as an example – she challenges ideas of national cultural identities and highlights the transitory nature of Ukrainian society. Through Lena, the main character of the novel, Maljartschuk uses an ironic and witty tone to criticise cultural nationalism and to depict a society in transition. The aims of the paper are to investigate how Maljartschuk’s author-positioning as well as her literature are informed by transition and constant border-crossing, highlighting at the same time the tension of questioning and maintaining cultural borders.
4:00 PM - Anti-communism and Speak Mandarin: to survey the formation of aboriginal Mandarin generation during the cold war from the magazine "Shan-Guang Zhou Kan"

Tsai, Pei-han (Taiwan National Cheng-chi University Institute of Taiwanese Literature, Taipei City)

The magazine "Shan-Guang Zhou Kan" (1952~1955) published during the cold war aimed at improving the Mandarin education work in aboriginal tribes and achieving the goal of civilization. While this media featured in language education, it also played a carrier to promote the ideology of anti-communism and opposing Russia. Through analyzing this magazine, this essay are going to reinterpret the living history of aborigines who were in a multi-marginalized position of Taiwan during cold war by revealing how KMT made use of media to assimilate aboriginal languages, ideology and culture, making aborigines an important example of the achievement of modernizing and civilizing. Meanwhile, I will quote some aboriginal literature published on official magazines in 60s and 70s to further study how an aboriginal Mandarin generation has been developed under this political structure and redefine the historical roles of aboriginal writers and their literary works of this generation which is considered to be less ethnocentric.

4:30 PM - The Chinese Literary Imagination of Southeast Asia and The Inter-regional Connection under The Cold War Context: The Literary Supplement of "Universal Daily News" (Shi-jie-ri-bao) in Bangkok As An Example

Weng, Chihchi (The graduate institute of Taiwan Literature of National Chengchi University, Taipei City)

After the WWII, the powers in the Western Bloc (the United States, its NATO allies and others) started to confront the powers in the Eastern Bloc (the Soviet Union and its allies in the Warsaw Pact) for decades. Above it, My presentation regards the Asia as an aggregate, to examine the Chinese literary field, which flowed, rearranged and changed, how to produce the Chinese literary imagination dynamically between nation, cultural capital and political negotiation during the Cold War. Discussing this topic, I take the “Universal Daily News” (Shi-jie-ri-bao, 世界日報) in Bangkok which was an official organ of the Kuomintang (KMT) as an example and observe that how the news media shape itself as an agent of Chinese cultural in the Southeast Asia between the KMT power and the liberalism which was spread by the U.S. mostly in the 1950-60s. “Universal Daily News” (Shi-jie-ri-bao) in Bangkok published in 1954, the newspaperman who also a military officer of KMT, Di-hua Rao (饒迪華) was the President. “Universal Daily News” was one of the most important news media which shaped the identify community of Chinese in Thailand. During the Cold War, the literary supplement of “Universal Daily News” not only published many literary works from Taiwan and Hong Kong writers, but also became a place of literary training for Thai-Chinese writers, and influenced the development of Thai Chinese literature. In other words, it opened a Chinese literature imagination with local identification. Thus, this presentation carries out a perspective from cross area communication and exchange of literature, and sees the influences and multi-imagination between Taiwan, Hong Kong, which was a place gathered different political powers after WWII, and Southeast Chinese literature in the 1950-60s.

5:00 PM - Spectres of Catastrophe: Wang Ruiyun and Lu Xun Compared

Chen, Mao (Skidmore College, Saratoga Springs NY, USA)
Modern Chinese literature is often said to be a literature of crisis even when the crisis in question is not clearly identified. In this paper, I argue that different literary idioms, corresponding roughly to 'modern' and 'contemporary', can be compared on the basis of two works that belong to a single Chinese tradition. The paper is concerned with how major characters assume a “spectral” role, while also evoking a sense of catastrophe, in Wang Ruiyun’s 2005 novella, "Gu Fu," and also in Lu Xun’s canonical short story, "The New Year’s Sacrifice." Emphasis is placed on the former work, but, when taken together, the two works suggest that what Maurice Blanchot has referred to as “catastrophe” underlies the construction of both works and the creation of similar characters. In the novella, the narrator meets with Gu Fu three times, initially seeing him upon his release from the labor camp and finally discovering his “ghost-like” shadow hidden behind a small kitchen in a Shanghai apartment. In Lu Xun’s short story, Xianglin Sao is also presented three times to the narrator, first appearing as a physically strong woman and then later in life as a destitute beggar who inquires into the fate of the human soul. Although the spectral appearance in both works might be explained on the basis of psychoanalytic theories of a recurrent trauma, I will argue instead that the idea of a “hidden cause” is better understood as the expression of how two different societies mark those that it excludes in a way that has catastrophic consequences. Thus, in these two exemplary works, modern and contemporary “idioms” differently communicate how literature can be witness to a catastrophe that is irreducible to the time in which it is written.

Sat, July 23rd, 09:00, Stefano Evangelista, C. Many cultures, many idioms
Date: Saturday, July 23rd
Room: Sensengasse SR 6
Chair: Stefano Evangelista

9:00 AM - THE DYNAMICS OF PROHIBITION IN CHINUA ACHEBE’S NO LONGER AT EASE AND ARUNDHATI ROY’S THE GOD OF SMALL OF THINGS

Chukwumah, Ignatius (Federal University, Wukari, Nigeria)

When Arundhati Roy’s The God of Small of Things (1997) appeared on the international literary landscape, it stunned the world as presenting a modern Indian perspective of the intricate dimensions of prohibitive love in a region where caste system is nothing new. Critics declare that novel as this presentation is, it does not offer a farfetched understanding of the Indian cultural world. Yet the positing of love in The God of Small of Things, or the deliberate attempt by members of a cultural group to legislate for lovers who to love and how, has an analogous presence in African literature in the novel, No Longer at Ease (1960), Chinua Achebe’s second work. This is a largely ignored aspect in the reading of The God of Small of Things. In order to open up illuminating arenas, this article will analyse both works comparatively bearing in mind the following questions. What remote and immediate influences of prohibitive love are stimulated by the milieus of both texts? How comparable are the African and the Indian world-views regarding limiting someone else’s love for his/her beloved? What images show forth? How powerful or powerless are the tendencies of prohibitive love before such a religion of love as Christianity? Is the action of prohibitive love in both texts successful? What consequences does this prohibition give rise to? These and many others would be answered by this article in order to argue that prohibitive love is a transcontinental phenomenon, and that eschewing this behaviour restores human dignity, keeps at bay unnecessary domestic tragedies, inaugurates communal advancement and, ultimately, fosters global harmony.
Africa was literarily unheard for many centuries. Yet that does not mean that it has no history, or no literary tradition as argued by Hegel’s dictum. On the contrary, this literature has a long oral tradition. ‘Orality’ has been inserted into their way of writing although the language used is the colonisers’ and not the native one. The modern African writer brings his originality into literature by using some efficient tools of formulation such as proverbs, sayings, folktales and songs. These elements are used to alter the European languages to suit African surroundings and this, partly, represents his “Africaness” as it was called by Emenyonu, also called “tropicalities” in African literary writings in English where literary aesthetic, language use and discourse are culturally embedded. History has contributed to combine this oral tradition to the written one. One of the results of that combination is what Kachru considered as a “nativized English” where various linguistic devices such as lexical innovations, translation equivalence, contextual redefinition and rhetorical and functional styles are used to contextualise English in the native culture of the author. The African Novel can be considered as a hybrid of the Oral tradition typical to Africa and the imported literary form of Europe. The conflict generated by the meeting of the African and the European in the African literature written by women is quite interesting to know more about the consequences of these contacts as illustrated in literature, and makes of Emecheta’s The Joys of Motherhood (1979) a case which is worth investigating through a postcolonial reading. This work consists in highlighting the different linguistic devices and the plot structure used by Emecheta in this novel reflecting her African culture. Her Africaness is expressed through her use of time as well. This traditional temporality, called synchronicity, is underlined and contrasted with western diachronicity.

Recognizing, Knowing, and Understanding Diversity at Home and Abroad in Recent West African Fiction

The image of artless foreigners who do not understand the culture and behavior of their hosts has been present in African literature from the earliest times. However, one can say this exploitation of the simplicity of the foreigner has taken quite a different turn and approach by some of the more recent writers from West Africa. Several new works now seem to move beyond the image of the ostensibly innocent African observer in a foreign environment to characters who consciously use the concept of alterity to challenge and recast some old myths. Simply put, while works of the earlier generation such as Hamidou Kane, Conton, Achebe, Maddy, Loba, and Emecheta, presented various facets of African student life in Europe, a new group of writers now manipulate language and structure to create and locate spaces and landscapes that are more innovative and daring than their predecessors’. Using linguistic styles that evoke the world of painting and spatial geography, the artistry and poignancy of these new African writers are so powerful that the writers seem to have used their respective worlds as visual and poetic canvases to achieve some important goals: they have used linguistic, literary, and visual techniques not only to wander with ease from one topic to the other but also from one part of the world to various others, while redefining the concept of otherness. This essay aims to show how, using linguistic and other strategies, Aminatta Forna, Pede Hollist, Eustace Palmer, Gloria Allen, Ishmael Beah, Delia Jarrett Macauley, Teju Cole, Chimamanda Adichie, Chika Unigwe, Marie Ndiaye, Fatou Dioume, etc are able to challenge some previous myths while also succeeding in using language to speak about West Africa, Europe, and the US as geographical, economic, and sexual spaces.
Sat, July 23rd, 11:00, Baisali Hui, B. Language - The essence of world literature

Date: Saturday, July 23rd
Room: Sensengasse SR 6
Chair: Baisali Hui

11:00 AM  -  Translation as Sensibility to the Other: Dante’s "vulgare illustre" in Korea
Park, Sangjin (Busan University of Foreign Studies, Busan, South Korea)

As a translator of the Divine Comedy by the Italian writer Dante Alighieri, I aim to discuss, through minute analysis of the process of translating it into Korean, what kind of role translation can play in helping us to imagine a more democratic and universal development of literary values in the face of the rebirth of ‘world literature’. I start by examining critically T.S. Eliot’s “What Is a Classic?” in which he offers crucial yet improvable observations on the translation and literary value of the Comedy. I emphasize the context-boundness of translation, which leads us to shed light on what can be called a ‘provincialism of space’ in comparison with what Eliot calls a ‘provincialism of time’. Indeed we can observe that the Comedy has become world literature by virtue of dynamic translations of its vernacular Italian, which Dante called ‘vulgare illustre’ in his De vulgari eloquentia, across national borderlines. While Eliot holds that no modern languages can share the universality of Latin, Dante’s literature, which arose in appropriating the universality of Latin, has in fact achieved its ‘universal’ position by relying on the vernacular language and its destiny to be translated into other modern languages. Here we can say that the perfection of a universal classic can be maintained through its ‘creative betrayal’ of itself, which is precisely what the act of translation promotes in its positive aspect as sensibility to the Other. Here we also need to re-conceptualize the Other on the strategically ethical dimension, in which the Other is no longer an isolated and excluded being, as in the traditional meaning, but a platform for overcoming that isolated and excluded situation and, furthermore, for leading us to initiate open thought.

11:30 AM  -  Hail to the Kingdom of Scriptures: The Formation of Christianity in the Eighteenth and Nineteenth Century Korea
Hur, Yoonjin (Sogang University, Suwon, South Korea)

Catholicism was introduced in the Chosun dynasty through the books written by Jesuit missionaries. The literati first adopted it as an innocuous discipline or scholarship called Western studies(西學). However, once some scholar-officials and many subjects accepted it as religion, or more seriously, faith, the Neo-Confucianist society tried to reinforce its ideological and political basis to protect its Holy Religion(聖敎) or Confucianism against the threat of the Western. One of the most scholarly monarchs in Korean history, Jeongjo(1752-1800) emphasized in one of his works, Daily Meditations(日得錄) (1814), that Confucianism or orthodox studies (正學) would not give its way to Christianity or unorthodox studies(邪學) since he believed Confucianism was the universal truth. Early Christians of Chosun integrated traditional Asian systems of thought and belief including Confucianism into their writing, as Paul appropriated the Judaic law and its hermeneutic tradition to establish Christian apologetics. For example, Augustino Yak-Jong Jeong’s The Essence of the Religion of the Lord(1800) is largely devoted to distinguish God from the Confucianist concept of Heaven(天) as principle and the Taoist concept of Emperor the Highness(上帝) as god. He also proved that Buddha could not be the Creator and defended Christianity from the attacks of Neo-Confucianists who regarded Christianity as another sect of heresy like Buddhism. Creating a unique work of hagiography, early Christians of Chosun combined biography(傳) and dream narrative(夢遊錄), which were traditional narrative genres in East Asia. Even a conduct book for women was created,
reinterpreting Neo-Confucianist family ethics. The expression “holy scripture(聖經)”, which once referred to Confucianist scripture, only means “the Holy Bible” now. Whenever we read the Holy Scripture translated in Korean, we also read between the lines of East-Asian scriptures and cultural memory.

12:00 PM - Yi Sang’s Letter Sensibility and Modernity of Media in the 1930's Korean Modern Literature
Kim, Sungsoo (Yonsei University, Yonsei, South Korea)

This proposal has an awareness of two. One is to consider the meaning of “letter” sensibility, as expressed in Yi Sang’s text in relation to newspapers and printed media, which constituted modern media in the city of Gyeong-seong [京城] in the 1930’s. The other is to analyze Yi Sang’s dream of writing and of realizing his goals through the letter expression. Therefore, the objective of this proposal is to investigate the unique ideas about letters and the meaning of the expressions in the literary texts of Yi Sang, who omnidirectionally participated in the so-called “modernity of media,” as he drew figures, blueprints, and illustrations and worked as a magazine editor and literary coterie within modern Korean literature in the 1930’s. On the basis of this investigation, I tried to clarify the patterns in Yi Sang’s dreams of language. Yi Sang’s unique ideas about letters were incorporated into his works in various forms and expressed through his original literary language. Moreover, his ideas had a socio-cultural impact at that time beyond the function of delivering literary meanings. Hence, various aspects of Yi Sang’s literature constituting the so-called “rhetoric of city” were patterned by reflecting urban phenomena in visual forms in many parts of his works. The metaphoric system of the “rhetoric of city” established the unique metaphor in the viewpoint of the new modernity by the emotions and senses of those living in a city in the 20th century, saying good-bye to the senses of the 19th century. The characteristic elements of Yi Sang’s literature in the area of Korean literature in the 1930’s, which resulted from various forms of letters and their application to literary works, can ultimately be considered ventriloquial reactions to the speed of the capitalistic society that was changing rapidly, as well as to the disturbance of time and the entanglement of space in the changing process.

Sat, July 23rd, 14:00, Mohammad Hossein Djavari , B. Language - The essence of world literature
Date: Saturday, July 23rd
Room: Sensengasse SR 6
Chair: Mohammad Hossein Djavari

2:00 PM - La traduction française des régionalismes dans les nouvelles de Phanishwarnath Renu Verma, Runjhun (Jawaharlal Nehru University, New Delhi, India)

Toute œuvre littéraire représente la langue et la culture de laquelle elle est issue. Notre identité culturelle est étroitement liée à la qualité et au rayonnement de notre langue. La traduction littéraire, dans ce but, ne porte pas seulement sur le simple transfert d’une culture dans l’autre, mais elle démontre un choix conscient de ce qui est représenté et comment. Dans un pays multilingue et multiculturel comme Inde, la traduction ayant l’objectif de présenter une littérature nationale voire indienne aux lecteurs étrangers a la tendance d’effacer ou bien négliger les diverses cultures régionales qui construisent cette culture ‘indienne’. Cette recherche vise à traduire et à commenter la traduction française des régionalismes dans la nouvelle choisie d’un écrivain indien hindiphone.
Phanishwarnath Renu, qui est, à son tour, connu pour avoir écrit dans un style régional. Nous proposerons, ensuite, de différentes catégories sociolinguistiques pour commenter et pour analyser la traduction de la nouvelle choisie. Phanishwarnath Renu présente, à travers ses œuvres, une image unique du Bihar, une région située à l’est de l’Inde, avec toutes ses nuances culturelles, linguistiques et sociohistoriques. Il n’écrit pas dans le dialecte typique de la région, le ‘Angik’, parlé à Purnea, un district du Bihar. Il utilise une sorte de mélange de registres avec la langue soutenue, le dialecte et les mots déformés de l’anglais qui représente la vie quotidienne des personnages dans cette région. Pour reproduire les régionalismes dans la langue cible, il faut une approche sourcière. La nouvelle 'Maare Gaye Gulfam' se situe dans un décor spécifique, propre à elle. Cette recherche vise à commenter la traduction de ladite nouvelle en divisant le texte en différentes catégories de signes sociaux comme les chansons folkloriques pour renforcer les sentiments de ses personnages, les plats typiques de cette région, les mœurs, les modes, la kinésique, la proxémique et ainsi de suite. À l'aide de ces catégories, nous allons essayer d'éclairer les régionalismes, d’abord, au niveau de la langue et puis au niveau des spécificités culturelles. L’objectif est de montrer la présence de diverses cultures qui existent au sein d’une grande culture indienne et de plus, de renforcer l’identité de ces cultures, qui est celle du Bihar dans notre cas.

2:30 PM - « Shéhérazade »: personnage transculturel

ALLIOUI, SAMIA (université Badj Mokhtar, Annaba, Algeria)

Shéhérazade est un personnage littéraire féminin enfanté par l’imaginaire masculin indien ancien ; elle a été crée dans un contexte politique, social et culturel pour un but éducatif de l’aristocratie. Passée au royaume Perse oralement, elle se transforme en modèle féminin (désiré) par l’esprit masculin oriental ancien. Après son adoption par la culture arabo-musulmane, elle se transforme en femme modèle de beauté, d’intelligence, de culture, de féminité et de soumission totale à son homme dans un cadre culturel et religieux arabo-musulman teinté d’esprit bédouin et de culture mosaiquaire ; elle est le modèle féminin recherché par l’homme arabo-musulman. Transportée en France par Antoine Galland, Shéhérazade –princesse orientale- se trouve dans un monde nouveau, et une culture nouvelle, elle se transforme en une femme de l’aristocratie française, puis européenne ; grâce à son adoption par l’esprit et le goût de la bourgeoisie et du classicisme, elle n’a plus les traits ni le comportement d’une princesse orientale. Avec l’évolution politique et sociale en France, puis en Europe, Shéhérazade continue son évolution, et devient chez De Régnier une femme libre, et même libertine prônant un discours féministe. De retour, dans la culture arabe moderne et contemporaine, elle entame une évolution rapide et diverse : elle est porteuse de discours d’émancipation, religieux, révolutionnaire avec plusieurs poètes et romanciers arabes ; puis humaniste et mondialiste dans la littérature arabe contemporaine grâce au plurilinguisme. Ainsi, Shéhérazade est devenue, grâce à son passage –diachronique et géographique, entre plusieurs cultures, orientales et européennes- le symbole de beauté, de féminité, d’émancipation. Elle est devenue un mythe littéraire moderne en pleine construction par les cultures du monde. La question qui se pose est : pourquoi Shéhérazade a connu cette évolution, cette émancipation ? et quel est l’impact des différentes cultures dans son développement ?

3:00 PM - Migrants de l’Histoire et de la mémoire : voyages de retour lusophones

Coutinho, Ana Paula (Faculdade de Letras - Instituto de Literatura Comparada Porto, Porto, Portugal)

Tatiana Salem Levy ( Lisboa, 1979), écrivaine brésilienne et Dulce Maria Cardoso ( Trás-os-Montes, 1964), écrivaine portugaise auront peut-être très peu en commun, sauf avoir changé très jeunes de continent ( la première en direction du Brésil, la seconde en direction d’Angola, en Afrique), suite aux contingences historiques ( dictatures, colonialisme) et d’écrire toute les deux en portugais. À part leur migration physique, i.e. au sens littéral du terme, elles ont aussi entamé une migration

Sat, July 23rd, 16:00, Karoline Baumann, C. Many cultures, many idioms
Date: Saturday, July 23rd
Room: Sensengasse SR 6
Chair: Karoline Baumann

4:00 PM  -  "The Mind of Awakaipu": indigenous textualities in Wilson Harris' novel and its sources
Neiva, Gabriel (Department of Spanish, Portuguese and Latin American Studies, Manchester, United Kingdom)

“The Mind of Awakaipu” is the second novel of The Age of the Rainmakers by the Guyanese writer Wilson Harris (1972), who defines his collection as ‘Amerindian fables’. All four narratives are based on a specific indigenous people of the Circum-Roraima region, “The mind of the Awakaipu” on the intriguing history of the Arekuna Indian Awakaipu. After working as a guide for Schomburgk (1847-1922) on his expeditions across Guyana, Awakaipu, later, became known as the protagonist of a messianic episode that ended in mass murder. This tragic event, described for the first time by the German ethnographer Appun (1871), prophesizes, through blood drinking and nightlong dancing, the transformation and appropriation of the white colonizers’ power. Different from previous descriptions of Awakaipu, such as in The Marches of Eldorado by the British writer Michael Swan ([1958] 1963), explicitly mentioned in a note to the fable, Harris constructs this persona from the inside. The central theme of the narrative, rather than the mass killing, is Awakaipu’s ability to withstand pain, something Schomburgk found remarkable. This paper, thus, proposes a comparative analysis of “The Mind of Awakaipu” with its direct and indirect sources, mapping Amerindian and Western discourses and hybridization processes in the novel, a cross-cultural imagination as theorized by Harris, whose fiction draws on surrealist techniques and the language of indigenous mythology. By taking the reader into the mind of Awakaipu, Harris challenges hegemonic perspectives, unravels historical biases and opens new imaginative horizons through an Amerindian ethics and aesthetics.

4:30 PM  -  Oral versus written language or "The parrot and Descartes" in Pauline Melville's The Ventriloquist's Tale.
NENEVÉ, MIGUEL (UNIVERSITY OF RONDONIA, Porto Velho - RO, Brazil)

“The Parrot and Descartes” is a short story by Londoner writer born in Guyana, Pauline Melville. The story makes allusion to European Cartesian language and “truth” versus South-American orality and lack of certainty. The same theme appears in Melville’s novel The Ventriloquist’s Tale . Born in the Amazonian region close to the Brazilian border, in the " parched savannahs that belong to the Indians on either side of the Kanaku Mountains north of the Amazon” as the narrator of The Ventriloquist’s Tale tells the reader, Pauline Melville has explored the theme of Amerindian voices as a counter-discourse to a homogenizing view of South-America and its native people (presented by scholars of several fields). In this paper we would like to argue that both novel The Ventriloquist’s Tale and the short story “The Parrot and Descartes” satirizes the studies on Amerindian people which try to look at them from outside and often publish “the truth” on them based on data only. Trusting more in the oral language than in the written text Melville’s narrators seem to distrust "Cartesian" language and unique representation of Amerindian World. The reader can realize a defiance of easy classification
The majority of contemporary North American Indigenous literatures are written in English. However, the authors of this writing come from many different nations and cultures. Some of these writers continue to speak an Indigenous language; many do not. This writing consequently problematizes the homogenization of language with nation and culture. This paper explores how three authors from different Indigenous cultural backgrounds translate metaphor into their novels. Applying Eva Kittay’s work on metaphor cross-culturally, I look at how the interpretation of metaphor involves either a reinterpretation of language or a reinterpretation of the world. Semantic equivalence, these novels suggest, is problematic in terms of translating culture. In Fools Crow (Blackfeet), James Welch uses literal translations of common English words to Other English speaking readers from their own language. He causes the reader to question: is a hoots in the night the same animal as the owl? In Monkey Beach (Haisla), Eden Robinson incorporates allusions and metaphors into her novel in a way that restricts understanding to an insider circle. The image of the sea otter, for instance, immediately lets Haisla readers know the outcome of the central character’s search for her lost brother, while the non-initiated reader is left in the dark. In Kiss of the Fur Queen (Cree), Thomson Highway inserts Cree words into an otherwise English novel. The Cree language is left untranslated and is imposed on the reader in the same way that English is forced on the novel’s central characters in residential school. The ways in which these authors translate metaphor across cultural boundaries emphasize how writing is always a social act. Not only does one need cultural knowledge to translate, one needs that knowledge to make meaning from a literary text. The transformative power of the metaphorical image goes beyond symbol or allegory to fashion worldview.
relational, contingent, and material nature of language. Drawing upon a theoretical framework laid by critics such as Homi Bhabha, Marjorie Perloff, and Yasemin Yildiz, I demonstrate that multilingual texts create an interlingual space that challenges the long-standing notion of incommensurability. By “translanguaging,” poets such as Caroline Bergvall, Barabra Jane Reyes, Kathy Park Hong, and Gustavo Perez Firmat self-consciously challenge the distinctions between individual languages, to “go on by going through the disjunction of the untranslatable” (Homi Bhabha), to “writ[e] beyond the concept of the mother tongue” (Yasmin Yildiz). These writers reflect the inherited prejudice of Schleiermacher’s Muttersprache, while at the same time rejecting the nativist myth of language and suggesting that linguistic belonging is as relative as the meaning of a sign itself.

Sat, July 23rd, 09:00, Maria Helena Santana, D. The language of thematics
Date: Saturday, July 23rd
Room: Sensengasse SR 7
Chair: Maria Helena Santana

9:00 AM - Qui peut definir les femmes? Versuche der französischen Medizinphilosophie postrevolutionäre Models of (wo-)men zu etablieren

Vybirol, Angelika (Universität Wien, Vienna, Austria)


In diesem Diskussionsbeitrag liegt der Fokus auf den Jahren 1789 bis 1804 in Frankreich, denn dort nimmt dieser Diskurs eine besondere Funktion ein, da es nicht nur um eine medizinische oder philosophische Geschlechterdefinition geht, sondern um eine politische.


9:30 AM - Comparaison comme moyen de compréhension

Assibpour, Mohsen (Tabriz University, Tabriz, Iran)
Il va sans dire que les concepts d"imagologie" et d"intertextualité", lesquels ont pour base un mécanisme de comparaison, sont liés aux notions d"écrivain" et d"écriture". Dans la même perspective, on peut envisager une comparaison qui s'intéresse cette fois au côté du "lecteur" et donc de la "compréhension". La notion de "reflet" jouissant du prestige d'un principe dans le domaine de la littérature comparée – l'imagologie étudie le reflet d'un pays ou culture étranger(ère) dans une œuvre et les recherches intertextuelles celui d'un texte dans d'autres – on peut en définir un autre type quand c'est la lecture et ses questions qui entrent en jeu. Ainsi, nous sommes de cet avis que, quoi que soit le genre littéraire dans lequel a vu le jour une œuvre, sa compréhension serait une sorte de "perception" qui se nourrit de "visions" du lecteur. En effet, il est indéniable que la compréhension d'un texte, même s'il a une faible capacité pour provoquer des images mentales, se passe par une certaine référenciation aux éléments du monde extérieur. Dans cette optique, la lecture étant, en quelque sorte, une adaptation imagée, la tâche du lecteur aboutit à la production d'un faux-film. Etant donné que chaque lecteur fait (voit), en fonction de sa disposition psychosociale, sa propre version du roman, nous espérons ouvrir un nouvel horizon aux études comparées sur la littérature, là où ce fameux lien de comparaison s'établit entre le texte et ses différentes représentations mentales. Dans cet article, nous nous proposons, à travers une recherche, de montrer quels sont les éléments qui interviennent lors de cette comparaison, ou pour mieux dire, cette adaptation, comment les lecteurs forment des images mentales différentes face au même texte et enfin, du fait que la recherche est faite sur des doctorants iraniens étudiant des extraits tirés de L'Assommoir de Zola, quel est le rôle de l'élément de culture dans la représentation mentale produite chez un lecteur étranger ?

10:00 AM - Misfits: the literary construction of a queer subject
Grilli, Alessandro (Università di Pisa, Pisa, Italy)

The main focus of queer theory is the decostruction of power relations embedded in hegemonial identities and social exchange. The structural affinity between a queer position and sundry forms of marginality and failure has been touched upon by J. Halberstam in The Queer Art of Failure. However, in Halberstam's analysis the marginal position is considered as a given: the process of failure is neither investigated nor problematized.

My paper aims at exploring the shaping of normalcy, in the hegemonial patterns which constitute the difference between the performances of failure and success, by presenting the methodology and some key results of an extensive ongoing research project about the representation of misfits in Western literature. Through the analysis of the literary representation of a variety of interactions between misfits and "normals", I aim to investigate the primordial shaping of normative constructs in a number of apparently benign forms of social exchange such as conversation. Beyond its thematological framework, stemming from a traditional comparative setting, my research project aims at a comprehensive analysis of the repressive thrust of normalcy and of the various socially relevant meanings which can be expressed through the literary representation of its imperfect performance, from the cautionary tale to the return of the repressed.

I will make use of concepts stemming from linguistics, psychoanalysis and cultural studies; however, my main methodological framework originates from the work of Harvey Sacks (1935-1975) who, some twenty years before Judith Butler, realized and described the performative nature of identity categories, focusing in particular on the performance of normalcy. Starting from some of his results, I will describe the literary representation of the genesis of normalcy and its opposites in subliminal practices embedded in minimal interactions, which quickly exhibit their normative thrust and are revealed as passage rites.
Sat, July 23rd, 11:00, Abhinaba Chatterjee, C. Many cultures, many idioms

Date: Saturday, July 23rd
Room: Sensengasse SR 7
Chair: Abhinaba Chatterjee

11:00 AM - From Traditional Parody to Postmodern Pastiche: Imitation in/as Translation, East and West
Chan, Tak Hung Leo (Lingnan University, Hong Kong, China)

While John Dryden once categorized imitation as a free form of translation, modern theorists seem to have ignored the link between the two, preferring to pontificate on issues like fidelity, equivalence and difference in their discourse on translation. The late twentieth-century discussions of imitation by Gérard Genette bring fresh insights to bear on this issue. He advances the idea of three “modes” of imitation: playful (parody and pastiche), satirical (travesty and caricature), and serious (transposition and forgery). The present article focuses on Japanese manga imitations of the Chinese novel The Journey to the West, in particular Minekura Kazuya’s 1997-2002 Journey to the Extreme (Gensōmaden Saiyūki). It modernizes the sixteenth-century classical Chinese tale of the monk Tripitaka, who went to obtain Buddhist scriptures from India, accompanied by his three disciples, Monkey, Pigsy and Sandy. Minekura adopted a subversive and decadent style, showing the pilgrims driving around in a jeep in the world of the future, and transforming the monk into an arrogant youngster who smokes and drinks excessively. Considering the fact that there has been a Japanese manga tradition of imitation pre-existing textual material (especially from China), one can interpret our chosen example as the attempt of a fan subculture to “employ different cultural products for their own purposes [and] conquer their own space” (according to Mikko Lehtonen). The hybrid elements—Japanese and Chinese, native and foreign—in the imitations create a textual bricolage that reflects the intention of the manga artists to carve a territory of their own in which new meanings are inscribed in canonical texts originating from China, a cultural neighbor who has an all-pervasive influence. Through such imitative reconfiguration, the original text is shattered, and the broken pieces reassembled in novel ways. It will be difficult to pinpoint the attitude of the text producers, for it can very well be a mixture of respect and ridicule. Perhaps rather than trying to do that, it is best to describe how the element of play works in the “translation” process, especially when it entails the change from a high-brow medium (the novel) to a low-brow one (like manga). The recycling of meanings, the updating of historical events, and the piecing together of interpretations are the most interesting aspects of the “imitative translation” as revealed in Journey to the Extreme.

11:30 AM - Translations from the Unknown: Lafcadio Hearn and the Japanese Language
Evangelista, Stefano (Oxford University, Oxford, United Kingdom)

The name of Lafcadio Hearn (1850-1904) has become virtually unknown, being seldom more than a footnote in literary histories of the late nineteenth century. Yet this prolific Irish writer, who spent fourteen years in Japan and published several books about Japanese life with British and American presses, was once an internationally well-known author who attracted the attention of the likes of W.B. Yeats, Hugo von Hofmannsthal and Stefan Zweig. Hearn has moreover enjoyed an uninterrupted celebrity status in Japan, where he is a household name and his books, in Japanese translation, have never been out of print.
In this paper I explore Hearn’s engagement with the Japanese language, focusing especially on his first collection of travel sketches, Glimpses of Unfamiliar Japan (1894). Given Hearn’s eagerness to study Japanese arts, customs and traditions, it is surprising that he never mastered the language of his adopted homeland; the more so because Hearn was a skilled linguist who produced pioneering English translations of Gautier, Flaubert, Maupassant and Pierre Loti among others. My hypothesis is that Hearn cultivated a strategic ignorance of the Japanese language that enabled him to preserve the elements of defamiliarisation and desire for the unknown that he wanted to transmit to his readers in the West.

In his last published book, Japan: An Attempt at Interpretation (1904), Hearn came up with a striking physical description of his distance from the Japanese language: ‘Could you learn all the words in a Japanese dictionary, your acquisition would not help you in the least to make yourself understood in speaking, unless you had learned also to think like a Japanese, - that is to say, to think backwards, to think upside-down and inside-out, to think in directions totally foreign to Aryan habit.’ My paper aims to reveal that Hearn turns this uncomfortable subject position in which the Japanese language forces him into an empowering point of view.

12:00 PM - Lost and Found--Issues of Translating Japanophone Taiwanese Literature

Lin, Tzu-yu (National Hsinchu University of Education, Hsinchu)

From 1920, Japanese became the common language of a diverse range of ethnic groups in colonial Taiwan, and a high percentage of Taiwanese literary works during the late Taisho period to the Showa period (1920-1946) was written in Japanese (Matsunaga, 1998). To write in Japanese provided a possible path for the Taiwanese authors to have a wider readership among Japanophone communities in East Asia, but most importantly it was a more promising way to have their works published and to address the Taiwanese readership in order to offer a different voice from those imported from imperial Japan. However, in the immediate post-war years, when the Chinese Nationalist government took over the administration of Taiwan, the body of Japanophone Taiwanese literature was violently "torn off" from Taiwanese literary history in the name of "de-colonisation" (Marukawa, 1998). All of publications in Japanese were abolished in 1946, and it was not until when the 38-year period of martial law was lifted that Japanophone Taiwanese literature was finally reintroduced to the post-war Taiwanese generations in Chinese translation. Although it has long been considered that the use of the coloniser's language is a reflection of the unequal power relations between coloniser and colonised, the issue of preventing oppressed colonial subjects from passing on cultural memory to the next generation needs urgent critical attention. This paper will explore limitations/problems while reading the translated Japanophone Taiwanese literature. The questions to be addressed are: when "translating back" into Chinese, is it really possible to reflect "authentic" Taiwanese culture or is it another kind of brutality that enacts a form of Chinese "nationalism" in the postcolonial years? The translation of Taiwanese writer Weng Nao's works will be used as examples, as his modernist literary representation are particularly worthy of scrutinising and highly challenging for translators to "faithfully" render.
2:00 PM - Language and Belonging: Accounts of Childhood by Sandra Cisneros and Aglaja Veteranyi
Silos, Lorena (Universidad de Alcalá, Alcalá de Henares, Spain)

Since language and memory are highly interconnected, how can memories which happened in a language be remembered and depicted in a different language, i.e. in a language in which said memories did not happen? Such is the case in Sandra Cisneros’ The House on Mango Street and Aglaja Veteranyi’s Warum das Kind in der Polenta kocht. Both narratives portray an attempt to construct a culturally hybrid identity from the perspective of a migrant child: Romanian author Veteranyi left her country to live in Switzerland at a very young age, whereas Chicano writer Cisneros was born in the US to a family which was shaped by the experience of migration from Mexico. Such experience of migration, of displacement and of not belonging is clearly reflected in the writing of these two texts, in which cultural elements are transferred into a language in which they do not belong, creating a new linguistic and cultural sphere and contributing to the creation of a fictional world of its own. Moreover, this new language—of feigned simplicity and frequent symbolism and metaphor—enables the text to distance itself from the sometimes not easy to remember experiences of migration and displacement and supports the role of language as a device in the literary depiction of childhood.

2:30 PM - A literary genre in constant migration: 'vies imaginaires' between languages and nations
Varju, Kata (ELTE BTK, Budapest, Austria)

The genre of the vies imaginaires is a secret shared by different emigrants. Some are escaping the realism as artistic movement (Marcel Schwob), others are using this genre to leave behind poetry and begin a new career in short fiction (Jorge Luis Borges), while others live in actual expatriation (Roberto Bolaño), change their language (Juan Rodolfo Wilcock). But every time, it is a new beginning. Where lays the power in the decadent findings of Marcel Schwob, which makes this secret genre chic again and again? Marcel Schwob elaborates ancient Greek sources (Pascual, 1996), and the modern writers rewrite Marcel Schwob and each other (Zonana, 2000), sometimes they reveal their sources, sometimes they await the moment when the critics solve the enigma. But bigger is the mystery of this micro-genre as it produces a specific microclimate, a translational and hidden universe in time and space, on the border of factual and fictional. Where can we find the common denominator of these migrant short stories? Is there any common denominator at all? Rupture is a precondition of migration. And this rupture has inevitable consequences like doubling of characters, abruption of the time, the fake encyclopaedism, treatment of places, etc. Does the vies show any sign of this migration? Does the migration appear as topic? Revisiting the basic notions of the narratology should be possible to connect the decadent Marcel Schwob with the 20th century? In the personal history of Bolaño the vies imaginaires is not only a digression, but a fundamental component of his novels (Walker, 2013), in this sense the better understanding of the happy few (Borges, 1988) can lead to a better analysis of his mature work. The migration can be a fact of life, but as well the inherent quality of the micro-genre which itself is a migratory phenomenon, a kind of “portable” (Vila-Matas, 1985) world literature.

3:00 PM - Uniculturalism as an emigré writer’s choice
Kopper, John (Russian Department, Hanover, NH, USA)

This paper analyzes the implicit theory of cultural internationalism in two novels by Russian authors writing in France: Nina Berberova’s "Poslednie i pervye" (The Last and the First) (Paris, 1930) and Andrei Makine’s "La Vie d’un homme inconnu" (Paris, 2009). Scholars such as Adrian Wanner have looked at the "ideal of a universal language" in the early novels of Makine, but my study explores the dramatization of cultural adjustments to --specifically to whether the term a "New Russia" can be applied to the Russian emigration. I also contest Emily Apter's characterization of the translingual
writer’s "monocultural aesthetic agenda that elicits transnational engagement," Berberova's and Makine’s plot engagement with the Russian homeland ends, respectively, with the erasure of memory and the idiosyncratic restoration of an explicitly literary memory in Makine's imitation of the conventions of the Soviet era's socialist realism. The result is not a monocultural fiction but what I would term a "unicultural" aesthetic universe, each representing a hypothetical model for culture (hence a justification for Makine's return to a discourse borrowing from the socialist-realist conventions of utopianism). Although the paper may appear to resemble the theme of panel 17256 ("France-Russie: Littératures croisées"), it does not specifically address language choice of the writers, an therefore I am submitting the proposal to the Congress section C.

**Sat, July 23rd, 16:00, Yue Yuan, C. Many cultures, many idioms**

Date: Saturday, July 23rd  
Room: Sensengasse SR 7  
Chair: Yue Yuan

4:00 PM  -  Die Sprache des Schreibens als Wahlsprache: Die Fälle von Italo Svevo und Elias Canetti  
Massa, Adriana (Universidad Nacional de Córdoba, Córdoba, Argentina)


5:00 PM  -  Ein tschechoslowakischer Beitrag zur Theorie der Weltliteratur  
Zelenka, Miloš (University of South Bohemia, Faculty of Education, České Budejovice, Czech Republic)


Sat, July 23rd, 09:00, John Kopper , D. The language of thematics
Date: Saturday, July 23rd
Room: Sensengasse SR 8
Chair: John Kopper

9:00 AM - Three Labyrinths and one Maze. The motif of the labyrinth in European poetry of the first half of the 20th century
Brantner, Irina (Institut für Europäische und Vergleichende Sprach- und Literaturwissenschaft, Austria)

The motif of the labyrinth has repeatedly been used in literature for centuries; the labyrinth or the maze, is the symbol of the unconscious, which represents the journey of the perplexing process of self-discovery. Its nightmarish tunnels are the quest for knowledge in the hope of discovering a transfigured identity.

The paper “ Three Labyrinths and one Maze. The motif of the labyrinth in European poetry of the first half of the 20th century" is a comparative analysis of the use of the labyrinth motif in the poetry of the first half of the 20th century in Europe. The study examines four poems written in by Muir, Bryusov, Kraus and Desnos, respectively in English, Russian, German and French. These four poets, who represented different cultures and spoke different languages, exploited the motif of the labyrinth in their oeuvre. Through studying their biographies and considering historical background (such as wars, for example), the various remodeling of the myth are considered and explored, revealing similarities and divergences in approach of the authors to the perception and application of the motif of the labyrinth.

9:30 AM - Catastrophe in the Imperial Lexicon, 1613-1895: The Language of Predicament in Spanish Colonial Philippines
Jacobo, J. Pilapil (Ateneo de Manila University, Quezon City, Philippines)

A synopsis of terms on “catastrophe,” “disaster,” and “calamity” from dictionaries written during the Spanish colonial era in the Philippines, the study seeks to construct a genealogy of crisis, and hence a rhetoric of predicament that is accessed in this instance through an apprehension of autochthonous consciousness by imperial knowledge. The method will be a close reading of a constellation of signifiers of "catastrophe" in the following lexicons covering eight prominent languages of the archipelago: Iloko, through Andres Carro’s Vocabulario de la Lengua Ilocana(1849); Kapampangan, through Diego Bergaño’s Vocabulario de la Lengua Pampanga(1860); Pangasinense, through Lorenzo Cosgaya’s Diccionario Pangasinan-Español(1865); Tagalog, through Juan de Noceda and Pedro de Sanlucar’s Vocabulario de la lengua Tagala(1860); Bikol, through Marcos de Lisboa’s Vocabulario de la Lengua Bicol(1865); and Bisaya, Hiligaynon, and Waray, through Alonso de
Mentrida’s Diccionario de la Lengua Bisaya, Hiliguiena y Haraya de la isla de Panay (1841) and Antonio de la Rosa’s Diccionario Hispano-Bisaya para las Provincias de Samar y Leyte (1895). In the end, the aspiration is an essay that struggles with an imperial epistemology that can only open itself up to an ethnography of the tropics that is inscribed in colonial language.

10:00 AM - Satire and the Masculine in the Plays of Max Frisch

Zeravica, Katarina (University of Osijek, The Academy of Arts in Osijek, Croatia, Dakovo, Croatia)

Satire is an integral part of the dramatic works written by Max Frisch, a Swiss author, whom H. Arntzen lists among the most important German satirists - all of them being male literary figures - of the 20th century (Deutsche Satire des 20. Jahrhunderts, 1964). Almost all of the main protagonists of Frisch’s plays are men and it is exactly this masculine element which Frisch uses to exhibit the workings of satire in his plays. Therefore, the aim of this paper is to analyze the connection between satire and the masculine in Frisch’s plays, focusing on how the masculine is presented and trying to explore whether the presence of satire and its characteristics are determined through the topics Frisch is addressing in his plays, such as: repetition, culture, purpose of one’s existence in the second part of the 20th century dominated by technology, major political and social changes (the Second World War) etc. The paper will be based on literary theory works on satire written by H. Arntzen, R.C. Elliott, G. Hight, K. Lazarowicz, R. Quintero, F. Schlegel, D. Worcester etc., as well as on writings of new historicists and cultural materialists such as S. Greenblatt, R. Williams etc.

Sat, July 23rd, 11:00, Abioseh Porter, C. Many cultures, many idioms

Date: Saturday, July 23rd
Room: Sensengasse SR 8
Chair: Abioseh Porter

11:00 AM - Early modern transcultural mobility: Elisabeth von Nassau-Saarbrücken’s Königin Sibille (Queen Sibilla)

Pailer, Gaby (University of British Columbia, Vancouver B.C., Canada)

Elisabeth’s novel is a German version of the legend about Charlemagne’s wife Sibilla, daughter of the Emperor in Constantinople: The protagonist travels back and forth between Constantinople and Paris, and, after being expelled by her husband, all across central Europe, carrying and raising her child and heir to the throne. At the level of discourse, Elisabeth’s version needs to be compared to the ancient French and Spanish versions, taking different perspectives of the historical myth and personnel as well as the transcultural dislocation and mobility of the medieval Queen. In structural terms, the novel refers on the one hand to the genre paradigm of aventure/aventiure in the Arthurian novel (such as Erec by Chrestien de Troyes and Hartmann von Aue), and on the other to the antique paradigm of the "love and adventure novel" (e.g. Heliodor, Alithiopica), which is transformed variously in late medieval and early modern times, and famously adapted and parodied in Boccaccio’s "Alatiel"-episode (Decameron II.7). Biographically, Elisabeth (1393-1456) was a

Princess herself, situated in the French-German boarderland; her novels are the earliest texts in German by a woman author.

11:30 AM - Crossing borders -- Barbara of Celje, Elizabeth of Luxemburg, Helene Kottanner and the Alexandrian Women

BLAZIC, Milena Mileva (University of Ljubljana, Faculty of Education, Ljubljana, Slovenia)

1. Barbara of Celje (1392-1451) was one of the rare women from today Slovenia who survived historical memory as name and queen. She was the daughter of the Count and later Duke Herman II. Of Celje, and Anna, Countess of Schaumberg. She married Sigismund of Luxemburg, the Roman Emperor. She was Hungarian (1408), German (1414) and Bohemian queen (1437). She was the richest noblewoman that enters into the field of literature and arts. Barbara of Celje was one of the first medieval female subjects that crossed the cultural and political border.

2. Elizabeth of Luxemburg (1409-1442) was only daughter of Barbara of Celje and Sigismund of Luxemburg, queen consort of Germany, Hungary and Bohemia and wife of Albert of Austria. In year 1339 Albert died when Elisabeth was six months pregnant and three month later delivered son, Ladislaus the Posthumous who was crowned as three months child. In turbulent circumstances she crossed the cultural and political borders.

3. Helene Kottanner (1400-1470) was medieval woman born in Odenburg. She was confidante of Elisabeth’s court and is known due to Memoirs of Helene of Kottanner (1339-1340). Three events are central: the stealing of the crown of St. Stephen, the birth of Ladislav and crowning three months old Ladislav the Posthumous.

4. The Alexandrian women were women from Slovenian territory (Gorička region) who found employment in Egypt (construction of the Suez Canal) as child-minders, governesses and wet nurses between 1870 to 1940. They were approx. 8000 women who migrated from Slovenian to Egypt. The most emotional are stories of wet nurses that usually left their own children and became wet nurse in Alexandria. Some of them live in home care and their memoirs of crossing borders are precious.

5. In Slovenia we have one thousand old national myths with the title Vida the Beautiful with several variants that is metaphor for women who crossing borders with numerous literary text of longing to cross borders, which would be part of national imagology.
12:00 PM - The "Le Blasme des Femmes" Effect: Reading Truth in Feminine Destruction in the Middle English Period

Carter, Jaclyn (University of Calgary, Calgary, Canada)

"Le Blasme des Femmes" is a poem widely circulated in the medieval period that criticizes women for everything from causing war to making cities fall at their hand. The poem exists within several Anglo-Saxon and Old French manuscripts, and so this paper will first examine the poem's various manuscript contexts, both satirical and serious, before turning to two Middle English texts that depict women causing war. The Knight’s Tale centres upon Emily, whose beauty sparks a war between Arcita and Palamon. While hardly asserting her own voice, Emily's position indicates a woman's distance from the conflict she initiates. In contrast, Guinevere in the stanzaic Morte Arthur opposes Emily’s passive resistance. Guinevere repeatedly and deliberately pursues Lancelot du Lake, and their affair, once proven, brings about the downfall of Camelot, and the death of Arthur. While the date of "Le Blasme des Femmes" is unclear, its existence in a variety of manuscripts indicates its applicability to readers’ understanding of women like Emily and Guinevere. This paper thus seeks to explore the culture surrounding women who cause war, how they might have been received by their contemporaries, and to what extent the Old French “Le Blasme des Femmes” is representative of a Middle English truth.

Sat, July 23rd, 14:00, Aigerim Rakhimzhanova, C. Many cultures, many idioms

Date: Saturday, July 23rd
Room: Sensengasse SR 8
Chair: Aigerim Rakhimzhanova

2:00 PM - Milo Dor - von der Verzögerung der kulturellen Verortung

Englerth, Holger (Österreichische Akademie der Wissenschaften, Wien, Austria)


Sat, July 23rd, 16:00, Mohsen Assibpour, D. The language of thematics
Date: Saturday, July 23rd
Room: Sensengasse SR 8
Chair: Mohsen Assibpour

4:00 PM - L'apocalypse pour essayer - la littérature catastrophiste, une enseignante de l'écologie?
Grillmayr, Julia (Institut für Europäische und Vergleichende Sprach- und Literaturwissenschaft, Austria)

L’écologie, la conscience d’une maison (oïkos) planétairement partagée, naît au moment où celle-ci est en péril. C’est face aux crises pétrolières, à la menace nucléaire ainsi qu’à la pollution qui littéralement coupe le souffle, que l’homme comprend l’unité et l’herméticité de la planète. L’histoire du mouvement écologiste le montre, nous apprenons par la crise et l’état d’urgence, alors par la catastrophe, que nous vivons confinés dans la « bulle » (Peter Sloterdijk) du « vaisseau spatial Terre » (Richard Buckminster Fuller) vulnérable qui demande du soin. Cette prise de conscience ne réclame pas seulement la protection de la nature, mais change fondamentalement notre compréhension de habiter notre environnement direct et global. Comme le met en exergue l’écocriticisme, la littérature peut nous informer sur cette découverte du monde comme un tout et ses conséquences. Dans cette perspective, les questions que j’aborderai dans mon intervention sont les suivantes : Est-ce que la littérature catastrophiste joue un rôle particulier dans la prise de conscience écologique ? Est-ce que la catastrophe a une force épistémologique spéciale (comme l’affirme p.ex. le catastrophisme éclairé de Jean-Pierre Dupuy) ? Et si oui, est-ce que des scénarios littéraires peuvent la stimuler (comme il était l’idée de Hans Jonas et Herbert Marcuse) ? Comment dériver des perspectives affirmatives de ces scénarios catastrophiques, qui permettent d’agir, comme le revendiquent certaines positions de l’écocriticisme ? J’approcherai ces questions par une analyse des
romans contemporains catastrophiste, en m’attardant sur l’auteur de langue française Maurice G. Dantec.

4:30 PM - Le discours écologique de Jean Giono.

Ladevèze, Charlotte (University of Augsburg, Augsburg, Germany)

La diversité de l’œuvre de Jean Giono, qui touche non seulement au domaine littéraire (romans, poèmes, théâtre, nouvelles, essais) mais aussi cinématographique voire photographique, permet de considérer les différentes formes qu’a pris son discours écologique pour s’interroger sur le genre qui semble être le plus adapté à un tel discours.

Le message écologique de Giono prend différentes formes selon le genre : la célébration de la nature dans les poèmes et les œuvres cinématographiques, la dénonciation de la mécanisation, de la globalisation et de la vie moderne qui arrache l’homme au milieu naturel dans les lettres ouvertes et essais.

Cependant, le genre de prédilection de Giono pour délivrer son message écologique nous semble bien être le roman. Tout d’abord, il permet d’alterner les discours : histoires, descriptions de la nature, explications du monde naturel et passages didactiques s’alternent par le biais d’un narrateur omniscient ou du discours d’un personnage. De plus, le roman, par son caractère polymorphe, englobe les autres genres littéraires : les descriptions lyriques de la nature s’apparentent à des poèmes en prose, des scènes dignes de plans cinématographiques apparaissent dans des descriptions, sans parler des images surgissant telles des photographies dans l’œuvre. Enfin, le roman permet de mettre fictivement des personnages en relation avec l’élément naturel et d’en montrer les interactions. Là intervient le message didactique de l’auteur : les personnages exemplaires trouvent leur bonheur dans la nature, ceux qui n’y prétendent pas attention ou s’y opposent attirent sa colère qui se manifeste par des cataclysmes en tout genre. La description de la nature à travers le regard de personnages (souvent solitaires, errants) a également visée didactique : elle permet de sensibiliser le lecteur à la nature et lui apprendre à regarder, voire à sentir, son environnement (nombreux sont les personnages d’aveugles). Aussi le message écologique de Giono est-il d’autant plus attrayant qu’il est relativement positif dans ses romans : la critique y a peu de place et ce sont les descriptions d’une nature réenchantée et l’exemplarité de certains personnages qui surtout permettent l’éveil d’une conscience écologique chez le lecteur. À « faire aimer l’arbre, ou, plus exactement, faire aimer à planter des arbres » par le biais de la fiction L’homme qui plantait des arbres, l’auteur a par exemple inspiré nombre de programmes de reboisement.

5:00 PM - "Non, je parle pas français, ... I see subtitles under people when they speak." - Identity Construction in Contemporary Canadian Music and Film

Brunner, Marie-Louise (Saarland University, Saarbrücken, Germany)

The construction of identity is often inseparably intertwined with language (Edwards 2009). Habits of language use and attitudes towards it play a major role in determining cultural and national identities (Ochs 1993, Cashman 2005). In the Canadian context of an officially bilingual and multicultural country, language may be considered the fastest and easiest way of constructing and asserting cultural heritage, although other cultural traditions and customs can certainly be equally useful. Outside of Quebec, where Francophone communities are usually in a minority situation, language choice is an easy and effective way of displaying cultural affiliation and Franco-Canadian identity. Likewise, French and the preservation of the French language are at the heart of Franco-Quebecois identity. The paper demonstrates how Francophone identities are constructed through language choice and the use of English-French code-switching in contemporary Canadian music and film, using the examples of the two songs 1916 by Gérard Jean and À Moncton by Marie-Jo Thério as well as
the bilingual English-French movie Bon Cop Bad Cop by Eric Canuel. A close analysis of English-French language use and code-switching in these examples illustrates how Franco-Canadian identities and the relations between Franco- and Anglophones are constructed in the context of Canadian bilingualism and biculturalism in contemporary Canadian popular culture. The different strategies of identity construction that can be identified in these examples such as the creation of parallel, bilingual, and hybrid identities may be equally applicable to Canadian society as a whole. It can reasonably be assumed that such a development is to be expected when different languages and cultures meet. These strategies may even be expanded and diversified in order to apply not only to a bilingual and bicultural context but to meet the challenges posed by the multilingual and multicultural mix of identities of Canadian reality.

Sat, July 23rd, 16:00, Maya Timénova-Koen, D. The language of thematics

Date: Saturday, July 23rd
Room: Übungsraum Germanistik 1
Chair: Maya Timénova-Koen

4:00 PM  - Lettres d’amour : le jeu sémantique d'un faux discours amoureux
Santana, Maria Helena (University of Coimbra, Coimbra, Portugal)

Depuis la fin du XXe siècle on n’écrit plus des lettres : l’âge des messages électroniques instantanés a déterminé la fin d’un genre textuel longuement codifié – la lettre d’amour – dont la rhétorique est une construction d’origine littéraire. Cette communication se propose de réfléchir sur le langage des lettres d’amour inscrites dans des romans européens du XIXe siècle et début du XXe. Que disent (ou disaient) ces lettres ? Quelles fonctions assument-elles dans le jeu de la communication amoureuse ? Il faut tenir compte qu’il s’agit de documents fictifs suivant un protocole de sincérité. “Toutes les lettres d’amour sont ridicules. Elles ne seraient pas des lettres d’amour si elles n’étaient pas ridicules”, dit un fameux poème de Fernando Pessoa, écrit sous le nom de Álvaro de Campos. En fait, nombre de lettres d’amour se limitent à renforcer ce que le destinataire sait déjà : redondantes, elles jouent un rôle plutôt émotionnel que cognitif. D’autres se destinent à définir la nature et la qualité du sentiment exprimé : ce sont des petits essais de théorie amoureuse. Cependant l’effet sémantique de la lettre surpasse souvent son discours : on sait que parfois une lettre n’a pas besoin de son « contenu » pour devenir un objet sémiotique; le fait d’être écrite et adressée à quelqu’un signifie par soi-même ; et la réception d’une lettre acquiert un effet spectaculaire dans le théâtre, le cinéma et dans la peinture. En ce sens, l’objet-lettre d’un amoureux gagne un rôle performatif important, puisqu’il se donne à voir comme présence matérielle (ou symbolique) de son auteur.

4:30 PM  - Quand aimer c’est dire : langage et passion chez Jean-Jacques Rousseau
HOSTEIN, Alicia (Université de Genève et Paris-Sorbonne, Genève, Switzerland)

Dès la Préface dialoguée de son roman épistolaire, Julie ou la Nouvelle Héloïse, Rousseau nous présente le langage de ses deux amants en ces termes : « S’ensuit-il de là que leur langage soit fort énergique ? Point du tout ; il n’est qu’extraordinaire. » S’il est entendu depuis Roland Barthes et ses célèbres Fragments d’un Discours amoureux (1977) que l’amour s’inscrit dans le langage selon une modalité tout aussi singulière que rigoureuse, il s’agira dès lors d’étudier de quelle façon langage et passion s’entremêlent chez Rousseau. Se dessine en effet, au sein de son œuvre, une dialectique tout à fait explicite : le langage est né de la passion qu’il constitue réciproquement. Pour le dire autrement, s’il a fallu la violence de la passion amoureuse pour engendrer le langage humain, le statut ontologique de cette même passion est toujours fonction de son expression. Nous nous
appuierons donc sur une lecture croisée de l’Essai sur l’origine des langues (1781) et de La Nouvelle Héloïse (1761) afin de dégager et d’expliciter les enjeux d’une telle dialectique, qui noue de manière indéfectible les jeux de la passion aux écueils, tout autant qu’à la richesse de la langue, instituant par-là un véritable langage amoureux aux figures et aux codes bien déterminés.

Mon, July 25th, 16:00, no chair yet, E. Comparatists at work - professional communication
Date: Monday, July 25th
Room: Erika-Weinzierl
Chair: no chair yet

4:00 PM  -  Idioms of Protest and Resistance: Assertion of Subjectivity and Identity Formation in Dalit Writings
Oza, Preeti (St. Andrew’s College, Mumbai University, Mumbai, India)

Dalit writing has been described as one of the manifestation of post modernism in Indian literature. However the acquisition of the post modernist idiom, modes and attitude has not been uniform in Dalit Literature. A general presentation of the social, literary phenomenon of the “dalit literature” -- literature of the oppressed -- is firstly required to realize the specificity of that significant trend in the recent literature (since the sixties) in India. The context, perspectives and characteristic of that historical trend differentially qualify the concept of autobiography itself vis à vis the Western definition of the genre. The readers, scholarly as well as casual heard a new language, a new direct, accusatory, angry and analytical voice and a literary production which dared to challenge the century old myths, traditions and practices. This paper will attempt to make a typological display of various distinctive figures of dalit subaltern consciousness. The inner quest of identity, the cultural denunciations of the iniquitous Hindu dispensation and the social struggles to assert one’s human dignity take various forms according to the will, vision and capacity of each writer. Nonetheless some recurrent types of idioms can be defined. These self-narratives bear direct testimony to the inalienable creative potentialities of the human agent. These are some of the idioms of protest and resistance, which will provide assertion of subjectivity and identity formation in Dalit writings.

4:30 PM  -  The Great Separation: Is a Global Subjectivity Impossible?
Taylor, Byron (Radboud University, Nijmegen, Nijmegen, Netherlands)

While assessing Hume, Nietzsche and Adorno’s ideas of literature and intercultural exchange I wish to find out if such theories are ennobled or redundant in the face of globalization. It is intended to demonstrate how useful (and, at times, uncannily prophetic) these thinkers are in relation to theorizing on global and comparative literature. For the sake of time, my paper will be drawing largely on ’An Enquiry concerning Human Understanding,’ ‘Human, All Too Human’ and ‘Minima Moralia’ respectively.

Adorno famously asked if art can compete with the tragedy of Auschwitz, but in our current climate it is attention, rather than empathy, that seems to be in shortened supply. Moreover, does Hume’s self-as-abstraction, his insistence that there is no solid, fixed, consistent self - mean that a global subjectivity is either in full swing, or is it impossible? Is the current homogenization of culture and expansion of his theory to everyday life? And exactly how correct was Nietzsche when he said that nihilism awaits Europe? Do current events not indicate a frightening exaggeration of its opposite?

Over the course of this lecture, I will be chopping these thinkers into careful segments, for each of them asking: what are their theories in relation to globalized literature? Does this hold true in a
globalized world? And finally, what would their answer to the title of this paper be? Can art truly close what Nietzsche referred to as ‘the great separation’? Or would they answer that the boundaries (linguistic, idealistic, racial, creative, and cultural) between us are stronger than the work of art itself? How can art compete with (or hope to represent) the contradictions of globalized life?

Mon, July 25th, 09:00, Christiane Nagao, C. Many cultures, many idioms
Date: Monday, July 25th
Room: Hs 29
Chair: Christiane Nagao

9:00 AM  -  Cultural functions of language hybridity in contemporary Romanian poetry
Manolachi, Monica (University of Bucharest, Bucharest, Romania)

The phenomenon of language hybridity, which once threatened national languages, has become more and more obvious nowadays. The internet and mass media, along with massive international and transnational migration, trade and travel, have contributed significantly to the development of an intricately integrated, multicultural network of ideas, sensitivities, customs and commodities. In this context, we may ask: how has poetry dealt with this phenomenon and how has it contributed to its development? What follows is a response focused on the case of post-1989 Romanian poetry. Over more than two decades, Eastern European societies and cultural psyche have undergone a radical transformation that has involved a turn from a nationalist view on language, with its own purist tendencies, to a broader perspective, according to which language, understood as a substantial body, reacts in various ways to linguistic otherness. Taking into consideration that hybridity always presupposes both successful mélange and undesirable hubris, the purpose of this article is to map aspects of language hybridity in contemporary Romanian poetry and to identify and interpret their artistic form and cultural function, using samples translated in English, wherever possible. It is also an occasion to test theories of cultural hybridity emerged elsewhere and to contrast them with local and regional theories, in order to reveal what roles poetry plays in this part of the world nowadays.

9:30 AM  -  Beyond the Nation: Spectral Literariness and Nationless Imagination
Chan, Danny Weng-kit (Hong Kong Community College, The Hong Kong Polytechnic University, Hung Hom, Hong Kong)

The symbiosis between the nation and literary creativity has long been taken for granted and has therefore evaded the interrogations of many critical tenets in literary and cultural studies. Using the literary endeavors of Hong Kong as a backdrop, this paper questions the natural validity of a national presumption in the identification of creativity and the configuration of temporality often appropriated in the communal presentation of literariness. Capitalizing on the specter as a theoretical point of departure, this exploration focuses on the passages through which ghosts are summoned in the literary endeavors for national consolidation as well as for nationless articulation, their difference, however, evolves from the adoption of literature as an embodiment of temporality in structuring their communal imaginary. This paper proposes that national literature incorporates an exorcist time frame whereas that of the nationless relies on a clairvoyant in the nurturing of temporality in the absence of or at times resistance against national subsumption. Through the summoning and exorcising of the specter, temporality in a national imagination sustains its natural expansion through legitimate integration of suppressed memories, collective guilt or neglected past into the history of a nation; but in the context of nationless imagination, alongside the absence of a vantage point in fictionalizing and interpreting temporal progression, spectralization is the only
cultural means available for temporal redemption in the literary landscape of a nationless community.

10:00 AM - Language Barriers

Strasser, Gerhard F. (The Pennsylvania State University, University Park, PA, USA)

In 16th-century S. America the Jesuits were faced with communication problems in the “reductions” where Tupi tribes were re-settled. The missionaries thus created a language that drew on tupinambá dialects while adopting a framework from the Portuguese. José de Anchieta’s 1595 publication of the first handbook of what became known as the Lingua Geral (Brasilia) is an early workable attempt at creating a true lingua franca. 60 years later another Jesuit, Pedro Bermudo, overcame a different linguistic barrier: A deaf-mute educated with deaf-mute children born from the intermarriages of the Spanish Habsburg court, he drew on this experience and in 1654 published Arithmeticus Nomenclator in Rome. Well aware of the wane of Latin as a universal language he divided the world in 44 categories and proposed a mathematical-combinatorial system expressing each word in his limited vocabulary through number combinations. This broadsheet is only known through a discussion in a 1664 analysis by another Jesuit, Kaspar Schott, who brought it to the attention of his mentor, Athanasius Kircher. Kircher drew on Bermudo’s and Schott’s materials when in 1663 he published a Polygraphia, a more elaborate attempt at creating a combinatorial universal language still based on Latin. Building on all these linguistic proposals J. J. Becher, a Catholic convert, in 1661 put out a Character that not only increased the lexicon of this mathematical-combinatorial language tenfold but questioned the universality of the numerical system used in the transmission of these linguistic creations: He translated the numbers into a graphic system influenced by pseudo-hieroglyphs that had to be learned by everyone alike, thus creating the first truly world-wide universal language scheme. Even so it was criticized by contemporaries like Dalgarno, Wilkins or Leibniz who favored a universal language based on a philosophical system that also proved too complicated to succeed.

Mon, July 25th, 11:30, Rehka Datta, C. Many cultures, many idioms

Date: Monday, July 25th
Room: Hs 29
Chair: Rekha Datta

11:00 AM - The treasure tower, an absolute metaphor expressing a main Buddhist concept

Nagao, Christiane (Universidad Nacional de La Matanza - Secretaría Académica - Seminario de Comprensión y Producción, San Justo, Austria)

In Chapter 11 of a prominent Buddhist text, the Lotus sutra, an amazing cosmic movement took place: a colossal treasure tower rose up out of the earth and stood suspended in the air, at the center of the universe. Seven centuries ago, Nichiren explained to Abutsu-bo, a disciple of him: “Abutsu-bo is [...] the treasure tower itself, and the treasure tower is Abutsu-bo himself. No other knowledge is purposeful”.

Instead of dazing the disciple with complex theories, the master presented a magnificent metaphor related to the insight of the disciple’s human condition. Paul Ricoeur (1978) points out that the metaphor makes and remakes reality; he analyzes the metaphor’s referential value and concludes that the metaphor may be seen as a model for changing our way of looking at things, of perceiving the world.
In ordinary metaphors there is an imitative relation between the metaphor and its referent: both share similar aspects. In absolute metaphors, such relation is not imitative but evocative. This is the type of relation between the treasure tower and its referent, a human being. To explain this type of metaphor the words to be used should be thoroughly employed because it presents a whole new worldview. However, by hearing such metaphor, so cheering but also so powerful, the disciple would quickly understand the meaning and significance of such terms. No other explanation would be necessary for him to grasp it.

**Mon, July 25th, 14:00, Vinay Kumar Ambedkar, D. The language of thematics**

**Date:** Monday, July 25th  
**Room:** Hs 29  
**Chair:** Vinay Kumar Ambedkar

2:00 PM  -  Enacting Erotic Experience in Musil, Broch, and Lawrence  
*Dowden, Steve* (Brandeis University, Waltham, MA, USA)

Mark Johnson recently emphasized the importance of emotional forces in understanding works of art, rejecting the overly cognitive hermeneutics at work especially since Kant’s conceptions of the aesthetic *[i]* He finds that for artworks, enacting is more important than representing. Musil’s “Vereinigungen,” Broch’s Schlafwandler, D. H. Lawrence’s Lady Chatterley’s Lover are perfect examples for works of art in which enacting is privileged over conceptual representing. The love between Connie Chatterley and Mellors is, in this novel, enacted in poetic language. Musil, Broch and Lawrence offer poetic enactment of an erotics of art (Susan Sontag) that draws readers into experiencing prose emotionally. According to Johnson’s new hermeneutics, then, empathy depends on touch, on tact (in language), and on flesh (eros). This nexus of emotion and poetic engagement allows for a new understanding of literary texts such as this one. My talk will trace poetic moments of erotic enactment in Lawrence’s text to show how readers are emotionally engaged.


2:30 PM  -  The Poetics of Emotion in Lawrence’s Lady Chatterley’s Lover  
*Mueller, Agnes* (University of South Carolina, Columbia, USA)

In D. H. Lawrence’s Lady Chatterley’s Lover, the aesthetic function of the work of art converges with its emotive function. Erotic fiction in general and this work in particular is often analyzed from the point of view of the sensationalistic or voyeuristic responses it received, focusing on censorship or other culturally relevant markers. Yet, my contribution argues that the emotional experience of reading this and similar texts offers a new way of understanding literature. The notion of a “carnal hermeneutics” helps the critic interpret such art, as Richard Kearney developed it in a recent essay. While the hermeneutic and linguistic turns, according to Kearney, have long ago separated language and body, writing and sensing, reading and feeling – what Aristotle still knew was whole – it is now our task to return to the importance of flesh as mediation between self and other. The poetics of Lawrence’s text, where the language of fiction is close to poetry in style and diction, emphasizes the import of the body in our emotional engagement. Lawrence’s poetic style, with its emphasis of the
sensual over the intellectual, maps out a reading experience that privileges our emotional reading engagement over – previous – cognitive ones.

Mon, July 25th, 16:00, no chair yet, E. Comparatists at work - professional communication
Date: Monday, July 25th
Room: Hs 29
Chair: no chair yet

4:00 PM - Mini-paradigms and experimental comparisons as routes for Comparative Literature
Pushkarevskaya Naughton, Yulia (Gulf University for Science & Technology (GUST), Mishref, Kuwait)

Comparative Literature has always been a “quixotic discipline” (Damrosch, Melas, Buthelezi, 2009) — a discipline in search of itself. Brigitte Le Juez in her recent (2013) article concludes that “creativity” (Spivak, 2003), “positive uncertainty” (an interdisciplinary idea, as discussed by Le Juez), and “serendipity” (Eoyang, 2012) remain the main tenets of Comparative Literature; these notions should help comparatists to grapple with the diffuseness and methodological difficulty of the discipline. This paper will approach the issue of methodology in Comparative Literature by proposing that experimental comparisons of specific literary texts — what Eugene Eoyang (2012) calls “creative wandering” — may sometimes result in a more systematic method of enquiry by creating what I term here and elsewhere (Pushkarevskaya Naughton, 2014) ’mini-paradigms’. Mini-paradigms are paradigms that arise from comparisons of individual texts but can be extended further and applied to a wider body of literature. They encompass familiar concepts — time, space, subject, language, technology — in particular situations that produce specific textual comparisons. For example, taxi-driving in exilic novels can be explored as a mini-paradigm that works on multiple levels — as a larger metaphor for exile, a general illustration of modernism’s/postmodernism’s conceptions of the subject, technology, and urban space, and a thematic focal point that serves to articulate a particular artistic vision. Likewise, different types of irony employed by particular émigré writers can produce a paradigmatic comparison that can be fruitful when applied to other texts. Rather than championing mini-paradigms as the way to approach the hazy field of Comparative Literature, this paper will use this concept as an illustration of methodological discovery that is, I argue, inherent in all experimental comparisons. Such methodological discovery and experimentalism are vital for the perpetual renewal of our discipline, which, like Kristeva’s sujet en procès, is not only constantly ‘in progress’, but also forever ‘on trial’.

4:30 PM - Literarische Übersetzung und Komparatistik; - am Beispiel der deutsch-persischen Literatur und Omar Khayyam-Übersetzung
Radjaie, Ali (Faculty of Literature - Arak University, Arak, Iran)


Mon, July 25th, 14:00, no chair yet, B. Language - The essence of world literature
Date: Monday, July 25th
Room: Hs 31
Chair: no chair yet

2:00 PM - Comparatists at work and play: Ernst Gombrich’s potential contribution to comparative arts studies
Chien, Juipi (Department and Institute of Foreign Languages and Literatures, National Taiwan University, Taipei)

How might the Viennese art historian Ernst Gombrich have contributed to a conceptualization of comparative arts studies? This presentation aims to (1) draw on Gombrich’s contemplations on the notion of play; (2) provide comparatists at work with the model of sign cum mirror system defined in light of neuro-evolutionary psychology. Seen from the current perspectives, play has actually served scientific inquiries in the humanities to a large extent. Gombrich in the 1970s appears to have gained certain insights into his own trade from reviewing Johan Huizinga’s work on homo ludens. He came up with the idea that we should stop labeling certain artists as geniuses or revolutionists while retuning our mind to observing alternations between their self-imposed disciplines and emotion-induced deviations. The current hypothesis of mirror system, enhanced by the intelligent sign system, appears to address well the demand of defining and revising principles of juxtaposing certain texts, media or disciplines on the same horizons of inquiry. The sign cum mirror system may enable comparatists at work to appreciate any deviant forms as clues of gaining greater rationality and understanding. In addition, emotions induced by deviations (and vice versa) actually serve to refine the actions we are taking or to sharpen our approaches. This presentation therefore verifies the merits of employing the sign cum mirror system in the field of comparative arts studies.

2:30 PM - The Rise or the Fall of Padideh Empire?
Ghandeharion, Azra (Ferdowsi University of Mashhad, Faculty of Letters and Humanities, Mashhad, Iran); Masood Rad, Mina (Maschhad, Iran)

Padideh’s controversial news is one of today’s heated topics in Iran. How a restaurant in Shandiz, a village near Mashhad, has turned into one of the giants of construction sites and stock market is still an enigma. The shareholders, who are mostly coming from the middle class and have invested all or a mentionable amount of their savings, hope for Iranian version of American dream. That is what Padideh promises in advertisements and labels as “Dream Land” and “Hyper Market” modeled after Western hypermarkets and Disney Land. They are tourism and market centers erected in various cities all over Iran. It seems that Padideh’s advertising strategy embedded in careful timing and its choice of diverse media or its soccer team, different sponsorship, religious and charity activities are the only motifs to buy the shares. Not just the bridges between western, Persian culture and Islamic tradition but also the rumors, the debated and paradoxical news about the company and its director has been magnetizing and frightening different shareholders. The hope and anxiety in the rise and fall of Padideh’s shares represent the sociocultural dimension of media that is shaping, revising and testing society’s values, and evaluation system. Benefiting from the tenets of comparative cultural
studies and social semiotics, this paper tries to show that many societies have undergone, not identical, but similar transformation, most notably the case of Enron Company can be mentioned. Through a comparatist lens, the professional communication of Padideh and Enron with their target society and the advertising discourse can be critically analyzed.

3:00 PM  -  The "Extreme Edge" of Comparative Inquiry - from Lotman to Lins
Lubkemann Allen, Sharon  (State University of New York, Brockport, NY, USA)

The comparatist, drawing geo-culturally and historically distant texts and contexts, disparate genres and disciplines into dialogue, may be said to be constructive. Yet the border crossing, bridge building work of the comparatist is first digressive, deconstructive and disruptive. The comparatist’s disregard of conventional discursive borders might be described in terms of the explosive, but creatively productive “ruptures” described by Lotman in his dialectic analyses of cultural formation, contingent on the “interruption” and “intersection” or “overlap” (perecehenie) of sign systems, languages, and ideas as well as his work on “dialogue mechanisms” in full gear along boundaries within and between cultures. In Lotman’s model of dialogue travesty and translation are essential and transformative for cultural consciousness, and cultural (re)construction is contingent on the “alien” word, “double-voicing,” and “rejoinder” described by Bakhtin in his analysis of dialogic discourse in the novel and “speech genres.” Even as it respects autonomy, this dialogue also reflects asymmetry and enacts a deconstructive violence, a Derridean decentering, a Deleuzian “deteritorialization” in order to redirect or re-conceive the cultural sphere. Lotman’s complex model of the semiosphere, operative at every level of culture and consciousness may further elucidate the interplay of literary, critical, and theoretical discourses in comparative literary inquiry, which often explores the “extreme edges” of cultural spheres where dialogue is “incessant” and enlarges internal boundaries and rifts which are also among the “hottest spots for semioticizing processes.” This work draws Lotman, Bakhtin, Nabokov, Pelevin, Mário de Andrade, Oswald de Andrade, Lispector and Veríssimo into lively dialogue on polyphony, carnival, outsideness and otherness, cannibalism, pimping, dissembling and dialogue, deviance and digression, violation and violence inherent in the creative critical work of the comparatist.

Mon, July 25th, 09:00, no chair yet, D. The language of thematics
Date: Monday, July 25th
Room: Hs 33
Chair: no chair yet

9:00 AM  -  Language of Witness: Survivor Testimony and Narrative Representation of the Mauthausen Experience
Wildner, Siegrun  (University of Northern Iowa, Cedar Falls, USA)

Applying concepts of phenomenology as a theoretical framework, this presentation examines how survivors of the Nazi concentration camp Mauthausen (Austria) respond to their harrowing experiences through the act of creating evidentiary texts published shortly after liberation, between 1945 and 1950. Although these survivor-scribes, as inmates with diverse cultural and linguistic backgrounds, played different roles in the hierarchy and the culture of this camp, their post-liberation testimonial narratives often recount and bear witness to shared experiences of the harrowing daily routines in the camp, the struggle of surviving imminent torture and death, as well as specific historical events. What “language” do these eyewitnesses use and how have the writers’ experiences been shaped both inside and outside of narrative? What narrative strategies, structures,
and style do they employ consciously and, at times perhaps unconsciously, in their narratives to assert authenticity, verisimilitude, and auctorial authority as eye-witnesses? The results of the study aim at contributing to the larger field of survivor testimonies in Holocaust and Genocide Studies by shedding new light on complex issues, such as the relation between knowledge and historical events, memory and representation, witnessing and ethics.

9:30 AM - Writing Heterotopia. Nostalgia, Empathy, and Other Obscure Sorrows in Literature from (Post)socialist Europe

Ivanov, Sanja (Centre for Comparative Literature, University of Toronto, Toronto, Ontario, Canada)

In this paper I argue that Georgi Gospodinov’s and Olga Tokarzuk’s novels are heterotopias made possible by nostalgia and empathy. Gospodinov’s The Physic of Sorrow is a collection of past times and spaces that spill into the present and intertwine with the future, creating spaces that exist outside traditional notions of time. Tokarzuk’s Bieguni is a book that similarly mixes temporalities, by gathering stories that originate mainly on airports and other places that Marc Augé lists in the category of “non-places”. I claim that the two works are heterotopias not only because of layered temporalities but also because they are part of a desire, as Foucault writes in his definition of heterotopia, “to enclose in one place all times, all epochs, all forms, all tastes”. Finally, I assert that timelessness that reigns the endlessly accumulating stories in the books is brought to being by nostalgia and empathy. These emotions prevail the stories collected in the two books; they are emotions that are often seen as untranslatable into words and other languages. Yet, they have often been completely excluded from or dismissed in scholarly discussions as simplistic or backward, and I would like to bring the attention to their immense potential in discussing contemporary literature from Central and Eastern Europe.

10:00 AM - A Comparative study of European and American Influences on the Early Japanese Feminism

Ito, Yoshiko (Taisho University, Tokyo, Japan)

Even though it is impossible to know exactly when a thought or idea start, we can name several books or events that have made an epoch in history, and it can be said that the publication of the feminist magazine Seito (the Blue-Stockings) in 1911 is the very beginning of the feminist movements in Japan in the modern era. After the Meiji Restoration Japanese intellectuals eagerly learned European and American thoughts and it was natural that women in Japan at that time were earnest to understand these new perspectives on liberty, happiness, equal human relations or the basic human rights. Raicho Hiratsuka, the founder of the Seito, learned European and American liberal thoughts in English and published some pieces of translation in the issues of the Seito, and the contributors to the Seito also had educational opportunities to study foreign culture and thoughts. In this research I will investigate the discourses of feminism in the Seito from 1911 to 1915, when Hiratsuka handed over the seat of the chief editor to one of the contributors, and I will compare them with Mary Wollstonecraft’s A Vindication of the Rights of Women and Margaret Fuller’s Woman in the Nineteenth Century. Wollstonecraft, Fuller, and Hiratsuka, pioneering feminists at the different places and in the different times, sought to establish the fields of controversies over the issues of women and create the feminist language that can clarify what were problems and what did matter in the realization of gender equality. I want to find both cultural particularities and the universal quest for liberty and equality in these feminist dissents.
**Mon, July 25th, 11:00, no chair yet, A. The arts as universal code**

Room: Hs 33  
Chair: no chair yet yet

11:00 AM - From peripheral to alternative and back: Contemporary meanings of modernity  
*Capeloa Gil, Isabel* (Universidade Católica Portuguesa, Lisbon, Portugal)

Drawing on Giorgio Agamben’s understanding of the contemporary as that which inscribes itself in the present through a disjunction or anachronism, the talk will discuss contemporary meanings of modernity by looking at the way in which non-synchrony and dis-placement are used as instrumental approaches to rethink the dominant Eurocentric approach to a progressive, Northern-based idea of the modern. Peripheral, alternative, global, transnational and even ‘bad’ modernities have been concepts wrangled by cultural theory and literary studies to come to terms with the trials of hegemonic modernity. The talk will discuss some of these attempts at redefining the modern and ask what they mean, whose voice they convey and from whence they are spoken. It will then argue in favour of a revision of the peripheral as a productive category to frame an aesthetics of the (in)actual, drawing attention to the disjunction at the heart of the contentious idea of the modern in two literary and visual examples (E.g. Fernando Pessoa and Antoni Tapiès).

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**Mon, July 25th, 09:00, Hiroaki Sekiguchi, C. Many cultures, many idioms**

Date: Monday, July 25th  
Room: IOeG  
Chair: Hiroaki Sekiguchi

9:00 AM - Zur Elfriede Jelinek Rezeption in Japan. Eine Spurensuche.  
*Havranek, Erich* (Institut für Ostasienwissenschaften, Austria)


Mit der Unterstützung der bekannten Jelinek-Übersetzerin Keiko Nakagome sammelte ich Theater- und Buchkritiken sowie Interpretationen von Jelineks Werken in Japan und begab mich somit auf eine Reise durch Unverständnis, Missverständnisse und unausgeschöpfte Möglichkeiten. Die Resultate zeigen die Probleme der Übertragung eines so komplexen Werkes aber auch die Chancen und Relevanz die dieses Werk in Japan haben kann. Im weiteren Sinne stellen die Resultate einen Beitrag zu theoretischen Fragen der Rezeptionsforschung dar.

9:30 AM  -  "And if he did not know the things one says to a stranger, I did." Eine Analyse der Inszenierung kulturellen und sprachlichen Wissens in Reisetexten der 1930er Jahre"  
Decock, Sofie (Ghent University, Gent, Belgium); Schaffers, Uta (Universität Koblenz-Landau, Koblenz, Germany)


Mon, July 25th, 09:00, Ignatius Chukwumah, C. Many cultures, many idioms  
Date: Monday, July 25th  
Room: Seminarraum Skandinavistik 2  
Chair: Ignatius Chukwumah

9:00 AM  -  The Postcolonial City and Vernacular Literary Imagination  
Majumder, Auritro (University of Houston, Houston, USA)

This paper explores vernacular literary and cultural responses to the processes of urbanization and modernization in postcolonial India. I trace the Bengali Indian intellectual Binoy Ghosh, Marxist activist/sociologist/urban historian/literary satirist, and his twin engagement with the spatial form of the globalizing (post)colonial city of Calcutta and the “indigenous” literary genre of the naksha. The paper draws connections between Ghosh’s efforts to conceptualize the city-space of Calcutta and its intellectual indebtedness to/interactions with the urban sociology of the “Chicago school,” as well as the radical urban geography of Henri Lefebvre. On the other hand, Ghosh’s literary work, published in and circulated through Bengali-language Communist and modernist avant-garde magazines, mark a unique cultural portrayal of the “proletarian” classes in Calcutta. Ghosh deploys the indigenous literary genre of the naksha, a combination of (pre-European colonial) Indo-Persianate visual form and colonial English literary satire.

9:30 AM - Challenges to contemporaneity in the multilingual Indian literary scenario
datta, rekha (The National Degree College, bangalore, India)

From the ancient period to the twenty first century, multilingualism has grown in complexity in Indian literary scenario. Many versions of the two epics in Sanskrit—the Ramayana and the Mahabharata—exists in the Oral-folk tradition and in vernacular-written languages. These translations are trans-creations, formulating contemporary questions of identity and ethics. A comparison of these texts depicts the formulation of multi-dimensional and multi-layered realities and identities. This phenomenon, integral to multilingual scenario, contributes to the rich linguistic and cultural fabric. Such translational activity is part of the vernacular written and oral-folk literary traditions. This penchant for interactive translation privileged the vernacular translational practices. It is evident in the translations of Shakespeare’s plays to Kannada, a vernacular language of South India during colonization. Translations were a method by which varied concerns were presented, contextualized as well as contemporized, comprehensible both to the scholar and the reader. In a culture where folk and written literary traditions co-exist, contemporaneity is a dominant feature. Here, region-culture specificities are identified, recognised and asserted. This relevance is unquestionable, especially in a move from Post-colonialism to indigenous literatures. A study of this spatiality from an indigenous comparitist perspective contributes to assert the polyphonic quality of literary histories. In this context, the paper presents the negotiations and challenges of contemporaneity in the multilingual situation. It traces the interactions between the oral and the written literary discourses from the discipline of Folkloristics. Old Deccan Days or Hindoo Fairy Legends, Ed with an introduction by Kirin Narayan and In search of Indian Folktales Pandit Ram Gharib Chaube and William Crooke Ed by Sadhana Naithani discuss these negotiations. The tales points to a multilingual space that depicts symbiotic transactions that were made between different languages to the global literary resources of knowledge.

Mon, July 25th, 16:00, Melanie Rohner, C. Many cultures, many idioms

Date: Monday, July 25th
Room: Seminarraum Skandinavistik 2
Chair: Melanie Rohner

4:00 PM - "Gott, rette mich aus der Leere!": Verlust und Religiosität in den Fluchtnarrativen von Sherko Fatah und Abbas Khider
El-Kaddouri, Warda (Ghent University, Ghent, Belgium)

führen dazu, dass er auf die islamische Religion zurückgreift. Ironischerweise wirkt die Kriegsrhetorik der Gotteskrieger erst auf ihn ein, wenn er in Deutschland lebt und sich gegen die westliche Gesellschaft absetzt: ein inneres Prozess, das wir heute Radikalisierung nennen würden.

4:30 PM - "Der Rabbi von Bacherach"; Heinrich Heines Unvollendete


5:00 PM - Abbildung des Exils: Demontierender Exildiskurs bei Herta Müller und Bertolt Brecht

Des Weiteren entwickelt sich durch einen solchen Exildiskurs auch eine transnationale Auseinandersetzung, welche auch die Zensur beinhaltet. Hierbei geht es um die Zensur, die durch den Staat verhängt wird, aber auch um die Selbstzensur--eine Machtübernahme der Zensur durch die 'Zensur der Zensur', wodurch in den Werken Brechts und Herta Müllers eine Demontage der Verhältnisse stattfindet.

**Mon, July 25th, 16:00, Sergio Villani, B. Language - The essence of world literature**

Date: Monday, July 25th  
Room: Sensengasse Hs 1  
Chair: Sergio Villani

4:00 PM - The Language of Resistance in Burma (Myanmar) and Manipur  
THOIDINGIAM, SUMITRA (JAMIA MILLIA ISLAMIA, DELHI, India)

Myanmar (Burma) has been trapped in a quagmire of state-orchestrated violence and militant insurgency creating an impasse for more than five decades. It has been the site of numerous protests. The student’s protest in 1988, where thousands were slaughtered and the Saffron revolution of 2007, where monks were defrocked, tortured and killed shook the entire world. Myanmar has finally initiated its political and economic liberalization with 'democratic' elections in November 2010 after 25 years bringing to power a quasi-civilian government headed by former-military chief Thein Sein. As a parallel, Manipur on the India border is embroiled in conflict, ethnic violence and insurgency. More then 60,000 para-military men are stationed in Manipur to counter insurgency, bringing the ratio of civilians to army to 6:1. The people living in such a war-like region have become conditioned to accept violence - violation of human rights by the military and insurgents, fake encounters, sexual abuses, killings, kidnappings, extortions, etc. - as a fact of normal day to day life. The paper intends to explore a new language of resistance that is developing in the two locales. Whether it is Par Par Lay of the “Moustache Brothers” saying he went to go to India to see a dentist because he cannot open his mouth in Burma or Th Ibopishak in Manipur escaping death because he wants to be killed only by an Indian bullet one can see that a clever use of language confronts issues of violence and repression. I would be looking at several literary and performative texts that have emerged in terms of case studies to not only give voice to the ongoing struggle for freedom and democracy, but also as a new paradigm of resistance.

4:30 PM - THE JOURNEY BETWEEN: A Comparative Analysis of Chinua Achebe's "Things Fall Apart" and "Anthills of the Savannah"  
chilala, cheela (university of zambia, Lusaka, Zambia)  

A Comparative Analysis of Chinua Achebe’s Things Fall Apart and Anthills of the Savannah Cheela H K Chilala, PhD University of Zambia Lusaka Zambia E-mail: c.chilala@unza.zm; cheela@yaho.co.uk Mobile: +260 977 540 292 This paper seeks to make a comparative analysis of two of Chinua Achebe’s novels: his first, Things Fall Apart, published in 1958, and his last, Anthills of the Savannah, published in 1987, nearly 30 years later. The purpose of making a comparative analysis of the two
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Yves Bonnefoy from France and Nicanor Parra from Chile translated Shakespeare’s King Lear when they were both firmly established as major voices in the poetry of their respective linguistic traditions, and in their translations each of them transformed Shakespeare’s poetic language into a 20th century idiom that corresponds to their own poetic world. In each case, the King Lear translation becomes a privileged vantage point from which to appreciate the contributions of these two writers to poetry.

This paper is part of a larger book project that investigates the cross-fertilisation of aesthetic thought and method – specifically, the idea and practice of novelistic realism – in 19th-century Britain and Germany. Background information of the socio-historical and political conditions that simultaneously gave rise to realism in the two countries are merged with an analysis of key contemporary treatises on realism on both sides of the Channel and a meta-level contemplation of the challenges of representational realism. Individual chapters in the book project focus on gender, bildung, the city and the country respectively and pair up German and British authors in a comparative analysis: George Eliot’s fiction is read alongside Fanny Lewald’s, Charles Dickens is compared with Gottfried Keller, William Thackeray with Theodor Fontane, and Anthony Trollope with Wilhelm Raabe. In line with the Congress’s critical agenda, this paper asks questions about the language of form and the language of genre. This paper is interested in the related and yet different meanings and manifestations behind the generic labels of ‘realism’ and the ‘19th-century realist novel’. Just like ‘liberalism’, ‘Empire’ and ‘socialism’, ‘realism’ has culturally-specific meanings in nineteenth-century German and English literary history, and the comparatist must look more closely into distinctions, definitions, usage and meaning, and ask, for example, why a ‘bürgerlicher Realismus’ did not find an equivalent in Britain, why some realist novel in both countries were ‘popular’ while others had a clearly ‘high-brow’ trajectory and readership, or how concerns of class and women’s emancipation manifested themselves differently in different British and German realist authors – not to mention the question why the British never found their own label for the bildungsroman! A comparative case study – Eliot and Lewald – will offer specificities and a practical application to these more theoretical questions.

Die Gegenwart der ökonomischen Krise formiert stets aufs Neue die Frage nach ihrer Formation. Sie appelliert an eine Darstellung, die ihr Zustandekommen wenn nicht erklärt, so doch erheilt. Mit
diesem Appell aber ist je schon zu verstehen gegeben, dass die Krisengenese wesentlich intransparent ist. Ihm gerecht zu werden, heißt damit, einen Prozess, der sich der epistemischen und praktischen Kontrolle entzog und noch entzieht, als solchen zu vergegenwärtigen. Der Vortrag möchte der Frage nachgehen, wie dieses Darstellungsproblem konkret gelöst wird, indem eine Sprache nicht der Macht, sondern der Ohnmacht entfaltet wird; eine Sprache, die – näherhin – familienverwandt zur Formspärche der Tragödie zu sein scheint. Im Einzelnen sollen Darstellungen ökonomischer Krisen von Goethe und Bataille untersucht und verglichen werden. Im Fokus wird u.a. ein Modus allegorischem Sprechens stehen, der eine spezifische Unkontrollierbarkeit des Ökonomischen mimetisch zu vergegenwärtigen sucht. The presence of an economic crisis forms always anew the question of its formation. It demands representations which might not explain, but illuminate its emergence. With this demand, however, it is always already given to understand that the crisis formation was and still is essentially opaque. Satisfying it thus means envisioning a process that eluded and still eludes epistemic and practical control. In my talk I want to pursue the question, how the outlined problem of representation is coped with in literature and theory by employing a language not of power, but the loss of power; a language which – furthermore – seems to bear a family resemblance to the language of form developed in the poetics of tragedy. Concretely, representations of economic crises in Goethe and Bataille will be examined and compared. The main focus will lie on the reconstruction of a specific allegorical mode of language which tries to illustrate mimetically the lack of control connected with economic crises.

11:30 AM  -  Das Bild als mediale Straße der Leser- und Zuschauerrezeption
Cherpokova, Svetla (University of Plovdiv "Paisij Chilendarski", Sofia, Bulgaria)


12:00 PM  -  Über "das dramatische Waarenlager des regsamen Importeurs" (1) Alexander Bergen alias Marie Gordon (1812-1863) - Auf den Spuren einer Dramenübersetzerin des 19. Jahrhunderts
Tumfart, Barbara (ICLTT / Österreichische Akademie der Wissenschaften, Wien, Austria)

Vor dem Hintergrund der Bordieuschen Theorie der literarischen Felder stellt der internationale literarische Transfer via Übersetzung einen besonderen Fall der Aufnahme literarischer Eigenheiten aus „nationalen“ Feldern dar. Sogenannte „gatekeepers“ sorgen dafür, dass die importierte Literatur in das eigene Feld aufgenommen werden kann u. erleichtern damit den Integrationsprozess der

Mon, July 25th, 14:00, Jozica Ceh Steger, A. The arts as universal code

Date: Monday, July 25th
Room: Sensengasse SR 1
Chair: Jozica Ceh Steger

2:00 PM - Schreiben für Kinder in einer multilingualen und multimedialen Welt
Blumesberger, Susanne (Universität Wien, Wien, Austria)


2:30 PM - Der deutsch-türkische Integrationsdiskurs in deutschsprachiger Gegenwartsliteratur
von Dungen, Katharina (Humboldt-Universität zu Berlin, Berlin, Germany)

In der aktuellen Prosa Türkei-stämmiger Autoren wird die Diskussion über die Definition des Begriffs Integration intensiv geführt. Die Texte beschäftigen sich mit den Fragen, was Integration eigentlich ist, wer sich in was integriert und warum. Sie bieten spezifische Perspektiven auf Transformationsprozesse, die in ihren sozialen und kulturellen Implikationen sowohl bezüglich der individuellen Identität als auch der gesellschaftlich relevanten Deutungsmuster von Kulturen besonders bedeutend sind. Diese Literatur zeigt Ausschnitte moderner oder archaischer Lebensformen, arrangiert (un)mögliche Begegnungen, stellt Möglichkeiten des Umgangs mit

3:00 PM - "Manchmal ist mein Gedächtnis mir ein Rätsel." - Lisa Fittkos Werk zwischen Dokumentation und Fiktion

Bascoy-Lamelas, Montserrat (Universidad de Alcalá, Alcalá de Henares, Spain)


Mon, July 25th, 16:00, Juan Dothas, A. The arts as universal code

Date: Monday, July 25th
Room: Sensengasse SR 1
Chair: Juan Dothas

4:00 PM - Le langage des ruines à l’épreuve de la Grande Guerre

PRUNGNAUD, Joelle (University Lille 3, LILLE, France)

L’art, en tant que « langage universel », peut faire l’objet d’un discours transnational, fondé sur un code esthétique élaboré et reconnu par les communautés savantes en histoire de l’art, archéologie, architecture, critique d’art. Qu’advient-il lorsque la guerre brise ce consensus, compromet l’esprit même de collégialité qui fonde les travaux de ces disciplines ? Cet effet de rupture se manifeste avec
force en 1914, dès la première vague de destructions frappant la Belgique puis le nord-est de la France et s’amplifie tout au long des années de guerre. Sur le front occidental notamment, la violence belliciste se déplace sur le terrain de l’art et de la culture. Dans le cadre de mes recherches sur cette guerre des mots et sur ses échos en littérature, je propose d’étudier ici l’incidence de la Grande Guerre sur ce qu’il est convenu d’appeler « le langage des ruines ». Partie intégrante d’une poétique profondément ancrée dans la tradition littéraire occidentale, comment ce discours évolue-t-il quand il prend pour objet les ruines de guerre ? quand ces ruines, d’une ampleur inédite, résultent de l’anéantissement du patrimoine architectural le plus précieux ? Il s’agirait d’interroger un corpus de textes (anglais, belge francophone, français), pour explorer ce langage spécifique dans ses différentes dimensions : sémantique, avec l’usage renouvelé du mot (« ruines neuves ») ; temporelle, quand la ruine ne se fait plus archive d’un événement lointain du passé, mais signe visible d’une catastrophe en cours d’accomplissement ; idéologique : que fait-on dire aux ruines devenues instrument de propagande ? L’esthétique a-t-elle encore sa place dans cette profération ? Que deviennent les catégories héritées du romantisme ? Le pittoresque subsiste dans l’esthétisation de la description (Blunden) ; le sublime participe d’une poétique de l’Apocalypse (Giono). L’expression du trauma, du deuil passe par les langages de l’émotion : stupeur, sidération (Vernon Lee) ... haine, violence verbale (Barrès). La rhétorique se nourrit de transpositions symboliques (Owen), de projections analogiques (corps mutilés / statuaire Brisée). Ces ruines de la modernité engendrent une pluralité de discours qui gagnent à être décryptés parce qu’ils ont valeur de symptômes et parce qu’ils laisseront des séquelles dans la création littéraire.

4:20 PM - Langue de la négociation / Langue du rapatriement : le cas de la traduction en arabe du roman marocain d’expression française

Taib, Fatiha (L’association marocaine de littérature comparée, Rabat, Marocca)

La traduction en arabe de la littérature maghrébine d’expression française, qui est un volet essentiel de la littérature –monde en français, met en question la vieille dualité Moi/Autre qui continue d’être un axe majeur de la théorie de la traduction.

Etant une véritable activité de transposition culturelle, qui suppose un certain rapport avec la langue française, au regard des langues nationales (arabe classique, dialectes arabes et berbères......) ,l’écriture maghrébine de langue française ne joue pas quand elle est traduite en arabe le rôle de dépayser ou de transporter ailleurs, mais de célébrer, à travers l’acte de traduire, les retrouvailles avec une partie de soi-même « exilée » dans la langue de l’ex-colonisateur.

Ce qui veut dire que la langue cible (l’arabe) est amenée à se penser et à se construire différemment dans ce genre de traduction, puisque le traducteur arabe part à la quête de sa propre identité et confronte par conséquent une production où l’écrivain est bel et bien un traducteur-passeur qui opère la traversée d’une langue –culture nationale à une autre qu’il essaie de s’approprier.

Se basant sur cette nouvelle dimension du traduire, les critiques arabes qui encouragent cette traduction « rapatriante », vont jusqu’à conclure que le texte traduit représente l’écriture originale. Ce qui nous amène à poser les questions suivantes :

- Ce texte « écrit » après avoir été « traduit », ressemble t’il aux textes écrits d’abord en arabe ?
- est-ce le même texte qu’aurait écrit l’écrivain maghrébin d’expression française s’il pouvait ou s’il avait choisi d’écrire en arabe ?

Pour répondre à ces questions et éclairer la complexité de la traduction d’une littérature, née à l’intérieur d’un espace de bilinguisme forcé /adopté dans un contexte postcolonial, nous proposons de comparer des romans marocains d’expression française (A.Khatibi, Med.Khair-eddine,
T. Benzelloun avec leur traduction en arabe, en mettant l’accent sur l’impact de la négociation qui caractérise ces romans sur la langue de la traduction.

4:40 PM - De l’usage politique de la pseudotraduction poétique en France sous l’Occupation (1940-44)

Lombez, Christine (Université de Nantes, Nantes, France)

Les années d’Occupation allemande en France (1940-44) furent une époque d’épanouissement littéraire remarquable, qu’il s’agisse d’œuvres écrites en français ou de traductions d’auteurs étrangers. Ces dernières, soutenues par l’Aktion Übersetzung de l’Occupant, ont été particulièrement privilégiées pour des raisons à la fois culturelles et idéologiques, comme en témoigne le programme de traductions prioritaires (« liste Matthias ») lancées sous les auspices de l’Institut Allemand de Paris dès la fin de l’année 1940, qui visait à traduire en français environ 500 titres allemands toutes disciplines confondues (littérature, histoire, philosophie, droit, art, etc.). A peu près la moitié sera effectivement réalisée en 1944.

Dans le champ littéraire de l’époque, poésie et traduction poétique occupent une place de premier plan : facilement mémorisables et diffusables, capables de renfermer des allusions cryptées indécelables pour les non-initiés, les poèmes français ou étrangers comptèrent au nombre des armes immatérielles de la lutte acharnée que se livraient en France, aussi bien dans la légalité que dans la clandestinité, les différentes parties en présence. Il s’agira ici d’analyser l’usage politique qui pouvait être fait, durant le conflit, de textes poétiques fictifs prétendument « traduits de » : si la pseudotraduction a en effet été parfois pratiquée en temps de guerre pour suppléer à un manque concret de copie, ces poèmes ainsi produits livrent un témoignage fascinant sur la construction concertée d’une image de l’« Autre » (le produit fictif devant en reproduire nécessairement quelques traits typiques pour convaincre le lecteur de son authenticité) et permettent d’interroger la pseudotraduction poétique comme vecteur de stéréotypes culturels, tout en approchant au plus près les enjeux idéologiques d’une écriture réalisée sous contraintes.

5:00 PM - Les fonctions du langage poétique et du langage corporel dans les œuvres de Gatien Lapointe et de Gilles Vigneault, poètes québécois

Lee, Sinja (Sungkyunkwan University Department of French Language & Literature, Seoul, South Korea)


Mon, July 25th, 09:00, Ali Radjaie, A. The arts as universal code

Date: Monday, July 25th
Room: Sensengasse SR 2
Chair: Ali Radjaie

9:00 AM - Literarische Symbolsprache im Medium Spielkarte am Beispiel des Jeu de Marseille
Hoffmann, Christina (Universität Wien, Wien, Austria)


9:30 AM - Barbarische Bukolik: Zu den Codes der Idylle in Rousseaus Zeitaltertheorie und Goethes "Werther"
Rohner, Melanie (Universität Genf, Genève, Switzerland)


10:00 AM - GESCHICHTE ERFINDE SPANISCHE ERINNERUNGSGESCHICHTE ZWISCHEN KONSTRUKTIVISMSM UND REVISIONISMS

Blume, Clara, Vienna, Austria


Mon, July 25th, 11:00, Gustavo Kofman, A. The arts as universal code
Date: Monday, July 25th
Room: Sensengasse SR 2
Chair: Gustavo Kofman

11:00 AM - The Languages of Global Warming and Transition: Comparatively Speaking
Wilson, Sheena (University of Alberta, Edmonton, Canada)

The climate is changing. This we know for sure. What is demanded of us now is an energy transition away from fossil fuels, so that we might halt global warming at two degrees. This is a type of shift for which there is no template. It demands that we act intentionally and collectively. In so doing, it
demands that we share a vision of the future. How will we ever come together on a planetary scale to imagine a future toward which we can collectively plan and act? The proposed paper, will consider the language of global warming and the role of language and eco-poetics, which are having an impact on and might be used to further wield influence over the types of change we are catalysing. World literature and cross-cultural storytelling is crucial to how we deal with the global climate crisis. Exploring this planetary issue with a focus on the situation in Canada, Alberta, and the Oil Sands, I will read the eco-poetic texts of Western Canadian poets Larissa Lai and Rita Wong’s in their Sybil Unrest (2008) and in Wong’s Forage (2007), which make clear the intersectional feminist and ecological politics at stake as we consider what is just and unjust in moments of ecological crises and as we struggle to create to new language(s) to address that which we’ve never before been forced to articulate.

11:30 AM  - An approach to the apocalypse from two different spaces and artistic languages: Margaret Atwood and Adrián Villar Rojas

Elguez, Cristina (Universidad Nacional de Córdoba, Argentina, Córdoba, Argentina)

From a thematic approach to literatura and the arts, the presentation aims at exploring and comparing how the representation of the apocalypse is constructed in the trilogy MaddAddam by the Canadian writer Margaret Atwood and the recent works of the Argentinean young sculptor Adrián Villar Rojas. The production of both artists will be approached as belonging to a dystopian tradition, defined mainly from Frederic Jameson’s point of view. In Atwood’s trilogy -which includes Oryx and Crake (2003), The Year of the Flood (2009) and MaddAddam (2013)- the central narrative strategy is the refunctionalization of the Old Testament. To analyse the parodic use of the Biblical Myth in the novels, the concepts developed by Northrop Frye in The Great Code. The Bible and Literature (1982) will play a central role. As to Villas Rojas, he resorts mainly to the language of digital technology in the titles of the compositions, which contrasts with his choice of clay and natural materials for the sculptured pieces as such. The main interest of Atwood’s trilogy is centered on the conditions of survival of the human species on the planet after the “flood without water”, a pandemic produced in a laboratory of bioengineering. Atwood believes in the possibility of survival, in a new beginning of culture on the planet on the basis of a new hybrid life born out of the mixing of human beings and beings born in laboratories, and a new approach to animal and natural life. As to Villar Rojas, in the title of one of his recent exhibitions -Today We Reboot the Planet, in the Serpentine Sackler Gallery, London (2013)- the faith in a new beginning of life in the planet is also present. The analysis will precisely focus on the techniques he chooses to attain this aim. Villar Rojas is one of the Young Argentinean artists that has attained worldwide fame. He began his career as an international figure when he participated in the Bienal del fin del Mundo, Ushuaia (2009); then followed his participation in the Biennale di Venecia (2011) and in an exhibition in the New Museum in New York (2012), followed by Documenta 13, Kassel (2012), the Serpentine Sackler Gallery, London (2013), his presence in the Fondation Louis Vuitton, Paris (2014) and in the Sharjah Biennial 12: “The past, the present, the possible” in the United Arab Emirates (2015).
Speechlessness as poetically productive phenomenon is evident in the whole work of Paul Klee. Specifically in the title-image relationship of his painted works, where he explicitly relies on a lack of words as a medium of expression for aesthetic ideas, using metaphorical-methonimic items based on implicit representation on phonetic, graphic, and semantic level (metaphors, symbols, blank spaces). Speechlessness has therefore an important role both as a phenomenon of texts and meaning in the creative process of this artist and in the reading strategies of the receivers and it can therefore be understood in a creative, textual, and receptive perspective: as preverbal phase preceding and accompanying the process of writing and imagination. Language and image turn out in their interaction as complementary coding forms, which complement each other, and thereby increase new semantic content. In the artistic language of Paul Klee what matters is not to ‘recognize’, but make visible’. It’s in the title-image relationship that the painter expresses the proposive value of his works: it emerges in the relationship with the viewer. This relationship in fact requires his active participation, his execution. A similar, almost functional to the title-image relationship seems to be also the participation of the reader to the poems written by the painter. In them the language game dimension, based on rhythmic and onomatopoeic words, absorbs almost completely the meaning and it is therefore indispensable to the understanding of the paintings. The vagueness of Klee’s works uses the aesthetic pleasure to engage the viewer in the ermeneutic game, in this way he contributes to the determination of the work becoming coauthor. Similarly, the Philosophical School of Constance - and in particular HR Jauss with its reflection on the, esthetics of reception - theorizes a new way to approach the work of art, whose novelty is to consider the artistic production as something not yet concluded, which must always deal with the variable of its observer. In both cases, the text then becomes a pretext to free the mental processes. The proposal aims to highlight the special relationship between word and image present in a few works of Paul Klee, referring to the Ouvre-Catalogue he held all his life long.

2:30 PM - A Typology of the Pygmalion Paradigm

Begus, Nina (Harvard University, Cambridge, USA)

The motif of a man falling in love with a non-human woman has a long presence in literature, visual arts, and film. Mario Materassi’s and Michelle Bloom’s findings about the “Pygmalion paradigm” — a paradigm of texts with a Pygmalion-like main motif — reveal that the motif has changed significantly through time, most notably undergoing a “dissolution” in the nineteenth century. My research shifts the discussion of the Pygmalion paradigm from the diachronic to the typological, setting aside the spatial and chronological origins of the text to focus on how the main motifs play out in the text itself. The new typology of the Pygmalion paradigm texts I develop — ‘pygmalionesque’ and ‘agalmatophiliac’ types — does not contradict Materassi’s and Bloom’s findings on the shift within the Pygmalion paradigm, but offers a framework for understanding how texts from this paradigm, in all their many contexts, have nevertheless evolved their primary motifs from the single, common conceit of human/non-human desire.

From the nineteenth century onwards, an abundance of texts are found within the Western tradition that conform to the Pygmalion paradigm; conversely, relatively few textual examples of the motif persist from ancient or medieval times. In my presentation for ICLA I address the universality of the motif by comparing three widely known Western texts — Ovid’s Pygmalion, E. T. A. Hoffmann’s Der Sandmann, and Nathaniel Hawthorne’s Rappaccini’s Daughter — to an early medieval tale, The Painter and the Mechanical Maiden, that circulated on the Silk Road in the Sanskrit, Chinese, Tibetan and Tocharian languages. The Painter is, to my knowledge, as yet unknown to literary scholarship. On the basis of this comparison, I describe the two proposed types in detail and substantiate the universality of the Pygmalion motif in Eurasian literatures.
3:00 PM - New Perspectives in the Two Narrative Forms: Literature and Film
Aras, Göksen (Atılım University, Ankara, Turkey)

Considering the very common assumption that reading is a much more demanding process than watching a literature-based film, adapting novels, short stories, and plays into films has been a debatable issue for centuries. It is apparent that both the reader and the audience are involved in a complicated relationship between the texts and the films which are significant means to familiarize the audience with literary masterpieces. Filmmakers are regarded as free artists who are able to make alterations in the texts while translating or adapting them into screen to reflect their distinctive and essential methods and approaches, thus to create profound effects on the viewers. Clearly it is to be admitted that both literary forms and cinematic forms share certain similarities. In this respect, it might be useful to refer to four basic criteria, which are required to evaluate literary based films: “The film must communicate definite ideas concerning the integral meaning and value of the literary text, as the filmmakers interpret it. The film must exhibit a collaboration of filmmaking skills...The film must demonstrate an audacity to create a work that stands as a world apart, that exploits the literature in such a way that a self-reliant, but related, aesthetic offspring is born. The film cannot be so self-governing as to be completely independent of or antithetical to the source material” (Cahir, 2006:99). The objective of the paper is to explore this complex relationship between literature and literature-based films, by providing a critical analysis of the interdisciplinary, and intertextual nature of both forms and dwelling on the differences between translating and adapting, with reference to some popular literature based films.

Mon, July 25th, 16:00, Efrain Kristal, A. The arts as universal code
Date: Monday, July 25th
Room: Sensengasse SR 2
Chair: Efrain Kristal

4:00 PM - Ernest Hemingway and Otto Dix - resisting to the world by the art
Mesquita, Rosa (faculdade de letras do Porto, Vila Nova de Gaia, Portugal)

We intend to approach the witness loving theme while (about) life of the trenches, in the work of Hemingway, A Farewell to Arms (1929), combined with a nature that is transformed through the "blood". The absoluteness of a beautiful love story, framed in a likely / unlikely scenario, generates a whole war «metafictionality» that leads us to the statement of timeless values, poetically resistant to weathering war. For Batista Bastos, "A Farewell to Arms is elected as an intense poem of love and redemption; is read as the Bible of a generation that has lost all heroes who stopped believing in all the myths and only accepts the hope of imponderable ". The issue of witness presence of the author and the fictional creation of motion allows us to know a war scenario which senses at every moment the scent of blood, while being intimately human. Using Primo Levi, that would be the "duty of memory", a complicity between the one who narrates the lived and the one that welcomes all that life as a committed reader to look at a vision bid co-witness, a movement against forgetting those whose skin does not shivered in the trenches. We also found a strong relationship between Hemingway’s writing and the works of the german painter Otto Dix. With both, it’s possible to describe the First World War through the eyes of a witness, through the eyes of a suffering body and soul. The role of memory is a fundamental trait in this relationship between the two arts that meet and intersect in military space, but that transform the landscape in a space of resistance. Resisting by the word, resisting by the painting. There will be some end to an uncertain war? There will be some
end to an unstable existence? There will be some end to a love story? There will be some end to the
body's own writing? There will be a chance to the voice of arts?

4:30 PM - My heart so white. Der universelle Code einer Metapher
Kroll, Simon (Institut für Romanistik, Austria)

Als William Shakespeare im frühen 17. Jahrhundert seine Lady Macbeth «my hands are of your color,
but I shame to wear a heart so white» sprechen ließ, ahnte er wohl nicht, dass diese eindrückliche
Metapher in Kulturkreise vordringen würde, zu denen er kaum Zugang gehabt hätte. Sprachliche
Bilder sind ein potentiell universeller Code. Und so schaffte es die Metapher des Mordens weißen
Herzens einige Jahrhunderte später in das den Engländern des 17. Jahrhunderts so verfeindete
Spanien zu gelangen. 1992 veröffentlicht der Anglist und spanische Autor Javier Marías den Roman
Corazón tan blanco / Mein Herz so weiß, dem die zitierten Verse Shakespeares vorangestellt sind und
bei dem es um das verschwiegene Familiengrundgesetz eines zweifelhaften Selbstmords geht. Noch zu
Beginn desselben Jahrhunderts hatte der ungarische Dichter József Attila sein polemisches Gedicht
Tiszta szívvel / Reinen Herzens veröffentlicht, dessen dritte Strophe das Morden mit reinem Herzen
anspricht. Diese Zitate und intertextuelle Referenzen sind ein sprachlich universeller Code auf der
Metaebene. Es soll also zum einem versucht werden den literaturhistorischen Atlas dieses Bildes
abzustecken und zum anderen die Bedeutung desselben in seinem jeweiligen Kontext
nachzuzeichnen. Als drittes soll die Sprache in ihrer Kunstform als universeller Code behandelt
werden. Wie funktionieren die intertextuellen Referenzen? Wie wird der Shakespeare Vers immer
wieder aufs Neue entziffert? Wie wird er verstanden? Der Beitrag möchte somit den
Funktionsweisen universeller Codes, die in unterschiedlichen Nationalsprachen abgefasst sind,
nachgehen.

5:00 PM - The Erotics of Style: The Viennese Home in Narrative and Architecture
Marti, Aina (King's College London, London, United Kingdom)

The writer Arthur Schnitzler (1862-1931) and the architect Adolf Loos (1870-1933) were
contemporaries in the fin-de-siècle Vienna. Both of them explored with domesticity in their
respective works: Schnitzler represented the bourgeois Viennese household from a new perspective,
with a focus on the exploration of female sexuality and desire. Loos explored with new spatial
distribution and domestic decoration, and proposed a new approach against the nineteenth-century
bourgeois house. Part of Loos’ architectural and decorative innovations invite to an erotic reading
which turns domestic space into a place of open marital sexual explorations. Regarding this new
eroticized approach to the bourgeois household, and through their different artistic practices, both
Schnitzler and Loos opened the path towards a new understanding of the domestic which, unlike a
more prominent theoretical bourgeois way of living, included sexuality as part of the domestic
discourse, and asserted it as a naturalized event of domestic life. In this paper I will present a
comparative analysis of narrative and architectural styles to show how the new Viennese home
became an erotic space in the first decades of the twentieth century. In particular, I will look at the
formal and stylistic relationships between Schnitzler’s Traumnovelle (1926), and Loos’ Rufer House
(1922). With this comparative analysis I aim at showing the similarities between literature and
architecture both in their form as well as in their contextual and historical situation as regards the
unsettlement of the classical bourgeois dwelling.
Mon, July 25th, 09:00, Joelle Prunnaud, A. The arts as universal code
Date: Monday, July 25th
Room: Sensengasse SR 3
Chair: Joelle Prunnaud

9:00 AM - Bounoure, Effenberger et les « réflexions parallèles » de La civilisation surréaliste (ou le surréalisme français et tchèque après Breton et Teige)
D’Urso, Andrea (Università del Salento, Lecce, Italy)

Dans le cadre de ce colloque consacré aux langues et aux langages qu’étudient et dont se nourrissent les études comparatistes, nous voudrions montrer l’intérêt de la réflexion sémiotique des poètes surréalistes français et tchèques par l’ouvrage collectif La civilisation surréaliste (Payot 1976), notamment à travers les contributions et les lettres inédites de Vincent Bounoure et de Vratislav Effenberger. Les références à Jakobson (par Effenberger) et à Baudrillard (par les surréalistes français) offrent une première piste de comparaison entre deux approches distinctes, que confirment et approfondissent les échanges préparatoires. Mais nous y voyons aussi des convergences implicites et étonnantes entre la sémiotique générale des surréalistes en 1976 et les théories de M. Bakhtine ou de F. Rossi-Landi, diffusées à la même époque. Témoignant donc de l’effervescence du surréalisme français et tchèque encore dans les années 1970, La civilisation surréaliste montre que le langage y est présent à trois niveaux entrelacés : - poétique ou ludique, en tant que « langage surréaliste » tout court, cet ouvrage proposant une réflexion à partir de l’expérience d’automatisme collectif initiée en 1970 par le nouveau jeu méconnu des « récits parallèles » ; - théorique ou métalinguistique, comme « réflexions parallèles » des surréalistes sur le sort que la société contemporaine fait au langage, à la communication et à l’échange des signes en général, de plus en plus soumis à l’idéologie du pouvoir politique et à la logique de l’économie marchande, au point que même « l’universalité » reconnue au langage de l’art prend un tournant négatif, en tant que soumission de la création, comme du discours, à un code unique et établi, en dehors duquel tout échange devient impossible ; - idéologique, au sens rossi-landien de « l’idéologie comme vision du monde et projet de société », la critique surréaliste du langage portant avec elle une alternative de refonte des rapports entre les êtres humains pour une civilisation nouvelle, fondée sur le jeu et le don.

9:30 AM - La narrative transmédia et les romans de Victor Hugo
Silva Reis, Dennys (Dennys da Silva Reis, Brasília, Brazil)

Victor Hugo depuis la publication de son premier roman Han d’Islande (1823) a eu énormément de succès. Son œuvre littéraire, philosophique, picturale et politique est sortie des frontières françaises et est arrivée à plusieurs pays grâce à la traduction. Aujourd’hui, dans le monde contemporain, les traductions de l’œuvre hugolienne se trouvent au-delà du langage verbal. C’est-à-dire que Hugo est connu surtout grâce à des adaptations de son œuvre littéraire. En plus, il faut constater qu’un nouveau phénomène se développe : la création des univers hugolien. Si l’on parle spécifiquement des romans de Victor Hugo, il n’est pas difficile de trouver des adaptations de jeux vidéo, de films, de bande dessinée, d’opéras, de feuilletons télévisés, des radiodiffusions et d’autres. Chaque art ou média permet de donner l’accès de l’œuvre hugolienne à des types spécifiques d’individus et parfois elles motivent les récepteurs à lire l’œuvre littéraire ou au moins à connaître l’histoire du roman d’Hugo à l’aide d’un langage artistique ou médiatique particulier. Cette étude a pour but d’analyser de narratives transmédiás contemporaines de Victor Hugo en abandonnant le concept de fidélité afin de renforcer l’idée de création de ces univers. Cela donne une nouvelle vision de la réception et
l’ampleur des narratives hugoliennes, en particulier la construction des personnages dans l’imaginaire des arts, en changeant l’interaction de la triade lecteur/œuvre/auteur et, conséquemment, aide à construire un Gesamtkunstwerk (l’art complet) de chaque roman de Victor Hugo.

10:00 AM  -  Le Cavalier polonais de Rembrandt. Un cas particulier d’ekphrasis dans Le Coup de Grâce de Marguerite Yourcenar

*Dothas, Juan (University of Buenos Aires, Buenos Aires, Argentina)*

Marguerite Yourcenar a toujours manifesté un intérêt particulier pour la peinture, les références picturales étant une constante incontournable dans son œuvre. Tantôt suggérées tantôt mentionnées de manière ostensible, elles s’avèrent de véritables intertextes non seulement dans la production romanesque de l’auteure mais aussi dans ses essais et ses mémoires. Malgré la différence entre les systèmes de représentation –pictural et verbal– le tableau peut être considéré comme un texte écrit ailleurs, ce qui justifie de plein gré son caractère d’inter texte. D’ailleurs, une approche sémiotique de l’inter texte doit s’interroger sur les rapports entre textes bien que les plans de l’expression ne relèvent pas de la même sémiose. Notre travail vise à étudier d’un point de vue sémiotique la description du Cavalier polonais, attribué à Rembrandt, dans le roman Le Coup de Grâce. Nous nous proposons d’analyser ce cas particulier d’ekphrasis -la description d’un tableau dans une œuvre littéraire- et d’évaluer les effets de sens produits par cette digression dans le tissu narratif, cette partie du texte qui décrit de manière artistique un objet déjà constitué.

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**Mon, July 25th, 11:00, Susanne Blumesberger, B. Language - The essence of world literature**

*Date: Monday, July 25th*

*Room: Sensengasse SR 3*

*Chair: Susanne Blumesberger*

11:00 AM  -  Sprachliche Abgrenzung von Spanien in der mexikanischen Literatur des 19. Jahrhunderts

*Kurz, Andreas (Universidad de Guanajuato, Guanajuato, Mexico)*

11:30 AM - Ironie -- eine Spielart der Satire

Lanius, Karima (Universität Bielefeld, Exter, Germany)


12:00 PM - Language and Languages in Carlo Michelstaedter’s Work

Rutigliano, Stefania (University of Bari Aldo Moro, Bari, Italy)

The concern about language in the thought of Carlo Michelstaedter (1887-1910), the young Goritian author, is fundamental and pervasive: starting from the opposition of Persuasion and Rhetorik in his major work as being two different languages; or the opposition of religions (Judaism and Christianity) with which he came into contact; or the use of political language, particularly present in the last part of Persuasion and Rhetorik but also in the not yet well known Discorso al Popolo. The recourse to figurative language, which enhances the communication through drawing and painting, exemplifies the free and dynamic way by which Michelstaedter experiences and weaves together languages (Italian, ancient Greek, German, even Friulian dialect), patterns (e.g. presocratic philosophers and Petrarca), codes (mathematics with its equations, geometrical figures, arithmetical formulas) and narrative forms (short stories from midrashic tradition). I would like to propose a reading of Carlo Michelstaedter’s Persuasion and Rhetorik which, bringing out the multilingualism of his work, could draw the author’s attention to such cultural and social aspects which establish and influence the use of language driving it towards drifts of inadequacy. That attention to cultural aspects of language seems more interesting since it allows to read the changes occurred throughout the work in the fundamental relation between Persuasion and Rhetorik; up to a basic (and still worth further research) turning point in Michelstaedter’s thought representing the connection between language and individual identity, the knowledge that the Persuase has of himself and of the world.
Mon, July 25th, 14:00, Cristina Elgue-Martini, B. Language - The essence of world literature  
Date: Monday, July 25th  
Room: Sensengasse SR 3  
Chair: Cristina Elgue-Martini

2:00 PM - The verse novel and Don Juan as the vehicle of satire  
Bacska-Aükari, Julia (Universität Potsdam, Potsdam, Germany)

From the viewpoint of world literature, Lord Byron’s Don Juan can be considered as the first verse novel, to be followed by such renowned examples as Pushkin’s Eugene Onegin. Don Juan is also well known for the foregrounding of its narrator at the expense of the hero and the reflexive quality of the text. My talk argues that the choice of Don Juan as a hero has two major consequences in terms of satire. First, it allows the narrator to digress from the actual story, since the reader is supposed to be acquainted with the fate of the hero. Second, Don Juan’s figure is iconic in that it essentially stands for a certain quality, and hence it can be filled by arbitrary content. Byron uses this to put Don Juan into diverse roles (from the Russian Tsarina’s favourite to an English gentleman), through which a multi-level satire emerges, targeting contemporary society, some of its prominent members, as well as literary trends and modes of expression. Crucially, the language of satire is dependent on a non-identificational mode, which is intertwined with Don Juan’s being a collector of roles he does not identify with. Subsequent verse novels very often have heroes who are epigones of Don Juan: yet, “Don Juan” for them is typically just another role that they only temporarily identify with. Examples here include Pushkin’s Eugene Onegin, as well as contemporary works such as Anthony Burgess’s Byrne, Vikram Seth’s The Golden Gate, or the Hungarian author János Térey’s Paulus. I show that the embedding of Don Juan as a possible role results in an embedding of the satirical mode as well: consequently, these texts are overall less sharp even in their satirical aspects than Don Juan and the field affected by satire is more restricted. On the other hand, the role “Don Juan” and the overarching satirical mode associated with it may also be subject to ironic treatment: hence, the Byronic stance is not only followed but also questioned in later texts.

2:30 PM - Language, nation and Mário de Andrade’s Poetry  
Rodrigues de Souza, Cristiane (IEB-USP/ FAPESP, Ribeirão Preto - SP, Brazil)

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 Mário de Andrade, a Brazilian modernist writer, the lyric self is full of desire of comprehending himself and his plural country through art. He does it through the literary language of groups of love poems as well as the verses retake the musical structure of the popular dramatic dances, studied by the poet, approaching the steps of the myth of the demand that mark these ballets, as they were described by Northrop Frye in Anatomy of Criticism. The amorous verses of the poet reveals the looking for the definition of the complex and musical face of Brasil, whose popular rhythms are absorbed by the erudite poet. Moreover, the love poems show reflections on art creation, since the pursuit of the fusions of opposites elements of dramatic dances indicates the search for totality that can be achieved by artwork, as said by Schiller. Bearing that in mind and understanding that Brazilian literature is a language itself, constructed by different cultural
expressions, this piece of work develops a study of the poem “Girassol da madrugada” from the book Livro azul (1941), developed through means of comparative approach which approximates the poet’s production to one of his sources, notedly, popular culture, realizing how the beat and people’s traditions are morphed into the matrix of the modernist poet’s verses.

3:00 PM - 'What it means to be National, linguistically': A case study of Partition narratives and linguistic loss.

SARKAR, NEEPA (Pondicherry Central University, Puducherry, India)

Since its inception language has transcended its primary purpose, i.e.; communication. From a storehouse and transmitter of traditions, memories, ideas and mores, it has become closely linked in the post modern, global world to notions of identity and home; often engulfed in discourses of power and hegemony. Consequently, language becomes imperative in engendering and sustaining the “imagined communities” (Anderson) and the sense of belonging is upheld and celebrated through it. However, in the aftermath of colonialist endeavours, language took on new roles. Coming to the Indian subcontinent, Partition (1947) remains the most important historical factor in the carving of the nation. There have been many writings on Partition and writers have emphasized the breakdown of the linguistic form in the face of violence in their brief, vituperative fiction. Even after sixty eight years, memories of Partition continue to get disseminated through generational memory and history here, peculiarly negotiating with identity formation and ‘place memory’. Language, in such circumstances, does not simply exist to ‘counter violence’ but becomes a way through which questions of identity get expanded when the concept of ‘home’ encounters transformation or denial. In this paper, I propose to look into the “psychic aphasis” that spills out in the disturbed and disruptive expressions of Partition narratives. The text itself becomes splintered, confronted by the linguistic and somatic experiences of a chaotic and dislocated time. Then, does language itself become a refugee in times of war and cartographic realignments? Can plurality of vernaculars suffice to vent the angst of a nation? Further, I would also be dealing with Bangladesh which is a classic case of linkage of language with national identity. The intention of the researcher is in no way to present homogenizing experiences but bring about an analysis of the literary differences as portrayed through language of the places mentioned earlier even though the political and cartographic violence meted out was same. Indeed, it is time to view historical, political, ideological and postcolonial processes through the notion of ‘language rights’ (Kymlicka) and linguistic loss in today’s global world and attempt to resolve through language the transgressions of history.

Mon, July 25th, 16:00, Neepa Sarkar, B. Language - The essence of world literature

Date: Monday, July 25th
Room: Sensengasse SR 3
Chair: Neepa Sarkar

4:00 PM - Transforming Cultural and Taiwanese Identities Crossing into English: A Case Study of Wu Zhuoliu’s Autobiography The Fig Tree - Memoirs of Taiwanese Patriot

Lo, Yun-Fang (Chung Yuan Christian University, Taoyuan City,)

The objective of this study is to investigate the dynamic nature of identity construction of a regional place in the English translation of Wu Zhuoliu’s Autobiography The Fig Tree – Memoirs of Taiwanese Patriot. Taiwan’s Regional Prose Literature was developed when writers began to examine their identity and sense of belonging under Japanese colonization (1895-1945) and later the rule of the Nationalist government under Martial Law (1949-1987) by using narrative and descriptive prose as
vehicle for presenting the distinctiveness of the island. The dialects, the colonial language, and historical events which regional writers created in their stories brought out the uniqueness of Taiwan identity. Translating Taiwan, therefore, requires translators to understand and construct the distinctive cultural and political discourse of Taiwan Regional Literature in the translation. In this study, a cognitive-pragmatic model is used to examine the intention of the author and his work in translations based on Greenblatt's (1980) New Historicism, Stockwell's (2002) schema theory and Jones's (2006) cognitive-pragmatic framework. It enables the researcher (1) to examine the aspects of regionalism that associated with the cultural, historical, ideological, social, and political issues, (2) to find the pattern of the translator’s solutions of negotiating personal and cultural identities in translation, and (3) to see how these translations have been achieved and transformed in the use of paratexts (e.g. notes, commentaries) and in translation. This study will try to discover the factors (e.g. culture, politics and ideology) that come into play in the author’s writing process and how the translator or editor did to determine the form and content of the end products in the translation process. It is hoped that the cognitive-pragmatic model can bring a new perspective to investigate the possible effects of the given signals from the translators on the issue of regional identity in translation. Keywords: cognitive-pragmatic model, schema theory, paratext, ideology, identity

4:30 PM  -  A War in Words: Joyce's Linguistic Destruction of Ideology in 'Finnegans Wake'
Boysen, Benjamin (University of Southern Denmark, Odense M, Denmark)

From all accounts Joyce is said to have claimed that World War Two need never have happened, if Europeans had read his last book Finnegans Wake. Whether true or not, the book is intensely anti-authoritarian and anti-fascists – not only in content, but also in its performative language. The radicality of this experimental text runs parallel with the radicality of its ethico-political scope. In other words, the language of the Wake plays an ideological-critical role that in a most powerful manner fuses the aesthetic with the political. The rampant laughter heard and experienced throughout the text performs an effective deconstruction of any political, religious, moral, or philosophical ideology that explicitly or implicitly lay obstacles in the way of man’s birthright to freedom. The humour of Joyce’s poetic language entails an unmasking of unuttered premises of the ideologies as well as a recognition of man’s radical eccentricity and interdependence on the other; Joyce’s immense language-experiment displays an ethical and political preoccupation issued forth via an intense fusion of humour and poeticy.

Mon, July 25th, 09:00, Motoko Sato, B. Language - The essence of world literature
Date: Monday, July 25th
Room: Sensengasse SR 4
Chair: Motoko Sato

9:00 AM  -  Being, Language and the Location of Knowledge: the Case of Jorge Luis Borges
Richardson, Bill (National University of Ireland Galway, Galway, Ireland)

In this paper, I propose to examine issues of language, knowledge and location in the stories of Jorge Luis Borges. I maintain that there is a sense in which Borges’s stories are fundamentally about the nature of language, and that the stories comment on ways in which human language articulates a relationship between knowledge itself and location. Instances are examined where the basic premise of certain of Borges’s fictions is seen to be the challenge of establishing locations, commenting on them and examining the nature of them. This process is seen to be related to the search for a type of understanding, the possibility of which is always in doubt, but which serves as motivation for action
and endeavour. This entails the depiction of characters and events that project forward towards an essentially unknowable future, thus making possible the very notion of options, paths and multiple possibilities. In such a context, as Krzysztof Ziarek (2009) suggests, 'being becomes tied to the notion of possibility, and not simply to possibilities but to the very force of the possible', so that 'to experience being means to experience its historical-temporal happening in terms of the force of the possible'. Thus, I suggest, as exemplified in stories such as 'The Garden of Forking Paths', 'The Library of Babel', 'Tlön, Uqbar, Orbis Tertius' and other key stories by Borges, a goal such as reaching the minotaur at the centre of a labyrinth is not only figured as being unattainable but is like the notion of a perfect translation or the production of a perfect utterance in any human language, a concept more fruitfully utilised as a spur to provoke us to think harder and to weigh more options and possibilities, to strive towards goals and enhance achievements, rather than being seen as a blissful state of idyllic verbal expression we should realistically aim for.

9:30 AM  -  Borges' Pierre Menard and Schnitzler's Herr Huber: Language as a Topos in Fiction
Leal, Alice  (Institut für Translationswissenschaft, Austria)

In Jorge Luis Borges' 1939 short-story "Pierre Menard, Autor del Quijote", the protagonist describes his relentless journey of "writing" Cervantes' Don Quixote again. Menard's previous academic endeavours lay bare his essentialist notion of language as an out-and-out fixed, stable system that should lend itself easily to mathematical logic. Yet his quixotic (in both senses) quest reveals the impossibility of his essentialist views on language. The protagonist in Arthur Schnitzler's 1927 novelette "Ich", Herr Huber, becomes obsessed with the issue of language (in)stability. What triggers his epiphany is a wooden sign saying "Park" nailed to a tree in a park. His reflections on language take him to the point of believing that little notes must be attached to all objects and people so as to avoid misunderstandings. What do Menard's and Huber's notions of language have in common? What do these two characters teach us about language and, as a consequence, about translation?

The aim of this paper is to investigate these two points by drawing inspiration from contemporary thought on translation studies and philosophy of language.

10:00 AM  -  The metamorphosis of Ovid's exile and the power of language in Christoph Ransmayr's Die Letzte Welt (The Last World) and David Malouf's An Imaginary Life
Steinmeyer, Elke  (University of KwaZulu-Natal, Durban, South Africa)

In his novel published in 1988, the Austrian author Christoph Ransmayr describes a fictive journey by a semi-fictive character named Cotta from Rome to Ovid's exile place Tomi in search of the exiled Ovid and his lost work Metamorphoses. According to Ransmayr's fictive hypothesis, Ovid had burned this work in Rome just before his banishment, and it was this very work which had caused Ovid's downfall. Cotta hopes to rediscover "the Book" and also to contradict the rumours that Ovid is dead. Upon his arrival in Tomi he is faced with a strange world, which - as he discovers step by step - is the world of the Metamorphoses which has come alive in this remote corner of the world and is populated by its mythological characters in human disguise. Cotta discovers quotations and excerpts of the work itself, engraved on stones and scribbled on rags scattered in the mountains, but although Ovid himself does not appear, his language is the driving force behind the events of the plot. Towards the end of the novel, Cotta realises that not only the inhabitants of Tomi have undergone a change, but also he himself and that the place itself is the embodiment of an ultimate transformation into the "Last World". The Australian author David Malouf analyses in his 1978 novel An Imaginary Life the role of language in the relationship between Ovid, the inhabitants of Tomis and a boy who has spent his life in the wild, and the relationship between their different languages and cultures (or non-cultures). In Malouf's fictive scenario, language has the power to transcend cultural boundaries – a hypothesis which is particularly relevant in an Australian context with the ongoing tensions between
the indigenous people, the Aborigines, and the white “colonisers”. In my paper I shall discuss the reception of Ovid’s work by the two novelists and the role which language plays in the respective contexts of their novels.

Mon, July 25th, 11:00, Clara Blume, B. Language - The essence of world literature

Date: Monday, July 25th
Room: Sensengasse SR 4
Chair: Clara Blume

11:00 AM  -  Sprache und Nation im Theater während des Bosnienkriegs

Halilbasic, Senad (Institut für Theater-, Film- und Medienwissenschaft, Wien, Austria)


11:30 AM  -  Ivan Cankar und die slowenische Sprache als Baustein nationaler Identität

Ceh Steger, Jozica (UNI Maribor, Maribor, Slovenia)

Der slowenische Schriftsteller Ivan Cankar (1876–1918) lebte mehr als zehn Jahre in Wien (Ottakring). Trotz seiner besten Deutschkenntnisse schrieb er seine literarischen Werke (außer einiger Gedichte) nur in slowenischer Sprache. Im Beitrag versuchen wir dieser Ursache nachzugehen und seine Beziehung zur slowenischen Sprache, die er als innigsten Teil der persönlichen und der nationalen Identität verstand, darzustellen. Cankar erlebte schon in der Realschule, die er in Laibach von 1888 bis 1895 besuchte, dass seine Muttersprache in der zwar mehrsprachigen österreichisch-ungarischen Monarchie nicht gleichberechtigt war. Die Unterrichtssprache war nämlich Deutsch und in der fremden Sprache konnte er sich nicht richtig ausdrücken, was er als tiefste Verletzung seiner persönlichen Identität empfand. Im Aufsatz Realschule (1914) schrieb er, dass er schon in den ersten Sommerferien die deutsche Sprache zwar ausgezeichnet beherrschte, aber für lange Zeit alles, was deutsch war, hasste. In seinen literarischen Werken und kritischen
Schriften schrieb er über die Ausdruckskraft, die Schönheit und die Melodie der slowenischen Sprache, die er allein am besten meisterte, sowie über die drohende Gefahr, die er für die slowenische Sprache und die nationale Identität in drei Tendenzen sah; in den starken Germanisierungsprozessen, im Neoillyrismus und im mangelnden nationalen Bewusstsein einiger Slowenen. Ivan Cankar war am Anfang des 20. Jahrhunderts nicht nur ein virtuoser Stilist und der bedeutendste Schriftsteller, der die moderne slowenische Literatur schuf und sie auch als Grundlage des kulturellen und nationalen Bewusstseins verstand, sondern auch ein weitsichtiger politischer Denker. In einem Vortrag (Die Slowenen und die Jugoslawen, 1913) hat er sich für den Austritt der südslawischen Völker aus der Monarchie geäußert und eine jugoslawische Föderation selbstbestimmter Nationen vorgeschlagen.

12:00 PM - Stramm und Apollinaire im Vergleich: Amimetische Darstellungen in Kriegslyrik


Mon, July 25th, 14:00, Fatiha Taib, B. Language - The essence of world literature

Date: Monday, July 25th
Room: Sensengasse SR 4
Chair: Fatiha Taib

2:00 PM - Langue française, instrument d’hégémonie culturelle au Portugal et au Brésil au XIXe siècle

assimilations. Or ce qui est intéressant de voir c’est que, tant du côté portugais que du côté brésilien, la culture nationale se construit dans les deux pays, au cours du XIXe siècle, sur l’hégémonie de la culture en langue française. On y assiste à un processus transnational de formation identitaire, dans un climat d’appropriation d’un modèle civilisationnel, littéraire, artistique et pédagogique venu de Paris. L’étude des transferts culturels (Michel Espagne, 1988) qui se sont opérés entre l’espace culturel français et l’espace culturel luso-brésilien au XIXe siècle nous donne ainsi l’occasion d’appréhender ce phénomène d’intensification de ces relations politiques, linguistiques et culturelles par le biais de certains agents culturels, entre gallomanie et gallophobie sur la base d’un même pilier, celui d’une lingua franca, la langue française. On verra alors que cette langue, langue de diplomatie et d’une culture institutionnalisée auprès d’une élite dans le secteur public ou privé par les normes de l’Instruction Publique, sera à la source de l’édification d’un marché éditorial renouvelé où circulent non seulement les œuvres en langue étrangère mais surtout les œuvres traduites du français.

2:30 PM - Littérature monde’s French Language and the Ideological Appeal of the Universal

Chatzidimitriou, Ioanna (Muhlenberg College, Allentown, USA)

As Slavoj Žižek has suggested in The Sublime Object of Ideology, “[t]he fundamental level of ideology [...] is not of an illusion masking the real state of things but that of an (unconscious) fantasy structuring our social reality itself” (33). This presentation argues that although the littérature-monde manifesto’s signatories’ expressed intention was to rid French-language writers of a two-tier classificatory system that de facto relegates non-Hexagonal writers to a position of inferiority, they have consolidated the universal reach of French-as-world-language and thus weaved into the fabric of French-language literary production the ontological necessity of its realization in that very language. If, to follow Žižek, we look for that element in the ideological edifice of this particular iteration of French universalism that represents within it its own impossibility (127), we need look no further than the manifesto’s title: “littérature-monde en français.” The new designation for the misnamed field of literary production in the French language is an impossible syntagm, as it attempts to encapsulate the whole (monde) by means of the partial (en français). It is, however, a powerful and semantically productive misrecognition that allows for two fundamentals of ideology to take hold and inevitably nuance the manifesto’s analysis of French-language literature: a) as readers of the manifesto, we feel no opposition between ideology (French-language universalism) and reality (non-Hexagonal authors having to come to the language and to Parisian maisons d’édition for their voices to be heard) (Žižek 49); b) instead of offering an escape from the real, ideology (French-language universalism) offers the manifesto’s readers the social reality itself (necessity of center/French language/publishing reign of Paris) as “an escape from some traumatic, real kernel” (45), in this case, the linguistic complexities of cultural production in the postcolonial French-speaking world.

3:00 PM - Le choix linguistique et l’identité des écrivains frontaliers - autour de la tentative de Milan Kundera -

TANAKA, Shuko (Shizuoka University, Hamamatsu-shi, Japan)

Dans cette communication, nous nous intéresserons aux écrivains frontaliers qui ont choisi de rédiger leurs ouvrages dans une langue étrangère. Comment traitent-ils dans une nouvelle langue les éléments locaux et personnels, issus de leur contexte culturel et linguistique d’origine ? Comment cela participe-t-il à la formation de leur identité en tant qu’écrivain ? Le choix d’écrire dans une langue étrangère peut avoir diverses motivations (exil, émigration, pays colonisé, choix personnel, etc.), mais nombreux sont les écrivains à se faire publier et présenter comme écrivain étranger, c’est-à-dire « un autre ». Considérons le cheminement de Milan Kundera (1929-) , et comparons sa
tentative avec celle d’autres écrivains multilingues comme Joseph Conrad (1857-1924), Vladimir Nabokov (1899-1977), Hideo Levy (1950-), Patrick Chamoiseau (1953-) ou Yoko Tawada (1960-). Kundera a amorcé sa carrière littéraire en tant qu’écrivain tchèque, et jouit aujourd’hui d’une renommée mondiale en tant que « romancier européen ». Son attention envers son nouveau lectorat, et ses efforts pour transmettre sa sensibilité linguistique ainsi que des éléments de sa culture maternelle, sans accentuer leur côté exotique, sont à l’origine de cette appellation. En prenant comme point de départ le cas de Kundera, nous allons examiner comment les écrivains frontaliers forment leur identité d’écrivain dans un environnement qui leur est étranger. Les points importants de nos réflexions seront les suivants : 1. L’expression de leur localisme (ou caractère local) ; 2. La tendance autobiographique de leur fiction ; 3. La volonté d’expliquer eux-mêmes leur création à travers essais et interviews. Ce faisant, nous éclaircirons le processus créatif des écrivains frontaliers : l’expérience d’une tension entre diffusion vers un grand public étranger et difficulté d’exprimer leur localisme constituant leur identité d’écrivain.

Mon, July 25th, 16:00, Gerhard F. Strasser, B. Language - The essence of world literature

Date: Monday, July 25th
Room: Sensengasse SR 4
Chair: Gerhard F. Strasser

4:00 PM - Yoshikichi Furui und Hermann Broch
Sekiguchi, Prof. Dr., Hiroaki (Meiji Universität, Tokyo, Wien, Austria)


4:30 PM - Adaption of Genetics and Environmental Determinism in Meiji Literature
Sen, Raj Lakhi (University of Tsukuba, Tsukuba, Japan)

Any debate on 19th century Naturalism in Pan-European countries and America is certain to highlight authoritative influence of Zola and his Experimental Literature impregnated with the ideas of genetics and environmental determination. Needless to say, the influence of Zola was so immense in
both intensity and reach that it left deep imprints, in not just literary spear but also in minds of common people, which were at times impossible to contravene even for his contemporaries, says Schneider William H in his work (Quality and Quantity 1990). While the prominent notion in Japan is that Shizenshugi was a byproduct of Naturalism imported from Pan-European countries and America and it evolved mainly around the concept of subjective and dark depiction of events, this paper will examine the unexplored course of trans-formation of Zola’s and Maupassant’s style and ideas of genetics, and environmental determination especially into works of Kunikida Doppo and other writers Oguri Fuyo and Nagai Kafu. For example, Kunikida Doppo who translated works of Maupassant and read Zola was adopting and transforming there concepts and has extensively used the motifs evolution and degeneration into his works. Although a lot of research work is done on Shizenshugi, almost none of them investigate the concepts of genetics and environmental determination, reflected in the works of Kunikida Doppo and other Meiji writers. This paper will give a new platform to review how these ideas of Naturalism were naturalized into Shizenshugi, and extended further as a support pillar for the 19th century nationalism in its unique Japanese cultural context.

5:00 PM  -  Sinicizing Sanskrit: Cultural Appropriations and Identity Construction on the Silk Road
Dooghan, Daniel (University of Tampa, Tampa, FL, USA)

The Silk Road dissemination of Buddhism was not only religious in character: scholar-monks of the fourth through eighth centuries such as Faxian, Xuanzang, and Yijing traveling between China and India exchanged a wealth of narrative and linguistic material. As Bokenkamp (2014) and Mair (2010) have shown, the influx of foreign material challenged Chinese notions of cultural centrality. However, the travel narratives and translation practices of returning Chinese monks served to subordinate and domesticate Indian texts in a way that maintained Chinese cultural primacy while recognizing a larger regional community. As a case study of these appropriation processes, this paper investigates the Chinese domestication of the Sanskrit Mahabali myth. Drawing on Indian, Chinese, and Japanese primary sources, it examines how that by the ninth century the Chinese had so domesticated the myth that foreign travelers were unaware of its Indian provenance. This paper argues that the use of indigenous narrative modes, methods of public commemoration, and translation practices allowed Chinese translators to envision a culturally plural cosmology that privileged a Chinese frame. Therefore foreign material, such as the Mahabali myth, was deracinated from its source contexts. Differing from problematic theorizations of Chinese appropriation, such as geyi concept matching, this paper follows contemporary translation theorists such as Lawrence Venuti and Hans Vermeer to suggest that Tang Chinese translators used a more robust method of domestication that relied on extensive use of frame narratives. This allowed great fidelity to foreign linguistic and cultural sources, while asserting China’s cultural superiority over them.

Mon, July 25th, 09:00, Muna Al-Badaai, B. Language - The essence of world literature
Date: Monday, July 25th
Room: Sensengasse SR 5
Chair: Muna Al-Badaai

9:00 AM  -  100 "Bamboo Lyrics on Pidgin": Pidgin and its Speakers Depicted by a 19th-Century Chinese Scholar
Ye, Hui (Shanghai Maritime University, Shanghai, China)
Chinese Pidgin English (CPE) is a historical legacy of Chinese-English collaboration in the cultural encounters. However, it has long been double discriminated. On the one hand, historically, English speakers tended to sneer at it. On the other hand, it has never obtained Chinese mainstream society's approval or acceptance. The double discrimination led to the scarcity of historical data of CPE. Against such a backdrop, Yang Shaoping’s 100 Bamboo Lyrics on Pidgin (1873) is a real find. Yang was one of the first Chinese scholars mastering both Chinese and English. Besides A guide to English Words (1879), which is one of the first Chinese-English vocabulary books compiled by Chinese, Yang also left a collection of 100 poems about the same topic: CPE, entitled Bamboo Lyrics on Pidgin. Compared with his contemporary Western writers’ imperial and racist perspective, Yang’s attitude towards both CPE and its speakers is much more tolerant and merciful. He was strongly against language hegemony. He pointed out that there also existed Pidgin Chinese when English speakers spoke in Chinese. Compared with its Western counterparts such as Charles Leland’s Pidgin-English Sing-Song, Yang’s collection of 100 Bamboo Lyrics on Pidgin contains more fair and detailed depictions and comments on CPE and its speakers. Yang and his collection deserve much more attention than it has attracted. So I propose this topic to introduce this notable scholar and his valuable work to the world. I will first present a biographical sketch of Yang Shaoping based on the information I gathered. Then I will focus on his 100 Bamboo Lyrics on Pidgin, deciphering pidgin words represented by Chinese characters with similar pronunciations, analyzing its literature value through its English version I translated, and digging into particular background and writer’s inner world.

9:30 AM - Was it possible for Japanese during the Meiji Era to create a 'Governess Novel'?
Kohashi, Reiji (Osaka University, Osaka, Japan)

Mainly during the Victorian Era, the governess system was established in parts of the upper-middle class. Therefore, this existence came into play in contemporary novels such as Vanity Fair and Jane Eyre. Moreover, the governess was, so to speak, given the situation as a discloser of domestic secrets that the employer hid. Owing to the function of the governess, the character was useful in the dawn of the mystery genre. Comparatively, there has never been a governess system established in Japan up to the present time. Educational facilities out of the home already developed as Han school for the pupils of the Samurai class and Terakoya for the pupils of the common people during Edo period. In a process of the modernization after Meiji, many foreign literary works flowed into Japan, including British literature, and there were works in which a governesses appear as a character. The Japanese translators or adapters inevitably had to explain the existence which was not common knowledge in Japan. In the adaptation of Ellen Wood’s East Lynne, for instance, it is an important factor of the story that the protagonist becomes the governess. However, she is explained as the nurse and not as the governess; thus, the original implication was changed. The appearance of the governess as a protagonist in Japanese novels was seen soon after. Jigoku no Hana (The Hell Flower) by Nagai Kafu is one of the earliest examples. Is it possible to call it a 'Governess Novel'? This paper examines how the novel with a governess character in a country without the governess concept by providing samples in which the governess character appeared during the Meiji period.

10:00 AM - African Epics: A comparative Study
Abouel.lail, Khalid (Faculty of Arts, Cairo University, Cairo, Egypt)

The Epic of Sundiata Keita is one of the most famous texts in West Africa; it illustrates the folk oral history of the Empire of Mali since its founding in the 13th century AD by Sundjiata Keita. Djibril Tamsir Niane, hence, considers oral history the major source of political and social history in Africa. He, therefore, took great care to record the epic, and published it in 1960 as the historical account of
the Mali Empire. The epic addresses the political and cultural interaction between West Africa and the Arab Islamic region in the 13th century. An equal emphasis on historicity is found in the Arab folk siras, such as Al-Sira al-Hilaliya in North Africa, and they similarly reflect the interaction between the Arabs and West Africa. This calls for urgent investigation of these interlinks between what is African, what is Arab, and, of course, what is Egyptian, since Al-Sira al-Hilaliya is central to Egyptian folk culture, and the paper will refer to the different occasions for its oral performance in Egypt. Relying on cultural criticism, and adopting a comparative approach, this paper will focus on The Epic of Sundiata Keita, in its Arabic translation, and Al-Sira al-Hilaliya, to investigate the similarities and differences between them in relation to the structure of the epic, represented by the stages through which the folk cultural hero passes; for example, the prophecy; the birth of the hero; the alienation of the hero; and the final recognition of the hero. In addition to the figure of the hero and his stages of development, this study will address two other issues in both works, namely; the historical role they play; and the cultural and political interaction between Arabs and West Africa.

Mon, July 25th, 11:00, Mihaela Harper, B. Language - The essence of world literature
Date: Monday, July 25th
Room: Sensengasse SR 5
Chair: Mihaela Harper

11:00 AM - Propaganda and Remembrance in Travel Writing: "Umbral de Rumanía" by María Teresa León

Capraroiu, E. Gabriela (University of La Verne, La Verne, California, USA)

María Teresa León (1903-1988), major twentieth-century Spanish woman writer, is the author of an unpublished travel memoir on Romania. The text was written in the 1960s when León and her husband, modernist poet Rafael Alberti (1902-1999), were living in Italy, concluding a long exile that began in Buenos Aires after the fall of the Second Spanish Republic (1939). The text was part of a transnational project initiated by the Writers' Union during the de-Stalinization period in Romania that aimed at taking up 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, Nobel Prize Laureates Pablo Neruda (1904-1973), Miguel Ángel Asturias (1899-1974), who shared a left-wing world view and reached canonical status in the western intellectual sphere, acted as mediators between two literary traditions. Far from being only political in nature, the Romanian connection did 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 material offers an alternative approach that exposes coexisting tensions. León created a work that complied with ideological premises while, at the same time, travel writing allowed her to perform a spiral return to earlier inquiries that developed outside the frame of future social engagement. The Latin heritage embedded in the geography triggered an appropriation of the foreign in an attempt to piece together the writer's own fragmented world. This paper explores language as means to reveal how writing about the foreign intersects with autobiographical writing.

11:20 AM - The Role of French Translations as Cultural Mediators for Readers in Latin America

De Faria, Gentil (São Paulo State University - Unesp, Brazil, SAO JOSE DO RIO PRETO, Brazil)

A huge amount of texts has been written on the period of the Avant-Garde in France of the late 19th century. Roger Shattuck's book, with the felicitous title - The Banquet Years, became central to the
understanding of la belle époque, an era of transformations, social euphoria, and the joy de vivre in Paris, at the time the cultural capital of the world. The fascinating city lured a swarm of Latino young writers, from Central and South America, who flocked there in search of the pleasures of love and enjoyment of magical art-nouveau. When they returned to their countries they brought into the veins and brain an enthusiastic taste for French culture. Many of them abandoned their native language, Spanish or Portuguese, to write only in French, assuming a naive attitude of cultural provincialism. The teaching of French grew remarkably and the language began to exert a tremendous influence upon the intellectual circles of Latin America. Rio de Janeiro and Buenos Aires, the two most important cultural centers at the time, claimed the title of the “Paris of South America.” The Chileans, albeit with less force, also craved the same title for their capital Santiago. The purpose of this paper is to analyze the mediating role of French culture in the translations made from the original written in languages other than French. Writers like Ossian, Byron, Dostoevsky, Oscar Wilde, Kafka, and D. H. Lawrence were first translated from their versions in French and not English, German or Russian. So translations produced in the target language retained certain "French flavor", which begins to be dissipated from the 1970s and the concern of going straight to the original text without using the indirect translations.


Monnet, Livia (University of Montreal, Outremont, Quebec, Canada)

This presentation proposes a comparative study of two recent media installations, Eija Liisa Ahtila’s Where is Where? (Missa On Missa, henceforth WIW, 2008) and Nalini Malani’s In Search of Vanished Blood (henceforth ISOVB, 2012). WIW’s protagonist is a woman Poet who is writing a long poem about an a murder incident from the Algerian War of Independence (1954-1962). The installation’s reconstruction of this episode is based on Frantz Fanon’s The Wretched if the Earth. The work is further informed by Rimbaud’s poetry and by Ingmar Bergman’s cinema. Based on literary texts by Christa Wolf, Heiner Mueller, and Mahasweta Devi, ISOVB is an immersive video/shadow play that extends the exploration of violence, history, and myth seen in Malani’s previous works to include issues such as adivasi (India’s indigenous tribes) struggles to defend their livelihood against corporate land grabbing. The presentation argues that WIW and ISOVB elaborate a transversal, radical materialist aesthetic which calls for the production of a new, global ethico-aesthetic paradigm (Guattari) capable of subverting contemporary global capitalism’s destructive ontopower (Massumi). The two installations’ technical and aesthetic innovations include: specific iterations of critical irrealism (Lowy); a schizoanalytic genealogical critique; and the reinvention of the Deleuzian time-image. WIW’s irrealist, uncanny narrative points to the fact that the havoc wrought by former colonial empires returns to haunt them. In ISOVB irrealism expresses protest against global capitalism’s dispossession of indigenous populations, minorities, and the poor in India and elsewhere. The schizoanalytic critique in Ahtila’s and Malani’s installations offers glimpses of the invisible, ontological violence of both post/colonialism and global neoliberal capitalism. The two works’ staging of the clairvoyant vision of their respective female protagonist, and rearticulation of the time-image as a palimpsest of co-evolving spacetime- and material becomings enables them to point to the nature of world-capitalism as a world-ecology (Moore), while simultaneously gesturing toward the futurity of a « people to come » (Deleuze) that may eventually install a sympathetic world-ecology predicated on the plenitude and creativity of life.

12:00 PM - Canonizing Antebellum Slave Narrative: Comparison of Douglass’s Narrative and Enslaved African American Muslim Narratives

Al-Badaai, Muna (United Arab Emirates University, Al-Ain, United Arab Emirates)
Fredrick Douglass’s Narrative of the Life of Frederick Douglass, an American Slave (1845) is probably the most anthologized and accordingly best known slave narrative, at least in the American canon. Even though some scholars recognize similarities between Douglass’s text and those by enslaved African American Muslims, the latter have not been included in the American canon. Examples of studies that attempt to position Muslim slave narratives in American Literature are Austin’s African Muslims in Antebellum America: A Sourcebook (1984) and African Muslims in Antebellum America: Transatlantic Stories and Spiritual Struggles (1998), Judy’s (Dis)forming the American Canon: African-Arabic Slave Narratives and the Vernacular (1993), Shell and Sollors’s The Multilingual Anthology of American Literature: A Reader of Original Texts with English Translations (2000), and Dabovic’s dissertation “Displacement and the Negotiation of an American Identity in African Muslim Slave Narratives” (2009). Marfo in her article “African Muslims in African American Literature” (2009) discusses some possible reasons why commentators of African American Literature have excluded them from anthologies. She concludes that there are commonalities between African American Muslim narratives and their African American counterparts. Jill Lepore claims Abdr-Rahman, an enslaved African Muslim, unlike Douglass, did not show interest in being American. This paper aims to discuss theories of canonization and characteristics of antebellum slave narratives, in particular Douglass’s Narrative. The paper further compares Douglass’s Narrative to enslaved Muslim writings in particular by Abdr-Rahman Ibrahim (1828), Omar ibn Said (1831), Abu Bakr Al Siddiq (1834), Mohammah Gardo Baquaqua (1854), to find their position in the American canon.

Mon, July 25th, 14:00, Neus Rotger, B. Language - The essence of world literature
Date: Monday, July 25th
Room: Sensengasse SR 5
Chair: Neus Rotger

2:00 PM - The Language and non-language of Love in M. Duras and A. Ernaux
Villani, Sergio (York University, Toronto, Canada)

Courtly writers and troubadours developed an intricate metaphorical language to express the art of love, the pathways to gain access to the Garden and win the heart of the Rose. How does this art find expression in the social context of the closing of the second millennium and beginning of the third? Has our sensitivity about political correctness, race, gender, age, religion etc., generated a new language of love? New metaphors? Or has the language of love been truncated, bypassed altogether in our relationships? Has a non-language taken form? My paper will explore the nature of current language of love in a comparative analysis of Margurite Duras’ L’Amant, and Annie Ernaux’s, Se perdre. In particular it will show how, in the age of feminism and female writing, the language of love designates most often the man, the object of the quest, signifying a radical paradigm shift.

2:30 PM - The Language of Post-apocalypse Across Times and Cultures: From Shelley’s The Last Man to Tolstaya’s The Slynx
Harper, Mihaela (Bilkent University, Ankara, Turkey)

A number of scholars have made an observation pertaining to the contemporary moment, namely that the volume of post-apocalyptic narratives has been growing exponentially, particularly over the past five years. Novels, popular movies and TV series, video games, and even the omnipresent skull print on the clothing of multiple age groups across the world bespeak an interest that has persisted for centuries, but has been on the rise since the 1940s. The very term post-apocalypse troubles the force and framework of the catastrophe that it allegedly follows (a nuclear explosion, a contagion,
etc.), it renders inoperative the sense of complete annihilation of the word apocalypse and demands that its relation to apocalypse be more subtly articulated. Critics disagree on the function and significance of post-apocalypse, debating whether post-apocalypse is the result of experiences of disaster (O’Leary) or always simultaneous with apocalypse (Berger), whether it announces the irretrievability of the real (Jean Baudrillard) or serves as an occasion to think creatively (Claire P. Curtis) and maybe even to become real by shedding all that is superficial and superfluous. In her Post-Apocalyptic Culture (2008), Teresa Heffernan argues that language and literature are at the heart of the relation between a post-apocalyptic climate and a postmodern ethos, since “literary language exposes the fictiveness of all language, which points to nothing but itself as fiction and hence offers no possibility of revelation, of accessing the real or true.” Heffernan’s contentions can be juxtaposed with the theorizations of others, who rather discern in post-apocalyptic visions a sigh of relief and a gesture of hope for the creation of a new world (rather than a rebuilding of the old one). Among the themes central to the post-apocalypse genre are abandonment, community, morality and ethics, faith, and the correlation between creation and destruction. These appear to span across times and cultures, while presenting, sometimes via allegories, a cultural critique of their contemporaneous political contexts and societies. This paper will examine the shared post-apocalyptic language, thematics, and critiques by taking up what is considered to be the first modern post-apocalyptic text, Mary Shelley’s The Last Man (1862) and a contemporary instance of post-apocalyptic fiction by a female writer, Tatyana Tolstaya’s The Slynx (Russian original 2000).

3:00 PM - (Un)Translatability of Steinbeck’s Colloquial Language
Cerce, Danica (University of Ljubljana, Slovenia)

In Steinbeck’s novels dealing with agricultural labor scene, dialect and slang alternate with passages composed in Standard English. This specificity of Steinbeck’s writing seems to have had the least satisfactory reconstruction in most Slovene translations of Steinbeck’s works. Dilemmas as how to produce a counterpart with a similarly heterogeneous combination of styles as in the source text and preserve the coarseness of diction of Steinbeck’s impulsive and almost illiterate protagonists without affecting the emotional richness of the narrative, are particularly relevant in translating the novel Of Mice and Men (1937).

Taking up Gideon Toury’s 1995 proposal to analyse a translation in terms of its “adequacy” in relation to the source text and its ‘acceptability’ to the target audience” (56-57), the article illustrates how the translator of the 2007 Slovene edition of Of Mice and Men (O ljudeh in miših) transposed various stylistic markers (colloquial diction, repetitions) from the source to the target text.

Mon, July 25th, 16:00, Carmen Popescu, B. Language - The essence of world literature
Date: Monday, July 25th
Room: Sensengasse SR 5
Chair: Carmen Popescu

4:00 PM - Language acquisition and socialization in "enfants sauvages"
Delgado, Ana Maria (University Hamburg, Alcabideche, Portugal)

Reality cannot be explained by a single point of view, be it scientific or other: only a complex thought can approach truth. Until the eighteenth century it was believed that the ability to speak was inscribed in human genetic inheritance. The study of cases of so-called “enfants sauvages” from an anthropological, medical and other points of view questions the traditional theory/myth about the “miracle” of language learning. My proposal will be to analyse two cases of “enfants sauvages”,
documented in a doctor’s report and an autobiography, both having inspired full-length films by renowned directors. This dialogue between different languages, when approaching the question of language itself, will show how language acquisition also depends on socialization at an early age, and how “human nature” is also a socialized nature, or how “mankind more than having a nature has/is a history”.

4:30 PM  -  The voice of a terrorist: how literary archetype of a terrorist revolutionary changed through time in Russian literature of the second half of the 19th and the beginning of the 20th century

Krulisova, Katerina Judith (Masaryk University, Faculty of Arts, Department of Slavonic Studies, Brno, Czech Republic)

Russian literature adapted to new reality in the second half of the nineteenth century after the first assassinations which turned attention of the public to newly emerging phenomenon of individual political terrorism. The necessity to grasp the controversial theme of political murder brought many authors to the representation of a terrorist act and its main agent terrorist revolutionary. The way the terrorist revolutionary was treated in literature developed through times. This paper deals with different kinds of representation of a literary character of the terrorist revolutionary that either supported or disrupted the overall myth about the terrorist. The language of the depiction the author used to present the character of the terrorist revolutionary to a reader changed with every written novel, short story or a poem dedicated to this theme. The change can be observed in the changing archetypes used with respect to the character of the terrorist that implied either positive or negative connotations and hence contributed to further development of the myth. Works by Fyodor Dostoyevsky, Leo Tolstoy, Ivan Turgenev, Boris Savinkov, Leonid Andreyev and many others who contributed to the development of the myth in the 19th and 20th century will be analyzed from the point of view of different means of expression that created the particular archetype of a terrorist revolutionary in literature.

5:00 PM  -  Madness’s speeches in contemporary Portuguese fiction: Lidia Jorge and Gonçalo M. Tavares

Florentino Hampel, Juliana (Universidade de São Paulo, São Paulo, Brazil)

This paper aims to show constitution of madness’s speeches in two contemporary Portuguese novels: O vento assobiando nas gruas, by Lidia Jorge, and Jerusalém, by Gonçalo M. Tavares. How the truth can submerge from these kind of discourses? How both authors can use stylistic resources to create characters that reproduce these speeches and, through them, show the brutality that borders limits of non-speaking. This place is where power relations between victims and dominants appear, in interdiscourse of doctors and mental illnesses. In the two novels, multiplied points of view from “difference” discourses are emphasizing because Jorge and Tavares value “the voice of difference” that takes place in their narratives. If we think about Portuguese fiction that is been producing in XXI century, it is possible to realize manifold themes and language treatments, but, at least, proximities make Jorge’s work close to Gonçalo one and reaching the same point. According to Brazilian critic Leyla Perrone Moisés (1990) arts, nowadays, are not producing anymore an harmonious concert and literature, specifically, has a critical function that oscillates between a “dilacerate feature in all levels, among contrary conceptions of man and universe, formal multiple researches and diverging ones”. Studying connections between different national literatures, in her opinion, shows a constantly dialogue among texts, because “literature is born from literature” and comparison process always search for “similarities and differences”. Miguel Real (2012), a Portuguese literary critic, says that in the specific case of novel in Portugal, since 1980 decade, it was possible “to presence slowly recovering of realism, gifted with new qualities, embodying estheticism and narrative desconstruction from last decades”. Therefore, our goal is to focus in analyse the creative process of
writers and investigate the way that the truth appears in the speeches of insane characters, protagonists of both narratives: Milene and Mylia.

Mon, July 25th, 09:00, Livia Monnet, C. Many cultures, many idioms
Date: Monday, July 25th
Room: Sensengasse SR 6
Chair: Livia Monnet

9:00 AM  -  Poetics of Migration and Development of Cultural Identity in Nino Kharatisvili's Novel The Eighth Generation
Mujiri, Sophie (I. Djavajishvili Staatliche Universität Tbilissi, Tbilissi, Georgia); Navrozashvili, Ekaterine (I.Djavajischwili Staatliche Universität Tbilissi, Tbilissi, Georgia)

This paper analyzes a transcultural novel The Eighth Generation written by Nino Kharatisvili, the author of numerous novels and screenplays, and the holder of various literary awards, the Hamburg theater director. The issue of cultural identity development in Georgia is regarded in diachronic aspect starting with the Enlightenment period and ending with the identity crisis in a postmodern world. The novel’s extended time frame makes possible the analysis and reflection on new and old “national habitus” of Georgia, Russia and Germany, typical stereotypes of national consciousness, semantic oppositions, etc. The novel includes the history of eight generations of the Jashis family which begins in 1900 with the opening of a chocolate manufacture in Georgia by the head of the family and ends in 2006 with the recent Berlin history. Three different concepts of identity are shown in The Eighth Generation. The first is represented by the subject of the rise of the Enlightenment period in Georgia who is the whole, centered individual; the essential center of the ego is the identity of one person. An example of the second concept of identity is sociological subject who attempts to overcome the gap between the interior and exterior, personal and social worlds. His inner core is no longer autonomous and self-sufficient but it is formed in relation to “significant” another one, which delivers values, meanings and symbols in the context of a complex perception of a contemporary communist world. The third concept of identity corresponds to the postmodern subject, which is no longer characterized by the solid, important or stable identity. Various, contradictory identities manifest themselves in it and identifications constantly change. In addition to the issue of cultural identity, the analysis of a novel takes into consideration the review of such basic transcultural categories as alienation, mimicry, hybridity and others. N. Kharatisvili’s novel is written with account of the perspective of four cultures. Nino Kharatishvili novel The Eighth Generation reflects fictional world on the one hand and, on the other, the world “alien” to the reader's culture and empirical reality, which makes possible an interaction with this alien, its critical reflection and adequate reception.

9:30 AM  -  Literary Heritage of Georgian Emigration in France and Language as an Identity Marker
Ratiani, Irma (Iv. Javakhishvili Tbilisi State University, Tbilisi, Georgia)

The beginning of 20th century was a significant period in the history of Georgia: from early 1910s the pre-revolutionary mood was spread throughout the entire territory of Russian empire (Georgia was a part of it), in 1917 Russia suffered from Bolshevik revolution, which ended with the elimination of Romanoff dynasty and a very short period of freedom for Georgia – 1918-1921. In 1921 the waves of Bolshevik revolution overlapped Georgia and the country was forced to join a newly established country of Soviets. As a result, numerous of Georgian public figures were forced to leave Georgia and immigrate to different countries throughout the world (France, England, Germany, USA and etc.). The big part of Georgian emigrants discovered themselves in France, mainly in Paris, where the
government of independent Georgian republic (1918-1921) headed by Noe Jordania settled. Among them were some talented Georgian writers and poets. The big part of them remained the same language platform, but few of them tried to change the language of their fiction. In the first case writers were at the risk of making their creations alienated to a new social environment, still, keeping it integrated with his native literature; in the other case, writers were trying to adapt with a new social environment at the expense of developing linguistic distance towards a native literary discourse. Both of those strategies had different outcomes. In our paper we will try to describe the effects of dissimilar approaches and answer the following questions: Does a linguistic model determine a writer’s national identity? Was the language of Georgian Émigré writers related to the classical Georgian narrative? What was the reason for the noticeable conservation of traditional narrative? From our point of view, the strong desire for remaining the identity served as a main reason to it.

10:00 AM - The Emotions in the Narratives of Migration
Singh, Jayshree (Lecturer (Selection Grade) Bhupal Nobles' Post-Graduate College, Rajasthan, India)

Emotional history of migration tells the stories of remembrance, missing, searching and sometimes it evokes resilient attitude towards one’s own and towards the place they live. Some of the narratives deal with the emotions of migration, such as - The Name sake by Jumpa Lahiri (Indo-American) takes the Ganguli family from their tradition bound life in Calcutta through their fraught transformation into America. On the heels of their arranged wedding, Ashoka and Ashima Ganguli settle together in Cambridge, Massachusetts. His wife resists all things American and pines for her family. The immigrants face cultural dilemmas in the foreign system and gradually imbibe the cultural ways of the host country too. Their own children groomed to be “bilingual” and “bicultral”, face cultural dilemmas and displacement more. The Swinging Bridge by Ramabai Espinet (Indo-Canadian) is a moving story of race and displacement. It carries the reader effortlessly from 19th-century India to the cane fields of Trinidad, and the contemporary urban centres of North America. Mona, a young Indo-Caribbean woman who grew up in Trinidad, confronts not only her own turbulent past, but the secrets of a winding family history, that begun on the Indian continent almost two centuries ago. The novel explores the Caribbean life, immigrant experience marked by violence and shame, but also by love and respect. Pomegranate Dreams and Other Short Stories by Vijaya Lakshmi Chauhan (Non-Resident Indian) – “In the City of Storks” and “Touchline” tell the truth that lie behind the human world’s memories, reveries and subsequent emptiness. The stories unveil that every individual makes his own nests with emotions to secure oneself from likes-dislikes, distance-intimacy, lost –found. What can redeem human world from bondage? Can it be love or intimacy? Can it be belongingness or uprootedness? Is it to sever from past or to settle scores with present situation? An Area of Darkness by V.S. Naipaul is a travelogue which details Naipaul's trip through India in the early sixties. A deeply pessimistic work, An Area of Darkness conveys the acute sense of disillusionment which the author experiences on his first visit to his ancestral land.

Mon, July 25th, 11:00, Jana-Katharina Mende, C. Many cultures, many idioms
Date: Monday, July 25th
Room: Sensengasse SR 6
Chair: Jana-Katharina Mende

11:00 AM - Mehrsprachigkeit als Bestandteil einer Ästhetik des Migrationsromans
Sturm, Anne (Hl. Kyrill und Method-Universität Veliko Turnovo, Veliko Turnovo, Bulgaria)

11:30 AM  -  Metaphern der Mehrsprachigkeit
Guldin, Rainer (Università della Svizzera Italiana, Lugano, Switzerland)

In diesem Vortrag möchte ich einigen zentralen Metaphern der Mehrsprachigkeit in theoretischen Texten aus Literaturwissenschaft, Komparatistik, Soziolinguistik und Philosophie nachgehen. Metaphern spielen eine zentrale Rolle in der Entwicklung einer Disziplin und werden vor allem bedeutend bei einem Paradigmenwechsel. Wie Thomas Kuhn dazu festgehalten hat, wird bei solchen Übergängen in der Regel ein Metaphern-Set durch ein anderes abgelöst. Der Metaphorisierungsprozess selbst wird dabei aber nicht ausgesetzt.


Diese Umstrukturierungen haben zur Kreation neuer Metaphern geführt, die den Status des Gemischten, Unreinen und Kontaminierten radikal aufgewertet haben.

Bestimmt Johann Gottfried Herder Mehrsprachigkeit noch als Gefahr, indem er die Vision eines Zerberus heraufbeschwört, der aus neun Rachen neun verschiedene Sprachenarten herausstößt, so beschreibt Alfons Knauth die mehrsprachigen Texte des brasilianischen Konkretisten Haroldo de Campos im Zeichen des grenzenlosen vielgestaltigen Meeres.

Diesem Übergang möchte ich anhand einiger ausgewählter Beispiele auf die Spur kommen.

12:00 PM  -  "Languages don't abide by borders, or paper." Uljana Wolfs translinguale Poesie
Gunkel, Katrin (Humboldt-Universität zu Berlin, Panketal, Germany)

**Sat, July 23rd, 14:00, Elke Steinmeyer, C. Many cultures, many idioms**

Date: Monday, July 25th  
Room: Sensengasse SR 6  
Chair: Elke Steinmeyer

2:00 PM - "Nomadic Subject in Letters": Mehrsprachigkeit als Symptom der Identitätsproblematik in Yu Dafus Umzug gen Süden  

**Li, Shuangzhi (Nanjing-Universität, Nanjing, China)**

Sprachen und Kulturen aus. Besonders die wiederholte Einbeziehung des deutschen Gedichts in Originalsprache in die Erzählung, das seinerseits die Suche nach der Heimat von einer Außenseiterin festhält, lässt sich als eine ständige Deplatzierung und Differenzierung verstehen, das Markenzeichen des Wanderers in Sprachen und Kulturen. In dieser Sicht erweist sich Yu Dafus Umzug gen Süden als ein signifikantes Beispiel für die semantisierende Spielart mit der Mehrsprachigkeit, die die dreieckigen Beziehungen zwischen Sprache, Kultur und Identität zur Schau bringt.

2:30 PM - Über die Trinkkultur in den chinesischen und den deutschen Trinkgedichten: Trinkgedichte von Li Bai und Johann Wolfgang von Goethe als Beispiele
Zhang, Yang (Südwest Jiaotong Universität, Chengdu, China)

Das Trinken als Nahrungsaufnahme ist auch ein kulturell-psychisch gesellschaftlich geprägter Akt und steht in engem Zusammenhang mit der Geschichte einer Kultur und mit der Entstehung und Prägung kollektiver Identitäten. Was die Trinkkultur angeht, kann sowohl China als auch Deutschland bzw. Europa auf eine sehr lange Geschichte zurückblicken. Diese Art Kultur beeinflusst nicht nur unser Alltagsleben, sondern spiegelt sich auch sehr häufig in der Literatur wider. Li Bai und Johann Wolfgang von Goethe, jeweils der Inbegriff der chinesischen und der deutschen Literatur, beide waren bekanntlich dem Trinken sehr zugetan und schufen unter dessen Einfluss viele schöne Trinkgedichte, die bis heute immer noch als Kostbarkeiten der Weltliteratur gelten und landesweit sowie weltweit verbreitet sind. Vor diesem Hintergrund wird in meinem Vortrag der Versuch unternommen, die Trinkgedichte von Li Bai und Johann Wolfgang von Goethe einer komparativen Analyse zu unterziehen und aufgrund dessen die Trinkkultur von China und Deutschland bzw. Europa, die zum großen Teil in den Gedichten ihren Niederschlag findet, aus der interkulturellen Perspektive zu interpretieren.

Mon, July 25th, 16:00, Göksen Ara, C. Many cultures, many idioms
Date: Monday, July 25th
Room: Sensengasse SR 6
Chair: Göksen Ara

4:00 PM - Language Loyalty and Multilingual Literature
Espino, Tomás (University of Granada, Almendralejo (Badajoz), Spain)

Writing in a second language has always been a common practice in world literature. Since antiquity, many authors have chosen to write in a second or third language in order to secure a larger audience or position themselves within a major literary tradition. Others chose a particular language depending on the genre or the subject matter of their work. Multilingualism in literature was seen as a common and natural practice which did not entail any kind of political statement. However, the rise of the nation state coupled with the emergence of a new linguistic paradigm in the late 18th and early 19th century turned literary multilingualism into problematic issue from a political perspective. Indeed, Herder, Humboldt, and Schleiermacher imposed the view that each particular language was the unique essence of a nation or people. Consequently, the mother tongue was deemed as the only proper vehicle of thought and emotion and acquired a non-transferrable emotional value. Within this context the concept of “language loyalty”, merging notions of identity, nation, and mother tongue, first appeared. Consequently, literary multilingualism became less and less common in the 19th century, and the few authors who decided to write in a second language were either ignored by national literary histories or accused of “treason” to the mother tongue and the fatherland. Even after the decline of militant nationalism after 1945, many multilingual authors were still criticised in
their home countries and did not receive attention until recent decades. This paper will examine the concept of language loyalty and its influence on multilingual literature, paying special attention to the context of its emergence, its posterior development, and its survival in the contemporary literary world.

4:30 PM - Multilingual Literature: a Methodological Investigation
Kelbert, Eugenia (University of Passau, Oslo, Norway)

An emerging field in literary studies, multilingual literature (a related term is literary translingualism) is well on its way to establishing its importance for our understanding of modernism, of world literature, of translation studies and of the work of a large number of prominent writers throughout ancient and modern literature.

One approach that has hitherto been largely missing in the linguistic landscape that multilingual literature encompasses is classification. For instance, it is an established fact that there are different kinds of multilingualism and that they cannot be all not treated in the same ways. Should we expect the work of an adult second language writer and a childhood bilingual author, too, to exhibit different effects? What possible approaches are there to literary texts written in a second language vs or in multiple languages, and to what extent does the choice of language, and a writer’s linguistic history, impact a literary text?

Some categories that clearly belong to this field: authors such as James Joyce, fluent in more than one language yet writing in their own; childhood bilinguals such as Julien Green, who was raised speaking two languages or Tom Stoppard, who emigrated as a child; authors such as Samuel Beckett who write in an acquired language (this across genres, languages and literary forms, poetry as well as prose); macaronic poetry, such as Ezra Pound’s work; code-switching and texts that were written in more than one language such as Theresa Cha’s Dictée; literature in exile, literature in invented languages (Stefan George, Eugene Jolas), the genesis of modern Hebrew literature, multilingualism and linguistic estrangement within the postcolonial context – and the list goes on. As a unified independent field, literary translingualism must be classified into categories calling for different types of inquiry.

This paper explores this question in detail and delves into the methodological implications and potential of a systematic approach to literary multilingualism.

5:00 PM - Reflection of the reality in the literary fictions of multilingual authors
Kim, Youngmin (none, individual participant, Wien, Austria)

There are many authors whose literary works are deeply marked through their language ability, while most of them have multicultural background and spent a part of their life in a multilingual environment. The sense of multicultural society and possible cultural conflicts are often to be seen in the works of multilingual authors. One of those authors is Anna Kazumi Stahl: She was born to a Japanese mother and a German-American father and is based in Argentina. She is fluent in many languages, but has been mainly working in Spanish and her first novel Flores de un sólo día is also written in Spanish. In this novel, the protagonists are confronted with the unidentified family secret and there are lots of issues concerning the multicultural background of the family. Elif Şafak is a French born Turkish writer and writes in Turkish and English. Her book The forty rules of love describes a story which is explained by multiple storylines, while one of the storylines shows an exotic landscape in Baghdad and lots of other places. Another storyline is narrated by the unhappy Jewish housewife Ella, who is very impressed by the first storyline in an exceptional book. She is slowly falling in love with the author of the book and realizes she is unhappy and would like to leave her home in America. The brief analysis of those two fictional works should discuss the theme like
multicultural and multilingual contexts, and should also highlight the reflection of intertextuality in those works, which is visible through unique perspectives of the authors who are coming from multicultural environment and bring their experiences into the story.

Mon, July 25th, 09:00, Vladimir Medvedev, C. Many cultures, many idioms
Date: Monday, July 25th
Room: Sensengasse SR 7
Chair: Vladimir Medvedev

9:00 AM - Language for Children, Literature for Children: What are the characteristics of the styles and forms of children’s literature?
SATO, Motoko (Chiba University, Tokyo, Japan)

Modern children’s literature, which was clearly designed as reading matter for children, is considered to have come into being in the latter half of the 19th century. On the one hand, its purpose was to entertain children who were close to the writer; for example, the works written by Lewis Carroll and Robert Louis Stevenson. On the other hand, it was also appropriated for nation building; for example, the works written by Hector Malot, Carlo Colloidi and Edmondo De Amicis. Children’s literature also includes many translations and adaptations of foreign works, of classical works and of works which were originally written for adults. As the target readers are young people, the writing styles and methods, including idioms, stories and plots, are different from those of adult literature. In a sense, the produced works are the reflection of the view of “children” at that time. Children’s literature nowadays in Japan has another characteristic; there exist various editions or versions for one original work. Some are edited according to the school grades, some are transformed into the medium of the “picture book” and for teaching materials for school use. It must be noted that Japanese language textbooks are written vertically, and are made according to the strict guidelines set by the Ministry of Education, and so there are many restrictions when works of children’s literature are adapted for textbooks. In my paper, I will take up some famous works of children’s literature, compare the various editions and versions with the original, and point out the characteristics of the “language for children” and the significance of children’s literature in comparison with the literature for adults in present-day Japan.

9:30 AM - Tales and Subliminal Messages: English and Turkish Translations of Grimm Brothers’ Sneewittchen
KAVRUK, F. Ulku (Gazi University, School of Foreign Languages, Ankara, Turkey)

Surviving from the past to today’s world and playing a great role in children’s literature, tales may seem like an utopian experience which takes children from the real world to a dream one where all goodness is awarded and badness is punished. In children’s education, tales are used in order to develop children’s language skills, their imagination and creativity, providing a break from the daily routines through picture book illustrations. In fact, tales aim to indoctrinate religious messages and social norms to children behind a story between a prince and a princess. Within the study, Sneewittchen, written in German, has been examined in detail for the subliminal messages of social gender and religious references behind the story of beautiful Snow White and seven dwarfs. Social gender refers to the gender stereotypes, determined by the social norms rather than the biological facts. As the society portrays women as victims, women in tales are mostly in bad situations. The young lady figure waiting for her prince with a white horse, in need of a protection or love of a man, is in fact a manifestation of the patriarchal system. In Sneewittchen, the physical beauty of women,
the jealousy women feel over other beautiful ones, the vulnerability of women and the traditional roles of women are available themes, related to the social gender. As the tales are early steps of the environmental effects on children, such subliminal messages are essential for children’s education and their future life. The English and Turkish translations are compared in order to question whether translators have applied any censorship to the items related to the social gender within the norms of target culture. The study depicts that the English translations of the tale, closer to the target culture in terms the social structure, is more faithful to the original work than the Turkish translations due to differing social norms and culture. Thus, Turkish translators have applied more censorship to the translated texts. All in all, tales are not that innocent as they seem. They are either the ideology of its writer or the ideology of the publishing house and the translators in the target culture. It is of utmost importance to choose a tale as subjective as possible, which is significant for children’s personal development as an individual and their future life.

Mon, July 25th, 11:00, Ioanna Chatzidimitriou, C. Many cultures, many idioms
Date: Monday, July 25th
Room: Sensengasse SR 7
Chair: Ioanna Chatzidimitriou

11:00 AM - Language and Identity: Catherine Temma Davidson's The Priest Fainted (1998)
Kusnir, Jaroslav (University of Presov, Presov, Slovakia)

Despite there has been a considerable academic interest in ethnic writing for a couple of decades, with the exception of perhaps Jeffrey Eugenides, Greek-American writing has not become a significant field of academic studies. In 1998, Catherine Temma Davidson, a Greek-American author, published a novel, The Priest Fainted, in a form of vignettes. Through the use of both these vignettes and re-writing of the Greek myths such as, for example, Orpheus and Eurydice, she does not only recover both her mother and grandmother’s stories, but also a position of both women and Greeks in contemporary American society. In the novel, the relation between the dominant and marginal represented by men-women, Greek-American-Jewish, and Old vs the New World relations is central in Temma Davidson’s novel. This paper will analyze the way Davidson’s use of language depicts a problematic position of the dominant and marginal as manifested through her depiction of Greek culture as central (for the world culture) in the past but marginal at present. At the same time, this paper will analyze various ways Davidson’s language referring to Greek culture and its myths expresses both Greek and female identity as confronted with contemporary cultural experience of the modern world represented by the USA.

11:30 AM - Language and identity in contemporary relocation narratives
Mastellotto, Lynn (University of Bolzano, Bressanone, Italy)

At the intersection of life writing and travel writing, ‘relocation narratives’ form a distinct subgenre of travel memoirs concerned with the everyday experiences of foreigners who become settlers abroad. This is not the literature of travel per se but of (re)settlement by writers who relocate then engage in a long-term process of building new lives in new lands. For many expatriates, an important dimension of this process of cultural accommodation involves negotiating cross-cultural practices whilst developing proficiency in the local language. This paper examines two relocation memoirs that recount the linguistic and cultural education acquired through transnational relocation: first, French Children Don’t Throw Food (2013), by Pamela Druckerman, an American journalist in Paris; second,
An Italian Education (2000) by Tim Parks, an English writer in Verona. Their memoirs address how learning the language, interacting with locals, engaging in local cultural practices, and raising children in a foreign tongue give rise to new identifications which challenge their cultural certainties and lead to the emergence of dialogical identities.

12:00 PM - Identity between Languages: The Case of Spanglish

Smith, Andrew (The National University (Costa Rica), San José, Costa Rica)

Comparative Literature XXIst International Congress—ICLA 2016 The Many Languages of Comparative Literature Topic: Many cultures, many idioms Title: “Identity between Languages: The Case of Spanglish” Author and Institution: Andrew Smith—The National University (Costa Rica) The term Spanglish is difficult to define and concretize. In fact, many scholars have tried and many definitions have flourished, but all of them emphasize the use of languages, more precisely, the combination of two languages, English and Spanish. How are these two languages combined? How and when is Spanglish used? Is Spanglish a language, an idiom, or a dialect? Can we talk about native speakers of Spanglish? These are some of the questions that arise when we start exploring the term Spanglish and analyzing its nature. Besides the linguistic factors that characterize Spanglish, the issue of identity plays a predominant role in this binary juxtaposition of languages, for to be “in between” languages is not only a linguistic phenomenon but also a social and cultural reality. Discrimination, rejection, indifference, and fear are some of the negative effects provoked by the use of this type of language. At the same time tolerance, understanding, unity and respect are the positive effects that one seeks from this mélange of languages and its impact on some social spheres. My proposed topic is then the study of short literary works written by authors of different Hispanic backgrounds and who use Spanglish in their narratives to help develop the notion of identity, the limitations of agency and the complexity of subjectivity. Comparative literature has traditionally been conceived as the comparison and contrast of literary texts written in different languages, whose authors belong to different countries. However, with Spanglish one has everything together, the languages and the conflicts of two different cultural backgrounds working and colliding at the same time. The issue of identity is per se complex, the use of language is diverse, the two terms are quite dynamic since they demand processes that are never ending. The use of Spanglish exemplifies this social and linguistic movement and its study clarifies the complexity of our world.

Mon, July 25th, 14:00, Youngmin Kim, C. Many cultures, many idioms

Date: Monday, July 25th
Room: Sensengasse SR 7
Chair: Youngmin Kim

2:00 PM - Translating between Genres: Affective Solidarities in Indian Poetry and Theater

Sajid, Nida (University of Minnesota, Minneapolis, USA)

This paper explores different modalities through which questions of ethics inform the politics, praxis, and poetics of translation. While translation has traditionally been associated with the ‘faithful’ transference of one system of linguistic and cultural signification to another, this paper questions static notions of fidelity and authenticity to provide a nuanced rethinking of translation as a dynamic, multidirectional act of political and intellectual engagement that is simultaneously guided by specific understandings of ethics and responsibility. Paying particular attention to the complex terrain of language ideologies, aesthetic production and social justice, the main objective of this paper is to heighten our awareness of the alterities that speak through translational encounters between
different genres in Indian literature. Aiming to highlight the multiplicity of translational practices and to contextualize them culturally and historically, this paper examines twentieth-century creative as well as critical engagements with the poetry an eighteenth-century Hindi/Urdu poet, Nazir Akbarabadi. While some writers have consistently argued for keeping his poetic works within the confines of religious and mystical experience, others have explored venues to suture together distinct manifestations of secularism and subalternity in Akbarabadi’s poetry. Taking into account these debates in literary criticism, this paper explores the ways in which individual and collective acts of translation can create possibilities of a renewed dialogue about the politics of representation in Indian literature. It specifically looks at how a playwright, Habib Tanvir, strategically translates humanist vocabulary in Akbarabadi’s poetry to delineate the borders of Marxist theater in India during the twentieth century and, concomitantly, uses these translational efforts to develop a complex aesthetics as well as praxis of poetic justice.

2:30 PM - Luandino Vieira: auteur et traducteur
Vieira, Maria Agrípina (Centro Estudos Comparatistas, Lisboa, Portugal)

Dans le choix d’une langue on retrouve les démarches de demande identitaires non seulement des individus mais également de pays. En effet, la langue s’assume comme un puissant facteur identitaire dans la mesure où elle véhicule un héritage et une tradition. Dans le choix d’une langue s’inscrit inévitablement une dimension idéologique, porteuze d’options stratégiques qui reflètent de complexes jeux de pouvoir, d’autant plus si l’on parle de pays qui ont vécu les tourments de la colonisation.

Dans cette communication nous nous proposons d’examiner le travail sur la langue entrepris par José Luandino Vieira. Nous nous concentrerons particulièrement sur les formes de traduction et d’auto-traduction présentes dans ses œuvres qui, comme nous le défendons, se constituent comme un projet politico-culturel, un instrument de libération et de subversion de la domination coloniale.

Mon, July 25th, 16:00, Danica Cerce, C. Many cultures, many idioms
Date: Monday, July 25th
Room: Sensengasse SR 7
Chair: Danica Cerce

4:00 PM - The Development of Realistic Writing Style in Modern China
Li, Xinqiang (Michigan State University, Lansing, MI, USA)

The sophisticated realistic style in English writing often appeals to Chinese readers as fresh and original. The skilful use of the techniques of showing and telling and particular and accurate details employed to achieve the effect of verisimilitude and other various realistic styles form an important characteristic of English writing. This in many ways can be explained by historical influences. This paper aims to examine the historical development of realistic literature in modern China so that the differences between modern Chinese and English realistic writing can be better understood. Traditional Chinese aesthetic philosophy often emphasises lyricism and a poetic vision of the world. By contrast, realistic styles, influenced by the classical conception of Mimesis and facilitated by the 18th and 19th century science, humanism and faculty of reason, gained a more fundamental development in Western writing culture. The Western realism was introduced to China in the late 19th century and was credited as a progressive literary trend for its scientism. Under this influence
Chinese novelist began to adopt Western narrative techniques such as detailed psychological description. With the development of new literature movements in China, fiction took the place of classical poetry as a dominating literary discourse in late 19th century. Correspondingly, objective depictions in prose writing were further developed. In early 20th century modern Chinese realistic fiction gained fundamental development. Chinese writers gradually base their writing more on objective observations and real experiences; they abandoned elevated and ornate styles and embraced an easy and plain language. All these factors have contributed to the formation of modern Chinese writing. On the other hand, though the "body" of poetry gradually disappeared, its lyrical "soul" still lingered in modern Chinese literature and thus makes it different from English realistic style.

4:30 PM  -  Gypsy and Vagrant Images in Modern Chinese Literature
Wang, Min (Tsinghua University, Beijing, China)
There is little description of tramping artists in traditional Chinese literature. And only when it stepped into 20th century, this particular literary image began to occur in the literary horizon, entwined with the translation and introduction of western literature, especially the Gypsy images. In “Fengyang nü” 凤阳女 (The Girl From Fengyang, 1929) and Jipusai de youhuo 吉普赛的诱惑 (Temptation of Gypsy, 1940) these two short stories, Shi Zhecun and Xu Xu described a Gypsy life style respectively. They express the authors' own values of both literature and the world, which also can be seen as an explicit respond to the authority's high pressure against arts. This essay aims to get a better understanding on Shi and Xu in a different and new viewpoint by comparing these two texts, analyzing the particular meaning of Gypsy image in Modern Chinese literature back to that specific period. First of all, Gypsy represents an important symbol as the conflict between Beauty and Goodness im moral field. This kind of love story usually happens between a Gypsy girl and a man from other social groups, when the latter goes crazy about the former’s exotic beauty and passionate character, something known as the de-moralizing vitality, which threatens their male hypocritical sociality, as well as advocates the conflicts between eros and morality in their hearts - one of the most important motifs of May Fourth literature. The sexual descriptions represent their reflective consciousness on culture, and since Gypsy girl is the symbol of Beauty and freedom in the first place, the triumph of eros against morality is an actual triumph of Beauty to Goodness. Secondly, the vagrants refer to intellectuals of that time. Vagrancy is the traditional living style of Gypsy, which is also the symbol of their independent spirit, and freedom is "what life requires most essentially". Both Shi and Xu arranged a tramping ending for their heroes out of their own desire of freedom; and the reason why modern artists are so addicted to Gypsy spirit, is because they have lost the sense of belonging and existence in the industrial cities and turned to be kind of vagrants spiritually. Vagrant in modern Chinese literature is actually the self-reference of the authors themselves, and the reason why they are eager to escape from the realistic society results from their vanishing ideals and restricted humanity.

5:00 PM  -  Propagation and Acceptance of Theosophy in Modern China
Chuang, Chienhui (Osaka University, Osaka, Japan)
Among the Chinese who were fascinated with Theosophy, Wang Chin-Foo (王清福, 1847-1898) and Wu Ting-fang (伍廷芳, 1842—1922) are the most well-known. Wang, who was close with Blavatsky, was brought up in the United States for becoming the adopted son of an American missionary from the age of 13. As for Wu, he was a Chinese with British nationality who was raised in Hong Kong, and made the first Chinese translation of Theosophical literature. The interest in Theosophy is not the only thing that Wang and Wu had in common. First, they were educated from their teens in Christian Mission Schools. Furthermore, both of them defended Chinese human rights...
in the 19 century to early 20th-century’s Western world in English. In addition, after becoming theosophists, Wang was active in the introduction of Confucian philosophy to the United States, while Wu emphasized the common points of Theosophy and Confucianism. Both of them had a similar educational background, and used Theosophy for the reconstruction of the traditional values of their home country, China. Wu used those words such as “Ying”, “Yang” and “Qi” in his Theosophical literature. Hence, we may know that he combined Theosophy with Taoism when he introduced Theosophy to the Chinese. We may suggest that this is because he thought it might help the Chinese people to understand Theosophy. It is thought that there was something that was similar between Chinese intellectuals at the same time. But however, if we examine Wu’s introduction of Theosophy carefully, we may know that their stances were different. Furthermore, he adjusted his Theosophical literature for the debates around science and religious activities, and Psychical Research among Chinese intellectuals in the 1910’s. In this paper, first, I will analyze the national identity in the case of Wang and Wu, comparing it with the attitude of other Chinese intellectuals who had received traditional Chinese education regarding Theosophy, in order to focus on Wang and Wu’s reception of Theosophy. In addition, I will compare the similarities and differences between Wu’s works and the magazines and books published by the Theosophical Society in modern China. By discussing the above, I will attempt to shed light on the reception and transformations of Theosophy in China, against the background of the country’s fight against Western hegemony in the early 20th century.

Mon, July 25th, 09:00, no chair yet, D. The language of thematics

Date: Monday, July 25th
Room: Sensengasse SR 8
Chair: no chair yet

9:00 AM - Problematising Indian Literature: Quest for a Literary Identity of India.

JOSEPH, ALVIN (Vathalloor, Kottayam, India)

If we ask the question “What is Indian Literature?” the answer is very difficult to obtain. It is so because India is a land of so many languages and differing literary heritages all joined together by an unseen thread. It is a matter of wonder how this multilingual society is held together by the idea of nationhood. Is it possible to find a solid literary identity for India? Just as we feel the idea of “world literature” overwhelming, we must feel the same for the idea of “Indian Literature”. The issue of colonialism makes the matters worse because there is a new thing called Indian English Literature which may or may not find a place in the Indian Literary paradigm. Can the models of the paradigm of the comparative literature offer any solution is a question yet to be explored?

9:30 AM - Authenticity and Representation: Nation and the Tribe in Selected Novels of Bibhutibhushan Bandyopadhyay, Gopinath Mohanty, Birendra Kumar Bhattacharya, Sunil Gangopadhyay and Rong Bong Terang.

Jena, Sarat Kumar (Central University of Gujarat, Gandhinagar, Gandhinagar, India)

This study would focus on the historiography of the literary canon and the political history of the formation of nation-state, nationalism and sub-nationalism in colonial Bengal, Odisha and Assam states and subsequently in post-colonial time period in these regions in India. This study focuses on the ‘authenticity’ and ‘representation’ of subaltern identities in Indian literary canon. The role of the colonial elite and the Indian elite during the historical formation of the Indian nation has been seen critically by Ranjit Guha (b.1922). Guha’s discourse on the political identity of the ‘tribal’ may be
understood by recognizing the various regresses of the mechanism of nation-state in colonial India. In his essay “On Some Aspects of the Historiography of Colonial India (2010)”, Guha has attempted tracing the elitist representations in various forms in colonial India. The ‘tribal identity’ which is an elite construction in Indian literary canon may be understood by taking serious note of the association of the literary imagination and formation of nation-state in colonial India. In his essay “Whose Imagined Community? (1991)”, Partha Chatterjee (b. 1947) has critical assessment of Benedict Anderson’s notion of nationalism and imaginary communities. As per Chatterjee, the imagination and formation of the nation-state in India may be examined by taking into consideration of the realization of the colonial enlightenment, anti-colonial nationalism and anticolonial resistance together. Gayatri Chakravorty Spivak (b. 1942) has mentioned that the intellectual advancement during colonization is achieved by the introduction of economic destabilization and she agrees that the colonial encounters are far responsible for the production of elite literature and historiographies, which is a case of marginalizing the subalterns. The present research is based on the tribal narratives found in Indian literature in colonial and postcolonial period in selected Asomiya, Bengali and Odia fictional narratives in Bibhutibhushan Bandyopadhyay’s Aranyak (The Wanderer of the Forest, 1939), Gopinath Mohanty’s Dadibudha (The Great Grandfather, 1944), and Apahancha (Unreachable, 1961), Birendra Kumar Bhattacharya’s Yarungam (The People’s Government, 1960) and Sunil Gangopadhyay’s Aranyer Dinratri (The Days and Nights of the Forest, 1968) and Rong Bong Terang’s Rongmilir Hanhi (The Smile of Rongmili, 1981). The methodology of research follows a comparative and historical framework.

10:00 AM - INDIAN CULTURE AS TOUCHSTONE OF ‘UNIVERSALITY’-SOME REFLECTIONS

MADHAVAN, GOWRI (DEPARTMENT OF RUSSIAN AND COMPARATIVE LITERATURE, UNIVERSITY OF CALICUT, MALAPPURUM, India)

Literature echoes a Nation’s culture and civilization. The various themes and characters (types) symbolize the vivid aspects of its culture. If language forms its body, philosophy forms its soul. The Indian literature is a derivative of its philosophy. In this era, where the world is moving towards an idea of ‘global village’, Comparative Literature provides ample scope for studies and research, for it aims at synthesizing an universality of various literatures while retaining the uniqueness of every national literature. Indian culture with its unique aspect of ‘Spirituality’ (Adwaita Vedanta) establishes the fact that the ‘Truth’ is one and the same; from the time immemorial to this period and it will be the same in the future ages until infinity. India aesthetics considers the nine moods (Nava Rasas in Sanskrit) as the basic human emotions (Stayibhavas), which are Hasya (joy), Adbhuta (wonder), The further meanings and related emotions of these can be summarised into ‘Satvik’ (pure), ‘Rajasik’ (passion), ‘Tamasik’ (inert) gunas (characters). Thus the Indian philosophical consideration of the basic constituents of the ‘basic constituents of creations’ can be identified in all the literatures throughout the world. The paper explores into this aspect of ‘Universality of Indian Culture’, with its aid of Indian Adwaitic philosophy.

Mon, July 25th, 11:00, Andrea D’Urso, C. Many cultures, many idioms

Date: Monday, July 25th
Room: Sensengasse SR 8
Chair: Andrea D’Urso

11:00 AM - La représentation linguistique de différentes cultures à travers une même langue

Dokhtourichvili, Mzaro/Mzagvé (Ilia State University, Tbilisi, Georgia)
Notre communication porte sur les écrivains d’écriture française mais représentant différentes aires géographiques et, de ce fait, différentes cultures. Aussi s’avère-t-il que leur langue d’origine n’est pas la même que leur langue d’écriture, phénomène que l’on appelle « exile dans une autre langue ». Nous allons nous interroger sur le rapport, chez ces écrivains, entre l’exil dans la langue et l’exil sur le territoire, pour voir comment ces deux types d’exil influent sur le langage de leur écriture pour créer une particularité de leur style. Une autre question qui en résulte peut être formulée ainsi : l’exil dans une autre langue veut-il nécessairement dire l’exil dans une autre culture ou c’est un exil particulier lorsqu’on s’exile dans une autre langue avec sa propre culture ? Nous allons analyser l’œuvre de trois écrivains d’expression française : Assia Djebar, d’origine algérienne, Tahar Ben Jelloun, d’origine marocaine et Andrei Makine, d’origine russe. Ces écrivains ont en commun le français comme langue d’écriture mais leur œuvre, à chacun d’eux, représente une culture différente. Aussi allons-nous étudier comment la même langue sert à exprimer différentes cultures et comment ces différentes cultures influent sur le langage de ces écrivains, par quels moyens linguistiques ces différentes cultures apparaissent dans leur écriture. Quels sont les changements que le français subit se retrouvant dans des contextes variés. Qu’est-ce qui se passe lorsque ces écrivains, après avoir choisi, pour des raisons diverses, le français comme langue d’écriture, reviennent à la langue de leur mère et comment cette cohabitation linguistique détermine la spécificité de leur langage.

11:30 AM  -  L’hybridité comme stratégie scripturale dans les écrits de Fatéma Bakhaï

AIT MENGUELLAT, Mohammed Salah (Faculté des lettres et des langues, Oran, France)

Résumé de la communication: La communication que je propose s’interrogera sur l’hybridité qui caractérise le texte littéraire algérien d’expression française actuel, particulièrement les textes de Fatéma Bakhaï : Izuran et Les Enfants d’Ayye. Bakhaï entremêle Histoire, fiction, anthropologie et souffle épique afin de proposer un mythe fondateur sur lequel repose la mémoire collective qu’elle cherche à mettre en place et qui constitue l’enjeu principal de son texte. Nous mettrons en exergue dans cet exposé, en premier lieu, le métissage entre conte, fiction romanesque, éléments anthropologiques et bribes d’Histoire, dans un registre proche de l’épopée parfois. Nous nous intéresserons, en deuxième lieu, à l’« anthropologie socio-imaginaire » que propose l’auteure, de sorte qu’elle anticipe sur les historiens dans les récits d’événements et ce, à travers l’immensité du travail de documentation s’apparentant parfois à ce que l’on retrouve dans des romans d’aventures ésotériques. L’entreprise de Bakhaï, celle de créer une épopée du peuple maghrébin, évoque celle de certains écrivains français, depuis le XVIe (Ronsard et sa Franciade) jusqu’au XVIIIe siècle (Voltaire et sa Henriade). Une entreprise qui, souvent, s’est avérée difficile, voire un échec aux yeux de la critique moderne. Par ailleurs, tout en mettant en œuvre ces ébauches d’épopées, Bakhaï s’appuie aussi sur des modèles génériques européens des XIXe et XXe siècles : le roman réaliste dans la tradition balzacienne et le roman historique dans la suite de Walter Scott, un modèle dont la production littéraire actuelle s’est sensiblement éloignée et pourrait ne plus vraiment répondre aux attentes des lecteurs d’aujourd’hui : les œuvres les plus lues actuellement ne sont-elles pas celles de la « paralittérature » telle que la suite romanesque fantastique Harry Potter ou le thriller de Dan Brown Da Vinci Code ? Alors, la part épique du projet de Fatéma Bakhaï n’est-elle pas compromise dès le départ ?

Mon, July 25th, 14:00, Gowri Madhavan, C. Many cultures, many idioms
Date: Monday, July 25th
Room: Sensengasse SR 8
Chair: Gowri Madhavan
2:00 PM · Languages of Salome: Wilde, Mishima and Beyond

Hidaka, Maho (Kyoto Women's University, Kyoto, Japan)

Oscar Wilde’s (1854-1900) Salome (1896) seems to proffer a platform to consider polymorphous dimensions of languages both on pages and stages. Language was a central factor of the play from the outset, being written in what was not the writer’s first language and with considerable help from French writers accordingly. Its first English translation was initially undertaken by Lord Alfred Douglas (1870-1945); however, Wilde made considerable amendments to the translated text, which led Lord Douglas to deny he authored the translation. Wilde’s Salome has since lent itself to further renderings in other languages and other genres of arts, which is typified by the opera, Salome (1905), by Richard Strauss (1864-1949). The play has been popularly adapted also in Japan by numerous writers and theatre practitioners, among whom was Yukio Mishima (1925-1970). Mishima played a significant role in the Japanese reception of Wilde both through his creative writing and work in the theatre. He not only wrote fiction influenced by Wilde, but also directed Salome in 1960. Notably, he chose to use the translation by Konosuke Hinatsu (1890-1971), which is considered abstruse in style with its use of archaic Japanese, despite the fact that there already existed several translations in modern Japanese language. Staging a play in a language other than its original text adds further dimensions to the language of the play. This paper examines the characteristics of Mishima’s direction of Salome and his deliberate choice of language in his production, and argues how diverse layers of different kinds of languages are engendered through not just vocalisation of the lines but also acting out of the text on stage. It also aims to elucidate how a dramatic work shifts from the language of the original text to that of the translated, firstly by means of the literary translation itself, and then through the medium of its performance in other lingual and cultural settings across genres.

2:30 PM · Occupied Territories: The Language of ”Militourism” in Saul Bellow and James Baldwin

Naughton, Gerald (Gulf University for Science and Technology, Kuwait, Kuwait)

The symbiotic relationship between military occupation and touristic travel has been labeled as ”militourism”. Here, tourism itself is defined as the ”mask” through which ”military or paramilitary force” obfuscates its own role in creating touristic spaces (Teaiwa 1999). Both James Baldwin’s “Stranger in the Village” (1953) and Saul Bellow’s To Jerusalem and Back (1976) tacitly examine this phenomenon, presenting narratives in which the narrator/tourist navigates militarized spaces that wear the mask of touristic leisure. In both texts, the author’s persona is highly racialized, not least by the spaces through which he travels. Baldwin’s essay simultaneously traverses two contested territories. Beginning in the Swiss village of Leukerbad, which he visits believing “from all available evidence” that “no black man had ever set foot” there before him, Baldwin moves to look at his contemporary America. In both territories, the black traveller is forced to encounter the violence that his black body represents for the white gaze. Ultimately, Baldwin’s essay describes not the territory that he occupies as tourist or traveller, but the process through which his blackness is rendered “strange”. “The American Negro”, he writes, “has arrived at his identity by virtue of the absoluteness of his estrangement from his past”. In the tiny Swiss village where he is looked upon as an oddity, Baldwin must acknowledge the brutality of this separation and the marking of his own body as a site of this strangeness. Bellow’s journey to Jerusalem opens with similar tropes of strangeness. Observing a young Hasid, he writes, “in me he sees what deformities the modern age can produce in the seed of Abraham. In him I see a piece of history, an antiquity”. The rest of To Jerusalem and Back explores further these two baffling motifs – “deformity” and “antiquity” – amidst the backdrop of the Arab-Israeli conflict that both enables and belies his status as American tourist. In this paper, I wish to explore these two texts under the rubric of militourism to examine how touristic travel can reveal, in unexpected ways, the sites of violent contact.
M. G. Vassanji’s award-winning novel The In-between World of Vikram Lall narrates how the life of the protagonist, a third-generation Indian African, is affected by Kenya’s political independence and its postcolonial aftermath. My paper analyses how Vassanji uses the motif of travel in order to explore the difficulties of national belonging for diasporic subjects in the context of colonial and post-colonial East Africa. It is mainly through travel, this paper argues, that the protagonist reflects on his “Kenyan” identity. I first examine the political and cultural “in-betweenness” of the protagonist’s family in colonial Kenya. Then, the significance of the family trip Vikram has at the age of eight is discussed. I analyse how this journey, in which he witnesses Africa’s vast expanse for the first time, allows him to bracket the instability of his identity and therefore has a determining influence on his sense of geo-cultural belonging. Next, I focus on the series of the domestic journeys he undertakes as a young bureaucrat in post-independent Kenya. These trips function as opportunities to reaffirm his commitment to the country in spite of the deepening political corruption and his own involvement in it. Lastly, I explore the importance of Canada; the story is narrated retrospectively by the middle-aged protagonist, who has fled to a Canadian rural town after his corruption is exposed. It is the geo-cultural distance between Canada and Africa, I conclude, that forces the protagonist to scrutinise his sense of belonging and ultimately makes him decide to go back to Kenya.

3:00 PM - "This Was My Country - How Could It Not Be?": On the Significance of Travel in M. G. Vassanji's The In-Between World of Vikram Lall
Ozawa, Shizen (Department of English, Tamkang University, New Taipei City)

The idea of ‘Indian Literature(s)’ has always preoccupied practitioners of comparative literature in India. How does one proceed writing a comprehensive literary history of India has been a major question. The existing models of literary historiography, practiced both in the single-language-literature disciplines in India and in the multilingual literary histories of Europe, had faced diverse critical responses from the Indian comparatists. Should one know all the languages s/he is dealing with, or should one appreciate a language-literary culture from the vantage point of another, have been engaging with the Indian scholars’ dilemma with writing a multilingual literary history of India. Sisir Kumar Das, once an Executive Committee member of ICLA, was highly regarded in Bangla language and literary studies until the early 1980s, when he was finally accepted as a notable scholar within the comparative literary studies in India as well. His subsequent engagement with the discipline in the years to come must have provided him with both the material and the theoretical milieu to delve deep into the making of his magnum opus, A History of Indian Literature. His knowledge in Bangla, and his previous training in both Oriya and Ahomiya, and his access to Attic Greek were indeed essential to his idea of accommodating many more languages in his historical oeuvre. The fact that despite his inaccess to many other Indian languages his accomplishment in comprehending a pluralistic history of Indian language-literary cultures requires further introspection into the making, and perhaps unmaking, of a discipline of Comparative Indian Literature and its relation with literary historiography. This paper, carved out of the present author’s forthcoming
monograph on the biography of late Professor Sisir Kumar Das, will try to locate the debates around
the literary historiography of Indian literary cultures, perceived through the lens of the life and times
of this Indian comparativist.

4:30 PM - Illuminating the City: Architecture in Marie Krysinka's "Lamps" and "Day's end"

Brevik-Zender, Heidi (University of California, Riverside, USA)

For some, the topic of women in architecture in nineteenth-century Paris could be deemed an area
of research lacking subjects to study. After all, the architecture program at France’s École des Beaux-
Arts did not technically open to women until the late-1890s; even then, the only female student
officially admitted was an exceptional outsider, the American Julia Morgan. This paper is part of a
project that considers the ways in which women were deeply involved in aesthetic discourses and
production related to building the metropolis during the decades before they were formally
permitted to train as architects. Architecture – the urban built environment – and nature are
traditionally understood as antithetical, a trope upheld by many writers of the 19th century. Nature
was for them the realm of escape, the flight to a bucolic ideal far away from the overwhelming,
alienating, corrupt city. In the modern point of view of a writer like Baudelaire the metropole and the
natural world finally merged to be expressed in terms of resonances rather than oppositions. Yet
Baudelaire was not the only poet to think along these lines. The poet Marie Krysinska (1857-1908),
known especially for her impact on late-century free verse or “vers libre,” provides a case study for
architecturally inflected literature produced not by men, such as the author of Les Fleurs du Mal, but
by woman. My paper focuses on Krysinska’s poems “Lamps” [“Les lampes”] and “Day’s End” [“Fin du
deu”], both from 1903. Consistent with the aesthetics of Symbolism, Krysinska’s poem relies on
images from nature, music, and dance, themes typically associated with what Florence Goulesque
aptly describes as the Symbolists’ “desire to escape from daily reality” [“volonté de s’échapper de la
réalité quotidienne”] (322). This notwithstanding, these poems also include descriptions of the built
environment, particularly in this case street lamps and interior lighting, making them examples of
what I call an “urban poetics” very much concerned with the experience of the “daily reality” of the
city. Examining architecture as a metaphor and an element informing poetic versification, I analyze
these poems against the backdrop of a broader analysis of how women were building new roles for
themselves in society.

5:00 PM - The language of literary history

Rotger, Neus (Universitat Oberta de Catalunya (UOC), Barcelona, Spain)

During the sixties and the seventies of the last century, calls to skepticism or revisionist proposals
about the discourse of literary history were not rare in the field of Comparative Literature. Criticism
of literary history—due to its problems in articulating an autonomous discourse, the failure of the
causal model applied to social sciences, or the submission of literary history to national history—
spurred the renewal of the discipline, changing deeply rooted conceptions and ideas, and
transforming the language used to the representation of literature in time. This paper engages with
Section E of the congress, “Comparatists at work”, and revolves around one of the themes proposed
there, “The metadataiscourse of literary historiography”. It takes the comparatist Claudio Guillén (Paris,
1924 - Madrid, 2007) as its principal case study and analyzes his contributions to the writing of
literary history—which Guillén called “historiologie”. A critical and contextualized reading of Guillén’s
ideas will serve to address some pressing issues raised by literary history and comparative literary
history—mainly the language and rhetorical models of the discipline—, and will guide the discussion
about the new perspectives (and experiments) that focus the historiographical debate today.
Mon, July 25th, 16:00, Ana Santos, D. The language of thematics

Date: Monday, July 25th
Room: Übungsraum Germanistik 2
Chair: Ana Santos

4:00 PM - Le socio-sexuel dans des œuvres françaises et centre-européennes

Chardin, Philippe (Université de Tours, Paris, France)

Un corpus de synthèse comprenant en particulier Schnitzler, Kafka, Céline, Kundera, Jelinek, Houellebecq mettra en rapport de deux traditions littéraires spécialistes du rapprochement des contraires en ce domaine, le sexuel et le social, le microcosme et le macrocosme, la légèreté et la gravité :

- approche idéologique : effet de scandale, de dévoilement par la littérature d’une réalité cachée : promiscuité des classes sociales à travers la prostitution (La ronde), extension du domaine de la domination (Le château, Voyage au bout de la nuit), misère sexuelle cachée (La pianiste) ; message pas forcément progressiste (nivelllement, ressentiment, vision schopenhauerienne de l’humanité) même si l’on a d’abord cru "à gauche" Céline comme Houellebecq mais les lignes de partage en ce domaine ne recoupent pas les clivages militants habituels ;

- le mélange des genres dans cette littérature : humour noir dans la honte sexuelle et dans le sentiment du déshonneur individuel qui peuvent conduire au désespoir et au suicide ; dans la dérision anti-romantique, anti-érotique, anti-individualiste qu’impliquent ces réductions de l’intime à une double aliénation, sociale et sexuelle; dans la mise au jour de la dimension libidineuse d’une domination sociale masquée derrière les "artifices saladiers";

- quelques formes littéraires liées à cette vision du socio-sexuel : "la ronde" : saynètes exemplaires juxtaposées, répétitions dans la variation qui suggèrent la désindividualisation ; "doxa" traversant l’intime : formes de monologue intérieur qui font parler une sorte de surmoi socio-sexuel ; procédés de la "distanciation" étendus à l’univers de la sexualité.

4:30 PM - L’image de la gaucherie chez Charles Baudelaire et Carlos Drummond de Andrade

Carminatti, Natália (Natália Pedroni, Catanduva, Brazil)

5:00 PM - Comment dire le Russe au Français?
Larange, Daniel (Institut Sainte Croix, Neuilly sur Seine, France)

«La révolution russe, c’est la Révolution française qui arrive en retard, à cause du froid. » Salvador Dali La littérature française englobe toute une tradition d’écrivains russes et d’origine russe depuis Vassili Kirillovitch Trediakovski et Petr A. Tchaadaev. Au XXe siècle, la révolution russe puis le démantèlement de l’empire soviétique ont fait venir des générations d’intellectuels russophones à la langue française : Vladimir Volkoff, Roman Gary/Émile Ajar, Henri Troyat, Elsa Triolet, Nathalie Sarraute, Vladimir Fédorovski, André Makine, Antoine Volodine, Jean Blot, Gabriel Matzneff, etc. Quelles images du Russe l’écrivain d’ascendant russe donne-t-il au lecteur français? La présente communication propose de réfléchir sur les portraits de Russes que l’écrivain donne aux Français. Le personnage russe est un archétype dans l’imaginaire français. Quelles caractéristiques culturelles sont retenues par l’écrivain russophone et comment compte-t-il les présenter à ses lecteurs français? Comment les écrivains fabriquent-ils des clichés qui viennent enrichir leur mytho-poétique?

Mon, July 25th, 16:00, no chair yet, C. Many cultures, many idioms
Date: Monday, July 25th
Room: Übungsraum Germanistik 3
Chair: no chair yet

4:00 PM - Comparative Study of A.S. Pushkin’s Eugene Onegin and S. Chattopadhyaya’s Devdas
Ambedkar, Vinay Kumar (Centre of Russian Studies, Jawaharlal Nehru University, Delhi, India)

“Eugene Onegin – novel in verse” written by one of the greatest writers of the world - Alexander Pushkin in 1833, in Russia. Pushkin wrote the novel immediately after the failure of Decembrist revolution in 1825. On the other side a novel named “Devdas” was written in India, in 1917, by Sharatchandra Chattopadhyay, during which the Indian independence struggle was going on. In the development of modern Indian Literature and culture, influence of European culture and literature can’t be ignored, such influences can also be seen in the development of modern Russian literature and culture, that’s why comparative study of Indian literature with Russian Literature seems very interesting and significant.

Russia could develop and look for the future advances, as it was an independent country during 19th Century, but in case of India – European influence can be seen through the colonizers (British colony). In the beginning of 19th century, in Russia started constant suppression of feudal society, during this period appeared the superfluous type of people like Onegin in Russia. In India, especially in Bengal, this process occurred in the end of 19th century and beginning of 20th century. In Bengal, where European education spread quickly, than other regions of India because the colonizers entered through here only and made it their capital and the process of suppression of feudalism took quickly here only.

Onegin’s character represents typical features of the Superfluous Man: people from aristocracy, well educated, well behaved but they lack sense of responsibility and are absent in social developments around them, also find hard to match in speech and act. Pushkin criticizes superfluous men of that period and held them responsible for the failure of Decembrist revolution in 1825. Whereas Devdas’s character also reflects features of superfluous man. Chattopadhyaya also attempts to criticize people like Devdas from aristocracy but they remain romantic in their lives. It
would be interesting to note and study “why Devdas is famous for the theme of love in India, not for its critical attempt to urge the superfluous people to contribute in the Indian independence moment?”

4:30 PM  -  Defying the Margins:  from Abala to Nirbhaya:  A Semantic Journey
Bhattacharya, Nandini (Central University of Jammu, Jammu, India)

Defying the Margins: from Abala to Nirbhaya: A Semantic Journey
Nandini Bhattacharya

The essay problematizes the terms of abala and nirbhaya (and the South Asian womanhood they ‘imagine’ into being). It explores, pace the Bangladeshi writer Taslima Nasreen, how the Bangla language in particular, and Indic bhasas with Sanskritic roots in general, may be recast; how such bhasas (and by analogy, the societies they conceptualize) may be freed of their patriarchal bias and rendered gender-neutral.

The paper introlocutes the Bangladeshi feminist activist Taslima Nasreen’s ‘translational’ clarion call, and one whereby she proposes gendered interventions (‘woman-handling’ as Barbara Godard calls it) of the Bangla language. She is of the opinion that such interventions, will, enable a gender-neutral bha that will in turn be coeval of (and imagine into being) a ‘home’ and ‘country for women.’ Taslima’s translational proposal, coming in a book entitled-No Country for Women (that argues that women are in a permanently exilic state in patriarchy)- establishes correspondences between a language free from prejudice, and a country for women that is ‘free’, ‘secure’ and one that they belong to.

Tue, July 26th, 11:00, Robert Cowan, B. Language - The essence of world literature
Date: Tuesday, July 26th
Room: Hs 31
Chair: Robert Cowan

11:00 AM  -  Poésie d'aujourd'hui, poésie pour demain : stratégies de l'expression multilingue en tant qu'humaine (Valérie Rouzeau, Céline Zins, Hédi Bouraoui)
Kondrateva, Ekaterina (Saint-Petersburg State University, Saint-Petersburg, Russian Federation)

Malgré la connaissance très profonde de sa théorie et de son expérience des époques passées, la littérature reste ignorante voire impuissante face à son présent et surtout à son futur : trop de tendances la peuplent et l'actualisent sans être bien perçues faute de distance nécessaire à établir ses traits caractéristiques. Cependant, la littérature se constitue en se surpassant, l’évolution est son essence même, sa capacité de briser les frontières, d’être en mouvement, de (se) surprendre, de s'analyser et d'être consciente d'elle-même. Ce processus semble incarner deux grandes tendances de notre èpoque : la mondialisation avec sa révision des frontières culturelles et le tournant vers le langage, vers l'expression dans la pensée philosophique. Les deux tendances se réalisent dans la littérature dont elle sert d'incarnation, la comblant d'une grande responsabilité, d'une grande
importance aux yeux du futur. C’est l’expression poétique qui s’y avère la plus créative, la plus sensible aux changements dû à son essence libre et concentrée à la fois. Rien ne semble la limiter sauf l’élément sémantique, son élément fondateur. On évoque le sens ou on l’approfondit grâce à la révélation de nouvelles possibilités langagières. La nouvelle poésie est celle écrite dans une langue étrangère même si maternelle, ce que nous retrouverons dans l’analyse syntaxique, grammaticale et l’étude de la composition des recueils poétiques cycliques des auteurs français Valérie Rouzeau (Pas revoir, Va Où), Céline Zins (Adamah, L’Arbre et la Glycine) et du poète francophone Hédi Bouraoui (Nomadaime, Transvivance). Malgré la tendance générale de la révélation du langage dans sa réalisation ultime, nous étudierons également le style individuel de chacun, leurs différences apparentes. Centrée sur le langage, plus abstraite que jamais, cette nouvelle poésie retrouve au fond l’elle le pouvoir de l’expression adressée, du discours direct, sa nature humaine d’une dédicace.

11:30 AM  -  Communicational strategies in Romanian modernist poetry
Popescu, Carmen (University of Craiova, Craiova, Romania)

The paper studies the interplay between the metalinguistic, the metacommunicative and the metapoetic dimension in a corpus of Romanian interwar poetry, aiming also at capturing something of the specificity and originality of Romanian modernism. While the utopia of poeticity as a pure, abstracted essence or the myth of a perfect language are not absent from theoretical reflections, the poetic practice per se amounts to a complex communicational poetics, ranging from the phatic to the apophatic. The operations applied on “utilitarian” language (the “language of the tribe”, as it were) involve estrangement, purification, even “redemption”. Resorting to a pun in the original, Lucian Blaga claimed that “the poet’s task is not so much to “handle” (“a manui”) language in a special way, but to redeem it (“a mantui”)”. However, instead of a critique of common language verging on nihilism, as in some canonical versions of modernism, Romanian interwar poetry preferred the exploration and exploitation of as many registers of language as possible. Tudor Arghezi was particularly interested in the materiality of discourse, laying emphasis on the signifier and the alchemy of the word in his 1927 volume titled Cuvinte potrivite (Fitting Words). Ion Barbu balanced the “purer, secondary game” of his “official” ars poetica with the “encompassing song” (in Stamp). Linguistic experiment also entailed “semantic opulence” (according to the critic Gheorghe Craciun). The poets’ way of dealing with language allows a reading against the grain, that is, against the standard features of modernist poetry – impersonality, lofty and hermetic diction, abolishing the real, etc. Instead, one can reveal instances of subjectivity coupled with self-conscious dialogism and transitivity, intertextuality and polyphony, as well as an inclination to preserve the conversational rituals while conjuring up mystery, the ineffable, or silence.

12:00 PM  -  The poetic utilization of dialectic varieties of the Afrikaans language for strategic purposes in the Southern African context
Odendaal, Bernard (North-West University, Potchefstroom, South Africa)

Afrikaans is a Southern African sister language to modern Dutch. Its literary system is one of the strongest on the African continent, with a history of around 150 years. The utilization of dialectic varieties of Afrikaans for poetic purposes has been a trend of growing importance in the history of Afrikaans literature, especially since the advent of the Movement of the (Nineteen) Sixties. The relevant Afrikaans varieties include regional idioms like Karoo and Bushmanland Afrikaans, but also sociolects like “Loslitafrikaans” (‘informal’ Afrikaans), forms of Cape and Griqua Afrikaans. As a stylistic device, the use of dialectic Afrikaans has served both literary-strategic and sociopolitical aims. Seen in total, it transpires that the pressing socio-political and broader cultural conditions that have dictated past or are powering present developments in South and Southern Africa, loom large behind the relative importance of this trend in Afrikaans poetry.
Zur Übersetzbarkeit literarischer Namen

Birus, Hendrik (Jacobs University Bremen / Ludwig-Maximilians-Universität München, München, Germany)


Contesting Language: Edvard Munch, August Strindberg, and Peter Watkins

Fabris, Marcos (University of São Paulo, Brazil (USP), Sao Paulo, SP, Brazil)

This presentation intends to identify and explore the elective affinities between literature, cinema, and painting, considering the film Edvard Munch (1976), by Peter Watkins, the oeuvre of the Norwegian master Edvard Munch and the literary production of August Strindberg. In his twelfth film, Watkins investigates the formal liaisons between European modern painting, literature, and contemporary moviemaking. The oeuvre of Edvard Munch will be the thread for the director’s
reflections about what he seems to understand by consequent methods of art making. Watkins
collects and analyses the “Munch” and the “Strindberg” matters in order to investigate the aesthetic
evolutions in the works of the Norwegian painter, the Symbolist fashion in Paris, the innovative uses
of language in modern art and literature, and the revolutionary potential of the advanced literary
circles of the time. Watkins does not limit his analysis to mere backdating or simplistic formal
comparisons. By redeeming the most combative modernist forms, the director “repaints” the
universe of language, art, family, and society, interconnecting such spheres so as to address the
following issues: How does Literature, Painting, and Cinema intersect? How can the screen culture,
stemming from the artistic and literary modernist experience, reconstitute and re-imagine language
today?

2:30 PM  -  Irrational Men: the critique of the new neoliberal subjectivity in Woody Allen’s recent
films
Soares, Marcos  (University of Sao Paulo, Sao Paulo, Brazil)

In four of his most important films ( Crimes and Misdemeanors -  1989,   Match Point -  2005,  Blue
Jasmine -  2013, Irrational Man -  2015), American film director Woody Allen has resorted to a wide
range of literary references (including Theodor Dreiser’s An American Tragedy and Tennessee
William’s A Streetcar Named Desire ) to actualize their contexts so as to address one of the most
debated issues of the contemporary debate: the rise of a new subjectivity more in tune both with the
expansion of neoliberal policies worldwide and with the new urbanism that transformed the
contemporary city into a commodified "theme park" capable of attracting the resources of a
dwindling world economy. This presentation will address the issue of literary adaptation in these
films by discussing how the contents of literary works of the past can be dealt with so as to show
how they mapped out the rise of new social processes which will only find their full development in
contemporary problems which afflict us. In this way, we hope to problematize the question of
"faithfulness to the original text", very often present in discussions of literary adaptations to film, by
showing that changes in the original literary texts can be a powerful way of keeping them alive and
meaningful for the contemporary debate.

Tue, July 26th, 14:00, Behnam Fomeshi , D. The language of thematics
Date: Tuesday, July 26th
Room: Hs 46
Chair: Behnam Fomeshi

2:00 PM  -  From Silence to Voice: Representing the Language of Gendered Bodies
Bhadra, nandini  (South Gujarat University, Valsad, India)

The present paper will explore how women writers in the diaspora through story telling transmit
their cultural heritage to off springs which enables them a re-visioning of their identities silenced by
patriarchy and imperialism. While Amy Tan and Maxime Hong Kingston in their narratives through
the vehicle of the Chinese talk story form reconstruct powerful images of the women warrior by
deconstructing stereotypical portrayal of Chinese women as “sexed objects” like Chinadoll, Suzy
Wong and Madame Butterfly, and redefine them through metaphors of dragon, tiger, swans, etc,
Chitra Banerjee Divakaruni, the Indian American writer in her fiction, The Mistress of Spices and
Palace of Illusion, engages in representing powerful female subjects who seem to ask difficult
questions about their identity, self-hood and familial and social role by deconstructing epic and
mythology. Kingston and Tan, the Chinese American Writers locate their discourse within a maternal
cultural tradition weaving the oral tradition of the Chinese talk story and the American short story form demonstrating through the trope of the woman warrior how their protagonist by speaking and writing become true word warriors. Tan in fact gives validity to the voice of those who speak broken or “non-standard” versions of “Englishes”, and by imposing indigenous speech patterns (i.e. use of unglossed Chinese words) on the English the Chinese mothers use, she remakes the English language and uses it as a mode of subversion. In a way, Indian American diasporic writers like Chitra Banerjee Divakaruni and Jhumpa Lahiri also celebrate in their fiction different varieties of “English” used by the immigrant which becomes inflected with a kind of “opacity” of meaning as it is replete with cultural memory and the collective memory of the migrant

2:30 PM - Different Languages Employed by Different Genders: How Men and Female Authors Write Differently
Sasani, Amir Reza (Shiraz Azad University, Shiraz, Iran); Sasani, Samira (Shiraz University, Assistant Prof. of English Literature, Shiraz, Iran)

"Gynocriticism" was first introduced by Elaine Showalter in the late 1960s and 1970s; she differentiates between men's and women's writings. However, the differences between men and women's writings have been studied by different critics from different perspectives. For instance, one of these critics is Warhol who employs Genette's voice to distinguish between two kinds of narrative strategies employed by male and female authors, "distancing" strategy mainly used by men and "engaging" one which is mainly used by women. This paper tries to go deeper and investigate the differences between the language used by male and female authors by referring to different literary texts written by male and female authors.

3:00 PM - Genealogies of Queer Comparative Studies: the Sarli Twisting as an Example of Dissident Thematology
Saxe, Facundo (IdIHCS-FaHCE-UNLP, La Plata, Argentina); Rubino, Atilio (IdIHCS-FaHCE-UNLP, La Plata, Argentina)

Comparative Studies are a highly traditional discipline with concepts that are very often rooted in the most disciplining normality as regards bodies, genders and sexualities. In this sense, thinking about contributions such as Queer Comparative Studies (Hayes et. al), or in lines of work that connect Queer Theory, Gender Studies and Comparative Studies, becomes an essential direction for the renewal of Comparative Literature. Making Comparative Studies queer allows us to rethink gender and sex representations in cultural texts from contacts, influences, coincidences, re-appropriations, reconfigurations, etc., of certain cultural devices that work in a transnational fashion and break the idea of sexuality linked to a nation, a time and a culture, which is very often present in the classic and traditional approaches of Comparative Literature. This is why it is productive to work the old-fashioned comparative concepts such as Thematology and Imagology, but from their twisting, which makes them dissident. Mae West, Hollywood, the pink triangle, Berlin in the 1920s, some of the films with Isabel Sarli, and Stonewall, among others, become transnational devices of sexual dissidence which allow us to think Dissident Thematology and Queer Comparison as tools for destabilizing the coherence and naturalness of the fictions of (sexual and literary) normality. What we are suggesting is a renewal of a traditionally ‘normal’ field, to break with the normality in order to resist the disciplining fiction of a system of cultural thought to which Comparative Literature—in its most classic manifestations—belongs. In this article we would like to approach, as a particular example of this theoretical suggestion, the case of Isabel Sarli in the film Fuego (1969, dir. Armando Bó) and its links to the sexual dissidence of the 1970s (John Waters) and the 1990s queer thought (Judith Butler).
Tue, July 26th, 09:00, Nandini Bhadra, D. The language of thematics

Date: Tuesday, July 26th
Room: Hs 48
Chair: Nandini Bhadra

9:00 AM  - Nobel Trilogies: Comparing Najib Mahfuz's Cairo Trilogy and Orhan Pamuk's Cevdet Bey and His Sons

Oguz, Orhan (Mustafa Kemal University, Hatay, Turkey)

In this paper, I will compare Egyptian Najib Mahfuz's Cairo Trilogy and Turkish Orhan Pamuk's Cevdet Bey and His Sons. Not only do these two Muslim Nobel laureates in literature share concerns but their countries also are linked historically and culturally. Trilogy and Cevdet Bey and His Sons are generational-family novels. Mahfuz tells the early 20th century story of three generations of a Cairene family. The story of Ahmed Abdul Jawad's family is set against a background of rapid transformation in Egypt. Pamuk also tells the story of three generations of a family over the course of the turbulent 20th century in Turkey. In both novels, the transition from one generation to another gives an idea about the modernization processes within Turkey and Egypt. Major transitions can be seen both in individual lives of novel characters and as a social reality in families and society and finally in political sense in the state structure.

Mahfuz's fictional characters reflect people whom he had observed since childhood. Beyond that, the protagonist of the Trilogy Kamal Abdul Jawad is semi-autobiographical with his mental and emotional depressions between the two civilizations (East-West) mirroring his own. The family gatherings in his grandmother’s house influenced Pamuk’s decision to write Cevdet Bey and His Sons. He states that his novel carries marks from his life and family and that the young character Ahmet shares some features with him and the third generation of the family. As it is seen, both authors point to the autobiographic elements in their novels. They describe families similar to their own. This paper will focus on the two characters who represent the authors, Kamal Abdul Jawad from Trilogy and Ahmet from Cevdet Bey and His Sons. This paper will provide a comparative reading of the modernization processes in Egypt and Turkey as they are articulated in these two novels.

9:30 AM  - Discursive Language, Silent Language: Midnight’s Children

Abuawad, Karim (Al-Quds University, Ramallah, Palestina)

Salman Rushdie’s Midnight’s Children has been read as a critique of establishing the nation as the primal entity for categorizations of all types. I read the novel not as confronting the discourse of the nation with an oppositional one, but as a text which unravels discourse by way of a silent, stylistic language. I argue that the novel contains two languages, one is of a discursive nature, thoroughly illuminated (as Auerbach would put it), the other is structural, silent, and remarkably potent. Through deploying devices such as metaphor, the novel speaks into existence this silent language whose impetus is to shake the foundations of discursive procedures, especially those positing the nation as the basis for categorizations related to both identity and literary texts. The novel, thus, embodies a style of narration in line with comparative literature as a discipline, a discipline with the capacity to unravel the tendency of thought to seek shelter in the nation. In Metaphor, David Punter speaks of metaphor “as ectoplasm: as the fruit of an attempt to give material form to, to incarnate, that which otherwise remains latent, ghostly” (68). With Rushdie’s novel in mind, Punter suggests that metaphor is “the bodying-forth of sets of correspondences” of which we have all been “aware in a liminal way, hovering somewhere around the threshold of articulation” (68). However, crossing the articulation’s threshold in Midnight’s Children points to a narrative movement which does not stop at
giving the ghost a material form. It is a movement which begins by deploying the metaphor’s body—extracted from the depositories of national culture—and ends by creating a stylistic language which disintegrates that body into bits out of which neither the ghost nor the body could be resurrected. The approach, I argue, turns out to mount one of the strongest forms of critiquing the nation, doing so through splitting open the category of the nation—thus exposing the fault-line at this category’s heart.

Tue, July 26th, 09:30, no chair yet, D. The language of thematics

Room: IOeG
Chair: no chair yet yet

9:00 AM  -  Le miroir entre le sacré et le profane
Samir Khalifa, Eqbal (Université du Caire, Le Caire, Egypt)


9:30 AM  -  André Gide et la Bible: la "transposition" de la lutte de Jacob avec l’ange dans Les Faux-monnayeurs
Araujo, Renata (UNESP, Araraquara, Brazil)

Dans cette communication, nous voulons proposer une comparaison de l’épisode de la lutte du jeune Bernard avec un ange, inspiré par le passage biblique, et une proposition d’interprétation protestante trouvée sur le site des Associations des Familles Protestantes. Nous essayons de montrer le travail fait par l’auteur avec le texte biblique qui présente, en même temps, des points communs et des prises de distance considérables, et qui transpose au texte sacré des questions chères à l’auteur, telles que les nouvelles morales après la guerre de 14.
Tue, July 26th, 09:00, Alex Ciorogar, D. The language of thematics

Date: Tuesday, July 26th
Room: Prominentenzimmer
Chair: Alex Ciorogar

9:00 AM - In Search of a Feminine Style in the Literary Narratives of the Iran-Iraq War
Safaeian, Azadeh (Northwestern University, Evanston, USA)

In the patriarchal society of Iran, the war narratives are traditionally considered to be a male-dominant genre. Most war novels and memoirs, heavily funded by governmental organizations, are narrated from a masculine point of view. This hegemonic discourse has traditionally been responsible for silencing the women’s narratives—or the narratives of the minorities. However, in the past decade there has been a sudden increase in the number of Iranian minor (women, ethnic minorities, etc.) writers working on issues related to the Iran-Iraq War. As much as possible, the governmental organizations have tried to assimilate all these minor narratives into the official narrative on War. The widely popular memoir Da (2008) is one of these narratives; it represents a very intimate interpretation of the War form the perspective of a Kurdish woman. While enjoying the personal endorsement of Iran’s Supreme Leader, Da struggles to change, at least partially, some of the hackneyed clichés about the women’s role in the War. In contrast, in Nooreddin (2011), another bestseller memoir, the male narrator strictly follows the official interpretation and therefore the book is a good example of the traditional masculine discourse on the War. In this paper, by juxtaposing these two memoirs and through a comparative stylistic analysis, I have tried to identify the possibility for an alternative reading of war. My argument is that the obsessive search for an écriture feminine and the binary opposition of woman/man writing is counterproductive and instead we should identify a style in the feminine—minor—readings of the events of the War, which stands in opposition to the dominant discourse. While in the hegemonic discourse on War the dominant mode of subjectivity is a “Sacred Subjectivity,” my conclusion is that Da, in contrast to Nooreddin, has a point of view that focuses on the details and that this has resulted in a new mode of subjectivity and, therefore, a new reading of the War.

9:30 AM - Principles of humanism in the poems Nima Youshij and Federico Garcia Lorca
Yalameha, Ahmadreza (Professor of the Persian Language and Literature - Islamic Azad University - Dehaghan Branch, Esfahan, Iran)

Humanist approach is prime & important features in renaissance and new age. About of humanism is different and various definitions in Persian language such as: Human orbital, school of human authenticity that to be used. by analyzing the extent to which performance of the intellectual ideology of humanism in the works of Lorca can be concluded that although the majority of his attention and margins to human life and its natural surroundings, But you cannot simply pass it the Lorca common beliefs about their living conditions and cultural environment of the community with special features influenced he has also admitted to having fluctuations so that, for example, his great desire was to gain experience with love always feel guilty. About Nima’s naturalism, one of his orbital and the prospect of many similarities between Europe’s Renaissance and humanism Nima. Overall objective and detailed picture of the human in the poem Nima and trends of the global human genuineness, anti-despotism and freedom, originality and authority of human, are social elements and humanity of Nima’s poetry and idea.

10:00 AM - Nima: Translating Politics to Poetics
Fomeshi, Behnam (Shiraz University, Shiraz, Iran)
Nīmā was a child of the Iranian Constitutional Revolution through and through. His main contribution is to theorize an idea to eliminate the old order. This is not a technique, but a new value system, that was called “āzād” (free). He was the product of the Constitutional Revolution and realized its democratic goals. The poetic theory of Nīmā, based on “dialogue” and the presence of “the other,” came from his democratic mentality, itself a result of the sociopolitical atmosphere of the country. In addition to freeing poetry from restrictions of rhyme and meter, he tried to free the society from monology and intolerance and to move it toward polyphony and tolerance. If Nīmā was a committed artist, this was his commitment. Any poetic innovation of Nīmā was, in fact, a means to creating a polyphonic poetry where different personas can express their ideas.

Tue, July 26th, 09:00, Sangjin Park, C. Many cultures, many idioms

Room: Sensengasse Hs 1
Chair: Sangjin Park

9:00 AM - Dialectal representations of regional cultures in contemporary Italian fiction
Alan Risku, Riikka (University of Helsinki, Helsinki, Finland)

This paper proposes to examine how various Italo-Romance dialects (e.g. Sicilian, Neapolitan, Romansesco, Lombard, Genoese) and Romance minority languages (Friulian, Sardinian) are used in contemporary Italian fiction to represent regional cultures. Even though literary multilingualism has a centuries-long tradition in Italy, the current trend in literary use of dialects and minority languages shows certain peculiarities that mirror the ongoing shift from diglossia of the elite to bilingualism of the masses. Dialectal elements affect all textual levels and represent different grades of language contact and multilingualism. On one hand, in narrative single dialectal insertions are widely used throughout the texts and they typically come under semantic fields concerning ethnographic terms, e.g. culinary terms or other realia, that serve to fill lexical gaps of culture-specific concepts. In fact, they are often glossed or framed by other types of in-text translations. However, insertions also often concern terms for groups of people and injurious pet-names that are not culture-specific in their denotative but rather connotative meaning. In dialogue, on the other hand, the cultural representations in dialect occur in the form of terms of address, that reflect social relationships, and high impact terms, such as interjections and swearwords, that signal values of traditional dialect speaking societies. These elements are considered occurrences of extra-sentential tag-switching in language contact studies and they have the advantage of being easily accessible even to monolingual readers. Finally, another type of literary multilingualism concern the use of verses, songs, rhymes or other material embedded in Italian cotext that spring from oral dialect culture or oraliture. These elements form larger multilingual units or intertexts that elude both the narrative-dialogue dichotomy and models developed for oral multilingualism and code-switching.

Room: Sensengasse Hs 1

9:30 AM - The Politics of Historical Literature and Contemporary Hemispheric Studies
Weiser, Frans (University of Georgia, Athens, USA)

Its influence studied in largely Transatlantic terms, the modern historical novel serves a political function. It has done so since its inception in early nineteenth-century Europe and its export to the Americas a decade later. The specific nature of both its form and its political ends, however, was radically reconfigured in the final decades of the twentieth century, when variations in the genre
took on the implications of counterhistory. Long associated with articulating nationhood and facilitating “imagined communities” in the New World, the classic historical novel had become associated with an implicitly conservative political outlook by the 1980s, and postmodern forms of cultural production attempted to challenge the idea of both nation and history as coherent narratives of progress. Within the United States, this historical turn in literature roughly coincided with the reframing of “New” American Studies as a constellation of north-south relations. Yet despite attempting to subvert codified beliefs about the construction of social and national representations, literary postmodern critics have ironically enacted their own forms of exceptionalism with regard to their critique of the practice of historiography. Through a transnational framework that examines overlaps within fiction and theory across the Americas, this paper analyzes recent developments in both literary studies and historiography to argue that the two politicized disciplines are complementary means of educating about the past, especially at a time when the value of the humanities has come under attack.

Tue, July 26th, 11:00, Nina Begus, A. The arts as universal code
Date: Tuesday, July 26th
Room: Sensengasse Hs 1
Chair: Nina Begus

11:00 AM - Archaic Greek poetry and Hip-hop: a distant comparison of orality
Zabel, Blaz (Univ. of Cambridge, Faculty of Classics / Univ. of Ljubljana, Cambridge, United Kingdom)

The concepts of orality has been a much researched topic in classics studies. Parry's and Lord’s research in Homeric poetry is one such early attempt to analyse Greek epics as oral compositions invented in the performance. Furthermore, orality has been thoroughly discussed in the seventies and eighties by authors such as Jack Goody, Ian Watt, Walter J. Ong and Eric A. Havelock. All of these authors proposed a division of »oral« and »literate poetry« as two essentially different literary manifestations. Recently however, the harsh differentiation between literacy and orality has been questioned and severely criticised and scholars have started focusing more on particular oral manifestations. In my paper I will approach the problem of orality and performance in archaic Greek poetry with a distant comparison. I will thus compare archaic poetry with a contemporary »oral poetic form«, that of hip-hop music. In classical studies the context of the performance for archaic poetry has been an important subject of research and comparison with contemporary oral manifestations has proven to be beneficial, especially for example in Parry’s and Lord’s research of Serbian oral poetry. I believe however, that a comparison with hip-hop music will shed further light on this matter. In my presentation I will point out similarities between both types of poetry, focusing especially on the importance of orality and of the performance of poetry. Such themes as the importance of music for the perception of poetry, social position of its authors, and similarities and differences of themes will be compared. On the grounds of this comparison, conclusions regarding the context of performance of archaic Greek poetry poetry will be made. Furthermore, different aspects of archaic and contemporary orality will be highlighted, especially taking into account the problematic differentiation of orality and literacy.

11:30 AM - Comparing Helen of Homer’s Iliad and Sita of Valmiki’s Ramayan
shukla, surya prakash (COMPARATIVE LITERATURE ASSOCIATION OF INDIA, New Delhi, India)

The legend of the beauty of Helen in the Western World and of Sita in India has captured the popular imagination of beauty down the centuries which endures till date. The paper endeavors to present a
brief discussion of the captivating beauty of Helen and Sita that was the prime cause of the catastrophic Trojan War, and the destruction of the golden Lanka as described in the two greatest epics of all time. Both the epics are poems of monumental beauty. The first is a martial epic concerned with warriors and war as its subject, the second contains in it a texture of comprehensive issues of its time painted on a very vast canvas. Homer’s epic does not tell much about Helen – her abduction, the mustering and setting of a Greek fleet, the first hostilities of the war, the Trojan horse and the sacking and burning of Troy. Ramayan, on the other hand, traces with detailed description all aspects of Sita’s life from her birth till her end – her captivating beauty, nature, character and role that give movement and momentum to the great epic. The present paper focuses mainly on the legendary beauty of these heroines, namely Helen and Sita whose dazzling beauty was the prime cause of the devastating wars. Their beauty is discussed in the light of the textual support and aesthetic principles and standard evaluation of beauty as prescribed by aesthetic texts and found in the literary traditions of the two countries – Greece and India. The emphasis is whether their beauty is mere legend and myth or there is some element of truth or reality.

Tue, July 26th, 14:00, Donald R. Gamble, A. The arts as universal code
Date: Tuesday, July 26th
Room: Sensengasse Hs 1
Chair: Donald R. Gamble

2:00 PM - Cyberfeminism East & West: Exploration into Taiwanese Women’s Digital Art and Its Western Counterparts
Chien, Ying-Ying (National Taiwan Normal University, Taipei)

This comparative study between the development of Taiwanese Cyberfeminism and its western counterparts organizes, analyzes, and interprets the phenomenon in the works and texts of Taiwanese digital artists, elucidating the mutual concerns of the contemporary female digital artists and reflecting on the mutual influences and differences amongst their works. Cyberfeminism in the West was fueled by a critique of the misogynistic overtones of cyberpunk literature in the 1980s found, for example, in Donna Haraway’s “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism.” In Taiwan, the development of Cyberfeminism began right after the movement was launched in the West, yet did not come into full recognition until the first half of 2000s. Among those artists engaging Cyberfeminism were Pan Xiao Xue, Zhang Huei Lan, Zhen Yu Jean, Tsai Hai Ru, Lo Li Jean, Tsao Xiao Yue, Kuo Huei Zen, Chen Yi Cheng, Zhang En Tzu, Chen Yuen Ru, inter alia. It is this paper’s goal to reveal the achievement and predicament of Taiwanese Cyberfeminism. While studying and interpreting works and manifestoes of these Taiwanese female digital artists, this project will help making them accessible to the public as well as to those who are interested in both feminism and digital arts.

2:30 PM - The Birth of the Novel in Renaissance Poland Through the Medium of German: Translations of Medieval Romances in 16-Century Poland
Wierzbicka-Trwoga, Krystyna (University of Warsaw, Warszawa, Poland)

In my paper I would like to present a translational phenomenon, the case-study of Polish prose-novels from the 16th century, particularly the group of chivalric romances, four books of which (The Emperor Octavian, Melusine, Maguellone and Fortunatus) were published in the sixteen seventies, at the height of the Polish Renaissance. The remarkable fact is that they presented to the Polish reader for the first time medieval epic stories, previously unknown in Poland, and became favourite reading
for many generations. However, the “matière de France” and the “matière de Bretagne” came to
Poland through the medium of German translations: The Emperor Octavian is a translation of
Wilhelm Salzmann’s version of a French prose-romance, which itself developed the 13th-century
chanson de geste Florent et Octavien; the famous Melusine reached Poland in the German
translation by Thüring von Ringoltingen Das abenteürlisch buoch beweyset uns von einer frawen
genandt Melusina; and the Maguellone was a translation of Veit Warbeck’s translation of a French
adventure fiction. The fourth novel, the anonymous Fortunatus, also translated from German,
constitutes an interesting attempt at a modern novel, where – as Jurij Striedter has shown – the
chivalric code invariably leads to disaster, whereas the main values are represented by the bourgeois
or merchant class. The fantastic adventures appealed to the Polish reader, who found in them not
only popular European motifs, but also first attempts at prose fiction, which enables the discussion of
cultural systems and values. It is notable that the prose novel in 16-century Poland – through German
agency – anticipates the development of the novel in the 17th century: the first modern novel, Don
Quixote by Miguel de Cervantes Saavedra, in the form of a parody of medieval romances questions
the values of the bygone chivalric code. The Polish 16-century novels, translated from German,
perform the same function.

Tue, July 26th, 09:00, Gerald Bär,Stephan-Immanuel Teichgräber , A. The arts as universal code
Date: Tuesday, July 26th
Room: Sensengasse SR 1
Chair: Gerald Bär; Stephan-Immanuel Teichgräber

9:00 AM - Literatur zwischen Renaissancemalerei und Impressionismus: Ingeborg Bachmanns
Erzählungen »Probleme Probleme« und »Ihr glücklichen Augen« als Reflexionen auf die
Kunstgeschichte

Gunst, Fiona (Universität Bern/Ghent University, Zürich, Switzerland)

Dass Ingeborg Bachmanns Erzählungen um die sich ständig im Spiegel betrachtende Beatrix und die
kurzsichtige Miranda auf das Sehen reflektieren, liegt auf der Hand. Der Beitrag will nun zeigen, dass
diese Reflexion auf der Folie der kunsthistorischen Epoche der Renaissance bzw. des
Impressionismus’ erfolgt und deren unterschiedliche, in den jeweiligen Gemälden repräsentierten
Konzepte vom Sehen in »Probleme Probleme« und »Ihr glücklichen Augen« kritisch befragt und auf
ihre problematischen Aspekte hin beleuchtet werden. Im Sinne der Visual Culture Studies wird
visuelle Wahrnehmung als ein Verhältnis zwischen Ich und Welt begriffen, das unter anderem in der
bildenden Kunst seinen historisch und kulturell je distinkten Ausdruck findet. Kunst wird
dahingehend als universell verstanden, dass sie stets um die Frage nach der Beschaffenheit des
Subjekts, der Außenwelt und des Verhältnisses zwischen den beiden gravitiert, dieses aber abhängig
vom kulturellen und historischen Kontext je anders denkt und repräsentiert. Der Beitrag wird
einleitend klären, wie in der Zeit der bei Bachmann anzitierten Albrecht Dürer und Claude Monet die
Frage nach Ich und Welt beantwortet wird. Sodann will er aufzeigen, inwiefern die beiden
Protagonistinnen je mit einer Epoche verknüpft werden, und ihre Verhaltensweisen und
Gedankenwelten als kritischen Kommentar zur Konzeption von Subjekt und Außenwelt in der
Renaissance bzw. im Impressionismus verständlich machen. Die so gelagerte Relektüre der
Erzählungen aus dem Simultan-Band bietet nicht nur die Möglichkeit eines tieferen Verständnisses
für die Figuren, sie erlaubt auch eine schärfere Konturierung der Wahrnehmungskonzeptionen, die
Renaissance- und impressionistischen Gemälden zugrunde liegen.
Mario Pratz attempted a parallel comparison between John Milton and Nicola Poussin in his essay 'Milton and Poussin,' believing that “the same forces (are) at work in artists belonging to the same phase of history.” On the other hand, Joseph Gantner, comparing Rembrandt with Poussin, asserted that there was a remote difference between Rembrandt, a Protestant artist, and Poussin, a Counter Reformation painter. This paper attempts to make it clear that Milton’s poems and Rembrandt’s paintings show common characteristics as seventeenth-century Protestant artists. The images of sacred spiritual beings in Christianity had been kept under the control of Catholic iconography. Owing to Calvin’s admonition that no image of the sacred being should deviate from the Scriptures, Protestant artists searched for new delineation of divine images. I have tried to investigate how Milton and Rembrandt represented angels, the holy ineffable beings. Most of the characters in Paradise Lost are angels, who play significant roles in other poems. Angels are also the main subjects of Rembrandt’s paintings. He produced magnificent masterpieces such as ‘Abraham’s Sacrifice.’ Having been torn between the conflicting demands of the restrictions of the Scriptures’ description and of the classical epics, Milton managed to produce the sublime, glorious spiritual hero of angels. They were created from the Scriptures, but remind us of the Homeric gods and heroes. Rembrandt was well versed in the classics and produced many works based on the subject. But his angels were, based only on the Scriptures, kept within the biblical world with exquisite spirituality. At the same time, his paintings of Raphael in the Book of Tobit’s series, of the angels in Joseph’s dreams, or the angels with the Holy family, were given an air of genre painting. Compared with the sublime figures of Milton, Rembrandt’s seem more domestic. Whether sublime or domestic, the angels of Milton and Rembrandt are characterized by their inwardness, contrasted with the gorgeous outwardness of the Catholic artists. How to describe inwardness is, certainly, what the Protestant artists pursued.
Damit entsteht eine übergreifende Definition, die die europäische Dimension und die nationale Bedeutung des romantischen Messianismus vergleicht, kontrastiert und zusammenführt.

Date: Tuesday, July 26th
Room: Sensengasse SR 1
Chair: Stephan-Immanuel Teichgräber

11:00 AM - THE POWER OF VAMPIRE: TWILIGHT SERIES AND INDONESIAN POPULAR NOVELS
Pramesti, Tri (University of 17 Agustus 1945 Surabaya, Surabaya, Indonesia)

This paper discusses the influence of Stephanie Meyer’s Twilight series in Indonesian Popular novels. Toilet, Tuilet and E’pliss are full of references to Meyer’s Twilight, both direct and indirect, in names of characters such as Edward Cullen and Bella and theme which take the inspiration from Twilight. By using Roland Barthes’s theory of intertextuality and Reference Code, Bloom’s literary influence and Rifatterre’s hypogram this paper is expected to provide a critical analysis of how Twilight empowers Indonesian young adult fictions. Through cultural texts written for young readers, it will also be seen how cultural background of the authors influence the writing. Roland Barthes statement that The text is a “multi-dimensional space in which a variety of writings, none of them original, blend and clash.” The reader “produces” a text on his or her own terms, forging meanings from “what has already been read, seen, done, lived.”, it will be seen how far the influence of the novel Twilight on Indonesian contemporary teen fictions.

Key Words: intertextuality, Cultural Code, Literary Influence, hypogram, Indonesia teen fiction

11:30 AM - ’The Supernatural is Born Out of Language’: A Linguistic Approach to Comparative Fantastic Literature
Dreier, Stephanie (University of British Columbia, Vancouver, Canada)

What are the means for constructing a fantastic narrative? It seems natural that the “fantastic effect” is reached through magical symbols such as supernatural elements and creatures. But what if the anticipation of wonder is achieved with no fantastic elements present? Todorov argues that fantastic literature can be distinguished through “a certain kind of writing, not the status of the supernatural.” I aim to demonstrate that there exists a language that is specific to the genre of fantastic literature and not to a particular national or cultural context. In my paper, based on examples from two contemporary fantastic works, I aim to identify this language being used in fairy tales and fantasy literature, in particular within the genre of “non-fantastic fantasies” that Tzvetan Todorov describes as hesitation, and Farah Mendlesohn as liminal. I have picked Hansel and Gretel (USA 2010), Francine Prose’s contemporary interpretation of the classic Grimm fairy tale, and Max Frei’s The Book of Complaints (Russia 2003). Both works display a similar linguistic framework and focus on people who engage in fantasies without escaping into them, instead letting their imagination transform reality. The framework that provokes an anticipation of wonder is based on rhetorical devices such as metaphors and allegories. Their use enables a complex multidimensional depiction of the events and characters – it challenges the reader’s imagination and constructs a co-creating process between the author and the reader that is unique to fantastic literature. In Todorov’s words, “the supernatural is born of language, it is both its consequence and its proof: [...] language alone enables us to conceive what is absent.” Thus, fantastic literature goes far beyond simply interpreting symbols. Instead, it frames an original way of thinking where language becomes the only ground for imagination, bringing the understanding of the worlds around us to a new level.

12:00 PM - Reading Between Languages: Polyphony in M G Vassanji’s Writing
Sayed, Asma (Grant MacEwan University, Edmonton, Canada)
M. G. Vassanji writes transnationally, his works shifting between India, Canada, and African nations, and constructs a polyphonic work through the use of ‘World Englishes’ or ‘New Englishes.’ By creating an atmosphere of various accents, and grammatical situations, Vassanji adds to the heteroglossic world inhabited by his characters. According to Bakhtin, a novel is an active and interactive system of discourse. The novel consists of a multitude of discourses in a diversity of languages, and thus is the most appropriate form for denoting heteroglossia, the co-existence of many varieties within a single language. Another issue that Bakhtin examines is polyglossia, or the plurality of languages, discourses, and voices interacting within the framework of the text. Bakhtin contends that all language is dialogic; language is made of several social occurrences which give language its distinct meaning. In this paper, I look at different ways by which Vassanji uses various languages in his novels, thus creating heteroglossic texts. Vassanji’s writing is primarily the result of linguistic and sociocultural contact of various languages and cultures and thus it is a product of a multicultural and multilingual creativity. He uses Gujarati, Kutchhi, Hindi, Punjabi, and Swahili in his writing. By using various techniques Vassanji generates texts with linguistic hybridity. In doing so, he manages to subvert the language of the dominant culture and deterritorialize language. This paper will explore the writings of M G Vassanji in the context of Bakhtin’s theories of dialogism, while exploring his use of multiple languages, and analyzing how he breaks hegemonic structures of national, cultural and linguistic power. Negotiating national and cultural boundaries of India, Canada and Kenya, and challenging the linguistic hegemony of English, Vassanji’s works contribute to the global post-colonial discourse.

Tue, July 26th, 14:00, Guacira Machado, A. The arts as universal code

Date: Tuesday, July 26th
Room: Sensengasse SR 1
Chair: Guacira Machado

2:00 PM - Lyrics of Dr. Bhupen Hazarika: A Stylistic Analysis

Mahanta, Subasana (Dibrugarh University, DIBRUGARH, India)

The linguistic analysis of literary language is known as stylistics. It is a bridge of discipline between language and literature. The main notion of stylistics is that of style. Every poet or literary author has his/her own style of writing that distinguishes him/her from other poets. Broadly speaking, style in literature centres around the way that the author uses vocabulary – the author’s vocabulary choice, sentence structure etc. It relates to an author’s use of figurative language, metaphors and similes that work together to establish mood, images and meaning in text. It is important here to highlight that every author has a personal style of writing; so when analysing an author’s style, one should keep in mind the author’s point of view, his type of writing and its structure and organization, his use of figurative language and overall tone. No doubt that Style is the basic thing which gives uniqueness to every writer. A style reflects the thoughts of a person’s mind. In literature, style is the writer’s voice reflected in their choice of words, sentence structure and tone of ideas in order to “show” the reader what the writer is intending. This paper intends to make stylistic analysis of selected lyrics of Dr. Bhupen Hazarika, an Indian lyricist, musician, singer and poet from the State of Assam. His songs, written and sung mainly in the Assamese language by himself have been translated and sung in other Indian languages. The study will be concerned with striking and marked use of words in these lyrics in order to enhance effective transfer of massage. The effects and functions of the stylistic elements as regards these lyrics will be looked at in the analysis. The analysis is conducted with the help of various stylistic devices; such as repetition, anaphora, anastrophe, hyperbole, allusion, metaphor, simile, personification, imagery and symbol. The study finds that themes of the lyrics are full of
humanitarian thoughts, concern for the downtrodden, the underprivileged and his native Assamese society. The lyrics are most satisfying in thoughts and expression and rich in sensuous imagery, metaphor and similes.

2:30 PM - Intertextuality in Bengali Popular Music: Modernist Re-Configurations by Mohiner Ghoraguli
Sarkar, Rohitashwa (Jadavpur University, Kolkata, India)

In the late 1970s, the Bengali band Mohiner Ghoraguli made the traditions of Baul (a genre of rural folk music in Bengal), the Beatles, international jazz and modernist Bengali poetry meet, in their music. This signaled a conspicuous break with dominant practices in Bengali popular music – be it the music of Rabindranath Tagore, or the film music that had dominated charts till their advent. Earlier modes, like Tagore’s songs, celebrated the ‘swadeshi’ pastoral mode, alluded to Irish folk songs and wrote Romanticist lyrics. Mohiner Ghoraguli, on the other hand, referred repeatedly to Jibananda Das, perhaps the most famous Bengali modernist poet writing about the city. In this paper, I intend to explore how in this fashion the band re-configures the ‘langauge’ of popular Bengali songs, and leads to the creation of a late modernism in Bengali popular music. For this, I will broadly look at the musical traditions of baul and late 70s Kolkata jazz, the influence of the American Folk Revival Movements, the tradition of urban poetry in the 20th century Bengali poetry and finally, but not least significantly, at the political scenario in Kolkata in the 70s.

3:00 PM - Interpréter les Variations Goldberg : science du passé et du présent
Lay, Suzanne (Université Aix-Marseille I - Universität Tübingen, Paris, France)

L’importance de la figure de Jean-Sébastien Bach dans les écrits romanesques consacrés à la musique, et des Variations Goldberg en particulier, a tout à voir avec le tournant qu’a incarné le plus célèbre cycle pour clavier du XVIIIème siècle dans l’histoire de la musique. Entre tradition religieuse et écriture profane, contrepoint et écriture harmonique, ces variations que Bach n’appellera pas, contrairement à ses variations pour orgue, Veränderungen (métamorphoses), s’élaborent à la fois encore autour des idées baroques de cantus firmus et d’ostinato, tout en privilégiant comme noyau central les progressions harmoniques, présageant ainsi les transformations mélodiques des courants musicaux qui lui succèderont, en privilégiant comme noyau central les progressions harmoniques. Il n’est donc pas étonnant qu’elles s’érigent en hypotexte des Variations Goldberg de Nancy Huston (1981) ou encore des Gold Bug Variations de Richard Powers (1991) et enfin du plus récent Contrapunt d’Anna Enquist (2008). Chez la première, elles donnent lieu, par leur unique interprétation, à une pluralité de regards et de réceptions qui permettra de dessiner, par touches successives, le portrait du personnage principal. Chez le second, elles accompagnent deux récits croisés sur plus de trente ans autour d’une théorie génétique moléculaire. Chez Anna Enquist, elles permettent à une pianiste, entre deux interprétations à vingt ans d’intervalle, de faire le deuil de sa fille décédée. Mon intervention, en se basant sur le travail déjà effectué dans le cadre de ma thèse, consacrée aux Présences de Jean-Sébastien Bach dans le roman du XXème siècle, dirigée par Aude Locatelli (Université Aix-Marseille I) et Dorothee Kimmich (Universität Tübingen) questionnera ces représentations de l’art, de la création et de l’interprétation, ainsi que la possibilité d’un langage musical en littérature.
Tue, July 26th, 09:00, Stephanie Dreier, A. The arts as universal code
Date: Tuesday, July 26th
Room: Sensengasse SR 2
Chair: Stephanie Dreier

9:00 AM - The functions of allegory and ekphrasis in Sor Juana’s The Divine Narcissus (1690).
Rice, Robin Ann (Universidad Popular Autónoma del Estado de Puebla, Puebla, Mexico)

The seventeenth century, Mexican nun, Sor Juana Ines de la Cruz nurtured her mind with hermetical and mystical writings and thinking. Several of her works try to express the inexpressible, invisible path to the Absolute. She is aware, however, of the failure and incapacity of language or human thought to conceive of any type of sublime union with the Absolute. Her most famous drama, The Divine Narcissus, draws on universal concepts such as myths to create allegories that help to comprehend the unfathomable. As a way to amend the inadequacy of diachronic language to explain complex concepts, she also uses ekphrasis to create syncretic spatial pauses that must be comprehended as a whole. The underlying action is akin to Joseph Frank’s assessment of Pound’s image definition as: “[A]n image is defined not as a pictorial reproduction but as a unification of disparate ideas and emotions into a complex presented spatially in an instant of time. Such a complex does not proceed discursively, in unison with the laws of language, but strikes the reader’s sensibility with an instantaneous impact” (Frank 11). My thesis is that by means of allegory Sor Juana attempts to draw on universal concepts and structures to make intelligible the unintelligible. On the same hand, she uses ekphrasis to form complex word tableaus that are apprehended as a composite and like the myth come from pre-existing knowledge. The work will review the use of allegory and ekphrasis in Sor Juana’s The Divine Narcissus and how they draw on external complex structures and meanings to aid the construction of meaning and comprehension in the work. Frank, Joseph. The Idea of Spatial Form. New Brunswick: Rutgers University, 1991.

9:30 AM - The Reading Space of Roberto Bolaño, or How to Use (Comparative) Literature
Grzesiak, Zofia (University of Warsaw, Warsaw, Poland)

While the text might have lost its dominant powers due to the rise of performance as the metaphor or analogy of our everyday life, it retains them in the works of Roberto Bolaño. The Chilean author’s oeuvre makes a compelling case for undertaking one more project aimed at exploring intertextuality and the literature as a universal code. In this essay, I would like to propose a singular look at a literature that is comparative in itself. The writings of Roberto Bolaño seem to possess an extraordinary quality of an extremely functional (among others) use of intertextuality. Comparing and contrasting texts does not limit itself in the novels of Bolaño to “mere” reflections on literature. Literary works are compared with one’s own experience, personality of others and basically serve as the glue that holds the scattered thoughts of the author, narrator and the characters together. While the polyphony of the works of Bolaño may be debatable, they most certainly are dialogic (in the sense given to this word by Mikhail Bakhtin). The storytellers always speak to someone, often to the invisible author who poses as a simple scribe or a fellow listener. Even when these dialogues do not concern literature explicitly (however, they usually, at least partially, do), they still use the literary context as the basic analogy. Bolaño seems to saturate his texts with literature. However, he manages to do that without pretentiousness and, at the same time, fill his works with referential reflections on reality. Even the most realistic explorations of the world’s horrors are conducted, though, with literature in mind and literary texts in the hands of the protagonists. This way, very unusual and contrasting contexts are provided for each story and a specific reading space is created.
The explorations of intertextuality, in fact, serve to construct a map of this reading space and show how the author maintains everlasting literary conversations and brings them back to reality.

10:00 AM - Towards the World: Storytelling as a Way of "Capturing" an Intricate Reality - Gabriel Garcia Marquez and Kenji Miyazawa
Sasaki, Bogna (JSPS Research Fellow at Ritsumeikan University, Kyoto, Japan)

This paper establishes a connection between Gabriel Garcia Marquez’s "One Hundred Years of Solitude" (1967) and works of Japanese writer Kenji Miyazawa (1896-1933). Literature of the two cultural spheres, Latin America and Japan, is generally not linked together. However this paper investigates that relation by arguing that the two authors have a lot in common when it comes to expressing the complex character of their homelands and the process of westernization. This paper examines in particular how the storytelling of both Marquez and Miyazawa becomes a great instrument to bring elements of pre-modern and modern reality together. Specifically, I discuss certain aspects of narrative the two authors share in order to show that, despite their different cultural backgrounds, referring to tradition of storytelling helps to interpret the reality in the world context. Miyazawa, the author of so called "children stories" and poetry, like Marquez, is a storyteller deeply influenced by pre-realistic forms of narrative and folklore of his homeland, Iwate - northeastern part of Japan. Similarly to Marquez’s Macondo, Miyazawa creates lihatov - the literary representation of it. Miyazawa’s absorption of pre-modern narrative forms makes lihatov the place with various levels of reality exceeding the sphere of human experience while still specific and tangible. On the other hand, Franco Moretti in "Modern Epic" argues that compared to modern European literature, Marquez’s Macondo is "more open to the world" having both, temporal and spatial extent. Miyazawa’s lihatov also skillfully reflects the historical changes towards modernization in Japan binding together a vivid representation of his native land and a unique worldwide perspective. In conclusion, this paper sheds new light on relations within the world literature and shows how the pre-modern art of storytelling used in modern literature may become a universal language.

Tue, July 26th, 11:00, Aline Vennemann & Nina Kulovics, A. The arts as universal code
Date: Tuesday, July 26th
Chair: Aline Vennemann & Nina Kulovics

11:00 AM - Paul Valéry dans ses derniers jours : au Miroir de Voltaire
YASUNAGA, Ai (Shizuoka University, Shizuoka, Japan)

Paul Valéry (1871-1945), une figure symbolique de la IIIe République française, s’est adonné à la lecture de Voltaire (1684-1778), notamment dans ses derniers jours. C’était aussi un tournant de la République. Le 10 décembre 1944, peu de temps après la Libération, Valéry a participé à la célébration du deux cent cinquantième anniversaire de la naissance de Voltaire. Lors de cette séance, il s’est adressé au public : « Où est le Voltaire, la voix qui s’élèvera aujourd’hui ? Et quel Voltaire gigantesque, à la mesure du monde en feu, faudrait-il pour accuser, maudire, ravaler le forfait énorme et planétaire aux proportions d’un crime crapuleux ? » C’est une sorte de tragique bilan de la Seconde Guerre mondial. Valéry a continué à parler de ses conférences au Collège de France. C’est Essai sur les mœurs de Voltaire, qui était au chevet même de Valéry mourant. Notre communication va éclaircir la signification de la présence remarquable de Voltaire chez Valéry dans les derniers temps de sa vie, en analysant ses propos et ses fragments dans ses Cahiers sur Voltaire. Notre question aboutira nécessairement au croisement de la littérature et de la politique, puisque Voltaire
était « le héros de la littérature engagée » pour Valéry, selon l’expression dans Paul Valéry (Fayard, 2008) écrit par Michel Jarrety. Les propos de Valéry sur Voltaire ont fait ressentir une impression profonde au public qui avait supporté l’Occupation et qui a tenté de faire le premier pas vers une nouvelle époque. Valéry paraît comprendre l’attente du public pour son rôle d’orateur officiel pendant la période de reconstruction de son pays. Cela n’empêche pas qu’il a trouvé Voltaire comme un modèle suprême de la passion de la liberté de l’esprit.

11:30 AM - Ironie et parodie dans Jules Laforgue
machado, guacira (Faculdade de Ciências e Letras- Unesp de Araraquara, Araraquara, Brazil)

IRONIE ET PARODIE DANS JULES LAFOURGE Assigné souvent comme paradigme du poète décadent-symboliste, Jules Laforgue est allé, en moins de sept ans, de la prosodie traditionnelle et banale de ses débuts à une liberté poétique quasi inconnue avant lui. En tant qu’homme de la fin du XIXe siècle, ce poète cherchera à vivre en littérature ce qu’il ne peut vivre dans la vie réelle. Dans ce texte on veut montrer comment il choisit les moyens de s’échapper à l’existence monotone pour lui et pour ses contemporains, limitée aux mêmes décors et aux mêmes spectacles de la nature, à la trivialité humaine et à la solitude de l’individu éternellement enfermé dans sa conscience. Tout d’abord, il éprouve le besoin de chercher le plaisir ailleurs, dans l’art, par exemple, à travers l’observation du beau et une écriture imaginative et exquise. Chez Laforgue, l’art devient la voie par laquelle le poète atteindra à une réalité supérieure. On voit le sujet poétique railler les stéréotypes et les mensonges qu’il identifie dans le réel. Mais, bien vite cette ironie tourne vers les autres arts et la littérature elle-même. Le texte littéraire vaut alors par le travail textuel et par la relation étroite entre littérature et les discours des autres arts, ce qui met en valeur des aspects discursifs privilégiés, la tramme en 2nd degré et la métadiscursivité. Si, comme le veulent certains critiques, l’emploi de l’ironie peut donner lieu à des œuvres exceptionnelles, pourtant toujours stériles, à notre avis, la parodie, alors, dont il se sert souvent dans ses dernières œuvres, peut donner au contraire à sa poésie une contribution importante, capable de la distinguer de celles de ses contemporains et qui l’a projetée dans le siècle à venir.

Tue, July 26th, 14:00, Tri Pramesti, A. The arts as universal code
Date: Tuesday, July 26th
Room: Sensengasse SR 2
Chair: Tri Pramesti

2:00 PM - Genre Mobility in Agatha Christie and Dashiell Hammett
Gulddal, Jesper (University of Newcastle, Callaghan, Australia)

Although Agatha Christie and Dashiell Hammett were near contemporaries, achieved their literary breakthrough almost at the same time and now share a similarly foundational standing in British and American detective fiction, a comparative analysis of their works seems an unpromising undertaking and has not been seriously attempted; their differences in terms of cultural background, political and moral sensibility and literary style are simply too vast. Yet, a critical rapprochement between the two might be still valuable. This paper accordingly juxtaposes the early writings of each author with a view to elucidating their shared attempts to redefine the language and style of early twentieth-century detective fiction. Via close textual analyses of Christie’s early Poirot novels and Hammett’s pulp fiction of the mid-1920s the paper demonstrates how each writer engages self-consciously in experiments with the detective fiction genre that lay bare aspects of their writing far removed from the images of them transmitted by literary historiography. Christie experiments with narrative voice
as well as with the use of incongruent stylistic registers, using comedy and satire as counterpoints to the overpowering authority of the detective protagonist. Hammett, on his part, conducts experiments with narrative plot that not only allows him to develop his trademark modernist insistence on contingency, but also sees him craft storylines that adhere closely to the clue puzzle format. The paper’s comparative discussion of early Christie and early Hammett uncovers how each writer develops an individual style by purposefully contesting and undermining established genre norms. In terms of literary historiography this leads to an understanding of the 1920s as a period of pronounced mobility within the detective fiction genre. Yet, it also has wider implications for detective fiction criticism in general which remains overly dependent on the perception of detective fiction as a static genre, constantly reproducing a limited set of established, commercially successful formulae. Ultimately, the paper enlists Christie and Hammett to argue the opposite point: that detective fiction is constitutively a genre on the move.

Faienza, Lucia (Università degli Studi dell’Aquila, L’Aquila, Italy)

This study is focused on the links existing between language and self-portrayal of criminal organizations, as in particular in Roberto Saviano’s novels Gomorra and Zerozerozero. Indeed, in these novels the author suggests the structure of criminal organizations themselves through their language. The texts turn out to describe a “double” criminal dimension – lying parallel to the surface world – that overturns and transfigures the social and cultural codes of legality. In this respect, the use of dialectical variants and jargon introduce the reader to the existence of a reality dominated by archaic and chthonic codes, which resemble pyramidal power laws. Moreover, the camouflage of criminal activities and their fusion with legal ones, suggested one more time from the camorra-like language, adds up a further semantic level to communication. In turn, language will be examined in a broad sense, from the narrative connective tissue to the representation modality. In this respect, the diverse underpinning aspects of the language will be discerned, starting from the purely linguistic act identifying the word-object connection, and ending with the language as an elaboration of a figurative universe inspired from cinema, music and television. This latter aspect becomes evident in the self-celebration of the criminal organizations described by Saviano, which borrow stereotypes and clichés used in fiction and cinema to self-imitate themselves. In this respect, the link between fiction and identity discourse aligns the narration with post-modern poetics, in particular regarding the reality show and the difficulty of distinguishing reality from fiction. This link suggests the necessity – highlighted several times by the author – of a reformulation of reality starting from language and aiming at “breaking the relationship between power and criminal culture”.

Hashimoto, Yorimitsu (Osaka University, Toyonaka, Japan)

Somewhere in Tibet, the key to world domination or immortality, which men struggle in vain to obtain, is allegedly kept intact. This is a typical storyline of British literature inspired by the Shambhala legend. Strangely, the ‘Oriental’ people depicted in these novels, such as Guy Boothby’s
_Dr Nikola_ (1896) and Rider Haggard's _Ayesha_ (1905), were not depicted in a positive light. These novels elucidated the hegemonic battle, between the Western seeker and the Oriental keeper, over ancient wisdom. The discourse concerning the tomb of Genghis Khan has also followed the same pattern. In _Isis Unveiled_ (1877), H. P. Blavatsky noted the Mongolian legend; the tomb was said to be near ‘Lake Tabasun Nor’, from where he would one day ‘awake and lead his people to new victories and another harvest of glory’. Blavatsky, who did not cite this reference, seems to have revised the legend told by Nikolai Mikhailovich Przhevalskii’s _Mongolia_ (English Translation, 1876). This briefly mentioned idea was so altered and spread by Elliott Coues and the Roerichs that the lost tomb of ‘the Mongolian Alexander’, understood as the heartland of world domination, amplified Japan’s Pan-Asianism and Japanised holy grail literature. Meanwhile, the American film _Mask of Fu Manchu_ (1932) articulated and popularised the latent framework of this British Shambhala fantasy. Appropriating the political context of the Manchurian Incident (1931), the movie features an East-West struggle over the tomb’s treasure, which is the key to world domination. It is hardly surprising, therefore, that Sax Rohmer, the original author of the Fu Manchu novels, was deeply fascinated by Theosophy. In this paper, I would like to trace the narrative of the lost tomb and locate Theosophy’s overlooked interrelationship between Pan-Asianism and the Yellow Peril.

9:30 AM  -  The Joy of Fish Developing an Aesthetic Epistemology from Chinese Brushstrokes

Chen, Yi (Victoria University in the University of Toronto, Toronto, ON, Canada)

The Chinese aesthetic concept wèi 味 (taste) is considered literally derived from the pleasure of food, and curiously, the highest achievement is to be “bland” 淡. This unique idea of blandness as the highest ambition of art suggests a paradoxical combination of an utmost plain style and richest meaning, a simplicity that is deceptive, since a closer inspection reveals it to be complex, evocative and profound. However, two millennia of Chinese philosophical tradition and literary criticism have interpreted wèi as an experience that is beyond language, impossible to be pinned down through analysis, expressed only through metaphors such as the 12th century scholar Yán Yǔ’s “antelopes who, hanging by their horns, leave no trace by which they could be found”. Here, I present a phenomenological-empirical approach to wèi through a comparative reading of lines 線條 in the paintings of Bàdà Shānrény 八大山人, the 17th century Chinese painter, calligrapher, poet, and the Canadian artist Emily Carr (1871-1945) such as “Scorned As Timber, Beloved of the Sky”. I will show how Maurice Merleau-Ponty’s phenomenological approach to sinuous lines suggests a mode of thinking that can be illustrated through the language of Bà Dà Shān Rén’s brush strokes. Both traditional Chinese philosophy and the 20th century phenomenological program offer approaches to this question, but now we see how a comparative approach to the subtle features, the Handwerk of the artwork, allows one to illuminate the other without reducing the work to its component parts. Such “aesthetic epistemology” can illuminate the deeper structures of phenomena that are as enigmatic as wèi, across linguistic, cultural and historical barriers. When not confined to seeking a “common denominator” through influence studies, and not simply looking for similarities and difference of pre-given objects, comparison becomes a Way of questioning, learning, and seeing, a common language for both epistemology and aesthetics.


Kivrak, Pelin (Yale University, New Haven, USA)

Cinematic storytelling and an overall engagement with the diverse politics of witnessing are two significant elements of Rushdie's 1981 novel Midnight's Children. Rushdie’s narration borrows elements from various forms of visual media, especially cinema and its reception in the postcolonial Indian context. Cinema’s power of destabilizing and organizing fixed images and the collective
experience of the film spectacle emerge as critical grounds for the novel to present spectatorship as a space for exchange, marginality and transformation. Taking Rushdie’s representations of the cinema screen as its starting point, this paper investigates philosophical and political implications of rendering spectacles in the global modern novel.

**Tue, July 26th, 11:00, Raul Galoppe, A. The arts as universal code**

Date: Tuesday, July 26th
Room: Sensengasse SR 3
Chair: Raul Galoppe

11:00 AM - Minimalism and Critical Language in Sa’di’s Gulistan and Chaucer’s Canterbury Tales

_Niazkar, Farah (Marvdasht Islamic Azad University, Shiraz, Iran)  

The development of modernism and the beginning of the para-industrial age along with the widespread achievements of the twentieth century, influenced various aspects of human life, namely his arts and literature, leading to the emergence of a new literary genre called “minimalism”, which seeks to keep pace with the fast-moving life, relying on utmost brevity of expression.

Minimalism, as viewed in western literature, is a new phenomenon, whereas in the literary classics of Iran samples abound which are, in many ways, in compliance with this literary genre. This conformity could be traced in the 13th century Iranian poet and writer Sa’di’s Gulistan, evident in features such as the brevity, simple plot, restricted setting, realism, plain language, limited number of the characters involved, etc. Some of these features and the way they are dealt with are shared with and can be compared to those of The Canterbury Tales, by the 14th century English writer Geoffrey Chaucer.

On the other hand, Sa’di’s Gulistan and Chaucer’s Canterbury Tales are in some way expressive of their society’s hidden critical, opposing views, of which the writers inform their communities aiming at reformation of the statuesque through the illustration of such attitudes in their works. In other words, these works are the reflection of realistic societies in which the society’s tangible realities have been illustrated in the form of tales and anecdotes and whose writers have strived to express the society’s problems and adversities, and described what is going on around them in their critical language of the tales. Therefore, the critical tone and theme employed, the implied philanthropy and humanism, the attention exerted on different social strata in their attitudes towards various phenomena, and the like are among the structural characteristics to be studied in both works.

Key terms:

Chaucer’s Canterbury Tales, critical language, minimalism, Sa’di’s Gulistan

11:30 AM - The Bastard Son of Surrealist Poetry: The Contemporary Global Novel

_Ungureanu, Delia (Harvard, Cambridge, USA)  

Written in the heyday of surrealism, which privileged poetry while condemning the novel as a bourgeois enterprise, Louis Aragon’s La Defense de l’infini – an unfinished monstrous meta-novel of about 1600pp – was destroyed almost entirely by its creator in the late twenties. Yet he returned to it as his hidden legacy when he was already a consecrated poet in the late 1960s, attempting to reinvent himself as a novelist. Aragon’s return to his unfinished project of a novel made of dozens other novels, with stories and characters that intersect according to a surrealist poetic logic, coincided with the birth of the global novel with magical realism in Latin America and the later
version of Central and Eastern European postmodernism. While André Breton had thought that surrealism would travel globally through poetry, the history of the circulation of surrealist ideas shows that poetry had to take either the form of the surrealist object or that of prose fiction in order to travel globally. This paper is an attempt at understanding magical realism as the legacy of surrealism, taking Aragon’s unfinished novel (itself the work of perhaps the best surrealist poet) as prototype for this global genre, and comparing Aragon’s project to Gabriel García Márquez’s use of Paul Eluard’s poetry in Cien años de soledad and to the Romanian postmodernist writer Mircea C?rt?rescu’s turn from poetry to global fiction in Nostalgia and his trilogy Orbitor.

12:00 PM - Ethical Expression in Comedies of Social Problem

Henrik Ibsen, Father of Modern Drama, and his comedies of social problem, most notably, have significant and profound influence on George Bernard Shaw, the great British dramatist of 20th century, and his creations. That is, Shaw’s creation of social problem drama is directly attributable to Ibsen’s. Victorian literature “mainly focused on the significance of morality and religion, considering literature beneficial to the heart of mankind”. Shaw creatively accepted the writing techniques of Norwegian playwright Ibsen, and published his only treatise of drama theory The Quintessence of Ibsenism in 1891 which fully expressed his basic understanding to dramatic arts. This book not only accelerates the spread and acceptance of Ibsen’s realism-oriented drama in Europe especially in Britain, but also in particularly emphasizes “the primary task of drama is to reflect social problems, and the degeneration of human morality is the root of all social problems.” He believed that sometimes traditional moral standards may not meet the requirements of social reality, and therefore it’s necessary to find a series of ethics to solve social problems.
Argentina during the 1960s and early 1970s. This paper will study a selection of Walsh’s songs focusing on how the different musical styles, most notably folkloric rhythms and tango, are essential in shaping her poetics of lesbian desire and how such lesbian desire encoded in her use of language and performativity succeeds in stating the unspeakable and promoting social change in the hostile environment of Argentina during the dirty years of military dictatorship.

2:30 PM - Feminine Writing in Travel
Liu, Yan (Guangdong University of Foreign Studies, Guangzhou, China)

A lot of terms in gender studies, upon being translated into Chinese, have experienced mis-translations and appropriations in similar ways as many other terms in literary criticism. This essay will closely observe the case of “écriture féminine” by analyzing what is lost and what is added when the term travels from French to English and then to Chinese. Relying mainly on the guideline of Edward Said’s traveling theory, the essay will discuss the circumstances of “the point of origin” in comparison with those “conditions of acceptance” in the target regions in order to find out what particular political, social and cultural contexts decide the process of translation and accommodation. Unlike the original French term which stresses on the feminine quality of the writing, the transplanted term in Chinese is largely restricted to refer to those literary writings written by women. If the translation of the term from French to English is “the cross-cultural movement of a philosophical inquiry which is not necessarily readily at hand for the Anglo-American audience” (Penrod), the translation of the term from English to Chinese is a conscientious and collective effort on the part of Chinese scholars to provide intellectual support for female creativity.

3:00 PM - Resistance though Writing: A comparative Study of two Marginal Women’s Debut Novels
Panda, Punyashree (Indian Institute of Technology, Bhubaneswar, Odisha, India)

Derogation of and discrimination against women has been a long and continuous process, leading to their sustained marginalization in human society. However, women born to a particular race, sect, religion, ethnicity, or color find themselves further marginalized due to both their gender and the socio-historical background of their community. The proposed paper intends to take up for study two debut novels by women who come from such margins of their respective nation-states and make a comparative study of the patterns of resistance evolving in marginal women’s writing from the 1980’s to the present date. How is fiction written by marginal women now, different from those written in the late twentieth century? Is it safe to assume the authorial voice as a voice of resistance that underlines the most important issues concerning the women from marginal communities? Is this authority of representation constructed, obstructed, or destroyed by the content and/or form of the text as well as the socio-economic status of the author? Is resistance reflected similarly in marginal women’s writing emerging from different traditions? What are the “petite histories” (Hassan 591) that come into being through these writings? The proposed paper focuses on two debut novels from two different traditions—Native American novelist Louise Erdrich’s Love Medicine, and emerging Indian novelist Meena Kandasamy’s The Gypsy Goddess. The objective is to compare, in terms of content and form, Kandasamy’s untested debut novel to the now established debut novel of Louise Erdrich, a creative work long canonized in the narrow sphere of marginal women’s writings. The purpose is to come up with a layered, multifaceted, comparative study that compliments the dynamic landscape of marginal women’s writing that has emerged over time.
Tue, July 26th, 09:00, Ekatarina Kondrateva, B. Language - The essence of world literature
Date: Tuesday, July 26th
Room: Sensengasse SR 4
Chair: Ekatarina Kondrateva

9:00 AM - So you think you can publish?: The Case of Contemporary Gilaki Poetry and the Hegemony of Persian Literature
Fadaeiresketi, Faryaneh (Heidelberg University, Den Bosch, Netherlands)

In analyzing the literary world system, marginal literature usually refers to the national literature of “small” languages. However, geographic borders do not overlap linguistic ones. Therefore, marginal literature in multilingual countries, i.e. literature of linguistic minorities, is mainly ignored in the politics of the international publication market and world literary sphere. This study will focus on Iran, as an ethnically and linguistically diverse country. While Farsi/Persian is the official language in Iran, a considerable portion of Iran’s population consists of various ethnicities who speak their native dialect or language. The case study of this paper, contemporary Gilaki and Mazandarani poetry, is a marginal literature located within the borders of Iran which is itself a peripheral nation in the world literary system. In the early 1990s, a group of poets from Gilan, a province located on the southwestern coast of the Caspian Sea, began to feature a new literary movement called Has? She?r, a form of poetry which is written in Gilaki language. Through analyzing Has? She?r, this study sheds light on the dialectic of Gilaki literature, as an example of a linguistic minority, in relation with the hegemony of Persian literature in the country, in order to receive literary legitimacy an access national level reception and broader readership.

9:30 AM - Ecrire italien à Naples : place et fonctions du napolitain
Riberi, Erika (Université d’Aix-Marseille, Aix-en-Provence, France)

Tue, July 26th, 11:00, Stefania Rutigliano, B. Language - The essence of world literature
Date: Tuesday, July 26th
Room: Sensengasse SR 4
Chair: Stefania Rutigliano

11:00 AM - Dramatische Sprachen: (Fremd)Sprachen in den Bühnentexten von Peter Handke
Hannesschläger, Vanessa (Austrian Centre for Digital Humanities - ACDH-ÖAW, Vienna, Austria)


Room: Sensengasse SR 4

11:30 AM - Zum Mond fliegen mit Jules Verne, Georges Méliès, Brian Selznick und Martin Scorsese
Nickel, Beatrice (University of Stuttgart, Stuttgart, Germany)


Tue, July 26th, 14:00, Zofia Grzesiak , B. Language - The essence of world literature
Date: Tuesday, July 26th
Room: Sensengasse SR 4
Chair: Zofia Grzesiak

2:00 PM  - Retelling the Bible: Jewish Women’s Midrashic Poems on Abishag the Shunamite
Koplowitz-Breier, Anat (Comparative Literature Dept. Bar ilan University, Ramat-Gan, Israel)

In Sustained Fictions, Lesleigh Cushing Stahlberg seeks to define a new language or code through which to interpret the “retelling” of the biblical texts. Adopting methods from midrash, intertextuality, and translation studies, she suggests that approach, stance, and filter must be addressed in relating to such “biblical afterlives.” In light of this new critical language, I examine the way in which various Jewish women poets from the beginning of the twentieth century until today have treated the theme of Abishag the Shunammite (1 Kgs 1:1-5, 14, 2:13-26). Judaism traditionally barring women from studying, they have been forced to find covert ways to read and interpret its sacred texts. Much of Jewish feminism has thus been devoted to gaining access to the Jewish canon as a whole and the biblical text in particular. Here, I shall focus on what may be called feminine “midrashic poems” dealing with Abishag—i.e., poems that rewrite the biblical story from a feminine perspective, giving a voice to a feminine protagonist who is silenced in the original text. I shall commence with two German-Jewish expressionists poets—H. Stieler (1918), who wrote about Abishag’s love for king David, and H. Caspari (1919), whose Abishag commits suicide when she discovers what her powerful youthfulness has created. I shall then turn to K. Gershon (1979), a German-born poet who lived and wrote in the United Kingdom, who depicts Abishag’s thoughts and feelings toward the old king. Finally, I shall consider some American poets, many Jewish American women poets having taken Abishag as their theme since L. Glück’s 1975 poem. From Glück’s submissive Abishag, the little-known biblical figure develops into an independent woman in charge of her own destiny (B. Holender , 1991; E. A. Sussman-Socolow, 1999; D. Walders, 2005), working her way from a mere “warming device” into a sexy woman who uses her sexuality to tease the king (S. Kaufman, 1984) or dreams of different sexual relations (L. Barrett, 2007), her sexuality being bound up with her independence (S. Skolnik, 2011).

2:30 PM  - Subverting the Language of Power into Language of Resistance
TOSUN, TULIN ECE (Purdue University, Comparative Lit., west lafayette, USA)

Epic generally known as a male genre is written in an elevated style praising glorious manly deed. Epics can be defined as long narrative poems concentrating either on a hero such as Achilles, Beowulf, Gilgamesh, Aeneas, or on a civilization like Rome or Christendom. The Epic of Gilgamesh is one the earliest epics telling the story of Gilgamesh who is praised throughout the epic. Gilgamesh’s
glorious deeds are told by a powerful male language. Within this framework, as a reaction, many women writers have examined and inquired the status of women on political and social planes. This paper will focus on Woman’s Epic, which is the revision of The Epic of Gilgamesh by a Turkish contemporary female writer Ayla Kutlu. This paper aims to look at Kutlu’s work from a revisionary perspective and how she uses language as resistance to recreate the epic and Gilgamesh’s myth. As a contemporary Turkish writer, Kutlu revisits the Gilgamesh’s story and rewrites the epic in verse form with an elevated style from the perspective of a woman who is a priestess of the Sumerian goddess Inanna at the temple of the city of Uruk, which is ruled by Gilgamesh for three hundred years. Unlike in the story of Gilgamesh, the first person narrator and the subject of the epic is a woman, Lyotani. By changing both the voice and the language of the epic Kutlu wanted to demonstrate that women also have their own epics and languages to tell their resistance stories.

3:00 PM  -  C.N. Adichie's Short Stories
Eilittä, Leena (University of Tampere, Tampere, Finland)

This paper discusses Chimamanda N. Adichie’s use of different languages in her short stories published in the collection The Thing Around Your Neck. Adichie writes in English but there are some untranslated Igbo words in the stories which depict the lives of Nigerian women in the U.S. While the protagonists are attempting to adapt themselves to American middle class life they are being cut off from Nigerian cultural traditions. It is for their emotional relationship with local Nigerian traditions that Adichie uses Igbo words which point, for example, to the family members of the protagonists, to significant issues related to local religions and to some items of local food. These untranslated Igbo words - alongside with narrative devices from African story telling tradition – introduce glimpses to West African culture which these women in exile still feel that they are being a part of. This paper reflects if Adichie’s use of Igbo words and African narrative devices are a mere decoration to her stories written in English or if these words and devices introduce something new to our understanding of short story.

Tue, July 26th, 09:00, Vanessa Hannessschläger, B. Language - The essence of world literature
Date: Tuesday, July 26th
Room: Sensengasse SR 5
Chair: Vanessa Hannessschläger

9:00 AM  -  “They were seeking a neutral language.” - Welt(hilfs)sprachen als literarisches Thema
Walburg, Myriam-Naomi (Ludwig-Maximilians-Universität München, Ivry-sur-Seine, France)

Welt(hilfs)sprache(n), globale Sprache, universale Sprache: All diese Begriffe bezeichnen Sprachkonzepte, in denen die Überwindung von nationalen Sprachgrenzen im Vordergrund steht. Dabei ist auffällig, dass in der Untersuchung des Komplexes Weltsprache(n)- Welthilfssprachen - Universalsprachen eine sprachwissenschaftliche Ausrichtung dominiert: Literaturwissenschaftliche Überlegungen fehlen dagegen nahezu vollständig, obwohl gerade die Debatten um World-Literature die Frage nach der ‘Sprachigkeit’ einer solchen Literatur hervorrufen. Denn das, was heute als world-literature beschrieben wird, ist gerade nicht in einer der zahlreichen Universalsprachen verfasst, sondern wird entweder in Übersetzung in die jeweiligen Nationalsprachen oder aber auf Englisch gelesen. Der Anspruch, der sich aus der Entwicklung von Welt(hilfs)sprachen ergibt – nämlich jede Form von Übersetzung überflüssig zu machen – hat sich also weder im internationalen diplomatischen Verkehr, noch auf Ebene der Literatur erfüllt. Die Thematik der Weltsprachen mit ihrem allumfassenden Anspruch ist also auch, gerade in Bezug auf Literatur, eine Frage nach einem

9:30 AM - Translation Studies and Comparative Literature are Working Under the Command of Language
Sasani, Amir Reza (Shiraz Azad University, Shiraz, Iran)

Language is considered as the most fundamental structure of humankind and the one on which most other structures depend; this saying is mostly supported by the structuralists; in their view everything is manipulated by language. Thus all experiences are shaped by passing through the filter of language; it is through language that we conceive and perceive the world. Therefore different cultures and different literatures are the products of different languages. So as a discipline, Comparative Literature insisting on culture is very much indebted to Translation Studies which is very much indebted to Cultural Studies whose main concern is studying the interesting differences and commonalities between different cultures which helps Translation Studies come up with the difficulties of the process of translation; however as it is mentioned, different cultures are formed by passing through different languages and language is the fundamental structure of all these aforementioned intertwined disciplines. This paper—by showing different examples and employing different theories proposed by different theoreticians such as Susan Bassnett—tries to demonstrate how different languages, such as Persian and English, form the different cultures and literatures and consequently how Comparative Literature and Translation Studies work under the command of language. Keywords: Persian and English Languages, Cultures, Literatures, Translation Studies, Comparative Literature, Susan Bassnett

10:00 AM - Sprachen im Unterricht aus der komparatistischen Perspektive
Pichugin, Alexander (Rutgers, The State University of New Jersey, New Brunswick, USA)

Entwicklung der komparatistischen Denkweise und des vergleichenden Herangehens an die Sprachen. Die Forschung bestätigt die Wirksamkeit dieser und ähnlicher pädagogischer Initiativen, die die Sprachen auf die komparatistische Weise behandeln und dadurch eine Brücke zwischen der interdisziplinären Sprachforschung und der literarischen Komparatistik bauen.

**Tue, July 26th, 11:00, Wagner Walter, B. Language - The essence of world literature**

Date: Tuesday, July 26th  
Room: Sensengasse SR 5  
Chair: Wagner Walter

11:00 AM - Quelle langue parlent (ou ne parlent pas) les anges? Babel dans la pensée du Maharal de Prague (1520-1609)  
*Alcoloumbre, Thierry (Bar Ilan University, Ramat Gan, Israel)*

Situé à l’intersection du Moyen-Âge et de la Renaissance, le Maharal de Prague (Rabbi Judah Loew, 1520-1609), est sans doute le penseur juif le plus important depuis Maimonide. A la croisée de l’humanisme et de la tradition juive, puisant aux sources talmudiques aussi bien qu’aux sources de la philosophie, de la science et de la kabbale, il a développé une pensée originale qui l’impose comme prédécesseur de la modernité aussi bien que comme continuateur de l’héritage antique et médiéval. Révélateur à cet égard est sa conception de la multiplicité des langues. Enracinée dans une exégèse originale du récit de la tour de Babel, elle reprend la tradition du “midrash” juif tout en reflétant la promotion des langues profanes dans l’espace européen, corrélative à l’idée de nation. Savoir quelles langues parlent (ou du moins : comprennent) les anges était bien plus qu’une curiosité scolaire : c’était un moyen de mieux comprendre l’articulation de la politique, de la religion et de la personne. Pour les Juifs européens, c’était aussi un moyen de gérer leur rapport au cultures environnantes et à la renaissance scientifique et littéraire qu’elles encourageaient. On consacrera un développement particulier au statut de la langue araméenne (ou chaldéenne). Paradoxalement, cette langue universelle (sorte de lingua franca du Proche-Orient antique et du judaïsme rabbinique) est conçue par le Maharal comme une « non-langue ». On essaiera de montrer que cette conception, loin d’être négative, est peut-être l’apport le plus fécond du penseur juif à la réflexion sur les langues humaines.

11:30 AM - La réception du symbolisme en Belgique. Le « mythe nordique » et l’identité wallonne.  
*MITA, Jun (Kitasato University, Sagamihara, Japan)*

Cette étude considère comment le symbolisme est reçu en Belgique à la fin de siècle, au moment du débat entre l’identité « belge » et « wallonne ». Le symbolisme est l’un des plus successifs mouvements artistiques de la Belgique. Toutefois, Albert Mockel, l’initiateur wallon de cette esthétique d’origine française, s’occupait en même temps du régionalisme en Wallonie qui s’opposait à l’identité belge en tant que l’amalgame de la culture latine et germanique, défini par le critique bruxellois Edmond Picard. En introduisant le symbolisme, Mockel s sur la « latinité » de la Wallonie alors que les écrivains, dont la plupart étaient d’origine flamande, seraient plutôt « germaniques ». À partir des années 1890, la Wallonie, l’organe de Mockel perdait l’initiative sur le champ littéraire en Belgique et le symbolisme belge allait jouir d’un succès international avec les écrivains flamands de l’expression française tels que Georges Rodenbach et Maurice Maeterlinck, grâce à l’exotisme « nordique/germanique » connu comme le « mythe nordique ». En général, on attribue la dissolution de la « Wallonie » à Mockel qui visait l’assimilation à la littérature française, alors que les autres souhaitaient une littérature régionaliste et folklorique, et par conséquent, on ne parvint pas à inventer la littérature symboliste « à la wallonne ». Mon analyse montre que le modèle
Il semble que la réflexion sur le multilinguisme ne puisse se passer du recours au mythe de Babel. Cela montre l’interdépendance du discours conceptuel et du discours figuratif. Toutefois, le discours figuratif ne se limite pas au paradigme de Babel. À titre d’exemple, on peut citer la figure également paradigmatique du sage heptaglotte Ouyr-dire de Rabelais qui, face à la mappemonde de l’âge des découvertes, explique le Nouveau Monde du Savoir sur la toile de fond de la découverte de l’Amérique et de la redécouverte du monde antique, y compris la pyramide de Babel. Le sage monstrueux s’articule, se désarticule en sept langues, somatiques et linguistiques, simultanément. Cette figure étonnante permet de développer un nouveau paradigme du multilinguisme qui inaugure la modernité du langage, marqué par la prolifération, l’ambiguïté et le grotesque, à situer entre Babel et la Pentecôte. L’exposé esquissera une mappemonde mobile de l’imaginaire du multilinguisme dans la littérature et la critique européennes en comparaison avec des imaginaires extra-européens et universels. On se focalisera sur les figures les plus paradigmatiques, tels que les mythes de Babel et de la Pentecôte confrontés aux mythes de Toth, Hermès, Elegguá, Chihuacoatl et Vâc, avatars littéraires compris; ensuite sur les figures cosmiques, culturelles et techniques, telles que la Meersprachigkeit, la forêt des langues, la migration multi-langues à l’image des Mexicas et Chicanas, la créolisation et le cosmopolitisme, l’uomo moltiplicato, le cyborg Babel Fish et World Wide Web; et finalement sur les figures rhétoriques du multilinguisme. Les figures seront assemblées dans une configuration qui rendra compte de leurs relations structurelles et interculturelles, de leurs vecteurs idéologiques et de leurs transformations historiques. Cet imaginaire du langage pourra s’insérer dans une poétique et éthique de la pluralité et de l’altérité, dite poethik polyglott.

2:30 PM - Eine Laotsesche Landschaftsmalerei von Grönland: "Anatomie einer Nacht" von Anna Kim

Lee, Kishik (Korea-Universität, Seoul, South Korea)


Die Geschichte stammt aus der grönländischen Realität, hat aber durch die Sprachmagie der Autorin ihre reale Farbe verloren, sodass Zeit- und Raumverbundenheit verloren gegangen sind. Der Roman über die dunkle Realität der Insel verwandelt sich dadurch in einen surrealistischen Roman, er wirkt wie eine ostasiatische, schwarzweiß-Tuschmalerei, die - scheinbar aus der realen Welt enthoben – zeitlos wirkt.

3:00 PM - "Nicht alles ganz koscher": Das lange Leben des jüdischen Witzes von Shakespeares Theater bis Friedrich Torberg

Gleiser, Olga (Universität Würzburg/Germersheim, Würzburg, Germany)


Tue, July 26th, 09:00, Anat Koplowitz-Breier, B. Language - The essence of world literature
Date: Tuesday, July 26th
Room: Sensengasse SR 6
Chair: Anat Koplowitz-Breier

9:00 AM - A comparative analysis of “The Lovely Lady”
Osidze, Tamar (Ivane Javakhishvili Tbilisi State University, Tbilisi, Georgia)

A comparative analysis of “The Lovely Lady”, a short story by D.H. Lawrence with its Georgian translations, gives scholars of translation studies an opportunity to make significant conclusions concerning the importance of a translator’s awareness of the author’s world views and outstanding thinker’s influence on him, especially the psychological viewpoint of Sigmund Freud and the philosophical thoughts of Friedrich Nietzsche.

A thorough study of this story against the background of “Sons and Lovers”, a novel by the same writer, makes it easier to comprehend Lawrence’s perception of a love-hatred opposition. It also illustrates the impact of the Nietzschean phenomenon of power and the Freudian theory of psychoanalysis on the writer’s perception of the mentioned opposition.

We argue that the current translations of D.H. Lawrence’s stories lack a consideration of the 19th and 20th century thinkers’ influence on his fiction that actually causes mistranslations in the target text.

9:30 AM - Constance Garnett - Tolstoy
Alekseeva, Galina (State Museum of Leo Tolstoy at Yasnaya Polyana, Russian Federation)

Constance Garnett originated from the family many generations of which were connected with Russia in this or that way. So this country was not a complete terra incognita for Constance. Her friendship with the Russian political emigrants played a very significant role in the growth of her interest to Russia. It was Sergei Stepniak, who advised Constance to learn Russian and translate Russian literature professionally. All Russian friends helped her in her Russian studies but especially Felix Volkhovsky who collaborated in Stepniak’s edition Free Russia. Even before their friendship with Russian emigrants Edward and Constance Garnett were interested in Russian literature and read some of Russian authors.

Upon her coming back to England on 24 February 1894 Constance devoted herself to the Russian authors’ translations. She was the author of the translations of Turgenev, Dostoyevsky, Gogol’, Chekhov, Hertsen, Goncharov and Ostrovsky. As Kornei Chukovsky remarked, she “translated seventy volumes of Russian classical literature”, though she was not that fluent in Russian, and that is really phenomenal - her translations are still considered to be one of the best translations of Russian literature! Her manner of translation from Russian was being worked out at that time. Her grandson Richard Garnett describes the process: «She would read through the Russian, looking up the unfamiliar words and phrases and noting the English in pencil between the lines, jus as she had done in her Greek books at Cambridge. Russian novels were usually paper-bound, and by the time she had
finished with them they were often just a stack of loose sections. Then she would set to and write out the translation fairly rapidly». Her husband David noted how expressive her face was that “I could guess at the emotional tension of what she was reading”. D. H. Lawrence was very impressed by her routine of translation: «sitting out in the garden turning out reams of her marvelous translations from the Russian. She would finish a page, and throw it off a pile on the floor without looking up, and start a new page. The pile would be this high... really almost up to her knees, and all magical». Working on Tolstoy’s novels very hard, Constance Garnett thought, “Tolstoi’s simple style goes straight into English without any trouble. There is no difficulty”. She was probably satisfied with her translation of War and Peace since at the end of her life she once remarked: «I should like to be judged by my translation of Tolstoy’s War and Peace». Of course for the most part Constance Garnett managed to bring the English readers to Tolstoy’s novel as close as possible. Certainly there were some shortcomings as in any other translations. Some critics say that she ignored the foreign texts in the novel: for the most part she translated into English all the French speech in the novel. Some critics, including Henry Gifford, mentioned her change of Tolstoy’s syntax, of some folk words and expressions etc. The list of her translations of Tolstoy’s works is impressive, and she is still known as one of the best translators of Tolstoy.

10:00 AM  -  Writing in Pairs. Tandem Authorship versus Tandem Translations

Writers and poets also write in tandems. What are their motives? Does it depend on the genre or on their poetics? And do many of the translators pair off? Why do people write/rewrite text in pairs, and how they do it? The paper drafts a larger investigation of one of the developments rarely researched within the practice of translation and that of literary text production. The main objective to fill this research gap was to establish a contemporary definition of the term tandem (translation and authorship) and to yield the expected variety of this special form of the collective, collaborative text production. Traditionally, tandem works have subscribed to the belief that they serve complementary competences of the two authors/translators deciding to write/rewrite a literary text together. The second common belief is that most of both the authors as the translators work rather alone. This needs to be put into a perspective. - The second aim is to get a detailed picture of the roles within the collaborative and hierarchical interactions that constitute tandem literary text production. - Since very little was found in the bibliography on the question of tandem literature writing/rewriting, to observe this phenomenon research data has been and will be gathered from multiple sources at various time points beginning late spring 2014 up until 2016 using the method of in-depth interviews with authors and translators of different language combinations – both working in tandems. -The themes identified in the responses up until now bring the insight that the variety of why-to write/rewrite and how-to write/rewrite in a tandem seems to be larger than presumed. But the reasons why someone decides to write/rewrite in tandem and the manners how they do it need to be widely statistically obtained, analysed and categorised.

Tue, July 26th, 11:00, Alekseeva Galina, B. Language - The essence of world literature
Date: Tuesday, July 26th
Room: Sensengasse SR 6
Chair: Alekseeva Galina

11:00 AM  -  From National Canons to World Literature: Writing Ireland in English and German Translation

Walter, Katharina  (INTRAWI, Universität Innsbruck, Innsbruck, Austria)
This paper examines representations of the nation in Irish literary texts from the late nineteenth century onwards to map out differences, however subtle, in conceptions of national belonging underlying the English originals and their German translations. The argument demonstrates that translations can destabilize the identities not only of the cultures that receive them, as Lawrence Venuti has shown, but also of the source cultures, particularly where the nation is the object of representation. Another important area of enquiry is the positioning of both originals and translations within the global literary market. This paper reviews Emily Apter’s suggestion in Against World Literature (2013) that writing in translation rests uneasily between national canons and the maze of global literature, belonging fully to neither. Key questions this paper addresses include the following: What has to be captured and what can be surrendered for literary translation to be “faithful” (if that is a valid criterion) and/or ethical? How can we determine the ownership of literary texts and ideas, which is both compromised and enriched by translation? And what is the status of translations in the global literary market? These questions are important in- and outside the literary marketplace in a world that has ceased to respect boundaries of time and space and relies on an ever-growing field of global communication.

11:30 AM - Aspects of the translational and the transnational in the work of Afrikaans authors in South Africa
Viljoen, Louise (Stellenbosch University, Stellenbosch, South Africa)

In his essay on “Agency and Translational Literature” Wail Hassan (2006) uses the term “translational literature” for those “texts that straddle two languages, at once foregrounding, performing and problematizing the act of translation; they participate in the construction of cultural identities from that in-between space and raise many of the questions that preoccupy contemporary translation theory”. He also writes: “Translational texts are performances of the interlinguistic, cross-cultural communication, operating on several levels of mediation and contestation, alternating between autoethnography and the rewriting of metropolitan narratives from the perspective of imperialized societies”. The reference to “metropolitan narratives” and “imperialized societies” as well as the focus on translations between Arabic and English, suggest that Hassan places the translational against the background of power imbalances between metropolitan centres and colonised margins. South African writers who write in the ‘minor language’ Afrikaans have produced interesting examples of texts that straddle two different languages in order to mediate between languages, to contest the power imbalances between languages in multilingual South Africa and to comment on the movement of texts beyond national borders. This paper explores the way in which texts by the writers Antjie Krog (Mede-wete/Synapse), Breyten Breytenbach (Oorblyfsel/Voice Over) and Marlene van Niekerk (Die sneeuwsipmer/De sneeuwsipmer) straddle the divide between Afrikaans and languages such as Xhosa, English and Dutch. It also explores the relationship between the translational and the transnational in these texts, by referring to the idea of a “minor transnationalism”, as proposed by Lionnet and Shih (2005), in order to foreground the lateral movements between ‘minor languages’ as opposed to the vertical movements between ‘minor languages’ and culturally powerful languages such as English.

Tue, July 26th, 14:00, Philippe Chardin, B. Language - The essence of world literature
Date: Tuesday, July 26th
Room: Sensengasse SR 6
Chair: Philippe Chardin
2:00 PM - Les langues de la littérature de jeunesse
Attikpoé, Kodjo (Memorial University of Newfoundland, St. John's, Canada)

La simplicité est souvent considérée comme la principale caractéristique de la littérature de jeunesse, tant il est vrai que les formes narratives, la composition et la langue des ouvrages destinés au jeune lecteur apparaissent comme des modèles de simplicité. Mais cette notion s'avère équivoque: pour certains, elle est marquée du sceau du négatif, qui ferait de cette littérature un genre mineur; pour d'autres, elle n'est en aucun cas dévalorisante. En effet, elle traduit, d'une part, le fait que la littérature de jeunesse ne doit pas dépasser un certain niveau de complexité quant à sa réception par le jeune lecteur (Maria Lypp, Einfacheit als Kategorie der Kinderliteratur, 1984). D'autre part, cette simplicité apparaît comme une catégorie esthétique. En témoigne le chef-d’œuvre Vendredi ou la vie sauvage de l'écrivain français Michel Tournier, lequel est une réécriture de son roman pour adultes Vendredi ou les limbes du Pacifique. Toutefois, on constate que la littérature de jeunesse contemporaine de tend à s'éloigner de plus en plus de sa simplicité traditionnelle: les techniques narratives, les pratiques langagières et stylistiques deviennent plus complexes. Cette communication proposera, dans un premier temps, une réflexion théorique sur les notions de simplicité et de complexité, à la aune desquelles la littérature de jeunesse est souvent évaluée. Dans un second temps, nous examinerons des exemples de pratiques langagières. Pour ce faire, nous nous intéresserons particulièrement aux romans de jeunesse des auteurs mixtes, c'est-à-dire écrivant pour tous les âges.

2:30 PM - Les diverses langues de la littérature comparée : Albert Schweitzer, auteur plurilingue, compositeur, médecin et lauréat du prix Nobel de la paix qui n’a cessé de dépasser les frontières
Vennemann, Aline (Université de Haute-Alsace, Mulhouse, France); Kulovics, Nina (Université de Haute-Alsace, Mulhouse, Austria)

Le roman noir est un genre littéraire qui n’appartient pas à la tradition littéraire des Antilles. Jusqu’à la deuxième partie du XXe siècle, nous ne comptons que quelques exemplaires avec des prétentions littéraires modestes. Aux années 80 un nouveau modèle de policier s’affirme en Martinique et en Guadeloupe. Nous pouvons parler de romans noirs détournés en conséquence de leurs structures particulières. Brin d’amour de Confiant et Solibo magnifique de Chamoiseau sont des exemples de cette phase créoliste du roman noir qui trouve une voie originelle au niveau de la structure et propose des expériences linguistiques riches à même de saisir la pluralité idiomatique de la tradition culturelle et sociale. En effet, ce sont les langues les véritables protagonistes des policiers qui sont produits dans cette phase.

Dans les dernières années la maison d’édition Caraibedition a consacré une collection au polar antillais qui regroupe des romans plus traditionnels en ce qui concerne la structure et la langue employée. Cependant ce succès éditorial semble s’arrêter en 2013.

Notre communication veut prendre en considération la pluralité linguistique du roman noir aux Antilles, ses implications sociales, sa valeur anthropologique et, dans quelques cas, ses prétentions de dénonciation. Notre analyse veut se focaliser surtout sur les deux dernières phases du policier aux Antilles qui, à travers le langage, rendent compte des changements sociaux et des mutations culturelles de la Martinique et de la Guadeloupe. Une dernière réflexion pourrait concerner l’avenir du roman noir aux Antilles, étant donné le fait que peu d’exemplaires ont été publiés les deux dernières années.

La communication peut être délivré en anglais, si c'est le cas.
narrative poetry. Research on Mackay mostly concentrates on two facets of his writings: the political texts, such as Die Anarchisten (1891) and the homo-erotic / pederastic narratives (Die Buecher der namenlosen Liebe, 1905-1913) that he published under the pseudonym of Sagitta. My approach will focus on further aspects in his work: from language contact and literary creativity, travel and translation, to translingual borrowing of literary, aesthetic and rhetoric structures and strategies.

9:30 AM  -  Chronischer Wechsel. Transkulturelles Erzählen bei Sasa Stanisic
Boog, Julia (Universität Hamburg, Hamburg, Germany)


10:00 AM  -  Multi-Version Translation and Uncertain Identities in Early Modern Europe: Imagined Readers in John Florio’s Bilingual Dialogs
Bistué, Belén (Universidad Nacional de Cuyo / CONICET, Mendoza, Argentina)

The production of multi-version translations was a widespread activity during the European Middle Ages and Renaissance. We can find numerous manuscript and printed examples of texts that combine two or more versions of a work, in different languages, on the same page or textual space. The fields in which this practice was used include such diverse areas as the Scriptures, scientific treatises, dictionaries, the Greek and Roman classics, Aesopic tales, pamphlets, lyric songs, romances, and proverb and dialog collections. What is more, translators, copyists, editors and printers were very serious about the production of these texts, and they took great care to correlate different versions using a variety of formats and strategies. Yet, as we move forward in time, we begin to detect a certain anxiety about who the readers of these multiple translations would be, and,
in particular, about what gender, age, status, position, or office these readers may have. The proposed paper will focus on the analysis of these concerns as they appear in the prefatory materials and in the textual organization of John Florio’s dialogs (his First Fruits, published in 1578, and his Second Fruits, in 1591), which were published in bilingual format (Italian and English). The analysis will be inscribed in a reflection on the ideological constrains of dominant modern textual models.

Tue, July 26th, 11:00, Tulin Ece Tosun, B. Language - The essence of world literature
Date: Tuesday, July 26th
Room: Sensengasse SR 7
Chair: Tulin Ece Tosun

11:00 AM - World Literature from the Perspective of the Swan-less South
Steyn, Jan (Cornell University, Trumansburg, USA)

The 2015 Man-Booker International Award shortlist was announced at the University of Cape Town in South Africa on the same campus where, and at the same time when, the #RhodesMustFall movement was protesting the university’s colonial legacy. The main event of the Man-Booker tour was a public discussion in the university's biggest venue – Jameson Hall, located right above the statue of Cecil John Rhodes that has now been removed – about "World Literature from the Perspective of the Global South". The academic discussion was overshadowed by a power outage (South Africa’s nation power utility has had to resort to regular brown outs, or "load shedding" as it is euphemistically called) and a student protest interrupting the event. The judges perhaps did not expect the global south to actually enter the room! My talk brings together the university context, the canon-shaping power of prizes, the contemporaneity/transience of prizes vs. the timelessness to which they aspire, the universality/humanism of prizes vs. the cultural institutions and language limits they are constrained by, and a local politics of curriculum reform. It reads a literary endeavor by one finalists, Marlene Van Niekerk’s The Swan Whisperer, against the evaluating and consecrating function the judges had to perform.

Tue, July 26th, 14:00, Louise Viljoen, B. Language - The essence of world literature
Date: Tuesday, July 26th
Room: Sensengasse SR 7
Chair: Louise Viljoen

2:00 PM - "Weder ja noch nein - sondern etwas anderes": Cultural Crisis and Revised Humanism in Max Brod’s Fiction
OBrien, Traci (Auburn University, Auburn, USA)

To proclaim a “New World Literature” brings into stark relief the idea of the old against which it seeks to define itself. In my paper, I seek to bring this boundary, this place of contrast, to light in the Max Brod’s oeuvre, both as literature of its time, as well as an example of renewable “world literature” that still has very much to say to humanists today. Although Max Brod’s “Prager Kreis” ceased to exist as such in 1938, there are some who consider it worthy of study precisely because it was a multiculturalism avant la lettre, with “members” belonging to a German/Austrian cultural heritage, an assimilated Jewish culture, and acknowledging the Czech Avantgardists as influences.
Recurring to Hermann Broch’s pronouncement of the “Zerfall der Werte” in Western civilization as the loss of a central value, the belief in God, which defines all that we do and are, Brod recognized that this decentered humanity had come to a crisis in the interwar period, as highly efficient mechanized violence put in stark relief the crisis of values in very basic terms, and then, as many assert, to “Stunde null” in the wake of the World War II and the Holocaust. I have selected several novels from Max Brod’s immense oeuvre and discuss them in terms of how they reflect Brod’s response to the changing nature of human society from 1915 to 1957 precisely because he sought continuously to reinvent humanism anew.

In his 1922 work, Heidentum, Christentum, Judentum, Max Brod asserts, simply put, that whereas “Heidentum steht unter der Idee der Diesseitsfortsetzung” and Christendom “unter der Idee der Diesseitsverneinung,” in contrast, “Judentum sagt zum Diesseits weder Ja noch Nein–sondern etwas Anderes.” What Brod means by Judaism’s embrace of “something else” and how that is reflected in changing ways in his fiction, will be the topic of my paper. I propose to discuss Tycho Brahe’s Weg zu Gott (1915), Die Frau nach der man sich sehnt (1927) and Prager Tagblatt (1957) within a trajectory of Brod’s response to the crises of the twentieth century. These novels, though very different in terms of content, have several thematic strands in common, such as the attempt to find some livable, ethical truth in a decentered, and then thoroughly fractured, world. I assert that these are renewable values, ones that Brod continuously renews, deserve their place in a “new world literature.”

2:30 PM  -  Jonathan Hart  (Western & Shanghai Jiao Tong University)  Abstract

The poetics of culture and the culture of poetics has a comparative dimension. In looking at the historical text of the New World one can look at their rhetoric and poetics to yield new insights in Columbus, Montaigne and Ralegh. In reading or making different translations of Hugo, for instance, one sees a little what is lost and gained in the translation of poetry over time. These are two of the angles of historical and poetic perspectives I shall explore here, thereby combining a new context for my existing work in these fields.

3:00 PM  -  History and fiction in Saramago and the concept of genealogy in Deleuze: the critique of history as an act of resistance

This work aims to analyze José Saramago’s proposal of making a critique of history in his novels and to relate this analysis to Gilles Deleuze’s concept of genealogy. First, we will investigate how Deleuze understands the critique activity within a genealogy of values and sense from his reading of Nietzsche. Based on a distinction between active and reactive forces, he proposes a reading of history that sees in modernity the triumph of a reactive nihilism, which is capable to separate active forces from what they can do. This proposal of a critique aims to investigate the genealogy of such composition of forces concerning its origin and to affirm the active possibility of the creation of new values. Then, we will examine the essay “History and fiction” by Saramago, in order to understand how he conceives a critique of history in his writing. By considering the official narrative of the History with capital “H” as just one among other versions of what happened, the Portuguese writer claims to his literature the active possibility of creation of others versions of history. Therefore, we have the story of the Mau-Tempo family which culminates in the Carnation Revolution, the story of Blimunda and Baltasar in the construction of the great convent at Mafra, the story of the copyeditor Raimundo Silva that introduces a “not” to counter the official truth of the history of the siege of Lisbon, in short, stories of marginal characters that gain a voice and a place in literature. Indeed, such
activity of creation shall allow not the reestablishment of a narrative model through fiction, but rather the active possibility of escaping from a dominant system of power and of creating new possible configurations to the scene of life and history. The writing, in this relation between history and fiction, appears as a creative act of thought and a way of resistance. Therefore, what could have been aims to indicate the possible becoming.

Tue, July 26th, 09:00, no chair yet, A. The arts as universal code
Date: Tuesday, July 26th
Room: Sensengasse SR 8
Chair: no chair yet

9:00 AM - Latvian Literature Identity through the Comparative Focus (early 20th century)
Burima, Maija (Daugavpils University, Daugavpils, Latvia)

The identity of Latvian literature is closely related to and inseparable from the processes taking place in the history of Latvian literature. The experience gained and accumulated during the exploration of foreign literature became an essential component in the formation of Latvian literary identity at the beginning of the 20th century. The range of vectors affecting Latvian literary identity was observed to have extended by including influences of various national literatures and their ‘iconic’ representatives. This process contributed to a rapid formation of a multilayered identity of Latvian literature.

The impulses provided by German, Nordic, Slavic and some other vectors on the whole stimulated Latvian writers to step beyond the narrow borders of the national and rather peasant-like culture of that time and, owing to poetic experiments (hybrid genres, portrayals of the psychic processes of characters, mixing or stylization of Latvian and other nations’ national codes) produced under the influence of the translated authors, join the processes of European and world literature development, offering their original works and trying out the opportunities opened up by realist, naturalist, and modernist literary paradigms.

9:30 AM - Toward a politics of cultural translation: The case of Stefan Chwin’s Death in Danzig
Sywenky, Irene (University of Alberta, USA)

While addressing the theoretical aspects of cultural translation as a complex process of construction and transfer of cultural meanings and as a contested site of ideologies that arise in this process, the paper focuses on the 1995 novel Death in Danzig (Hanemann) by the Polish writer Stefan Chwin, which revisits and reimagines Polish-German border shifts in the aftermath of WWII and the resulting de-territorializations and resettlements that generated a system of assumptions and meanings maintained on both sides of the border.

Drawing on Michaela Wolf’s approach to cultural translation as an “interactive social event”, the paper examines the novel as one of the reconciliatory narratives that forms part of the twentieth-century German-Polish dialogue. Specifically, I examine two key embedded narratives in the novel based on the biographical facts of the historical figures who are part of the respective literary and cultural national legacies: the German Romantic poet Heinrich von Kleist and the Polish twentieth-century poet-artist Stanisław Ignacy Witkiewicz. Both narratives serve to sustain a conversation
between the German and Polish voices in the novel and to create an open translational space. As a symbolic and signifying space, the borderland is never neutral, but invested with conflicting ideologies and affective readings; these serve as a locus for re-negotiating and re-constructing collective identities and re-imagining German-Polish (cultural) border spaces in the aftermath of WWII and the collapse of the Eastern bloc in 1989.

11:00 AM - The literary quotation: the Voice of the Greco-Latin Classics in the Literature of Terror
González-Rivas-Fernández, Ana (Autonomous University of Madrid, Madrid, Spain)

From Horace Walpole’s The Castle of Otranto (1764) until Stephen King’s It (1986), the Greco-Latin Classics have appeared in Gothic literature in the form of quotations, linking two aesthetics that are seemingly opposite. These quotations go beyond mere cultural reference, and sometimes even become the key to understanding the story they are included in. The ways in which they can appear in the text are multiple: sometimes they occur as introductory quotations; they may be inserted in the text itself—in the narrator’s or in one of the characters’ voices; or they may even be repeated in different moments, creating a double quotation. The fact that most of these quotations appear in their original language—that is, Latin or Greek—is not irrelevant, and is in the service of the terrifying effects the author wants to instill in the reader. As Jesús Palacios* (2008: 197-198) points out, “La magia funciona mejor en latín. (...) Cuanto más muerta la lengua, más poder contiene la palabra y el signo” [“Magic works better in Latin. (...) The more dead the language is, the more powerful the word and the sign are”]. On the other hand, those cases in which the quotation is translated also deserve attention, since the classical reference is then devoid of its magical or disturbing connotations. As part of the main text or as part of the paratext, in its complete form or deliberately distorted, there is no doubt that quotations add very valuable contextual information that is necessary for the full comprehension of the literary work where they appear. This paper will examine the presence of Greco-Latin quotations in works by Horace Walpole, Charles Robert Maturin, Edgar Allan Poe, M. R. James and Stephen King, providing a relevant enough selection of texts to outline the characteristics of this literary device, as well as to analyse in detail the different implications that the called “dead languages” have when they appear in the literature of terror.


11:30 AM - Lafcadio Hearn comme lecteur de José-Maria de Hérédia - l'affinité hellénique chez ces deux poètes contemporains
Nakajima, Toshie (University of Toyama, Toyama, Japan)

Dans son cours de littérature anglaise à l'Université Impériale de Tokyo, Lafcadio Hearn (1850-1904) cite souvent le nom des poètes français pour faire la comparaison avec les poètes anglais. Il y affirme que, parmi les survivants de l'école romantique, à laquelle il ne cesse pas de rendre hommage, il n'y a que trois vraies grands poètes français : Leconte de Lisle, Sully-Prudhomme et José-Maria de Heredia. Cependant, Hearn n'y cite aucun poème de Leconte de Lisle ni de Sully-Prudhomme, tandis qu'il y cite au moins trois poèmes de Heredia : "Le samouraï" et "Le daimio" pour donner des exemples du japonisme littéraire à la Belle-Epoque, "Epigramme funéraire" comme exemple de la poésie française traitant la sauterelle comme sujet poétique.

Nous savons très bien que, pour composer ce sonnet, Heredia est inspiré par plusieurs épigrammes recueillies dans l'"Anthologie grecque" publiée en 1863, tandis qu'en général, les Occidentaux ne
s'intéressent pas vraiment à la sauterelle comme sujet des œuvres littéraires. Nous pouvons ainsi constater l'hellénisme chez ce poète parnassien d'origine créole espagnole, ce qui est d'ailleurs courant chez les poètes de la même école.

Or, à partir des recherches des notes manuscrites de Hearn à la bibliothèque Lafcadio Hearn, qui contient la quasi-totalité des livres que possédait Hearn dans son vivant, nous pouvons tracer le processus de réception de Heredia chez cet écrivain qui est considéré plutôt comme introducteur de la culture japonaise dans le monde anglophone. À travers la lecture de Heredia et de "Anthologie grecque", il a dû croire trouver son "paradis perdu", privé à jamais dès sa première enfance: pour cet écrivain d'origine greco-irlandaise, l'amour pour sa mère se traduit par celui pour la civilisation grecque antique, et d'ailleurs, il y trouvait des affinités avec l'ancienne culture japonaise qui était en train d'être perdue à cause de la modernisation et l'occidentalisation excessives depuis la restauration de Meiji en 1968.

12:00 PM - Narrative as 'Transnational Idiom': "The Epic of Gilgamesh" and "The Swarm"

Eubanks, Adelheid (Johnson C. Smith University, Charlotte, NC, USA)

The narrative form is arguably as old as humankind, and one of its functions is to explore and find solutions to humanity's recurrent adaptive problems. As such, narratives can be vehicles of efficiently dispatched information. One of the perennial problems is the relationship between humankind and nature. Taking an 'elliptical approach'—to use David Damrosch's expression—and reading Gilgamesh, presumably the oldest epic known, with Frank Schätzing's Der Schwarm (2004; The Swarm, 2006)—along with references to other important reimaginations of the epic during the past century—in the context of the conflict between man and nature leads to questions and answers (if any) about what solutions these texts suggest and how mankind is repositioned in the man-nature-dichotomy. To interpret Gilgamesh not only as a tale of quest or maturation of the eponymous hero but also as a narrative of man versus nature points to ambiguities. Man is to become master over nature, but man is also to work as part of nature. The consequences of this ambiguity and a tradition that has chosen to favor the mastery-over-nature scenario are themes of Schätzing's science fiction novel. Together, these texts invite readers to speculate if these narratives have taught something about the survival of both the human species and its habitat and whether, indeed, narratives hold the power to teach anything. Importantly, these narratives also point to narratives as 'national idioms'—coming from different times, distinct places, and in multiple languages—that, however, bear strong 'transnational' characteristics as they address concerns that transgress time, place, and language.

Tue, July 26th, 14:00, Adelheid Eubanks, C. Many cultures, many idioms

Date: Tuesday, July 26th
Room: Sensengasse SR 8
Chair: Adelheid Eubanks

2:00 PM - Looking for the light...Pablo Montoya: french enlightenment and colombian hybridity

alberto, bejarano (caro y cuervo, bogotá, Colombia)

The colombian writer Pablo Montoya (1963), has won recently the Romulo Gallegos prize 2015 with his novel, "Triptico de la infamia". This a work about history, peinture and literature in the XVIII century in Europe. We want to study the relations about french enlightments and the local context of violence of Montoya in Medellín (Colombia). Our point the view is to examine the force of the hybridity in the voices of Montoya around the question of "infamy" trough the time.
2:30 PM - The Pessimist Occidentalism Backlash
Cowan, Robert (Hunter College, City University of New York, New York, USA)

German pessimist Arthur Schopenhauer is well known as an Indophile—his own philosophy combining Plato, Kant, and the Upanishads in his 1818 masterwork Die Welt als Wille und Vorstellung and thereafter. But later pessimists such as Romanian philosopher E. M. Cioran, in works such as Précis de décomposition (1949) and La Chute dans le Temps (1964), are profoundly critical of the European fascination with Asian philosophy and its influence on the lineage of European ontological and ethical thought in the century after Schopenhauer, particularly the Hinduism/Buddhism vogue of the post-World War II era. Like those of the Maoïstes of 1960s France, such Occidentalist arguments as Cioran’s find that European Orientalism has only served to reinforce the worst aspects of the Enlightenment-legacy’s materialist secularism, despite the fact that Cioran advocates for ideas that fall in line with basic tenets of Asian religions. As increasing numbers of European youth are attempting to join groups that wish to do physical harm to the United States and Europe itself in critique of their ideologies, this paper will explore such home-grown pessimist Occidentalism—which lan Buruma and Avishai Margalit have argued diminishes “an entire society or a civilization to a mass of soulless, decadent, money-grubbing, rootless, faithless, unfeeling parasites,” and which developed in some respects as a reaction against Orientalism—in an effort to understand what groups, cultures, and nations are supposedly responsible for which idioms, conceptions, and modes of thought. Are progress and humanism distinctly North Atlantic ideas and resignation to suffering a distinctly Asian conception? Did Romanticism’s encounter with “the Orient” further heighten, and thus exacerbate, the philosophers’ worst ideas? Did World War II show all of the ideas at the root of “Western Civilization” to be chimeras? Do we need to somehow wipe the slate clean of all of these ideas and somehow start fresh? We will see.

3:00 PM - Lars Norén’s ‘Dead Plays’ and the British In-Yer-Face theatre of the 1990s.
Taylor-Batty, Mark (University of Leeds, Bradford, United Kingdom)

Between 1989 and 1994, Swedish playwright and director Lars Norén wrote a series of plays, sketches and fragments that were compiled and published as ‘The Dead Plays’ (De döda pjäserna) in 1995. That same year, Sarah Kane’s Blasted caused controversy in London for its forthright depiction and treatment of sexual abuse, rape, paedophilia, trauma, and civil war. More importantly, the play examined the disconnect between media representation of atrocity and the experience of it, and the consequences of that disconnect upon (and as a reflection of) European society. There are no known direct connections or influences between Norén’s writing and any British writer’s work of the 1990s. Nonetheless, the parallels between Kane’s play and Norén’s From Romania (Rumäner) (1994) are striking, both in form and content (the abusive relationship between an older male and a younger woman, displacement from home, external hostility, the narrativising of abuse by media). The dramatic project that Norén was trialling with his ‘Dead Plays’ period more broadly offers significant foreshadowing of the work of many British playwrights in the late 1990s who were collectively placed within the critical pigeon-hole of an ‘In-Yer-Face’ theatre (Aleks Sierz, 2001). In Norén’s From Romania, the character of the Romanian poet Sam mis-remembers and misrepresents a quotation from Pierre Bourdieu’s La Misère du monde (1993) about the impact of displacement upon individuals in society, and deforms a progressive thought about considering the impacts of multiculturalism into a reactionary statement about the ills of immigration. This participates in Norén’s broad thematic consideration of re-location and displacement across the ‘Dead Plays’ and this in turn offers a means of considering the achievement and impact of the works of British writers including Kane, Martin Crimp, Patrick Marber and Jez Butterworth in the context of (and in response to) the changing political landscape of Europe between the fall of the Berlin Wall (1989) and the NATO interventions in Kosovo (1989). Considering a selection of Norén’s work (primarily Rumäner, Så
änkel är kärleken, Blod), this paper will consider how the ‘Dead Plays’ manifested cultural and political concerns that would resonate further on the British stage of the late 1990s, and how those Swedish works open means of appreciating the early achievements of a generation of British writers.

Wed, July 27th, 11:00, no chair yet, C. Many cultures, many idioms
Date: Wednesday, July 27th
Room: Hs 16
Chair: no chair yet

11:00 AM - The language and semantics of thematics
Žabkar Šalić, Ana (Faculty of Arts, University of Ljubljana, Ljubljana, Slovenia)

The aim of this article is to synthesize different scientific discoveries made by theorists of thematics criticism and by using different approaches display the problematic of theme, its understanding and terminology. The word and the term theme has various meanings (Polish theorist Janusz Pelc tipologized ten groups of meaning of the word theme, which has diversified into more than 25 submeanings) in everyday discourse as in scientific disciplines such as linguistics, music, fine arts and literature. The article confronts discoveries of scientists in the field of thematic research in the literature, such as Janko Kos, Andrzej Stoff, Lubomir Doležel, Shlomith Rimmon-Kenan, Menachem-Brinker. The biggest difference is in the understanding of the theme in the Anglo-Saxon and French literary criticism on the one hand, where theme is understood in a broader sense of the meaning, and German and Slavic on the other, where theme is exclusively inner-textual category. The aim of the article is to review current scientific findings to answer the question, what is the theme as literary term, how to recognize it, extract from fictional texts, and form into sentence. The article confronts two diametrically different understanding of theme where theme, on the one hand, can “travel” among various texts, and on the other hand being linguistic equivalent of the present fictional world solely of one and only the work of fiction.

11:30 AM - The Perpetuated Origination of Cognition
Avila, Yanik (Universität Erfurt, Berlin, Germany)

In an introductory treatise to a study on Hölderlin, entitled On Philological Cognition, Peter Szondi points out that the English term “literary criticism”, as the common name for scholarly engagement with literature, unlike the German “Literaturwissenschaft”, reflects an awareness of the fundamental difference that separates this discipline or praxis from the (empirical) sciences of nature, but also from historical and social scholarship as science. What distinguishes philological knowledge from other scientific bodies of knowledge is that “it never leaves its origin, cognition. Here, knowledge is perpetuated cognition…” A similar consideration guides Theodor W. Adorno’s thoughts on the form of the essay. The Essay as Form sees the form of the essay as reminiscence of a primal scene of the experience of thinking: “Actually, the thinker does not think, but rather transforms himself into an arena of intellectual experience, without simplifying it.” The essay for Adorno has a privileged affinity to this mode of thought. It resists complete reification by preserving the memory of its originating impulses, of which traditional thought by its very form seeks to eliminate the traces. My paper will explore the question what qualifies the subject of essayistic examination. Or, conversely, what kind of alteration (of familiar forms of object hood) does an essayistic approach inflict on any given object?

2:00 PM - Comparative aspects in Wen Yiduo’s analysis of the Classic of Poetry
Vesterova, Barbora (University of Vienna, Vienna, Austria)
The poet Wen Yiduo’s (1899-1946) more than twenty years of study of the Classic of Poetry offers a valuable account into the discourse of comparative literature. By combining the interpretative methods of the “new hermeneutics” of the Song Dynasty, Qing Dynasty’s empirical studies (kaozheng) and the intentions of the New Culture Movement, his analysis mirrors state of the field Chinese exegetics at the beginning of the 20th century. More importantly, Wen Yiduo’s account on the canonized Poetry, as well as his theoretical articles about the value of literature offer an understanding of classical texts and their commentaries based, inter alia, on Western literary theories. These could contribute to further development of today’s comparative discourse on Chinese rhetoric modes, especially the tropes comparison (bi) and stimulus (xing). In order to explain his point of departure when devoting his research to the study of etymology of various characters, used in many phrases in the Poetry, Wen Yiduo refers to Wordsworth’s ideas related to “primitivism.” Moreover, the poet’s letters point to Amy Lowell and the school of Imagists’ credos, which serve as a possible explanation for his imagination regarding the era of the Poetry. Further, his theory of literature employed in the studies of the Poetry leads back to Schiller’s “impulse of free play” (Spieltrieb) and Freud’s views on language-based images in Interpretation of Dreams and his Psychopathology of Everyday Life. Therefore, through a study of Chinese and English resources, which the poet had based his interpretations on, as well as of his theoretical writings, this paper will examine Wen Yiduo’s views on the forms of Chinese poetic language. As a case study on the Chinese rhetoric modes, it considers potential enhancements of the present comparative research perspectives in order to further raise the understanding of these specific rhetoric forms of expression.

2:30 PM  -  Languages of Masculinity: Count Waldersee in Chinese Fiction  
Hoefle, Arnhilt (Universität Hamburg, Hamburg, Germany)
Alfred Ludwig Heinrich Karl Count of Waldersee (1832-1904) served in China as supreme commander of the Western allied forces during the Boxer Rebellion (1897-1901). As legend has it, the German Count was convinced “in bed” by the notorious Chinese courtesan Sai Jinhua (1874-1936) to stop the allied troops’ looting in Beijing. Although historians regard this love affair as highly unlikely, it is featured prominently in a number of literary works, including Zeng Pu’s (1872-1935) extremely popular novel Niehai Hua (A Flower in the Sea of Sins) (1905-1907) and Xia Yan’s (1900-1994) controversial play Sai Jinhua (1936). This talk will for the first time focus on the German male protagonist and the process of translating masculinities in this East-West encounter, which has been completely overlooked so far. It will investigate how these narratives negotiate languages of masculinity by creating contrasting images of virile foreign men and impotent Chinese men, in particular Sai Jinhua’s husband, the scholar-diplomat Hong Jun (1840-1893). Compared to the still dominant tendency to impose Western theory on the East Asian case, my starting point will be a profoundly Chinese theoretical framework, the ancient philosophical dyad of wen (cultural attainment) and wu (martial valor). I argue that only against this background it is possible to understand how the figure of a German soldier could play such an important role in the Chinese literature of the late Qing and the Republican period. I will analyze literary strategies of translation, collision and appropriation as powerful means of re-defining identities, hegemonies and modernities in East Asia at a time of great political, social and cultural upheaval.

3:00 PM  -  On the Love Between Mothers and Daughters----A Study of the Joy Luck Club  
Xiao, Jiayan (Hubei University of Arts and Science, China, Xiangyang, China)
Abstract: the Joy Luck Club is embedded with rich Ethics issues in inter-cultural context of Chinese and American as to what it is to be American, and a woman, mother, daughter, lover, wife, sister and
friend----these are the troubling, loving alliances and affiliations that Tan molds into the sixteen intricate interlocking stories in the novel. This paper tries to explore the similarities and distinctions in the characters’ (four groups of mother and daughter) comprehension of love in the context of traditional Chinese culture and multi-American culture, in terms of their individual marriages and relationship between mothers and daughters concerning three generations which is culturally marked by figuring out the conceptual metaphors in those aspects.

Firstly, the four groups of mother-daughter have shared some similar life experience and inter-cultural experience, which have furthermore constructed a conceptual metaphor, i.e. LOVE IS TRAGIC STORY, while for the daughters, LOVE IS JOY (for the mothers, they had unspeakable tragedies they had left behind in China and hopes they couldn’t begin to express in their fragile English; for the daughters, they had lived in completely different social and cultural context and practical enjoyment they could be fully prepared to express in their native American English as the native Americans do). Secondly, the different responses and feelings by the mothers and their daughters in their individual marriages, and their different attitudes towards their own individual marriages have constructed distinctive conceptual metaphor, i.e. for the mothers, MARRIAGE IS RESPONSIBLE DOG, and yet, for the daughters, MARRIAGE IS FREE CAT, which has reflected the inter-cultural conflicts against and communication with both their own daughters and the other Americans. And finally in summary, Amy Tan has demonstrated Chinese-American women and their families in America, and the mystery of the mother-daughter bond in ways that nobody else could experience before or at present for the unique historical, social and cultural contexts, and the persistent tensions and powerful bonds between generations and cultures.

Wed, July 27th, 09:00, Yeisil Pena, D. The language of thematics
Date: Wednesday, July 27th
Room: HS 21
Chair: Yeisil Pena

9:00 AM - The Language of the Perverse: Representation(s) of Perverse and Cultured Sadomasochism in the Japanese S&M Magazine Kitan Club

Galvane, Linda (Stanford University, Stanford, USA)

This paper will explore ‘the language of the perverse’ in relation to the literary representation of sadomasochism in Japan and the issues of canonicity. I will particularly focus on the magazine Kitan Club, one of the most influential magazines that circulated in Japan from 1947 till 1975 and dealt with the subject of non-normative sexuality, sadomasochism in particular. After the US occupation, especially from 1950s to 1970s, when interest in sexual liberation and ‘non-normative’ sexuality in Japanese society was particularly heightened, periodicals devoted to various kinds of non-normative sexual behavior, often dubbed ‘magazines of perverse desire’ or hentai seiyoku zasshi, were published abundantly. While considering themselves to be the aberration from the norm(al), the readers and the contributors of these magazines in Japan often associated themselves with intelligentsia. Thus, although the impact of the Western sexological discourse was still strong, in contrast to the tendencies in the West to pathologize the expressions of non-normative sexuality, the interest in ‘the perverse desire’ in Japan to a great extent was regarded as a sign of being cultured. Nevertheless, the distinction between the non-normative sexuality as a sign of cultural attainment and that regarded as a mere perversity is rather ambiguous: while both discourses coexisted, a certain hierarchy that subsequently also influenced the formation of the canon of Japanese literature, which represents the non-normative sexualities, seems to be present. Through close
analysis of materials published in Kitan Club, a medium that left a considerable impact on many Japanese writers who pursued the theme of sadomasochism, this paper will attempt to explore the ‘language of the perverse’ as it appears in this periodical and its relationship to the formation of the canon of S&M literature in Japan.

9:30 AM  -  Lana Del Rey, Feminism, and the Bad Bitch/Sweetheart

Silver, Anna (Mercer University English Department, Macon, USA)

The pop singer Lana Del Rey is enormously successful in the United States and worldwide, despite (or because of) her retro/vintage style and her obsessive interest in violence and abuse in romantic relationships. Much of her fan base consists of teenagers. This paper seeks to examine Lana De Rey's appeal to youth through interviews with her fans and through analysis of her interviews and song lyrics. I am particularly interested in words and images that come up over and over again in her four (one to be released in September 2015) albums, namely "bitch," "ultraviolent," "bad girl," "moonlight," "daddy" and "money." The essay will argue that Del Rey reclaims words and images of the submissive and "owned" woman and then undercuts/contradicts those same words and images, ultimately unmooring them from traditional and fixed meaning. Likewise, her persona remains enigmatic, as she remains vague about her political and social ideas, thereby allowing fans to read her in affirming but also self-contradictory ways. Del Rey is the pop star as signifier without signified, thus allowing meaning to be projected upon her. Note: I also understand German fluently and can speak it well, though not fluently.

10:00 AM  -  Too much information?! - The language(s) of bodily resistance in the works of Lena Dunham and Charlotte Roche

Lechner, Elisabeth (University of Vienna, Vienna, Austria)

Recently, there has been an intense public debate around the works of female artists in contemporary Western popular culture ranging from singers (e.g. Beyoncé, Miley Cyrus) to literary/multimedia personae like Lena Dunham (USA) and Charlotte Roche (GER). While Lena Dunham is best known for her TV-series Girls and her autobiographical essay collection Not That Kind of Girl, Charlotte Roche became famous for her novels (and the subsequent movies) Feuchtgebiete (Wetlands) and Schoßgebete (Wrecked). In the media, there seems to be a heightened interest in categorising the two authors as either celebrated icons of a new generation of sex-positive feminists or creators of disgusting pornographic texts. Despite the heated media discussions, Roche’s and Dunham’s works have not received sufficient scholarly attention – especially the reasons for their success are still understudied. By using a comparative approach and by arguing for a common (albeit different) language of bodily resistance as their success strategy, the proposed paper will not only critically engage with public debates, i.e. situate their oeuvre vis-à-vis feminist discourses, but also account for their outstanding sales rates. I argue that both authors became famous by a) publicly sharing taboo aspects of women’s everyday life and sexuality through a very direct, self-confident language and b) employing different media languages (e.g. film, TV-series, novels, posts). The texts will be analysed within a popfeminist paradigm, touching upon topics such as food/body politics, corporeality and sexuality as well as female solidarity in the form of “sharing = caring?”. In conclusion, the paper will shed new light on the contradictory works of two bestselling popfeminist authors, who from within the popular sparked a viral debate about the state of feminism in the 21st century.
**Wed, July 27th, 11:00, no chair yet, C. Many cultures, many idioms**

**Date:** Wednesday, July 27th  
**Room:** Hs 23  
**Chair:** no chair yet

**11:00 AM - Representation of Poverty in Japan in comparison with United Kingdom Model -- Based on 19th century newspaper coverage**  
*Kagaya, Masumi*  
*(Akita Prefectural University, Akita, Austria)*

In the 1880s, which was the Meiji era in Japan, under rapid modernization, urban slums had become a serious problem. In the impoverished area, there were frequent outbreaks of cholera and it expanded from there to the surrounding areas, so the government had to deal with the problem urgently. The government summarized surveys on the problem areas, and continued to discuss urban improvement. Each newspaper company also focused on the political trends and released their own articles on reports of slums. However, many of the articles were written based on the mere interests in poor people’s lifestyle. The writers separated the situation of those people from the social factors that put them in such a situation and just treated them as exceptional phenomena. These kinds of report articles attracted readers’ interest and became one of the popular article genre. Bungo Sakurada, one of the reporters who entered the impoverished area for the coverage, and he published articles of their lifestyle in the late 1880s. In 1893, he assembled them and published a book with a title "Slum Voyage". In his work, he mentioned social disparities that were described on the Punch, an English magazine; such reference was not observed in other slum articles. We can see that he attempted to make a comparison with the representation of Western countries' poverty. In his attempt, he tried to show a new type of poverty which emerged along with the modern industrialization to the readers, using a model of poverty representation of Western countries. In this presentation, we will discuss how Bungo Sakurada transformed the problem with reference to the situation in Western countries for the readers in the Meiji era, who were unfamiliar neither with Western social circumstances nor poverty problems in the United Kingdom, to make them understood while considering the background of Japanese poverty problem.

**11:30 AM - World Literature and the Geological Turn**  
*Ivanchikova, Alla*  
*(Hobart and William Smith Colleges, Geneva, USA)*

From Elizabeth Povinelli’s geo-ontology to Jussi Parrika’s geology of media, the paper will map the contours of the recent geological turn in the humanities and consider its significance for world literature as a discipline. The geological imaginary insists on extending the analysis into the territory of not only the non-human, but the non-living, challenging the distinctions between life and non-life. To accomplish this, the geological imaginary requires a dramatic scaling-up or a scaling down—an effect that is intriguing when we consider it from the disciplinary perspective of world literature. The question of scale, especially large scale analysis, has surfaced in many debates on the project of world literature, from Gayatri Spivak’s and Wai Chee Dimock’s planetarity to Franco Moretti’s quantitative approach to the study of world literature as a system. The debate around the notion of the Anthropocene accelerated the need to address the issues of scale, the interlacing of human and non-human histories, and questions of geological agency in relation to literary study. Recent texts such as Jerome Cohen’s Stone: An Ecology of the Inhuman, with its focus on medieval literary study, are symptomatic of the push to incorporate geological sensibility into the study of literature. This paper will consider the affordances and limitations of the geological turn in literary studies,
provide a mapping of the debate, and outline future possibilities for world literature in the era of the Anthropocene debate.

**Wed, July 27th, 11:00, no chair yet, C. Many cultures, many idioms**
Date: Wednesday, July 27th
Room: Hs 24
Chair: no chair yet

11:00 AM  -  Toward Theorizing Poetics of Things: Rewriting the Vocabulary of Space
_Li, Chi-she (National Taiwan University, Taipei)_

One common practice among scholars of new materialisms is to attempt studies of humans drastically depleted of its privileged anthropocentrism. These recent accounts call for a redefinition of the humanities, and perhaps one might claim the emergent posthumanites as a result of this decentralizing of the human. To examine human language in the perspective enabled by the emergent posthumanities, I seek to claim that it is necessary for humans to allow things to speak with/in human language, in addition to the made claim by scholars that things speak. I will seek to rethink what can be termed the figure of space as an important case of analysis to discuss my claim.

Often understood as a smooth shuttling and articulation between the inner world of a subject and the external world, space is, arguably, a new figure of speech, beyond metonymy and symbol, in managing things. The space has been a vital idiom to organize things in human imagination since the beginning of the twentieth century, in poetics, architecture, geography, and social organization, etc. In this sense, the figure of space has been crucial as a response to the demand of articulating phenomenological experiences and assemblages of things but it also keeps humans as the agents over things, by subjugating things to anthropo-centric meaning making (in spite of the fact that it attends to materiality much). However, against the current use, in this project I will explore the possibility of reusing the figure of space for marking contact zones of things and human language without the priority of human-centeredness. To discuss my claim. I will scrutinize theoretical texts including Gaston Bachelard°¶s _The Poetics of Space_ (1958), Henri Lefebvre°¶s _Production of Space_ (1974). The purpose of this project is to critically theorize the meanings of space that could be compatible with nonhuman agency.

11:30 AM  -  (Re)Tracing Ways of Cinema in Social Media Representations: from the Pictorial to the Moving
_Nam, Soo-Young (Korea National University of Arts, Seoul, South Korea)_

If following basics of cinema, we can find the antinomy in using the word, evolution. It is for the reason that the cinema reflects the flow of visual images from movement (in duration of the real world) to still pics (photograms), and then again from the stills to the moving images, of which whole process is the very technology of cinematography. Narrative arrived only later, but to rule the next basic of filmic language, generally known as editing. Although freeze-frame is often used for narrative effects in film, the pictorial is basically an attribute to photograph belonging to the century before the last. However, analyzing posting systems of today’s social networks and their new features helps rediscover potentials of photography in completely new ways. Comparing cinema and social network...
system, and close examining the rapidly changing services of the latter, this paper explores the ages-old thesis that the evolution of representations depend on the development of technologies. But it is not to recount the thesis, but in order to elucidate more closely the characteristics of social media representation through the prism of filmic discourses. In the long run, I would like to explore the ways in which diverse platforms of image distribution today let us discern valid concerns about the wishful discussions of cinema as political alternatives to old arts. Critically retracing texts from pre-hollywood one-person works to features from facebook and instagram, this research will present a study of new languages of today’s visual culture on the one hand, and a field criticism of standard discourse of filmic language on the other.

12:00 PM - Cultural Translation and Modernity of East Asia - focusing on Yi, Yuk-sa of Korea and Xu, Zhi-Mo of China

Park, Namyong (Hankuk University of Foreign Studies, Seoul, South Korea)

The paper explores the modernity of poetry and cultural translation between contemporary Korean and Chinese literature. Korea and China have traditionally been conducted a number of literary and cultural exchanges. After Korea was a colony of Japan, however, exchanges between Korea and China were somewhat stagnant. Modern literature and modern culture in Korea accepted variously western politics and ideology, science and technology, literature and culture. and etc. through Japan. Overcoming this respect, this paper will have a look into the mutual images and modernity in Korean and Chinese poetry with the review of the issue of the literary and cultural translation through China. Especially, we will understand mutual-the other’s images focusing on the poems of Yi, Yuk-sa and Xu, Zhi-Mo who are contemporary poets in Korea and China. We will consider the importance of cross-cultural translation between the two poets and the cultural exchange phenomenon of Korean and Chinese literature as well. In conclusion, this paper will consider the mutual-the other’s images and the relationship of cultural exchange and communication through the situation of translation in the modern poetry between the two countries.
Wed, July 27th, 14:00, no chair yet, C. Many cultures, many idioms

Date: Wednesday, July 27th
Room: Hs 26
Chair: no chair yet

2:00 PM  -  "mal sehen, ob die wälder wieder brennen, mal sehen, ob eine hitze uns entgegenschlägt" (K. Röggla). Klimawandel und Wetterbericht in ausgewählten Werken von Marcel Beyer und Kathrin Röggla

Wojna-Owczarska, Ewa (Humboldt-Universität Berlin, Berlin, Germany)


2:30 PM  -  Representations of (Sub)urban Space in Bande dessinée and Graphic Novels for a Comparative Ecocriticism

Cirella-Urrutia, Anne (Huston-Tillotson University, Austin, USA)

While the lack of translations still remains a barrier to the circulation of ideas, comparative ecocriticism (Suberchicot) ensures an international exchange and the development of the field. The intended purpose of my paper lies in the attempt to geographically (Moretti) and conceptually map the development of a comparative ecocriticism, to set the tone for an ecopoetic theory into a new medium: urban and suburban zones in graphic novels for the youth and bande dessinée . The “social ecocriticism” proposed by Michael Bennett is one of the most notable exceptions to ecocriticism’s general neglect of cities. Social ecocriticism, Bennett suggests, “makes room for the urban, suburban, small-town, rural, and wild spaces that fill the physical and cultural landscape of the United States, West and East, and its literature” (41). It does so by drawing on social ecology to incorporate a focus on social, political and economic developments in the study of landscapes and natural environments. Consequently, it might enable the ecocritical analysis of urban environments, and emphasize how
nature in these spaces is shaped by, and shapes, socio-political and economic issues. Davodeau & F. Jacquet’s Jeanne de la zone (2014) and Guy Delisle’s Shenzen (2000) are infused with Paul Virilio’s concept of speed-space. For Virilio, time and space are compressed and fused together, as "speed is space-time, that is, an environment in which inertia is felt within greater movement on the globe ..." (Conley 81). The pace of construction of Delisle’s Shenzhen (the graphic novel) is fast, consistent with the speed of modern urban life and the interaction of man within the city. The accelerated pace of construction of the urban space by Delisle contrasts with Davodeau’s perceptions and graphic representations of urban space in Jeanne de la zone that displays temporal deceleration or even arrest. Both call for a comparative ecocriticism in their representation of urban spaces.

**Wed, July 27th, 09:00, no chair yet, D. The language of thematics**

**Date:** Wednesday, July 27th  
**Room:** Marietta-Blau  
**Chair:** no chair yet

**9:00 AM - Reparation, Sublimation, Liberation: Transnational Psychoanalytic Praxis from Vienna to Managua**

*Greenspan, Rachel* (Duke University, Durham, USA)

Over the last century, psychoanalysis has been culturally and institutionally embedded with extraordinary force and endurance in Argentina. One account for its regional persistence is the extent to which Argentine clinicians have integrated psychoanalytic and political practice to extend therapeutic access to all sectors of society. Marie Langer, a Viennese analyst and co-founder of the Argentine Psychoanalytic Association, lead the effort to combine psychoanalysis, feminism, and Marxism into a therapeutic praxis. Langer had worked as a clandestine operative for the Communist Party in Austria, Spain, and Czechoslovakia during the 1930s and spent thirty years in exile in Buenos Aires. In the 1960s, she responded to increasing political violence in Argentina by experimenting with new clinical techniques to treat militant leftists based on Melanie Klein’s theory of reparation. By the 1970s, Langer was forced into exile again, this time in Mexico, where she continued to practice and pioneered psychoanalytic training programs in Nicaragua. This essay traces Langer’s effort to radicalize international psychoanalytic institutions in the 1960s, as well as the proliferation of psychoanalytic techniques aimed at reconciling Marxist ideology with Kleinian clinical practice. I argue that Klein’s concept of “reparation” came to ground a psychoanalytic politics of militant resistance to state repression across Latin America. For Klein, reparation is an effort to mend the subject’s inner, psychic objects; for Langer, reparation is also at play in revolutionary struggles to mend the external world, to heal the national body. Group therapy emerges as the optimum technique for “socializing” the symptomatic effects of poverty, exploitation, torture, and state terror. Langer joins corporeal and historical materialisms, reframing the relationship between psychoanalysis and politics to facilitate the emergence of the New Woman in Latin America.

**9:30 AM - The Encounter of World and Letters: Lacan’s Tropes and Morrison’s Rhetorical Ethics**

*Lee, Hsiu-chuan* (National Taiwan Normal University, Taipei)

This paper proposes to read Lacan side by side with Toni Morrison. It intends to tease from the linguistic focus of the Lacanian psychoanalysis a discursive model that foregrounds the importance of the turning of tropes in enacting the unconscious, and puts this model in dialogue with Morrison’s narrative reconstruction of American racial history, which, as the paper argues, hinges not as much on a “return” of the repressed pasts as on a “turning” of historical narratives. A project as such does
not attempt to apply psychoanalytic findings or teachings to understanding Morrison’s texts; rather, it seeks a paradigm of thinking about historicity through the praxis of psychoanalysis as an extraverted and interminable “talking cure” that calls forth linguistic exchange and rhetorical construction in confronting (lost or effaced) memories. Essential to my concern is how Lacanian psychoanalytic theories and the Morrisonian way of story-telling may enlighten and enrich each other, in that they usher history-writing into an ethical dimension of narratives and rhetorics. The first part of this paper explicates the central position of speech disorder and linguistic apparatus in psychoanalysis. Reading Lacan’s paper on “The Agency of the Letter” (1957) and his seminar on “The Purloined Letter” (1956), my discussion brings to the fore “letter” as the constituting materiality of human discourse and casts it into an element with energy and agency. Indeed, this idea of “letter” as perpetually propelling signifying formations envisages a historicity that does not hark back to an a priori point of historical origin or unconscious truth. Psychoanalytic praxis understood as such rides on rhetoric exchanges—the turn of tropes—to enact the turn of histories. Following this line of thought, I seek in Morrison’s A Mercy (2008) and Home (2012) examples of Morrison’s transformation of historical reality into words. Strongly resonant with the psychoanalytic effort to plunge the human unconscious into rhetoric dialogism and signifying multiplicities, Morrison de-chronologizes historical line with a labyrinth of narrative forms—flashbacks, repetitions, projections, and re-membering. Instead of returning her readers to an unquestionable past, Morrison’s story-telling enacts an encounter of the world and “letters” (Morrison’s term in A Mercy), which draws on the haunting force of the past in order to drive forward the vibrations and mutations of memories and imaginations.

10:00 AM - Propositions pour une pensée politique du langage onirique

Khalsi, Khalil (University of Montreal/University of Paris-3, Montreal (Qc), Canada)

Il faut admettre une certaine constante universelle à l’expérience du rêve : dans chaque culture et à toutes les époques, le rêve peut être si percutant qu’il bouleverse la perception du réel. En fiction, l’irruption du rêve dénote d’une transformation psychologique du héros et influe sur sa destinée, ce qui met en valeur une imbrication du rêve au réel (fictionnel), situant le devenir du personnage dans un entre-deux : conscient et inconscient, rationnel et irrationnel, etc. De fait, la pratique de l’écriture elle-même se situe dans une liminalité propre à l’expérience de « l’endormissement », à définir comme un seuil de « mutation et de transition » (Benjamin) à travers lequel s’opère une fermentation du sens où la métaphore fait office de véhicule métamorphique. Le rêve se donne à voir alors comme une restructuration codifiée du réel qui révèle le processus d’individuation individuelle, à la jonction de la métamorphose collective (Simondon). Mon hypothèse est que, quel que soit le système de croyance du sujet, le rêve se lit comme un langage chiffré émanant d’un espace interstitiel, lieu d’infinies potentialités et situé sur un plan d’immanence (Deleuze & Guattari), à un niveau d’hybridité essentielle qui, en dessous des dynamiques de l’éveil, agit par une sorte de mise en réseau des devenirs individuels. Dans une époque mondialisée, à l’heure des profondes mutations sociopolitiques qui surviennent d’un point à l’autre du globe — mais surtout dans une époque de catastrophes humaines et naturelles prédisant l’effondrement de la civilisation —, l’on assiste à une déferlante psychique et à une lutte des processus inconscients d’individuation. Ma proposition, à travers un corpus transculturel de fictions, est de tenter de poser les prémisses d’une réhabilitation du rêve en tant que pensée de l’entre-deux permettant de réfléchir sur la communauté, la démocratie et le politique — en bref, sur le devenir du monde.
Wed, July 27th, 09:00, no chair yet, A. The arts as universal code
Date: Wednesday, July 27th
Room: Seminarraum Skandinavistik 2
Chair: no chair yet

9:00 AM  -  Metapher und Sprache zur Überwindung von Krankheit und Todesängsten in der deutschsprachigen Gegenwartsliteratur
Omar, Manar  (Germanistikabteilung, Universität Helwan, Cairo, Egypt)


9:30 AM  -  Healing space of mental illness
Lee, Songhee  (Institute of Body and Mind, Seoul, South Korea)

I want to talk about mental hospital that presented in the novel and the movie. The stage of novel Shoot my heart and movie Elephant Song is a mental hospital. And two works are expressed life of patients who stay in the mental hospital. There are the same of asylum except that there are medical facilities. Patients have to 'cooperate' with the various rule of hospital continuously. There is no freedom. Jung, Yujung who is the author of novel shoot my heart is directly experienced mental hospital closed ward barely before writing. She wrote the article based on the experience. Both the novel and the movie is fiction. But these are reflected the reality. Sometimes we can watch the actual conditions of mental hospitals that deprived human rights on the news. In the movie the long, narrow and white room is isolated by steel bars. It is the space of patients. But in the medical team space there are nice furniture and books. Those are place in a large room. The contrast of space exposed the governance of the hospital. It will be able to compare the space of mental patients with mental team as supervisor in the past through the multiple texts. And it is possible to compare with the space of the present. Space of mental hospital seen through the film and the novel is isolated the patient and society. The patients in mental hospital are helpless and oppressed. What about other healing space of mental illness, not mental hospital? Think about the space to real mental illness. I should consider mental hospital of the film and the novel in terms of a space for healing illness. And I will consider the alternative space.

10:00 AM  -  The Language of the Literary Peripatetic Synonymy and Antonymy
Protohristova, Cleo  (Plovdiv University, Plovdiv, Bulgaria)

It is generally acknowledged that walking as a fundamental anthropological modus and a crucial cultural symbol is also a sort of a language (“Walking is talking”, Amato). Also, an “art of walking” has been identified that “implies and combines styles and uses” (Certeau) very much like ordinary language, and further, a “rhetoric of walking” has been legitimated. As walking was transformed from a necessary and indispensable human activity into a matter of individual choice, the ideology of walking emerged and was simultaneously appropriated into the realm of “the fictive and the imaginary” (W. Iser), which brought about the conceptualization of the literary peripatetic.
Meanwhile, attributed to that same modern ideology was an ancient legacy traced back to Aristotle’s school of philosophy. The paper is concerned with the conceptual, cultural, and textual aspects of walking, evaluated in the perspective of the alternating historical, ideological, aesthetic, philosophical, and poetical contexts, that construct the complex narrativerationalizing the interconnectedness between walking and thinking, and walking and writing. The survey covers the ancient legacy that justified the term “peripatetic”, as well as the major paradigm shifts that occurred in its historical development of the literary peripatetic, resulting in the differentiation between philosophical promenade and modern hiking, or between romantic stroll and urban flânerie. An attempt is made for the regulation of the multiplicity of linguistic (and textual) transcriptions of walking that connect it with speculative thought and a paradigmatic classification systematizing the corresponding semantic field is suggested.

Wed, July 27th, 09:00, Barbora Vesterova, D. The language of thematics
Date: Wednesday, July 27th
Room: Sensengasse Hs 1
Chair: Barbora Vesterova

9:00 AM - The Languages of Fear in French and US Speculative Fiction
Landais, Clotilde (Purdue University, West Lafayette, USA)

According to most psychologists, emotions are universal, but their expression – and thus their understanding – is cultural: the American people, for instance, are more likely to voice their happiness than many other peoples, such as the Japanese. The expression of fear is no exception. This is why it may be a challenge to translate fantastic and horror fiction into another language – that is another culture. Even between Western civilizations, such cultural differences are noticeable. The first and most obvious sign of the cultural expression of fear is visual: the dominant color for book covers of speculative fiction is different in France and in the US for example, because fear does not have the same symbolic color in the two languages and cultures. Such a difference in the visual representation of fear is paralleled by a difference in the linguistic representation of fear. Idioms, indeed, but also the definition given to the different levels of fear appear to be culturally determined, according to the latest research in psychology (i.e. Gendron & al. 2012, Lindquist & Gendron 2013). In this presentation, I propose to examine some examples of the languages of fear in French and US speculative fiction and their translation in order to better understand the challenges the authors and translators face for the publication of their works in a different culture.

9:30 AM - On Agnes Heller’s aesthetical dimensions
Fu, Qilin (Sichuan University, Chengdu, China)

As György Lukács’s student and assistant, Agnes Heller became the most important philosopher of the Budapest School, a group formed by Lukács’s students. Throughout her career, Heller has maintained a continued interest in aesthetics. Heller’s attention to aesthetics is apparent in her social and political philosophy, philosophy of ethics and philosophy of history that also touches on some central issues in contemporary society over the past sixty years. From her first essay ‘Bjelinszkij esztetikai tanulmányai’ in 1950 to recent books such as The Immortal Comedy in 2005, A mai történelmi regény in 2010, Aesthetics and Modernity edited by John Rundell in 2011, and The Concept of the Beautiful in 2012 we find that aesthetics is a recurring theme in Heller’s oeuvre. An investigation of the fundamental dimensions of her aesthetics will lead us to core of her contribution; namely a pluralistic cultural politics. Thus this essay intends to discuss her aesthetics in different but
interconnected contexts in order to expound the role which aesthetics plays in her philosophy and cultural politics. In consequence, this essay probes the transformation of her aesthetics from a ‘Marxist Renaissance’ to a ‘post-Marxist’ paradigm, that entails a neo-humanist aesthetics. From the perspective of Heller’s aesthetics we can see the mirror-image of the Great Republic shining through in everyday life with beauty and symmetrical reciprocity in a God-forsaken world. Heller’s pluralistic cultural politics inherent in her aesthetics makes her critical theory and aesthetics transcend Lukács’s ‘Marxism Renaissance’ towards a post-Marxist paradigm.

Wed, July 27th, 11:00, Clotilde Landais, A. The arts as universal code

Date: Wednesday, July 27th
Room: Sensengasse Hs 1
Chair: Clotilde Landais

11:00 AM - Beyond the Age of Branagh: the transformation of Shakespeare on Screen from the 1970s to the present
Wu, I-fen (Tamkang University, Taipei)

Kenneth Branagh’s remake of Henry V in 1989 initiated a revival of Shakespearean films, and its success helped to create the most strenuous release of English language Shakespeare films in the century. Mining a genre that brings Shakespearean films into the popular marketplace by adopting Hollywood production values and practices, Branagh’s contribution points to a line of Shakespeare on film production that is continuous from Laurence Olivier (1940s) to Orson Welles (1950s), to Franco Zeffirelli (1960s), and subsequently to Kenneth Branagh (1989-2000s). Samuel Crowl reckons the two decades prior to Branagh’s influence on the Shakespearean films “a barren wasteland in which Shakespeare almost completely disappeared from film.” Although Crowl pointed out the period between the 1970s and 1989 saw little significant appearances in feature films on Shakespeare, this period can hardly be a “barren wasteland,” if we consider a few inventive re-workings of Shakespeare’s plays in the 1970s/1980s, such as Grigori Kozintsev’s political allegory, King Lear (1971), Derek Jarman’s adventurous remake of The Tempest (1980), and Akira Kurosawa’s cultural translation of King Lear—Ran (1986). They are radically significant works of the decade that share the interest in experimenting to recast Shakespearean texts, and re-imagine Shakespearean plays in different cultural contexts. The first concern of this paper is to explore the multi-cultural translation reflected in a few selected Shakespearean productions of the 1970s/1980s, examining how the tradition of Shakespearean films was refurbished, which also paved the way for Branagh to renew the meaning of Shakespearean films in the 1990s. The second concern is to probe into Branagh’s influence on other Shakespearean productions in the 1990s, investigating the range of experiments on Shakespearean films that takes place alongside and after Branagh.

11:30 AM - Shakespeare Retold by Iranians in the Popular State TV Sitcom
Ghandeharion, Azra (Ferdowsi University of Mashhad, Faculty of Letters and Humanities, Mashhad, Iran); Heydari, Behnaz (Mashhad, Iran)

The most popular sitcom in Iranian state TV, Red Hat (Kolah Ghermezi), has been broadcasted for almost twenty years and by now is an inseparable part of New Year and religious holidays. The intertextual, unofficial and highly satirical quality of this sitcom, has brought its popularity. It paradoxically incorporates and challenges what it parodies. It also forces a reconsideration of originality by utilizing different texts created by canonical artists, philosophers, and scientists. In this program, the puppets perform adaptations of Shakespearean tragedies and history plays: Othello, Romeo and Juliet, Hamlet, and Pericles. Benefiting from a comparative framework, this paper intends
to scrutinize the director’s recontextualization of Shakespeare that can magnetize wide range of audience and fit the cheerfulness of Persian New Year, Nowruz. Since entertaining children of the past who used to watch Red Hat twenty years ago as well as children of the present is the main aim, the sitcom stands on the borderline of parody and pastiche. In this new production of Shakespeare, the plot is changed, moral lessons are added and the violence is silenced like other adaptations of Shakespeare for children. However, many times, the change from tragedy to comedy means to attract the adult audience. Though we see the dialogical tradition of the carnivalesque where animals become human and men become women, the choice of puppet who play Shakespearian characters is highly related to their public persona as being introduced cunning, helpful, or simple minded.

12:00 PM - Shakespeare renaît en France
Cozzo, Laura Valeria (Universidad de Buenos Aires, Villa Adelina, Argentina)

Qu’est-ce que c’est l’intertextualité? Elle peut être défini comme la relation d’un texte entretenue avec d’autres œuvres d’art, contemporains ou par rapport à d’autres qui l’ont précédées dans le temps, un ensemble d’ouvrages qui sont liées explicitement ou implicitement affectant à la fois la production et la compréhension. Donnés comme explication de la vie et de l’âme humaine, les mythes classiques sont restés en vigueur au fil du temps, même après la chute de civilisations dont ils ont émanés. Aucun auteur moderne a atteint la même signification, à l’exception d’un: William Shakespeare, dont les pièces a obtenu ce status à travers les époques et les langues. Le but de notre recherche sera apprécier comment certains écrivains francophones ont réinterprété quelques classiques shakespeariens, tels que Hamlet ou les suites de la piété filiale de Jules Laforgue, Roméo et Juliette de Jean Cocteau et Macbett de Eugène Ionesco.

Wed, July 27th, 14:00, Tomas Jirsa, A. The arts as universal code
Date: Wednesday, July 27th
Room: Sensengasse Hs 1
Chair: Tomas Jirsa

2:00 PM - Lost in Translation
Hambidge, Joan (University of Cape Town, Rondebosch, South Africa)

In her discerning study on Emily Dickinson entitled The Gardens of Emily Dickinson (2005) Judith Farr analyses the meaning of horticulture in the poetry of Emily Dickinson and the relationship with 19th century symbolism. The author paid a visit to her house in Amherst, Massachusetts in 1999 and has written many poems on ED. What this paper sets out do is to establish the complex relationship between translation and “retracing” the unique symbolism of an American poet to the South African and more specific an Afrikaans (language) landscape. This is will be a stereoscopic reading of the relationship between two poets and the appropriation of tropes.

The paper will reflect on the impossibility of a correct translation of a poem and the creative-discursive response, namely a new poem in a different language as the only possibility of understanding the original poetics of Emily Dickinson. The paper will reflect on vraisemblance versus poetics. Translation theories and the so-called “contact zones of interpretive powers” (M.L. Pratt) will be analysed.

What do we “translate” when we read and write poetry?
2:30 PM  - Translation and Intermediality: Interpretative Frames and Metadiscourse with special reference to Bhisham Sahani's Tamas

Dhruv, Titiksha *(R J Tibrewal Commerce College, Ahmedabad, India)*

Comparative Literature identifies, interprets and evaluates the ideas of an integrated body of literary texts in a socially responsible and learned community that strives for a sensitive, humane and just world. It attempts to establish dialogue between languages, literatures, cultures and disciplines on equal scale beyond the paradigms of the nation and pays attention to those forms that permeates everyday experience through popular media like Television, Film, and Internet and also a variety of performing arts like dance, music, sports and fashion. The novel Tamas was written by Bhisham Sahni in 1971 and received the prestigious Sahitya Akademi Award of India in 1975, originally in the language Hindi. The author himself translated it into English. Thereafter a television mini-series based on it was created by ace Hindi filmmaker Govind Nihalani with the same name in 1988 wherein Mr Sahani contributed as a dialogue writer and lead actor. The attempt here is to emphasize on the universal code of art and focus on two major facets of literature that a comparatist is concerned with, i.e. multilingual presentation (translation) and metadiscourse intermediality concentrating on the following relatively concerning nuances of Comparative Literature Studies:

- Polyphonic discourse
- The subjectivity effect
- Encoding and decoding: textual and performative
- Language as religious and socio political semiotic
- Gender and community discourse
- Pragmatics of contextual consideration-i.e. partition

Key words: Multilingual presentation, Translation, Celluloid codification, Metadiscourse, Concerning nuances.

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**Wed, July 27th, 09:00, no chair yet, D. The language of thematics**

*Bacskaï-Atkari, Julia* *(Universität Potsdam, Potsdam, Germany)*

My talk concentrates on two paraphrases of the archetypical Cain and Abel story: Lord Byron’s Cain and Christoph Ransmayr’s Der fliegende Berg [The flying mountain]. In both cases language has a central role in the protagonist’s relationship towards his brother, and that this is also intertwined with an extreme existential situation in which the protagonist is disconnected from his usual socio-cultural (and hence linguistic) environment. Byron’s Cain is alienated from his brother, which has also linguistics reflexes: they use different languages; hence, when presenting a sacrifice to God, Abel uses an identificational, devotional language, while Cain’s language is sceptical, reflective and sarcastic. Cain’s killing his brother is an act against God, though; during an extra-terrestrial journey led by Lucifer, Cain is confronted with newer questions, yet gains no answers even for his precious ones, and the only person he could share this experience with is Lucifer, who merely uses him in his
own game against God. The narrator of Ransmayr’s verse novel is partially alienated from his brother Liam: yet Liam, once their late father’s favourite, seems to be less at peace with himself and the world than the narrator, which are rather Cain’s attributes. The shared journey to the Tibetan mountains reconnects them, though: they are either by themselves or amongst a local tribe, and their experiences on the border between life and death recreate a shared language between them. While Liam is able to save his brother once, the narrator ultimately loses him. This is hardly an instance of murder, yet he answers with Cain’s question “Am I then my brother’s keeper?” when the Chinese authorities interrogate him: for the latter the answer means that the speaker does not know where Liam is because they do not understand the intertextual reference, which renders the opposite meaning. The presence/absence of a shared language thus results in different outcomes in the two texts.

9:30 AM  -  ‘Kama haya wakanena, ushahidi tumetiya’ - The Swahili story of Yusuf framed by intertextuality cross-references.

Raia, Annachiara (University of Naples L’Orientale - Bayreuth International Graduate School of African Studies (BIGSAS), Naples, Italy) The story and figure of Yusuf (or Joseph in Christian tradition), has been travelling across time and space. Its popularity in the lands of Islam gave birth to many ‘native’ versions in Berber, Swahili, Persian, Urdu, Malay and Javanese. Adapted and re-adapted several times through the 19th 20th and 21st century, the Utendi wa Yusuf has been an important and popular text at the East African Coast. The oldest existing witnesses on the story in Swahili poetry are manuscripts in Arabic script dating back the first half of the 20th century and ascribed to a famous artist, musician and poet from Lamu who clearly attested to have used both the Qur’an (Sura twelfth) and the Old Testament (Genesis 37-43) as his sources. The poet’s imitation of exemplars and role models drew even beyond the religious texts, including the Stories of the Prophets by al-Tha’laby and the Sufi love story from Persia of Yusuf and Zulaikha by Jamy. The cultural encounter of foreigner stable texts with the Swahili re-reading opens up to a number of questions about the story inter-reading and dialogue with the previous texts: which ‘stories’ the Swahili narrative poem stem from? how it is interlinked and shaped by the poliphonie of Arabic quotations, intertextuality and metareference ? Relying on imitatio as the creative practice aiming at transformation rather than reproduction, how the Swahili utendi genre shapes the new narrative and which meaning did the poet make out? Taking a closer look at some chambres d’échos embedded in the Swahili story, the study will share the investigations on the issue of intertextuality cross-references from across the Utendi wa Yusuf. In doing so, while contributing to make the Swahili version of the text accessible to comparative studies, the research aims to engage the readers with other adaptations from the Indian Ocean and beyond.

“Kama haya wakanena, ushahidi tumetiya - They pronounced these words, we show the evidence..”. Expert from the Utendi wa Yusuf, stz. 66- 2nd hemistich. ( Raia, A., PhD thesis forthcoming. The transliteration in Roman script and the English translation are by my own).

10:00 AM  -  "Perles immortelles": What is stored inside Anatole France’s L’Étui de nacre

Tuliakova, Natalia (National Research University Higher School of Economics, Saint-Petersburg, Russian Federation); Nikitina, Natalia (National Research University Higher School of Economics, Saint-Petersburg, Russian Federation) The title of France’s cycle L’Étui de nacre (1892) has never been properly analysed. It seems, though, that a stylist like France would have never chosen a title without a special intention. There may be several discourse or semiotic traditions behind the title of the cycle. In culture, mother-of-pearl demonstrates certain ambiguity and ambivalence. On the one hand, pearl is valued for its aesthetic properties, its opalescence and “pearlescent shimmer” (Fricke 44), which has made it so popular in decorative arts. On the other hand, in religious tradition, pearl is connected with the idea of virginal
conception. It resulted in the material being used for different religious purposes. Pearl is also polysemantic. Myths explain its emergence in a number of ways: as a result of a marriage between heaven and earth; from lightning or from tears – either angelic or those that Adam and Eve wept over the death of Abel (Ohly). It should also be remembered that mother-of-pearl (a metaphor for words themselves) finds a place in poetry, especially contemporary to France – Leconte De Lisle, Baudelaire, Verlaine, Mallarme, Gautier. The paper presents an analysis of the title within the context of those discourses and traditions. We argue that France implies several ideas related to mother-of-pearl, being attracted by its aesthetic and literary context, as well as its polysemy and ambiguity. The stories of L’Étui de nacre show the same objects or actions from different angles, and the author’s position is hardly conceivable. The cycle deals with both myth and Christianity, and the Mary/Venus metaphor of mother-of-pearl hints at the complex nature of femininity, one of the central concepts of the cycle. References Fricke, B. Matter and Meaning of Mother-of-Pearl: The Origins of Allegory in the Spheres of Things Gesta 2012, Vol. 51. Issue 1. P. 35-53. Ohly, F. Die Perle des Wortes: Zur Geschichte eines Bildes für Dichtung. Frankfurt, 2002.

Wed, July 27th, 11:00, Natalia Tuliakova, A. The arts as universal code
Date: Wednesday, July 27th
Room: Sensengasse SR 1
Chair: Natalia Tuliakova

11:00 AM - A Textual Unconscious: Aesthetics in Comparative Research
Melaney, William (American University in Cairo, Cairo, Egypt)

The purpose of this paper is to explore the difference between the Freudian unconscious and what Jacques Rancière has called the aesthetic unconscious as an opposition that enables the comparatist to read literature. First, Sigmund Freud’s notion of the unconscious is shown to invoke a model of reference that performs a crucial role in literary studies that are used to clarify psychoanalytic theory. In this part of the paper, I follow Jacques Rancière in suggesting how Freud’s analysis of Ibsen’s play, Rosmersholm, allows the founder to construct a text that does not exist: thus, a certain conception of the unconscious is invoked to attribute housemaid Rebecca’s refusal to marry pastor Rosmer to an incestuous love-affair with her deceased stepfather. Rancière argues, on the contrary, that this ‘reading’ overlooks a dramatic narrative in which Rebecca and Rosmer commit suicide in a manner that evokes the aesthetics of Schopenhauer, Wagner and Nietzsche. Second, I define the aesthetic unconscious as a discursive formation that assumes different roles in different works but emerges in the text of writing whenever literature is read as historically layered, allowing for a new distribution of the sensible. This definition will hedge the issue of how the text can be both “language’ and ‘image’ since the idea of a universal code (particularly as espoused by psychoanalysis) is refuted by the semiotics of art. Finally, I examine how the idea of the aesthetic unconscious, as implicit but not explicit in Greek tragedy and as repressed during the Age of Reason, emerged in the late eighteenth century as historical marked and politically consequential. The aesthetic unconscious is shown to possess a certain unity, apart from the language in which it appears, and also to offer a basis for criticizing whatever social consensus informs the production of literature.

11:30 AM - The Global Language of Uncanny Law in Kawabata’s Sleeping Beauties
Mebed, Sharif (Ryukoku University, Kyoto, Japan)

As this conference is held in Austria, I thought it fitting to focus on a concept of Austrian psychoanalyst S. Freud's "das Unheimliche " or "the uncanny." As Freud suggests, the concept of the
uncanny is hard wired into our psyches and appears in various societies. Words like das Unheimliche, "uncanny," or in Japanese "bukimi" express an ontological concept. For Freud the uncanny is that which returns from the unconscious after it has been repressed and long forgotten. Lacan depicts our mental life as a series of semiotic structures in constant flux and our unconsciousness residing within language. For Lacan this language, despite its malleability, features a key signifier that, like law, functions to hold the system in place resisting pressure from other signifiers, a kind of authoritative transcendental signifier. In literary texts which are made up completely of signifiers, this uncanny law displays a special authority among the characters. It has a seemingly magical power to control them. Despite differences in language across the globe, could there not be found in literature some constant or similarity in terms of words that have control over the characters — a kind of uncanny repetition in various societies and eras? I suggest in my presentation that we can discover a process under which an uncanny law holds in place a framework under which the characters must operate. I will take up a small number of examples in Yasunari Kawabata's House of Sleeping Beauties, and compare them to Poe's "The Masque of the Red Death" among other works. Particularly, looking at Kawabata, I will concentrate on the rules of the Inn and their contradiction to general social rules, and their ability to bind the main character. Also I will look at the eventual failure of those laws and a second group of laws that ultimately control the character's actions.

12:00 PM - "The Worst Pariah": Racism and Schizophrenia in Joe Penhall's Blue/Orange
Shih, Chun-Yi (Department of Foreign Languages and Literatures, National Taiwan University, Taipei)

This paper will attempt to explore the representation of schizophrenia in Joe Penhall’s Blue/Orange (2000) and present his urgent call for an understanding of the mental illness. The first part will discuss the relationship between racism and schizophrenia in ethnic minorities, namely, the direct corollary effect of racism on the mental condition of schizophrenics in ethnic minorities. The second part will consider the psychotic symptoms of the young black patient Christopher in the play, including his auditory hallucinations, his visual hallucination that oranges are blue, and his persecutory delusions, and the delusion that he is a son of Idi Amin. What is exposed in Christopher’s schizophrenic characteristics is the societal racism of London, where he has been living. The third part will point out the institutional racism expressed mainly through the diagnosis of the senior white doctor, Robert. As a disciple of R. D. Laing’s philosophy of anti-psychiatry, he persistently attributes Christopher’s schizophrenia to cultural difference without any genuine care about the patient’s conditions and concerns. Finally, the paper will conclude that, with Blue/Orange, Penhall confronts the polemical subject of schizophrenia in the black community and broaches the complexities of multiracial Britain.
media into many differentiated forms and genres while imitating cinematic visuality. The present article explores the potential of literary highbrow novelization through its development, form, source and visuality. Classic film masterpieces regardless the time and market constrains still inspire high-art writers.

2:30 PM  -  1. Languages of form and genre. Rules of the genre - rules of life. The British rural genre and "literary behavior patterns"

Spiridon, Monica (individual member, Bucharest, Romania)

Our paper tries to show that, in well-timed cultural contexts, Genre, one of the strongest codes of literature, imposes oppressive patterns of behavior on real life. This is particularly the case for what is regarded as popular genres such as medieval romances, melodramas and, as we seek to show, also for the so called British rural novel. Literary historians often point out that, during the nineteenth century, this literary genre had a shaping impact on British every-day life, locking up places, cities and even people in literary pattern catchalls.

The starting point for our analysis is Stella Gibbons’ famous Cold Comfort Farm. Its main character, Flora Poste, is simultaneously a representative of the author and an epitome of the contemporary reader community’s Higher common sense, as the author puts it. Despite her apprehensions, she travels from London to live with relatives on a Sussex farm which, on close inspection, turns out to be an appalling fortress of compelling generic codes and literary behavior patterns. After a robust campaign of normalization, Gibbon’s character prevails over a particular type of narrative universe where real people have been cast in literary roles by convenient cultural circumstances. Seen by its contemporaries in the first instance as a wicked parody, Cold Comfort Farm is in fact a staged interpretative process. Gibbons cunningly builds a sophisticated storytelling process through which an outsider gradually pushes open the doors of the daunting literary dungeon, sets free a full cast of frightened people and allows them to take the path of a normal day to day existence.

Wed, July 27th, 09:00, Sanja Gregorcic, A. The arts as universal code

Date: Wednesday, July 27th
Room: Sensengasse SR 2
Chair: Sanja Gregorcic

9:00 AM  -  Crossing borders: Comparative Literature, Interarts Studies and Intermedia Studies

Pedroso Junior, Neurivaldo (Universidade Estadual de Mato Grosso do Sul - UEMS, Campo Grande - MS, Brazil)

The aim of this paper is to discuss the strict relations between Comparative Literature, Interarts Studies and Intermedia Studies. Since its beginning, one of the most frequent concerning of Comparative Literature has been the establishment of more direct contact between Literature and Other Arts with the purpose of providing the exchange of theoretical concepts, methodologies and research resources. Thus Comparative Literature helps to clarify not only the peculiar nature of each Art but also of the aesthetic phenomenon as a whole. At this point, it’s important to register that Contemporary Art and Literature are marked by an increased intermedial intertext. It has already become a commonplace W.J.T. Mitchell’s saying "all media are mixed media". Participating in this debate, Comparative Literature must also learn how to establish rapport among different arts and medias. Indeed, if this potential to integrate different arts and medias is one of the greatest advantages of Comparative Literature it is also one of its biggest challenges because one needs to learn how to deal with a diversity of languages and codes.

9:30 AM - Depicting Absence: Thematic and Stylistic Paradoxes of Representation in Visual and Literary Imagery

Irimia, Alexandra (Center of Excellence in Image Study (University of Bucharest), Bucharest, Romania)

This presentation deploys a trans-disciplinary strategy in order to investigate the representational mechanisms involved in depicting absence as a theme, motif or formal technique in three artistic media concerned with image: literature, photography, and cinema. It aims to examine a wide range of either thematic or stylistic occurrences of absence through two different lenses: the functioning of the linguistic sign and of the visual message. The (mental) images related to artistic representation function simultaneously as traces of and compensations for the material absence of their very object. Inscribed in a system of signs, representation demands the presence of a signifier and a signified; thus, analyzing representations of absence begins from a fruitful paradox with both thematic and stylistic implications. Aiming to reveal and describe precisely this implication, this research work makes complementary use of semiotics, hermeneutics and theories of representations. It also looks into the possibility of a taxonomy of various figures of absence. The presentation includes a description of how absence is contextualized in relation to other categories such as space, time, memory, corporeality, and materiality. Specific interest is given to the aesthetic play between presence/absence, to the use of ellipsis as example of formal absence, and to a re-interpretation of the derridean concept of trace. Eventually, the study raises key questions on the formal potentialities and boundaries of literary representation in different media.

10:00 AM - Transfigurality: towards the theoretical force of art and literature

Jirsa, Tomas (Institute of Czech and Comparative Literature, Prague, Czech Republic)

One of the remarkable qualities of works of art is that, along with their ability to represent and to perform, they also inspire, through their language and imagery, meanings, concepts, and theories. This theoretical potential lurks through figures which, endowed with cultural memory, knowledge, and affects, disclose their own aesthetic space while reaching out to other forms of art and different ways of reflection. Moreover, they make possible the encounter of the verbal and the sensory, of meaning and emotion, the discursive and the non-discursive. In my paper, I will explore the possibilities of theorizing these figures in order to offer a way to approach their epistemological force. In the first part, I will sum up the most fruitful scholarship on figurality, beginning with Lyotard’s conception from 1971, passing through Mitchell’s observations of the image/text interfaces in 1990s, and closing with contemporary French and Canadian research that deals with figure as a dynamic sign, the main feature of which is lability, typical of the imaginary (Gervais – Lemieux, 2012). In the second part, I will briefly sketch one of such figures and its movement through different media and contexts - the “empty chair” as it appears in the works of Van Gogh, Weiner, Schiele, Ionesco, Warhol, Kosuth, and Wittgenstein. I will argue that this figure stands for a specific portrait of absence, suggesting an impossibility of the subject’s vanishing. Finally, to cover the overlapping of images, texts, and terms, as well as the affective, material, and sensory patterns of historical and aesthetic experience, I will propose a new concept of “transfigurality”. Although indebted to visual studies and philosophy more than to literary studies, this term might open the text to new insights and directions.

Wed, July 27th, 11:00, Monica Spiridon, A. The arts as universal code

Date: Wednesday, July 27th
Room: Sensengasse SR 2
Chair: Monica Spiridon

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11:00 AM - Macedonian Fables: Remaking the Self in Kolbe and Manchevski
Giannou, Jamie (York University, Toronto, Canada)

In this paper I will be comparing Kica Bardzieva Kolbe's novel The Snow in Casablanca with Milcho Manchevski's film Before the Rain. I am interested in how the writer and filmmaker recreate Macedonia through their art. I argue that Macedonia's complex historical, religious, and political context requires multiple--sometimes contesting or contradictory--narratives; hence their fable-like stories. For example, Kolbe's narrator has returned to her homeland after 10 years in Western Europe in search of “the embodiment of artistic vision”. Her experience has opened her eyes to the conflicting narratives about Macedonia. Kafka, Proust, and the Italian Renaissance painters expand her vision of a Macedonia rich with its own spectacular history. Both Manchevski and Kolbe create visions open to constant self-reflection on identity and the political, religious, and socio-economic complexities surrounding their small country. Their art allows for ambiguity and contradictions to co-exist with conventional narratives and problematizes the notion of a homogenous nation-state.

11:30 AM - Genres and Languages: A Renewal. The Vita Nuova and Hungarian Literature
Horváth, Kornélia (Pázmány Péter Catholic University, Budapest, Hungary)

Vita Nuova, born in the end of the XIII century, is quite a first example for the change of languages in European Literature (in this case from the Latin into the so-called „vulgar“, so Italian). In this work of Dante, on the one hand, the change of language is clearly reflected, and also formulates a poetic programme. From the other side, in the Vita Nuova Dante created a very new genre-form, which has a quite few „followers“ in the European literature until now. The main characterizing point of this genre is the two-sided form of the work, builted on lyrical poems in verses and on prosaic explanations, following the medieval tradition of prosimetrum. Dante’s innovation in this case can be revealed in the double function of the prosaic „explanating“ parts of the text: in his work also the prosaic text is divided into two parts by there functions: 1. an explanation of the biografical and fictional circumstances of the generation of the lyrical poems; 2. an explanation, better say, a division / divisione / and in cases a brief interpretation of the lyric poems. After that in this condition also the lyrical poems obtain a special, not only an autonomous, but a compositonal function in the work of Dante, proposing a very new and productive form of genre for the European literature. This three-functioned genre of Dante influenced quite much the second half of the XXth Century’s Hungarian poetry. In my paper I will emerge two characterising examples: the prosaic volume of Lőrincz Szabó (Költszet és valóság /Poetry and Reality/) and the first book of poems of György Petri (Magyarázatok M. számára /Explications for M./), within his late dictated manuscripts in the end of his life and of this century (he died in 2000)

Wed, July 27th, 14:00, Laura Valeria Cozzo, A. The arts as universal code
Date: Wednesday, July 27th
Room: Sensengasse SR 2
Chair: Laura Valeria Cozzo

2:00 PM - Intuition d'art nouveau dans le roman de Maupassant "Bel-Ami"
Aleksandrova, Sonya (Plovdiv University "Paisii Hilendarski", Plovdiv, Bulgaria)

L’analyse se propose de trouver des indications de la présence du style art nouveau dans le roman de Maupassant “Bel-Ami”. Dans ce but elle exploite les motifs floraux des intérieurs des appartements et surtout la décoration des murs. L’attention se concentre sur les couleurs, les formes et les espèces des fleurs peints de la tapisserie tout comme sur la végétation vivante dans le salon de
Forestier. L’interprétation se base sur l’emploi du motif floral comme détail typique par Maupassant au cœur des années 80 du XIX s. pour rapprocher l’ornementation des locaux du roman de celle de l’art nouveau. L’hypothèse de l’emploi intuitif des traits caractéristiques de ce style s’impose par rapport à l’époque de création du roman qui précède la période de l’épanouissement de l’art nouveau (les années 90 du XIX s. – le début du XX s.).

2:30 PM - Le miroir intermédiaire de "Blancanieves". Une approche intersémiotique d'une reconfiguration contemporaine de "Sneewittchen" des Grimm

Lègeret, Joëlle (Centre de recherche en Langues et Littératures européennes comparées (Université de Lausanne), Crissier, Switzerland)

L’étude des "films de/sur les contes" se résume souvent à considérer l’adaptation de textes à l’écran. Une telle approche est problématique car, d’une part, elle repose sur des critères évaluatifs et hiérarchiques qui visent à établir la valeur du film par rapport au(x) texte(s) source(s); et d’autre part, car elle réduit la complexité du processus créatif et nivelle les différences irréductibles entre médias. Depuis quelques années cependant, aidées par la multiplication de films génériquement hétérogènes, des études de cas tentent de renouveler cette approche en accordant une place prépondérante à une réflexion intermédiaire. C’est dans ce paradigme que s’inscrit cette contribution au sujet de Blancanieves, film franco-espagnol de 2012, écrit et réalisé par Pablo Berger.

Film en noir et blanc et muet, Blancanieves s’inscrit au confluent d’influences multiples et d’œuvres d’art différentes. Si le texte des Grimm, Sneewittchen, constitue la trame narrative dont le souvenir permet au spectateur de combler les lacunes dues à l’absence de dialogues, le film reconfigure l’histoire allemande et la réinscrit dans le contexte de l’Andalousie des années 1920 et dans l’univers de la corrida de torros. Tout à la fois œuvre musicale et œuvre photographique, Blancanieves repose également sur la longue tradition des films muets du début du 20e siècle, à laquelle il rend hommage.

Face à ce Gesamtkunstwerk, il s'agira dans un premier temps de dépasser les limites de l'adaptation filmique et de proposer une méthode capable d’embrasser les différents médias en présence et les liens génériques qui les lient au sein d’une même histoire. Je mobiliserai une approche intersémiotique telle que théorisée par Maingueneau. Dans un second temps, je m’interrogerai sur la façon dont l’intermédialité guide la reconfiguration que Blancanieves opère du texte des Grimm et quels sont les enjeux d’une telle reconfiguration, en utilisant les outils d’une comparaison différentielle forgée par Heidmann.

Wed, July 27th, 09:00, no chair yet, A. The arts as universal code

Date: Wednesday, July 27th
Room: Sensengasse SR 3
Chair: no chair yet

9:00 AM - Postmodern Satire as Means of Rewriting Myths

Cvetkovic, Tanja (Faculty of Philosophy, University of Nis, Nis, Austria)

Satire is one of the most prominent features of Canadian literature and as such has been mapped in the writing of Canadian postmodern author Robert Kroetsch in this paper. The paper will focus on Robert Kroetsch’s award winning novel The Studhorse Man (1969) and will examine the way postmodern satire shatters the dominant heroic myths placing Kroetsch closer to other novelists of the “New Western Myth” in North America as Leslie Fiedler describes in The Return of the Vanishing
American. The paper explores satire within the postmodern theory of writing by looking at the story of the novel as the parody of the quest myth in the West and the main hero Hazard Lepage as a comic travesty of the Western hero in quest. Kroetsch de-mythologizes the West by using satire as a powerful means to recreate old stories into new ones. Since the novel has been translated into Serbian, the paper will devote a significant segment to the way the Western satire and the language used in the English text have been transposed to the Serbian language as well as the way it has been received by the Serbian reading audience – to which extent and in what way it’s been made understandable in the new cultural context. Key words: postmodern satire, the New Western Myth, quest myth

9:30 AM - Comparative Literature and Generic Border-Crossing: Greek Tragedy as a Paradigm for Family Trauma Cinema
Finney, Gail (Univ. of California, Davis, Davis, USA)

The increasingly porous boundaries of comparative literature as a discipline are reflected in the fact that, in a number of universities across the country, programs in film studies are housed within departments of comparative literature. This development is not simply the result of administrative expediency: literature can obviously serve to illuminate film and vice versa. As an example of what scholars trained in comparative literature are (also) doing in the 21st century, this paper focuses on the capacity of Greek tragedy to shed light on contemporary cinema of family trauma. The classical Greek tragedians, well aware that all that is necessary for a tragedy is a family, based many of their plays on transmitted myths about doomed families, above all the House of Atreus. It is my contention that the cinema today, as an organ of popular culture of mass proportions, plays a role in our culture analogous to that which the theater played for the ancient Greeks: both media possess enormous cathartic power, perhaps especially when dealing with family trauma—for example, radical alienation between family members, addictions of all kinds, child and spousal abuse, child molestation and parent-child incest, sibling incest, divorce, loss of one’s child, suicide, and murder. But just as the aesthetics of classical tragedy prohibited the depiction of physical violence and other “monstrous” actions onstage, disturbing events in the cinema of family trauma are often displaced in order to make these films more palatable to the viewer. Exploring the ways in which trauma is displaced (sublimated, projected, repressed, or concealed), revealed, or framed in contemporary cinema can help us discover how these films, through the evocation and resolution of primal fears and fantasies, can yield insights into cultural trauma and can function—as did classical Greek tragedy—as productive cathartic mechanisms for our times.

10:00 AM - The Limits of Language: Emotion and Its Expression in the Work of Alfred de Musset
Gamble, Donald R. (Memorial University, ST. JOHN’S, Canada)

All the French Romantic writers enjoyed music, but none more so than Alfred de Musset (1810-57). The popular chansons à mettre en musique of his first collection (1829) were followed by many more, in his plays and narrative prose, as well as his verse; and references to the art of music, musicians, and specific compositions abound in what he wrote.

This can be explained in part by Musset’s deep enjoyment of music, which only increased with the years. His early experience of Hugo’s Cénacle, which advocated the essential unity of all the arts, may also have played a role. But another reason, equally important, concerns the place music came to hold in Musset’s limited but very coherent literary aesthetic, ideas which must be discerned from the comments he made, throughout his life, in his correspondence, critical essays, and imaginative writing.
At the centre of this poetic lay the deepest feelings of the author himself: in them were to be found not only his themes, but the inspiration necessary to develop them and, once transmitted to his readers, the enthusiasm fully to appreciate them as well. Over time, however, and particularly after the failure of his liaison with George Sand in 1835, Musset became ever more aware of all that words could not express: this insight became a recurrent observation in his later work. “Aborder le monde tel qu’il est, dire les choses, est impossible,” he confided to Franz Liszt in 1836.

Tracing the evolution of Musset’s ideas on literature, and the consequent changes in his later work, I intend to demonstrate that it was as a result of this perceived linguistic inadequacy that Musset turned increasingly to the evocative power of verbal melody – and music – to impart the feeling which words, he finally believed, could at best only suggest: “Quelle parole humaine exprimera jamais la plus faible caresse?” (La Confession d’un enfant du siècle, 1836)

Wed, July 27th, 11:00, Alexandra Irimia, A. The arts as universal code

Date: Wednesday, July 27th
Room: Sensengasse SR 3
Chair: Alexandra Irimia

11:00 AM  -  J.M. Coetzee, reader of Roland Barthes
Schwartz, Adriano (University of São Paulo, São Paulo, Brazil)

In his essays and interviews, J.M. Coetzee frequently mentions the French essayist Roland Barthes, sometimes not without some irony (“there are ideas in Barthes, almost too many ideas, but nothing I would call theory,” in Doubling the point, Harvard University Press, p. 105). The purpose of this presentation is to review some of Coetzee’s remarks about Barthes over the course of his long literary and academic career and, particularly, to suggest a hidden intertextual relationship between the novel Diary of a bad year, by Coetzee, and Barthes’ final lectures at the College de France, in 1978-1980 (The preparation of the novel, Columbia University Press).

11:30 AM  -  Language and Adaptation: An Aspect from Life
Chen, Pei-yun (Tamkang University, English Department, New Taipei City)

This paper proposes reconsidering the relationship between image and language in terms of “adaptation.” It is commonly believed that adaptation is, in a sense, translation from literary works into visual representation. Although translation can indeed shed light on discussions about adaptation, such discussions are at stake since they could be misled to aspects other than adaptation as such. Adaptation sharpens the inseparable relation between verbal expressions and visual images; it furthermore complicates our conception of “language.” The aim of this paper is to seek a possibility where the concept of language is complicated when “image” is taken into consideration, on the one hand. On the other hand, this paper seeks an alternative approach to adaptation other than translation. The term “adaptation” refers to an act, that is, “to adapt.” This act directly indicates the indispensable significance of environment for adaptation, namely, the act of adapting has to do with the interaction with the surroundings. The process of environmental and genetic adaptation for Darwin has to do with evolution. Taking this biological concept of adaptation to reconsider the nature of adaptation from literary text to visual image, we will recognize the fact that adaptation is in effect an active mode of being instead of imitation or copying. This paper attempts to explore adaptation as an active mode of being in terms of “life,” that is, from biological evolution to environmental assimilation, in order to see if our understanding of language would be changed, and if a new light on adaptation could be sought.
One of the most significant distinguishing factors of the comic as a medium is the way it conveys information. This is often discussed in terms of the relationship between text and image, the sequential nature of comics, and even the cultural valence comics can carry. Often, these ideas are applied to the comic in context—the comic as autobiography, or the comic about something, an external problem (disease, historical events, and so forth.) These approaches are invaluable, but I believe they can be enriched by questions and ideas about the stories comics can create, and the unique worlds comics make to tell their stories. By understanding the story-worlds comics can and do make, we can come to more nuanced conclusions about the stories comics tell, and the concerns they raise about our world. This is not just true of comics about our own world, but also of comics that take place in other worlds.

Many comics engage in alternative-world creation (by which I mean worlds in the fantasy/science-fiction vein), and the worlds they create can be just as immersive and rich as alternative worlds in literature. But, because of the differences between comics and literature, the mediums are able to express and develop story-worlds in different ways. How can fantasy and science-fiction comics deliver and imply information about their worlds? How is that information packaged? When do we learn things about the world in a comic, and does that change anything about the stories being told? In addressing these questions, I hope to work towards a deeper understanding of how comics can operate, and also towards a deeper knowledge of these strange fictional worlds.

Wed, July 27th, 14:00, no chair yet, B. Language - The essence of world literature
Date: Wednesday, July 27th
Room: Sensengasse SR 3
Chair: no chair yet

2:00 PM - Les arts comme langage universel de la liberté dans Written on Skin
NOIRAY, Geneviève (université de Cergy-Pontoise, PARIS, France)

Written on Skin, opéra créé en 2012, fait jouer des langages différents (peinture, tradition littéraire revisitée, partition) pour évoquer la libération d’une femme asservie. La liberté nourrit l’œuvre par la réécriture d’une razò provençale, par le traitement du rôle de l’artiste, par l’usage des instruments et des voix. Le langage des arts générateur de liberté est une profession de foi optimiste de G. Benjamin le compositeur et M. Crimp le dramaturge, qui offrent des codes sonores, poétiques et visuels novateurs, complexes mais très accessibles.

L’opéra joue sur la double temporalité du Moyen-Âge et du XXIe siècle pour évoquer une histoire individuelle à portée universelle et intemporelle. Agnès, personnage central, est soumise à un mari dominateur, qui veut exhiber sa puissance par la commande d’un livre enluminé sur sa vie. La partition est écrite comme une série d’enluminures musicales avec une symbolique, une stylisation et une force des couleurs innovantes. Langages et codes s’enrichissent de leurs interactions quand l’enluminure façonne la musique et que la sonorité des instruments est modifiée pour être au plus près des personnages.

Written on Skin est autant ce qui est écrit sur le vélin du livre que ce qui s’inscrit sur la peau d’Agnès. La jeune femme illétrée devient curieuse du mystère des images et des mots. Elle veut les assimiler et s’ouvre à l’émotion pure provoquée par l’art qui émancipe son corps et sa volonté. Ainsi elle
accède à la conscience de soi par le livre qui catalyse sa révolte tandis que la musique dessine son portrait intérieur, porte son défi et dit sa libération.

Réécriture de récits du cœur mangé, l’opéra interroge les arts comme différentes expressions de pouvoir et de liberté via l’universalité d’une histoire simple. Il montre le désastre d’une vie sublimé en apothéose et le suicide final devient œuvre d’art en soi. Les langages et les codes, bougés, inventés, revivent le poème d’un fait réel qui prend valeur de mythe.

2:30 PM - Littérature et opéra au XXIe siècle
López Heredia, Goretti (UPF, Barcelona, Spain)

L’alliance entre la littérature et la musique s’est tissée depuis les premières pages de l’histoire de l’opéra. Dans un flux continu d’influences, modes et mouvements artistiques qui s’étend du XVIIe au XXIe siècles, la littérature universelle a vu défiler ses personnages et thèmes sur les scènes d’opéra, se prêtant au jeu de la transformation.

Au bout de ce trajet vieux de quatre siècles nous nous posons la question suivante : Qu’en est-il du rapport entre littérature et opéra à l’aube du XXIe siècle ? Dans cette communication nous tenterons d’y répondre à travers l’analyse de trois opéras contemporains fondés sur des textes littéraires.


Ø Written on skin, du compositeur anglais George Benjamin. Le livret est inspiré d’une légende médiévale du troubadour Guillaume de Cabestanh. L’histoire se retrouve aussi dans le Décaméron. L’histoire se retrouve aussi dans le Décaméron. Première, 2012.


L’analyse de ces trois productions exceptionnelles ainsi que le témoignage des compositeurs et librettistes à l’oeuvre nous permettront de comprendre, entre autres, comment l’opéra contemporain avec des moyens de plus en plus divers éclaire-t-il le texte. Également, qu’est-ce qu’un compositeur cherche de nos jours dans la littérature ?

A la croisée de multiples langues et cultures, flambant héritier d’une solide tradition mais prêt à intégrer de nouveaux langages, appelant au dialogue entre les arts, l’opéra constitue un domaine tout à fait adapté aux défis de la littérature comparée au XXIe siècle.

Langue de présentation de cette communication : anglais.
“Words strain, crack and sometimes break, under the burden, under the tension, slip, slide, perish, decay with imprecision, will not stay in place, will not stay still.” T. S. Eliot’s description in “Burnt Norton” epitomizes a noteworthy narrative in poetics when it comes to the modern era: the degeneration of language. While language is often attributed with a divine origin of direct correspondence to nature, the historical development of language is nevertheless more frequently conceived as a “decline,” a gradual alienation, fossilization, and decadence of words. This narrative is on the one hand related with the poetic discussions of the increasingly hackneyed poetic dictions and metaphors, and on the other with the philosophical idea that language (as well as metaphor) eliminates the real thing itself. This paper traces the tradition of this narrative from Vico’s conception of the origin of language and Hegel’s exegetic discussion of the fall of language, to the reenforced degeneration narrative of the poetic language in the writings of Wordsworth, Emerson, and Mallarmé. Subsequently, this paper examines more resonances of this narrative of degeneration in the 20th century poetry, including the representative idea of Wallace Stevens, and more avant-garde manifestos from the Russian Futurists, the Lettrists and Situationists, the Portuguese PO-EX, etc. In one way or another, these texts more radically announce the debased situation of words in modern society, equate language to trashes and ruins, doubt and negate the authentic signification or the truth that would be conveyed in language. Throughout these discussions, by using the idea of “slippage,” another loaded concept in the 20th century linguistics, this paper also suggests another layer of interpretation of the modern poetic language, that in the claimed collapse, language (or mere text) can also yield to new possibilities, ambiguous yet transformative, in both the semantic and the material dimensions.

9:30 AM  -  Joyce’s linguistic perversity: The Fall of Language in Ulysses

Dimovska, Iva (Central European University, Budapest, Hungary)

The complexity of James Joyce’s Ulysses cannot be fully comprehended without considering the deep situatedness of its literary universe in mythological worlds and patterns. In this paper I analyze Joyce’s ironic play with myths as the basis of his famous language experiments. Then, I examine the ways in which Joyce’s linguistic radicalism initiates the disruption of temporal linearity and sexual normativity. I argue that Joyce’s linguistic excessiveness guides the processes of temporal and sexual perversification in the novel. The conflict between the mythical powers of creation and (self)destruction, coming to life through the revitalization of ancient patterns, is mirrored in Joyce’s writing techniques. In accordance with the death-rebirth motif, one of the most redundant mythical patterns, the “death” of the perfect language does not signify the its end, but marks the dawn of a new era of language use, depicted in the novel through the creative distortion of its functionality. The demise of its function as a proper means of communication opens up new possibilities for its use as an instrument of subversion. The fall of language inspires an uncontrollable multiplication of meanings and themes, acting as a means that enables the proliferation of alternative sexualities as well as temporaliies. Thus, the destruction of language that should be fatal, ends in providing a space for reimagining temporalities and sexualities. In such manner, in Joyce’s work, language itself is transformed into a “perverse” weapon against the normativity of the world reflected in its temporal and sexual conventionality. In Joyce’s Ulysses, I argue, the inducement of temporal and sexual dissonance is done through the destruction of language. The act of writing disrupts the conventionality of language, but at the same time provides the opportunity for reimagining both sexual and temporal norms. Distorted language becomes the vehicle for perversification of sexual and temporal universes.

10:00 AM  -  The Limits and Loss of Language in Early 20th Century Literature

Komar, Kathleen (U of California, Los Angeles, Los Angeles, USA)
While Comparatists often concentrate on the complexity of analyzing multiple languages, many 20th-century authors focus on the limits of language and the loss of language as a usable communication tool. In 1902 Hugo von Hofmannsthal, through his fictional author Lord Chandos, famously laments the inability of language accurately to convey thoughts. And equally important, he describes the inability of language to capture epiphanies that give us glimpses of the transcendent realm. But I would like to look farther back to Søren Kierkegaard’s 1843 Fear and Trembling (Frygt og Bæven). Kierkegaard describes the situation of Abraham, who, when asked by God to sacrifice his son, loses the capacity to communicate through language. Like Chandos, Abraham may be able to utter the sounds of words, but these words cannot convey his dilemma to his fellow men. By fulfilling God’s command and killing his son, Abraham seeks to come into direct communication with the Absolute, with God. But this action cannot be justified or explained because Abraham’s action falls outside the realm of human ethics, logic and the universal where language itself resides. Kierkegaard’s problem in writing about Abraham is similar. How can he analyze in language an act of faith which is beyond the universal realm and therefore beyond language? Several early 20th-century writers take up this issue of the limits and loss of language. I will analyze the model of language limit and loss that Kierkegaard sets up as well as how that model plays out in authors such as Rainer Maria Rilke, Franz Kafka, Virginia Woolf, and William Faulkner. Each of these authors seeks to convey in language experiences that are beyond words. I will analyze how each of them finds a way to create a language beyond our everyday understanding in order to push the reader to new insights.

Wed, July 27th, 11:00, no chair yet, C. Many cultures, many idioms

Date: Wednesday, July 27th
Room: Sensengasse SR 4
Chair: no chair yet

11:00 AM - Wordsworth, Hu Shi, and the Experiment of Modern Chinese Vernacular Poetry
Chen, Lin (New York University Shanghai, Shanghai, China)

Modern Chinese vernacular poetry is in its very birth a product of China’s negotiations with the outside world. It arose from the linguistic upheaval in the early twentieth century when certain Western-influenced Chinese intellectuals sought to overturn the cultural dominance of classical Chinese by replacing it with a living national language as part of their modernity and nation-building enterprise. This paper will focus on the "translational" origins of this new poetic style and revisit some of the polemic provoked by it. Specifically, it will zoom in on the oft-neglected link between William Wordsworth’s revolutionary poetics, especially his attack on poetic diction, and the revolution in Chinese poetry promoted by Hu Shi, a standard-bearer of the New Culture Movement. It will proceed to trace the formation of this vernacular poetic style through an examination of several interesting cases of Wordsworth’s transplantation into the Chinese literary context. Because of the strong interconnections between translation and poetic practice in early twentieth-century China, this study of the quest for an adequate linguistic medium to accommodate Wordsworth will also shed useful light on the controversy of modern Chinese poetry in general. The throes of this poetic revolution, the paper will suggest, may well be read as a figure for the more general difficulty of the unfinished enterprise of modernizing China.

11:30 AM - Swahili Thinking Poetry beyond the boundaries: the oral and onto-existential reform of Euphrase Kezilahabi and the Weltliteratur
Gaudioso, Roberto (University of Napoli “L’Orientale” and University of Bayreuth (BIGSAS associated), Pozzuoli, Italy)
Euphrase Kezilahabi is the most discussed contemporary Swahili writer. Beloved or hated, censored or applauded, he is the reformer of Swahili literature, who has had the biggest impact. He wrote his first poem in English, than he chooses to write in Swahili language; this can seem a retrogressive choice, instead, it is a progressive one. Between the ‘60s and ‘70s he reformed Swahili poetry using consistent free-verse and a more everyday language as a result of an aesthetic and philosophical quest, which made him investigate both Western and African verbal art and philosophy. His first novel Rosa Mistika (1969) was censured for its realism (the focus is on sex practices without education) and the second Kichwamaji (1974, The Unsuited) was applauded as one of the first existentialist African novels. His first collection of poems Kichomi (1974, Sharp Pain) was a scandal, because his poetics toward orality was not acceptable in Swahili literature, which has a very old written tradition. In the ‘80s he changed the form of the Swahili novel and poetry toward an allegorical and hermetic style, which involved a quest about time (linear and circular) that influenced both the rhythm and the narrative progression of his works. Kezilahabi’s revolutionary poetics made scholars see in his style various influences of African orality or Western postmodernism or Latin-American Magic Realism. In this period Kezilahabi was deeply influenced by Nietzsche and Heidegger. In this paper, I use translation and comparison as an hermeneutic tool to explain the poetics of Euphrase Kezilahabi. The study includes three sections: 1) The Orality between Aesthetics and African Being; 2) Comparing Philosophies: Nietzsche, Heidegger and the African Philosophy of Euphrase Kezilahabi: Existence, Aesthetics and Essentialism; 3) Poetics in Comparison: I. Bachmann, P.P. Pasolini and E. Kezilahabi.

12:00 PM - Translational Modernism as an Anti-Colonial Critique: On Politics and Ethics of Linguistic Anxiety in Twentieth-Century Modern Persian Poetics

Faridi, Maziyar (Northwestern University, Evanston, USA)

Focusing on the birth of modern Persian poetry, this paper argues that the experience of modernity in Iran is marked by anxiety [ezterāb] and exile, in itself symptomatic of a profound sense of metaphysical homelessness and a shifting relation between the subject and the world. This sense of anxious unbelonging, unheimlich, reveals itself in the form of translation employed as a literary technique in the works of some of the prominent modern Iranian writers. Looking back at the Arabic/Persian etymology of the word ezterāb as the affect that generates movement, vibration, chaos, and potentially multiplicity, I argue that linguistic anxiety is the emergence of the uncanny, the translatedness, in what is considered a “proper” Persian; it is the occasional derailment of syntax and semantics of the familiar Persian as a result of striking that which is not “properly” Persian. The “Original” carries with it an effect of translation and ipso facto disturbs the illusion of authorial possession of the work or its possession by a single poetic tradition. The rendering of the “original” as translated had major anti-ontological as well as political implications for the way history, political sovereignty, and the discursive notion of homeland [vatan] were conceived. Translationalism revoked the political fiction of Persian as a “pure” language and the myth of racial nationalism deployed for the consolidation of Iran as a modern nation-state. Instead, the poet discursively constructs a notion of poetic vatan—a translational-transnational space in which the poet dwells, albeit anxiously, but can never claim sovereignty over it. Poetic vatan is a space of irreducible ambiguity and indeterminacy that conveys a sense of metaphysical absence, distance, and unhomeliness inscribed at home. I will focus on Nima Yushij, the father of modern Persian poetry, and how his sense of linguistic anxiety affected not only modern Persian literature but also the syntax of Iranian New Wave Cinema.
2:00 PM - TALES OF OUTSIDERS FROM AN INSIDER'S PERSPECTIVE. A Language from the Underground

*Imbriaco, Giulia* (University of Naples L'Orientale, San Giorgio di Piano, Italy)

In 2005 A. Yurchak used a new term to talk about the soviet man's condition in relation to the ideological environment of everyday life: *vnenakhodimost'* – being in-between the inside and the outside. It emphasizes an intense dialogic interrelationship between the two, and the impossibility of dividing them into separate selves. People would performatively reproduce the fixed discursive forms of power, but simultaneously they built new meanings without being fully determined by it. The extreme cases of this performative shift are the underground movements that appeared in Leningrad and Moscow between the 1970s and the 1980s. This paper tests if the *vnenakhodimost'* condition is a valid description for other subcultures of this decade. Interestingly enough, in fact, also the New York underground of those years operated from an outside/inside position. Few blocks away from the skyscrapers' view, an intertwined community was created in Lower Manhattan, where “all the arts seem[ed] unusually closely connected in struggles to create new sets of possibilities for themselves” in direct relation to US mass culture (R.Siegle). The innovative element of the Downtown scene was an artistic language reproducing that delicate interrelation. Taking as examples the short stories gathered in Low Rent. A Decade of Prose and Photographs from the Portable Lower East Side edited by Kurt Hollander (1994) and the photographic diary The Ballad of Sexual Dependency (1979) by Nan Goldin, this paper will show how artists, using different media, gave form to: 1) an outsider writing from an insider’s perspective; and 2) a type of autofiction, where the fictionalized I exteriorizes the most intimate part of its biography. That language requires the artists and their readers to find the Other in the Self and so change the Self itself, similarly to what countercultures do with cultures.
Gesprochenem (Rede), Geschriebenem (Text) und Gezeigtem (Bild) – verstanden als komplexe (Sub)Systeme der Kommunikation, aus denen sich die „Sprache“ des Comics (McCloud 2001 u.ö.) konstituiert – erforderlich; diese soll mithilfe transmedialer Ansätze (Mahne 2013) im ersten Teil des Vortrags versucht werden.


In der abschließend gestellten Frage nach der Bedeutung von Sprachlosigkeit für eine Poetik des graphischen Erzählens muss die Aufmerksamkeit vermehrt der Panelsequenz und vor allem dem, was zwischen den Panels liegt und im Rezeptionsprozess durch Induktion (McCloud 2001 u.ö.) überwunden wird, gelten: Ungeachtet (s)eine(r) formal(ästhetischen) Qualität vollzieht sich im (mitunter zur [Grenz]Linie verdichteten) Leerraum des „Rinnsteins“ – die Poetik des Comics als eine Poetik der Abwesenheit – m.a.W. des nicht Gesagten/des nicht Gezeigten.

9:30 AM - Der elektronische Appendix des Romans.

Das Internet als Erweiterungsmedium der Literatur im Werk Enrique Vila-Matas’

Del Valle Lattanzio, Camila (Freie Universität Berlin/Universität Wien, Berlin, Germany)


Der Roman, öfters verstanden in der Romantheorie als jene Gattung, die offen und fragmentarisch ist, erfährt in seiner Erweiterung im Internet eine Potentialisierung seiner dynamischen Eigenschaften: Die Fluchtfunktion, die das Internet als Appendix des Romans anbietet, deterritorialisiert die geschlossene organische Form und eröffnet das Werk zu einem viel größeren rhizomatischen Netz. Das Internet dient also als Appendix, d. h. als Garant des Anorganismus’ des Romans, seiner Fragmentalität und Offenheit. Das Internet dient als eine Art ‘Maschinisierung’ des organischen Werkes, als Öffnung der geschlossenen Form. Daher werden Konzepte aus dem Denken
Gilles Deleuzes und Félix Guattaris, wie „Wunschmaschine“, „Rhizom“, „organloser Körper“, u. a., als wesentliche Bestandteile der Analyse dienen. Der Beitrag wird aber zuerst die Deterritorialisierungen und die Erweiterungen im Werk Vila-Matas’ selbst analysieren, um dann, in einem zweiten Schritt, die gattungstheoretischen Konsequenzen eines Anorganismus’ des Romans im Netz-Roman ausgehend der o. g. poststrukturalistischen Theorie ausformulieren zu können.

Literatur:


Deleuze, Gilles; Guattari, Félix (2000): Was ist Philosophie? Frankfurt am Main: Suhrkamp.


10:00 AM - The Star and the Signature. On Agamben and Lispector.

Stockwell, Cory (Bilkent University, Ankara, Turkey)

In his 2008 book Signatura Rerum, Giorgio Agamben expounds what he calls his “theory of signatures.” The signature, he argues, cannot be limited to the writing of a name at the end of a letter (as one applies the term in English, French, or Portuguese); on the contrary, a signature (and here Agamben draws upon the Medieval and Renaissance understandings of the term, especially as expounded by Paracelsus and Jakob Böhme) is above all an indicator of correspondence: marks shaped like eyes on a plant, for instance, indicate a power to heal eye ailments; pomegranate seeds, shaped like teeth, serve to treat their pain. Though he makes passing reference to astrology, however, Agamben doesn’t really deal at length with the most privileged site of the signature: the stars. This is strange, given that the stars are an absolute obsession for Agamben’s Renaissance sources: both Paracelsus and Böhme spend great amounts of time thinking about the particular correspondence between the stars and the earth, the ways the earth serves as a mirror of sorts for the writing of the stars. This paper turns the question of the stars back toward Agamben, through a reading of one of the most important novels of the twentieth century: Clarice Lispector’s The Hour of the Star. The place of both stars and signatures in this novel is exemplary: stars are everywhere, starting from the title, while Lispector’s actual signature appears at the end of the book’s preface. Agamben argues that there is a way of thinking about signatures that “enables the overcoming of magic.” I will argue that Lispector, by bringing stars into contact with the signature, does the very thing that Agamben seeks to avoid: her writing insists on the “magic” of the signature, and in doing
so, allows us – given the overtly political nature of her novel – to imagine new forms of politics, new forms of community.

11:00 AM - Operations of Silence: Examining Translingual Borderlands

Seidl, Barbara (Universität Wien, Wien, Austria)

Translingual writers like Vladimir Nabokov, Elias Canetti or Ha Jin have enriched world literature by expressing themselves beyond the constraints of language and culture. Their personal decisions for writing in a language other than their native tongue were based on many reasons, including migration, affective attachments and aesthetic purposes. Some were raised in a multilingual household, while others found refuge in a different linguistic culture. One example is that of Elias Canetti who chose to write in German because it was the language of intimacy between his parents. Other authors, such as Vladimir Nabokov, switched languages in order to gain more artistic freedom. Despite producing monolingual texts, the other language(s) is (are) always present in their writing in the sense of what Bakhtin called “heteroglossia”: the coexistence of different languages in a common discourse.

In my paper I seek to examine the spaces between two or more languages in the work of translingual writers and how silence serves them as a symbolic action, which fills these spaces with meaning. Rather than focusing on a postcolonial context, I would like to demonstrate the operations of silence based on the texts by two authors whose life stories weave a socio-linguistic net around the globe. Both Anna Kazumi-Stahl and Shirley Geok-lin Lim opt to write in languages that separate them from their past as well as from the cultural forces and relationships that have shaped them. This paper will explore how the two authors make use of the potential significance of silence in order to express the inexpressible. Special attention is paid to the use of silence as a substitute for code-switching. With regard to the Bakhtinian theory of the hybrid utterance, I propose that nonverbal expression serves as a way of dissolving the conflicts that arise from the juxtaposition of different speeches by exposing the limits of monolingual expression.

11:30 AM - Die Grenze als Kategorie der Textanalyse

Steininger, Gerlinde (Universität Wien, Wien, Austria)

In 1898 SJ du Toit (1847-1911), published a novel Die koning van Skeba, of Salomo se ou goudmyne in Sambesia (Das Geheimnis der Goldfelder, 1981). It was the first real novel in Afrikaans and was based on du Toit’s account of a journey to the present-day Zimbabwe. The novel is a fictionalized account of this journey during which the travellers discover an ancient burial site. Mr du Toit’s translation of the papyri found at the site tells the story of the legendary Queen of Sheba, situating not only the goldmines of King Solomon but also Paradise itself in Zimbabwe. This paper will be a case study of crossing cultural boundaries. The novel signals a turn to the local: it was written in Afrikaans and published under the auspices of the Society of True Afrikaners. It is both a reaction to and, on the other hand, an apology for colonising and exploiting the natural resources of Zimbabwe. It is situated between an inward and an outward movement within a globalising British colonialism, empowered by modernising technologies like the steam engine and the newspaper.

The half autobiographical Welsh Trilogy—Border Country, Second Generation and The Fight for Manod—by Raymond Williams depicts people living on the Welsh border in the newly industrialized 20th century. With the region’s industrialization and modernization, more and more rural people move to cities and get jobs in factories. New relationships are formed requiring new identities and allegiances in the strained industrial relations between management and workers. The trilogy presents how old identities and new ones, older generation and younger, and the country and the city all interact on one another. The Quotidian World, a 3-volume modern Chinese novel, relates various vicissitudes over one decade (from mid-1970 to mid-1980) in a peasant family on the Loess Plateau, in rural North-west China. Lu Yao, who, like Williams, came from the same background in which the novels are set, unfolds the daily experiences of the local people, showing how they take initiatives to make the most of their harsh lives. With the opening-up of China in this era, they start running businesses such as small brick-kilns, the failure of which reveals a pressing need for improved education. The language of both trilogies is plain and straightforward with little stylistic sophistication or rhetoric. Both explore deeply fundamental human relationships, based on kinship, love or friendship, in the context of national development. In each of them human values are both exposed and challenged, but then weighed and balanced to reflect a new outlook. Williams and Lu Yao share an equally keen concern for the lived experience of ordinary people and for depicting each person’s unique contribution to the whole process of living with dignity and self-fulfillment within the community. My paper will present a three-fold argument: firstly how Lu Yao’s interest in the lived experiences of each of the ordinary people resonates with Williams’ idea of individuation. Secondly, the paper explores The Quotidian World as a kind of trans-cultural mirror of the Welsh trilogy.
Thirdly, it will discuss the cosmopolitanism inherent in key theories of Williams that are relevant to both trilogies.

3:00 PM - Between and Across Borders: Yoko Tawada’s Reflections on Cultures and Identities in Flux

**Michaels, Jennifer (Grinnell College, Denver, USA)**

In Überseezungen (2002) Yoko Tawada declares that she feels liberated because she has many souls and many tongues. I examine in this paper her belief that cultures and identities are not fixed and static, a central theme in her writing. In many of her works she critiques identities based on national cultures and explores instead transnational and postnational identities. Tawada was born in Tokyo in 1960 and has lived in Germany since 1982, giving her a unique perspective on both countries. Her texts, for which she has won many prizes in Japan and Germany, include prose, poetry and literary essays some of which she writes in German, some in Japanese, and in her poetry in Wo Europa anfängt (1991) she includes German and Japanese texts side-by-side. In her works, in which she mingles dream-like imagery, fantasy, and poetic reflections, she explores living between national borders. In her view cultures and borders are fluid. She points out, for example, that Japan is surrounded by water and she wonders how one can know where the alien water begins if the border itself is made of water. For her flux and change characterize the modern world and she frequently uses bridges, travel and borders to underscore the in-between spaces inhabited by her protagonists. She constantly challenges notions of fixed categories of national cultures, often using both Germany and Japan as examples. As she observes in “Is Europe Western?” (Kyoto Journal 61) national borders represent for her “only the edge of the lenses on the microscope that is used to study particular phenomena in more detail.” Multiple identities and living in in-between spaces offer her freedom and the possibility of new discoveries. She observes, for instance, in Überseezungen that she feels liberated because she has many souls and many tongues.

**Castro, Deborah (Universidade Federal de Minas Gerais, São João del Rei, Brazil)**

Some artistic productions of the 60s and 70s emerged as a ground-breaking tendency when making of verbal language a significant instrument of creation. In the late 60s, conceptual art emerged amongst other innovative art practices as a tendency using strategies that resembled little of fine arts, at least from a conservative point of view. Despite a variety of means and methods, conceptual artists used words as one of the most efficient means to air their ideas, demanding more from the addicted eye and eventually provoking questions concerning genres, biased readings and the problem of labeling. Taken off the intimacy of the paper, words were put in evidence in the art world eventually blurring the lines of artistic categories with works that stood between images and letters.

Some artists duplicated literary texts when making use of the language of citation in a way that it developed a new conception of the relationship between art works and words. This réécriture of an existing literary text, however, brought forward not only a new poetics but, most importantly, it was done under a silencing technique. In the hands of artists, the act of writing through was to emphasize the presence of silence. When artists muzzled the text, they destabilized the power of words and highlighted the delicacy of their presence.
Works such "Un coup des dés" and "Pense-Bête", by the Belgium poet/artist Marcel Broodthaers, are some of the examples which distorted the so called original literary piece, in order to shed light on the vulnerability of words. The aim of this work is to explore the susceptibility of verbal language in these works and how it dialogued with literature. Marjorie Perloff’s The Poetics of Indeterminacy and Unoriginal Genius will serve as a pillar to the understanding of these avant-garde poetics, emptied narratives and illegible readings.

9:30 AM  -  North African Literature and French Language: Negotiating (Dis)placement
Ben Salem, Ijobna (Faculty of Letters, Manouba, Manouba, Tunisia)

North-African writers in the twenty-first century persist in using French language – instead of Arabic – for their literary production. They still find it difficult to transcend the linguistic barriers raised by neo-colonialism, for a series of reasons among which the cultural policies of their states, the bashfulness of publishing houses when it comes to translation, or more simply a fear of the linguistic other. Most of these writers have nonetheless addressed the issue of language in their writing, whether directly or in a more roundabout way. In this they are spurred by the strange paradox that language, while being the prime instrument of neo-colonial power, thus a symbol of the age-long oppression of their people and of their economic, political and cultural dependence, is also a crucial tool of resistance to such an oppression and a prime avenue of self definition. Among these writers are Tahar Ben Jalloun, Assia Djebar and Rachid Boujedra. Their connection has several strands: each writer uses the language of the oppressor to manufacture or invent a cultural space for himself or herself from which to speak. Each writer uses that space to find a voice with which to critique the oppressive culture. This paper discusses language as a trope of resistance in three representative North African writers.

10:00 AM  -  Translingual Identities: Maghrebian Writers and the French Language
Yassine, Rachida (Ibn Zohr University, Agadir, Marocco)

My paper proposes to delve into the controversy around Maghrebian Francophone literature, and the problematic issue of linguistic identity this controversy throws into relief. Many Francophone Maghrebian writers have tackled the question of linguistic identity debating the theoretical and practical implications of their use of French. In their numerous works, writers such as Kateb Yacine, Abdelkebir Khatibi, Rachid Boudjedra, and Assia Djebar explicitly express their uneasy alliance with the French language and culture which is an inevitable outcome of the colonial encounter; they maintain that they are suffering a permanent nostalgia as a result of their inability to address their fellow compatriots in their own language (Arabic and/or Berber). The main concern of my paper is the way these writers reflect on the alienation that their bilingualism and biculturalism entail, the strategies they deploy in their attempt to assert their distinct Maghrebian translingual identity, and to convert their bilingualism into a means of decolonization and emancipation. The set of issues raised in this paper will be investigated from a variety of current postcolonial and cultural theoretical perspectives.

11:00 AM  -  Culture, tradition orale et langue identitaire dans l’oeuvre de Maïssa Bey
Belkhous, Meriem (Ecole Préparatoire en Sciences économiques Commerciales et Sciences de Gestion, Oran, Algeria)

Les romans de Maïssa Bey se présentent sous la forme de romans traitant de la culture de la société et de l’identité algérienne. La romancière tente à travers les voix alternées de ses narrateurs d’esquisser une image fidèle du paysage socioculturel algérien. Cette image est composée de témoignages, d’introspections et des regards croisés de ses personnages sur eux-mêmes ainsi que sur l’histoire. Ces mêmes personnages « incarnent » la voix de la conscience nationale. Cependant, Maïssa Bey ne se contente pas de retranscrire l’Histoire, voire de reprendre des événements issus de
la réalité, dans la mesure où elle tente une approche plus profonde à travers « l’ornementation/tissage » de fragments et de bribes de la tradition orale, de la mémoire collective et du patrimoine hérités exclusivement de la culture ancestrale. L'auteure puise-t-elle ainsi ses mots dans un registre culturel et identitaire, en étroite relation, avec la poésie, les proverbes, les chants, ou encore les descriptions des cérémonials et d’anciennes traditions. Le socle de l’expression orale et culturelle se trouve, pour ainsi dire, reconstitué dans une œuvre romanesque contemporaine. Maïssa Bey, écrivaine reconnue de la littérature algérienne d’expression française, s’attelle – à l’image du reste des auteurs maghrébins – à reproduire dans ses romans une fresque culturelle peinte dans une langue française qui se veut représentative de sa culture arabo-berbère, de par le recours à l’étymologie pour justifier l’insertion d’une terminologie propre à sa langue maternelle ; mais également des vocables de sa langue dialectale transcrits phonétiquement en lettres latines. Il s’agit donc, dans cette communication, d’étudier et de lever le voile sur la dimension identitaire et la perspective culturelle qui caractérise une œuvre romanesque dans laquelle s’imposent la culture et l’oralité qui représentent les deux faces d’une seule et même mémoire collective.

11:30 AM  -  « Il y a de l’angoisse de bâtard dans cette histoire » : Language and Parentage in Kamel Daoud’s Meursault Contre-enquête

Chouiten, Lynda (University of Boumerdes / Department of Languages, Boumerds, France)

In undertaking to write Meursault Contre-enquête, Kamel Daoud’s avowed purpose was to “avenge” the “double murder” of an Algerian man in Albert Camus’s L’Etranger. To the crime committed by the French protagonist as he nonchalantly shoots “the Arab”, Daoud adds Camus’s own crime – that of suppressing both the voice and the identity of the victim, who remains silent and unnamed throughout the novel. Despite this announced intention, Daoud’s text is not the unambiguous retaliation enterprise that it seems to be. The aim of my proposed paper is to show that this enterprise is complicated, and indeed thwarted, by the uncertain parentage of both the character he is supposed to avenge – and who is now named “Moussa” – and of Daoud himself. In effect, the writer constantly undermines his own attempt to restore the postcolonial subject’s identity by deploying a series of discursive strategies, which include metaphor, allegory, and intertextuality. The very fact of naming his protagonist after the prophet Moses, of which Moussa is the Arabic equivalent, is significant in this regard. Just like the prophet, who knew little about the identity of his father and who fashioned himself after the domineering Egyptians among whom he lived, the postcolonial subject, Daoud seems to suggest, is largely the product of the colonizers he claims to resist. In the case of Algeria, this problematic aspect of identity is made worse by the fact that this country has witnessed not one invasion, but a succession of Western and Oriental colonizers. In turn, this state of “bastardity” – that is, of ill-defined parentage – mocks the aspiration to endow the Algerian with a fixed name and identity. Daoud, I would further argue, is himself “a literary bastard”, not only because he writes in French, but because the African novel was the fruit of rape – that is, of Western intrusion – and the Western novelist/rapist is the only literary father available for the African novelist.

12:00 PM  -  La folie du dire: hybridité et étrangeté dans le texte de Tahar Ben Jelloun

Persice Nogueira, Luciana (Universidade do Estado do Rio de Janeiro, Rio de Janeiro, Brazil)

Tahar Ben Jelloun reproduisent cette mosaïque culturelle et composent un complexe kaléidoscope de références, fidèles ou non, qui oscillent entre divers registres et implicites d’ordre culturel, artistique ou spécifiquement littéraire. Dans trois de ces romans, L’Enfant de sable (1985), La Nuit sacrée (1987; Prix Goncourt) et La Nuit de l’erreur (1997), Ben Jelloun met en mouvement le kaléidoscope de l’hybridité culturelle en ayant recours à un narrateur exceptionnel : le conteur d’histoires, ou plutôt une succession de conteurs qui se disputent le tour à l’intérieur de la halqa, en pleine place publique, dans l’exercice de la narration – en réalisant un hybridisme supplémentaire entre récit et narration, entre les contes écrit et oral. Ce conteur devient un passeur, entre les deux côtés de la Méditerranée et entre maintes cultures – étrange (et tragique) condition d’un être qui se définit par l’errance, l’écart, la perte et l’exclusion ; sa parole anime le texte écrit et son discours poétique et prophétique infuse la prose d’éléments qui lui sont étrangers (BONN 1994, ZUMTHOR 1987).

**Wed, July 27th, 14:00, Barbara Seidl , C. Many cultures, many idioms**

Date: Wednesday, July 27th  
Room: Sensengasse SR 6  
Chair: Barbara Seidl

2:00 PM - Articulating imperial memory: language, power and identity in postcolonial Japanese and South Korean short fiction  
**Bachem, Nadeschda (SOAS, University of London, London, United Kingdom)**

The experience of imperialism and war shaped the postcolonial literary landscapes of Japan and South Korea in often remarkably similar ways, leaving a deep-seated feeling of impotence on both sides. This paper explores Japanese and South Korean short fiction from the 1960s and early 1970s that deals with the history and effects of Japanese colonialism in Korea. Focus will be on the theme of powerlessness and the multi-faceted play of inferiority and superiority with particular regard to language. Literature that deals with Japanese imperialism in Korea frequently traces the repercussions of colonial-period language policies that sought to establish Japanese as the sole spoken language in the colonies. At the same time, the interrogation of the Japanese and Korean languages in this context is often supplemented by a notion of English as a neo-imperial language, mirroring the postcolonial political situation in East Asia under US hegemony. It is thus hardly surprising that in short fiction, the impotence perceived by the characters within the colonial power structure is usually expressed in linguistic terms. The paper will focus on three themes – language as a marker of the other, linguistic impotence and language as cultural capital – and will trace how writers use the medium of language to reveal the contradictions and frictions within the colonial and postcolonial power relation. By shedding light on these aspects the paper aims to explore how the construction of memory in the pivotal years before and after the Japan-ROK normalization treaty created a discourse that shapes Japanese-South Korean relations to the present day. On a broader scale, the paper finds itself in the tradition of a comparative literature that regards East Asia as a historically grown literary landscape and does not rely on “the West” as an originary tertium comparationis. Furthermore, it attempts to locate the specific Japanese-Korean case within the overall frame of postcolonial studies.

2:30 PM - Comparative Study of Light Novels in Korea and Japan  
**Nam, Yoomin (Korea University, Seoul, South Korea)**
There are several theories of what a light novel is, but the most prevalent opinion is “an entertainment novel for teenagers that has illustrations of Manga (Japanese comics) and animation on the cover or contents”. The market has rapidly grown with the media franchise effects such as game or animation. After the huge success of『Haruhi Suzumiya』 in 2006, suddenly the popularity of light novels skyrocketed. That’s why a light novel became a cultural phenomenon that can’t be excluded when it comes to modern Japanese society. The popularity spread to the world beyond Japan, and now many works of light novels are translated and published in many countries. Since opening of Japanese pop culture in 1998, Korea has become one of those countries because Japanese sub-culture is easily accessible. Japanese light novels were introduced to Korea in earnest in 2002, and since then, the market has grown continuously. Currently, translated Japanese light novels account for considerable proportion of translation publishing market in Korea. Recently, a Korean light novel label was established, so original works not translated works are being published. This study aims to compare the two countries’ light novels and the environment that surrounds the novels, and interpret the differences in the perspective of each country’s culture. This comparative study will be a good chance to read both Korea and Japan's modern period at the same time.

3:00 PM  - Consuming the Ethnic Other in The Yellow Sea (2010)
Kim, Eun-hae (Yonsei University, Seoul, South Korea)

The South Korean crime thriller, The Yellow Sea (Hwanghae, 2010), achieved both commercial success and critical acclaim upon its domestic release. It was also well-received abroad as it screened at the 2011 Cannes Film Festival. A violent film that tells the story of a Joseonjok (ethnic, diasporic Koreans from the Yanbian Korean Autonomous Prefecture in northeastern China) fugitive, it became a pop culture phenomenon in Korea thanks to several indelible scenes involving food. This paper incorporates K. C. Chang’s notion of food semantics to argue that food functions as a signifier to define the ethnic Other of Joseonjok. Despite sharing a common ancestry and language with South Koreans, Joseonjok occupy the lowest position in what D. H. Seol and John D. Skrenty describe as South Korea’s hierarchical nationhood. Since it is almost impossible to distinguish between South Koreans and Joseonjok by appearance alone, however, food and alimentary practices act as conspicuous markers of difference that represent the Joseonjok’s alien status in Korea. In The Yellow Sea, food becomes a non-verbal language that operates in a complicated system of representation indicating a culture’s level of sophistication or civilization. Food functions as a sign of the primitive Other that personifies the binary of Nature and Culture between Joseonjok and South Koreans, respectively; this opposition serves to critique the moral decadence of South Korea’s neo-liberal capitalism.

Wed, July 27th, 09:00, Lynda Chouiten , C. Many cultures, many idioms
Date: Wednesday, July 27th
Room: Sensengasse SR 7
Chair: Lynda Chouiten

9:00 AM  - Multilingualität und -kulturalität als identitätsstiftendes Moment in Orhan Pamuks "Istanbul. Hatıralar ve Şehir" und Elif Safaks "The Bastard of Istanbul"
Canpalat, Esra (Ruhr-Universität Bochum, Bochum, Germany)

Istanbul ist nicht nur die bevölkerungsreichste Stadt der Türkei, sondern auch die in der türkischen Literatur am meisten thematisierte. Die Metropole besticht in den Augen vieler Literaten besonders aufgrund ihrer multinationalen und multireligiösen Geschichte: Sowohl in ihrer geografischen, als

9:30 AM - Les villes européennes, carrefours linguistiques : Joseph Roth et Patrick Modiano

Andrade, Pilar (Universidad Complutense de Madrid, El Escorial, Spain)

Les rapports entre Patrick Modiano et Joseph Roth sont étroits. Modiano écrivit en 2000 un prologue à l’édition de Automne à Berlin, recueil d’articles et de chroniques composés par Roth, où l’auteur français laisse entrevoir clairement les analogies qui lient les deux écrivains : tous les deux d’origine juive, tous les deux pratiquement orphelins, ils se plaisent à brouiller les pistes sur leur biographie de la même façon que l’Histoire a effacé les traces de leurs familles, et à décrire des lieux de frontière, des endroits oublisés ou habitent les gens des marges, les apatrides, les voyageurs. Surtout, en ce qui nous concerne, des lieux qui sont des carrefours linguistiques, où les langues se croisent, se mélangent, séparent ou unissent les gens. Que ce soit Lodz, ville polonaise décrite dans Hotel Savoy, ou Paris, Nice, Vienne... ces espaces géographiques groupent des gens d’origines plurielles et de langues proches ou éloignées. Dans cette communication nous essaierons donc d’explorer ces espaces où foisonnent les langues, qui, dans le cas de Roth, sont reliés au mythe habsbourgeois (l’Empire accueille dans son sein et protège sous le manteau du père Franz-Joseph un Babel multilinguistique, Babel qui sera démembré après 1918), et dans le cas de Modiano au mythe du cosmopolitisme parisien (Paris est le refuge de tous les apatrides et les exilés européens). Nous étudierons aussi les différentes fonctions des langues dans les textes des deux auteurs : les langues en tant que patrie, les langues du travail, les langues qui favorisent l’adultère, les langues qui laissent entrevoir l’ineffable, ou qui encouragent la révolution, les langues interdites, les langues-koinè, etc. Nous étudierons ces fonctions en rapport avec les circonstances historiques qui ont aidé à les créer : les guerres mondiales, les flux migratoires en Europe au XXe siècle, le déplacement des juifs vers l’Ouest du continent, ou l’exil des écrivains dans la période de l’entre-deux-guerres.

10:00 AM - Trieste, périphérie slave

Fiatti, Igor (Università Paris III/Università Torino, Torino, Italy)
Une ville de frontière, apparemment oubliée, qui a été capable de devenir un laboratoire dans lequel on a expérimenté les thèmes centraux de la crise du siècle dernier. Trieste a vécu les tensions européennes, parfois de façon dramatique, tout en cherchant un équilibre impossible entre l’affirmation des cultures nationales et le cosmopolitisme impliqué par la mosaïque habsbourgeoise. Nous nous proposons d’analyser cette unicité « triestina » : avec une application du paradigme centre/périphérie ou centre/marge, nous souhaitons considérer le rôle de sa littérature « périphérique » : la production littéraire de ses minorités slaves, notamment de ses composantes serbes et slovènes. A ce propos, la « slovénitude » de Boris Pahor (né en 1913) va nous aider à saisir les contradictions caractérisant Trieste, « la sua doppia anima » (S. Slataper), son âme double.

Wed, July 27th, 11:00, Hein Viljoen, C. Many cultures, many idioms
Date: Wednesday, July 27th
Room: Sensengasse SR 7
Chair: Hein Viljoen

11:00 AM  -  ‘Cultural bastards’ and the Language of Displacement
Bhattacharya, Swagata (Jadavpur University, Kolkata, India)

Language is a cultural product. It is not only defined but also limited by the society in which it originates. ‘Norm’ and ‘standard’ have been the two key-words associated with language, and it is undoubtedly one of the prime factors in the process of identity formation. Culture and identity are both rooted in language to such an extent that very often language becomes the chosen medium of representation of a particular political stance. The colonizers’ tongues have once represented power and in turn are now being ‘distorted’ to serve the purpose of subverting power. Language helps us unfold the identity or realize the lack of identity of the person/s employing it. This paper shall attempt to discuss the writings of two diasporic writers—Shani Mootoo and Yasmin Ladha—who employ the language of the ‘others’. These writers are victims of displacement, an obvious effect of which is the lack of proper identity. Their fractured identities have been shaped by the diverse cultures to which they have been exposed, and which in turn have shaped their fractured language. The ‘othering’ is not just in terms of identity crisis but also in their inherent confusion with their body and sexuality. The issues of nationality, cultural continuity, gender and sexuality team up with the issue of language to make such writing represent the ‘other’. This paper shall discuss why and how Mootoo and Ladha use language as a deliberate tool to make the ‘norm’ take notice of the ‘other’.

11:30 AM  -  Conjoining the Human and Nonhuman: The Twilight Language of Dreaming/Dreamtime Discourse in Alexis Wright's Carpentaria
Juan, Rose Hsiu-li (National Chung Hsing University, Taichung)

In Alexis Wright’s Carpentaria a large flock of resident cockatoos fly overhead screaming in pidgin English, "What are you doing youse bastards?" And people would race outside answering," Nothing! We are doing nothing." The scene is typical of the novel’s postcolonial talking back by mimicking the colonizer’s language. The novel is full of such extravaganzas bordering on reality and fantasy, deliberately provocative in order to challenge the norm, the separatism, the hierarchy, the sensible and nonsensical. Granted with 2007 Miles Franklin Literary Award, the highest in Australia, Carpentaria is “a latter-day epic that speaks, lyrically, to the realities and aspirations of Aboriginal life” (Kirkus Review). It dexterously wields Aboriginal tongues on an English platform, and highlights a hybridized Aboriginal cultural condition. In the aforementioned example a remark follows, "It was thought to be a miracle of the English language, that simple birds had learnt to talk English too, just
like everyone else." The fact is the Picklebush people are never simple-minded as it seems, and the
birds are meant to be more than mimics. The miraculous lies beyond the English-speaking world, this
paper will argue, where language arises out of an exceptional bonding and binding with the land. To
be demonstrated in this paper is a twilight language that communicates an Aboriginal more-than-
human dynamics. It is teamed up with the potent Aboriginal Dreamtime/Dreaming beings (Rainbow
Serpent), the "lesser" creatures (cockatoos, seabirds, crickets, frogs, groppers), and the powerful
earthly phenomena (hurricanes). It hovers over the twilight zone of dreaming and waking, the human
and nonhuman. Featuring a dreamlike narrative the novel is a magnum opus of Aboriginal poetics of
excess and transference in which the land, the sea, and the air are filled with words and songs,
human or nonhuman, heard or unheard. To reach deep into the Aboriginal cultural foundation, critics
such as Deborah Bird Rose, Elizabeth Povinelli, and Beate Neumeier will be consulted. By
foregrounding the textual locus of Aboriginal cosmic extravaganza, the paper contends that Wright is
not satisfied with a "strange cultural survival," but calls for a "radical hope" for postcolonial
revivalism as witnessed by Norm and Bala walking hand in hand through the devastated settler town
of Desperance.

12:00 PM - Rhetorical Obscurity and the languages of Colonialism and Cannibalism in Heart of
Darkness
Rhee, Suk Koo (Yonsei University, Seoul, South Korea)

Joseph Conrad's Heart of Darkness is well-known for the ambiguity or ambivalence in its attitude
towards colonialism. By critics like Chinua Achebe, it is considered a racist text that deprives African
and the Africans of history and humanity. By other critics like Cedric Watts and Hunt Hawkins, the
same text does not only transcend the racism of its day but also advance a strong anti-colonial
critique. This paper revisits the old issue revolving but from a different perspective. It discusses the
rhetorical obscurity in Conrad's text that derives from colonial metaphors and symbols and brings its
ideological role to light. The thesis of this paper is that the figures of speech are employed by Conrad
in order to mitigate or conceal the brutality of the Belgian colonialism in Congo but this rhetorical
operation does not always succeed due to the intractable nature of language. In other words, the
metaphors and symbols are used in order to justify Kurtz's life as a colonial agent but end up belying
the cannibalistic nature of the European colonialism/capitalism.

Wed, July 27th, 14:00, no chair yet, C. Many cultures, many idioms
Date: Wednesday, July 27th
Room: Sensengasse SR 7
Chair: no chair yet

2:00 PM - The legend of the Chalk Circle travelling across cultures
Chattopadhyay, Suchorita (JADAVPUR UNIVERSITY, Kolkata, India)

The Chalk Circle has had multiple mentions and usages in literatures across cultures. It has been used
variously to mark a distinction between good and bad, between right and wrong, between safety and
danger, as the case may have been. The usage can be traced as far back as the Ramayana in India and
The Chalk Circle, an anonymous Chinese play written in the 13th-14th century China. From these
diverse sources, the motif has been borrowed by many authors and used in different genres, often
with slight variations. This paper would attempt to explore its usage in China in the anonymous play
mentioned above, and its subsequent adaptation by German playwrights Klabund and Brecht and will
end tracing how the same legend has made a niche for itself in the domain of Bangla plays in the
twentieth century, mainly through translations and adaptations. Different genres have also accommodated the same legend at times, but drama has been the most popular form. The context has varied and the legend has undergone interesting twists to suit the socio-political mood of the day in the country where it was being used.

2:30 PM - "Fairies" in eastern and western stories
Dorri, najmeh (Hormozgan University, Bandar abbas, Iran)

The authors of the current article are going to compare the role of “Fairies” in both eastern and western stories. To do so, the story of “The Little Fairy” by Hans Christian Anderson from the western stories and the narrations “Pirdom and his two dogs”, “Hassan Basri and Noor-OS-Sana”, “Jânshâh and Shamse”, “Shams –OL- Molook and Badi – OL- Jâmâl” from the Arabic Nights (One Thousand and One Nights), from the eastern ones have been chosen. Therefore, first some subjects about fantasy and its use in the story, particularly the children’s stories, as well as taking the children into the stories and after that, the importance of the “Water” myth and its value and place among different nations will be discussed. Then we shall limit our discussion to the fantasy of the sea, especially the “Mermaids” (Fairies under the water). Bringing about summaries of the stories and analyzing the context, it will be concluded that Anderson had had the Arabic Nights tales in front of his eyes when started to write his stories, and he had been inspired by its contents. Arabic Nights is a very famous eastern masterpiece and is already translated into many live and current languages around the world, and it has been always paid lots of attention, especially in the West. It is completely obvious that among the public tales and stories, Fairies have played the role of the beloved ones; however, Anderson shows an innovation and introduces Fairies as the lovers and the starters of the love path.

3:00 PM - L’Ane et ses avatars entre les cultures et les littératures
HANOUINE, ABDELMAJID (université Badji Mokhtar, Annaba, Algeria)

L’Ane est un animal dont l’existence remonte aux temps mythiques. Il incarne –pour les êtres humains- la paresse, l’entêtement et la patience. Et malgré cela, il a été exploité depuis la nuit des temps par l’homme, pour ses besoins de déplacements et de transports; et le plus important, c’est qu’il a été exploité pour propager les idées, et les opinions de l’homme pour de multiples raisons : - il a ainsi, transporté l’esprit de la culture grecque dans « l’Ane d’Or » de Lucien de Samozat, puis l’esprit romain et méditerranéen dans « l’Ane d’Or » d’Apulée ; il a fait de même pour l’esprit européen moderne ( révolution anti- cléricale, révolution sociale, évolution philosophique et culturelle. Etc.. ). - l’Ane, image culturelle, varie au gré des cultures. Il est considéré dans certaines cultures comme symbole sexuel (Eros abruti). Il a alimenté les cultures et les littératures par des idées et des images reflétant l’esprit humain dans son évolution. Chez les Arabes, l’Ane est passé du transport des choses à la propagation intellectuelle avec l’Egyptien Tawfik el Hakim « Mon Ane m’a dit » qu’il est chargé de sa critique sociale ; puis avec l’Algérien Mohamed Redha Houhou «Avec l’Ane d’El Hakim » qu’il est chargé de sa critique sociale acerbe envers l’esprit rétrograde, et politique envers l’occupation coloniale et ses méfaits. Malgré les avatars qu’a connu l’Ane entre les cultures et les littératures, il reste un paravent docile pour l’homme et son meilleurs porte parole sarcastique ; et peut être le meilleur être qui braie la bêtise humaine. Cette communication thématique se veut une présentation du personnage de l’Ane et une explication de ses avatars dans les cultures et les littératures en général et celle des Arabes, en particulier.
Wed, July 27th, 09:00, no chair yet, D. The language of thematics

Date: Wednesday, July 27th
Room: Sensengasse SR 8
Chair: no chair yet

9:00 AM  -  Geo Milev’s War Poetry: Revolution and Revival in the Bulgarian Avant-garde
Lechkova, Dorotea  (Washington University in St. Louis, St. Louis, USA)

The present paper examines Ugly Prose and A Little Expressionist Calendar for 1921, two sets of experimental poems written by Geo Milev (1895-1925) during and after his involvement in World War I and translated into English by Ewald Osers in 1988. Milev was seriously wounded while working as an interpreter during the war. After spending two years in German hospitals, the poet returned to Bulgaria bringing with him revolutionary political and aesthetic ideas. He founded and contributed to the highly experimental modernist journals, Vezni (Scales) and Plamak (Flame) that explosively redefined established literary conventions. This paper has two aims. First, to analyze how translation transforms our understanding of the war experience and brings into contact different, distant experiences. The second objective is to contribute a study of a peripheral avant-garde movement to the larger context of the European avant-garde. The Cambridge Companion to the Poetry of the First World War, an expansive study published in 2013, makes no mention of Milev or the Great War’s profound influence on Bulgarian modernism. My aim is to bring Milev’s work into dialogue with the existing scholarship on World War I poetry. In 1970, Pablo Neruda co-translated Geo Milev’s groundbreaking poem, “September” (1923). At the end of the translation, Neruda wrote the following note, “Desde la Isla Negra saludo a Bulgaria...la saludo también porque se parece a Chile, como se parecen dos copas de vino...como dos manos que se estrechan en el mismo camino” (Antonio Bernier). Neruda’s observation reveals that a literary translation is never a simple transfer of meaning from one language to another. It is the continuous exploration of tensions that forges transnational connections and leads to a more complete and complex understanding of history.

9:30 AM  -  Les Voix du Pamano: résister en catalan
Silva, Fátima  (Universidade de Lisboa - Centre for Comparative Studies (CEC), Lisboa, Portugal)

Les Voix du Pamano, de Jaume Cabré, procure une réflexion sur la langue en tant que pouvoir et en tant que résistance. Publié en 2004, il se rapporte à l’après-guerre, quand on essaie d’éliminer ceux qui pendant le conflit avaient lutté contre l’armée nationaliste, leur mémoire, et aussi les langues et les cultures minoritaires du territoire espagnol. Ce roman offre un regard catalan sur la Guerre Civile Espagnole, surtout du point de vue de ses conséquences, le long d’un temps qui hérite de la guerre et la violence et le désir de vengeance. Il raconte l’histoire de la manipulation de la mémoire de José Oriol Fontelles i Grau, professeur qui collabore avec les maquis et qui est assassiné par les phalangistes, mais dont on se souviendra comme phalangiste et martyr. D’un côté se trouve le pouvoir de détruire la mémoire de ce personnage, de le tuer encore, et de l’autre côté surgit l’effort pour récupérer sa mémoire vraie, afin de lui permettre de vivre avec dignité après sa mort. Le silence du catalan se fait entendre tout au long du roman, notamment par l’interdiction de parler cette langue à n’importe quel endroit, ou le changement du nom des rues. Cependant le roman est lui-même rédigé en catalan, et c’est donc par le biais de l’utilisation du castillan par certains personnages et dans des situations précises que la question de la langue surgit parsemée. À ce propos, il faut souligner la pétition des membres de la Phalange pour que Franco soit canonnisé: rédigée en castillan, elle souligne le pouvoir de cette langue dans le contexte politique, et dans le roman elle signale un texte différent. La résistance de la langue oppressée se traduit par toutes les

voix que de la terre et du fleuve se font entendre: chacune avec ses caractéristiques particulières — le niveau de langue, le régionalisme ou un vocabulaire spécifique —, elles composent un tout polyphonique, une musique qui se fait preuve de la résistance d’un peuple contre le pouvoir absolu.

Wed, July 27th, 11:00, Mingying Zhout, C. Many cultures, many idioms
Date: Wednesday, July 27th
Room: Sensengasse SR 8
Chair: Mingying Zhou

11:00 AM - The regional crime novel as mediator of "heimat".
Kreuter, Andrea Sibylle (Institut für Europäische und Vergleichende Sprach- und Literaturwissenschaft, Austria)

Since the 1980s, an increasing number of detective fiction novels that focus on a specific region in detail have been published. The role of the region in these novels goes beyond the traditional function of providing a narrative backdrop. It becomes constitutive and may be defined as an essential characteristic.

The genre can be situated in the discourse of literature, space, and identity or identity construction and is related closely to the current discussion of home and regionality. The aim of the paper is to examine in which way specific cultures are represented by regional crime novels and to what extent social needs are met. It must be taken into consideration whether the publications really provide the reader with a specific concept of “heimat” and help to develop a regional identity or whether it is just a form of “pseudoregionalism” that incorporates traditions without their original meaning and finally leads to phantomic cultural structures, which can be easily consumed.

Wed, July 27th, 11:00, no chair yet, C. Many cultures, many idioms
Date: Wednesday, July 27th
Room: Übungsraum Germanistik 1
Chair: no chair yet

11:00 AM - Holocaust, Nazismus und Militärdiktatur in Argentinien. Deutsche Geschichte als literarische und filmische Inszenierung in deutsch-argentinischen kulturellen Texten
Wamba Gaviña, Graciela (Universidad Nacional de La Plata Facultad de Humanidades, Gonnet/La Plata, Argentina)


11:30 AM - Hermann Brochs Begegnung mit Urteilstheorien im Umkreis des Marburger Neukantianismus.

Leitane, Iveta (Uni Bonn, Bonn, Germany)


2:00 PM - (Re)thinking Linguistic reference in Postmodernism: London in Anthony Burgess' The Doctor is Sick.

Pena, Yeisil (University of York, York, United Kingdom)

This paper puts forward the cultural image of London city and its linguistic representation in Anthony Burgess' The Doctor is Sick. The objective is to portray the first premises of what has been called postmodernism, where language is no longer accepted as a system of signs, but as an enunciation process taking place, this time, in the "reality" of London in 1960. The communicative or enunciation process allows for the unveiling of contradictions and powers in the institution of language, that once were stable and taken for granted. All components, then, come to play a role in the process of creating a literary text. Among them, references and signifieds are displaced and no longer presented as equals. These problems of language are represented through what Frederic Jameson calls pastiche, but what for Linda Hutcheon is simply irony. Some examples of this technique are present in Burgess’ novel such as the brain tumour frustrated operation-where something has to be removed, the hospital’s power of doctors-a doctor as the protagonist himself, who in fact is a Doctor in linguistics, the protagonist’s proper name- changing its referent through the novel, and the dynamics within marginalized groups of London city; peripheral groups that come to intervene as part of the referent, isolated from both literary fiction and critic. An overlooked novel, The Doctor is Sick is a pertinent fiction that needs to be uncovered and brought into critic, because of its portrayal of the negotiation between language power and reality, as discussed by Hutcheon, Habermas, Lyotard, Jameson, among others. In here, London does not only become the reference within the enunciation process, but also the hybrid cultural image where the theory and myth of postmodernism may be applied.

2:30 PM - La fosse de Babel and Other Linguistic Experiments in the Works of Italo Calvino and Julio Cortázar in Paris

Pujol Duran, Jessica (University College London, London, United Kingdom)
In this paper I argue that Julio Cortázar and Italo Calvino used the materiality of language in order to involve the reader in the creation of their works, a tendency which is shown with particular clarity throughout the years that they lived in Paris. I will study the instructive, almost mechanical language of Cortázar’s Cronopios and Famas (1962/69) and Calvino’s T Zero (1967/70); a language invented by Cortázar called gíglico, in Hopscotch (1963/66); the combinatorial language of Calvino’s The Castle of Crossed Destinies (1969-73/76-77) and I will pay special attention to their collaborative project, La fosse de Babel (1972), which combines a mixture of cultural and linguistic backgrounds metaphorically gathered from the “fosse” or “pitch” of Babel’s tower. The experimental and playful approach to language in these texts reveals a shared reaction to the Parisian new avant-garde of the 1960s and 1970s. Cortázar and Calvino had contact with the members of Oulipo, the Pataphysicians and COBRA during this period—connections which I will explore in relation to their works. The relation between scientific (experimental) and literary play in Calvino and Cortázar's narratives is also revealed in these connections and I will explore it in depth.

From Polari to Swardspeak, queer communities worldwide have been creating their own languages. Pushed to the margins of society, casts of "deviants," as coined by Foucault, seek to generate their own spaces of mutual recognition. The creation and evolution of a language or argot within a marginalized subculture becomes sensical, and is even necessary for dialogue in contexts where homosexuality is illegal as with Polari or censored as with Kaliarda. Let us consider language as a means of control by the State, or as an Ideological State Apparatus in Althusserian terms. The use of a language that is neither enforced nor understood by society becomes meaningful in that there is a refusal to use the language of the oppressor, a creation of a sense of unity and community through a mutual and exclusive language, and empowerment engendered by appropriation. In fact, words such as "otter" and "lipstick lesbian," have little to no meaning to non-queer people, though they are commonly understood by members of the queer community. More obviously, words in Swardspeak are a foyer of interaction of Tagalog, Spanish, and English, though understood by none who speak these languages. Meanings are altered, transformed. The created queer language is semiotically opaque like a foreign language, but its words stem from one or many languages, becoming a subversive Esperanto-esque means of communication for members of a marginalized space. I will seek to draft a brief history of the use of queer languages such as Polari, Kaliarda, and Swardspeak, and then coming to their use today, given the advent of new media, easing transnational connections between queer people. I will question their use as productive of safe(r) spaces, their political subversiveness, and their opacity. I will discuss the prevalence and importance of a queer language in Samuel Steward's literary works, as well as in internet communities and mobile phone applications, and the theoretical implications of such languages for queer (sub)culture(s) and society as a whole.

Wed, July 27th, 09:00, Suchorita Chattopadhyay, C. Many cultures, many idioms
Date: Wednesday, July 27th
Room: Übungsraum Germanistik 2
Chair: Suchorita Chattopadhyay

9:00 AM - Ruins and Memorials: Challenging Absence Architecturally in New York City
Florescu, Catalina Florina (Pace University - New York City, Hoboken, USA)
This essay discusses absence qua reassuring hole after the 9/11 collapse of the Twin Towers and the necessity for the reinvention of the site. When faced with tragedy, we let time heal us until we somewhat alleviate our wounds. Architect Michael Arad had a completely different vision. After ten years since the attacks, his approved project, entitled “Reflecting Absence,” is now open for the public. At its centerpiece there are the two original foundations of the former towers, as irrefutable proof of the vulnerability of matter. He kept them as a reminder of their undeniable existence because he wants to place his emphasis on loss as the literal void that cannot ever be replaced. Absence becomes an ambivalent concept: on the one hand it is a physical, palpable emptiness; on the other hand, it’s a constant reinvention since we always seem to add different explanations to what we have lost. There are yet two new noteworthy elements. The first is the water that pours constantly over the void. The waterfall alludes to tears as well as to relaxation/meditation (think of an aquarium, a lake, or an ocean). The second element consists of many trees whose roots would “weave” a solid underground infrastructure as they mature. In other words, the human spirit is endowed with the immense capacity to rebuild itself after a tragedy. A marred site thus defies its tragic source. Still, as Cathy Caruth raises this question, “Is the trauma the encounter with death, or the ongoing experience of having survived it?” (7) A preliminary answer may be that, since the original foundations are visible, the architect might have thought of absence as healing presence: the waterfall produces a non-stop, suavely sound that could be directly linked to the people’s voices that once used to be part of this busy financial location, as men and women were rushing to get to work, chit-chatting with colleagues, or talking on the cell phones. Their voices are now replaced with the permanent presence of the water’s susurrus. As I proceed toward conclusion, I reinforce the idea of “scars” as being palpably here, embedded in the architecture of the city that “never sleeps.” Miraculously, the architectural absence becomes synonymous with endurance and dignity, in a powerful transference of feelings from an inanimate site to people’s hearts (and vice versa).

9:30 AM - The (mis)representation of Native American speech in comic books - a comparative approach

Walshe, Shane (University of Zurich, Zurich, Switzerland)

Literary dialect has long been used as a stylistic device in literature to distinguish between characters from different regions, classes, cultures or countries, with authors employing it alternately as a means of verisimilitude or caricature. While most attention to literary dialect has been given to representations in novels, plays and poetry and to a lesser extent in film and television, the medium of comic books has been largely neglected. Not only that, but comparisons of translations of literary dialect in comics is also a field in need of more attention. To that end, this paper aims to examine the representation of Native American speech in a variety of English, French and German comic books; investigating whether and how “Indian” speech is represented and to what extent it corresponds to reality, as well as how it compares to representations in other media. Texts under examination will include the series Oumpah-pah le Peau-Rouge by Asterix creators René Goscinny and Albert Uderzo, Little Beaver by the American Dell Publishing Company and Winnetou by Helmut Nickel. Dr. Shane Walshe is a lecturer at the English Department of the University of Zurich. He studied English and German at the National University of Ireland, Galway, Ireland and was awarded a PhD in English Linguistics from the University of Bamberg, Germany. He has published extensively on the representation of varieties of English in popular culture, and on the notion of linguistic stereotyping.

10:00 AM - Without Language: Particularity as Universality in Three Graphic Novels

Joo, Hee-Jung (University of Manitoba, Winnipeg, Canada)

This paper compares the relationship between image and language in three texts from three countries: Shaun Tan’s picture book, The Arrival (Australia); Kyle Baker’s graphic novel, Nat Turner
(United States), and Park Gun-Oong’s comic strip, "Tattoo" (South Korea). I focus my analysis on the ways in which the artists’ drawings are able to convey certain universal themes--of alienation, exploitation, violence, and perseverance--not though an abstracted generalization of these ideas, but through the particularities of distinct cultural and historical aesthetics. My paper contemplates the idea of the universal language of images, and the ways in which contemporary graphic novels participate in the possibility of a world literacy not reliant on text, but rather circulated through culturally specific icons. Whether addressing the comfort woman redress movement in South Korea (Park), archiving the oft-forgotten history of African American slave revolts in the United States (Kyle Baker), or commenting upon anti-Asian immigration sentiment in contemporary Australia (Tan), all three of these texts rely on specific cultural icons as a means of creating estrangement as well as comprehension. My paper concludes with a contemplation of the role of language in each of these texts, whether Korean, English, or a newly-created language, in particular how the texts address non-native speakers of these languages in their works as also sites of affective response.
11:30 AM – Mirrors and Masks: Identity and Artificiality
Mingrone, Alessia (San Francisco State University, San Jose, USA)

In Oscar Wilde’s The Picture of Dorian Gray (1890) and Luigi Pirandello’s One, No One and One Hundred Thousand (1926), mirror images and masks are presented as social constructs that become inextricably attached to the protagonists’ “real” identities. The recurrence of these tropes ultimately demonstrates the impossibility of living without acting. What leads me to bring together these two texts is that each protagonist undergoes a severe identity crisis, emphasizing the instability of the self. In Wilde’s novel, the portrait exemplifies this process by acting as a mirror of Dorian Gray’s soul. Jacques Lacan is known for his psychoanalytic concept of the mirror stage, which I will introduce in order to explain the duality of the ego as it pertains to Dorian. Pirandello’s novel is more modern, moving beyond the duplicity of the self to assert that one has an endless number of identities, or personas as another prominent psychoanalyst Carl Jung called them, depending on social context. The question I am ultimately pondering is whether this apparent artificiality resulting from fragmentation is physically destructive, as in the case of Dorian Gray, or whether it protects one from having to face the nothingness of existence, as Pirandello claims. Both novels justify putting on masks and assuming different identities in society as a way to cope with and avoid the ugliness and suffering of life. Examining the two texts in light of certain psychoanalytic concepts ultimately leads me to question whether there is anything beneath the masks, or whether artificiality is the characters’ only reality. For the majority of the novels, both protagonists are so distressed about preserving their artificial identities because they have realized that their “true” identity does not exist. They cling onto their masks and their personas, the most “real” aspects of themselves, because there is nothing underneath. Their search for wholeness ironically proves to be a marker of its lack.

Wed, July 27th, 14:00, no chair yet, E. Comparatists at work - professional communication
Date: Wednesday, July 27th
Room: Übungsraum Germanistik 3
Chair: no chair yet

2:00 PM – Humanism and the Narrative Style in Sa’di and Boccaccio
Kamali Sarvestani, Kourosh (Hafez Shiraz University, Shiraz, Iran)

Discovery, explanation, and explication of common ways of thought and tongue could pave the way for peaceful, empathic togetherness of all nations. Gulistan of Sa’di, the 13th century AD Iranian poet and writer, and the 14th century AD Italian writer, Boccaccio’s Decameron could be dealt with from this point of view.

Sa’di tries to deal with human, his history and biography, functions, ideals, desires, and contradictions. In other words, Sa’di has had human problems and good counsel as the subject matter of his works, the phenomenon witnessed in Europe only after the Medieval Period with the emergence of Renaissance in 14th century. These revolutions in culture and thought began in Italy in 1321 AD and continued to 1600 AD. This was the period when the intellectual foundations of Humanism, which is but the urge for a return to the sense of individualism, were established for the first time with the emergence of writers such as the Italian Petrarch and Boccaccio. With their new Humanistic approach, both Sa’di and Boccaccio aim to bestow on human a fresh gift of thought and most clearly and powerfully defend human rights to love his life, enjoy its beauties, enhance its aesthetic aspects, and strive to reach the excellence often praised by the future generations. To
achieve this aim, these two writers choose their narrative style of describing various tales in minimal literary forms, thus expressing their goals and presenting a new artistic structure in the realm of didactic literature. What needs to be mentioned about the emergence of this new style of writing, which was imitated by many in Iran and Europe long afterwards, is that in fact only half a century after the emergence and thriving of humanism in Iranian literature through S’adi’s works did the founders of the European Humanism arise to deal with the factors previously discussed in Sadi’s Gulistan, Bustan, and Ghazaliat.

Therefore, a similarity is found between the narrative style and structure of Boccaccio’s Decameron, as a realistic work, and Oriental classics like Sa’di’s Gulistan, the work which soon gained an incomparable position in the Iranian and European worlds and lent itself to abundant translations into a wide range of languages.

Key terms:
Boccaccio, Humanism, narrative style, Sa’di

2:30 PM  -  The Rivalry of Reinforcing and Subversive Discourse in Iranian Hit Singles
Ghandeharion, Azra  (Ferdowsi University of Mashhad, Faculty of Letters and Humanities, Mashhad, Iran)

The rivalry in social and cultural institutions, commodification, and appearance of new forms of wealth and power are well represented in the study of new media and popular culture. There is an academic gap in the study of popular media and the transitional process of media in Iran because of national and international stereotypes. The post 9/11 era of war on terror restricts Iranian media to social network and the national academia marginalizes popular culture as low and insignificant. Only a comparative approach can discover the complexities of competing discourses in Iranian popular culture where cultural borders of Persian tradition and western modernity are blurred. Despite their modern and westernized style, Iranian hit songs, be it underground or licensed by the Ministry of Islamic Culture and Guidance, are heavily indebted to classical Persian literature and didacticism. With melancholic or euphoric tone and recurring imageries, they are the site of rivalry between the reinforcing discourse of national tradition and the subversive discourse of modernized Iran. The beloved is the combination of Hollywood female celebrity and the damsel in classical Persian love poetry. Though the songwriters are reluctant to accept the credit of tradition, they are teaching the youth lessons of courtship and parental approval to start a relationship. On the other hand, they challenge the definition of faith and Platonic love, the fundamentals of Persian poetry.

3:00 PM  -  The Social Lyricism of Bertolt Brecht and Nazim Hikmet
Tezgör, Hilmi  (Yeditepe University Istanbul, Istanbul, Turkey)

Bertolt Brecht (1898-1956) and Nazim Hikmet (1902-1963): Two colossal artists of two different literatures. Both have written poems, plays and novels. Both have critical writings. Both were communists. Both had to go on exile. Both are loved by many women. Widely known and appreciated as one of the most important and influential figures in the contemporary theater, Bertolt Brecht has more than thousand pages of published poetry. Right up to his death, poetry accompanied all phases of his life and career, just like Nazim Hikmet. “It’s impossible to find a single non-political line of him”: That’s what Marianne Kesting said, who has written the most popular biography of the German poet. He was never associated with a literary group or movement and even after embracing Marxism in the late 1920s remained remarkably independent as a writer. His poetry is not introspective in the traditional lyrical mode. He always had the desire to communicate with his readers directly, engage with them in an immediate way. The same desire for direct communication could also be found in Nazim Hikmet, the first real modernist poet in Turkish Republican literature. Called only by his first name, Nazim developed a distinctive poetic use of the spoken language, a kind
of rhymed free verse, achieving a remarkable synthesis of past and cultural trends. His themes were universal, but he was also very lyrical at the same time. He was acclaimed for the “lyrical flow of his statements.” It’s almost impossible to separate his considerable work from his charismatic personality. Today, Nazım is still the most popular Turkish poet and surely the best-known in the world. His poetry has been translated into more than fifty languages. This paper aims to examine the similarities between these two great poets and compare them as social lyricists.

Wed, July 27th, 11:00, no chair yet, C. Many cultures, many idioms
Date: Wednesday, July 27th
Room: Übungsraum Germanistik 4
Chair: no chair yet

11:00 AM - Le mythe de la métamorphose et la littérature comparée
Galvagno, Rosalba (University of Catania (DISUM), Catania, Italy)

Le mythe de la métamorphose se figure dans les Métamorphoses d’Ovide selon une structure double, dont les deux faces sont complémentaires: la séparation et l’identification. D’un côté le mythe d’Orphée, qui représente le mythe en tant que structure de séparation; de l’autre, le mythe de Narcisse, qui le représente en tant que structure d’identification, et dont la manifestation se caractérise par le surgissement emphatique de l’image. Si le premier mythe, en raison de sa valeur au niveau fantasmatique, constitue le socle même de l’immense déroulement du poème, le deuxième en est, du point de vue figuratif, la matrice. Ce qui revient à dire que tous les mythes, ou presque, se donnent comme autant de variantes de ce mythe initial. A partir d’une étude que nous avions consacrée au poème ovidien (Le sacrifice du corps. Frayages du fantasme dans les Métamorphoses d’Ovide, Panormitis, Paris 1995), qui envisageait spécialement, sur le plan théorique et textuel, les rapports entre la métamorphose et le fantasme (psychanalytique), on essayera à présent, à travers une lecture comparée de quelques mythes et thèmes de la métamorphose, d’en cerner la permanence dans la littérature de la modernité: Honoré De Balzac, Le Chef d’œuvre inconnu (Pygmalion); Franz Kafka, La Métamorphose (Arachnée), Gabriele D’Annunzio, L’oleandro (Daphné).

11:30 AM - La thematologie et les actualisations des figures mythiques
Smolej, Tone (Univerza v Ljubljani, Ljubljana, Slovenia)

Dans la présente contribution, l’auteur aborde tout d’abord certains problèmes terminologiques connus (portant sur les termes de « légende », « thème », « Stoff » et « mythe »), déjà traités par Yves Chevrel qui opte finalement pour le terme de « figure mythique ». La deuxième partie de la contribution est consacrée à trois phénomènes liés aux « figures mythiques » étudiés par la thématologie : les innovations, les transformations et les actualisations. Parmi les essais d’innovation n’ayant que partiellement réussi, nous pouvons mentionner les reprises de Médée. En raison des invariants très contraignants, les interprétations postérieures au classicisme ne sont pas très convaincantes. En revanche, la figure mythique d’Euridyce a donné lieu à des transformations intéressantes où les dramaturges, contre toute attente, ne présentent pas le personnage comme une jeune fille chaste. Enfin, parmi les actualisations, on ne peut faire l’impasse sur les reprises d’Antigone, figure dont Trousson écrit qu’elle est toujours fortement liée à l’Histoire. Dans le théâtre des littératures slaves, elle est mise en relation avec l’expérience de la Seconde Guerre mondiale : chez le dramaturge slovaque Peter Karvaš, l’action se déroule dans un camp de concentration, tandis que, chez le Slovène Dominik Smole, où le personnage d’Antigone n’apparaît pas sur scène, l’histoire du frère laissé sans sépulture est associée aux victimes des massacres ayant eu lieu pendant et après
la guerre. Dans la troisième partie, l’auteur s’intéresse à la nouvelle pièce de théâtre du philosophe slovène Slavoj Žižek, Antigona, où, tout en suivant la pièce de Sophocle, l’auteur propose à la fin trois dénouements différents: soit Antigone meurt, soit Créon autorise la sépulture, soit le chœur prend le pouvoir et juge les deux protagonistes.

Wed, July 27th, 14:00, no chair yet, C. Many cultures, many idioms
Date: Wednesday, July 27th
Room: Übungsraum Germanistik 4
Chair: no chair yet

2:00 PM  -  Parenthetical Canons: Distant Readings of Estonia
Kirss, Tiina Ann (University of Tartu, Tartu, Estonia)

Parenthetical Canons: Distant Readings of Estonia In 1953 two symptomatic Estonian novels were published in Swedish exile: Arved Viirland`s Graves Without Crosses (Ristideta hauad), a traditional, realist narrative with the metanarrative of partisans and the struggle for freedom, and Karl Ristikivi`s The Night of Souls (Hingede õö), a modernist novel, the puzzling opacity of which led readers to refer to the novel simply as „Kafka.“ Maie Kalda has argued that uncanny parallelisms characterized exile and Soviet Estonian prose in the first postwar decade. As „dangerous“ exile literature was confined to special library collections in Soviet Estonia, writers corresponded, even visited. If exile can be viewed as terminous (rather than interminable), the body of Estonian exile literature was “complete” in the early 1990s; republication of selected prose meant the percolation of exile literature into the „homeland canon“, where it has had a decent afterlife. Using Estonian literature as the main example, this paper broaches questions about (1) how literatures deemed „minor“ in Deleuze`s sense can house even more „minor“ bodies of literary texts (2) revision of hypotheses that ideological polarization in the Soviet period meant that „exile“ and „homeland“ literatures were encapsulated terms, suspiciously viewing one another from a distance.

2:30 PM  -  Language as a symbol of ethnicity and multiculturality in Estonian exile literature
Ojamaa, Triinu (Estonian Literary Museum, Tartu, Estonia)

Language functions as a means of communication as well as a symbol of ethnicity. If the importance of the communicative function of language diminishes, then its symbolic role can intensify significantly: a language can become only a symbol of identity without having any pragmatic value. Nevertheless, language shift is a complicated process, and any diaspora community can lose its heritage language overnight. A diaspora community usually consists of various subgroups (economic migrants, political émigrés etc.). Some earlier studies have demonstrated that the major difference between Estonian economic and political immigrants (especially the WWII refugees) is the latter’s well-developed ethnic self-awareness, which is made visible through strong attachment to the heritage culture and language. Usually identity studies deal with the question of the importance of language in maintaining ethnic identities in a multicultural environment. Based on Aksel Valgma’s novel “The Solitary Birds of Life” (“Elu üksiklinnud”, 1966), the current paper aims to demonstrate how language can be used toward both purposes, serving as a symbol of ethnicity as well as of multiculturality. Valgma was an exile writer who arrived in Australia in 1949 as a Displaced Person. Based on his own experiences, he depicts the cultural encounter between two successive immigration waves: the economic immigrants who were interested in rapid integration into the Australian society, and the postwar refugees who, still dreaming about a return to the homeland, strove to maintain their ethnic culture in its deepest purity. In the paper, I will (1)
comment on the background of the economic immigrants’ mixed language tradition and (2) demonstrate how in Valgma’s novel mixed language is contrasted with the regular Estonian giving a witty picture of several aspects of the acculturation process.

3:00 PM - Anna (Asja) Lacis versus Julijs Lacis: a conversation in the language of irreconcilable otherness

Kalnina, Ieva (Institute of Literature, Folklore and Arts University of Latvia, Riga, Latvia)

The researchers have focused mostly on the relationship of the stage director Anna (Asja) Lacis with B. Brecht, B. Reich, W. Benjamin and the Latvian poet L. Laicens. Julijs Lacis is therefore much less discussed along with his role in the life of Anna Lacis. But it was him who, when they both in their youth admired I. Turgenev’s „Asya”, gave Anna this name, and – later, after their marriage – also the surname. In order to characterise the complicated relationship of Anna and Julijs Lacis the term “otherness” seems to be the most appropriate, providing some understanding of the irreconcilable difference of the married couple. They differed in their political, moral, and artistic views. They never succeeded in overcoming the limits of their personal identity and become a joint „we“. This relationship sheds light on a different Anna Lacis, removing her from the pedestal, so to say, when viewed from the aspect of humanity. Juliijs Lacis (1892–1941) met Anna Liepina at the age of 19 around the year 1911, while still being a student at a gymnasium. They got married in 1914. In 1919 their daughter Dagmara was born. In 1920 they divorced, as Juūlijs could not put up with Anna’s attitude towards her daughter – she showed no motherly feelings. That this was not just a presumption of Julijs, was proven by Dagmara (Dagmara Kimele) herself, who at the late years of her life wrote a memoir book about her mother, entitled „Asja: The Eventful Life of the Stage Director Anna Lacis“ (1997), creating a real revolution in the Latvian literature of childhood memories. Upon the divorce Julijs Lacis became a journalist (studied in Paris) and a writer. When the Soviet Union occupied Latvia on 17th June 1940, he became a minister of the soviet government. Lacis was among those representatives of the government who in August of 1940 arrived in Moscow with the formal request to include Latvia into the USSR. The former spouses never met again, as Anna Lacis was in a camp in Kazakhstan since 1938. On 8th January 1941 Julijs Lacis was arrested, he died on 15th December 1941 in a prison in Astrakhan.
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