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FOREWORD

This book of abstracts contains all the abstracts of the papers that have been accepted. They may be in French, English, Finnish or Swedish. The table of content presents first the individual papers, in alphabetical order according to their authors' names, with the language and the page number on the right side. It then presents the panels with both the number of researchers involved in the panel and the page number on the right.

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Abdullatif ACARLIOĞLU

Professeur au Département de français de l'Université Anadolu à Eskişehir (Turquie)

aacarlio@anadolu.edu.tr

L'afflux des migrants économiques en Europe et les problèmes engendrés dans Rue des Voleurs de Mathias Enard.

Le sujet de l'émigration économique est d'une brûlante actualité comme elle ne l'a jamais été dans l'histoire de l'Europe : il ne se passe pas un jour sans qu'on ne parle des réfugiés qui périssent en route vers cet El Dorado déjà faussé. Et le roman, considéré comme le reflet de son époque, explore aussi cette problématique du désastre. L'une des illustrations les plus récentes en est l'œuvre que Mathias Enard publie en 2012 : *Rue des Voleurs*¹.

Des blondes, des bagnoles, du whisky, du fric ... en Espagne ! Voilà quelques-uns des rêves du narrateur-personnage Lakhdar et de son copain Bassam comme beaucoup de leurs compatriotes marocains ! Ils sont prêts à tout faire pour réaliser ce rêve, y compris « émigrer clandestinement, déguisé en douanier, en flic » ou « voler les papiers d'un touriste ». Aller regarder « le va-et-vient des ferries entre Tanger et Tarifa » devient donc leur principale occupation. Une fois sur le territoire espagnol, ils pourraient partir encore plus loin, « en France puis en Allemagne et de là en Amérique ».

Rue des Voleurs retrace une époque où le Moyen-Orient se consume sous les feux du Printemps arabe alors que l'Europe, en proie à la crise économique, menace de se démanteler. L'émigration n'est donc pas un simple passage du Maroc en Espagne chez Enard. Elle entraîne avec elle du vol, de la terreur et surtout « tous les corps des clandestins du Détroit, les noyés » mus par la peur et l'insécurité. Lakhdar travaille, d'ailleurs, un moment chez Cruz qui ramasse ces « morts de peur ou d'hypothermie » dans le large de la Méditerranée et qui, lui, est plutôt « content de cette moisson ». Bref, le bilan est lourd, et la crainte s'avère double : les Européens ont peur des immigrés d'une autre culture qui ne s'adaptent pas à la vie occidentale et ceux-ci, craignent, à leur tour, d'être montrés du doigt chaque fois qu'il y a un problème.

Éléments biographiques : Camus, et l'adaptation au monde moderne, Mémoire de maîtrise non publié, Université de la Sorbonne Nouvelle, Paris 1982.

Structuration équilibrée du comique et du tragique chez Ionesco, Mémoire de maîtrise non publié, l'université Hacettepe, Ankara 1986.

Expression de la violence dans le théâtre de Ionesco, Thèse de doctorat non publiée, l'université de Hacettepe, Ankara 1991.

L'image d'Istanbul dans *Parle-leur de batailles, de rois et d'éléphants* de Mathias Enard, communication présentée au colloque international organisé par l'université de Minho (Braga-Portugal), les 28 février-1 mars 2013.

L'échec et le défi de la première guerre mondiale dans "Leïla, fille de Gomorrhe" de Yakup Kadri Karaosmanoglu", communication présentée au colloque international organisé par l'université Alcalá, Espagne, les 26-28 mars 2014.

"Lazare ou le loser dans *La Joie de vivre* d'Émile Zola", communication présentée au colloque international 'Le loser dans la littérature et le cinéma français' des 2-4 mars 2016 par Texas Tech University à Lubbock (U.S.A).

Mots-clés : Migration, réfugiés, peur, Mathias Enard

¹Enard, Mathias. *Rue des Voleurs*, Actes Sud (Babel), Paris, 2012.

Alina Ioana BAKO

Chargée de cours à la Faculté des Lettres et Arts, Département d'Etudes Romanes, membre du Centre pour des Recherches Philologiques et Interculturelles, Université « Lucian Blaga » de Sibiu. alinabako@gmail.com

Contre la peur par le roman. Le cas de la littérature roumaine

Le thème de ma communication porte sur le développement squizoïde de la culture et, implicitement, de la littérature roumaine ou les contraintes politiques ont déterminé une certaine manière de „subversion”. La période historique du XX^{ème} siècle en Roumanie a été caractérisée d’une part par l’innovation dans le sens des formules narratives (la première moitié du XX^{ème} siècle) et d’autre part par l’usage des techniques narratives subversives pour exprimer l’absence de la liberté et la torture de l’esprit dans un système totalitaire. Des écrivains comme Mircea Eliade, Augustin Buzura, Nicolae Breban, Dumitru Tsepeneag (des textes publiés aussi en exil, en français ou traduits en français) ont été censurés, mais ils ont réussi à publier aussi des œuvres qui contiennent un sous-texte subversive. Ils ont trouvé des paradigmes de la science qui puissent exprimer, pour le lecteur avisé, le marasme et la fermeture de la conscience de l’individu. Des images comme l’asile, l’hôpital, la prison, le système militaire devient une double métaphore pour symboliser la claustration physique et psychique, des formes de l’autorité, la PEUR. Notre point de vue se dirige vers une mise en question des particularités de la littérature roumaine écrite dans cette période-là, face à la culture mondiale.

Éléments biographiques : Spécialiste dans la littérature roumaine de XX^{ème} siècle, chercheur postdoctorale, Académie Roumaine de Bucarest, Docteur ès Lettres – la thèse Voies et voix de l’imaginaire onirique. Le groupe des poètes roumains en cotutelle Université « Michel de Montaigne » Bordeaux et Université « 1 Decembrie 1918 » Alba Iulia. Des études de licence à la Faculté des Lettres et Arts, Roumain-Français, diplôme obtenu en 2003, Maîtrise « Evolutions des formes poétiques », à la Faculté des Lettres et Arts, diplôme obtenu en 2004. Maître -Assistant à l’Université « Lucian Blaga » de Sibiu de 2008 à 2012. Dès 2006 membre du Centre de recherche sur l’imaginaire « Speculum », Alba Iulia, membre de la CRI (Centre de recherche sur l’imaginaire), de Grenoble, membre de ENN – Narrative Network, rédacteur de la revue ASTRA-Sibiu, Assistant linguistique, Legta de Bergerac, France, 2004. Elle a publié deux volumes: La dynamique de l’imaginaire poétique : le groupe des poètes oniriques en 2012, qui a reçu le prix pour les Jeunes Ecrivains –USR Cluj et le prix pour le début dans la critique littéraire, USR- Sibiu. Elle a publié des articles et des essais dans des revue comme « Transylvania », « Cahiers Critique », « Saeculum ». Elle a fait des stages de recherche à l’Université Michel de Montaigne, Bordeaux, à Oxford Brookes University, à l’Université Sophia Antipolis de Nice. Elle a participé aux séminaires et conférences nationales et internationales : Héritage et partage culturelles, Université de Lorraine, Nancy, séminaire „Ecritures de l’exil” Université „Michel de Montaigne” Bordeaux III; participation à la Conférence « Francophonies TransOceaniques », Montréal, mai 2011 communications présentées lors des réunions annuelles (2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015) du Centre de recherche sur l’Imaginaire « Speculum » Alba Iulia publiés en volume ; traductions de et vers Français («Constantin Noica et Sibiu », «Cahiers Equinox »). Elle a obtenu plusieurs bourses de recherche et de formation : la bourse du gouvernement Français pour le doctorat en cotutelle des bourses d’ANPCDEF en Islande 2010, bourse 2011, Athènes, Agence Universitaire de la Francophonie, Montréal 2011.

Ana Lúcia BECK
PhD Candidate in Comparative Literature
Universidade Federal do Rio Grande do Sul (UFRGS/Brasil)
King's College London
analuciabeck@gmail.com

Naked fear

Louise Bourgeois (France/USA 1911-2010) stated “to Love is to conquer a fear” and her oeuvre, which speaks much about her own emotional fears such as abandonment and betrayal, is elaborated by facing also another risky border, that between words and images. As resonating Brazilian José Leonilson (1957-1993) as much as Calvino in his last of Six memos for the next millennium, Bourgeois created images which defy what the writer named our contemporary blindness. An inability to understand and value images, although living immerse in them. An inability in all related to the difficulty of thinking in associative and imaginative terms, pivotal elements for visual language. Elements considered also by Bachelard in his attempt to characterise both poetic images and creative imagination, hence suggesting their emotional grounding especially in his Poetics of Space. An aspect present in another apparently distinct enterprise which was Didi-Hubermann's attempt to characterise the gaze as us being faced by the things we look at staring us back, in a visual transit assertive on the connections between believes and sight. But if two artists like Bourgeois and Leonilson propose to conquer their fears and emotions by tensioning words and images, are they possibly addressing similar issues? And, furthermore, are they implicating in such artistic enterprise the fear we all seem to have of facing ourselves naked through our gazes? And why would we fear images at all? For fearing critical manoeuvres on images as too revealing? Or do we still fear any critical effort which does not evolve on rationality's blindness for emotional and affectionate unreason? And could it simply be that our similarities and differences, the ones implied in a first glance, show terrifying truths about yourselves, truths we would rather avoid by avoiding the Other?

Biography: PhD Candidate in Comparative Literature (UFRGS, Brazil), with a period as visiting research student at King's College London, developing a thesis on José Leonilson's and Louise Bourgeois's creative processes. Has a Master in Art History, Theory and Critique and a degree in Drawing (UFRGS). Acted at ULBRA teaching courses like drawing and art history and supervising student's final works of completion in art education. Artistic production available at: www.paraisonaotemnome.blogspot.com. My academic life started in the visual arts, where I got a degree in Drawing. Somehow I find that everything I do nowadays - might that be in art research, teaching, theory or practice - relates to a contemporary notion of drawing that understands this practice as something that happens in 'in-between' space, thus implying a fundamental aspect to the notion of knowledge: its importance in being responsive to the Other, to failure, to the concrete world surrounding us.

Keywords: Word and image relation, poetic images, critical thinking, José Leonilson, Louise Bourgeois.

Eric BERGMAN

Postgraduate student, University of Helsinki, Comparative Literature unit
eric.bergman@helsinki.fi

The Fear of In-betweenness: Sandra Cisneros's *The House on Mango Street* and Kiba Lumberg's *Musta perhonen*

In this paper, I will compare the textual strategies utilized to convey the fear of in-betweenness in the Chicana/o novel *The House on Mango Street* by Sandra Cisneros and the Finnish Roma novel *Musta perhonen* by Kiba Lumberg. Through persistent contextualization, I will determine the similarities and differences in constructions of in-betweenness and fear in two distinct cultural contexts. What are, for the young narrators of the two novels, the strategies utilized to convey their place at the borderlands of life stages, genders and socio-cultural elements? What role does fear play in their narration and how do they attempt to overcome it?

Relying on scholarly work on the narrative construction of 'reality' (Bruner; Hyvärinen) while keeping in mind an imagined adolescent reader (Herman; Sklar) for pedagogical reasons, I will determine how, and to what extent, 'spaces' and 'strategies' of in-betweenness are created in the novels. Briefly, I will outline the theoretical framework that I am developing for my dissertation, which is based on the concept of *nepantla*, which means 'torn between ways' in Nahuatl, the Aztec language (Anzaldúa; Pérez). *Nepantla* has been developed by Chicana/o scholars as a way of conceptualizing the point between the self and the Other, where one's past and identity categories are questioned and change is possible. The concept lends itself for a reading of how characters (and groups) come to inhabit, create and represent in-betweenness.

Based on a comparative literary analysis of the two novels, I hope to show that, despite socio-cultural differences, the way the fear of in-betweenness is represented by young narrators has elements that cross borders and cultural divides.

Biography : Eric Bergman is a Ph.D. candidate in the Comparative Literature unit of the University of Helsinki. His interdisciplinary dissertation project is entitled 'The Space Between Us: Chicano/a and Finnish Roma Testimonial Novels and the Pedagogy of Diversity' and compares three Chicana/o novels and three Finnish Roma novels. He holds a master's degree from Humboldt University in Berlin (British Studies) and a bachelor's degree from Kingston University in London (English Literature). He was a musician in a touring klezmer band out of Mexico City and currently, besides his dissertation, works in the Helsinki school system and does copyediting of academic texts for Humanities scholars across the Nordic region.

Keywords : Chicana/o; Finnish Roma; *nepantla*; in-between; Cisneros; Lumberg

Paola CARMAGNANI

Maître de conférences en Littérature comparée, Université de Turin (Italie)

paola.carmagnani@unito.it

“Ce qui nous fait peur quand on est petit, nous fait peur toujours”: peur, sécurité et salut dans le coming of age story et la littérature de jeunesse.

J’analyserai ici l’élaboration particulière de ces trois notions à l’intérieur d’un genre spécifique, que l’on appelle “coming of age story” dans les pays anglophones et qui comprend aussi, par ses caractéristiques formelles, une bonne partie des récits normalement inclus dans la plus vaste catégorie de la “littérature de jeunesse”.

Après avoir défini les éléments essentiels de ce modèle narratif, je ferai référence à un corpus de textes situés entre la fin du XIXe siècle et ces dernières années. J’essaierai tout d’abord de situer ces thèmes par rapport au contexte historique et culturel anglais et nord-américain qui a vu la naissance du “coming of age story”: un contexte où l’enfance et l’adolescence (des héros, des narrateurs, des lecteurs) semble offrir une nouvelle clef de lecture du monde. Dans cette première partie j’examinerai aussi certaines élaborations de ces thèmes par rapport aux problématiques plus spécifiques posées par d’autres contextes culturels, notamment celui du Paris multiculturel dans *La Vie devant soi* de Romain Gary et celui de l’Italie contemporaine dans *Io non ho paura* de Nicolò Ammaniti.

Dans une deuxième partie, je me focaliserai plus particulièrement sur l’affectivité de la peur, analysant les stratégies textuelles et les moyens narratifs récurrents utilisés pour l’exprimer dans ce type de récit, aussi bien dans les textes écrits que dans quelques adaptations cinématographiques.

A partir de cette analyse à la fois culturelle et formelle, j’essaierai enfin d’offrir quelques éléments de réflexion sur l’efficacité symbolique particulière de ce modèle narratif qui semble désormais fortement enraciné dans l’imaginaire collectif.

Éléments biographiques : Paola Carmagnani a été maître de conférences à L’Université de la Polynésie Française et depuis 2011 elle enseigne à l’Université de Turin. Principaux domaines de recherche : formes narratives ; littérature et culture européenne et nord-américaine du XIXe et XXe siècle ; post-colonial studies ; adaptation studies (littérature et cinéma, littérature et photographie).

Mots-clés : coming-of-age story, littérature de jeunesse, enfance, peur

Hawk CHANG

Assistant Professor, Department of Literature and Cultural Studies, The Education University of Hong Kong

hawkchang2001@yahoo.com.tw ; htcchang@eduhk.hk

Women, Fear and Safety in Edna O'Brien's "Sister Imelda" and Ang Li's "Ghosts of the Veiled Sky"

For centuries, women have been subordinated, repressed, and intimidated in different ways all over the world. However, women in the contemporary world are trying to reclaim their natural rights, including the equality with men and the security to live as a human being, on many levels. Ireland is a complex case because, in the wake of nationalism, Catholicism, some other socio-historical conventions, Irish women's movements were forced into the background till the last decades of the 20th century. Consequently, Irish women have been constrained and daunted by the male discourses of nation, religion, and gender, thereby failing to live safely without fear. Intriguingly, women in Taiwan have also been overburdened with pressures from its unique political, social, and cultural legacies over the centuries. But an increasing number of Taiwanese women have attempted to undo the patriarchy-driven phobia imposed on them to secure and consolidate their female identities. In this paper, I plan to do a comparative study of contemporary women in Ireland and Taiwan in the 20th (and 21st) centuries by analyzing Edna O'Brien's short story "Sister Imelda" (collected in *Returning*, 1982, Dublin) and Ang Li's short story "Ghosts of the Veiled Sky" (collected in *The Invisible Ghosts*, 2004, Taipei). My main focus is to compare and contrast the ways in which female characters are intimidated in different social and cultural milieu, explore how women react and fight against the patriarchal discourses, and discuss the meanings and implications.

Biography: Dr. Hawk Chang is Assistant Professor of the Department of Literature and Cultural Studies at The Education University of Hong Kong. He received his PhD from National Taiwan Normal University and did his post-doctoral study at Trinity College Dublin, Ireland. Dr. Chang's research and teaching interests include Modern & Contemporary Irish Literature, Short Story, 20th-century English and American Poetry, Translation Studies, and Language and Culture. Some of his works have been published in *English Teaching and Learning*, *Studies in English Language and Literature*, *Hwa Kang English Journal*, *Journal of Chung Hsing Humanities*, *Tamkang Review*, *Universitas-Monthly Review of Philosophy and Culture*, *Wenshan Review of Literature and Culture*, *Review of English and American Literature*, *Journal of Comparative Literature and Aesthetics*, *Journal of English Studies*, and *Neohelicon*. His translation of John Millington Synge's play, *The Playboy of the Western World*, was published by Bookman Books (Taipei) in 2012.

Keywords: women, fear and safety, Edna O'Brien, "Sister Imelda," Ang Li, "Ghosts of the Veiled Sky"

Yves CLAVARON

Professeur des Universités en Littérature comparée Université Jean Monnet Saint-Étienne,
Centre d'Études sur les littératures étrangères et comparées (CELEC, EA 3069)
yves.clavaron@univ-st-etienne.fr;

Littérature et terreur : L'Attentat de Yasmina Khadra (2005) et Terrorist de John Updike (2006)

Le concept de terroriste est réversible : le terroriste de l'un est le combattant de la liberté de l'autre. On distingue habituellement deux réalités différentes : d'une part les actes violents que perpètrent des individus isolés ou des organisations dans le but de lutter contre les appareils d'État – terrorisme d'individus ou d'organisation ; d'autre part, le régime d'oppression et de répression utilisé par un gouvernement pour se maintenir au pouvoir, terrorisme institutionnalisé ou terrorisme d'État. La terreur constitue une forme superlative de la peur, reconnaissable aux réactions paniques, adjectif dont l'étymologie renvoie au dieu Pan. Elle a pu correspondre à une utilisation politique de la peur comme lors de la Terreur robespierriste : la répression violente (large usage de la guillotine) vise à briser toute résistance au pouvoir. Quant au terrorisme, il consiste en une utilisation de la terreur à des fins politiques, religieuses, idéologiques.

Depuis le second xix^e siècle, on peut dresser une histoire littéraire du terrorisme à partir d'auteurs comme Dostoïevski (Les Possédés, 1871), Henry James (La Princesse Casamassima, 1896), Robert Louis Stevenson (Le Dynamiteur, 1885) mais aussi Joseph Conrad avec L'Agent secret (1907). Le terrorisme vient souvent des mouvements anarchistes qui constituent à la fin du xix^e siècle le principal mouvement d'opposition au capitalisme international et à l'impérialisme. À ces titres de la modernité peuvent s'ajouter des auteurs de la postmodernité comme J.M. Coetzee, qui, dans The Master of Presburg (1994), met en scène Dostoïevski et les mouvements révolutionnaires de Pétersbourg ou encore Don deLillo, Ann Patchett ou Philip Roth. Ce type de littérature relève de l'histoire immédiate proposant des histoires publiées très peu de temps après l'événement.

Dans un tel contexte que peut la littérature ? Comment dire l'événement terroriste ? Quelles réponses peut-elle faire au terrorisme ? Comment dépasser le trauma infligé par la violence politique ? Nous illustrerons notre réflexion à partir de deux romans contemporains, L'Attentat de Yasmina Khadra (2005) et Terrorist de John Updike (2006).

Éléments biographiques: Yves Clavaron est professeur de littérature générale et comparée à l'Université Jean Monnet de Saint-Étienne. Il est l'auteur de Poétique du roman postcolonial (Publications Université de Saint-Étienne, 2011), Edward Said : L'intifada de la culture (Kimé, 2013) et Petite introduction aux Postcolonial Studies (Kimé, 2015). Il a édité avec Jean-Marc Moura un volume sur Les Empires de l'Atlantique (Rennes, Les Perséides, 2012) et publié avec Émilie Picherot et Zoé Schweitzer les actes d'un Atelier du Congrès 2013 de l'AILC, Orientalisme et Comparatisme, (Saint-Étienne, « Voix d'ailleurs », 2014). Il dirige avec Évelyne Lloze la collection « Long-courriers » (Publications de l'Université de Saint-Etienne), qui réédite des œuvres de l'ère coloniale et publie des essais sur les littératures postcoloniales.

Mots-clés : littérature, terreur, terrorisme, identité, géopolitique

Florence FIX

Professeur (littératures comparées), Université de Rouen-Normandie, France
florence.fix@univ-rouen.fr

Espace théâtral, espace carcéral : terrorismes à la scène

L'étude de pièces récentes mettant en jeu des assassinats perpétrés par des adolescents (Lars Norén, *Le 20 novembre* et Marius von Mayenburg, *Martyr*) et une prise d'otages (Maïssa Bey, *Chaque pas que fait le soleil*) propose de penser ce que la scène de théâtre, lieu fermé ici voué au monologue (*Le 20 novembre* est un soliloque, les deux autres pièces enferment le spectateur dans le discours d'un seul personnage que ses interlocuteurs ne peuvent ébranler), fait de la violence et de la terreur. Imposant un dispositif et une énonciation mimétiques de la claustration, ce théâtre invite à interroger aussi la fascination du spectateur pour sa situation : celle d'une communauté entravée dans un discours de haine. Le contre argumentaire intellectuel et culturel (issue des parents de l'adolescent, d'une enseignante, de l'otage-écrivain) ne parvient pas à enrayer la violence : le spectateur se trouve alors captif du spectacle de l'effondrement des idées, objections, sentiments communément opposés par nos sociétés à ce type de situation. Que dit la stratégie du théâtre immersif ainsi mise en œuvre de notre relation à la terreur ? Sans aucune image, uniquement par le biais du texte, ces pièces nous invitent à réévaluer notre propre discours sur la peur. Si l'on admet, avec Peter Sloterdijk, que la modernité est « angoisse des espaces vides », le discours autoritaire, la réduction claustrophobe d'enjeux politiques internationaux à un plateau restreint produisent précisément une réflexion stimulante sur notre propension à occuper, saturer, surveiller l'espace où nous vivons tout en fantasmant l'échappée, le lieu vide et ouvert.

Bibliographie : Paul Ardenne, *Extrême, esthétiques de la limite dépassée*, Paris, Flammarion, 2006.

Marc Augé, *Non lieux*, Paris, Seuil, 1992.

Luc Boucris, *L'espace en scène*, Paris, Librairie théâtrale, 1993.

Peter Sloterdijk, *La mobilisation infinie*, Paris, Seuil, 2000.

Mots-clefs : Terrorisme au théâtre ; monologue ; argumentaire ; violence.

Orlane GLISES DE LA RIVIÈRE

Etudiante troisième cycle, Université de Strasbourg

orlaneglises@gmail.com

Une sécurité aliénante

La littérature dystopique offre parfois un triste modèle du monde actuel. Plus précisément, elle est à la fois un reflet biaisé et précis de l'époque dont elle est issue, mais aussi une voix qui résonne vers le présent. Dénonçant les régimes totalitaires, que cela soit 1984 d'Orwell ou Nous Autres d'Eugene Zamiatine, la dystopie perdure jusqu'à aujourd'hui avec des romans tels que La Zone du Dehors d'Alain Damasio ou encore 2084 de Boualem Sansal. Tous décrivent une sécurité omniprésente construite sur une peur souvent irrationnelle. Là réside sans doute le paradoxe que l'on retrouve non seulement dans la littérature mais aussi, et surtout, dans notre société : l'intensification de la surveillance va de pair avec celle de la peur. Tandis que la sécurité devrait rendre l'homme plus rasséréné, et donc plus libre, elle l'enferme dans une peur qui ne fait que s'intensifier. Ainsi, dans quelle mesure la sécurité aliène-t-elle l'individu à sa peur ?

Dans un premier temps, l'analyse portera sur l'objet même de cette peur irrationnelle au sein des romans, pour ensuite comprendre comment la sécurité se fait omniprésente. Enfin, il s'agira de décrire l'aliénation que représente cette sécurité, en écho avec notre propre actualité. Il sera alors peut-être possible d'entrevoir une nouvelle forme de liberté.

Pour ce faire, je m'appuierai sur les quatre romans cités plus haut ainsi que, entre autres, sur les travaux de Michel Foucault, de Nicolas Grimaldi ainsi que du philosophe Friedrich Nietzsche.

Biographie : Etudiante en quatrième année de doctorat, ma thèse porte sur le discours totalitaire des manuels inquisitoriaux aux romans dystopiques. J'ai eu l'occasion de publier dans la revue Aleph. Langues, Médias et Société deux articles : « Ombres du Grand Inquisiteur de Dostoïevski dans le Zéro et l'Infini de Koestler : entre Dieu et le diable. » ainsi que « L'inquisition dans l'Histoire et la littérature. » J'ai également une publication dans la revue Chimères qui traite de la technologie et de la science dans la littérature. Enfin, un article va paraître sur le discours totalitaire suite au congrès de Saragosse sur Les discours politiques.

Mots-clés : Aliénation, Liberté, Technologie, Dystopie, Surveillance

Annika GONNERMANN

Master of Arts (Postgraduate, PhD-Student), University of Mannheim

Lehrstuhl für anglistische Literatur- und Kulturwissenschaft (Anglistik II)

agonnerm@mail.uni-mannheim.de

Individual vs Economy – the contemporary redefinition of the Dystopian genre (working title)

Dystopian novels have often been called political novels. One of the reasons for this are the canonical works of the genre, such as Orwell's *1984* (1949), Zamyatin's *We* (1920) or Huxley's *Brave New World* (1932). All employ the same basic double structure: On the one hand there is the portrayal of a dystopian state, its mechanisms and political background; on the other hand there is an individual character coming to realise that these structures are oppressive and infringe on personal freedom. Eventually the individual starts to resist the oppressive state; one could therefore argue that the basic structure of the political novel is a discussion of the ideal state and the individual's relationship to it.

This definition, however, seems to lose importance. I will argue that the genre itself is being redefined. Contemporary authors from the Anglo-American context deconstruct the traditional outline and structure of the genre, by substituting or omitting the oppressor state on the one hand, and by challenging notions of individuality and identity on the other hand. Novels like Margaret Atwood's *The Heart Goes Last* (2015), Dave Eggers' *The Circle* (2013) or Kazuo Ishiguro's *Never Let Me Go* (2005) exemplify this tendency: All of them substitute the oppressor state with the economy and all open up a dialogue about how to construct and define identity by introducing topics like memory, cloning and the double. They can therefore be considered a new generation of dystopias heralding an age of new anxieties, now that Orwell's "Big Brother" has long been reduced to a TV show.

Biography: After graduating from the University of Heidelberg in October 2015 with my Master's degree in English Studies (Literature and Linguistics) I was offered a post as research assistant at the University of Mannheim where my dissertation advisor, Prof. Dr. Caroline Lusin, holds the chair of "English Literature and Culture". Since January 2016 I have been working as a lecturer, giving seminars and supervising students. I have long been interested in literature as a vehicle for political, social and cultural changes, hopes and aspirations. This has to do with my "second career" as a journalist for various newspapers. Literature for me is never something that can be produced in ivory towers, it is always a product of its time. My research therefore focuses primarily on genres that interact with their socio-cultural context of origin, such as the Gothic and now the Dystopia. But also contemporary novels and their topics of memory, construction of identity capture my attention. In my PhD project which I started in April 2016 I want to combine these two aspects.

Keywords: Dystopian Fiction, identity, economy

Jasmin HAMMON (born Hentschel)

PhD student, University of Limoges (France, supervisor: Prof. Dr. Till R. Kuhnle),

University of Augsburg (Germany, co-supervisor: Prof. Dr. Rotraud von Kulesa)

jasmin.hammon@etu.unilim.fr

L'Autre dans la fiction post-apocalyptique du XXIème siècle

La post-apocalypse a tendance, non seulement dans la fiction, mais aussi dans le monde académique ; les sociétés de l'Ouest se demandent ce qui se passera avec eux, avec l'humanité entière, en avenir. Des chercheurs comme Frank Kermode et Jean-Paul Engélibert travaillent sur cet intérêt croissant pour la fin, mais ils soulignent en même temps qu'il y avait toujours des vagues apocalyptiques. La fiction post-apocalyptique est libérée des restrictions réelles ce que permet d'imaginer tout scénario utopique ou dystopique, d'où son pouvoir d'attraction. Ces scénarios constituent également un grand jeu d'échec (parfois exagéré, détourné) dans lequel on peut projeter les vrais problèmes (extrémisme, nationalisme, migration, féminisme etc.) tout en gardant une distance de sécurité pour discuter leurs dimensions éthiques. Quelques romans dressent l'image d'une apocalypse sociale, d'une menace de la propre culture par l'Autre (Les Renards pâles, Yannick Haenel; Soumission, Michel Houellebecq), ou par le terrorisme et la guerre (civile) (Blackout, Marc Elsberg). Ces romans canalisent le souci de perdre l'éthique et la morale, par exemple dans les livres allemands *Eigentlich müssten wir tanzen* (Heinz Helle) et *Das Ende der Nacht* (Nicolas Preil), où les survivants se servent de la catastrophe comme une excuse pour leur comportement violent et anti-social. L'apocalypse économique et écologique renforce la lutte pour les ressources en déclin (*Die Einöder*, Manfred Böckl) et dans ce contexte, le désastre peut constituer une critique contre le capitalisme, la consommation, la politique. David E. Crossley, par contre, imagine dans son roman *There falls no shadow* la menace d'être le seul survivant. Souvent, celui-ci rencontre, dans d'autres histoires, le zombie qui manifeste la critique contre la technologie et la science (*Rain*, Shaun Harbringer; *Terminus radieux*, Antoine Volodine) et qui interroge également nos interactions avec l'Autre. Mon intervention se réfère à ma thèse et essayera de montrer les différents concepts de l'identité et de l'altérité dans les romans post-apocalyptiques du XXIème siècle et les conclusions éthiques à en tirer.

Éléments biographiques: Jasmin Hammon (née Hentschel, en 1987 à Dresde, Allemagne), terminait ses études en Français et Allemand (Premier Examen d'État pour devenir professeur au lycée en Bavière) et son Magister Artium en Ethic in Textual Cultures en 2013 à l'Université d'Augsbourg, Allemagne. Depuis 2014, elle bénéficie d'une bourse régionale pour sa thèse sur « Identité et altérité face aux récits de la fin du monde dans le roman du XXIème siècle » (directeur : Till Kuhnle, Limoges, en co-direction avec Rotraud von Kulesa, Augsburg) à l'université de Limoges, France. Ses intérêts de recherche sont l'éthique et les médias, les situations extrêmes (terrorisme, apocalypse) qui poussent l'homme aux limites de son existence. Elle travaille sur l'implication culturelle de l'altérité, aussi sur les questions du genre et la migration, par exemple dans le contexte de l'exposition *Sommes-nous Charlie* à l'Université d'Augsbourg en février 2016. Jasmin Hammon est par ailleurs auteur active pour le journal pluridisciplinaire www.schauinsblau.de.

Mots clés : Post-apocalypse, altérité, éthique, contemporain, fiction

Jean-Louis HAQUETTE

Professeur des universités, Littérature comparée, Université de Reims Champagne-Ardenne,
jean-louis.haquette@univ-reims.fr

Horizons glacés : les enjeux de la représentation des paysages glaciaires entre Lumières et romantisme

Il s'agira dans cette communication d'explorer quelques représentations de paysages glaciaires du XVIIIe siècle et des premières décennies du XIXe siècle, en littérature et en peinture, pour en dégager les enjeux esthétiques et idéologiques.

On prendra en compte les genres en vers et en prose qui proposent une mise en scène des horizons glacés, qu'il s'agisse de paysages d'hiver proches de l'expérience des lecteurs / spectateurs ou d'évocations de contrées plus étrangères : glaciers alpins, étendue arctiques du Nord de l'Europe. Les uns et les autres partagent des traits sémantiques qui permettent une étude comparative.

Dans la poésie descriptive comme dans une série de textes narratifs, ces espaces inhospitaliers deviennent des lieux topiques, qui jouent sur un éventail de modalisations subjectives, du pathétique de la crainte à la fascination du sublime. Ces paysages sont investis de différentes valeurs esthétiques et idéologiques. En prenant comme objet le rapport de l'être humain aux conditions climatiques extrêmes, ces représentations interrogent l'axiologie de la nature et les interactions entre monde humain et univers naturel. Le roman séminal de Mary Shelley, *Frankenstein*, a dans ce contexte une valeur emblématique et sera au centre du propos, comme récapitulation et dépassement d'une topique venue de la poésie descriptive.

Le corpus littéraire (J.Thomson, JF Saint Lambert, JH Bernardin de Saint Pierre, Senancour, G.G Byron, Mary Shelley) sera confronté à un corpus pictural français et britannique.

Éléments biographiques : Né en 1965, ancien élève de l'École normale supérieure (promotion 1985), agrégé de Lettres Modernes, Jean-Louis Haquette a soutenu son doctorat en 1994 à Paris III et son HDR à Paris IV en 2004. Il est professeur en Littérature comparée à l'Université de Reims Champagne Ardenne depuis 2005. Ses travaux de recherche portent sur les domaines français, anglais et allemands des Lumières au romantisme. Ils concernent la poétique historique des genres littéraires, l'esthétique du paysage (littérature, peinture, art des jardins), et les liens entre illustration des textes littéraires et réception. Il dirige le Centre de Recherche Interdisciplinaire sur les Modèles Littéraires et Esthétiques (CRIMEL, EA 3311) et l'École Doctorale SHS de l'Université de Reims Champagne Ardenne. Il est membre de la 10e section du Conseil National des Universités (Littérature générale et comparée), vice-président de la Société Française de Littérature Générale et Comparée et membre du comité directeur du REELC.

Ana María HERNÁNDEZ

Ph.D., Comparative Literature, New York University

ahernan915@aol.com (preferred); hernandezan@lagcc.cuny.edu

Flash Forward' by Arturo Infante: From Utopia to Dystopia

Arturo Infante's short film "Flash Forward" (2005), in the tradition of H.G. Wells's *The Time Machine* (1895), Fritz Lang's *Metropolis* (1927) and the films inspired by the Wells novel from 1960 and 2002, addresses the dark side of an uncritical embrace of technology and "progress." The short, filmed in Budapest with support from the Ludwig Museum of Contemporary Art of that city, follows an earlier short, "Utopia" (2004) in which he had questioned the ability of education to transform the violent and destructive side of humankind. "Flash Forward" presents Havana in 2026 as a city that has embraced technology, free market and heavy industry, but has also experienced extreme climate change and must confront waves of "climate refugees" from Asia and Europe. I intend to discuss the short within the context of utopias that turn into dystopias, and underline how contemporary speculative fiction and film have shifted the focus from fear of totalitarianism to fear of habitat destruction and climate change. My analysis will be grounded on the theories of Timothy Morton (one of our keynote speakers at this conference) as expressed in *Ecology Without Nature* (2009) and *Hyperobjects: Philosophy and Ecology After the End of the World* (2013) where he explains how the ecological disasters we have created defy both language and traditional representation and call forth new forms of expression. In the words of Finnish composer Magnus Lindberg, "Only the extreme is interesting. An original mode of expression can only be achieved through the marginal--the hyper-complex combined with the primitive."

Biography : Ana María specializes in Caribbean and River Plate studies and is Professor of Latin American literature and culture and fellow of the Bildner Center for Western Hemisphere Studies at The City University of New York. Her publications have focused on Julio Cortázar, Horacio Quiroga, Julio Herrera y Reissig, Felisberto Hernández and Nicolás Guillén. Her recent publications include an annotated edition of *Fantoches 1926: Folletín Moderno por Once Escritores Cubanos* (Stockcero, 2011), an anthology of tales by Felisberto Hernández, *Las Hortensias y Otros Cuentos* (Stockcero, 2011), and an annotated edition of Cirilo Villaverde's anti-slavery novel, *Cecilia Valdés o La Loma del Ángel* (Stockcero, 2013). With Raúl Rubio (John Jay College, CUNY) she co-edited the arts section of the *Handbook on Cuban History, Literature and the Arts* (2014), edited by Mauricio Font and Araceli Tinajero of the Bildner Center and the CUNY Graduate Center.

Keywords: dystopia, climate change, migration, ecocide

Richard HIBBITT
Dr., Senior Lecturer in French and Comparative Literature
University of Leeds, UK
R.Hibbitt@leeds.ac.uk

‘Utopia and the fear of the Other: Thomas More and Octave Mirbeau’

In ‘Supplice’, the first part of *Discipline and Punish* (1975), Michel Foucault analyses the gradual abolishment of the torture and execution of convicted criminals towards the end of the eighteenth century. Readers of Octave Mirbeau’s novel *Le Jardin des supplices* (*The Torture Garden*) (1899) will notice the similarity between the descriptions of corporal punishment described by Foucault and the almost unreadable catalogue of different types of torture in the eponymous second half of the novel. The relationship between the first and the second parts in the respective texts is significant: *Discipline and Punish* traces the progression from torture and execution to confinement and reform, with its implicit aspiration toward a secure society free of crime. *Le Jardin des supplices* traces the narrator’s journey from a fin-de-siècle France depicted as corrupt and hypocritical to a fictionalized China, where barbaric practices of torture are depicted as an art form that is both aestheticized and eroticized. The influence of Sade on Mirbeau is clear; a less obvious hypotext is Thomas More’s *Utopia* (1516), which also uses a fictitious journey as a means to critique contemporary mores and offer a vision of society that aspires to mutual respect and a state of harmonious safety.

This paper will explore how More and Mirbeau use allegory to explore questions of safety as both salvation and security. In More’s optimistic utopia, fear is reduced because the causes of crime are minimized; in Mirbeau’s pessimistic Orientalist vision of China, the corrupt, hypocritical and colonising West sees its own twisted reflection in the violent and depraved Other, to the extent that fear of the other is refracted as fear of the self. The paper will conclude by placing this analysis in the wider context of ongoing debates about fear of the other, punishment and ‘civilised society’.

Biography: Richard Hibbitt is Senior Lecturer in French and Comparative Literature at the University of Leeds, where he directs the Centre for World Literatures. He is on the executive committee of the British Comparative Literature Association and is the assistant editor of its journal, *Comparative Critical Studies*. His research interests span across English, French and German literature from the early modern period to the present day. His publications include the monograph *Dilettantism and its Values* (Legenda, 2006) and the forthcoming edited volume *Other Capitals of the Nineteenth Century: An Alternative Mapping of Literary and Cultural Space*, due to be published by Palgrave Macmillan in 2017.

Keywords: utopia, otherness, crime, punishment, orientalism

Eszter Éva HÖRCHER
aesthetician, art historian, literary critic, Holocaust Memorial Center
Budapest, Hungary
eszter.horcher@gmail.com

Psychological, Sexual and Social Depiction and their Relationship in Contemporary Finnish Novels

My presentation focuses on the individual psychology, the different causes of fear, and the possible solutions of treat of fear. The duality of psychological and literary side is in relation with the characters (the individuals) and their environment. These elements create interpersonal units. The presentation examines the condition of man and human body according to literary approach and existentialist concepts, and the authorial wills. The emphasized works can present the essential of important questions and areas of the social system, political oppressions, as contemporary phenomena and global problems, or raise the ways and means of psychological shelters of the mind. The examined questions and the important scenes are in relation with each other, in works of Elina Hirvonen, Katja Kettu and Sofi Oksanen. The authorial will (across Hungarian translation) and the written stories have demonstrative and mediative role, these can inform the reception, the readers about the worldwide human fear, which includes the general psychical and physical duality. Hirvonen deals with African circumstances in her work *Kauimpana kuolemasta* and depicts fate of man, empathy, sexual defencelessness or vulnerability in the novel. In her other work *Että hän muistaisi saman*, she depicts the circumstances of the home and the expression of abusing inside a family. The fear concerns to the gender types too (there are some concrete cases in the stories about abusing of a feminine and a masculine body). Kettu depicts the personality of a prisoner woman and types of fear of her inmate life (*Kättilö*); Oksanen depicts the human behaviour, which is determined by social or political circumstances, and the psychical conflicts between persons or the psychical illnesses (like panic disorder) of the everyday-life (*Puhdistus*, *Kun kyykyt katosivat* and *Baby Jane*). The presentation tries to interpret and compare the circumstances and situations, what are happening in a close unit (between some people) and what in an open society (continental or nationwide conditions), and what are the authorial answers and solutions for these categories.

Biography: My name is Eszter Éva Hörcher, art historian, aesthetician and literary critic. I publish Hungarian critics about contemporary Hungarian literary works from 2006, and I deal with existentialism and philosophical anthropology, I relate this with literary interpretation and analysis. Generally, I focus on the depiction of man inside the category of literature-aesthetics, and I generally examine the authorial wills about expression of condition of man, the literary narrative, the depiction of characters and the interpersonal concerns in the scenes. I'm working in cultural area. My workplace is the Holocaust Memorial Center, where I'm a colleague of the Names of Victims Research.

Keywords: society, social problems, psychology, psychical fear, existentialism, literary solutions

Gen'ichiro ITAKURA
Professor, Kansai University, Japan
gitakura@kansai-u.ac.jp

Fear, Security and the Messianic in the Postsecular Age: David Mitchell's *The Bone Clocks*

“Why do you Horologists conduct this . . . jihad against us?” asks Nora Grayer, a monstrous Anchorite of David Mitchell's most recent novel, *Slade House* (2015). Indeed, part of his earlier, apparently more complex novel, *The Bone Clocks* (2014), chronicles this “jihad” of high-minded Horologists against the vampiric Anchorites to redeem the “sanctity of life” for all people. The battle between the predatory Anchorites and the righteous Horologists reminds us not only of human beings' predatory exploitation of others as in the Iraq War, corporate imperialism, security/surveillance culture, eugenics—all featured in this text—but also of the religious dimension of our fight against such exploitation, as it reveals our barely disguised yearning for a saviour of some sort, our belief in the “messianic without messianism” (Jacques Derrida) or our turn to “postsecular messianism” (Slavoj Žižek). This paper, then, explores the way Mitchell relates fear or insecurity commonly felt in today's Europe to this apparently unchristian faith in the “messianic” in *The Bone Clocks*. The “messianic” narrative culminates in the heroine Holly Sykes's decision to send her grandchildren to the less polluted, more secure Iceland, hoping that they are eventually saved in the “Promised Land” of the age of “Endarkenment”, a period in the mid-21st century that has witnessed a series of environmental disasters and radical changes in the political power balance—the United States disintegrated, Europeans of immigrant origins facing the risk of deportation and part of Europe virtually ruled by Chinese corporates. Interestingly, this faith in the messianic also points to almost atavistic, anachronistic fear and religious impulses. Together with other dystopian science-fiction novels in English and French, Mitchell's *The Bone Clock* indicates that, in the postsecular Europe, religious faith serves as more than just “spiritual paracetamol”.

Biography : Gen'ichiro Itakura, PhD., is Professor at the Faculty of Letters, Kansai University, Japan. His research interests lie primarily in contemporary British fiction and also encompass the representation of terror in post-9/11 British fiction and postcolonial literature, especially British Pakistani literature. He has published several books, and his articles have appeared in journals including *ARIEL*.

Sarianna KANKKUNEN
Doctoral Student, University of Helsinki
sarianna.kankkunen@helsinki.fi

Safely Displaced: Ethics of Intrusion in Maarit Verronen's Prose Fiction

In recent years, Nordic societies have faced growing numbers of refugees in addition to other kinds of migration. At the same time, the welfare state's legitimacy and future are being challenged and renegotiated. The Nordic welfare society seems to be facing both internal and external pressure, a situation which can be framed as a struggle between inclusive and exclusive forces, or, as the populist movements propose, a battle between intruders and defenders. This paper examines these themes as they appear in Maarit Verronen's novel *Varjonainen* (2013). The novel is a story of an undocumented migrant prepared to do anything to get her share of the wealth of sheltered Finland. Day by day she approaches Nordic society, mimicking the right way to walk, occupying the right places to stay. Verronen's character-narrator travels from summer cottages to the streets of suburbia, from the breadlines of the unemployed to the Jugend buildings of downtown Helsinki. From a hungry passer-by gazing at the cozy bright-lit living rooms, she transforms into an estate owner – but not without committing a crime. As Verronen's novel is a story of intrusion, infiltration and even murder, questions of ethics arise. In this paper, I ask: what does a narrative like this argue for, and to whom is it written? Is it merely a dystopian vision of the multicultural, globalized, present-day reality, characterized by unsafety and uncertainty? Or could it be, as I would like to propose, a powerful tool for evoking just the opposite sentiments?

Biography : Sarianna Kankkunen is a PhD student in Finnish literature at the University of Helsinki. Her doctoral thesis deals with spatiality in contemporary Finnish writer Maarit Verronen's prose fiction.

Keywords : spatial studies, spatial practice, urban space, urban safety

Kaisa KAUKIAINEN

Postgraduate student, Comparative literature, University of Helsinki

kaisa.kaukiainen@helsinki.fi

Religiosity as a source of fear in contemporary dystopian fiction

There is perhaps no other genre of literature that would more reflect the current fears of our society than dystopian fiction. That is of course due to the fact that dystopias tend to dwell on negativity and paint the most nightmarish images of what we might not even realistically see as possible futures. But yet, the fear that we feel creates these pictures, whether we see them as outcomes of subconscious or possible terrible results of our continuing destructive western lifestyle.

One of the biggest concerns Europe is facing at the moment is increased migration. It creates and sustains fears addressed to everything unknown and peculiar, including religiousness (especially islam). Recent dystopias such as Michel Houellebecq's *Soumission* (2015, transl. *Submission*) deal with the fear of religiosity. How much of the fear towards otherness is addressed towards religious thinking of others? Or is it a fear against any kind of religious thinking? Does our secular world feel insecurity and uncertainty in front of strong religiosity? Does it threaten our freedom of choice in the midst of consumerism and ostensible happiness it brings?

In my presentation I am concentrating on recent dystopias of European origin that somehow reflect the current fears and hold descriptions of religiosity from a negative point of view. I will observe how religiousness in them can be seen as an analogy of an ultimate downfall of western society and posing a threat towards principles of The Enlightenment.

Biography: I am a postgraduate student in the Faculty of Arts, Department of Philosophy, History, Culture and Art Studies in University of Helsinki. I am doing my dissertation on religiousness in dystopian fiction. I am concentrating on contemporary Anglo-American literature and I am using the tools of comparative religion, especially the approach of cognitive study of religion, which sees religiousness as a product of mind and emotions rather than merely as a cultural construction. The corpus of my thesis includes works by Margaret Atwood, Octavia E. Butler, David Mitchell and a popular subgenre of so-called young adult dystopias.

Keywords: Dystopian literature, religiousness, religiosity, secularism

Kaisa KORTEKALLIO

Doctoral researcher, University of Helsinki, Doctoral Programme for Philosophy, Arts and Society
kaisa.kortekallio@helsinki.fi

Becoming Compost: Figurations of Disintegration in Recent Posthumanist Theory and Speculative Fiction

“We are humus, not Homo, not anthropos; we are compost, not posthuman.” These are the words of Donna Haraway, presented in a recent essay discussing the figurations of the Anthropocene. In recent years, many posthumanist and ecocritical thinkers, such as Haraway, Timothy Morton, Stacy Alaimo, Paul Kingsnorth, Dougald Hine, and Antti Salminen, have suggested that humans should “look down” into the dirty dynamics of material decomposition rather than “look up” into transhumanist visions of space exploration and bioengineered immortality. These thinkers exhibit a profound distrust in civilization and capitalist technoscience, and a concern that the existential threats presented by the on-going ecological catastrophes will not be solved by technological means. They demand a cultural shift that lets go of the ideals of progress and transcendence and substitutes them with inhabitable figures of ecological interdependence – such as compost.

In speculative fiction, the same ethos is present in the recent work of Jeff VanderMeer, Paolo Bacigalupi, and Leena Krohn. The storyworlds of their creations feature myriads of strange nonhuman creatures that serve to decenter and disorganize human subjectivity. Tropes of dirt, decay and disintegration are generally presented as both threatening and promising in their work. In my presentation, I will explore these tropes further by discussing them in the context of posthumanist philosophy.

Biography: Kaisa Kortekallio, FM, is currently working on a doctoral dissertation in the field of literary research. The dissertation examines how relations of selves, bodies and nonhuman life are re-imagined in contemporary English-language speculative fiction and posthumanist philosophy. Kortekallio develops an ecological and enactive approach to fiction, asking how narrative techniques such as viewpoint and character invite readers to enact models of relations and subjectivities. With this work, she hopes to contribute to the development of "ecology after Nature". Kortekallio also teaches courses on contemporary speculative fiction and acts as Secretary of Board for The Finnish Society for Science Fiction and Fantasy Research (FINFAR).

Keywords: posthumanism, ecocriticism, disintegration, figuration, speculative fiction

Anneli KÕVAMEES
Lecturer; Senior Research Fellow, PhD
Tallinn University, School of Humanities
anneli.kovamees@tlu.ee

Who's Afraid of the Werewolf?

Nowadays Europe has found itself in a new situation due to refugees. It has raised not only economic, political and financial issues but also more existential questions. On one hand, it has been said that the European way of life is in danger and there is a fear of losing one's (national) identity; on the other hand, refugees have been seen as someone enriching the culture. The archetypical fear of the other/stranger is clearly detectible; it is considered safer to hold on to the familiar, one's own. This is the topic discussed in the play *Libahunt (Werewolf)* (1912) by Estonian writer August Kitzberg (1855-1927). It is considered one of the best plays in Estonian literature and although the play was written at the beginning of the 20th century, it still offers interpretations and is especially relevant in the current context. It is a play about the conflict between values: the Tammaru family is conservative and afraid of strangers, of foreign blood, while one of their foster children Tiina is a free spirit, whose appearance and nature is totally different from the family. She is not one of the villagers, she is an outsider and the family and the villagers are afraid of her. The stranger is seen as mysterious and dangerous, she is said to be a werewolf, and the xenophobic society casts her out. The paper interprets the play in modern context and analyses the changes in the reception of the play.

Biography: Anneli Kõvamees, PhD in literary studies, thesis Italy in Estonian Travelogues: Italian Capriccio by Karl Ristikivi and Madonna with a Plastic Heart by Aimée Beekman (2008, Tallinn University). Main research interests: Estonian literature, Estonian travel literature (travelogues), imagological literary research, national images and stereotypes in literature, e.g. the depiction of Italy in Estonian travelogues, the depiction of Russians in Estonian literature. Member of the European Network for Comparative Literary Studies (ENCLS), Estonian Comparative Literature Association and International Comparative Literature Association (ICLA). Previously attended ENCLS conferences: Vilnius (2009), Macedonia (2011), Madeira (2013) and Ireland (2015).

Keywords: foreign vs. own, archetypical fear, werewolf

Sabine KRAENKER

Maître de conférences, Université de Helsinki, Département des Langues Modernes
sabine.kraenker@helsinki.fi

Le Japon de Fukushima comme lieu de discours pour des auteurs francophones

C'est sur le Japon de Fukushima devenu important dans l'imaginaire des Occidentaux que nous aimerions nous pencher. Pour ce faire, nous partirons des textes francophones suivants :

Michaël Ferrier. Fukushima, récit d'un désastre. Paris, Gallimard (Folio), 2012

Philippe Forest. Retour à Tokyo. Allaphbed 7. Paris, Éditions nouvelles Cécile Defaut, 2014

Amélie Nothomb. La Nostalgie heureuse. Paris, Albin Michel, 2013

Thomas B. Reverdy. Les Évaporés. Paris, Flammarion, 2013

Pour les Japonais, Fukushima est une catastrophe majeure, à l'égale de celle de la bombe atomique sur Hiroshima et Nagasaki. Pour les Occidentaux, elle est le rappel de la dangerosité des centrales nucléaires.

Les auteurs français que nous avons examinés nous proposent un certain regard sur ce lieu de catastrophe écologique et sur cet espace de peur. Thomas B. Reverdy par exemple imagine des personnages japonais à la dérive, dont l'un va changer d'identité et partir comme volontaire à Fukushima. Michaël Ferrier témoigne de son expérience au Japon au moment de la catastrophe et nous livre le double moment de cet événement : pour les habitants du Japon, il y a d'abord eu un terrible séisme avec toutes les peurs liées à ce phénomène récurrent de la nature, puis il y a eu la catastrophe écologique de la centrale nucléaire de Fukushima.

Les auteurs francophones choisissent des formes différentes pour évoquer ce cataclysme et ces stratégies textuelles trahissent aussi leurs émotions face aux événements. Notre but est donc de montrer comment sont imaginées, narrées, représentées ces expériences de catastrophe naturelle et de catastrophe environnementale par des auteurs francophones, connaisseurs du Japon. Nous pourrions ainsi examiner une vision européenne de Fukushima, teintée par la culture et la vision japonaises.

Éléments biographiques : Sabine Kraenker est maître de conférences à l'université de Helsinki, au Département des Langues Modernes, section Philologie française. Elle est l'auteure de *Les Écrits de la rupture amoureuse dans les textes de gens ordinaires et la littérature française de l'extrême contemporain (2000–2010)* (Publications romanes de l'Université de Helsinki, volume 8, Helsinki, 2014), et a publié plusieurs articles en lien avec le domaine autobiographique. On citera, entre autres, « Les avant-propos de Philippe Lejeune ou les introductions intimes d'une œuvre de critique littéraire » (*L'Autobiographie entre autres, écrire la vie aujourd'hui*, sous la direction de Fabien Arribert-Narce et Alain Ausoni, Peter Lang, 2013) et « De "Passion simple" à "Se perdre", de "Passion simple" à "Puhdas intohimo" » (en collaboration avec Ulla Tuomarla) dans *Traduire le texte érotique*, sous la direction de Pier-Pascale Boulanger, Université du Québec à Montréal, 2013.

Mots-clés : Fukushima/écrivains francophones/ catastrophe nucléaire

Elisa KRIZA

Postdoctoral Researcher (Habilitation), University of Bamberg, Germany

elisa.kriza@uni-bamberg.de

“Rethinking the Tyranny of Fear: Satirical Renderings of Stalinism in the Late USSR”

In Russian history, the Stalin Era (1927-1953) stands out as a time of fear and threat. Not only did Joseph Stalin lead several repressive – and deadly – campaigns against different groups of Soviet citizens, but the country was also attacked in a war of annihilation during his rule. It is unsurprising that the trope of fear dominates in literature about the Stalin Era.

Because satire played a key role in de-Stalinization, in my paper I will focus on two ways late Soviet satires touch the subject of fear in the Stalin Era. Soviet citizens lived through the most difficult moments of the 1930s dreading arrest and execution, and the trope of fear as a paralyzing force is an important theme in the book *Rabbits and Boa Constrictors* (1982) by Fazil Iskander. In his allegorical book, Soviet citizens are rabbits, hypnotized by their own fear. Iskander presents us with a microcosm in which fear and suspicion are the cornerstones of an authoritarian state. But it isn't just citizens who live in fear, but also their rulers. Iskander takes up the notion that Stalin and similar rulers create a system of oppression out of fear of losing power. This idea that Stalin was motivated by fear is a popular interpretation of the Soviet ruler in the late Soviet era and it is at the center of another satire: Vladimir Maksimov's book *Ark for the Uncalled* (1979) portrays the dictator as paranoid to the point of madness and immeasurably cruel to those he suspects. My paper considers the way citizens' fear is contrasted with the ruler's in these novels. I discuss how these novels reflect late Soviet interpretations of agency in the Stalin Era, and identify the way these satirical interpretations contribute to our understanding of the role of fear in authoritarian environments.

Biography: Elisa Kriza is a member of the German Comparative Literature Association (DGAVL) and she is currently conducting postdoctoral research at the Faculty of Humanities and Cultural Studies at the University of Bamberg, Germany. Her current project focuses on satirical re-interpretations of party dictatorships. Portrayals of Stalin, Stalinism, and victims of Stalinism are at the center of her latest publications, such as her book *Alexander Solzhenitsyn: Cold War Icon, Gulag Author, Russian Nationalist? A Study of the Western Reception of his Literary Writings, Historical Interpretations, and Political Ideas* (Ibidem Press, 2014) and her article on the Stalin Memorial in Vienna, “The Memorial as a Magnifying Glass: Interpreting the Stalin Plaque in Vienna” (*German Life and Letters*, July 2015). Her most recent publication is the chapter “From Utopia to Dystopia: Bukharin and the Soviet Constitution of 1936” in the book *Discursive Framings of Human Rights*, (Routledge, 2016).

Keywords: fear, Stalin, paranoia, USSR, Soviet literature

Tatiana KROL

PhD student, Dublin City University, Supervisors: Dr Brigitte Lejuez, Dr. Aine McGillicuddy
tatiana.krol4@mail.dcu.ie

Fear of the Other in Irish and Ukrainian Famine Fictions.

Fear of the Other is one of the most deep-rooted types of fear in society. It both stems from and generates deep political and ideological conflicts that can lead to dramatic developments. Ireland and Ukraine have suffered the catastrophic consequences of Otherness, resulting from colonial oppression. Ireland's an Gorta Mór (1845-52) and Ukraine's Holodomor (1932-33) can be thought of as historic periods characterized by the emergence and greater dissemination of stereotypical perceptions of national Other, which awaken in times of unrest and conflict to date. Phenomena that shape people's perceptions of ethnic and national characters are transformed into images; therefore, literature can be one of the best means used for an identification of the origins and reasons for the increase of fear of the Other.

This paper analyses the mechanisms in the development of stereotypes and various elements pertaining to the process of 'othering' in Irish and Ukrainian famine fictions. It adopts Imagology as its theoretical framework. The investigation of the differences and similarities of the contexts of an Gorta Mór and the Holodomor, and the comparative analyses of the Irish-British and Ukrainian-Russian relations allow for the recognition of general tendencies in the construction of fear between people, whose expression takes the form of negative stereotyping. Drawing upon the imagological analyses of the novels *The Silent People* (1965) by Irish author Walter Macken and *Maria: A Chronicle of a Life* (1934) by Ukrainian writer Ulas Samchuk, this paper discusses the relations between two groups: the oppressor and the oppressed, and demonstrates ways in which cultural peculiarities are deployed to reinforce the 'othering' process between them. The paper shows that fear of the Other, which leads to the development and reinforcement of negative perceptions between nations or groups of people, is the result of abuse of power by the ruling classes.

Biography: Tatiana Krol obtained her BA and MA of Education in Gorlovka State Teacher Training Institute of Foreign Languages, Ukraine. In 2014, she received an MA in Comparative Literature at DCU. In 2014, Tatiana Krol began her Ph.D. in Comparative Literature at Dublin City University. For her doctorate she is examining the mechanisms of the development of varying perceptions between nations during an Gorta Mór and the Holodomor, and ways in which oppression reinforces negative stereotypes.

Keywords: an Gorta Mór, the Holodomor, auto-image, hetero-image, stereotypes, oppression.

Višnja KRSTIĆ

MA, Postgraduate Student, Faculty of Philology of the University of Belgrade, English Department
visnja.krstic@gmail.com

Online Mourning in the Era of Escalating Violence – a Token of Solidarity or Fear for Oneself?

Michael Rothberg challenges a deeply rooted belief that putting emphasis on a certain crime will marginalise other ones. Instead of the popularly held framework which sees collective memories as competitive and separate, he proposes a theory of multidimensional memory, suggesting that memories of seemingly distinct histories have much in common. In the light of Rothberg's text, which aims to connect traumatic collective experiences of different groups, this paper analyses more recent events and the ways in which they have been tackled in the public sphere by examining a corpus of texts found online, varying from Facebook comments to blog entries. The expansion of social networks has opened up new forms in which events of great magnitude can be reflected on. Honouring victims is a particularly sensitive area and doing so online has sparked much controversy lately – not because the medium of expression is considered inadequate but because the choice of victims to commemorate is problematic. The paper links this issue with Judith Butler's concept of grievability, posing the following questions: Who do we sympathise with and on what grounds? What events echo in all latitudes and what horrors go unnoticed? This paper argues that the origin of collective sympathy expressed online, particularly after certain terrorist attacks that took place in first-world capitals, lies in the anxiety for one's own life. The paper then considers Sigmund Freud's work on total war, especially the deletion of boundaries between civilians and combatants, which results in omnipresent anxiety. The conclusion aims to answer how transcultural analogies can lead to recognition and whether acknowledgement of a crime, be it out of heartfelt solidarity or as a sign of one's own uneasiness, can ultimately serve as prevention against further miseries.

Biography : Višnja Krstić earned her BA degree in English Language, Literature and Culture from the University of Belgrade (Serbia) in 2014. Funded by the Serbian Ministry of Youth and Sports, Višnja continued her studies at the University of Warwick (UK), where she gained an MA in English Literature (with Merit) in 2015. In 2016, Višnja earned an MA in English Language, Literature and Culture from the University of Belgrade. So far, Višnja has presented her papers on multiple international conferences, including the International Comparative Literature Association's triennial congress at the University of Vienna (July 2016), the American Comparative Literature Association's annual meeting at Harvard University (Mar. 2016), 'International Shakespeare: Translation, Adaptation, Performance' at the University of Massachusetts, Amherst (Sept. 2015). In 2016, Višnja attended the Institute for World Literature's four-week programme at Harvard University. Next academic year (2016/17), Višnja intends to start her PhD at the University of Belgrade.

Keywords: mourning, grief, social networks, solidarity, anxiety.

Kateřina Judith Kruliřov
Masaryk University, Brno, Czech Republic
hekaterine.judith@gmail.com

Exitus acta probat: The terrorist act as a ritual of sacrifice in Russian literature of the beginning of the XX. century

According to a handful of revolutionaries of the second half of the XIX. in imperial Russia the society found itself in the state of a deep crisis after the abolition of serfdom in 1861.

The rebellious youth aimed to ignite the flame of a revolution by a series of propagandist actions, but as soon as their efforts to agitate in favour of a peaceful change failed, a new type of a rebel was born in their midst. A terrorist who supported his words with deeds was born out of the need to turn away the crisis of the society by the means of a political murder of governmental representatives and the tsar.

By analyzing the literary interpretations of a terrorist in Leonid Andrejev's *The Seven Who Were Hanged* and Boris Savinkov's *The Pale Horse* this paper strives to prove that the first terrorists were thinking about a terrorist act as about an act of purification of the society.

In accordance with Ren Girard's theory of ritual I argue that the terrorist act was inspired by an ancient ritual of sacrifice and violence was used in order to prevent future violence. This ritual was accompanied by a multiple of fictional texts that described, explained and tried to justify the murder in the name of a higher idea. These texts in which a literary character of a terrorist revolutionary became a protagonist created a literary myth about a terrorist. This myth on one hand reflected the reality and on the other hand it inspired and influenced many real actions.

Sam LA VÉDRINE
Postgraduate Student at the University of Nottingham
Sam.LaVedrine@nottingham.ac.uk

The End of the World, the Planet, or Neither? Ecological Comparativism in Michel Deguy's *l'être-comme*

The first half of this paper shall outline how contemporary poetry and poetics in English and French has utilised representations of both ecological thinking and comparativist thought to respond to two unequivocal and interconnected ideas of fear – that of planetary destruction and the presence of the other. If the end of the world is now less the hypothesis of an obscure eschatological anxiety than the secular projection of a complex, theoretical reality, one seemingly reliant upon modern technology but also dreading its contribution to the end of the planet (the Anthropocene), then the basis of these attitudes might appear aporetic. Equally, if a deep ecology elevates and accentuates non-human autonomy, then this seems incompatible with both the humanist principles of post-colonialism and the anthropocentric instrumentality of social ecology or environmentalism. Using the paper's second half to then read and extend two interpretations of the concept of *l'être-comme* from French poet-philosopher Michel Deguy, it shall posit the aesthetic and ethical premises of these two separate currents, presented here as distinct modes of a conjoined ecological comparativism. Attending to other cultures as well as the Earth and its non-human subjects and objects, Deguy's ideas provide a critical and philosophical framework suggesting new conceptions of intersubjectivity, concerned more with foundations of relation and respect than limitations of understanding and ideological control. By reading his works *Écologiques* and *La fin dans le monde* to apply an interpretation of the ecological imperatives of comparativism in the modes of being like (ontological and ethical) and being like (analogical and aesthetic), this shall show how the hapticity of Deguy's poetics addresses the problem of the material disequilibrium between a conceptual world and a configured Earth still grounded in the Cartesian anxieties of an exhausted radical alterity. By instead relating to any thing or subject which is other, this offers the conditions of ecology as a focal point to gather these questions in one place, that of a 'possibilité réelle, ouvrant un nouveau régime « écouménel »'.²

1 Etymologically, a science of the household

2 Michel Deguy, *Écologiques* (2012) p. 188

Biography : I am a second year PhD student in Comparative Literature at the University of Nottingham. My current research examines the representations and encounters of ecological thought, modes of comparativism, and the relations between necessity and contingency existing in the elaboration of selected versions of contemporary geo- eco- and nomadic poetics in the poetry of Kenneth White, Gary Snyder, Pierre Joris, Édouard Glissant, and Michel Deguy. My approach to poetic practice and its subjectivities also extends to discussion and application of the philosophical and hermeneutic conceptions of planetary space. These concerns are informed by different articulations of the aesthetics and ethics of ecological epistemologies and ontologies both in continental science and philosophy (especially the work of Michel Serres, Frédéric Neyrat, and Quentin Meillassoux), as well as ideas in the current movement of speculative realism. My edited translation into English of Kenneth White's *L'Esprit nomade* is in negotiation with publishers with publication expected in 2017.

Keywords: Ecology, Deguy, relation, Earth, poetry

Maria LAAKSO
PhD, University Lecturer
Finnish Literature; School of Language, Translation and Literary Studies, University of Tampere,
Finland
maria.s.laakso@staff.uta.fi.

The Brave New World Order. The Adolescents and Young Adults as Political Actors in Contemporary Finnish YA-dystopia

Contemporary dystopian boom or trend in young adult (YA) literary problematizes young people's role as a citizens, as a members of the nation or community. One of the main tasks children's and youth literature's has historically had is to raise their readers to be good citizens, obedient, helpful and productive members of society. In modern YA-literature in particular, the tradition of the so called problem-oriented YA-literature has been the mainstream. Literature aimed at young readers has aroused countless descriptions of the various social problems faced by young people (substance abuse, depression, parents' divorces etc.). This kind of literature aims at helping a young subject to become a socially eligible adult.

In this respect, it is interesting that contemporary dystopian YA-literature challenges the model of good citizenship. Often the central issue in these dystopias is, what it is to be a good citizens in a society that is in some way corrupted, destructive and evil. Dystopia as a genre offers an interesting opportunities for social agency and makes it possible to look young people in a new way. I claim that this kind of "child citizenship" often becomes thematically important in contemporary YA-literature. In postapocalyptic worlds the old social hierarchies have crumbled or decisively changed. In this case, the social separation of powers is defined again and the young characters are offered a new range of functional possibilities or obligations.

In my paper I will analyze two contemporary Finnish YA-dystopias: Siiri Enoranta's *Nokkosvallankumous* (2013) and Laura Lähteenmäki's *North End. Niskaan putoava taivas* (2012). In these novels, the task of changing the oppressive society falls on the shoulders of the young protagonists. This seems to indicate, that although the dystopia as a genre portrays fears, despair and terror, the YA-dystopia also has its hopeful dimension. In my presentation, I am especially interested in the discourse that tightly binds together young people and the hope for a better future.

Biography: Maria Laakso, PhD, is a university lecturer at the University of Tampere. Her doctoral dissertation (2014) examined the relationship between literary humour and audience structures in Finnish children's novels using the various tools of literary criticism and interdisciplinary humour studies. She is co-editor of the ecocritical anthology *Tapion tarhoista turkistarhoille. Luonto suomalaisessa lasten- ja nuortenkirjallisuudessa*, (2011; *From The Farms Of Tapio To Fur Farms: Nature in Finnish Children's Literature*). Laakso has published widely on contemporary Finnish literature. Currently, her research interests include the dystopia in Finnish young adult literature.

Keywords: YA-dystopia, Post apocalypse, The cultural construction of adolescence, Citizenship

Toni LAHTINEN
PhD.
School of Language, Translation and Literary Studies
University of Tampere
toni.lahtinen@uta.fi

The Bird's Nest in the Age of the Anthropocene
Ecodystopias and National Identity in Finnish Literature

After the turn of the millennium, ecological dystopias have become worldwide phenomena in contemporary literature and popular culture. In these pessimistic portrayals of the near future the human race is represented as an endangered species, slowly or rapidly heading for extinction. Increasingly these apocalyptic visions deal with Northern and Arctic nature where climate change is progressing more rapidly than anywhere else. In Finnish literature, ecodystopias are part of an in-depth reevaluation of national identity: global environmental risks have challenged Finland's self-image as a safe and peaceful haven far from the troubles of the world.

In my paper I will discuss the ecologization of myths as an essential part of the Western environmental imagination. Contemporary literature employs different ancient and modern myths to convey the fallibility and vulnerability of humanity. Besides the obvious resurrection of the Great Deluge myth, the literary representations of late-modern risk society are often based on different myths. In the Finnish context, the one of the most important myths is the national myth of the bird's nest, which is based on an ancient version of Northern Arcadia, often located in the Arctic region. This myth, largely shaped by classic Finnish literature, had a significant impact on Finnish national identity, portraying Finland as an isolationist, peaceful haven at the edge of the world: indeed, this mythical concept is still frequently used in not only in literature but also in the public debates about different global social and environmental phenomena. In addition, literature uses myths not only to express our collective or national fears, but also to challenge the discourses of Western science.

Biography: Toni Lahtinen, PhD is a university instructor at the University of Tampere, Finland. His doctoral dissertation dealt with ecocriticism and the metaphor of the landasawoman in representations of the Arctic wilderness. Lahtinen has published several ecocritical articles on Finnish literature and is also the co-editor of three ecocritical anthologies. He is currently engaged in postdoctoral research on the environmental dystopia in contemporary Finnish literature. Lahtinen is also the presiding chairman of the Finnish Literary Research Society and Society for Cultural Studies in Finland and a co-founder of The Ecocritical Network for Scandinavian Studies (ENSCAN).

Brigitte LE JUEZ

Membre auxiliaire du corps professoral à Dublin City University (Irlande)

brigitte.lejuez@dcu.ie

Peur du chaos et découverte d'un nouveau monde : les deux faces du yéti à travers deux bandes dessinées (Hergé et Castelli/Manara)

Le yéti, ou « abominable homme des neiges », est une créature anthropomorphe et monstrueuse du folklore de la région himalayenne. Il fait, depuis les expéditions successives tentant d'atteindre les plus hauts sommets de l'Himalaya, l'objet d'une fascination en Europe.

B.H. Hodgson est le premier à faire référence à lui, en 1832, dans un article intitulé « Rencontre avec le Yéti ». En 1915, dans *Sur les traces du yéti et autres créatures clandestines*, R.O. Gent, officier forestier en poste à Darjeeling dit observer, vers Phalut, des empreintes de pied de type humain mais de taille exceptionnellement grande. A partir de ce rapport, et jusqu'à récemment, bien d'autres, similaires, suivent. En 2008, par exemple, l'AFP relaye l'information selon laquelle des Japonais partis à la recherche du yéti auraient photographié de telles empreintes dans l'Himalaya.

Les témoignages concordent souvent, même s'ils varient quant à l'apparence physique du monstre. Toutefois, certains marquent une différence : le yéti ne serait pas un être solitaire ou isolé. En 1920, des grimpeurs lors d'une expédition, à 5000 m d'altitude, non loin de la face nord de l'Everest, voient à la jumelle plusieurs formes sombres se déplaçant sur un champ de neige élevé. Ils racontent que leurs empreintes faisaient trois fois la taille de celle d'un être humain.

Les croyances divergent tout à fait, en revanche, quant à la nature exacte du yéti, et maints écrits fictionnels ne manquent pas d'en exploiter les possibilités. Mais dans tous les cas, il est érigé en monstre redoutable. Alors plusieurs questions se posent : pourquoi cet être différent, mais qui nous ressemble, revient-il dans autant de légendes ? A quelle(s) peur(s) correspond-il dans notre psyché ? Deux bandes dessinées, *Tintin au Tibet* du Belge Hergé (1959) et *L'Homme des Neiges* (*L'uomo delle nevi*) des Italiens Castelli et Manara (1978), s'en inspirent pour créer une adaptation visuelle de cet être mythique. Elles offrent des réponses surprenantes, positives et surtout humaines aux angoisses qui entourent encore le yéti aujourd'hui.

Biographie: Professeur à Dublin City University jusqu'en 2016, Brigitte Le Juez est la coordinatrice du Réseau Européen d'Etudes Littéraires Comparées depuis 2015. Ses domaines de recherche actuels sont les études de réception, mythocritique et adaptation. Ses dernières publications portent sur la réception de Gustave Flaubert en Irlande (en particulier George Moore, Oscar Wilde, James Joyce, Elizabeth Bowen et Samuel Beckett), la réécriture et l'adaptation filmique de contes de fées (notamment « Barbe-Bleue » et « Blanche-Neige »), ainsi qu'un livre sur les motifs de l'île et du naufrage dans la littérature et les arts (<http://www.brill.com/products/book/shipwreck-and-island-motifs-literature-and-arts>).

Mots-clés : Yéti, monstre, mythe, peur, bande dessinée.

Markku LEHTIMÄKI

Ph.D., Acting Professor of Literature, University of Eastern Finland

markku.lehtimaki@uef.fi

“The Burning Question”: A Rhetoric and Politics of Climate Change in Ian McEwan's *Solar*

In this paper I argue that climate change and its various environmental consequences are difficult to make sense of in human terms precisely because they radically exceed the human scale. While it may be possible to imagine and represent the effects of climate change on human experience, the phenomenon itself may escape representation because of its size and complexity. It is through narratives, fictional and nonfictional, that the complex and abstract problem of climate change can be made both ethically and emotionally felt. Yet stories focusing on human experience—such as *Solar* (2010), a climate change novel by the acclaimed British author Ian McEwan—are necessarily limited in their grasp of an environmental issue of global proportions. In my paper, I aim to situate *Solar* in the broader framework of McEwan's style, thematics, and politics. According to one plausible reading, McEwan defends poetry and the humanities in the age of economy and technology; according to another, equally valid reading, he exposes the limits of the arts, humanities, and religion (e.g. *Saturday* [2005]; *The Children Act* [2014]) in explaining the human mind and how it works in the natural world. In *Solar*, a comical approach to the age of the Anthropocene, the Nobel Prize winning scientist Michael Beard is listening to other discourses as well as giving his own lectures about climate change and solar power to various audiences consisting of natural scientists, cognitive psychologists, capitalists, and humanists. In my reading, *Solar* emerges as a kind of parody of environmental literary studies with their overly pessimistic view of the human impact on nature as well as their overly optimistic notion that you can change things by making literary art. As the narrative rhetoric discloses various alarming scenarios following from climate change, we are told that Beard does not believe in these alleged perils. He is annoyed by the apocalyptic rhetoric associated with climate-conscious talk about the planet, as well as sick of listening to the “familiar litany of shrinking glaciers, encroaching deserts, dissolving coral reefs, disrupted ocean currents, rising sea levels, disappearing this and that, on and on.” And yet, behind Beard's back, these global fears and threats are conveyed to the reader in a visually and emotionally evocative way, potentially raising his or her ecological awareness. While Beard believes he is dismissing these views, they in fact emerge as dialogical alternatives. In my view, McEwan's strategy here is effective both in terms of narrative rhetoric and in terms of environmental discourse, and we need a methodological combination of narratology and ecocriticism in order to fully assess that rhetoric and discourse. The ethical stakes of McEwan's novel prompt its readers to confront the idea that narrative as a rhetorical form can say something worthwhile about environmental issues, in this case about climate change. The novel's self-conscious rhetoric gives space to various conflicting views about our common world and shared realities without providing firm guidelines. The extremely complex issue—“the burning question”—therefore remains open to further negotiation, as of course it should.

Biography: Markku Lehtimäki, Ph.D., is Acting Professor of Literature at the University of Eastern Finland and Adjunct Professor (Docent) of Comparative Literature at the University of Tampere. His fields of expertise are narrative theory, ecocriticism, visual culture, and Anglo-American literature. He is editor or co-editor of several books, including *Narrative, Interrupted: The Plotless, the Trivial, and the Disturbing in Literature* (De Gruyter 2012).

Keywords: narrative, rhetoric, climate change, science, art

Laure LÉVÊQUE
Professeur de Littérature française
Université de Toulon (France)
laure-leveque@wanadoo.fr

Sans dessus dessous (1889) de Jules Verne : dernier avertissement avant l'Apocalypse

Sous couvert de « Belle époque », synonyme, pour beaucoup, d'une douceur de vivre prêtée à des sociétés européennes lancées sur la voie du progrès, régulièrement balisée par les démonstrations des Expositions Universelles, c'est une transition sensiblement plus violente qui se joue entre XIXe et XXe siècles, sur fond d'âpre concurrence entre les puissances continentales – Grande-Bretagne, France et Allemagne en tête –, dont la querelle s'exporte sur le front colonial.

Expansion rime avec expansionnisme et cette civilisation que l'on dit toujours plus perfectionnée et que l'on résume trop vite à un âge d'or est aussi l'âge du lucre et consonne avec l'aventure coloniale. Avec l'exploitation, donc. De l'homme par l'homme comme de l'œkoumène, mis en coupe réglée.

Rien n'expose peut-être cette dichotomie fondatrice mieux que l'œuvre de Jules Verne, considérée à tort comme l'expression de ce progrès technique triomphant, alors que, traversée de tensions, elle fait toute sa part au malaise dans la civilisation lourde de menaces pour un monde en mutation et interroge les points aveugles de la modernité.

Loin que l'exaltation qu'il y conduit de la toute-puissance humaine conduite, rapprochant les peuples, à habiter une planète une, celle-ci est mise à feu et à sang.

Les mésaventures de *Sans dessus dessous* (1889) l'illustrent, quand les puissances européennes se montrent tragiquement incapables de s'entendre et de résister aux visées expansionnistes des États-Unis, qui font le lit de conflits qui menacent la sécurité collective. L'intrigue, située dans les années 1890, traite de la mise en adjudication de la calotte glaciaire arctique au mépris du droit des peuples à disposer d'eux-mêmes quand le narrateur, s'il est conscient que ces terres devraient revenir aux indigènes qui les peuplent, ne peut que reconnaître l'imposture du droit des peuples à disposer d'eux-mêmes :

« comment ces pauvres gens auraient-ils payé ? En coquillages, en dents de morse ou en huile de phoque ? Pourtant, il leur appartenait un peu, par droit de premier occupant, ce domaine qui allait être mis en adjudication ! Mais des Esquimaux, des Tchouktchis, des Samoyèdes !... On ne les consulta même pas. Ainsi va le monde ! ».

La soumission est enlevée pour une bouchée de pain par un trust, la North Polar Practical Association dont les ambitions sont purement commerciales : « si la Société avait acquis cette portion des régions circumpolaires, c'était dans le but d'exploiter... les houillères du Pôle boréal ». Dans une société d'avant la transition énergétique, la course à la croissance offre de fabuleuses perspectives à qui saurait sécuriser les ressources stratégiques, soumises à la pression anthropique, éveillant les convoitises : « il y aurait des fortunes à gagner en exploitant les régions polaires ». Et pour peu que l'on parvienne à neutraliser la glace qui gèle aussi exploitation et profits, c'est le jackpot. Aussi entre-t-il dans les vues de ce cartel de viabiliser le grand Nord, supprimant la morte saison, pour en organiser le pillage.

Si le printemps est appelé à être perpétuel, c'est tout sauf un printemps des peuples. D'abord parce que c'est à coup de canon qu'il s'agit d'obtenir ce dévoiement de la nature qui suppose de dévier l'axe de rotation de la Terre. Primitivement regardés comme des « bienfaiteurs de l'humanité », il est vite évident que les promoteurs de l'opération n'ont rien de philanthropes et ne visent que leur bénéfice propre, eux que n'effraient pas les projections dévastatrices du bureau des Longitudes pour évaluer l'impact de cette diplomatie de la canonniers qui met le monde à feu et à sang en ne laissant d'autre choix que de périr étouffé ou emporté par un tsunami : New York, Philadelphie, Lisbonne, Madrid, Paris, Londres ou Dublin sont promises à l'asphyxie quand un déluge doit balayer Russie asiatique, Inde, Chine, Japon et Alaska... Cela si « le président Barbicane n'est pas arrêté à temps dans sa criminelle tentative ». Voilà nos bienfaiteurs devenus des « êtres dangereux pour la sécurité des deux Mondes », d'« audacieux malfaiteurs », au point que le gouvernement fédéral, saisi, doit

s'entremettre pour déclarer wanted Barbicane et Nicholl, partis préparer leur coup en secret dans les entrailles du Kilimandjaro où, à grand renfort d'or, les roitelets locaux ont affecté leurs sujets au service des grands travaux. Ne demeure que l'inflexible Maston, qui use du 5e amendement pour taire la retraite de ses complices et les dérober à la vindicte populaire. Et tant pis si on lui oppose un devoir moral envers l'humanité.

Si, celle fois, la morale est sauvée, les artificiers n'y sont pour rien et cela tient à un artifice romanesque qui rend au facteur humain toute sa place : l'inflexible Maston est poursuivi par une admiratrice si pressante qu'il perd le fil de ses calculs si bien que quand, le jour J, le coup de canon dévastateur est tiré, on ne sent que le vent du boulet, à la grande exaspération du président Barbicane, qui s'inquiète : « À quel taux vont tomber les actions de la North Polar Practical Association ? ». La femme est l'avenir de l'homme. Mais la question est bien posée de la citoyenneté du monde face à des intérêts d'autant plus dangereux qu'ils sont portés par des trusts dont le mépris du bien commun est manifeste.

Dans les décennies 1880-90, le modèle de domination de la nature par des hommes qui repoussent toujours plus loin les limites à force de travail est désormais clairement affronté à la violence des impérialismes d'État et au jeu du capital.

Biographie : Laure Lévêque est Professeur de Littérature française à l'Université de Toulon et membre du Laboratoire Babel (EA 2649). Elle travaille sur l'écriture de l'histoire dans le long XIXe siècle et s'intéresse notamment à la part des élaborations imaginaires et idéologiques dans la transmission et la construction des référents culturels et à la sélection des composantes appelées à former le fonds d'une culture commune, qu'elle aborde dans une perspective résolument transdisciplinaire. Spécialiste des rapports entre littérature et histoire comme entre littérature et politique, elle s'intéresse à l'écriture des conflits, aux rapports de domination et à la négociation d'une vulgate entre culture dominante et culture dominée.

Mots-clés : civilisation, (anti-)héros, progrès, science, technique, valeurs morales

Christine LOMBEZ
Université de Nantes/IUF

« Writing under constraint in war time: literary translation in France during the German Occupation (1940-44) »

Translation is often considered as a bridge between literatures and cultures. However, what if the activity of translators is carried out in a politically confined background oriented by ideological intention? How, for whom and which purpose does one translate then? The period of German Occupation in France (1940-44) highlights these questions in the most exemplary fashion. Following the 1940 armistice, one of NS Germany's main goals was to reeducate the country by the means of a very thoroughly thought cultural policy, mainly through literature and a comprehensive program of translations in French. But translation was also used at the same time for its own purposes by the Résistance. During those four years of fear and repression running throughout the country, to which extent has literary translation – by relying on specific strategies – proved to be a « safe zone » to convey dissident/resistant messages?

Biography: Christine Lombez is Professor for Comparative Literature at Nantes University and senior member of the Institut Universitaire de France (IUF) where she currently supervises the international research program TSOcc « Translations under the Occupation – France, Belgium 1940-44 » (www.tsocc.univ-nantes.fr). Her main research topics are translation history, poetry translation, politics and translation (mostly translation in times of war). She has co-edited (with Yves Chevrel and Lieven d'Hulst) the volume *Histoire des traductions en langue française 19e siècle* (HTLF 19) published in 2012 as part of the HTLF program. She is also the author of several papers, books and articles on poetry translation in France and in Europe. Her last monograph, *La Seconde Profondeur. Les poètes traducteurs et la traduction poétique en Europe au XXe siècle*, specifically addressing European poetry and European poet translators, came out in 2016 (www.christine-lombez.com).

Asun LOPEZ-VARELA & Jinghua Guo
lindagjh@126.com
alopezva@ucm.es

Dragon Myths and Early Waves of Migration: a Phylogenetic Reconstruction of Cross-Cultural Fears between East and West

The figure of the dragon sheds light on the history of human waves of migration and conquest going back to the Palaeolithic period. This paper explores the myth of the dragon from a comparative semiotic perspective. In the East, and particularly in Mongolia where the myth originated, the dragon is held as a positive and lucky icon. In the West, however, the dragon appears as a symbol of evil and a source of fear in numerous religious and allegorical stories. Following a phylogenetic analysis, the paper attempts to connect successive retellings of the myth, comparing various artistic forms, in order to trace its evolution over time and the parallel cross-cultural history of human migratory between East and West. The paper argues that the myth of the dragon illustrates the topic of fear in relation to migration from a historical perspective.

Biographies : Jinghua Guo teaches English at Inner Mongolia University of Technology. She holds a Ph.D. in comparative literature from Beijing Language and Culture University. Her fields of interests in research include cross-cultural studies and cross-media studies. Guo's recent publications include "Translation, Cross-cultural Interpretation, and World Literatures," *CLCWeb: Comparative Literature and Culture* (with Qingben Li, 15.6.2013) and "Rethinking the Relationship between China and the West: A Multi-Dimensional Model of Cross-Cultural Research focusing on Literary Adaptations", *Cultura. International Journal of Philosophy of Culture and Axiology* 9.2 (2012): 45-60 :

Asun López-Varela is professor at Facultad Filología, Universidad Complutense de Madrid since 1994. She holds a PhD Anglo-American Culture and Literary Studies, and Diploma of Advance Studies in Spanish Literature from UNED, and a Master in Educational Management from the Open University London. Her research interests are Comparative and World Literature, Cultural and Education Studies, as well as Cognitive and Intermedial Semiotics. In 2007 she created the research program Studies on Intermediality and Intercultural Mediation SIIM.

López-Varela has been visiting scholar at Brown University (2010) and Harvard University (2013) and visiting professor at Delhi University (2011), Beijing Language and Culture University (every year since 2012), Kazakh National University, Almaty (2013, 2014). Tamkang University, Taipei & Sun Yat Sen Univ. Kaohsiung (2014-2015). A proactive member of the profession, López-Varela is in the Executive Committee of the Association of Alumni of the Real Colegio Complutense in Harvard University, and in the European Network of Comparative Literary Studies (ex officio):

She is also external evaluator for the EU Educational, Audiovisual & Culture Executive Agency EACEA the European Union Research Program Horizon 2020, the postgraduate programs of Comparative Literature at Dublin City University and the Institute for Intermedial Studies at Linnaeus University. She has also collaborated as advisor with the Department of Romance Studies Harvard University. Lopez-Varela is keen in giving international visibility to research by colleagues and younger peers, and her editorial activities are a clear sign in this direction. She is Editor *International Journal of the Humanities* SJR Rank Associate International Editor *Journal Comparative Literature and Aesthetics* and collaborator in the InTech Open Access series of the European Union Open Aire project. Prof. López-Varela is Editorial Board Member and Scientific advisor in journals such as: *1616: Anuario de la Sociedad Española de Literatura General y Comparada*. Ediciones Universidad de Salamanca de *Signis*, the journal of the Federación Latinoamericana de Semiótica (FELS) *Cultura: International Journal of Philosophy of Culture and Axiology* *International Journal of Transmedia Literacy* *Southern Semiotic Review*.

Gleyâ MAÂTALLAH

Maitre assistante Faculté des Lettres, des Arts et des Humanités. Université de Manouba, Tunisie
Tunisie
ksira.gleya@gmail.com

« Folie meurtrière, peur et insécurité chez Assia Djebbar »

Dans *L'Attentat*,² Assia Djebbar revient sur la folie meurtrière des années noires en Algérie et de montrer que la nouvelle forme de violence historique s'acharne à la fois contre les structures de l'Etat, la famille, le patrimoine etc culturel. Dans cette ambiance tragique, écrivains, artistes, journalistes sont persécutés, menacés de mort ou liquidés sous le regard impuissant des leurs. Mourad est ainsi « froidement abattu » sous les yeux de sa femme. Inspecteur de français, il arrête son activité et se met au journalisme: un article par semaine, « véhément, polémique » pour un journal indépendant. Il tient à « écrire à visage découvert » pour dénoncer « fanatisme, immobilisme, corruption. » Sa vie est pour cela mise en danger: « un flot de menaces des lettres, des appels téléphoniques » lui signifient qu'il est « un homme mort. » Sa femme lui conseille de prendre des précautions (écrire sous pseudonyme, partir et « écrire d'ailleurs. ») Le journaliste reste déterminé: « Il faut que quelqu'un dise les choses bien haut, clairement, très fort, cette fois-ci, c'est moi! », lui dit-il. La conscience du devoir est aussitôt confrontée à la violence extrême. Le lendemain de la conversation,³ Mourad, sorti remettre son article, s'arrête pour « acheter un journal ». En quelques secondes, un jeune, de seize ans (qui aurait pu être son fils ou son élève) surgit et tire. Mourad s'écroule, le journal à la main. « Je suis statufiée, Mourad à mes pieds!... Je n'ai pas le temps de comprendre. Mon esprit est gourde, comme ensommeillé », dira l'épouse incapable de réaliser la rapidité de l'acte, pendant que le tueur, « masque pâle aux yeux élargis », disparaît dans le tumulte. Quarante jours de deuil et la veuve reprend ses cours. Au moment de la remise des copies, elle commet l'erreur, elle « professeur d'arabe », de prononcer la note en français et son élève s'écrie: « Avons-nous une maîtresse de français ou d'arabe? » Ce dernier a presque le même âge que le tueur. « Il se dress(e) le visage fermé, et... ennemi » devant sa maîtresse. Assia Djebbar montre dans la scénarisation de la violence que la cible n'est pas seulement la pensée libre mais aussi la langue de l'autre, différente, subversive. « Vous ne supportez plus un mot d'étranger, un seul mot? Quel avenir désirez-vous? », fait-elle dire à la maîtresse, révoltée mais impuissante. Cette dernière, établissant le lien entre les deux gestes, donne à la « remarque violente » de son élève la force aveugle de l'arme qui avait son mari. En saturant son récit de détails significatifs, la narratrice qui donne à voir un quotidien de peur, de sang et d'insécurité, montre comment la barbarie mène l'éducatrice, devenue subitement veuve, à prendre conscience de la gravité du phénomène et son ampleur: le tueur fanatique, aveuglé et le jeune élève sont subissés la même manipulation: enrôlés dans un processus d'horreur sans limites, ils n'hésitent pas à donner la mort en spectacle. Dans l'exposé détaillé, nous reviendrons avec plus de précision sur le terrorisme et la peur, l'insécurité qu'il engendre, tels que les décrit Assia Djebbar et que l'actualité (en France et ailleurs) ne cesse de confirmer.

Biographie : Dix-neuviémiste, spécialiste de Balzac, auteure d'une thèse de doctorat sur *Le Père et son double chez Balzac*, (publiée aux Editions universitaires européennes, mars 2011), d'une recherche sur : *L'Argent dans l'espace romanesque et autobiographique balzacien* (en cours de publication au Centre des publications universitaires. Manouba), d'une vingtaine d'articles sur différents sujets de *La Comédie humaine* : création, correspondance, enfance, famille, style (s), littérature et politique, presse etc. Dans l'extrême contemporain, je travaille sur : Annie Ernaux, Assia Djebbar, Albert Memmi. Présidente de l'Association méditerranéenne pour la Pédagogie et la Citoyenneté (AMPC), qui travaille dans un réseau associatif dans les pays des deux rives (France, Tunisie, Algérie, Maroc) pour promouvoir la culture de la paix et de la citoyenneté.

Mots clés : Terrorisme, violence extrême, peur, insécurité

²*L'Attentat* fait partie d'un recueil, *Oran langue morte*, publié en 1997

³Le couple ne pouvait discuter que le soir, à voix basse, dans la chambre à coucher.

Serafina MARTINS

Professeur, Affiliation – Faculté de Lettres de L'Université de Lisbonne

serafinamartins@sapo.pt

Art portugaise et l'épicentre de la crise économique

Au Printemps de 2010, les portugais ont marché tout au long de l'Avenue de la Liberté pour protester contre une espèce de forte incommodité qui prenait place dans le pays après la chute du Lehman Brothers. La manifestation n'avait pas, en arrière, ni les partis politiques ni les syndicats ; la société s'organisait, à ce temps là, pour protester contre le chômage parmi les jeunes et leur émigration massive surtout pour l'Angleterre ; on parlait – et ça est devenu un réussi cliché – de la « génération la plus qualifiée du Portugal » : des infirmiers, des médecins, des chercheurs des sciences exactes et des humanités ; un des plusieurs panneaux disait : « Je ne veux pas émigrer, je veux devenir enceinte ».

Au cours de 2011, le jeune dramaturge Rui Pina Coelho mettait en scène la pièce « Já Passaram quantos Anos ? », Perguntou Ele (« Combien d'Années ont-il Passé? », Il a Demandé), précisément sur les problèmes de la « génération la plus qualifiée du Portugal ». C'était un des premiers symptômes artistiques d'une crise qui commençait à déplier des faces plus publiques. On ne saurait, à ce temps là, distinguer entre la peur qui a vraiment pris les portugais et celle que l'art nous montrait ; on peut dire que l'imagination ne l'était plus, tout nous épouvantait et tout était de la réalité. On a vécu un temps d'une saturante réalité et la sécurité était absente.

L'hypothèse antérieure sera le problème central de l'exposé, qui aura comme objets d'étude la pièce de Rui Pina Coelho, deux romans aussi portugais, le film de Miguel Gomes *As Mil e Uma Noites* et les œuvres poétiques *Dívida Soberana* (Susana Araújo) et *A Misericórdia dos Mercados* (Luís Filipe Castro Mendes).

Biographie : Serafina Martins est professeur à la Faculté de Lettres de l'Université de Lisbonne, où elle s'est spécialisée en littérature portugaise moderne et contemporaine, ayant choisi comme sujet principal de son doctorat le thème de l'amour dans l'écrivain Aquilino Ribeiro. Elle a publié de nombreux articles e chapitres de livres sur, par exemple, Aquilino Ribeiro, José Rodrigues Miguéis, António Patrício, Camilo Castelo Branco, Eça de Queirós, Maria Ondina Braga; parmi ses publications, il a une histoire de la fiction portugaise de 1900 à 1950 (texte publié dans un volume collectif, en Italie). En ce qui concerne le comparatisme, elle a des travaux sur textes littéraires et films, sur le thème de la mélancolie et aussi sur le rapport entre citoyenneté et littérature.

Mots-clés : Art, littérature, crise économique, peur.

Elly McCAUSLAND
Dr. , Postdoctoral researcher
Aarhus University
elly.mccausland@cc.au.dk

‘Gobble up our images’: anxieties of childhood and consumption in Suzanne Collins’s *The Hunger Games*

Set in the fictional Panem, a post-apocalyptic North America, Suzanne Collins’s dystopian young adult narrative *The Hunger Games* depicts life under the oppressive regime of the Capitol, whose annual violent Games ensure the districts over which it presides are kept in line. This paper will explore the ways in which *The Hunger Games* responds to contemporary sociopolitical and environmental anxieties by focusing on two interlinked concepts: food and childhood. Traditionally a locus of nurture and companionship, food in Collins’s dystopian world acquires a series of sinister associations. Eating ceases to signify safety and survival, but instead documents the extent to which nature has become, to use Anthony Giddens’s term, ‘sequestered’, subject to manipulation by the regime. Meals appear at the press of a button and the natural world exists only as a series of controlled arenas, demarcated by barbed wire and force fields and populated by genetic mutations designed to instill fear.

The extent of this distortion is emphasized through Collins’s ambivalent depictions of childhood and adolescence. Literary links between children and food have a long history; in Collins’s text, the ontology of childhood itself is inextricably bound up with the acquisition and consumption of food. *The Hunger Games* features both foraging adolescents who live off the land to survive, and child-cannibals whose teeth have been filed to enable them to tear off human flesh. I will examine how fears over modern consumption and the environment are mapped onto another set of anxieties regarding our ability to define and protect the child. Ultimately, I will suggest that childhood, in Collins’s text, is no longer a ‘safe’ space but an arena – much like that of the Games themselves – within which we consider the vulnerability of our self-image and our fragmented identities when traditional sites of safety no longer command our trust.

Biography: Elly McCausland is a postdoctoral researcher at Aarhus University. Her work explores depictions of adventure, trust and risk in children’s literature from the nineteenth century to the present day, focusing particularly on Victorian imperial romance novels, post-WW2 fantasy and young adult literature, and contemporary young adult dystopias. She aims to trace the ways in which popular children’s literature responded - and responds - to moments of cultural crisis or anxiety by renegotiating the concept of adventure and notions of risk-taking, safety and trust, particularly between children and adults. Her ongoing project is part of the Trust and Risk in Literature Network at Aarhus University.

Keywords: adventure, dystopia, children’s literature, young adult, food, trust, consumption, environment

Brita MELTS
PhD, University of Tartu, Estonia
brita.melts@ut.ee

Mental paradises: Artistic escapism in contemporary Estonian literature

At the end of 19th century, Friedrich Reinhold Kreutzwald, the author of Estonian national epic Kalevipoeg, pointed out that in mental life we all create ourselves a new and more ideal world which we could call for a mental or inner paradise. This is a better, poetic and safer version of real physical environment, place of longing and hoping, where peace and harmony is dominating. Even if this mental paradise is created of the elements and perceptions of reality, in Kreutzwald's words, we could never see it as a visible physical unit. It is a derivation of actual surrounding, created intentionally in everyone's mind, always shaped by subjective choices, dreams, beliefs, aspirations. Just some decades later, in 1909 Jakob von Uexküll in Estonia launched the biosemiotic understanding of Umwelt – a limited, completely subjective and selective understanding of the surrounding environment, of a space that is created in the perceptive process, shaped by the individual's mind, choices and aspirations and is never identical with the physical reality. More than a century later, at the beginning of 21st century, we can see certain new trend in Estonian contemporary literature: a spatial or landscape-focused boom and mapping of subjectively meaningful, more or less idyllic – paradisiacal – spaces in literature. Several books embody the authors' autobiographical landscape experiences in periphery, in mapping above all in some way marginal regions. But they manifest the collections of authors' favorite places and authors explicate the spacial solitude as something unique, safe and peaceful – it seems like a creative reaction against urbanism and globalization, creating escapist mental worlds. In the framework of semiotic Umwelt philosophy and literary geography, I would like to give an overview of this trend in Estonian contemporary literature, comparing these mental paradises which are longing for something distant, pure, nature-centered and still elusive.

Biography: PhD 2016 from University of Tartu, with the dissertation titled “Literary mindscapes and their autobiographical roots”. Editor, literary critic and researcher. Research interests include literary geography, theory of Umwelt, contemporary Estonian literature, autobiographical literature.

Keywords: Literary paradise, Umwelt, mindscape, artistic escapism

Vera V. MENIAILO
Associate Professor
National Research University Higher School of Economics, St. Petersburg
Menyaylo917@mail.ru

“Fear to Loose Freedom: evolution of the theme in J. Fowles’ picture of the world”

Concept of freedom is one of the basic values in the Anglo-Saxon picture of the world. Loosing one’s freedom might sometimes equal loosing one’s life. Consequently, many English novelists try to answer the question how to preserve one’s freedom and where to find a safe place for a person to exercise one’s right for freedom. This theme receives special attention in the novels of John Fowles, what is more, the notions of freedom and fear of its loss evolve during the time passed from the first novel publication.

In “The Collector” (1962) the author investigates the inborn primeval fear of captivity, which not only deprives a person of the freedom of action but also threatens one’s life. Thus, for the main heroine, kidnapped and imprisoned in a basement, the state of safety is associated with any place outside her prison, mainly with nature. “The French Lieutenant’s Woman” (1969) concentrates on a social aspect of the fear of unfreedom. The fear of loosing one’s privacy in a provincial Victorian town, where every action is immediately known to the representatives of the small local community, forces the main hero to move first to London and then to the USA, where he feels safe from constant observation and, consequently, freer and more comfortable. However, in “Daniel Martin” (1977) Fowles reevaluates the correlation between a free outer space and the feeling of safety. The protagonist, a successful screenwriter, suffers from the fear of losing his freedom of expression and his identity in the world where commercial interests prevail over artistic ones. As a result, he finds a safe place, where he can hide from the outer world and write a novel, on an isolated farm in Devonshire. Nevertheless, what remains constant in the development of the theme of fear and freedom in Fowles’ novels is that fear always helps heroes to shape their understanding of themselves, their real desires and their place in the world.

Biography: Associate professor of the Department of Foreign Languages in National Research University Higher School of Economics (2010 – present)

PhD (2010): “Evolution of Concept of FREEDOM Characteristics and Means of Language Representation in J. Fowles Works”

Postgraduate programme in Germanic languages – Herzen State Pedagogical University of Russia (2010)

Diploma in Philology – Tambov State University (2007)

<http://www.hse.ru/en/org/persons/26649414> - personal web page

Keywords: Fowles, freedom, fear to loose freedom

Susan MEYER
Dr., Senior Lecturer (Title: Doctor)
Faculty of Education Sciences, North-West University, South Africa.
Meyer.susan@nwu.ac.za

Disastrous drought in Southern Africa: Nature's forces versus human's in *Boendoe* (Chris Barnard)

In the novel *Boendoe* by the South African author, Chris Barnard, the nature of the relationship depicted between human characters and the natural surroundings is intensely stressful. The lives of characters are overturned by forces of nature and a resulting environmental crisis. This paper focuses on the detail and intensity of the characters' reactions to a devastating drought in Mozambique. By investigating the effects of these disastrous events on characters in *Boendoe*, evidence is found of trauma and exhaustion, of heightened interdependency between the characters, but also of the degradation of social and communication skills and of disillusionment regarding the inability to create and maintain meaningful relationships. The responses and experiences of the characters in *Boendoe* are linked to findings in the field of psychology. This is done to conjoin the experiences of novel characters and individual narratives with general, human experiences, in order to indicate relevance within the reader's life. Turner's transformation model is used as a theoretical framework in analysing the novel. The conclusion is drawn that the influence of the terrible drought in this novel leads to the characters developing a liminal experience. The phases of "separation" and "limen" in Turner's transformation model are experienced, but this is not followed by the experience of "reincorporation". Opposed to the creativity that is usually linked with liminality, in this novel a destructive process is taking place: liminality without a hopeful or constructive prospect.

Biography : Dr. Susan Meyer is a senior lecturer in the Faculty of Education Sciences of North-West University. She lectures Afrikaans literature and is part of the Research Entity Language and Literature in South African Context at her university. Her research interest includes an ecocritical approach to contemporary Afrikaans literature. This leads her to exploring the analytic and hermeneutical possibilities revealed in literary texts when an ecological reading is applied. She focuses on various aspects of the literary manifestation of the relation between human and nature, and on the ways in which human life and identity are influenced by the natural environment. She investigates different aspects of human's reactions to and interaction with nature, as well as the ways we allot meaning to nature, as is portrayed in contemporary Afrikaans narratives. Her research results in regular publications in academic journals and she delivers papers at conferences nationally and internationally.

Keywords: Environmental crisis, natural forces versus humans, *Boendoe* (Chris Barnard)

Kai MIKKONEN
Dr., University of Helsinki
kai.mikkonen@helsinki.fi

What Does a Terrorist Want?

Explanations for motivation abound after every new terrorist incident. After the Munich mass shootings in July 2016, Boris Johnson, the newly appointed British Foreign Secretary, voiced the enduring and at the same time somewhat tired question of what goes on in the terrorist's mind: "We have to ask ourselves, what is going on? How is the switch being thrown in the minds of these people?" In this case, the Foreign Secretary's judgment about Islamist extremism, with sources in the Middle East, was premature since it turned out that the perpetrator of the mass killing, an 18-year old gunman called Ali Sonboly, was obsessed by school shootings, inspired by the far-right terrorist Anders Breivik's killing spree in 2011, and treated for depression and psychiatric problems. Yet, the questions about the terrorist's motivation, justification, and mindset are ones that persist: What makes a terrorist? What creates the sickness of terrorism? What has happened in someone's mind that makes it possible to commit extreme acts of terror?

The same questions have been frequently asked in the terrorist novel since Fyodor Dostoyevsky, Joseph Conrad, Henry James, Robert Louis Stevenson and Fanny van de Grift. In fact, Francis Blessington has claimed that what we want most from the terrorist novel "is to know and experience why someone chooses terror. We want to be inside the mind of the terrorist". In the light of this argument, however, it may be surprising that most modern terrorism novels, as Robert Appelbaum and Alexis Paknadel show in their study on twenty-five English-language novels from 1970 to 2001, have not focused on the terrorist's mind, but the effects of terror, the victims, and the disruption of everyday life in the society to which the victims belong.⁴

In this paper I will pose the question about what it means to be "inside" the terrorist's mind and "fully" explore the terrorist's mentality in narrative fiction and, consequently, will investigate the ways in which readers may respond to novels that seek to understand the perpetrator's motivation and perhaps even, at least to some extent, sympathize with the perpetrator. My main examples are drawn from novels where the terrorist figure is seen from the inside as the novel's focaliser or a narrator, or where the terrorist's mind and motivation is the central focus in other ways. Therefore, this paper discusses the problem of implied audience, the limits of sympathy and potential empathetic distress in reading terrorist novels. In this discussion, I will also explore relations between the fictionalization of a terrorist mind and contemporary debates about the terrorist's psychology in political science and social psychology.

My main examples will include the Algerian writer Yasmina Khadra's *L'Attentat* (2005) and *Les Sirènes de Bagdad* (2006). Other possible points of reference are Yukio Mishima's *Runaway Horses* (1969), about the 1876 Shinpūren rebellion, Doris Lessing's satire of extreme left revolutionaries, *The Good Terrorist* (1985), Albert Camus's historical play *Les Justes* (1949), John Le Carré's spy novel *The Little Drummer Girl* (1983), and Sahar Khalifah's Palestinian novel *Wild Thorns* (1984).

Literature: Appelbaum, Robert and Alexis Paknadel, "Terrorism and the Novel, 1970-2001". *Poetics Today*, XXIX/3 (Fall 2008): 387-436.

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⁴By terrorism I refer to the basic U.S. Department of State (1998) definition of terrorism as "premeditated, politically motivated violence perpetrated against noncombatant targets by subnational groups or clandestine agents, usually intended to influence an audience."

Orsolya MILIÁN

PhD, senior assistant professor / senior lecturer, University of Szeged, Hungary, Department of Visual Culture and Literary Theory
milianro@yahoo.com

Representing the Unrepresentable: A Verbo-visual Narrative of Dying (Péter Nádas' Own Death)

Péter Nádas (1942–) is one of the greatest contemporary Hungarian writers and a brilliant art photographer. His book entitled *Own Death* (firstly published in German [Der eigene Tod, 2002] then in Hungarian [Saját halál, 2004] and in English [2004]) is an autobiographical verbal narrative of the author's heart failure and clinical death. However, in his attempt to express the inexpressible and to oust the fear of death, the author does not only rely on the verbal, but also on the photographic medium: By taking photos from different angles on a daily basis of one single wild pear tree standing in his garden, Nádas had created a visual story of the tree, out of which one hundred and sixty photographs can be seen in the book, thus bringing into existence a complex intermedial work of art. The iconotext or imagetext (W. J. T. Mitchell) of *Own Death*' left pages show the photos of the pear tree, while on its right pages one can read a highly elliptical, fragmented textual account of the traumatic experience of dying/death. This spatial arrangement does not only challenge the traditional act of linear reading, transforming it into a multisensory experience, while turning readers into spectators as well, but is also problematizes the medial translatability and transmissibility of trauma (or the ineffable).

My lecture/paper aims at exploring the ways in which the medial interwovenness of verbal text and photography contributes to Nádas' story-telling, and at discussing the roles of the photographs or their 'own' visual narrative in outlining a liminal corporeal experience (clinical death) and the safe return from it.

Biography: Dr. Orsolya Milián (1977) has a degree in English language and literature and Hungarian language and literature from Babes-Bolyai University, Cluj-Napoca, Romania (2000). She completed her PhD at the University of Szeged, Hungary in 2010, entitled *Fictions of Ekphrasis. Theoretical, Historical and Disciplinary Realignments in Theoretic Discourses on Ekphrasis*. She's a senior lecturer at the Department of Visual Culture and Literary Theory, University of Szeged, Hungary. She is the author of two books published in Hungarian: *Képes beszéd [Visual/Figurative Speech]*, 2009; *Átlépések [Transgressions]*, 2012. Her research interests include word and image studies, narratology, contemporary Hungarian literature and the interrelations between popular music and film.

Keywords: Péter Nádas, intermediality, word and image studies, trauma studies, contemporary Hungarian literature

Jean-Marc MOURA
Professeur, Université de Paris Ouest/Institut Universitaire de France
jean-marc.moura@u-paris10.fr

Peur et humour. Le cas de l'humour noir.

A partir de la fameuse Anthologie de l'humour noir (1966) d'André Breton, œuvre éminemment comparatiste en ce qu'elle rassemble des textes venus de multiples cultures, on s'interrogera sur les liens entre le phénomène littéraire peu défini qu'est l'humour et la peur (à propos justement de ce registre humoristique qualifié de « noir »). Il s'agira ainsi d'avancer quelques éléments pour une étude comparatiste de l'humour.

Éléments biographiques : professeur de littératures francophones et comparées à l'Université de Paris Ouest, membre de l'Institut Universitaire de France, est spécialiste des lettres francophones et postcoloniales, de l'exotisme littéraire et de l'humour en littérature. Derniers ouvrages parus : *Le Sens littéraire de l'humour* (P.U.F., 2010) ; avec Yves Clavaron (éds.) : *Les Empires de l'Atlantique* (Ed. Perséides, 2012) ; *Littératures francophones et théorie postcoloniale*, (P.U.F., 3e éd. 2013) ; avec Vassiliki Lalagianni (éds.) : *Espace méditerranéen : écriture de l'exil, migrations et discours postcolonial* (Rodopi, 2014).

Mots-clefs : étude du rire, humour littéraire, poétique des textes humoristiques, surréalisme.

Laurent MULLER

Docteur en Philosophie, Professeur titulaire de la chaire de Philosophie au lycée Saint Louis de Bar-le-Duc, Chercheur associé au CIRLEP de l'Université de Reims

laurentmuller51@gmail.com

De la crainte naturelle à sa rationalisation sociale, parcours d'une espèce condamnée à la peur par souci de sécurité.

Supposons l'homme à l'état de nature : désireux de se conserver, il ne pourra trouver dans ses semblables qu'une occasion de gêner ce projet. Certes, nous sommes libres ; mais que vaut cette liberté si nous pouvons être à tout instant dépouillé ? Nous devons coopérer ; mais il ne suffit pas d'avoir besoin d'autrui pour pouvoir lui faire confiance. Nous sommes, dans la simplicité de notre condition originelle, condamnés à la défiance, et même à la guerre, tant il est vrai que l'homme est un loup pour l'homme. L'incertitude, et la peur qu'elle engendre, constitue l'horizon tragique de notre condition : comment y remédier ? Tout le génie de Hobbes, qui allie la rigueur dans l'argumentation autant que la clarté dans la description de cet état hypothétique, consiste à trouver une solution qui sorte l'homme de l'état de nature pour produire la société civile. La possibilité d'un insensé rendant tout contrat caduc par avance, il ne reste que le pacte de soumission à un tiers, qui unifiera les volontés en une seule, et dont la puissance est telle qu'il assurera l'ordre par la peur qu'il inspire. Tout le paradoxe est que l'homme ne quitte l'état de nature que parce qu'il craint pour sa vie ; mais c'est pour embrasser un second état d'où la peur n'est pas plus absente. Toutefois, le progrès consiste dans la rationalisation de cet affect, qui engendre de la prévisibilité : le désir de sécurité est donc satisfait, quoique, les héritiers de Hobbes ne manqueront pas de le dénoncer, ce soit toujours au détriment de la liberté. Sommes-nous toujours condamnés à ce dilemme entre liberté et sécurité ? L'absence de soumission est-elle nécessairement entropique ? Ne pouvons-nous échapper à la crainte d'un état barbare que par la crainte d'un État tout puissant ?

Éléments biographiques : Je suis titulaire d'un doctorat en Philosophie, obtenu en 2013 à l'Université de Paris Ouest Nanterre la Défense, et récompensée par les félicitations du Jury. Ma thèse a obtenu le prix Auguste Comte en 2014. Je suis également titulaire d'une maîtrise en Sciences Économiques, obtenue à l'Université de Reims en 2002. Je suis actuellement titulaire de la chaire de Philosophie au Lycée Saint Louis de Bar-le-Duc, ainsi qu'au Lycée Jeanne d'Arc de Commercy. Je participe régulièrement à des séminaires, colloques et rédige des articles sur des thèmes en rapport avec ma thèse (philosophie morale, philosophie française, pensée sceptique) ou liés au numérique (nouvelles technologies, jeux vidéo).

Mots-clés : Incertitude, liberté, soumission

Hanna MÄKELÄ
PhD, Comparative Literature, University of Helsinki
hiemakel@mappi.helsinki.fi

Safety first, salvation second? Why Blake Nelson's *Paranoid Park* is not the *Crime and Punishment* of young adult fiction

Few aspects are as revealing of the prevailing values and ideas of their time as are fictional narratives. And few aspects of narratives are as revealing of the same as the endings of those narratives. Indeed, we often speak of a solution to the more or less explicit problem presented by the narrative.

One such narrative solution is a kind of conversion of the main character. Conversion as a narrative ending in the secular genre of the novel enjoyed a heyday in the nineteenth century – also the golden age of the novel itself. Dostoevsky's *Crime and Punishment* is in many ways a seminal 'conversion novel.' The main character Raskolnikov kills a person he considers to be nothing more than a social parasite and further justifies his crime by lifting himself above the crowd of mere commoners. However, through realizing that might is not right after all and that compassion is a higher virtue than transgression, he eventually realizes the evil inherent not only in his violent acts but also his proud thoughts. Whether or not Raskolnikov actually comes to believe in God per se is really not the issue. What is important is that the deadly logic of his former life is counteracted by his admission of guilt. Repenting his old ways enables Raskolnikov to find a path to a new life – or Life with a capital L.

Now compare Dostoevsky's famous Siberian conclusion to the ending of a recent work of American prose fiction, Blake Nelson's *Paranoid Park* (2006). Published 140 years after *Crime and Punishment*, this contemporary young adult novel directly alludes to the nineteenth-century Russian classic and establishes a continuum between the two texts. It is not, however, the temporal, linguistic or generic distance that ultimately reveals Dostoevsky's and Nelson's fundamental difference. Rather, it is the narrative solutions of *Crime and Punishment* and *Paranoid Park* that ultimately espouse different approaches to similar themes, those of transgression and redemption.

Whereas in *Crime and Punishment* the character of Sonya inspires Raskolnikov to publicly confess the murder of the pawnbroker and her sister, the high school student protagonist of Nelson's novel, after accidentally killing an aggressive security guard, takes the seemingly similar advice of a nurturing female friend. But the young skater's solution is more a matter of processing psychological trauma than it is the contemplation of guilt. Instead of repenting his act, he merely recounts his experience in a letter to his new confidante. This limited confession, which is neither legal nor theological, works because the actual guilt of the confessor is beside the point: "Save it. Burn it. Send it to the person. It doesn't really matter. Writing it down, that's the important thing." In twenty-first-century narrative poetics, it seems, conversion has been replaced by catharsis.

This paper will explore the reasons for and implications of this (only apparent?) shift from theology to therapy and from conversion to catharsis in the examples of Dostoevsky's and Nelson's novels respectively. The main argument is that despite the welcome demystification of religious dogma in the more contemporary narrative, safety is a poor substitute for salvation – even if the latter concept has come to encompass more 'secular' and less devotional meanings than was the case in the nineteenth century.

Maria Teresa NASCIMENTO

Professeur à l'Université de Madère. Docteur en Lettres (Spécialité de Littérature Portugaise), par l'Université de Coimbra

marjesus@uma.pt

A Desumanização : l'indicibilité de la peur et des émotions

Avec A Desumanização, roman de Valter Hugo Mãe, publié en 2013, nous sommes conduits dans l'espace de l'Islande perçue par le regard et la voix d'Halla, une jeune adolescente rendue soudainement adulte dans l'âme et le corps, déchirée dans son identité par la mort de sa jumelle.

La peur des émotions, de la douleur physique, de la quête d'une nouvelle identité en reconstruction, trouve une significative corrélation avec un paysage en mutation que les mythes scandinaves interpellent.

Le roman est ainsi une allégorie de la solitude des gens abandonnés au sort de l'île sauvage et indicible par le langage.

Éléments biographiques : Auteur de plusieurs publications dans le cadre de la littérature de la Renaissance et contemporaine, entre lesquelles :

(1997) Literatura de Viagens: Narrativa, História, Mito (Organização de Ana Margarida Falcão, Teresa Nascimento, Luísa Leal), Lisboa, Cosmos.

(2011) O Diálogo na Literatura Portuguesa. Renascimento e Maneirismo, Coimbra. Centro Universitário de Estudos Camonianos.

(2013) Os Lusíadas de Luís de Camões. Comentados por D. Marcos de S. Lourenço. Transcrição e fixação do texto de Isabel Almeida, Filipa Araújo, Manuel Ferro, Teresa Nascimento, Marcelo Vieira, Coimbra. Centro Universitário de Estudos Camonianos, 2013.

(2015) "João de Barros: le Pionnier du Dialogue Portugais", Les États du Dialogue, E. Buron, P. Guérin, C. Lesage, Presses Universitaires François Rabelais de Tours, Presses Universitaires de Rennes, 2015, pp. 335-342.

Mots-clefs : Peur, indicibilité, identité, Islande

Beatrice NICKEL
Dr., University of Stuttgart/Department of Romanic Literatures
beatrice.nickel@gmx.de

Fear (and Safety) in Dystopian Literature

If there is one particular literary genre being appropriate for expressing the (contemporary) fears of mankind, it is that of dystopia. Right from its beginning, dystopian literature was meant as the counterpart to utopian writing. Whereas utopias represent ideal alternatives of social life, dystopias represent more or less apocalyptic perspectives of future human life. Utopian writings confront the reader with imagined ideal places serving as counter-images to reality. In contrast to these, dystopian literature describes what could happen if contemporary faults of humanity and especially of society remain and deteriorate in the future. Both genres are characterized by the (implicit) impetus towards a change of political, social etc. conditions in order to achieve common happiness. Just as well as utopias, dystopias express collective fears, but by means of exaggeration in a negative sense. By doing so, dystopias present a highly pessimistic picture of future life and society, which are, for example, characterized by the loss of self-determination, individuality, privacy and personal freedom.

My paper will be focussed on Aldous Huxley's *Brave New World* (1932), George Orwell's *1984* (1949), and Dave Eggers' *The Circle* (2013). In a comparative analysis, I will examine the complex relationship between these three novels, with special emphasis on the differences between them – particularly concerning the aspect of fear. At first sight, the societies depicted in these three novels seem to be characterized by safety and stability, but it becomes obvious that these societies must pay dearly for safety and stability by suffering from dictatorship and total control. Therefore, the aspects of fear and safety are deeply intermingled in these dystopias.

Biography: 2005: Magister Artium in Comparative Literature and Philosophy (University of Stuttgart)

2008: PhD with a thesis on the sonnet in the Renaissance (in France, Spain, England and Germany)
since 2006 : scientific assistant at the Department of Romanic Literatures (University of Stuttgart)

2012: 'Habilitation' with a comparative thesis on the intermedial aspects of poetry after 1945

since 2010: 'Akademische Rätin' at the Department of Romanic Literatures (University of Stuttgart)

Main research

The European literature of the 16th and 20th centuries, intermediality, interculturality, global aspects of literature, literary representations of cultural landscapes

Selected publications

Weltwissen und Sonettistik in der Frühen Neuzeit. Frankreich, Spanien, England und Deutschland. Tübingen 2012.

Texte inmitten der Künste – Intermedialität in romanischen, englischen und deutschen Gedichten nach 1945. Köln/Weimar/Wien 2014.

Tendenzen der Globalisierung der literarischen Kommunikation im Europa der Frühen Neuzeit: Diskurstypen, Gattungen und Motive, Göttingen 2014.

Keywords: fear, safety, dystopia

Anna NOTARO

Dr., Duncan of Jordanstone College of Art & Design, University of Dundee

a.z.notaro@dundee.ac.uk

Knocking on Europe's door: how narratives of fear, safety and nostalgia shape collective perceptions of immigration.

The presentation starts by reviewing historical and cultural imagery of the "ideal" Europe, including the utopianism of the EU project reflected in the Ventotene Manifesto (1944) before discussing literary examples that have eerily foreshadowed current public discussions about European values and the threat posed to "our way of life" by immigrants and refugees. The texts to be considered include *The Camp of the Saints* (*Le Camp des Saints*), a 1973 French apocalyptic novel by Jean Raspail depicting a not too distant future when mass migration to the West leads to the destruction of Western civilisation and Michel Houellebecq's *Soumission* (2015), which features the election of an Islamist to the French presidency, against the backdrop of a general disintegration of Enlightenment values in French society.

The presentation will then highlight how the narratives of fear typical of the dystopic prefigurations considered above have found new vigour online and, in particular, in the visual propaganda of the Brexit Leave campaign. The presentation concludes by examining alternative narratives to the dominant one of fear, as exposed in films such as *Terraferma* (2011) and *Fire at Sea* (2016) both set in the Sicilian island of Lampedusa. Crucially, the moral dilemma that the Lampedusa fishermen, and we all, face is reminiscent of the one rehearsed in the classic tragedy *Antigone* by Sophocles. According to the Law of the state Antigone's brother, viewed as a traitor, cannot be buried and yet in a scene that has lost none of its poignancy, under a bright mid-day sun Antigone wildly flings handfuls of dirt on the rotting corpse of her slain brother declaring that 'great unwritten, unshakable traditions' take precedence over the laws of the state. In *Antigone* Sophocles asks which law is greater, the gods' or man's; in devising our migration laws we should make sure that the moral imperative of one does not come into conflict with the algid, rational character of the other.

Biography: Anna is Senior Lecturer in contemporary media theory at Duncan of Jordanstone College of Art & Design, University of Dundee. (UK). Over her twenty year long academic career she has always worked across disciplinary boundaries combining an interest for literary analysis and critical theory (her PhD specialism being in English Literature) with a broad Cultural Studies approach. More recently she has focused on (urban) visual culture and digital media. Her research outputs reflect her intellectual eclecticism, in fact she has published widely in the field of digital culture tackling topics as diverse as: the blogosphere, authorship, cinema & new technology, digital celebrity, electronic textuality (more specifically on how networked communication has changed the way we tell stories) and the 'future of the book'.

More about her research interests at her home page: www.notarofam.com/annawork

Keywords: migration, fear, nostalgia, Brexit, refugees, dystopianism

Sanna NYQVIST
Postdoctoral researcher, University of Helsinki
sanna.nyqvist@helsinki.fi

World literature, cultural commons, and copyright

World literature can be understood as global cultural heritage made accessible and distributed not only in translation but also through variations, appropriations and adaptations. World literature thus constitutes a form of literary cultural commons, a reservoir from which readers and writers alike can draw from. In Europe literary cultures have traditionally been tolerant of appropriations of literary works across national and linguistic borders, whereas appropriating works written in the same language and within the same culture has often resulted in allegations of misappropriation or even plagiarism.

My presentation investigates the dual standards of (moral) copyright applied to translated and national literatures, and the conflict between the cultural heritage rights and private property rights that underlies those standards. In the current climate of "copyright paranoia" and debates on cultural appropriation, a notion of world literature as cultural commons is worth exploring as an alternative to the increasing copyright vigilance that the currently rapid globalisation of publishing and media reinforces.

Biography : Sanna Nyqvist is currently working as a post-doctoral researcher in comparative literature at the University of Helsinki. Her research project "Laws of Literature" concentrates on authorship, appropriation and copyright in 21st-century literature. She is also the principal investigator in the multidisciplinary research project "Art, Copyright and the Transformation of Authorship" (2016-2019). She did her doctorate at the University of Helsinki in 2010 (the title of her dissertation is *Double-Edged Imitation: Theories and Practices of Pastiche in Literature*) and has since worked (among other things) as a visiting fellow at the Swedish Collegium for Advanced Study and lecturer of comparative literature at the University of Helsinki.

Keywords: world literature, cultural commons, appropriation, copyright

Angelo PAGLIARDINI

Professeur associé, Leopold-Franzens Universität Innsbruck, Austria

angelo.pagliardini@uibk.ac.at

La rhétorique de la peur dans la transposition filmique du genre “romanzo di mafia”. Étude de cas :
Gomorra

Dans mon exposé on va analyser les procédés rhétoriques par lesquelles le metteur en scène Matteo Garrone a transposé en film le roman Gomorra. La structure syntactique du film est basée sur la représentation de la peur codifiée dans le système de la camorra. Garrone a choisi cinq histoires, qu'il a présenté comme des épisodes distincts, mais en conservant des personnages qui réapparaissent. En même temps, il a alterné des épisodes de ces histoires par un procédé d'entrelacement. Les trois caractéristiques principales de cette transposition filmique sont: la réécriture libre du scénario, qui est parfois modifié par les acteurs mêmes, l'emploi d'acteurs et d'habitants de la périphérie de Naples, où se passe l'action, et le fait que Garrone filme lui-même les scènes. Par cette construction rhétorique du film Matteo Garrone joue sur les frontières entre fiction et documentaire, comme l'avait fait Roberto Saviano dans son roman. On pourrait considérer que Matteo Garrone transpose dans son film une technique de représentation de la «camorra», en la rapportant au code de la peur et à la mise en scène explicite du corps humain blessé.

Biographie : Angelo Pagliardini est Professeur associé de littérature italienne. Ses recherches portent sur la formation du canon de la littérature italienne au XIX siècle: *Mappe interculturali della letteratura italiana nel Risorgimento*. Frankfurt: Peter Lang 2013. Il s'est occupé de la littérature européenne (A.Vranceanu-A. Pagliardini [edd.]: *Rifondare la letteratura nazionale per un pubblico europeo*. Frankfurt: Peter Lang 2015; essais sur G. Pascoli, V. Sereni, C. Abate). Il a étudié les aspects interculturels de certains époques de l'histoire littéraire italienne (A. Pagliardini et alii [edd.]: *Dalla Puglia al Tirolo. L'eredità di Federico II di Svevia fra storia e mito*. Bari: Adda Editore 2010) et des caractères identitaires de la culture italienne (A. Pagliardini et alii [edd.]: *Italia e Italie. Identità di un paese al plurale*. Frankfurt: Peter Lang 2010), jusqu'aux aspects de la littérature italienne contemporaine de la migration (A. Vranceanu-A.Pagliardini: *Migrazione e patologia dell'humanitas nella letteratura europea contemporanea*. Frankfurt: Peter Lang 2012).

Mors-clefs: littérature italienne, cinéma, rhétorique, intermedialité, “romanzo di mafia”.

Aba-Carina PÂRLOG
Senior Lecturer, West University of Timișoara
aba.parlog@e-uvt.ro

Golding's Microcosmic Fear and Relative Safety

My paper focuses on the problems of fear and safety as raised by William Golding in his well-known novel *Lord of the Flies*. The children in the story appear to suffer from lack of “experiential thinking” (Slovic, Peters, Finucane, and MacGregor) or a developed “affect pool” (Slovic) which causes them to imagine the existence of a being haunting the island, always different and elusive. Sandman’s “outrage model” cannot be applied to the children’s case, because they rather react on fear than after analysing their situation by using comparative models of behaviour. Jack avoids teaching them any aspect about safety, control or health, whereas Ralph tries to, but is unconsciously rejected by them, as they choose pleasure instead of safety.

Nevertheless, René Descartes’ theory on body and mind (Cartesianism) can be employed in this analysis – the children are drawn to instinctual and irrational things inspired by the substance represented by body, rather than the ones requiring mindful action, which would make them rational and analytical beings. Jack’s way is to rule by fear, whereas Ralph’s is concentrated on maintaining a safe micro-society. The omniscient narrator leaves the impression that fear comes as a natural consequence of the children’s being placed in an unknown environment without moral support. This sudden independence results from their “double dependence” (Winnicott) which was gradually but incompletely achieved before the children got on the island. They cannot be independent yet and that is why they are easily manipulated by the adolescents. Salvation or redemption disappears on the island once they kill Simon who is supposed to reveal the ultimate secret of the beast, i.e. that man is made up of a good side and a bad side and that there is not any beast in their paradise.

Biography: Aba-Carina Pârlog’s fields of interest are (post)modern literature and translation studies. She is the author of the books *The Clash between Body and Mind: Orwell, Beckett and Durrell*, Timișoara: West University Press (2006), and *Harbingers and Agents of Postmodern Literature*, Timișoara: West University Press (2011), and has co-authored others, e.g. *Translating the Body*, München: Lincom (2007) / Iași: Polirom (2009). She has published many papers at home and abroad, among which: ‘Thin Bodies and Desperate Minds in G. Orwell’s Early Works’ in *Language and Identity. English and American Studies in the Age of Globalisation, Vol.1 Literature*, Krakow: Jagiellonian University Press, Poland (2006); ‘(Ideal) Translation in Context’ in *International Review of Studies in Applied Modern Languages*, Cluj-Napoca: Risoprint, Romania (2010); ‘Kiran Desai’s *Hullabaloo* in the Guava Orchard: Translation and Cognitive Loss’ in *Translating across Cultures: BAS 21st Annual International Conference*, Newcastle upon Tyne: Cambridge Scholars Publishing, UK (2013).

Keywords: affect, children, control, fear, safety

Laura Pascual Antón
Post-graduate student, Autonomous University of Madrid (Spain)
laurapascual@gmail.com

Fear, Safety and Ecocriticism in Arto Paasilinna's *The Howling Miller*

Ecocriticism, defined by Glotfelty as “the study of the relationship between literature and the physical environment”, is a phenomenon quite characteristic in Finnish literature, where the forest and the national landscape have always been of great importance. According to Lahtinen and Lehtimäki, ecocriticism deals with the meanings we give to nature and the influence of those meanings in the way we treat nature. The purpose of this paper is to analyse this relationship and human interaction with the environment in Arto Paasilinna's book *The Howling Miller*, and how nature can become a way of escape and a safety space for those who don't comply with the non-written norms of society. At the same time and consequently, this analysis focuses on the working order of social organisation and the fear for the different, the things we can't understand and the rejection to individuality, highlighting a thinking in which those who live outside the norm are considered crazy and dangerous, whereas the patterned people take shelter on the safety net of the community.

Biography: Laura Pascual holds a Degree in Translation and Interpreting and is PhD student at the Department of General Linguistics, Modern Languages, Logic and Philosophy of Science, Literary Theory and Comparative Literature in the Autonomous University of Madrid, where she is currently researching the works of Finnish author Arto Paasilinna and its translation into Spanish. She works as a translator and is specialised in the translation of modern Finnish literature.

Keywords: ecocriticism, fear, society, Paasilinna

Dr. Lenka Paučová

Doctor, doctoral student at Department of Slavonic Studies, Faculty of Arts, Masaryk University – Czech Republic

Lecturer at Faculty of Pedagogy, Masaryk University

lenka.paucova@gmail.com

The Motif of Fear in Dostoyevsky's Works

In my paper I would like to deal with the motif of fear in works written by Russian writer F. M. Dostoyevsky (1821 – 1881). As it is known Dostoyevsky's life was very hard and difficult. In comparison with L. N. Tolstoy or I. S. Turgenev, who belonged to the aristocracy, Dostoyevsky was concerned about money all the time, he could not write his works calmly. After brother's death Dostoyevsky had to pay debts of Mikhail Mikhailowich. All the debts he paid off only one year before death. Dostoyevsky's fear for poverty and death is shown in his works *Poor People* (1846), *Gospodin Procharchin* (1846), *Crime and Punishment* (1866), *Idiot* (1868), *Diary of a Writer* (1873, 1876 – 1878, 1880, 1881). We will compare the motif of fear which is shown in writer's novels and short stories with his *Diary of a Writer*.

Biography: Dr. Lenka Paučová (*1986) in 2005–2010 studied Russian language and literature, German language and literature at Constantine university in Nitra, Slovak Republic. In the year 2012 she completed postgraduate studies in study field Russian language and literature, and achieved doctorate (PaedDr.). Nowadays Lenka Paučová is a doctoral student at Department of Slavonic Studies, Faculty of Arts, Masaryk University in Brno. She has lectures of Russian literature at Faculty of Pedagogy, Masaryk University in Brno. In her research she focuses on Russian literature of 19th century, in her dissertation deals with works written by F. M. Dostoyevsky.

Keywords: Dostoyevsky's works, motif, fear

Mattia Petricola

PhD student, University of Bologna, Dipartimento di Lingue, Letterature e Culture Moderne (LILEC), Via Cartoleria, 5, Bologna (Italy)
mattia.petricola@gmail.com

The catastrophe of immortality: fear of death and its paradoxes in contemporary European speculative fiction

Since the beginning of the 21st century, narratives dealing with the overcoming of death in a number of new and original ways, from post-zombies and resurrected revenants to digital survival through mind-uploading, proliferate and gain wide success in every medium and among every audience. This phenomenon may be interpreted as a cultural response to the emergence of new conceptions of death and, as a consequence, to the anxieties surrounding them.

This paper aims to analyse of the recent transformations of the “fear of death”, understood in a broad sense as a fundamental cultural force driving our society, from an apparently paradoxical point of view: the tragic representations of a world free from death in contemporary European speculative fiction.

In particular, the novel *As intermitências da morte* by J. Saramago (2005), the film *Les Revenants* by R. Campillo (2004) — which inspired the French tv series of the same title (2012-present) — and the 4-parts graphic novel *Expérience Mort* by D. Bajram (2014-2016) thematize immortality and resurrection as catastrophes resulting in social cataclysms.

Saramago’s novel focuses on the disastrous social and political consequences of immortality in a nation afflicted by the torment of Memnon, the Trojan hero who gained immortality but not eternal youth. In *Expérience Mort*, the freedom from death paradoxically leads to a paroxysm of violence and carnage, while Campillo’s revenants form an alien community which is unable to coexist with that of the living.

Through the breaking of ultramundane events and conditions into mundane reality, these texts take to the extreme the paradoxes faced by a contemporary secularized society when dealing with the idea of a transcendent “Elsewhere”. In this context, the fear of death turns into a cultural double bind that traps the subject between the desire to escape death and the terror of actually fulfilling this same desire.

Biography: Mattia Petricola is a first year doctoral student in comparative literature at the University of Bologna and at the University of Paris IV Sorbonne, researching intermediate states between life and death in literature, cinema and comics, from E.A. Poe to the present day. He has an MA and a BA in Italian Language and Literature, both from the University of Pisa. His research interests include thanatology, speculative fiction, video art and queer hermeneutics. He has presented papers on Philip K. Dick, Peter Greenaway and the new forms of spectrality in contemporary culture. He is member of the CERLI (Centre d’Études et de Recherches sur les Littératures de l’Imaginaire) and of the CIRQUE (Centro Interuniversitario di Ricerca Queer – Inter-University Centre for Queer Studies).

Keywords: fear of death - immortality - resurrection - thanatology

Bo Pettersson

Professor, Department of Modern Languages / English, University of Helsinki
bo.pettersson@helsinki.fi

All in the Family: Murder and Manipulation in Gillian Flynn's Fiction

Fear of an ecological disaster is a prevalent theme in contemporary fiction, but murder in the immediate family may be even more popular. The American author Gillian Flynn (b. 1971) is one of the best-selling authors today. To date, she has written three novels and a short story, all of which are psychological thrillers and have won several awards for crime and mystery fiction. *Sharp Objects* (2006) is about a serial killer and a dysfunctional family, *Dark Places* (2009) about the murder of a family, *Gone Girl* (2012) about the relationship between husband and wife, including some murders, and the short story "What Do You Do?" (2014; also published separately as "The Grownup", 2015) about a fake mystic trying to solve mysterious goings-on in a Victorian house, where a woman lives with her strange stepson.

Even these few notes on Flynn's fiction suggest that it centres on family relations. Ever since Poe at least, this has been a popular motif in crime and mystery fiction. Flynn is a master of narrative unreliability and plot twists, which sustain the suspense, according to what I have termed *expositional manipulation*. My claim is that Flynn's fiction is so popular because she makes use of three age-old literary themes – relationship (cordial/hostile), perception (of what happens and how it happens) and challenge (to understand what has happened and thus solve the crime) – that are expertly combined with unreliability and plot twists to the very end (see Pettersson 2016). Characters manipulate the truth and each other, just as Flynn manipulates her readers, who are thrilled to consider that the greatest danger to safety may come from other family members.

Biography: Bo Pettersson is Professor of the Literature of the United States and former Head of English at Department of Modern Languages, University of Helsinki. He has published widely on Anglo-American and other literature in relation to literary, narrative and metaphor theory, including *The World According to Kurt Vonnegut. Moral Paradox and Narrative Form* and – as co-editor – *Cognition and Literary Interpretation in Practice and Narrative and Identity. Theoretical Approaches and Critical Analyses*. His most recent study is *How Literary Worlds Are Shaped. A Comparative Poetics of Literary Imagination* (Berlin and Boston: De Gruyter, 2016).

Keywords: thriller, suspense, narrative unreliability, plot twists, family relations

Jessica POLI
B.A. à l'Université de Bologne
jessica.poli4@studio.unibo.it

Das goldene Zeitalter der Vernunft : La barbarie nazie contre la sécurité des Habsbourg

Dans cette communication on va analyser l'autobiographie « Le Monde d'Hier » (1944) de l'écrivain autrichien Stefan Zweig. Dans cette œuvre on remarque le contraste « peur-sécurité » pour ce qui concerne l'opposition entre deux époques historiques, c'est-à-dire le règne des Habsbourg et la domination nazie (en suivant les pages de l'autobiographie). Si l'époque de la monarchie est une période oisive pour les peuples qui cohabitent à l'intérieur de l'Empire austro-hongrois, le nazisme est par contre caractérisé par la barbarie et émerge la peur de ne jamais pouvoir faire un pas en arrière vers cette époque-là, qui devient mythique.

On va tout d'abord présenter la période dont Zweig parle à travers une analyse contrastive de la monarchie et du nazisme. Ensuite, on remarquera que ce contraste amène Stefan Zweig, tout comme d'autres écrivains (ex. Joseph Roth, Alexander Lernet-Holenia), à « mythiser » la période des Habsbourg et cela a créé un courant littéraire typiquement autrichien, c'est-à-dire les écrivains du mythe des Habsbourg. Pour terminer, on expliquera comme ses sensations de peur pour une Europe tombée dans la barbarie ont amené l'auteur Stefan Zweig à se suicider en exil au Brésil, donc dans un lieu en sécurité, où les nazis ne pouvaient pas arriver.

Éléments biographiques : Jessica Poli a fait ses études en Allemand et en Français à l'Université de Bologne et a écrit un mémoire sur le mythe des Habsbourg dans « Le Monde d'Hier » de Stefan Zweig (Prof. Michael Gottlieb Dallapiazza). Elle a été stagiaire chez la revue littéraire « Francofonia. Studi e Ricerche sulle letterature di lingua francese » dirigée par Maria Chiara Gnocchi (<http://www2.lingue.unibo.it/francofone/francofonia/>). Jessica Poli a publié l'article : J.POLI, A.E.I.O.U. Austria Erit In Orbe Ultima, Poli-femo, 9-10, 2015. Elle va poursuivre ses études en Littérature Comparée à l'Université de Vienne.

Keywords: Habsbourg, nazisme, Empire, suicide, mythe.

Catrinel Popa

Assistant lecturer, doctor of literature, University of Bucharest, Faculty of Letters

p_catrinel@yahoo.com

Beyond Fear and Safety. (Re)telling Past Stories about Political Police in East European Contemporary Fiction

This paper intends to explore the ways in which contemporary writers of East European literatures attempt to revive and revise significant aspects of their countries' recent past, often intermingling documentary evidence and autobiographical experience. When discussing textual strategies meant to express the affectivities of fear and safety, a particular significance bears the manner in which they reconfigure traditional ways of story-telling in order to recall one of the most threatening "entities" of the totalitarian societies before 1989: the political police. It is well-known that, especially in Romania, "Securitate" (which means, literally translated, "Security"), was one of the harshest institutions of its kind in the region, oral records as well as literary projections abounding in references to the terror it inspired. One of the most outstanding voices of the "new wave" of writers interested in this topic is Răzvan Rădulescu's (b. 1969), who illustrates a manifest propensity towards life-writing exercises, as well as for the apparently opposite temptation of fictionalising the past of an entire community. His 1997 novel, *Viața și faptele lui Ilie Cazane* [The Life and Achievements of Ilie Cazane] displays – at its surface – a political intrigue; yet, by intermingling various, overlapping narrative voices and registers, it actually stages a carnivalesque performance, which implicitly invites to a reconsideration of both: the recent historical past and the discourse about this past. Subsequently, the main purpose of this article is to analyse Răzvan Rădulescu's novel through the lens of several up-to-date theoretical concepts (new historical fiction, theatricality, imagological and identitarian clichés etc.), concomitantly placing it in relation with similar fictional experiments in the region (e.g. Józsa Márta's *The Lost Grannie*-2007; György Dragoman, *The White King*- 2005 and *The Bone Fire*- 2014 or Katerina Tučková's *The Goddesses of Žitková* – 2012). All these texts have in common the interest for recent history, observed in circumstances likely to entail changes in the perception of identity and often providing precious material for a comparative analysis of the fear/safety dialectics.

Biography: Catrinel Popa is lecturer Ph.D, member of The Literary Studies Department (Faculty of Letters, University of Bucharest); doctor of literature from 2007 with a thesis on experimental poetry entitled *Mimetic and Fictional Aspects in Romanian Contemporary Poetry*. Marks for a Poetics of Metatransitivity, she teaches history of Romanian literature and Romanian culture and civilisation. Her priority fields of research are the experimental literature of the XXth century, the cultural history of reading (the title of her postdoctoral research project was *Memory of the Book, Books of Memory*. Marks for an Archeology of Reading during Romanian Communism) and the neo-historical prose. Between octomber 2002 - june 2004 și was a "Vasile Pârvan" fellow at Romanian Academy in Rome; between february 2012 and july 2012 she won a postdoctoral research grant at INALCO (Institut des Langues et Civilisations Orientales), Paris.

Keywords: collective memory; trauma; parody; East-European literature.

Carmen POPESCU
Senior lecturer, PhD at University of Craiova, Romania
cpopescu71@gmail.com

Intertext and persona - Defences against anxiety in John Berryman's and Mircea Ivănescu's poetry

The paper draws a comparison between the American poet John Berryman (1914-1972) and the Romanian poet Mircea Ivănescu (1931- 2011). There are certain similarities of temperament or psychological makeup, for instance the “thanatophoric drive of their sensibility” (Vancu 2015: 133), or their dark sense of humour. However, Berryman's flamboyant and histrionic personality may seem the very opposite of Ivănescu's extremely retractile and humble behaviour.

Both poets were traumatized as children, Berryman by his father's suicide, Ivanescu by the revelation, first, that he was conceived as a replacement for his sister's death and, later, by his older brother's pre-announced suicide. They both struggled with alcoholism and depression. The affinities are reinforced by the fact that Ivănescu has translated some of Berryman's Dream Songs and has acknowledged a certain influence from the generation of American poets to which Berryman belonged.

By analysing two of the most striking features of their poetry – the recourse to intertextuality and the use of poetic personae – I argue that these (dialogic) devices are defensive strategies destined to help the poets cope, on the one hand, with their existential Angst, and on the other hand, with a variety of the all-pervasive and self-conscious “anxiety of influence” (Bloom 1973) proper to late-modernist poetic discourse. At the same time, Berryman's “Henry” and Ivănescu's “mopete” are destined both to dissimulate and to reveal, in an oblique manner, painful biographical details and the two writers' concern with personal loss and trauma.

Along with the parallel per se, my study is also meant to make a theoretical point, by emphasizing the intertextual approach as part of the dialogical paradigm of comparative studies (Popescu 2016). Allusiveness, indirect communication and poetic ambiguity do not annihilate the orientation towards otherness in the poets' discourse and its capacity of fulfilling the need for communion and human interaction.

Biography: Carmen Popescu teaches comparative literature and Romanian literature at the University of Craiova. Apart from articles and book chapters, she has published a book on the parodic intertextuality in contemporary literature (*Scriiturile diferenței. Intertextualitatea parodică în literatura română contemporană*, 2006) and a book about intertextuality and the dialogic paradigm of comparative literature (*Intertextualitatea și paradigma dialogică a comparatismului*, 2016). She has also edited or co-edited (2009-2012) several volumes of conference proceedings on the topics of identity, communication and comparative studies. Between 2008 and 2011 she took part in a research project dedicated to the study of Romanian postmodern poetry from a semio-pragmatic and cognitive perspective. Her current research interests are in intertextuality as a comparative approach and in the intersection between comparative literature and the emerging field of literary communication.

Keywords: anxiety, intertext, persona, dialogism

Cristiana PUGLIESE

Associate Professor of English Language and Translation Studies, Lumsa University, Rome
Department of Economics, Political Science and Modern Languages, Rome, Italy
cristianapugliese@gmail.com

Mind the Gap: Fear on the London Underground

The London Underground provides transport for millions of commuters every day. It is a highly regulated modern transport system which is seemingly controlled and safe, but – by its very nature – it is also associated with the archaic and the mythic underworld. The confined spaces below the surface of the city make us feel more vulnerable and trigger anxieties and fears that are both rational and irrational.

The train is a “non-space”, a place in-between, a liminal space, but unlike travelling above ground, underground journeys involve crossing two thresholds and two directions of movement. Passengers first enter the station “gate” - marked by clear boundaries such as turnstiles and sliding doors – and descend vertically until they reach an underground level where they have to find their way through a maze of passageways and tunnels which can create apprehension whether they be crowded or deserted. Then they have to pass another threshold – the train door – and start their journey along the horizontal.

Once on the train, new anxieties may emerge when our personal space is violated, whether because a crowded train allows physical proximity with people we would not allow near us above ground, or because the train is empty and we fear the possibility that some hostile stranger might enter. This sense of vulnerability, which is both rational and irrational, can only be partly dispelled by modern technology - CCTV, emergency alarms, mobile phones - which we feel may not work.

The same fears for our personal safety that we feel in the urban environment, in the city above ground – fear of violence, crime, terrorism – are also present in the underground London. But moving from light into darkness, from an open space into a confined space, also carries fears of the unknown. We may find ourselves on the wrong train, or stranded at an unfamiliar station. In fact, the fear of failing to reach our destination is always at the back of our minds, no matter how familiar we are with our route.

It is not by chance that the London Tube with its maze of tunnels, passages and disused stations has inspired a number of narratives and films, especially thrillers and horror stories in which passengers lose their way, or are thrown under a train, or are ambushed and hunted down by murderous psychopaths like Jack the Ripper – another London icon like the Tube – or by supernatural forces inhabiting the underworld, or by creatures who are not wholly human.

My paper will look at some powerful fictional representation of the London Underground - Ruth Rendell/Barbara Vine’s *King Solomon’s Carpet* (1991), Tobias Hill’s *Underground* (1999), Tim Weaver’s *Vanished* (2012) and Conrad Williams’s *London Revenant* (2007) - to explore the way in which contemporary and primordial fears are experienced in a space which is familiar and at the same time strange.

Biographical Note

Cristiana Pugliese is an Associate Professor of English at Lumsa University, Rome. She holds an undergraduate degree in English Literature from the University of Rome and a Ph.D. in African Languages and Literature from the School of Oriental and African Studies, University of London. She has published books and articles in Anglophone Literature, Comparative Literature and Translation Studies.

Keywords: London Underground, British Fiction

Juha RAIPOLA

PhD, University of Tampere (School of Language, Translation and Literary Studies)

juha.raipola@uta.fi

Creeping into the present

Eco-dystopia is an umbrella term for fiction that constructs an undesirable fictional world around the imagined negative effects of environmental disasters, typically anthropogenic in origin. In contrast to societal dystopia, this type of fiction is not necessarily set in an oppressive social setting. The conventional setting for eco-dystopia is an unwelcoming environment, which has been – or is currently being – damaged by environmental problems such as climate change, desertification, overpopulation, or resource depletion. Instead of mere anthropocentric problems in social sphere, eco-dystopia focuses upon the problems of human interaction with the non-human material world, turning our attention to things, organisms, substances and processes not fully controlled by human decisions nor technology. Whereas societal dystopia is characteristically set in a world where the nightmarish situation is the result of too much or “wrongly” implemented human control, eco-dystopia typically takes place in a world where this kind of control has been lost. As such, eco-dystopian fiction characteristically presents us with problems which cannot be reversed by mere rational agreements made in the human social sphere. Ecological problems can possibly be “solved” or alleviated by re-adjusting the material relationship between human activity and the non-human environment, but the end-result is never fully in the hands of humans.

But when exactly does an unfavourable ecological setting turn into an environmental dystopia? At which point are the environmental problems severe enough to merit the designation of “dystopia” proper? Global environmental transformations, such as human-induced climate change, are typically cumulative in their effects, resulting from the combined effects of past, current and future activities. Accordingly, the environmental catastrophe of tomorrow is already fully underway in the present – the dystopia is here, but in hiding. In my presentation, I will consider how this kind of contemporary dystopian sensibility has made its way into recent Finnish fiction.

Biography: Juha Raipola, PhD is a postdoctoral fellow at the University of Tampere, Finland. His doctoral thesis (2015) examined the relationship between non-human agency, uncertainty and literary narrative in the works of Leena Krohn, and his current research is focused on the intersections of material ecocriticism and dystopian fiction in Finnish literature. Raipola is a coordinator of the Ecocritical Network for Scandinavian Studies (ENSCAN).

Keywords: dystopia, ecocriticism, cli-fi

Hélène RUFAT

Professeur at Universitat Pompeu Fabra, Departament d'Humanitats

helene.rufat@upf.edu

Pensées camusiennes et terreurs algériennes dans les écrits de Yahia Belaskri

La carrière d'écrivain francophone de Yahia Belaskri a commencé au XXI^{ème} siècle, après avoir longuement exercé le journalisme, et surtout bien après avoir quitté l'Algérie, en 1988. Dans tous ses écrits, Belaskri évoque la terreur et la tragédie qui a frappé cette terre à différents moments de l'histoire. Les images sont particulièrement poignantes et la tristesse profonde remonte avec force pour rivaliser avec une pulsion de vie prodigieuse. L'individu (homme et femme) est toujours placé par cet auteur au centre de ses écrits : le lecteur sent et voit les sentiments et les angoisses des personnages comme un interlocuteur privilégié.

Pourtant, les peurs évoquées par Belaskri engluent la pensée, la paralysent. Et souvent, comme pour trouver une issue aux apories, une pensée camusienne, ou une référence à Camus plus ou moins explicite, surgit dans le texte. Belaskri ne craint pas de se revendiquer « camusien » : au contraire, il traite l'individu et ses contradictions en suivant les « leçons constructives » de l'homme révolté.

En analysant les espaces, les images et les symboles qui se présentent dans les romans de Belaskri, on suivra sa démarche qui dépasse la peur et la terreur, tout en l'intégrant dans les sentiments les plus profonds et dans les pensées les plus contemporaines. Yahia Belaskri occupe ainsi une place remarquable parmi les écrivains français de la littérature-monde.

Éléments biographiques: Professeur à l'université Pompeu Fabra de Barcelone, une grande partie de ses travaux portent sur l'image et les mythes de la Méditerranée dans l'œuvre d'Albert Camus. Actuellement, membre du C.A. de la SEC, et du comité de rédaction de *Présence d'Albert Camus*, elle étudie en particulier les aspects libertaires de Camus et ses liens avec l'Espagne (voir la revue *Anthropos* n°199, le dictionnaire *Albert Camus*, *Pourquoi Camus* etc.). Elle est aussi membre de la SELGYC et du REELC (sociétés de littérature comparée). Ses recherches, au sein de deux laboratoires (GRITIM et GRIPES), s'intéressent aux représentations (littéraires) des diversités culturelles, des identités multiples et des valeurs humaines, souvent en rapport avec l'exil, et en particulier chez les auteurs de la « littérature-monde » en français.

Keywords: Belaskri, terreur algérienne, Camus, littérature-monde

Hanna SAMOLA
Ph.D., University lecturer in Finnish at Stockholm University
hanna.samola@finska.su.se

The Female Fear in Contemporary Feminist Dystopias

In my paper, I discuss the depictions of sexual violence, prostitution, and sexual abuse in feminist dystopias. I concentrate on the theme of female fear in the dystopian tradition. My material includes Madeleine Hessérus's novel *Staden utan kvinnor* (2011) and Laura Gustafsson's novel *Huorasatu* (2011). *Staden utan kvinnor* takes place in Stockholm, which is divided into two separate areas after violent attacks between men and women. Women are enclosed in the Southern part of the city, whilst men live in the North. In the Narvagalleries of the Northern city, women are forced to work in brothels. *Huorasatu* tells a story of two sex workers living in Helsinki. Female characters of these novels are in a constant danger of sexual violence and assaults.

In the totalitarian societies depicted in the classical dystopian novels, sexual behavior is controlled as a part of surveillance and suppression. In the tradition of feminist dystopia and utopia, brothel has even more central role as a symbol of the suppression of women. Brothels are described for example in Margaret Atwood's *The Handmaid's Tale* and in Marge Piercy's *Woman on the Edge of Time*. By analyzing contemporary feminist dystopias and their connections to previous works, I point out the multiple functions of the brothel topos in dystopian tradition.

Biography: Hanna Samola (Ph.D.) works currently as a university lecturer of Finnish language at the Stockholm University. She is also a postdoctoral researcher in the project "Darkening visions: Dystopian fiction in contemporary Finnish literature" (2015–2019). She has published articles on totalitarian and feminist dystopias, and the generic combinations of dystopias with other genres. Her dissertation (2016) examines the generic combinations of dystopia and fairy tale in contemporary Finnish literature.

Keywords: feminist dystopias, dystopian fiction, gender, Nordic fiction

Helga SCHWALM

Prof. Dr., Humboldt-Universität zu Berlin, Department of English and American Studies
helga.schwalm@rz.hu-berlin.de

Imagining Compromised Creativity: Shostakovich's Dangerous Lives".

It is a curious phenomenon that the life of the composer D Shostakovich features significantly in contemporary anglophone bio-fiction (not to mention the numerous biographies including young adult versions as well as films). In my paper, I aim to address how such Shostakovich fictions – next to Julian Barnes' recent *A Noise in Time* (2016), there are also Sarah Quigley's *The Conductor* (2011) and William T Vollmann's *Europe Central* (2005) – reinvent the composer's creative labour in the context of WW2 and Stalinist politics. In terms of these fictional biographical portraits, I argue that Shostakovich is allocated the role of the paradigmatic (European) artist of the twentieth century. In constant danger of falling out of political favour, seeing his fellow artists removed and disappear, fearing starvation and death as his city was besieged, struggling to compromise in the light of Stalinist cultural politics and suffering the unpredictable sea-changes of his critics, celebrated as national hero and international artist and at the same time condemned by exiled colleagues, Shostakovich serves as an iconic artist figure whose life, given the complex nexus of political survival and artistic strength, epitomizes creativity struggling against political forces, tied in with the social relevance of art. Shostakovich's life as artist and man, in short, is imagined as deeply embedded in the terrible history and politics of the twentieth century; it appears torn between social commitment and the claim of individual and political autonomy. Significantly, however, this specific historical constellation is pursued by Anglophone fiction today, raising the question of the larger implications of Shostakovich's lives in art. I argue that the underlying concerns with authorship and art as inescapably political and yet autonomous emerge as a paradigm of what contemporary Western fiction and authors are not, or fail to be. In these novels, Shostakovich serves to evoke the ideal of the artist as committed to the world and yet courageously independent in the face of danger, lending, as it were, the relevance of 'engaged' authorship to the fictions of his life.

Biography: Helga Schwalm is Professor of English Literature at Humboldt-University zu Berlin. Her current research interests comprise life writing from the 18th century to the present, sympathy and literature, eighteenth-century literary criticism and aesthetic theory, as well as postmodern and contemporary fiction and literary theory. Publications include *Dekonstruktion im Roman. Erzähltechnische Verfahren und Selbstreflexion in den Romanen von Vladimir Nabokov und Samuel Beckett* (1991), *Das eigene und das fremde Leben. Biographische Identitätswürfe in der englischen Literatur des 18. Jahrhunderts* (2007); among her more recent papers are "Women's Contemporary Arctic Narratives" (2013) and "Literary Configurations of the Peripatetic" (2016).

Keywords: biofiction/biographical novel; literature and music; politics and art.

Nathalie SÉGERAL

Professeure (« assistant professor »), University of Hawaii-Mānoa
nsegeral@hawaii.edu

Étrangères à elles-mêmes : l'exil et la peur de transmettre au prisme du genre chez quatre auteures francophones.

Cette communication propose une étude transnationale des problématiques de l'immigration, du traumatisme historique et du déracinement au prisme du discours de la gémellité et de la (non)maternité dans quatre ouvrages récents : *Mémorial* de Cécile Wajsbrot (2005), *Roman* de Linda Lê (2016), *Une Autobiographie allemande* de Wajsbrot et Héléne Cixous (2016) et *Nullipare* de Jane Sautière (2008). S'appuyant sur les théories de Marianne Hirsch et Nancy K. Miller exposées dans *Rites of Return : Diaspora Poetics and the Politics of Memory* (2011) et concernant l'articulation de la (post-)mémoire et de la mémoire multidirectionnelle avec le féminisme, cette étude démontrera que les auteures ci-incluses remettent en question les notions idéalisées de « racines » et le discours des origines qui prévalent dans les récits actuels d'immigration et d'exil.

Bien que traitant de traumatismes différents (la transmission transgénérationnelle de la Shoah chez Wajsbrot et Cixous, et l'immigration de Pologne et d'Algérie en France ; la Guerre du Viêtnam, l'immigration et une relation mère-fille toxique chez Lê ; l'exil d'Iran et une enfance dans le sillage de la Shoah et de l'Occupation chez Sautière), ces textes se rejoignent en ce qu'ils appartiennent au même genre (l'autofiction) et ont recours à la figure du double gémellaire – qu'il s'agisse du fantôme de l'oncle mort dans un Pogrom de la narratrice de Wajsbrot, ou de Roman, cette figure du double fou au cœur du texte de Lê, ou encore des fantômes angéliques ou démoniaques des frère et sœur morts de Sautière – pour traduire le sentiment d'exil, ou d'étrangeté à soi-même, découlant de l'expérience du déracinement. Dans les quatre cas, la figure du double se trouve compliquée par celle d'un infanticide métaphorique, et l'exil géographique par un exil linguistique, parfois sexuel (au sens de « gender »), servant à traduire le refus de transmettre et, ce faisant, d'incarner les origines rejetées.

Éléments biographiques: Nathalie Ségeral est maître de conférence (« assistant professor ») en études françaises et traduction à l'Université d'Hawaï. En 2012, elle a reçu un doctorat de littérature francophone de l'Université de Californie, Los Angeles (UCLA). Ses recherches s'articulent autour de l'écriture féminine de la mémoire dans les récits de traumatisme génocidaire et de maladie mentale dans le monde francophone contemporain, à travers les figures d'infanticide et de non-maternité. Elle a publié des articles en Europe et aux USA sur le cinéma de Marguerite Duras, les identités juives dans l'Europe contemporaine et la représentation de la folie féminine au cinéma. Elle prépare actuellement une monographie intitulée *Reclaimed Experience: Gendering Trauma in Contemporary French and Francophone Genocide Narratives*.

Keywords: Féminisme, exil, mémoire, maternité, infanticide.

Pradeep SHARMA ATREY

Assistant Professor at King Abdul Aziz University, Jeddah, Saudi Arabia

pk_atrey@yahoo.com

Fear of the Known: Minority/Majority Problematic in Primo Levi and Jodi Picoult

Human beings have always lived with the fear of the majority. History has proved it time and again that people in majority dominate over the ones in minority. Humanity has never come out of the primitive fear of 'us' and 'them.' Minority communities have always faced cultural, economic and military aggressions, pogroms and ethnic cleansing all over the world. In the postcolonial liberal world, large scale movement of people around the world, especially from Asia and Africa, has created small pockets of communities in Europe and North America. But, lack of assimilation and some cultural and economic issues generate a sense of 'us' and 'them,' surfacing insecurity among these communities. The emerging restlessness in the minority communities leads to mistrust and insecurity among the majority community as well. Sometimes, the majority perceives the influx of the minority into their territories as economic aggression causing a burden on their resources, again causing a rift between 'us' and 'them.' Political exploitation of such situations is the easiest way to grab power.

Many of Primo Levi's fictional works and Jodi Picoult's novel *The Storyteller* voice the fears of minority communities living among the majority. They deal with such fears precipitating into events like holocaust. The question is: have we addressed these issues in the present day world so that holocausts are not revisited by us? Looking at most of the terrorist incidents around the world, the answer seems to be NO. The present paper, based on the problematic of minority / majority in the fictional works of Levi and Picoult, is an argument for a more comprehensive view of communities beyond the common identification of 'us' and 'them.'

Biography : Pradeep Sharma Atrey

Assistant Professor of English at King Abdul Aziz University, Jeddah (K.S.A.)

Taught at universities in India, Libya and Ethiopia.

I have published 12 research articles in academic journals.

The More I Desired... is my first attempt at a full-length novel. *Love in Libya* is another novel. Two more books are in line. One of them is a collection of short stories and the other one is a collection of folktales from North India. I have worked on Hindi to English translations too. A major work of my translation is a compilation of the sayings of Acharya Tulsi, a Jain saint. A Hindi novel *Vismrit Yaatri* by Rahul Sankrityayan is yet another work of translation by me published under the title *A Forgotten Traveler*.

Keywords: majority/minority politics, ethnic cleansing, cultural aggression, cultural insecurity

Bārbala SIMSONE
PhD
Barbala.Stroda@gmail.com

What Do the Latvians Fear? Horror Genre in Latvian Literature

The paper “What Do the Latvians Fear? Horror Genre in Latvian Literature” provides an insight into the history and development of horror genre in Latvian original fiction. The history of horror genre in Latvian literature begins as far back as the folklore goes, folk legends often containing characteristics of ghost and horror tales. Short stories bearing elements of horror genre, however, started appearing in Latvian literature relatively late – only in the beginning of the 20th century with several ghost stories by Augusts Saulietis. During the two decades following World War I some prose authors (for example, Aleksandrs Grīns, Kārlis Zariņš) turned to writing horror stories using folklore and history materials as well as demonstrating certain influence of famous horror authors such as Edgar Allan Poe; however, these attempts were cut short with the occupation of Latvia and the following Soviet regime which discouraged genres such as fantasy and horror fiction. Nevertheless, in 1970ies some authors (Vladimirs Kaijaks, most specifically) began writing short stories about “mysteries” which in several cases included also elements of explicit horror. After Latvia regained its independence in 1990ies, the genre fiction began developing again, and a few novels (such as “The Vampire Conspiracy” by Andris Puriņš and “The Curse of the Crippled Ghost” by Ēriks Kūlis) bearing characteristics of horror genre were created; unfortunately, these novels were of poor literary quality. Starting from the second decade of the 21st century, however, professional horror stories appear more and more frequently in Latvian literary landscape, and 2016 saw the first collection of Latvian horror stories “Latvian Ghost and Horror Tales”, compiled and introduced by the author of the paper.

The paper offers conclusions as to what features permeate the Latvian horror stories – few as they might seem – and what the “fear factors” characteristic to these tales are.

Biography: Bārbala Simsone (1978) is a literary scientist, one of the leading specialists in Latvia regarding genre fiction such as fantasy, science fiction and horror genres. Her doctoral thesis (2007) was devoted to the mythological aspects of English and Latvian fantasy prose. She has published two books: “Geography of the Imagination: Mythical Paradigm in English Fantasy Prose” (2011) and “Monsters and Metaphors: Insight in the World of Horror Fiction” (2015). Her academic papers have been published in Latvian, Lithuanian, Estonian, Polish and Danish university editions. Her research interests concern genre fiction, gender studies and Latvian original fiction. Regularly publishes book reviews in the most prominent culture press editions of Latvia. Works in publishing. Lives in Riga, Latvia.

Keywords: genre, horror fiction, Latvian literature, novel, short story

Dr(Mrs)Abha SINGH

Associate Professor in the department of English, Dyal Singh Eve. College, University of Delhi,
India

abha_1958@yahoo.co.in

The women being branded as witches (An analysis of case study and literature in India)

There still remain interior regions in India where witch hunts are not uncommon occurrences, where women are publicly beaten, their heads shaved off, gang raped or paraded naked in the village....all because they happen to be all powerful witches who had wrecked havoc in the village.

It generally happens in places where there is almost no economic development, with little or no access to basic education and health care. The people who are at biggest risk of being labeled witches are generally single women or old couples with land. It is very depressing that in India, only a handful of states have laws against witch-hunting. The only solution to this problem would be to educate the people and also to frame laws for the protection of women and people belonging to the 'lower' classes of the society.

The present paper intends to study the roots of cruelty and what necessary measure should be taken to stop this act of 'Women being branded as witch'.

Biography: Dr. Abha Singh is an Associate Professor in the department of English, Dyal Singh Eve. College, University of Delhi, India. She has published three books : "Contemporary American Drama", Sangam /Prestige publication, London/New Delhi 1998(ISBN 086132 391 2);Anarchism in American Literature,(ISBN :978-93-82393-37-5)San Bun Publishers ,Global World of Shakespeare: Translations, Adaptations, Translations(ISBN 978-93-82186-63-2)Prestige international Book, New Delhi. She had presented Scholarly papers at national and International Conference abroad: ICSD conference at Dhaka, Bangladesh 2010; IXth World Shakespeare conference, Prague, Czech Rep. July 2011;4th REELC Conference, Skopje, Macedonia,Sep,2011; Chulalong Kon University,Bangkok. 2012; Essex University,London.10th July 2013; 14th International Diversity Conference, Vienna University, Austria, July 2014.Paper accepted and to be presented at XthWorld Shakespeare congress 2016 at Stratford Upon Avon and London from 31st July th- August2016. She had also published her articles in national and International Journal. Her area of specialization is Renaissance Drama, American Drama and European Drama. Her area of interest also includes Women Studies and Diversity. She had widely lectured on gender issues e.g. Third Sex, concept of Witches ,Tribal women, Honour Killing etc. She had also completed her 'Madhayam' in Indian Classical music.

Esko SUORANTA

Postgraduate Student at Department of Modern Languages, University of Helsinki
esko.suoranta@helsinki.fi

Fear and Violence in J.G. Ballard's Super-Cannes

In *Super-Cannes*, J.G. Ballard depicts a nightmare utopia (to borrow Jeannette Baxter's description) of multinational capitalism situated on the hills overlooking Cannes. Called Eden-Olympia, it is a place dedicated to the ideal of maximal productivity. With state of the art apartments, clinics, and security, it houses the best-paid professionals in Europe. The secret to its success is a regime of pathological violence against the immigrant population in and around Cannes, prescribed by the psychiatrist Wilder Penrose to appease the severe symptoms of stress that ail Eden-Olympia's cadre of executives.

Paul Sinclair, the protagonist and narrator, arrives at Eden-Olympia in the wake of his wife Jane, there to replace David Greenwood the previous pediatrician of the complex — dead in unresolved circumstances. Paul, an outsider to the corporate ethos of the place, begins to investigate Greenwood's death and the killing spree leading to it. In the course of the investigation, the psychopathologies of Eden-Olympia are revealed along with Penrose's neo-fascist agenda.

In my presentation, I discuss Eden-Olympia and its surrounding areas as different kinds of geographies of fear and analyze Ballard's characterization of them in contrast to the different responses to violence by the novel's characters. While the nearly impregnable security apparatus of Eden-Olympia protects its denizens from everything (except psychotic breakdowns like David Greenwood's), the immigrant population of Cannes lives in an essentially precarious environment. Added to this is the narrative perspective of Paul, who becomes complicit in the culture of violence at Eden-Olympia that leads into a never-ending cycle of death and destruction. These positions are reflected in the characters' experiences of fear and their responses toward acts of violence.

Biography: Esko Suoranta is a PhD student at the University of Helsinki. In his thesis, he studies the effects of late capitalism on the development of humanity in the works of Philip K. Dick, Thomas Pynchon, J.G. Ballard, William Gibson, and Dave Eggers. He has published on William Gibson's contemporary novels and is interested in, among other things, postmodern fiction, science fiction, weird fiction, popular culture, and posthumanism. He tweets as @Escogar.

Keywords: Ballard, geography of fear, neo-fascism, nightmare utopia

Olga SZMIDT
PhD Candidate at Jagiellonian University, Cracow
olga.szmidt@gmail.com

Fear of Unjust Memory or Desire for Secure Identity? Recreating the Era of 1989 Transformation in Polish Contemporary Novels

My presentation will focus on this part of contemporary Polish literature which explores memory about the Era of 1989 Transformation in Poland. Among other texts and pieces of art, contemporary Polish novels seem to be the most innovative and original in representing this very moment of history, with its fears and desire for security. The controversies and fears associated with this period, such as the lack of social justice in transformation, the new liberal order and its economic consequences (such as social inequalities), are only one side of the coin. The second one is fascination with the transformation and the aesthetics of the late 80s and early 90s that it brought, importing American culture and American ideals to Polish culture. The novels I would like to discuss are written not only by authors who were already adults during that period. Equally interesting visions were delivered by a younger generation – Michał Witkowski, Dorota Masłowska, Łukasz Orbitowski, Dominika Słowik and others. These authors use different aesthetics, different points of view and diversified types of protagonists in their novels. Nonetheless, all their works can be interpreted as searching for two main ideas (and their consequences) – Polish identity of the new era after the 1989 transformation and memory of that period. These novels show different and incoherent visions of new Poland, ruled not only by desire to recreate a safe and uniting identity, but also by fear that the transformation went wrong and was indeed unjust.

Biography: Olga Szmidt – is currently a PhD Candidate in Literary Studies (expected completion: 2017) in the Faculty of Polish Studies of the Jagiellonian University in Kraków. She is preparing a dissertation on authenticity in 21st century culture. She graduated in Polish Philology and Literary Criticism. She is a literary and cultural critic, and editor-in-chief of the website Popmoderna. She published a book on the epistolography of Stanisław Ignacy Witkiewicz (*Korespondent Witkacy*. Kraków: Universitas, 2014). Her professional interests concern authenticity, contemporary literature and self and identity.

Keywords: Polish literature; contemporary literature; memory; identity; 1989 Transformation in Central Europe

Jouni TEITTINEN
Postgraduate Student at University of Turku
jiteit@utu.fi

What Comes to Pass: On the Temporal Dialectics of Post-Apocalyptic Narrative

Commenting on the current heyday of (post)apocalyptic fiction, Claire Colebrook has claimed that “we are now feeling (if not thinking) a new relation between the human species and time”, where a sense of the human as a finite organism connects to the notion that our species “will one day have had its time” (Death of the Posthuman). This foreboding sensibility easily connects to concerns over climate change and global ecocatastrophes as well as a host of other anxieties of the risk society. In this presentation, instead of reading post-apocalyptic narratives as warnings for our age or as escapist fantasies closed in on themselves, my aim is to examine the very particular temporal space of fictions set in the post-apocalypse.

Setting off from Derrida's, Mark Currie's and Eva Horn's writings on and around the tense of future perfect ("what will have been"), I examine how we come to understand post-apocalyptic narratives through a juxtaposition with our pre-apocalyptic world, and how the perspective opened up by the post-apocalyptic contributes in turn to thought of the present. I also discuss how the (dis)junction between the temporal frames of the post- and the pre-apocalyptic may relate to the (dis)junction between the speculative (“fictive”) and the actual (“non-fictive”), transposing the conference theme of fear and safety to bear on the complex issue of immersion and readerly distance.

Although the onus of the paper is in general elaboration of the temporal problematic outlined above, I more closely engage two post-apocalyptic narratives that I find intriguingly parallel, the Swedish author P. C. Jersild's *After the Flood* (Efter Floden, 1982) and Cormac McCarthy's *The Road* (2006). I suggest that particularly one key difference in the narratives, that concerning focalization, may shed light on the more general temporal complexities of the post-apocalyptic situation.

Biography: Jouni Teittinen, MA, is a postgraduate student in Comparative Literature at the University of Turku, Finland. His dissertation concerns the thematic, structural and philosophical questions pertaining to time and temporality in post-apocalyptic literature, working through such issues as memory, technics, species and extinction.

Keywords: post-apocalypse; temporality; immersion; jersild; mccarthy

Jarkko TOIKKANEN

PhD, docent, university researcher, LILI (Literary in Life), University of Tampere
jarkko.toikkanen@uta.fi

Clawing at the Veneer of the Everyday: Ramsey Campbell's "The Scar"

In studies on the effects of horror art and entertainment, one of the enduring questions has been about the experience of fear and safety in encountering such products. Why do we not run away screaming from the movie theatre, and why don't we go mad on reading terrifying texts like so many Lovecraftian protagonists do? Thomas Fahy has suggested, as one solution, the idea of a "safety net of predictability" we find ourselves in as watchers and readers, and critics like Kendall Walton, Noël Carroll, and Alan Paskow have developed different theories for the purpose.

In my presentation, I will outline and highlight the importance of the above question as it involves experiences of fear and safety in the case of art and entertainment, and expand the notion to the more general level of cultural influence, as well. Because what happens in art is never restricted to art alone, but instead finds form in a shared language and is articulated in a social context, the analysis of case studies, linked to the relevant theories, can be very productive.

I will use the British horror author Ramsey Campbell's short story "The Scar" (1967) as my example. The story draws the reader in by descriptions of a supposedly safe British urban environment being threatened by body doubles and an abandoned house in an unsettling narrative that claws at the veneer of the everyday and replaces it with a fearsome sense of terror that is not easily identified. Who am I? Did I really even know you? Is it me behind that mask? In this way, "The Scar" can be read as a social commentary in its contemporary context, and as horror art that is able to affect readers everywhere and have them reconsider their surroundings.

Biography: I will be employed for two years (2016–2018) as university researcher in the Academy of Finland consortium "The Literary in Life: Exploring the Boundaries between Literature and the Everyday", or LILI, headed by Prof. Mari Hatavara (University of Tampere). In the consortium, which also involves researchers at the University of Helsinki and the University of Jyväskylä, I will be in charge of the work package "Intermedial Experience and Affectivity".

The monograph on my post-doctoral, non-PhD-based research project *The Intermedial Experience of Horror: Suspended Failures* was published in 2013 by Palgrave Macmillan. My other work includes articles on Edgar Allan Poe, and I am the co-editor of *The Grotesque and the Unnatural* (Cambria Press, 2011). In 2012–2016, I worked as university lecturer in English at the University of Tampere, and I did my PhD in English Philology on Paul de Man in 2008.

Keywords: horror, experience, art and culture, Ramsey Campbell, affectivity

Natalia TULIAKOVA

PhD, Associate Professor at National Research University Higher School of Economics, Russia

Email n_tuljakova@mail.ru

Supernatural or subconscious: sources of fear in the Russian literary legend

The literary legend can be generally described as a narrative involving the conflict of an individual and the outside world, which is represented as a set of laws, norms, rules, and perceived as daunting and dangerous. In the legend, a man's endeavor to rebel against the rules typically ends with his defeat.

The relations between the world and the person are tense and built on awe, fear and inconceivability of the world. This pattern is common for the legend of the 19th century, but may vary according to the literary tradition of a national literature. The aim of the present research is to ascertain the peculiarities of the Russian literary legend from the perspective of the cognitive genre model, which establishes the types of attitude to the world expressed through genre conventions. In my paper, I will compare the typical relations between the hero and world in European and in Russian literature. In European literature the punishment for breaking the rules lies outside the central personage and leads to his death, insanity, or humiliation (*Leyendas* by A. Bécquer, *Légendes flamandes* by Ch. De Coster, *Sieben Legenden* by G. Keller). However, in Russian literature the outside world is closely linked to the heroes, and they are being tortured from inside. This is vividly seen in A. Herzen's, N. Leskov's, D. Mamin-Sibiriyak's legends, where the central concepts are soul, conscience, repentance. Although nothing is threatening a hero from outside, they choose to be punished and thus have hope for salvation.

I argue that the difference in treating the source of fear is down to the general tendency of a literary tradition. While the literary legend in Russian literature was closely linked to hagiographical culture and religious practices, its western counterpart was mostly inspired by folklore, secular literature and thus was less influenced by religion.

Biography: I hold PhD in literature from Herzen Pedagogical University (Saint-Petersburg, Russia). I am currently working in the field of comparative research with particular attention to the genre of literary legend in Russian and European literatures, which is the object of my postdoctoral thesis. My research interests also include translation studies and relations between European and Russian literatures. I am employed as associate professor at the department of foreign languages of the National Research University Higher School of Economics.

Keywords: literary legend, cognitive genre model, conflict, plot

Natalia Nikitina,
PhD, Senior Lecturer at National Research University Higher School of Economics, Russia
gromovanat@list.ru

&

Natalia Tuliakova,
PhD, Associate Professor at National Research University Higher School of Economics, Russia
n_tuljakova@mail.ru

JOINT PAPER :

Eden, hortus conclusus, Elysium in Anatole France's *L'Étui de nacre*: heaven or haven?

Anatole France's cycle *L'Étui de nacre* (1892), which consists of 16 short stories, uses various ways of uniting them, e.g. the title, the system of motifs and images which accumulate meanings throughout the whole cycle. One of those is the image of the garden, which is heavily burdened with cultural allusions. According to D. Likhachev, the garden in the culture of all times has referred to the image of Paradise. We argue that in *L'Étui de nacre* the garden is not only a projection of heaven as an ideal world, but the image of safe place devoid of fear where the personages seek to hide.

In the opening 'antique' stories of the cycle, the wild garden is a place of encounter and harmonious coexistence of paganism and Christianity. This garden resembles Eden inhabited by wonderful God's creatures: fairies, fawns, centaurs, as well as saints and hermits.

The second, 'modern', part appeals to the medieval image of a closed garden (monastery garden or a rural fruit garden) where people can contemplate and meditate. The peace of this haven is encroached by the power of love, history or puzzle, and the characters can no longer return to it.

The garden in the third, 'revolutionary', part is inspired by Rousseau's oeuvre and the Romanticism, especially in the image of the garden created by the female protagonist of the first story. The enlightened personages try to build a place where they could live in harmony with nature and be free and happy. However, this place actually turns into a hiding shelter for the victims of revolutionary terror. In the fanatic reality the garden cannot guard and is eventually abandoned. Thus, the attempts to re-create the lost Paradise fail.

Biography: Natalia Nikitina holds PhD in literature from Herzen Pedagogical University (Saint-Petersburg, Russia). She is employed as associate professor at the department of foreign languages of the National Research University Higher School of Economics. Her research interests focus mainly on the smaller genre forms (short story, travelogue), as well as translation.

Natalia Tuliakova is associate professor at the department of foreign languages, National Research University Higher School of Economics (Saint-Petersburg, Russia). She is currently working on a postdoctoral thesis concerning the genre of a legend in the 19th century literatures.

Keywords: Anatole France, garden in culture, cycle

Avril TYNAN
Dr., Lecturer, Royal Holloway, University of London
Avril.Tynan.2011@live.rhul.ac.uk

Fear and Failure in a Fatherless World

The father is the metonymic embodiment of patriarchal institutions: he is the courageous source of power, the provider of financial and physical security, and the figurehead of stability, moral codes, and tradition. Paternal power (*patria potestas*) defines the fundamental social control that originates in the household and extends to political, cultural and historical ideologies. Fatherhood is the foundation of international organisation today, and its downfall would signal extraordinary change for political, economic, and social structure.

It is notable, therefore, that the authoritative, heroic and immanent figure of the father has disappeared from a wide range of European literatures in recent years. The paternal void signals a collective and individual crisis, a breach in the fabric of public and domestic structures. Contemporary civilization is riddled with fears and failures, and the literary paternal absence consolidates the loss of personal and communal security.

In particular, this paper focuses on the works of Jorge Semprun (1923-2011) a key figure in major political, historical and cultural events of 20th- and 21st-century Europe. In his works, which range from autofictional narratives to memoirs, and from film scripts to plays, he consistently depicts male figures 'orphaned' by fathers who are either absent, dead, or simply negligent and useless. For Semprun, the absence of the paternal figure is a symptom of a crisis of identity in the wake of exile, political disillusionment, and dehumanisation in Buchenwald.

The absence of the father in Semprun's works betrays a sense of loss and failure, the collapse of political, historical, and linguistic order. Drawing on sociological narratives of the effects of absentee fathers, and on the Lacanian concept of the *nom-du-père*, this paper demonstrates that at the heart of contemporary European literature is a quest for identity, for public and private stability and security.

Biography: I gained my PhD "Spectres of Patriarchy: Reading Absence in Jorge Semprun" from Royal Holloway, University of London in July 2016 under the supervision of Professor Colin Davis. I currently work as a lecturer at Royal Holloway, where I teach French language and culture.

I have presented papers at several international conferences, including the Finnish Literary Research Society ("Untimely Revenants: (Re)covered Time in the Works of Jorge Semprun", 2013, Helsinki), the 20th and 21st Century French and Francophone Studies Annual Colloquium ("Transgressing Technology: Derrida's Future. Virtual Mutations and Digital Interactions", 2015, Louisiana, USA), and the Society for French Studies 57th Annual Conference ("Excess Identities: Jorge Semprun's Incestuous Utopia", 2016, Glasgow, UK). I have published several book reviews and an article entitled "The Illusion of Distance and the Spectre of Proximity in the Films of Jorge Semprun" (Tropos, 2014: 1).

Keywords: French literature; fathers; patriarchy; 20th- and 21st-century literature

Zsuzsanna VARGA

Dr.,Hungarian Studies. Senior Adviser of Studies, College of Social Sciences. Erasmus and Mobility Coordinator, CEES.Central and East European Studies, Glasgow University
zsuzsanna.varga@glasgow.ac.uk

Jókai, *The novel of the next century* (1872): dystopia, vision and political imagination

My proposed paper intends to investigate Jókai's vastly underestimated novel *The novel of the last century* (1872) whose engagement with technological progress, imperial expansion, dystopian fears and utopian possibilities makes it unique in generic terms in the otherwise rich landscape of Hungarian fiction. My paper first will place the novel in the landscape of late-19th century traditions of utopian fiction of Verne and the more politically oriented writings by Ruskin (*Time and tide*, 1867), and argue that Jókai both confirms and subverts the existing traditions by its strong emphasis on Russia as a source of treat. The novel, strongly rooted in contemporary politics, engages with both dystopian and utopian perspectives as it guides through the political battles of the main hero Dávid Tatrangi and then describes his attempts at establishing a utopian community. In this 19th century imagining of a better life, notions of security and safety co-exist, while there is also a discernible move from physical security to the redemptive power of better social organisation. The final section of the paper will interrogate the novel's short term and long-term reception and attempt to assess its political and social influence.

Aleš Vaupotič (presenter)
Assistant Prof. Dr., University of Nova Gorica
ales.vaupotic@ung.si

and Narvika Bovcon (co-author)
Assistant Prof. Dr., University of Ljubljana
narvika.bovcon@fri.uni-lj.si

Condensations and Extensions: a Responsive Text between Artefact, Experience and Context

Every reading of a text follows a complex mechanism, which is outlined in phenomenological terms in Roman Ingarden's *Das literarische Kunstwerk* (1930) and later in reader-response criticism. Also Roland Barthes's explorations of intertextuality point in a similar direction of the text as heterogeneous and open texture. The complex mechanisms that allow the reader to gain meanings and construct represented objects etc. are scrutinized to emphasize the importance of the reader's collaboration in the readerly act and the transformations to the textual experience that depend on historical circumstances, on cultural and personal experience of the reader. Considering these critical traditions, any text is always interactive, an ad hoc construct, it comes to life only in contact with alien contexts whereby it virtually loses its supposed lasting identity. In *Theorising the Digital Scholarly Edition* (*Literature Compass* 7.2, 2010) Hans Walter Gabler attempts to provide a conceptual framework for a critical scholarly edition, a text genre which is supposed to preserve the original documents and the texts and/or works. However, Gabler rejects the ideology of preservation of memory in the »pure« form and argues for a relational and contextual idea of edition as a »knowledge site«. In addition, he states that the digital medium and the print medium can coexist since they serve different purposes, the printed edition is used for reading and the digital one for »use« and study purposes. The so-called old scholarly editions (pre-positivist) had a strong emphasis on the commentary, which added to the authorial function of the editor as the mediator between the vast textual archive and the receptive abilities of the addressee.

Text-edition as a dynamic and collaborative »knowledge site« is sometimes introduced by the characteristics of a particular text. Dora García's art project and video installation *The Joycean Society* (2013) documents with a video (53 min.) and by exhibiting artefacts the reading process of the mysterious *Finnegan's Wake* (1939) by James Joyce, the multiple readings within a single heterogeneous reading group of the same book for 30 years.

The second case study is the artist's book by a Slovenian net.artist Teo Spiller *Znakovnost novih medijev* (*Semiotics of New Media*, 2011). The printed illustrated pages are intended to be read in parallel with browsing the online versions of the art projects presented. Another key dimension of such book-projects is the swift change and disappearance of the on-line part of this plural reading-interface.

The third example considered are the projects by Jaka Želaznikar, a Slovene digital poet, that relate to the works of one of the main Slovenian poets Tomaž Šalamun (1941-2014). Among them Želaznikar's on-line project *Izbris Šalamun* (*Deletion Šalamun*, 2015), which is an on-line edition of two poetry books by Šalamun, *Letni čas* (*Season*, 2010) and *Ta, ki dviga tačko, spi* (*The one, who rises the paw, sleeps*, 2015), enables the reader to selectively delete the words from poems. The text will examine the reader's reception of the poems in the printed version and in the on-line interface. In this case, too, the context of the edition will be considered (the link with the publishing house and the printed edition, the role in promotion activities of the on-line edition in respect to the printed one).

Biography: Aleš Vaupotič, PhD, is a literary comparatist, a videoartist, an assistant professor, the dean of the School of Humanities, and the head of the Research centre for humanities, University of Nova Gorica, Slovenia. In his work he combines artistic and scholarly approaches. His areas of research include theory of discourse, theory of new media and theory of literary realism.

Keywords: cybertext, digital media, electronic edition

Beata WALIGORSKA-OLEJNICZAK

Associate Professor at Adam Mickiewicz University in Poznan (Poland), Faculty of Modern Languages and Literatures
beata.waligorska@amu.edu.pl

Fear and Safety in Contemporary Russian Cinema (Andrei Zvyagintsev, Vera Storozheva, Aleksei Balabanov, Pavel Lungin). Transcultural perspective.

The aim of the presentation is to give an overview of recent tendencies noticeable in contemporary Russian films of four widely recognized directors (Zvyagintsev, Storozheva, Balabanov, Lungin), in which the problem of fear and safety is emphasized in many different ways. Aleksei Balabanov seems to focus on the degradation of human body, Lungin turns attention to the tradition and orthodox religion, whereas Storozheva is known for her visualizations of women fighting for their independence and inner freedom. Zvyagintsev's leitmotiv is the apocalyptic vision of the world devoid of moral values, which can be linked to the breakdown of the family. The selected films of the aforementioned directors are planned to be discussed from the point of view of Mikhail Epstein's concept of transculture, which could be treated as one of the most up-to-date approaches, showing how to deal with the fear of the loss of national identity and autonomy. Consequently, I am interested, first of all, in exposing universal aspects of the films by going beyond the Russian culture towards the logic of transculture, which – according to Epstein – is an open Continuum aimed at transcendence into “no-culture”. Focusing on the artistic methods used in the films (e.g. *Taxi Blues*, *Island*, *Elena*, *Travelling with Pets*) I will try to prove that the recognition of one's own roots does not have to lead to isolation but can be the starting point for creating the culture which can be comprehensible and penetrable for every person, regardless of his or her inborn values.

Biography: Beata Waligorska-Olejniczak is Associate Professor and the head of the Department of Comparative Studies in Literature and Culture at Adam Mickiewicz University in Poznan (Poland). In 2004-2005 she studied Postmodern Cinema, American Theatre and Drama, 20th Century Art at Northwestern University (IL, USA). She gave presentations at international congresses of ENCLS (Vilnius, Dublin) and ICLA (Paris). She is the author of two monographs: “Sacrum on the way. Venedict Erofeev's Moscow-Petushki and Quentin Tarantino's Pulp Fiction from the angle of montage reading” (2013) and “Theatrical gesture in A. P. Chekhov's drama *The Seagull* and free dance as the aesthetic context of the Great Theatre Reform” (2009). In her research she focuses mainly on XX/XXI century cinema, postmodern literature in Russia, anthropology of dance, modern drama and art. She published her articles in journals in Estonia, Russia, Georgia, Lithuania and Poland.

Keywords: fear, safety, transculture, Russian cinema, Epstein.

Oksana WERETIUK

Ph.D. 1991, Lviv University, Ukraine; Ph. Dr hab. 2001, Warsaw University, Poland; professor's title 2005. Head of Comparative Studies, English Department, University of Rzeszow, Poland
oksanaw@ur.edu.pl

Chernobyl as international genre of fear and a lack of safety

The Chernobyl explosion which spread radioactive toxins across Europe killed uncounted thousands through cancer and other radiation-related illnesses in Belarus and Ukraine produced ecologically directed non-fiction and fiction, with the great domination of the first (documentary notes, interviews etc.), in world literature. All these works differ in form, in language, but speak the same language of concern, forming the international Chernobyl genre. Chernobyl has become a metaphor, a sign of fear and the lack of safety. I should like to compare the selected works of Ukrainian, Belarussian, Italian, German and American prose touching with Chernobyl issue and study the particularity of their eco-narration. I should also study if and how the Ukrainian and Belarussian eco-fiction is burdened with post-communist or post-colonial ideology. The analysis of different national realization of Chernobyl subject matter in literature would confirm the global scale of the environmental problems, great changes in the culture of environmentalism and the demand for the language of safety.

Biography: Oksana Weretiuk. Ph.D. 1991, Lviv University, Ukraine; Ph. Dr hab. 2001, Warsaw University, Poland; professor's title 2005. Head of Comparative Studies, English Department, University of Rzeszow, Poland. Current Research: comparative study of Slavonic literatures, confrontation of Slavic literatures/cultures with literatures/cultures of English-speaking countries; literatures of borderlands; cultural identity; imagology, problems of literary reception and translation; geopoetics and ecocriticism. Author and editor of 8 books and 140 publications in this area. Supervision: promoted 17 doctors. Membership: ICLA (International Comparative Literature Association), BCLA (British Comparative Literature Association), THE EUROPEAN NETWORK OF COMPARATIVE STUDIES (REELC-ENCLS).

Keywords: Chernobyl, world literature, ecocriticism, fear and safety

Edward WILDANGER
Department of Comparative Literature at Brown University
edward_wildanger@brown.edu

Forms of Discontent in Contemporary Avant-Garde Poetry.

In his essay “Versuch Endgame zu Verstehen” Theodor Adorno inquires after what drama could mean in a world – within the Cold War and after the Holocaust – where “there is no longer any substantive, affirmative metaphysical meaning that could provide dramatic form with its law and its epiphany.” Indeed, for many critics and writers after the World Wars historical traumas – the destruction of the wars, the holocaust, and colonial wars – required the development of new literary forms. The centrality of form seems to be a significant difference between this moment and our own. Contemporary Anglophone literature has not responded to the war on terror or the September 11th attacks on the level of form, even when in notable cases like Don DeLillo and Thomas Pynchon these topics have become narrative content. As Zadie Smith pointed out in her well known essay “Two Paths for the Novel,” the predominant history of modern literature is one in which at least two paths are possible: “lyrical realism” and experimentalism – “a Jean Genet as surely as a Graham Greene,” yet realism entirely dominates the field of contemporary literature. On the other hand, US Avant-garde writers, many of them poets, further the path of experimentalism. Josef Kaplan, a poet associated with New York conceptual writing, has dedicated a trilogy of books to terrorism, economic inequality, and mass shootings. His writing attempts to reassert a dynamic interaction of “form” and “content.” My paper will perform a formal analysis of Kaplan’s work in order to explore the surprising reappearance of literary experimentalism and formal innovation precisely as a mode to think, write, and respond to the shocking violence of the twenty-first century.

Gianna ZOCCO

“University Assistant” (“Universitätsassistentin”) at the University of Vienna, Postdoctoral Research Fellow at Columbia University (Affiliation: Department of Comparative Literature, University of Vienna)
gianna.zocco@univie.ac.at

Fear, Love, and Safety in James Baldwin and Colm Tóibín

In his introduction to a new edition of James Baldwin’s 1956 novel *Giovanni’s Room* (a piece that was also published in *The New Yorker*), Irish writer Colm Tóibín quotes from an interview given by Baldwin in 1984: “Giovanni is not really about homosexuality. It’s about what happens to you if you’re afraid to love anybody.” This quote illustrates a dynamic that is central to much of Baldwin’s work and its reception: Whereas critics often aimed to describe his writings by essentialist categories such as “homosexual”, “protest-oriented” or “African-American”, Baldwin himself was eager to claim something else as central: the idea that life is generally “unsafe” and frightening because human emotions and longings are ambivalent, risky, and unstable. Beginning with a more in-depth elaboration on the relation between fear, love, and safety in Baldwin’s writings, my paper aims to look at Tóibín’s own literary work: Tóibín, who has discussed Baldwin in several essays and public conversations, and provided the introductions to the recent editions of two of his books, is the author of eight novels and two story-collections, which share thematic and stylistic parallels with Baldwin. While Tóibín has similarly resisted being categorized as author of primarily “gay” or “Irish” novels, it has recently been noted that “anxiety and uncertainty” as well as “the implications of ambiguity” can be seen as defining features of his work (Delaney 2008). But can the “silent” fear that haunts the protagonists in his *The Story of the Night* or “A Long Winter” actually be considered as identical or similar to the fear of loving another person central to *Giovanni’s Room*? To what degree do the writers share similarities in narrative technique (such as sentence structure and point of view) or visual imagery (such as the emphasis on mirrors, windows, and gazes) that express this anxiety and ambivalence?

Biography: Gianna Zocco is a University assistant at the Department of Comparative Literature at the University of Vienna, and she is currently spending a one-year postdoctoral research fellowship at Columbia University in New York City. Her PhD-thesis focused on the motif of the window as opening into the interior in contemporary literature, and it was published by Weidler in 2014. She is currently working on a research project investigating the images and functions of the German-speaking region and its history in African American literature.

Keywords: James Baldwin; Colm Tóibín; fear and emotions; fear and love; intertextuality

Metka Zupančič

PhD, Professor of French-Modern Languages at The University of Alabama at Tuscaloosa (AL, USA)

mzupanci@ua.edu (or mzupanci833@gmail.com)

Divakaruni's *Before We Visit the Goddess*: overcoming fears and instabilities

In her 2016 novel, *Before We Visit the Goddess*, Indian born writer Chitra Banerjee Divakaruni (residing in Houston, Texas), approaches the notions of fear and instability from a rather global perspective. From a number of narrative angles, she constructs her novel on the (often failed) connections between three generations of Indian women, a grandmother Sabitri who never leaves India, her daughter Bela who eloped with her betrothed to United States, and her only child Tara. The three women have experienced major life challenges that only reinforced their difficulties in adapting to new situation, with the impossibility of feeling secure in any of them. The acceptance of life's demands and of one's shortcomings only comes at the end of the novel. A direct reconciliation and a final appeasement of fears is not possible for the three of them (as Sabitri died in India, without having seen her daughter and even less her granddaughter). There is nevertheless the option that Bela and Tara might be able to construct a relationship that will not be built upon fear of betrayal and on continuous distrust. A chance visit to a Hindu temple in the United States is certainly not a promise for Tara, to overcome her sense of social instability by reconnecting to her roots. It does nevertheless bear a symbolic value: the goddess in the temple may eventually allow Tara to find the "goddess within," her intrinsic value as a potentially strong woman who will accept her family (female) genealogy, beyond national and geographical boundaries, and find some peace in the new hybrid global environment where stability is becoming a very rare commodity. In this sense, Divakaruni's novel echoes many similar attempts in contemporary prose, to show that some balance can eventually to be gained, in this scary and uncertain world of today.

Biography: Metka Zupančič is a 20th-21st century French and Francophone studies specialist, also working in the field of comparative literature (contemporary Indian diaspora; translation studies; contemporary Slovene literature). Her publications in English, French and Slovene include monographs *Les écrivaines contemporaines et les mythes. Le remembrement au féminin* (2013), *Hélène Cixous: texture mythique et alchimique* (2007) and *Lectures de Claude Simon. La polyphonie de la structure et du mythe* (2001). She also edited a number of volumes such as *La mythocritique contemporaine au féminin. Dialogue entre théorie et pratique* (2016), *Death, Language, Thought: On Gérard Bucher's L'imagination de l'origine* (2005), *Hermes and Aphrodite Encounters* (2004) and *Mythes dans la littérature contemporaine d'expression française* (1994). Her co-edited volumes include *Le Mal dans l'imaginaire littéraire français (1850-1950)* (1998), with Myriam Watthee-Delmotte, and *Réécriture des mythes: l'utopie au féminin* (1997), with Joëlle Cauville.

Keywords: Indian diaspora; instability; women's genealogy; fear; life challenges.

PANEL PROPOSALS

PANEL 1

Dr Patricia García
Assistant Professor at University of Nottingham
dr.patricia.garcia@gmail.com

Fear of Infinity: The Problem of the Absent Boundary in Contemporary Fantastic Fiction

The boundary, border or frontier is an essential notion of human spatiality, since it roots the individual in a particular space that s/he can identify with: self and other, here and there are structured and arise through the awareness and affirmation of a border that very often has an architectural presence.

This research is dedicated to the theme of apeirophobia, or fear of the infinite. Starting with the infinite figures created by Jorge Luis Borges, I bring together a corpus of contemporary texts in different languages with a common feature: the boundary that defines a physical space (railway, road, lift, house) disappears giving rise to a structure that the characters perceive as infinite leading to recurrent motifs that will be analysed, such as descriptions of the vastness of space, temporal suspension and disintegration of the subject in space.

This paper examines the narrative techniques that configure the metamorphosis from the finite to the infinite in literary space. It also explores the construction of physical and existential vertigo experienced by the characters entrapped in an infinite structure. The theme of apeirophobia in contemporary literature questions the very function of border as a reaffirming existential concept and unveils a critical dimension regarding our contemporary rootlessness. Johan Schimanski's— one of the keynote speakers at this conference — approach to the boundary as a hermeneutical experience will serve as a framework for my analysis, in order to question the act of identity negotiation when an absent boundary fails to assert the position of the body in space.

Biography: Dr Patricia García is an Assistant Professor in Hispanic and Translation Studies at The University of Nottingham. She has previously taught at Dublin City University and Trinity College Dublin. Her research focuses on the areas of the contemporary short story and human geography and literature. She is a member of the Spanish Research Group on the Fantastic (GEF, Grupo de Estudios de lo Fantástico) and of the editorial board of the academic journal BRUMAL: Research Journal on the Fantastic. She has published widely on the fantastic and edited several volumes. Her most notable publications include *Space and the Postmodern Fantastic in Contemporary Literature: the Architectural Void* (Routledge, 2015) and *Visiones de lo fantástico: aproximaciones teóricas* (co-edition with Dr David Roas, E.D.A., 2013). She has been a guest lecturer and researcher in Ireland, Spain, France, Lebanon and India and writer-in-residence at the Centre Culturel Irlandais (Paris) and International Writers' and Translators' Centre of Rhodes (Greece).

Keywords: border studies – borderscapes – geocriticism – the fantastic – suspension – infinity

Raquel Velázquez Velázquez

Dr, Lecturer in Hispanic Studies, Universidad de Barcelona, Faculty of Philology.

raquel_velazquez@ub.edu

Living Dolls in the 21st Century, or How to Keep Provoking Pediophobia

The twenty-first century seems to have not yet exhausted the possibilities of the fear with which literature and fantasy films have associated the so-called talking, living or devil dolls. Despite the many revisits and rewritings that this already classic trope of the fantastic genre has received throughout the history of literature and film, authors continue to explore new ways of fear linked to the doll or dummy, which is the materialization of contemporary social and identity concerns. Undoubtedly, new current social phenomena -like reborn babies (dolls adopting hyper-realistic human form); or baby dolls, girls (to a lesser extent boys) that shape their body, and dress up and put on their makeup to resemble a living doll- have contributed to the revitalization of the “devil-doll” topic in the literature of the new century. The reaction that these phenomena sometimes provoke is close to what Masahiro Mori defined as the uncanny valley in the field of anthropomorphic robotics. Based on the idea of Mori, and doing a revision of the cultural tradition of the living doll, this paper studies the different revivals of the devil doll in the 21st century. We discuss what the new fears of the 21st century are in relation to the old association between puppet/dummy/doll and human; in other words, how the deautomatisation of old topics is achieved in order to continue causing fear in the viewer/reader and destabilise their safety.

Biography: Dr Raquel Velázquez Velázquez completed her PhD in Hispanic Philology at the University of Barcelona and obtained a Master’s in Comparative Literature and Cultural Studies at the Autonomous University of Barcelona, with a final project on Fantastic Literature. She is a Lecturer at the University of Barcelona, and as a Visiting researcher has also taught some courses at the University of Oxford (Hertford College), the University of Amsterdam and the Free University of Berlin. Her areas of research include Spanish literature and press during the Spanish Dictatorship, biblical and mythological rewritings in 20th and 21st century novels, cinema and literature, fantastic microfiction, and sanatorium narratives. She is currently participating in two research projects, one on the works of the writer Camilo José Cela, and the other one on the Fantastic in Spanish literature, cinema and television.

Keywords: living dolls, pediophobia, the uncanny, 21st century

David ROAS

Dr, Senior Lecturer in Literary Theory and Comparative Literature, Universidad Autónoma de Barcelona

david.roas@uab.cat

Peur à l'impossible. Vers une théorie sur la peur et le fantastique

Le conte fantastique remplace la familiarité pour l'étrange, il nous place d'abord dans un monde quotidien, normal (le nôtre), qui immédiatement est agressé par un phénomène impossible -et en tant que telle incompréhensible- qui subvertit les codes -les certitudes- que nous avons conçu pour percevoir et comprendre la réalité. Il détruit notre conception de la réalité et nous met dans l'instabilité et donc dans une inquiétude totale.

Mais la peur, l'inquiétude, suscitée par le fantastique est une expérience très spéciale: il est une impression, bien que se manifeste habituellement dans les personnages, il affecte directement au récepteur, puisque cela se produit lorsque notre idée de la réalité est subverti. Un effet que je l'ai appelé «peur métaphysique» et je considère propre et exclusif au fantastique (dans toutes ses variantes). En face de lui, il serait ce qu'on pourrait appeler «la peur naturelle», causée par la menace physique, la mort et cela qui est matériellement effrayant.

Ma communication offrira une réflexion sur ces deux types de peur et sur sa fonction et sa signification dans le fantastique.

Éléments biographiques: Dr David Roas est écrivain et professeur de Théorie Littéraire et Littérature Comparée à l'Université Autonome de Barcelone, où il dirige aussi le Grupo de Estudios sobre lo Fantástico (GEF, Groupe d'Études sur le Fantastique) et Brumal. Revista de Investigación sobre lo Fantástico/Brumal. Research Journal on the Fantastic. Il est auteur, entre d'autres, des livres Teorías de lo fantástico (2001), Hoffmann en España. Recepción e influencias (2002), De la maravilla al horror. Los orígenes de lo fantástico en la cultura española (2006), La sombra del cuervo. Edgar Allan Poe y la literatura fantástica española del siglo XIX (2011), Tras los límites de lo real. Una definición de lo fantástico (2011; IV Prix Málaga d'Essai), et A ameaça do fantástico. Aproximações teóricas (trad. Julián Fuks, 2014). Il est, également, l'auteur de cinq livres de récits: Los dichos de un necio (1996), Horrores cotidianos (2007), Distorsiones (2010; VIII Prix Setenil au meilleur livre de récits espagnol), Intuiciones y delirios (2012) et Bienvenidos a Incaland® (2014). Il a publié aussi deux romans: Celuloide sangriento (1996) et La estrategia del koala (2013).

Mots-clés: fantastique, peur métaphysique, peur naturelle, narration, cinéma.

PANEL 2

Bertrand GUEST

Maître de conférences de Littérature générale et comparée à l'Université d'Angers
bertrand.guest@univ-angers.fr

Narratologie du risque et de la catastrophe

Le risque environnemental, comme d'autres qui pèsent sur l'Europe contemporaine, mêle par excellence des représentations plus ou moins fondées à des faits, eux mêmes plus ou moins connus ou occultés. Marquée par une certaine culture du secret, l'industrie nucléaire en particulier manie des discours et des récits qui ne permettent pas à tout un chacun de comprendre les enjeux scientifiques réels de ses pratiques, au risque d'ouvrir la voie à une confrontation simplement idéologique entre pro- et anti- qui, si elle politise le débat sur une éventuelle sortie du nucléaire, n'accède pas toujours aux réalités matérielles confinées loin des discours publics. C'est dans ce contexte que la peur du nucléaire se développe et trouve en littérature ses propres formes, qu'il s'agisse de dénoncer l'opacité d'un secteur industriel, de documenter les effets durables des accidents et des catastrophes, de fantasmer ou d'avertir sur les risques ou encore, inversement, de défendre la branche en question. Le nucléaire est partie prenante dans la façon dont sont imaginés et parfois idéalisés des environnements et des sociétés sécurisants en Europe. Des récits réalistes (La supplication Tchernobyl de S. Alexievitch,) aux fictions dystopiques (Le nuage radioactif de Benjamin Berton, 2014) et même à la littérature de jeunesse (Silence, on irradie de C. Léon, 2011) et à la BD (Kanopé de L. Joor, 2014), le thème du nucléaire gagne tout le spectre des écrits littéraires comme des productions filmiques, et significativement, qu'ils soient fictionnels ou non. C'est pourquoi il semble intéressant de confronter ces textes et ces images à ceux que produit l'industrie nucléaire elle-même (publicités et discours publics, revues et colloques, communication, lobbys...), qui sont aussi des récits et également dotés d'effets sur les représentations sociales. Comment l'information scientifique elle-même pénètre-t-elle ou pas ces différents récits ? Quelle y est la part du storytelling et comment la fictionnalité se trouve-t-elle parfois là où on ne l'attend pas ? Quels constats tirer d'une peur qui se déploie à toutes les échelles, des mobilisations locales liées à telle centrale, au niveau global (l'impact de Fukushima est planétaire et profond même en Europe) ?

En sortant de l'idée qu'il y aurait d'un côté de pures représentations (en soi toujours infondées) et de l'autre de purs faits (inexplicables à tous), où peut mener le rapprochement des différents discours sur un même « hyperobjet » (T. Morton), tel que le nucléaire, comme autant de récits a priori pas incomparables ? Partant de l'hypothèse que les émotions sociales résultent d'un mélange complexe de savoirs et de représentations qu'il appartient, entre autres, à la narratologie et aux études culturelles, de déconstruire, nous traiterons un corpus de documents de statuts délibérément variés comme un ensemble de récits justiciables d'analyses intermédiaires relevant de la géocritique, des études (post-)coloniales, de l'écocritique, du post-humanisme, du New Materialism et de l'épistémocritique (littérature et science).

Participants au panel:

Mme Anne-Rachel Hermetet, Professeur de Littérature générale et comparée à l'Université d'Angers « Comment écrire après Fukushima ? Poétique du récit pour l'âge nucléaire. À propos de Fukushima et du Journal des Jours tremblants de Yoko Tawada »

Mme Sandra Contamina : « L'invention de la catastrophe : analyse de récits classiques et modernes »

PANEL 3

Head of panel:

Kai Mikkonen kai.mikkonen@helsinki.fi

Umberto Rossi teacher@fastwebnet.it

Panel Proposal: *Between Fear and Safety: Post-Memory in “European” Comics and Graphic Narratives*

One of the focal questions posed in the CFP of the congress is “How are increasingly popular adaptations and multimodal works of art connected to contemporary notions of fear and safety in their ways of (re)telling (past) stories?” Thus one promising research path is the exploration of graphic narratives (or comics) that deal with issues of fear and safety in the European context, the more so when the discussion of comics is pivoted on the concept of post-memory, as defined by Marianne Hirsch. Hirsch has used the term “postmemory” in relation to Art Spiegelman’s *Maus* (1991) to mean “the relationship that the ‘generation after’ bears to the personal, collective, and cultural trauma of those who came before-to experiences they ‘remember’ only by means of the stories, images, and behaviors among which they grew up”.

Spiegelman is an American comics artist, but the story he tells and draws in *Maus* is a retelling of one of the darkest and most notorious episodes in the recent European history: the Shoah, which remains a major point of reference in contemporary discussions about racism, xenophobia, and ethnic hatred in our continent (from the hostility towards migrants to the resurgence of quasi-Fascist/Nazi political movements in many EU countries).

Hence the panel will focus on several lines of academic research and debate, first of all contemporary comics by European authors dealing with fear and safety in the European context, by focusing on recent or moderately remote past events (Hirsch’s “generation after” may also be widened in scope by thinking in terms of “generations after”, e.g. in graphic narratives about the Great War, Fascism, Nazism, left-wing terrorism, or ethno-nationalist conflicts such as the IRA campaigns or the Troubles, etc.). Then of course also comics from a recent past dealing with fear and safety (e.g. terrorism, racism, economic crises, authoritarian regimes, war, disasters, immigration and emigration, environmental issues) can be reinterpreted against the background of contemporary concerns about those issues.

But the scope of the panel may be widened by including comics by non-European authors though set in contemporary/recent past Europe and dealing with issues of fear and safety. Moreover, also comics dealing with collective (and/or individuals’) paranoia shall be taken into account, as this concept may be said to bridge the apparently mutually exclusive ideas of fear and safety.

Last but not least, the panel will also deal with critical/theoretical approaches to the themes of fear and safety, and those that are directly related to them (e.g. individual/collective paranoia, social control, gated communities, liquid societies, the radicalization of Muslims, etc.), with examples drawn from or analysis based on comics and graphic novels.

PANEL 3: First session – Histories, Stories, Memories, and Post-memories

Riccardo CAPOFERRO

Assistant professor, Sapienza University of Rome
riccardo.capoferro@uniroma1.it

Semiotic Paranoia: The Holocaust in European Graphic Narratives

Few other events have invited reflections on fear and safety as powerfully as the Holocaust. And few other events have questioned the constraints of representation so deeply and insistently. These problems have been articulated by Art Spiegelman's *Maus*, which constitutes a landmark both in the history of the literature on the Shoah and in that of graphic narratives. *Maus* exemplifies a fully-fledged "semiotic paranoia", that is, the awareness that the Holocaust can very easily be misrepresented, and that artistic representation always risks mystifying, eclipsing, or trivializing historical experience. In the late few years, a number of European graphic narratives have taken their cue from *Maus*, focusing both on the nature of the Holocaust and on how to remember and represent it. These works include Michel Kichka's *Deuxième génération* – which focuses on the long-term emotional effects of the Holocaust in a family environment – Pietro Scarpulla's *Una stella tranquilla* – a biography of Primo Levi – and Pascal Croci's *Auschwitz* – which uses a highly specific narrative and visual style to recapture everyday life in the concentration camp. These graphic narratives have contributed to building a common European (as well as Global) history, raising the fear of the past while at the same time offering the safety that only historical awareness can provide.

Biography: Riccardo Capoferro teaches English Literature at Sapienza University of Rome. He has published on various aspects of eighteenth-century literature and culture, in particular on the origins of the fantastic. He has also published on Conrad, Kipling, and their reception in Italian culture.

Keywords: holocaust, representation, post-memory, history.

Takayuki YOKOTA-MURAKAMI

Associate professor in Russian and comparative literature, Osaka University)

yokotamurakami@fulbrightmail.org

Post- and Metonymic Memory in *Message to Adolf*: On What Tezuka Reveals and Conceals to Undo Traumas

A few Japanese comic artists have addressed the catastrophes abroad. Perhaps, traumas are best expressed by direct victims. A remarkable exception is Osamu Tezuka's *Message to Adolf*, describing Holocaust. Thus, in a sense the work concerns "post-memory" in that it is constructed on others' narratives of trauma, although the experience is conveyed not "generation apart," but "geographically apart," representing, as it were, "metonymic memory."

The story, however, largely takes place in Japan, relating the fates of three Adolfs: a German boy in Kobe, who later becomes an SS officer, his Jewish friend, and Hitler. The motor of the story is a secret document testifying that Hitler had a Jewish lineage. Tezuka also inserts lengthy and vivid depiction of incendiary bombing around Kobe, obviously based on his own experience in childhood. Tezuka under cover of war in Europe was rather describing his tragic past, safely distancing himself from it and seeking catharsis.

The theory that Hitler was a Jew has been propagated, which Tezuka may have been aware of. More likely, however, is inspiration from Sanpei Shirato's *The Legend of Kamui*, whose central theme is that the founder of Shogunate was a member of the untouchable caste, a secret samurais and ninjas compete to reveal or conceal. This connection also demonstrates that *Message* was actually about "Japan."

Naturally, this hidden scheme need not be censured. Tezuka does successfully construct collective memory of fear, connecting not the generations but loci, and produce a moving narrative against racial antagonism. Nonetheless he dismisses the history of untouchables and Koreans in the Japanese Empire, who suffered, not genocide to be sure, but tragic fate all the same because of the class/racial discrimination.

This paper attempts to investigate the interplay of post-memory and metonymic memory in Tezuka's graphic novel and explore the less problematic strategies for de-traumatizing.

PhD in comparative literature from Princeton University. Publications include *Don Juan East/West: On the Problematics of Comparative Literature* (SUNY P, 1998), *Manga wa yokubo suru* (Desire in Comics) (Tokyo: Chimashobo, 2006), *Iro-otoko no kenkyu* (The Study of Japanese Libertines) (Tokyo: Kadokawa gakugei shuppan, 2007; winner of Suntory Award for Outstanding Academic Books), and a few dozens of articles in collections of essays and peer-reviewed journals.

Keywords: Holocaust, Osamu Tezuka, trauma, Japanese Empire.

PANEL 3: Second session – Imaginative Variations

Shiamin KWA

Assistant professor, Bryn Mawr College

skwa@brynmawr.edu

The Panther, the Girl, and the Wardrobe: Borderlessness and the Threat of Domestic Terrorism in Brecht Evens' Panther

Brecht Evens' Panther (Drawn & Quarterly, 2015) is a horror story masquerading as a children's illustrated book. The oblong book features brightly colored and ornamented watercolor illustrations, and details the growing intimacy between a little girl and Panther, who emerges from the bottom drawer of her bureau. The dangers are subtle at first, relying on verbally and visually suggestive clues; but, like the 2014 Beautiful Darkness (Vehlmann and Kerascoet), this book plays on the tropes of the children's book and, especially of the dark sexual undercurrent of fairytales. This paper begins with the form of the book itself, which layers lines and colors to tell its story, and eschews the traditional bordered panels of the Comics form. This formal structure mirrors the text itself, which scrutinizes the layers of identity and subjectivity of its characters, whose actions and words are read like clues. Taunting the reader into more elaborate hermeneutics of suspicion that bleed into paranoia, the book invites multiple interpretations of the trauma of sexual abuse at its center, which subtend in the figure of the father. Panther is deliberately ambiguous, choosing to make elliptical suggestions that increase the dread and paranoia against, and because of, the impassability of its surface. The threats of unfixed identity, disguise, and double speak, add meaning to the figure of the pedophile as "domestic terrorist," and Panther invokes contemporary fears of the threat of terrorism, from those who have entered from beyond borders, and now from unknowable 'naturalized' citizens. Reading Panther as a multi-layered examination of the undercurrent of fear that resides in borderless worlds, this paper scrutinizes a "state of exception," where animals are humanized and humans animalized, foreigners enter the domestic space without the necessary papers, and where the sovereign father is ultimately implicated as the greatest threat of all.

Biography: Shiamin Kwa is Assistant Professor of East Asian Languages and Cultures and Comparative Literature at Bryn Mawr College (Bryn Mawr, Pennsylvania, USA). Her research includes a project on theatrical adaptations in world literature, and a project on contemporary literary comics. She is the author of *Mulan: Five Versions of a Classic Chinese Legend* (with Wilt Idema) and *Strange Eventful Histories: Identity, Performance, and Xu Wei's Four Cries of a Gibbon*.

Keywords: Comics, fathers, animal lives, Brecht Evens, state of exception, immigration

Emanuela ZIRZOTTI
Cultore della materia, Sapienza University of Rome
emanuela.zirzotti@gmail.com

Do we need another hero? Resurrecting Arthur and the Knights of the Round Table for the world's safety: Camelot 3000

Much of the fascination of the Arthurian legend resides in the prophecy of the protagonist's return: Arthur, the "once and future king", is destined to rise from the dead sometimes in the future, to answer his land's call for help. Starting from a brief appreciation both of the myth's heritage and of the "Messianic" quality of the king himself, the paper will discuss one of the most interesting contemporary appropriations of the Arthurian legend: Mike W. Barr and Brian Bolland's graphic novel *Camelot 3000* (1982). Claiming to continue "legends chronicled by Sir Thomas Malory", the book portrays the King's return to England in the year 3000, the very moment a "seemingly unstoppable alien race" is threatening mankind with extinction and the world itself with annihilation.

I assume that, while the plot clearly addresses issues of fear and safety by representing Arthur as both an emblem of hope for the war-torn world and the only effective "weapon" against an "alien" enemy, *Camelot 3000* also allows for a possible renegotiation of the concept of post-memory itself by widening its scope. I will thus focus on Sir Gawain's narration of "World War 3", which significantly shifts the story back to the late 23rd century and addresses a collective trauma that both the narrator and the reader can only imagine. Finally, I posit that the reappearance of King Arthur and the Knights of the Round Table against this apocalyptic background testifies to modern man's constant need for heroes and provides an effective means to overcome trauma and fear, in the 1980s as in the 21st century.

Biography: Emanuela Zirzotti obtained her PhD in Literatures in English at "Sapienza" University of Rome in 2008 with a dissertation on Greek and Roman influences in the work of Irish poet Seamus Heaney. She works mainly on modern and contemporary literature, focusing in particular on the intertextual approach of poetry and prose. Her publications include essays on Anglo-Irish authors, American Graphic Novels and translations, and the monograph *Incontrando l'antichità: Seamus Heaney e i classici greci e latini* (2014) [Meeting Antiquity. Seamus Heaney and Greek and Roman Classics].

Keywords: appropriation, Arthurian myth, hope, heroes

Marco PETRELLI
PhD Student, Sapienza University of Rome
marco.sal.petrelli@gmail.com

“I Have Delivered it”: From Hell and the Paranoiac Allegory of the XXth Century

In Alan Moore’s *From Hell* (1989-1996) royal physician William Gull/Jack the Ripper, after committing the last and most gruesome of the White Chapel murders, declares to have just brought into being the twentieth century “for better or for worse”. The beginning of this process of delivery had coincided with Hitler’s conception and his mother’s subsequent vision involving a blood-vomiting church; its end shows yet another vision when a hallucinating Gull is pictured in a contemporary corporate office. Such visions appear throughout, probably inspired by Moore’s philosophy of time as a spatial dimension in which past, present and future coexist. Moore creates this “architecture of history”, as Gull defines it, by putting together fictionalized accounts of the murders, biased reconstructions, memoirs, newspapers, paintings, imagination and sheer invention. *From Hell* forces us to constantly renegotiate the truth-value of memory and history, using the Whitechapel murders as a metonymy for everything that went wrong in the twentieth century — Islamic fundamentalism, World War II, the Holocaust and, above all, the rise of collective paranoia through the uneven master narratives created by conspiracy theories. Frederick Abberline’s last lines, “Makes you wonder ‘ow much of the world is true”, summarize one of the novel’s main concerns: the psychological dissection of the twentieth century’s anxieties through their displacement in time and geographical circumscription. Published in its final form in the twenty-first century and set at the end of the nineteenth century, *From Hell* is really one colossal study on postmodern paranoia’s machinery.

Biography: Marco Petrelli is a Ph.D. student in the department of American, European and Intercultural Studies (with a specialization in American literature) at “Sapienza” University of Rome, where he is completing a dissertation on pastoral and Gothic spaces in Cormac McCarthy’s Southern novels. He is interested in contemporary American literature, Southern studies, Postmodernism (especially Geocriticism) and the relations between literature and music. He has published articles on Cormac McCarthy and William Faulkner.

Keywords: Alan Moore, paranoia, Holocaust, *From Hell*, postmodernism

Umberto ROSSI
Independent scholar, Rome
teacher@fastwebnet.it

Villain or Revenger? Reconsidering Alan Moore's *V.* after a Season of Bombings and Massacres in Europe

A comics masterpiece that was born out of the complex negotiations of post-memory and, at the same time, seems to address our contemporary concerns, is *V for Vendetta* (1982-85), written by one of the most important practitioners of the sequential art, Alan Moore, and illustrated by David Lloyd. While this paradigmatic graphic novel has been generally read against the background of the revamped Cold War of the 1980s, re-reading it with hindsight today allows us to see the ambiguity of the hero/anti-hero, the arch-terrorist *V.*, whose deeds acquire even more poignancy in relation to the current European debates about terrorist threats. The powerful meta-literary frame adopted by Moore, which re-reads the Elizabethan and Jacobite revenge tragedy by reinterpreting it in the light of more recent genres (superhero comics, dystopian fiction, but also postmodernism, given the powerful allusions to Thomas Pynchon's debut novel, *V.* [1963]) forces us readers—perhaps even more urgently today than when the series was first published—to ask ourselves if *V.* is an avenger bent on revenge, a revolutionary prophet struggling for the freedom of humankind, or a deranged terrorist lost in vortex of death and destruction. A discussion of this milestone of the sequential art will unavoidably compel us to reconnect it to its historical background (Afghanistan, cruise missiles, neutron bombs, the SDI) but also to much more recent events (the terrorist war waged by Al Qaeda and Daesh, the attacks in Paris and Brussels).

Biography: PhD in Comparative Literature at Università RomaTre, 1995. Has published *Il secolo di fuoco* (Bulzoni 2008), an introduction to war literature in the 20th Century; *The Twisted Worlds of Philip K. Dick* (McFarland 2011); has edited the collection of essays *Dream Tonight of Peacock Tails* (CSP, 2015, with Paolo Simonetti) on Thomas Pynchon's *V.*; has edited the July 2015 special issue of *Science-Fiction Studies* on Italian SF (with Arielle Saiber and Salvatore Proietti).

Keywords: Alan Moore, *V for Vendetta*, terrorism, cold war, dystopia.

Lisa De Tora,
Hofstra University, USA
lisadetora@hotmail.com

Technophobia and the Des(s)erts of the Real: Representing PTSD in Graphic Novels

The role of narrative in medicine and public health has been theorized in multiple ways: for example, the work of scholars like Richard Gwynn, Cheryl Mattingly or Linda Garro tend to focus on function of medicine in communication or the role of narrative in communicating within a clinical space. Other discourses, like Narrative Medicine draw on multiple disciplines to interrogate the practical and ethical implications of narratives in the clinic and the role of fictional narratives in providing models for real-life clinical decisions. This discourse includes work by literary scholars like Wayne Booth and ethicists like Hilde Lindeman Nelson.

My topic is the representations of PTSD in recent graphic novels and how those representations can be read in terms of the type of ethical work Booth describes as well as a model of “posthumanity” that Daniel Dinello associates with a preoccupation with the viral in science fiction in popular culture, especially after the end of the Cold War. In *Technophobia!: Science Fiction Visions of Posthuman Technology*, Dinello describes a widespread tendency in Hollywood film and popular culture following the Cold War. Popular anxieties about nuclear war came to be replaced by a preoccupation with terrorism and infection. In these new narratives—*Hot Zone*, *The Peacemaker*, *Outbreak*, and *28 Days Later*—terrorists and disease, rather than nuclear Armageddon, threaten to destroy humanity, or at least inconvenience it in a major way. Dinello is primarily concerned about this shift insofar as it operates within a totalizing dystopian discourse of technological “posthumanity,” and its associated suppression of emotions and love. Dinello sees science fiction as highly preoccupied with the notion that computers and technology will transform humanity into viruses or machines, thus eliding the human experience.

I examine how specific public health narratives—specifically PTSD, which to my mind combines many of the qualities of infectious diseases and terrorism both literally and in the popular imagination—in recent graphic novels. PTSD, post-traumatic stress disorder, has come increasingly into the public imagination since the O.J. Simpson trial, the 9/11 attacks and the Gulf War, spurring the development of the novel theoretical field of trauma studies, which as E Ann Kaplan has observed, underwent significant revision during the twenty-first century. One of the most significant characteristics of recent trauma studies—I’m thinking here of work by Cathy Carruth, Shoshana Felman, and Dominick La Capra—is a tendency to emphasize “collective” rather than individual trauma, that is holocausts, tragedies and military events rather than domestic violence: the issues Zizek discusses as comprising a desert of the real. This distinction is important when considering narrative forms because shared trauma tends to be codified in the public imagination quite differently than individual experiences. For example, PTSD caused by domestic violence is more likely to be victim-blaming than is PTSD caused by losing a limb in the Afghanistan theater, and popular culture tends to reinforce, rather than contest, these paradigms.

Depictions of PTSD in recent graphic novels create an interesting public health discourse in part because they reproduce the type of flattened experience and elision of emotion that Daniel Dinello associates with posthumanity in science fiction film and in part because they find ways to render visible the unrepresentable horrors associated with the “unspeakable” in clinical diagnostic descriptions of PTSD, like Judith Herman’s seminal *Trauma and Recovery*.

PANEL 4

Framing New Identities through Fear, Insecurity and Anxiety in Contemporary European Literatures: Provocative Case Studies

This panel deals with the significance of literature and storytelling for representing and overcoming sociocultural conflicts, collective traumas and personal anxieties, racist and political persecution. The provocative nature of these case studies consists mainly in their critical representation of an open dialectical movement between the fear of and the fight for new identities. The languages of this panel will be French and English.

Main organizer:

Franca Sinopoli

Associate professor of Comparative Literature, Sapienza Università di Roma (Sapienza University of Rome), Dipartimento di Studi greco latini, italiani, scenico musicali
franca.sinopoli@uniroma1.it

Alexandra VRANCEANU

Maître de conférence, Département d'Etudes littéraires, Faculté de Lettres, Université de Bucarest, alexandra.vranceanu@g.unibuc.ro

L'angoisse dans les romans policiers et politiques de Oana Orlea et Virgil Gheorghiu

Je me propose d'analyser le thème de la peur dans les romans *Un sosie en cavale* (Paris, Seuil, 1986) de Oana Orlea et *Le grand Exterminateur* de Virgil Gheorghiu (Paris, Plon, 1978). Dans ces romans la peur est inspirée par la conviction que la police secrète des communistes roumains, La Securitate, est omniprésente et toute-puissante, même au-delà des frontières nationales. *Un sosie en cavale* et *Le grand Exterminateur* ont été publiés en français par des écrivains échappés de Roumanie, qui ont été les témoins de l'histoire traumatique de l'Europe après la seconde guerre mondiale. L'univers de ces romans est dominé par la présence du Rideau de fer, qui sépare le monde en deux : d'une part, il y a la Roumanie communiste, décrite sous la forme d'une dystopie, comme une prison d'où les personnages rêvent à s'échapper ; de l'autre côté il y a Paris, la ville rêvée par les personnages, qui est décrite par Orlea et Gheorghiu comme une sorte de capitale de l'Europe démocratique, et surtout comme une terre d'asile. Ce type de représentation de l'espace européen, typique pour la littérature des années 70-80, est dominé par la peur, qui n'abandonne pas le ressortissant de l'enfer communiste. Chez Orlea et Gheorghiu elle se manifeste à travers la trame policière, qui cache un message politique et qui inspirée par la biographie assez romanesque de Virgil Gheorghiu et de Oana Orlea. Ils choisissent pourtant ne pas employer ni l'autofiction ni le récit de témoignage, mais d'utiliser la formule du roman policier sous l'apparence duquel ils représentent l'histoire récente de l'Europe et les traumatismes provoqués par la guerre froide. L'impression de ne se trouver jamais en totale sécurité, même dans le monde libre, est le thème dominant de ces romans.

Éléments biographiques: Maître de conférences à l'Université de Bucarest, Alexandra Vranceanu, HDR en littérature comparée (Université Paris-Est Créteil), a enseigné aussi comme ATER à l'Université «Jean Monnet» de Saint-Etienne et à l'Università di Padova (2010-2016). Ses domaines de recherche sont: les rapports entre la littérature européenne et la littérature roumaine, la littérature de l'exil et de migration, l'ekphrasis dans la littérature contemporaine. Elle a publié plusieurs livres, dont *Les aventures de l'ekphrasis dans la fiction contemporaine*, Editura Universităţii Bucureşti, 2011, *Meridiani della migrazione nella letteratura romana da Ureche a Cioran*, Editura Universităţii Bucureşti, 2012. Elle a co-organisé plusieurs colloques dont elle a co-dirigé les actes: *Migrazione e patologia dell'humanitas nella letteratura europea contemporanea*, Peter Lang, 2012; *Terra aliena. L'esilio degli intellettuali europei*, Editura Universităţii Bucureşti, 2013; *Rifondare la letteratura nazionale per un pubblico europeo. Da un'idea di G. Mazzini*, Peter Lang, 2015.

Keywords: littérature roumaine, communisme, littérature de l'exile et migration, roman policier, dystopie, angoisse.

Carlo BAGHETTI
Doctorant, Aix-Marseille Université
carlobaghetti@univ-amu.fr

Le travail féminin entre peur et insécurité sociale : représentation des employées chez Murgia et Nothomb.

À distance de sept ans, en Italie et en France, deux écrivaines publient deux romans qui représentent des personnages féminins au travail. En 1999, Amélie Nothomb publie *Stupeur et tremblement*, un roman d'entreprise qui se déroule au Japon, où la protagoniste, arrivée pour occuper le poste d'interprète, à la suite d'une série d'incompréhensions et d'actions de *mobbing*, est reléguée au rang de femme de ménage. En Italie, Michela Murgia publie en 2006 le roman *Il mondo deve sapere*, compte-rendu en forme de roman (qui, dans sa première version, était un blog) qui raconte l'expérience d'une protagoniste dans un centre d'appel, véritable nid de violence et injustices. Certaines conditions de départ nous permettent de rapprocher ces deux romans et de les interroger de manière comparative : proximité temporelle de publication, genre sexuel de l'auteur, déroulé autobiographique, objets de la représentation (*mobbing*). Le rapprochement de ces deux romans a deux finalités : dans un premier temps, interroger la catégorie de genre dans les représentations contemporaines consacrées au travail, où la dynamique sexiste est encore largement présente ; dans un deuxième temps, vérifier dans les deux cas spécifiques abordés, la persistance, l'abandon ou la transformation de la thématique féministe (ici entendu dans son côté de critique à la disparité des genres, aussi bien que de dénonciation de *brimades* d'origine sexuelle, mais aussi de critique au concept de genre tout court). À ce deux exemples pourraient éventuellement être rapprochés d'autres romans moins récents pour mettre en évidence l'évolution de la représentation de la femme au travail.

Éléments biographiques: Carlo Baghetti fait parti du programme doctoral international Académie d'Excellence, créé par la Fondation A*Midex de la Aix-Marseille Université. Il est en co-tutelle avec l'Università degli Studi di Roma, La Sapienza. Il mène une recherche sur la représentation des travailleurs précaires dans la littérature contemporaine italienne. Son parcours d'études universitaires, avant le doctorat, a commencé à Naples (Federico II), puis l'a mené à Paris (Sorbonne Nouvelle, Paris 3), puis à Rome (La Sapienza). Il a écrit plusieurs articles sur la thématique du travail dans la littérature contemporaine. Il a participé à nombreux colloques internationales. Il travaille en ce moment à la publication d'un numéro de la revue «Notos» dédiée au rapport entre littérature et travail. Depuis deux ans, il assure des cours d'italien auprès du département d'italien de l'Université Aix-Marseille. (134 mots)

Keywords: Travail - Précarité - Féminisme - Crise – Identité.

Dagmar REICHARDT

Prof. Dr., Latvian Academy of Culture LAC, Riga/Latvia. Professor for Media Industry and Head of the Graduate School. Dept. International Media and Cultural Management
dagmarreichardt@hotmail.com

The anxiety of the migrant in the work of Giuseppe Bonaviri and its transcultural therapy

This paper deals with transcultural literature as therapy within the context of the polyphonic new migrant literary scene in Italy and the legacy of Giuseppe Bonaviri (1924-2009), both a doctor and writer by profession, who served as a health officer and cardiologist while being also a prolific poet and author of novels. After examining Italy's hybrid origins and the trauma of migration from a literary point of view, I will give a brief overview of Italophone migrant literature and common pathologies of European migration flows in artistic terms. Using his scientific skills as a physician in literature, the Sicilian writer Bonaviri identified himself as an internal migrant (Sicily – Northern Italy – Rome) in order to better diagnose this character on the one hand, while on the other he tried to identify cultural and literary therapies for the illnesses of migration and, thus, of an individual – i.e. psychological – as well as social – i.e. collective – *mal de vie*. Bonaviri's transcultural *humanitas*, the importance of cultural roots and his suggestion of autobiographical writing as therapy will be read in contrast to his fellow countryman Luigi Pirandello (1867-1936), also a continental migrant from Sicily (Sicily – Rome – Bonn/Germany – Rome), with the intention of showing not only the cathartic effect of Bonaviri's texts, but also the significance of literature and writing for overcoming sociocultural conflicts and personal crises. The paper will focus on Bonaviri's diasporic life experiences by showing anxiety as a personal but also collective effect of trauma, resulting from migration experiences, his utopic commitment for safety in terms of pacifism and transcultural thought, as well as by analysing the textual strategies reflecting traditional discourses of fear and safety in his works (parameters of resilience and realism going back to Giuseppe Verga's Verism and Classical Antiquity, fantastic narration patterns, Me-perspective, Transmediality, Ecocriticism, and Gender) in order to re-visit, finally, his role as a "Father" of Italophone migration literature in a European transcultural frame.

Biography: Dagmar Reichardt is Professor of Media Industry and Head of the Graduate School (Doctoral Program of Cultural Studies) at the Department of International Culture and Media Management of The Latvian Academy of Culture LAC, Riga/Latvia, in cooperation with Hochschule für Musik und Theater Hamburg HFMT, Hamburg/Germany.

Book publications: over 50 books edited with German publishers; over 200 further academic books and politico-cultural essays on Contemporary Italian Studies, and Comparative Literary and Cultural Studies; literary translations i.a. of Cesare Cases (1996), Giuseppe Bonaviri (2004) and Pier Paolo Pasolini (2007). Among her main book publications: the trilingual collection *L'Europa che comincia e finisce: la Sicilia* (2006), the academic proceedings *Histoires inventées* (2007) about the representation of French and Francophone history, as well as volumes about literature and cinema (*Letteratura e cinema*; 2014), and fashion made in Italy (*Moda Made in Italy*; 2016).
Awards: International Flaiano Prize (2007); Medal of Cicero (2009).

Keywords: Cultural Trauma, Transcultural Studies, Italophone Migration Literature, Writing as Therapy, Sicily

Nora MOLL
Assistant Professor of Comparative Literature at Università Telematica Internazionale Uninettuno
(Italy, Rome)
n.moll@uninettunouniversity.net

The fear of cultural belonging: Sharon Dodua Otoo's transnational writing

Cultural conflicts, perduring racism and the lack of a broader acceptance of plural identities, in Europe have been thematised in recent years by several "Afropolitan writers". In this case, collective emotions like fear, disease and cultural-based misunderstandings are shaped by literary presentations which may open new identity discourses and which very often are focussed on gender-specific narrations of the body and of the individual affectivities. This paper aims to discuss the (often unsolved) dialectic between the fear of and the fight for cultural belonging, by analysing the narrative texts of the Black British-Ghanian writer and activist Sharon Dodua Otoo, author of two novellas written in English and both translated and published in Germany (*The things I am thinking while smiling politely*, 2012; *Synchronicity*, 2014), where she lives and works since 2006. In 2016 she was awarded with the prestigious Bachmann-Preis, for her yet unpublished short story *Herr Gröttrup setzt sich hin*, dealing with the German Nazi-past. By passing from a realistic style in *The things I am...*, a novella in which the story of a heartbreak seems to be the pretext of a delicate but candid discourse about racism and xenophobia in nowadays Germany, to a sort of magical realism in the fragmented *Synchronicity*, Sharon Dodua Otoo shows the importance of the point of view of blackness for entering the imagery of fear and disease of European society. The ways out of this cultural anxiety the writer shows are very personal, and plain of literary reshaped "Poly-colours".

Biography: Born in Germany in 1969 and graduated in Humanities (Lettere) at the University of Rome Sapienza, Nora Moll conceived her PhD in 2002 in Italian Studies, at the same Institution, working on the rewriting of the *Odyssey* in the 20th century's literatures of the Mediterranean and the Caribbean. In her publications in Italy and abroad she intervened on the theoretical and methodological aspects of Imagology (Image Studies) and Intercultural Studies, on Migrant Literature in Italy and in Europe, and on 20th and 21th century's writers like Ingeborg Bachmann, Thomas Bernhard, Alberto Savinio, Jean Giono, Stefano D'Arrigo, Leonardo Sciascia, Luigi Malerba, Alejo Carpentier, Derek Walcott, Jean-Claude Izzo, Vincenzo Consolo, Amara Lakhous and Tahar Lamri. Her principal publications include: *Ulisse tra due mari. Riscritture novecentesche dell'Odissea nel Mediterraneo e nei Caraibi*, Isernia, Cosmo Iannone, 2006; (with Armando Gnisci and Franca Sinopoli), *La letteratura del mondo nel XXI secolo*, Milano, Bruno Mondadori, 2010; *L'infinito sotto casa. Letteratura e transculturalità nell'Italia contemporanea*, Bologna, Pàtron, 2015.

Keywords: Racism, Cultural disease, Afropolitan writers, Transnational writing.

Franca SINOPOLI

Associate professor of Comparative Literature, Sapienza Università di Roma (Sapienza University of Rome), Dipartimento di Studi greco latini, italiani, scenico musicali
franca.sinopoli@uniroma1.it

The Fear of the Transnational-Based Approach to Literature: Idealized Canon and Monocultural Identity in Italy

A growing attention has been paid in contemporary scholarship by literary theory to literary works published by translingual authors working in a condition of migration and/or diaspora through different languages and/or national and cultural contexts. This presentation deals with literary theory's and historiography's difficulties to account for the space/s where diaspora literary discourses can be discussed, or simply studied by means of critical paradigms, which in turn may need points of comparison among different diaspora literature case studies in different cultural and national contexts. The concept of nation will be used in a dynamic way by juxtaposing and confronting it to the notions of trans-nation – post-nation – globalization – glocalization – world literature, etc. Migration literature, on the other hand, asks for a re-definition of the literary systems in Europe, hence there might be a need to revise or/and change the reassuring notions of national literature. In the case of Italy, the immigrant translingual writers from other European countries and other continents are going to reverse the commonplace of national Italian literature as an aboriginal cultural space. All this means that we will have to tackle the incongruity between the status of contemporary literature in Italy and the 19th-Century monolingual and mono-cultural national paradigm on which national literary historiography is still based.

Biography: Franca Sinopoli is Associate Professor of Comparative Literature at Sapienza University of Rome. She acted as member of the International Comparative Literature Coordinating Committee for the Comparative Literary History in European Languages (AILC-CHLEL) from 2007 to 2015; she is a member of the Modern Italian Studies PhD Board and of the Erasmus Faculty Board in Sapienza. She is in the scientific and editorial boards of “Journal of World Literature”, “Studi e testi italiani” (Sapienza University, Rome), and of the book series "Crossroads. Film, Literature and other Languages” (University of Venice-Ca'Foscari). Since 2013 she has been a member of the Sapienza Summer School scientific board and one of the Referees for the Evaluation of research projects on behalf of the Italian Ministry of Education. She authored 4 books, more than 70 articles, and edited or co-edited 10 volumes.

Keywords: Canon, Nation, Transnational literature, Migration, Diaspora.

PANEL 5

Ghostscapes and Crises of Nations: Ireland and Japan
Head of panel: Rodger Williamson

Rodger Williamson
The University of Kitakyushu
rodgerw1@gmail.com

Lafcadio Hearn's Warnings to the People of Meiji Japan

When Patrick Lafcadio Hearn (1850-1904) arrived at Yokohama Japan in 1890, his belief in the negative impact of modern civilization and its tendencies to overrun and belittle indigenous cultures was predominate in his journalism. As the Meiji Emperor declared in The Charter Oath of the Meiji Restoration, "Knowledge shall be sought throughout the world so as to strengthen the foundations of imperial rule" (Sources 136). Lafcadio Hearn was to be a bearer of knowledge for the New Japan. In his essay, "A Conservative" he describes a zealous and highly spirited samurai youth that embraces the Meiji ideology of Wakon Yosai, "Japanese Spirit, Western Talents." This student enthusiastically pursues what Hearn describes as the superior force of Western civilization. This young man becomes a devoted student of western science and even goes abroad to follow this higher knowledge as his patriotic duty. This student comes to realize the necessity of foreign knowledge to ensure the security of Japan, but he also comes to see the superior beauty and worth of his own, native civilization.

In *Gleanings in Buddha-Fields* Hearn confidently states in his essay "In Osaka," that the ethics that this young samurai discovers are still present, contrary to outward appearances. Hearn believes "It is not true that Old Japan is rapidly disappearing. It cannot disappear within at least another hundred years; perhaps it will never entirely disappear." Modern civilization is encroaching on the Japanese but "Old Japan survives in art, in faith, in customs and habits, in the hearts and the homes of the people: it may be found everywhere by those who know how to look for it" (*Gleanings* 152). The late nineteenth century was a time of the overshadowing and marginalization of minority cultures by a process of rapid modernization. Under great pressure from the United States, Japan was forced to open its doors to the outside world in 1854. Hearn's greatest hope was that his Japanese students could adapt to a new age without erasing their own cultural identities in the process for the sake of Japan as well as all humankind.

Biography: Rodger Williamson, Ph.D. (Cultural Studies), is a Professor in the Faculty of Foreign Studies at the Department of English of the University of Kitakyushu. His field is Comparative Culture and he specializes in the life and literature of Lafcadio Hearn, author and foreign educator during the Meiji Period of Japan.

Keywords: Lafcadio Hearn, Ireland, Japan, Meiji, Modernization

Kenichi KIHARA
The University of Kitakyushu

Upheaval and Transformation in Ireland and Japan: Lafcadio Hearn and W.B. Yeats

Two Irish writers, W.B. Yeats and Patrick Lafcadio Hearn distanced themselves from the political and military turmoil of their age. When Hearn arrived in Japan 23 years after the Meiji restoration, the mediaeval period of the samurai was over and replaced by a new modern government. Four years later, Japan would win the Sino-Japanese War and become the strongest military power in Asia. When Hearn died in 1904, the same year when Japan defeated Russia, Japan was in a period of military expansion.

Both of these writers chose rather to focus their passions on an unrealistic subject: ghosts. What do ghosts have to do with a nation? To answer this question would be to answer the question: “What can literature do to a nation during its most critical moments in history?” Hearn was one of the few Westerners who tried to define the Japanese aesthetic sense through literary expression that had existed somewhat instinctively in the Japanese tradition that was now in great danger of being discarded during this tumultuous period. By doing so, Hearn helped Japan to give itself a clear image of the nation and save its most important cultural core. What Hearn did at this time in Japan almost parallels with what W. B. Yeats did in Ireland at the time of the independence movement. Yeats favorite quotation from John O’Leary clearly exemplifies the situation facing both of them: “There is no great literature without nationality, no great nationality without literature.” Yeats may have seen the same crisis in Japan as he saw in his own country, when he showed great interest in Japanese literature. Japanese writers of this period regarded Ireland as a model country, which, being in the far west of Europe, was struggling to search its own identity. Kikuchi Kan wrote: “Ireland is the country that resembles Japan most.” Saijo Yaso, one of the most prominent poets at this period, launched a literary society to study Irish literature. Akutagawa Ryunosuke, Osanai Kaoru and many other prominent young writers were all influenced by Irish literature in the revival period.

Biography: Kenichi Kihara is a Professor in the Faculty of Foreign Studies at the Department of English of the University of Kitakyushu. His field is Anglo-Irish Literature and he specializes in the literature and poetry of W.B. Yeats.

Keywords: W. B. Yeats, Lafcadio Hearn, Ireland, Japan, Ghostscape

Chiaki SAMESHIMA
The University of Kitakyushu

Kibuki-jima and Riders to the Sea: The Ghostscapes in the Far East and the Far West

The works of Yoshie Hotta and J. M. Synge address critical moments of life in small islands that exist in far East and far West of the world: Koshiki-jima in Japan and the Aran Islands, Inishmann, in Ireland. An island is an isolated and closed place, yet at the same time widely open to the sea. Its cultural identity is a product of the conflict of inclusive forces that receive things from outside and exclusive forces that protect a status quo.

By taking the viewpoint of the old mother who is deprived of her husband and six sons, Synge shows the irrational violence of Nature in *Riders to the Sea*. The critical moment when Maurya loses the last remaining son is the point where all the sorrow, agony and fury of past generations converge in this cruel and fierce environment. In *Kibuki-jima*, on the other hand, Hotta tries to find out what forms cultural identity in Japan, describing a critical moment of a small village community. He describes Kuro-shu, a mysterious sect of ancient hidden Christianity in Koshiki-jima, or Kibuki-jima. Hotta concludes that there is no true essence to the core of this community. Though Kuro-shu is a mystic sect of Christianity, there is no substance in what the villagers believe, what they worship and what they pray to, but just a continuation of ancient rituals and vague ancestor worship.

Both novels show ghosts or ghostly landscapes in their critical moments as mysterious entities that connect people to the land and to past traumatic memories. These “ghostscapes” presented in the two novels show how the crises and dangers that threaten the very existence of the communities are actually what make the communities what they are.

Biography: Chiaki Sameshima, Ph.D. (English Literature) is a Lecturer in the Faculty of Foreign Studies at the Department of English of the University of Kitakyushu. She also completed her MA in Anglo-Irish Literature and Drama at the University College Dublin. Her field is Irish Literature and she specializes in the literature and plays of W.B. Yeats.

Keywords: Yoshie Hotta, J. M. Synge, Japan, Ireland, Ghostscape