

Book of Abstract

1) Sessions plénières / Plenary Sessions

Keynote 1 - PIERRE BRUNEL (Académie des Sciences morales et politiques): *Jeux Odysséens et Jeux sur l'Odyssée*.

Keynote 2 - CAROLINE FISCHER (Université de Pau et des Pays de l'Adour) : *Jeux Interdits*.

La représentation de la sexualité trouve sa place dans la littérature, dès ses origines. À elle seule, cette représentation ne suffit pas toujours pour considérer un texte comme « érotique », ni de la condamner comme « pornographique » ou « obscène », ni de la classer dans la catégorie de la littérature excitante. L'analyse des œuvres de cette dernière, en appliquant les critères définis par Johan Huizinga, Roger Callois ou plus généralement par la ludologie, permet de constater que la plupart des actes sexuels décrits peuvent tout à fait être considérés comme des jeux. Cette communication étudiera certains classiques de la littérature excitante jusqu'à des romans ultra-contemporains pour révéler et mettre en valeur leur dimension ludique.

Caroline Fischer, professeure de Littérature générale et comparée à l'Université de Pau et des Pays de l'Adour. De nombreuses publications sur la littérature excitante (Gärten der Lust, Metzler 1997 ; DTV, 2000) ; auteure de *Der poetische Pakt. Rolle und Funktion des poetischen Ich in der Liebeslyrik* (Ovid, Petrarca, Ronsard, Shakespeare, Baudelaire), Winter 2005, et éditrice de la première traduction allemande des Amours et des Sonnets pour Hélène de Ronsard (Elfenbein Verlag 2006 /2010 /2017) ; codirection de plusieurs ouvrages dont *Intermédialités* (Lucie éd. 2015) ; *Un siècle sans poésie ? Le lyrisme des Lumières entre sociabilité, galanterie et savoir* (Champion 2016) ; *Konzepte der Rezeption*, 3 vol. 1. Réception productive : imitatio, intertextualité, intermédialité. 2. Esthétique de la réception. 3. Réception et transferts culturels, Stauffenburg, 2015, 2018, 2021.

Keynote 3 - NATASCHA ADAMOWSKI (Université de Passau) : *Productive Indeterminacy: On the Relationship between Play and the Reasonable Real*.

Over the course of the last two hundred years theories and discourses on play have differentiated in many ways. They are confronted with a multifaceted field of play phenomena and activities as well as with a history of manifold play objects, materials and playgrounds. Both sides – theories and historical phenomena – have not yet found a convincing correspondence, especially since in research, efforts predominate to view regulated and contingent activities as games, or to interpret a play or a game as a symbol, metaphor, etc. of something else. In most cases, this “something else” refers to what is called “the real thing”; in everyday life. But if playing is not the real thing, we cannot experience anything real, fundamental or true in it. It never gets beyond the stage of preparation, simulation or distraction. The following contribution takes a completely different approach and sees play as a factor constitutive of culture.

Natascha Adamowsky holds the Chair of Media Theory and Cultural History at the University of Passau since 2020. She was previously Professor of Media Studies and digital technologies at the University of Siegen, Professor and Head of the Institute for Media Studies at the Albert Ludwig University of Freiburg and Professor of Cultural Aesthetics at the Humboldt University of Berlin. Her work focuses on cultural studies of digitality, play culture research, media aesthetics, media technology and history.

Keynote 4 - NATALYA KHATCHATRYAN (Université d'Etat Brusov, Erevan) : *Roi, Dame, Valet: Le jeu chez Nabokov.*

Dans la littérature européenne du XIXe siècle, le thème du jeu reflète une reconnaissance généralisée du rôle fatal du hasard, un intérêt irrationnel pour les facteurs inconnus qui déterminent le destin d'une personne. Le sujet du jeu de cartes introduit dans l'intrigue de l'œuvre littéraire le cours imprévisible des événements. Le hasard devient à la fois le mécanisme de l'intrigue et l'objet des réflexions du héros et de l'auteur.

Dans la tradition littéraire russe l'intérêt pour le jeu du destin est particulièrement caractéristique de l'époque romantique, tout comme une réflexion générale sur la prédestination de la vie, devenant une sorte de métaphore de la vie elle-même

Ainsi, dans le roman de Nabokov « Roi, Dame, Valet » le jeu se déroule selon les lois du jeu de cartes et les personnages sont en relation les uns avec les autres dans l'ordre hiérarchique traditionnel. Le symbolisme des cartes devient méthode de création des personnages littéraires. Alors que dans la tradition littéraire russe, la vie était présentée comme semblable à un jeu, dans le roman de Nabokov c'est le jeu qui modèle la vie, prouvant l'existence d'une réalité uniquement ludique, au-delà du choix humain.

Nathalie Khachatryan est professeure de littérature mondiale, docteur ès science, autrice d'une thèse sur le néoromantisme français, soutenue en 2018. Elle a dirigé pendant sept ans le département des langues étrangères à l'Université d'État Brussov à Erévan, puis, pendant 11 ans, la chaire de littérature et culture mondiale de la même Université.

Son expérience de l'enseignement et de la recherche s'est aussi exercée à l'Université de Montréal, où elle était lauréate de la bourse du Cetuq pour la meilleure recherche sur la littérature québécoise.

Ses champs de recherche recouvrent le romantisme et le néoromantisme français, les transferts littéraires et culturels arméno-français, anglo-français, russo-français.

Autrice de deux manuels Histoire de la littérature antique (en arménien) Erevan 2002 et Histoire de la littérature française (Le Moyen Age et la Renaissance) (en français), Erevan, 2004.

Parmi ses 73 publications concernant la littérature française, québécoise, russe, écrites en trois langues, figurent La prose néoromantique en France (monographie), Erevan 2017, Shakespeare et l'évolution du drame français à la limite des XVIII-XIX ss. (en russe) Erevan 2003, L'Antiquité dans les romans de V.Brussov, (en russe) Erevan, 2004, Les traditions néoromantiques dans le drame de Montherlant «La reine morte», (en russe) Moscou.2012, Une interprétation néo-romantique de l'idylle classique :« Virginie et Paul » de Villiers de Lisle-Adam, (en russe) Saint-Pétersbourg, 2011, Le problème du préromantisme français et l'œuvre de J.Cazotte. (en russe), Kaliningrade, 2003, Les particularités du roman historique néo-romantique français World science. Multidisciplinary Scientific edition.N 10 (26), Vol. 4, October 2017 UAE, Dubai, La dichotomie du bien et du mal dans « Les Diaboliques » de Barbey d'Aurevilly, Moscou 2019, L'interprétation du système figuratif de «Faust» dans le roman néo-romantique de Villiers de Lisle-Adam « L'Ève future» (en russe) Perm, 2017

L'esthétique gothique dans la prose néo-romantique française, Moscou, 2023.

Elle a organisé douze colloques internationaux à l'Université Brussov, et a dirigé 13 numéros de la revue annuelle Problèmes actuels de la littérature et de la culture.

Elle a été conférencière dans de nombreux Colloques internationaux à Erévan, Paris, Montréal, Moscou, Saint-Pétersbourg, etc.

Keynote 5 - FEDERICO BERTONI (Université de Bologne) : *Jeux sans fin: Le génie et l'erreur dans le système.*

Le cadre théorique de la conférence est la relation ambiguë entre l'univers du jeu et la rationalité moderne, telle qu'elle a été définie par Horkheimer et Adorno dans *La Dialectique de la raison*. La réflexion portera sur trois auteurs, Vladimir Nabokov, Italo Calvino et Georges Perec, et s'appuiera sur trois textes en particulier: *La défense de Loujine* (1930), *Les villes invisibles* (1972) et *La Vie mode d'emploi* (1978). A travers ces exemples, on va mettre en lumière l'ambivalence du jeu et de

l'expérience ludique : d'une part, une activité codifiée, réglée, fondée sur un ordre tacite mais contraignant, qui vise à construire des mondes fictionnels cohérents et ordonnés ; d'autre part, une passion qui peut devenir vertigineuse et dysfonctionnelle, en pure perte, et qui s'oppose aux paradigmes utilitaires de la vie courante. L'enjeu est de montrer qu'une certaine mise en scène du jeu dans la littérature peut fonctionner comme une sorte d'allégorie de la raison et de son échec, dans la dialectique entre la règle et l'exception, le calcul et l'imprévu, le profit et la dépense (ou la cybernétique et les fantômes, suivant le titre d'un célèbre essai de Calvino). Ainsi, dans le jeu combinatoire des textes, les structures complexes et soigneusement aménagées recèlent souvent un vide, un vice de forme, un point faible qui en perturbe la cohérence et empêche le système (ou le texte lui-même) de se refermer. Car le génie, comme le disait Perec en citant Paul Klee, c'est l'erreur dans le système.

Federico Bertoni est professeur de Théorie de la littérature à l'Université de Bologne. Ses champs de recherche sont la théorie et l'histoire du roman moderne, la théorie de la fiction et des mondes possibles, le problème du réalisme, la relation entre littérature et histoire, l'esthétique de la réception, le roman moderniste, la narration non fiable, la représentation de l'amour dans la modernité bourgeoise. Parmi ses livres : *Il testo a quattro mani. Per una teoria della lettura* (La Nuova Italia 1996, Ledizioni 2010), *Romanzo* (La Nuova Italia 1998), *La verità sospetta. Gadda e l'invenzione della realtà* (Einaudi 2001), *Realismo e letteratura. Una storia possibile* (Einaudi 2007), *Letteratura. Teorie, metodi, strumenti* (Carocci, 2018). Il a réalisé l'édition critique d'Italo Svevo, *Teatro e saggi* (dans *Tutte le opere di Italo Svevo*, sous la direction de Mario Lavagetto, «I Meridiani» Mondadori, 2004). En 2016 il a publié un pamphlet sur la condition universitaire dans l'économie néo-libérale, *Universitaly. La cultura in scatola* (Laterza), et en 2017 son premier roman, *Morire il 25 aprile* (Frassinelli). Il fait partie du jury du prix littéraire «Campiello».

Keynote 6 - SÁNDOR HITES (Université de Budapest) : *Moral Economy Games: Or, how (not) to Gamble your Soul?*

In the lecture I look at nineteenth-century narratives of the Faustian bargain, including Charles Robert Maturin's *Melmoth the Wanderer* (1820), Balzac's *La Peau de chagrin* (1831) and *Melmoth réconcilié* (1835), a sequel and parody of Maturin's novel, Friedrich de la Motte Fouqué's *Eine Geschichte vom Galgenmännlein* (1810), and R. L. Stephenson's *The Bottle Imp* (1891). Each story revolves around diabolic exchanges of salvation for the extension of the natural span of life or the granting of other wishes, and features characters willing to enter into, then eagerly wanting to withdraw from, these deals. Remarkably, as opposed to the logic of Pascal's wager where a chance of infinite gain is set against a chance of finite loss, these narratives introduce contingency into the bargain. Rather than trading predetermined (albeit beforehand unknown) and constant (although potentially infinite) amounts of gain and loss, the sum of values they circulate remains dynamic and, as a rule, tend to decrease, regarding both the pleasures derived from the bargain and the steadily plummeting price at which it is repurchased. As such, the economics of these stories seems to be more engaged with "diminishing returns" or "marginal utility" than a closed circuitry of fixed (use) values, and the transactions they stage are more reminiscent of modern speculative finance and pyramid schemes than ordinary commercial transfers.

In general terms, I want to address these stories as parables of modern existence enmeshed in incessant speculative predictions. Obsessed with gambling, the exercises in moral and economic loss-gain calculus that protagonists perform point to the conflict of long- and short-term risk-probabilities, widely theorized in various "paradoxes" of game theory.

Sándor Hites is Senior Research Fellow at the Research Center for the Humanities, Institute for Literary Studies in Budapest, Hungary, and the principal researcher of the Lendület Research Group "The political economy of Hungarian literature in the 19th century" (2019–2024) housed at the Institute. He has published extensively on the Hungarian novel, twentieth century East-Central European exile, and the economics of literature. Currently, he is finalizing a book about the political economy of world literature, forthcoming with Cambridge University Press. Hites has held visiting fellowships at the University of London (2009) and at the University of Edinburgh (2012); in 2012–2013 he was Visiting

Professor at the Babes-Bolyai University, Cluj/Kolozsvár, in 2015–2017 at the Munk School of Global Affairs, University of Toronto.

Keynote 7 - HANS-JOACHIM BACKE (IT Université de Copenhagen) : *Between Narrative and Play: Fluctuating Boundaries*.

Digital games have been researched as, among other things, a storytelling medium for over 30 years. In this time, many commonalities to and just as many differences from literary narrative have emerged and formed into theories. The presentation introduces the core tenets of game studies and develops from them the question: What are the poetics of play that go along with, support, or counteract the narratives of digital games? Working with a range of examples, the presentation outlines a ludo-narrative poetics of commensurability, where the aesthetic effect of a text derives from the interplay between narrative and play, or more specifically the agency afforded to the player. What a player is able to do in order to advance the plot and progress in the game is an integral part of the poetics of digital games. While this clearly goes beyond the realm of the literary, this reflection on play as a part of a narrative experience will hopefully offer up perspectives for the encounters of play and literature that are the topic of the conference.

Hans-Joachim Backe holds a Master's degree and a doctorate in Comparative Literature, both from Saarland University, Saarbrücken, Germany. After post-doctoral work at the Department of Comparative Literature of Ruhr-University, Bochum, he has been a member of the Center for Digital Play of the IT University, Copenhagen, since 2014, where he holds the title of Associate Professor and Head of the Play, Culture, and AI section. For his dissertation on "Structures and Functions of Narrative in Computer Games," he received the International Comparative Literature Association's Anna Balakian Memorial Award of 2010. He chaired the ICLA Research Committee on Comparative Literature in the Digital Age and is a member of both the German Association for Comic Studies (ComFor e.V.) and the German Association for Media Studies' Research Group on Comic Studies. His research is focused on the poetics of digital games and comic books. He has published extensively on strategies of self-referentiality and discourses of alterity in these media, as well as on their relation to each other. Other research interests include ecocriticism, narrative theory, and media theory.

2) Atelier parallèles / Parallel Sessions

Atelier 1 / Panel 1: "Game, politics, society 1"

MARIAM POPAL, (University of Bayreuth/Germany): *A Patchwork Paper Play: Imagination Unlimited and Anti-Capitalist 'Justice'? From Schiller to Andaz*, **LÉA DI SANTO-NAVARRO**, (Université de Picardie Jules Verne): *Jouer en société : représentations idéales du jeu et de la civilité*, **CRINA BUD**, (Sorbonne Nouvelle): *(Dé)jouer les raisons des guerres : le théâtre des faits transfuges et de la fiction documentée*.

Cet atelier fonctionne avec les Ateliers 11, 22 et 37. / This panel works with Panels 11, 22 and 37.

- a) **Mariam POPAL**, (University of Bayreuth/Germany): *A Patchwork Paper Play: Imagination Unlimited and Anti-Capitalist 'Justice'? From Schiller to Andaz*.

Starting from Friedrich Schiller's approach to play in *Letters on Aesthetic Education* (1795) that built on Immanuel Kant's ideas in his third critique on judgement (1790), and the different affective layering of the word in Carl Djerassi's play *Foreplay* (2011). In this paper, I indulge in the many dimensions of 'play' as relational threads. In a second part, I look at the epistemological meanings that are attributed to 'play' in one of Nietzsche's as well as Hannah Arendt's texts, relating them to 'play' as a psychological technique of establishing and dissolving borders and conflicts. In the final part, I look at an Afghan children's play *Andaz* as a means to unthink such borders, beyond border thinking, and

beyond borderless capital, as the negotiation of relational threads of affective, dialogical and ethical encounters. 'Play' is in this way scrutinized as a poetological threshold for other planetarian possibilities to imagine, invoke and build another world, more inclined to something called 'justice'.

PD Dr **Mariam Popal** is currently a Post-Habilitation Fellow in General & Comparative Literature/World Literature at the University of Bayreuth/Germany. In her more recent research she works on the connections and correlations of Critical Theory and Postcolonial/Decolonial Studies; indigeneity and orientalism(s); the meanings and theories of World Literature, on the contiguity of theory and practice, on (ongoing) questions of subjectivity, on studies in 'humanism' beyond the digital and on the politics of reading. Her work includes Literary Theory, Philosophy Literature and Psychoanalysis, Queer & Gender Theory, Anglophone & Francophone Literatures, German & North American literatures and (Anti-)Orientalisms.

b) **Léa DI SANTO-NAVARRO**, (Université de Picardie Jules Verne): *Jouer en société : représentations idéales du jeu et de la civilité.*

Inspirés du modèle du *Decameron* de Boccace (1529), *Le Livre du Courtisan* de Baldassare Castiglione, *L'Heptameron* de Marguerite de Navarre (1559) et, dans une moindre mesure, *La Maison des Jeux* de Charles Sorel (1642), mettent en scène des compagnies de personnages qui se réunissent volontairement ou non pour passer agréablement le temps. Dans les lieux clos du récit-cadre – la cour d'Urbino, le monastère de Notre-Dame de Serrance et la maison de campagne de Lydie –, hommes et femmes jouent à se raconter des histoires, débattent, et, dans *La Maison des Jeux*, expérimentent toutes sortes d'autres jeux d'esprit. En d'autres termes, tous ces récits montrent des personnages en train de jouer dans des espaces « séparés », selon l'expression de Roger Caillois. Cette spécificité de l'espace ludique le rend propice à une expérimentation presque utopique. Il s'agit de créer, en même temps qu'un modèle idéal de jeu, un modèle idéal de société : l'assemblée de joueuses et joueurs chez Castiglione, Navarre ou encore Sorel, est choisie et composée de personnages exemplaires.

L'étude de représentation de la mise en place du jeu, de ses « coulisses » – choix de celui-ci, définition de ses règles, organisation des tours... –, plus que celle du divertissement lui-même, révèle que sous leurs apparentes similitudes, les trois œuvres proposent des modèles d'organisation ludique et sociale différents. Elles témoignent d'une évolution de l'idéal de civilité, de celui du Courtisan à celui de la bonne compagnie en passant par l'égalité providentielle des devisants. Les règles du jeu de société ne s'affranchissent donc pas des règles sociales ; au contraire, elles contribuent à les façonner. Représenter l'élaboration d'un espace de jeu en littérature revient alors à représenter l'élaboration d'un idéal social dans un lieu « séparé » mais qui a vocation à se diffuser.

Enseignante agrégée de lettres modernes dans le secondaire, **Léa Di Santo-Navarro** prépare une thèse de littérature comparée intitulée « La civilité au miroir du jeu. Évolutions et représentations du jeu de société dans la littérature narrative de la seconde moitié du XVI^e à la fin du XVII^e siècle en France, Italie, Espagne » sous la direction d'Anne Duprat, à l'Université de Picardie Jules Verne.

c) **Crina BUD**, (Sorbonne Nouvelle): *(Dé)jouer les raisons des guerres : le théâtre des faits transfigés et de la fiction documentée.*

Depuis toujours, les dramaturges ont assumé une mission de passeurs des messages entre les époques, entre les couches sociales, entre le réel et l'imaginaire. Pour y arriver, ils mettent au profit l'une des qualités intrinsèques au jeu : la capacité d'adopter ou de s'adapter à la perspective de l'autrui*. Une fois transposés sur scène, leurs textes s'appuient sur la capacité des acteurs de se projeter hors de soi, d'expérimenter les contraintes et les libertés d'un autre. Cette faculté d'explorer et d'exposer l'altérité rend possible l'action critique (qu'elle soit morale, sociale, politique) du théâtre.

Notre communication montrera que le jeu dramatique peut éveiller les consciences et ainsi déjouer les raisons des guerres et inciter à un raisonnement sur leur absurdité. Deux dramaturges contemporains, Matei Visniec et Alexandra Badea, seront nos repères dans cette exploration. Les pièces de Visniec sur les guerres des Balkans (*La femme comme un champ de bataille ou du sexe de la femme comme champ de bataille dans la guerre en Bosnie*, *Le mot progrès dans la bouche de ma mère sonnait terriblement faux*) sont travaillées par l'interaction entre la fiction dramatique et ses écrits journalistiques. Les faits

qu'ils traitent avec les outils théâtraux dépassent les frontières de l'actualité et s'universalisent. Dans la trilogie *Point de non-retour* d'Alexandra Badea, le jeu dramatique sert à enquêter sur des événements historiques tels que le massacre des tirailleurs africains à Thiaroye en 1944, celui des Algériens à Paris en 1961, respectivement sur le transfert forcé des enfants de l'île de la Réunion vers la France dans les années 1960 et 1970.

**Le jeu et la règle. Rencontres, Recherches et Création du Festival d'Avignon*, sous la direction de Catherine Courtet, Mireille Besson, Françoise Lavocat et Alain Viala, CNRS Edition, 2019.

Crina Bud est membre du département d'Études Italiennes et Roumaines à Sorbonne Nouvelle Paris et fait partie du corps de lecteurs de l'Institut de la Langue roumaine de Bucarest. Dans trois monographies et de nombreux travaux, elle étudie notamment les relations entre littérature et totalitarismes, le rapport entre histoire littéraire et histoire culturelle ainsi que l'interprétation des signes culturels. Elle a collaboré au *Dictionnaire général de la littérature roumaine*, au *Dictionnaire multidisciplinaire de terminologie culturelle* et elle a été la secrétaire exécutive de l'Association de littérature générale et comparée de Roumanie.

Atelier 2 / Panel 2: "The game and the world 1"

RAHILYA GEYBULLAYEVA, (Baku Slavic University): *Philosophy and Philology of Love*, **ANTONELLA IPPOLITO**, (Université de Postdam): *Un point de vue ludique comme accès à la liberté? La vita è gioco (1969) d'Alberto Moravia*, **ALANER IMAMOGLU**, (Eskisehir Osmangazi University): *Quand l'absurdité devient la règle : La civilisation est un jeu bien vertigineux*.

Cet atelier fonctionne avec les Ateliers 12 et 23. / This panel works with Panels 12 and 23.

a) **Rahilya GEYBULLAYEVA**, (Baku Slavic University): *Philosophy and Philology of Love*.

This research explores innuendo and allegory forms of play in medieval Islamic and Christian poetry - literary texts from different cultures and periods, through exploration of the historical semiotics within the context of mediocrity, incorporating diverse methodologies to unravel interconnectedness of literature, language, philosophy and religion for *allegorization of love and wisdom*.

The study focuses on the interplay between *Adapa/adabiyyat* and *Philology/literature*, examining the marriage of Philology and Mercury as depicted in a mythological-allegorical tale within a detailed compendium of late-Roman learning across the seven liberal arts. The investigation extends to *Filioque and its relationship with the Holy Spirit*, thus being linked to philosophical emanation; the *concept of Janan in Islamic classic poetry and philosophy*, where beauty and wisdom intertwine. Additionally, the study explores the parallels between woman as *wisdom's mediator concept*, drawing connections between Philologia and Nushaba.

This comprehensive examination contributes to a deeper understanding of the intricate relationships between language, philosophy, love, and wisdom before and during medieval times. The keywords emanation (philosophical conceptualization), Philology and Mercury, Filioque and Holy Spirit (religious discourse), and Janan /Beauty & Wisdom (philological examination) serve as guiding threads in unravelling love/wisdom innuendo in different ways - the philosophical, philological, lexical, acoustic tapestry as interconnected concepts.

Rahilya Geybullayeva is a full professor at Baku Slavic University, the head of the Azerbaijani Literature Department, at Baku Slavic University, and a founder of the Azerbaijan Comparative Literature Association (2005). She received her Ph.D. in Theory of Literature from Lomonosov Moscow State University in 1989 and is a member of the Executive Committee for the International Semiotics Association. She was a visiting scholar at SOAS, London University (Intercultural Dialogue Regular Programme) and the Comparative Literature Department, University of Wisconsin -Madison, USA (project "Conception of National Literature"); the University of California, Berkeley (for syllabus for Field Development project on "Cross-disciplinary social sciences and methodology and theory"); Abilay Khan University, Almaty, Kazakhstan (April 2014) (Intercultural communications). She also

worked with the Anthropology Department, Harvard University (Identity through the prism of the past or past in the future: rules to follow (October 2019-October 2020); University of Piedmont, Vercelli, Italy (May-June 2023) (Azerbaijani Literature & Language: intercultural parallels with other national cultures).

- b) **Antonella IPPOLITO**, (Université de Postdam): *Un point de vue ludique comme accès à la liberté? La vita è gioco (1969) d'Alberto Moravia.*

Cette contribution se propose d'analyser la mise en scène du motif du jeu dans la pièce *La vita è gioco* d'Alberto Moravia, composée en 1969 et mise en scène en 1970. À ce moment, l'auteur revient au théâtre après une période consacrée essentiellement à la prose narrative, avec le désir d'aborder à travers une écriture dramatique portant sur la confrontation dialectique les questions d'actualité qui interpellaient l'Italie contemporaine. Dans leur satire anti-bourgeoise, les pièces composées à cette époque révèlent un regard philosophique sur le monde, en intégrant des concepts marxistes et freudiens avec une réflexion sur la nature du langage et son rôle dans la représentation de la réalité.

La vita è gioco développe des thèmes déjà traités dans le drame *Il mondo è quello che è* (1966), notamment l'idée du monde comme construction de langage : des jeux linguistiques changeant l'apparence (mais rien que l'apparence) de la réalité donnent le départ de la vie comme « jeu » tout court. Sur des dialogues très serrés, Moravia évoque le jeu comme une occupation trompeuse utilisée pour manipuler et éluder des questions importantes telles que l'inégalité et les maux engendrés par le consumérisme. Jouer signifie alors se passer du contrôle de la raison et dépasser les bornes d'une vision moralisante et/ou utilitariste du monde en agissant avec une vraie « liberté » : Cette perspective rend possible, sur le plan du jeu, tout ce qui n'est pas moralement justifiable sur le plan éthique. Le drame fondé sur le contraste entre « juste raison » et vision ludique du monde s'achève toutefois comme un drame sans morale, dans lequel le jeu représenté s'avère destructeur et conduit tous les personnages à la ruine.

Antonella Ippolito (1974) est chercheuse en Littératures romanes à l'Université de Potsdam, où elle enseigne la littérature française. Ses recherches portent sur la *Divine Comédie* de Dante Alighieri et sur la littérature française et italienne du Romantisme, du XXe siècle et de l'âge contemporain.

- c) **Alaner IMAMOGLU**, (Eskisehir Osmangazi University): *Quand l'absurdité devient la règle : La civilisation est un jeu bien vertigineux.*

Dans sa trilogie de Konstantiniyye, l'écrivain turc Ali Teoman offre une écriture aux traits d'un jeu dans lequel les personnages principaux se trouvent dans des situations extravagantes. C'est une écriture marquée par le magnétisme et le mécanisme de l'absurde qui apparaît sous forme d'une métropole fictive appelée Konstantiniyye. Cette dernière incarne des aspects étranges de l'altérité que Teoman évoque à travers divers éléments comme la diversité des langues, des langages ou des identités créant un univers difficile à traduire. Il s'agit ici d'un monde complexe composé de plusieurs mondes que ce soient un monde banal où se déroule la vie quotidienne des gens ordinaires ou d'autres mondes situés dans les couches vertigineuses de la même ville où la civilisation prend un sens contourné avec des détours et déviations par rapport aux règles familières et établies. Ce qui rend ce récit contemporain particulier c'est donc l'expérience de ces mondes absurdes obligeant les protagonistes à s'adapter à une condition de désorientation continue sous laquelle la civilisation se transforme en un jeu vertigineux imposant sa dominance dans les marges de la ville. Ce papier va ainsi montrer comment l'idée de civilisation est retraduite par l'état de vertige au sens du terme utilisé par Roger Caillois et en termes de diversité des mondes qui génèrent une altérité en tant qu'ordre de l'ailleurs.

Alaner Imamoglu est enseignant-chercheur au département de littérature comparée à l'Université Osmangazi d'Eskisehir en Turquie depuis 2017, après un doctorat à l'ENS de Lyon en littérature générale et comparée. Il s'intéresse aux aspects conceptuels dans les récits contemporains produits en français, en turc et en anglais. Son approche est fortement liée à la perception de l'espace et à l'idée de culture, notamment à partir des questions concernant l'identité, la mobilité, la traduction, le genre, l'altérité et la diversité.

Atelier 3 / Panel 3: “Literary games 1”

MIRJAM HINRIKUS, (Under and Tuglas Literature Centre of the Estonian Academy of Sciences): *Textual Games in Examples of Estonian Literary Decadence*, **AHMAD SHAKERI**, (Institute for Humanities and Cultural Studies, Tehran) and **ZAHRA OJAGH**, (Institute for Humanities and Cultural Studies, Tehran): *Playing on Text with Communicative Mediators*, **MERSIHA ISMAJLOSKA**, (University for Information Science and Technology “St. Paul the Apostle” in Ohrid): *Exploring Epic Phantasy: The Intertextuality of The Witcher in Gaming*.

Cet atelier fonctionne avec les Ateliers 13 et 24. / This panel works with Panels 13 and 24.

- a) **Mirjam HINRIKUS**, (Under and Tuglas Literature Centre of the Estonian Academy of Sciences): *Textual Games in Examples of Estonian Literary Decadence*.

According to Stephen Halliwell (2002, 5) “two fundamental views of art” are: first, the idea of mimesis as committed to depicting and illuminating a world that is (partly) accessible and knowable outside art, and by whose norms art can therefore, within limits, be tested and judged; second, the idea of mimesis as the creator of an independent artistic heterocosm, a world of its own...” These two views of art often intertwine in various ways in examples of *fin de siècle* decadence, which draw on both Hippolyte Taine's theory of the milieu and the ideas of art for art's sake, developed by Oscar Wilde and many others.

In my presentation, I will trace how these two approaches to mimesis, as Halliwell points out, blend together in an Estonian example of literary decadence, highlighting the decadent idea of the inseparable connection between art and life.

I will focus on A. H. Tammsaare's two stories “Kärbes” and “Varjundid” (1917), which in turn are inspired among many other different types of texts by Friedebert Tuglas' decadent-naturalistic novel *Felix Ormusson* (1915). In all three texts, irony and paradoxes have a central role, not only in the Oscar Wildean sense, but also in terms of F. Nietzsche, with his language-skeptical argument at the forefront. On the one hand, the autobiographical dimension of the texts is evident, emphasized by the references to various autobiographical literary genres and to his biographical facts (including authors' earlier texts). On the other hand different textual layers underline the constructed relationship between text and reality. For example, protagonists tend to lie constantly, both intentionally and unintentionally. Thanks to this ambivalent relationship between two different types of mimesis the author and the reader are involved in a variety of textual games.

Mirjam Hinrikus is currently a Research professor at the Under and Tuglas Literature Centre of the Estonian Academy of Sciences. She has published articles both in Estonian and English and edited and co-edited several volumes in Estonian and in English. She is currently leading the project “Emergence of a civilized nation: Decadence and Transitionality 1905-1940.” (www.dekadents.utkk)

- b) **Ahmad SHAKERI** and **Zahra OJAGH**, (Institute for Humanities and Cultural Studies, Tehran): *Playing on Text with Communicative Mediators*.

The experience of modernity in the Iranian context has been represented, alongside other fields, in the literature of the 20th century. The impact of modernization and the discursive interpretations of the term have been reflected in the literary innovations of the period articulating a plural discourse around the very notion of ‘modernity’. The reform of classical Persian literature, as one of the most important literary heritages in Asia and the world, begins at the time when Jamalzadeh writes his novels. Jamalzadeh (1893-1997) is one of the most prominent writers of Iran, with his first successful story, “Persian is Sugar”, was reprinted in 1921 in “Once Upon a Time”, a collection of his short stories. With this book, he tried to show that there has developed a literary tradition which tries to emphasize on renovation of tradition while defending ‘literary modernity’. This space creates a sphere for playing on communicative skills on his stories. Thereby, the main discussion of the present study builds upon the premise that there is a relationship between communicative skills modes which creates a space of play between characters in stories of Jamalzadeh. In this respect, the concept of play for destabilizing the borders and the significance of notions of time and space in this play process shape the basis of the present study.

Ahmad Shakeri is Assistant Professor in the Department of Cultural Studies, part of the Faculty of Communication and Cultural Studies at the Institute for Humanities and Cultural Studies, Tehran, Iran.

Zahra Ojagh is Associate Professor in the Department of Communication of Science and Technology and Dean of Faculty of Communication and Cultural Studies at the Institute for Humanities and Cultural Studies, Tehran, Iran.

- c) **Mersiha ISMAJLOSKA**, (University for Information Science and Technology “St. Paul the Apostle” in Ohrid, North Macedonia): *Exploring Epic Phantasy: The Intertextuality of The Witcher in Gaming*.

This proposal advocates for an in-depth examination of epic fantasy literature, particularly Andrzej Sapkowski’s *The Witcher* saga, as a rich intertextual resource for gaming. The narrative complexity, diverse characters, and intricate world-building of *The Witcher* series offer a compelling case study for understanding how epic fantasy can enrich the gaming experience. By analyzing the adaptation of *The Witcher* into games, this presentation aims to elucidate the dynamic relationship between literature and gaming, shedding light on the transformative potential of intertextuality in interactive media.

Epic fantasy literature has long captivated readers with its sprawling narratives and immersive worlds, and Andrzej Sapkowski’s *The Witcher* saga stands as a prominent example in the genre. With its morally gray characters, political intrigue, and exploration of themes such as destiny and identity, “The Witcher” offers a narrative depth that transcends traditional fantasy tropes. This paper will explore how *The Witcher* serves as an intertextual foundation for gaming, focusing on its narrative structure, character development, and thematic resonance. Through comparative analysis of key elements in the literary and gaming iterations of *The Witcher* including narrative choices, character interactions, and world-building techniques, this session will demonstrate how the interplay between text and gameplay enhances the overall experience for players.

In conclusion, this presentation seeks to illuminate the significance of epic fantasy as an intertextual resource for gaming, using *The Witcher* saga as a primary case study. By exploring the convergence of literature and gaming through the lens of intertextuality, this session aims to foster a deeper understanding of the creative potentials and challenges inherent in adapting complex narratives across different media forms.

Mersiha Ismajloska holds a PhD in General and Comparative Literature from the Faculty of Philology “Blazhe Koneski”, Ss Cyril and Methodius University in Skopje, North Macedonia. She is now Associate Professor in Theory of Literature at the Faculty of Information and Communications Sciences, University of Information Science and Technology “St. Paul the Apostle” in Ohrid, North Macedonia.

Atelier 4 / Panel 4: “Semantics and rules of the game”

SLAVICA SRBINOVSKA, (University “Ss. Cyril and Methodius”, Skopje, North Macedonia): *Semantics of ‘Play’ in the work of Samuel Beckett and Harold Pinter*, **ROSANNE GALLENNE**, (University College Dublin): *(Re)définir les règles du jeu : la théorisation de la pratique poétique par Freda Laughton et Andrée Chedid*, **JOYCE GOGGIN**, (University of Amsterdam): *Play/Game: What’s at Stake?*

- a) **Slavica SRBINOVSKA**, (University “Ss. Cyril and Methodius”, Skopje, North Macedonia): *Semantics of ‘Play’ in the work of Samuel Beckett and Harold Pinter*.

The study aims to analyse the relationship between the author and the reader through the work "The Play" (1963) by Samuel Beckett. The research applies the philosophical approach of Gilles Deleuze and Felix Guattari. It explains the meaning of language and "bodies without organs" in the context of the drama's rhizomatic wholeness. The role of the three characters denoted by general nouns like "man", then "woman 1" and "woman 2" is explained by the triangle active in the relations that condition love, hate, choice, decisions, jealousy, death as contents of meaning in the "play" as a basic scheme for building relationships and deconstructing them. In this context of explaining the play/game, the

relationship between the viewer and the presentation of the three participants in the play is significant. Namely, with the help of a reflector, each character's speech is illuminated and activated separately, i.e., his monologue; the other two get the right to speak when the light falls upon them. The bodies are represented as three heads placed over urns. In comparative relation to the scheme of relationships of connection, fidelity and infidelity, this study develops the idea of "play" by comparing Beckett with Harold Pinter's work entitled "Betrayal" (1978). With a specific approach that includes memory, the "play" in the second text by H. Pinter is based on relationships of displacement in which the roles of husband, wife and lover are transformed throughout the action in several seasons: spring, summer, autumn and winter.

The two dramatic works provide a basis for interpreting the decisions and the consequences of the actions taken by the characters in the imaginary world of the authors, who invite the reader to join them in the exciting search for the meaning of the relations of norms, institutions, power, correctness and mistakes towards the Other.

Slavica Srbinovska is Professor of Theory and Methodology of Literature and Comparative Poetics at the Department of Comparative Literature, Faculty of Philology "Blaze Koneski", University "Ss. Cyril and Methodius", Skopje (North Macedonia). She has conducted and published on a great variety of topics. She is currently conducting research with institutions such as the University of Amsterdam and Université Sorbonne Nouvelle, among others.

- b) **Rosanne GALLENE**, (University College Dublin): *(Re)defining the Rules of the Game : Freda Laughton's and Andrée Chéhid's Theorization of their Poetic Practice*.

Comme toute autre discipline artistique et littéraire, la pratique poétique est souvent accompagnée de ses théorisations qui ont tenté de définir les différentes phases de son évolution, mais ont aussi contribué à la canonisation de certains textes et certains auteurs. Largement dominées par les voix masculines, les traditions poétiques irlandaise et française ont, de ce fait, marginalisé de façon durable une très large majorité de femmes poètes dont les écrits ne correspondent pas aux normes imposées (i.e., formelles ou en termes de sujets), reflétant ainsi les inégalités liées aux rapports de genres existant au sein de ces sociétés.

Au vingtième siècle, les courants modernistes et postmodernistes ont perpétué cette exclusion quasi systématique des voix dites minoritaires. Cependant, des femmes poètes comme Freda Laughton et Andrée Chéhid ont, au cours de leur carrière, cherché à offrir une vision alternative à celle des théoriciens de la poésie comme W. B. Yeats et Ezra Pound dans le monde anglophone, et Max Jacob ou Paul Valéry en France. Toutes deux conscientes que la théorisation poétique est un outil qui apporte à la fois légitimité et autorité, non seulement au sein de leur communauté artistique mais aussi sur le plan sociétal, Freda Laughton et Andrée Chéhid ont toutes deux analysé et théorisé leur pratique dans leurs écrits poétiques mais aussi dans leur prose.

À travers l'analyse de textes publiés et d'archives, cette présentation explore l'approche philo-théorique de la poésie de deux femmes issues de générations et cultures différentes, qui possèdent cependant une sensibilité similaire et une vision commune de leur art. À travers celui-ci, de fait, on peut concevoir que Freda Laughton et Andrée Chéhid cherchent à (re)définir les règles de jeux d'influence, de pouvoir et de légitimité qui façonnent le milieu poétique.

Rosanne Gallenne est en dernière année de doctorat à University College Dublin. Dirigée par Lucy Collins, sa thèse est une analyse écoféministe et affective des représentations du jardin dans la poésie de femmes irlandaises, du milieu du XXe siècle à aujourd'hui. En parallèle, elle mène une recherche comparative sur la poésie des femmes en France, Irlande et Italie qui met en évidence leur participation aux réseaux d'échanges transculturels, transartistiques et politiques de leur époque. Sa recherche est financée par le Irish Research Council, et elle a été "Scholar in Residence" au Centre Culturel Irlandais à Paris (Rev. Liam Swords Foundation) en 2021. Elle a participé à de nombreuses conférences en Études Irlandaises et en Littérature Comparée, et est auteure de deux articles à paraître dans *CompLit* et la *Irish University Review*, mais également de deux chapitres à paraître dans les volumes *Rethinking Modernism* (TabEdizioni) et *"Lost, Unhappy and at Home": The Impact of Violence on Irish Culture* (Peter Lang).

c) **Joyce GOGGIN**, (University of Amsterdam): *Play/Game: What's at Stake?*

“*Homo Ludens Today*” (1973), Umberto Eco’s introduction to the Italian translation of Johan Huizinga’s famous essay on play, opens with a review of the Italian reception of *Homo Ludens*, from which Eco draws the conclusion that one shouldn’t criticize Huizinga for “not providing us with something he never intended to offer”, such as a clear morphology of play, games, or both. Eco then presents his own, related critique of *Homo Ludens*, centred on Huizinga’s failure to distinguish between play and games, for which there is only one word in both Dutch, in which Huizinga wrote his essay, and Italian, in which Eco writes his critique (i.e. NL: *een spel spleen*; It: *giocare un gioco*). Eco neatly summarizes the consequences of conflating the two when he notes how “the pages [of *Homo Ludens*] on the no-longer ludic character of contemporary war” disrupt Huizinga’s own definition of play as characterized by joy, freedom, disinterestedness, and so on. In other words, what is at stake in calling war both “play” and “game” interchangeably?

In this paper I discuss Eco’s “*Homo Ludens Today*” from the English translator’s perspective, who is required to render an argument about distinguishing play from game, made in language that does not make this distinction (Italian), in one that does (English). Translating Eco’s characteristically ludic text into English becomes a ludic operation in itself, in which one must decide, for Eco, what is meant—play or game—at every turn. As I will argue, the consequences of choosing to translate *gioco* as “play” or “game”, in a text concerned with disentangling the two, are no less trivial for Eco’s argument than they are for Huizinga’s. My paper will therefore focus on what is at stake in the game/play distinction, which is frequently passed over, and which has resulted in the kind of ambiguity that Caillois and others since his *Man, Play, and Games* [*Les jeux et les hommes*] have attempted to resolve.

Since defending her PhD thesis, “The Big Deal: Card Games in 20th-Century Literature” (Université de Montréal, 1997) **Joyce Goggin** has worked as an Associate Professor and Senior Lecturer in Literature at the University of Amsterdam. She has published widely on play, games and gambling in various media including literature (Burney, Nabokov, Auster, Fleming), film (*The Gambler*, *Oceans 11* and *12*, *Casino Royale*), video games (Minecraft, Second Life), and painting (Brouwer, Cézanne). Her most recent translations include Umberto Eco’s “*Homo Ludens Today*” [“*Homo ludens oggi*”] 2024, and two 18th-century Dutch plays under the title *Comedy and Crisis: Pieter Langendijk, the Dutch and the Speculative Bubbles of 1720*, Liverpool UP, 2020.

Atelier 5 / Panel 5: “Jeu de vedettes”

NELLY QUÉMENER, (Sorbonne Université) : *Maillan/de Funès, des trajectoires qui font 'pouic pouic'*, **CORINNE FRANÇOISE DENÈVE**, (Université de Haute Alsace) : *Jouer la blonde idiote : Sophie Daumier*, **MARIE DURET – PUJOL**, (ARTES, Université Bordeaux Montaigne) *Du trouble au choc esthétique : l'inquiétante étrangeté » du jeu de Zouc*.

L’appel à communication de la SELC invite à se pencher sur « Gaming, Gambling and Play in Literature ». Formulé ainsi, il propose résolument une approche textualiste de la notion de « jeu ». Nous voudrions aussi élargir la notion de texte, et étudier comment certains « textes » font jeu, et s’ouvrent au jeu.

Depuis quelques années en effet la littérature comparée intègre des « textes » qui sont aussi des performances, pratiquant une « indiscipline » bienvenue avec des champs épistémologiques connexes comme les études théâtrales et les arts du spectacle. Nous voudrions pousser ici encore plus loin l’indiscipline, en nous situant délibérément dans le domaine des études actorales, des études de genre, et des études sur le comique, que l’on pourrait appeler « humoristique ».

Dans le droit fil du panel proposé par Yen-Mai Tran-Gervat et Stéphane Pouyaud sur la parodie, qui propose déjà de réfléchir sur la possibilité d’un jeu parodique au théâtre, variation sur un autre « texte », il sera ici question du « jeu » (dans tous les sens du terme) proposé par des comédiennes dites comiques.

Si l’humour reste considéré comme appartenant davantage aux hommes qu’aux femmes, les premiers étant censés faire rire les secondes, il existe toutefois des comédiennes qui, refusant les assignations de genre, ont ouvert la voie aux femmes qui veulent faire rire. Par des corps et des voix puissantes, par un

imperturbable aplomb en scène, Jacqueline Maillan, Zouc ou encore Muriel Robin, pour ne citer qu'elles, proposent ainsi un jeu comique singulier en inventant des jeux de scène hilarants à la hauteur de ceux d'un Louis de Funès. Dans le cadre de cet atelier et dans une approche pluridisciplinaire, mêlant littérature comparée, arts du spectacle, sociologie et sciences de l'information et de la communication, nous nous proposons d'analyser et d'interroger le jeu comique de plusieurs femmes vedettes. Comment ces femmes imposent-elles leur jeu sur les scènes ? Quels jeux comiques inventent-elles pour se distinguer des autres artistes ? Quel part de jeu apportent-elles quant à leurs collègues masculins, ou aux textes qu'elles prennent en charge ? Ces performances, forcément, s'inscrivent dans un contexte où la littérature est loin d'être absente.

Le panel est porté par **Nelly Quémener** PR en info-comm, CELSA Sorbonne Université, **Marie-Duret-Pujol**, MCF en arts du spectacle (Bordeaux Montaigne), et **Corinne François-Denève** PR en littérature comparée (Université de Haute-Alsace), toutes trois membres fondatrices de RIRH (Réseau Interdisciplinaire de Recherches sur l'Humour). Toutes trois travaillent sur l'humour, au travers du prisme des études de genre.

c) **Marie DURET - PUJOL** (ARTES, Université Bordeaux Montaigne) *Du trouble au choc esthétique : l'inquiétante étrangeté » du jeu de Zouc.*

Quarante ans plus tard, lorsqu'ils se rappellent la comédienne Isabelle von Allmen, dit « Zouc », François Morel parle de « l'un des spectacles qui m'a le plus ému »¹ ; Philippe Caubère témoigne d'« un des plus grands chocs de théâtre »² auquel il ait assisté. Et Yolande Moreau énonce qu'avec elle, elle a « découvert qu'on pouvait jouer autrement »³. Alors que sa carrière en solo ne se déploie que sur quinze ans, Zouc marque les années 1970 par un jeu comique inédit. Choissant de montrer, d'exposer des personnages qui s'étendent de la petite fille à la vieille dame, Zouc s'écarte de l'imitation pour devenir les personnages qu'elle présente. En 1972 son spectacle *L'alboum de Zouc* est décrit par les critiques comme « très beau et très inquiétant » (Alfred Simon), « tellement grinçant que l'on est gêné » (Mathieu Galey). Son jeu est prompt à créer du « malaise » étant « sans aucune complaisance » (Bernard Dort)⁴, jusqu'à devenir « une des choses les plus violentes » vues durant la saison (Gilles Sandier). Le jeu de Zouc est étrange, inquiétant, violent tout en étant comique. Dès lors, comment Zouc parvient-elle à troubler, à choquer, à déstabiliser les spectateurs et les spectatrices, jusqu'à créer une « inquiétante étrangeté » (Freud) ? Dans le cadre de cette communication, j'interrogerai le jeu scénique de Zouc pour comprendre ce qui fonde sa singularité au point de marquer toute une génération de comédiennes et de comédiens et d'inquiéter celles et ceux qui font la critique dans les années 1970.

Atelier 6 / Panel 6: “More than just Playing: Ilinx, Vertigo, and Intoxication in the Practice of Modern Literature”

ELENA FABIETTI, (University of Regensburg): *Vertiginous Visions: Gustav Meyrink's Literary Writing between Bodily Practices and Esoteric Beliefs*, **ANNA SEIDEL**, (Humboldt-University Berlin): *Exploring Ilinx through Intoxication: Stanisław Ignacy Witkiewicz's Poetological Experiments with Drugs for the Pursuit of the 'Pure' Form*, **ALENA HEINRITZ**, (University of Innsbruck): *Ilinx and Efficiency: The Writer as a Runner*.

a) **Elena FABIETTI**, (University of Regensburg): *Vertiginous Visions: Gustav Meyrink's Literary Writing between Bodily Practices and Esoteric Beliefs*.

Elena Fabietti proposes a paper on the literature of Occultism and the para-religious, syncretic practices of vertiginous intoxication implemented by European writers within this milieu in order to achieve

¹ « Un artiste de proximité », Entretien avec François Morel, propos recueillis par Robert Chaouad, Bastien Alex, Marc Verzeroli, *Revue internationale et stratégique*, vol. 93, n°1, 2014, p. 7-16.

² Philippe Caubère, *L'Abécédaire de Philippe Caubère*.

³ Yolande Moreau, *entretien avec Mathilde Blottière*, « La comédienne Yolande Moreau, portrait - Princesse de la rue », *Télérama*, 17-23/01/2009, p. 28-30.

⁴ *Le Masque et la plume*, France Inter, 12/02/1972.

creative momentum. The case of Gustav Meyrink, best-seller author of fantastic literature in the early twentieth century, is a case in point: Meyrink speaks of his literary practice as informed by bodily exercises aimed at achieving visionary skills conducive to literary invention, and remains throughout his work, fascinated by traditionally codified breathing or murmuring techniques that, approximating a practice of *ilinx*, supposedly allow occult truths to emerge to conscience and become available for fiction-writing. Meyrink explores the intoxicating power of targeted bodily exercises to conjure the imaginative operations of literature, and in so doing offers a specific angle from which to reconsider the function of vertiginous psycho-physical states of *ilinx* within and beyond the borders of play.

Elena Fabietti is a research associate and lecturer in the German Literature Department at the University of Regensburg. A comparatist trained in Italy and the US (PhD Johns Hopkins, 2017), she wrote a book on Baudelaire's and Rilke's poetry of images (2015) and a monograph on the cultural and literary history of transparent humans (forthcoming). Her current research focuses on practices of the body in the literary writing of Occultism in the European 19th and 20th centuries.

- b) **Anna SEIDEL**, (Humboldt-University Berlin): *Exploring Ilinx through Intoxication: Stanisław Ignacy Witkiewicz's Poetological Experiments with Drugs for the Pursuit of the 'Pure' Form*.

This paper will focus on the use of drugs in inducing states of *ilinx* and its applicability for poetological endeavors. Through an analysis of the drug notes of the Polish writer and painter Stanisław Ignacy Witkiewicz (aka Witkacy), the paper will elucidate how the drug experience, particularly the intoxication induced by Peyote, is employed by the artist in the pursuit of the 'pure' form, to which a significant portion of Witkacy's work is dedicated. Witkacy's notes also point to the proximity of *ilinx* to the sacred, supernatural, and paranormal, as highlighted by Caillois (1958: 76). This transforms the drug experience for Witkacy into not only an experiment of perceptual expansion, but also into an exploration of the primal and a metaphysical experience of the self.

Anna Seidel is a research associate at the Institute for Slavic and Hungarian Studies at Humboldt-University Berlin. She studied Comparative Literature, Theatre Studies, and European Literatures at the University of Vienna, Freie Universität Berlin, and Humboldt University. Her research interests include: war narratives, urban literature, literature on drugs, intermediality, literature and space, ecocriticism, Energy Humanities, and early petrofiction (late 19th and early 20th centuries).

- c) **Alena HEINRITZ**, (University of Innsbruck): *Ilinx and Efficiency: The Writer as a Runner*.

Alena Heinritz's proposal investigates the relationship between *ilinx* and efficiency in late modern concepts of authorship. The paper draws on texts in which authors reflect on their writing practices and daily routines, highlighting the role of running (e.g., Joyce Carol Oates and Haruki Murakami). In that running is a practice of physical movement that can induce a state of "being outside oneself", it can be understood as *ilinx* aiming to "provoke the abdication of conscience" (Caillois). In running, the creative self disciplines itself to let the undisciplined work for itself. Against the background of discourses of ecstasy and *furor poeticus* on the one hand and immaterial labour and the dispositive of creativity (Reckwitz) on the other, the entanglement of authorship models in late capitalist structures can be observed particularly clearly using the example of the writer as a runner.

Alena Heinritz is a research associate at the Department of Comparative Literature at the University of Innsbruck. She studied Comparative Literature and Slavic Studies at the University of Mainz and obtained her PhD at the Universities of Graz and Giessen. She wrote a monograph on the representation of communism in postcommunist fiction. Her current research focuses on literary authorship in relation to discourses of productivity, work, and progress in Romanticism, the avant-garde and contemporary literary writing.

Atelier 7 / Panel 7: "Game, religion, myths"

EMILIA DI ROCCO, (Sapienza Università di Roma): *Devotion, and Gambling: Rewritings of the Parable of the Prodigal Son between the Middle Ages and the Early Modern Period*, **AURÉLIEN ROCHE**, (Université de Lille): *Jeu de hasard et irréligion dans les poésies arabe et latine médiévales*

: variations sur un interdit sacré, **HANNA MÄKELÄ**, (Independent Researcher): *Sacred Games in a Secular World: Mythological Role-Play and Sacrificial Crisis in Donna Tartt's The Secret History and Sarah Moss's Ghost Wall*, **ANITA SALEH BOLOURDI**, (Sorbonne Université) et/and **SEYED ABOLHASSAN RISAZI** (ISCS): *La femme iranienne moderne et le déclin du mythe de Médée au monde fictionnel, une étude comparée*.

- a) **Emilia DI ROCCO**, (Sapienza Università di Roma): *Devotion, and Gambling: Rewritings of the Parable of the Prodigal Son between the Middle Ages and the Early Modern Period*.

While the Gospel narrative (Luke 15:11-32) only hints at the sinful life of the prodigal son, literary rewritings and visual representations of the third parable of mercy tend to describe his misadventures in detail by depicting his descent into the vices of contemporary urban life. Thanks to new elements that were added to the parable from the gospels, such as for example whoring, drunkenness and gambling the prodigal son becomes a fully-fledged character and the story of his 'adventures' begins to circulate widely in the visual arts as well as in literature and drama.

As gambling was the target of intense moralising throughout the Middle Ages and Early Modern period, the new literary and visual versions of the parable of the prodigal son emphasise the moral perspective and reveal an unprecedented concern in the portrayal of divine mercy.

In this essay, I will focus on the tavern scene in retellings of the parable in *Courtois d'Arras*, *Book to a Mother*, and Antonia Pulci's "sacra rappresentazione" of the *Prodigal Son*. The aim is to show how the rewritings model penitential actions and encourage readers to see in the son's return home their own itinerary of salvation, which ends with their reunion to God.

Emilia Di Rocco teaches Comparative Literature at the Department of European, American and Interdisciplinary Studies, at Sapienza Università di Roma. In 2021 she was Fulbright Chair Distinguished Lecturer at Northwestern University (IL). She is the President of the European Society of Comparative Literature. Her latest publications include: *Raccontare il ritorno. Temi e trame della letteratura* (2017) and two edited volumes, *Mondi di Fede e di invenzione. Intersezioni tra religioni e letteratura* (2018 together with Elena Spandri) and *Astonishment. Essays on Wonder for Piero Boitani* (2019). Her current research interests include literature and theology, literature and the Bible, the rewritings of ancient myth in medieval and modern literature.

- b) **Aurélien ROCHE**, (Université de Lille): *Jeu de hasard et irrégion dans les poésies arabe et latine médiévales : variations sur un interdit sacré*.

Les religions monothéistes semblent partager une même méfiance à l'égard des jeux de hasard. Les Pères de l'Église (Pseudo-Cyprien, *De Aleatoribus*) et les conciles de l'Occident médiéval (décret de Gratien, XIIe s.) assimilent la pratique des jeux de hasard à un rituel démoniaque. Dans le Coran, ils sont qualifiés d'« œuvre du démon » (V, 90). Cette condamnation repose sur des fondements socio-culturels (c'est un passe-temps stérile et vulgaire qui divise la communauté) et métaphysiques : le concept de hasard renvoie à un système de représentations païennes (*al-Dahr*, *Fortuna*) incompatible avec le principe monothéiste de providence. Il n'est donc pas surprenant que le motif du jeu de hasard se manifeste dans deux corpus poétiques médiévaux caractérisés par leurs airs irrévérencieux : les vers arabes du *mujūn* (posture de transgression frivole des normes socio-religieuses, entre le VIIIe et le Xe s.) et les chansons parodiques des Goliards des XIIe et XIIIe siècles. Ma communication analysera les spécificités de chaque corpus dans le traitement poétique du jeu de hasard : si les connotations qui lui sont associées dans les deux contextes présentent des ressemblances frappantes, le motif devient un phénomène littéraire de l'Occident médiéval (illustrations du manuscrit des *Carmina Burana* ; *Des fames, des dez et de la taverne...*) mais demeure marginal et symboliquement moins chargé dans les productions arabes (*Dīk al-Jinn*, *Abū Nuwās...*). Dans la poésie arabe, aucun antécédent ne consacre le jeu de hasard comme motif hypotextuel. Par ailleurs, de nombreux poètes éliminent le potentiel provocateur du motif en faisant du jeu de hasard une manifestation de l'omnipotence divine et de l'impuissance de l'homme. Au contraire, la production latine s'appuie sur le motif du partage des vêtements du Christ pour élaborer un réseau de variations polémiques autour du jeu de dés conçu comme un plaisir marqué d'échos déicides.

Diplômé de l'École Normale Supérieure (Ulm) et agrégé de Lettres Modernes, **Aurélien Roche** doctorant en Littérature comparée et prépare une thèse, dirigée par Émilie Picherot, sur les rapports entre irrégion et poésie du vin dans trois corpus : la poésie arabe des VIII^e et IX^e siècles, la poésie latine des « Goliards » (XII^e-XIII^e s.) et la poésie libertine française du XVII^e s.

- c) **Hanna MÄKELÄ**, (Independent Researcher): *Sacred Games in a Secular World: Mythological Role-Play and Sacrificial Crisis in Donna Tartt's The Secret History and Sarah Moss's Ghost Wall*.

As narrative genres, mythology, history, and fiction are often intertwined, whether as a result of cultural conventions or factual inadequacies. Because the relations between the genres can blur the kind of knowledge sought by readers, it is epistemologically vital that the differences that separate them are taken into account, even while acknowledging their occasional overlap after the fact. While history strives to unearth the factual past, and while fiction lays out the imaginary construction of the stories it tells, mythology is more muddled in its truth claims than history and less transparent in admitting its fictionality than fiction.

My paper will analyse two contemporary anglophone novels that have the interaction of history and mythology as the subject matter of their fictional stories: Donna Tartt's *The Secret History* (1992) and Sarah Moss's *Ghost Wall* (2018). What Tartt's and Moss's novels also have in common is the aspect of roleplay that seeks to enact sacrificial rituals in what the characters perceive to be a historically faithful manner that ultimately ends up reproducing, more or less anachronistically, a sacrificial violence that never escapes its mythological foundation, even when backed up by pseudo-academic interests. As history fails to live up to the mythological mission thrust upon it, it is fiction that ultimately delivers the ethical imperative of non-violence and distinguishes history from mythology by revealing the dangers involved in romanticising a past that is already partially invented. To invoke the philosophical anthropologist René Girard's concept of the sacrificial crisis, the secular characters of *The Secret History* and *Ghost Wall*, respectively, fail to see how the archaic world depends on the violent myths that seek to conceal their violence.

Hanna Mäkelä received her PhD in Comparative Literature at the University of Helsinki in 2014. Her dissertation, "Narrated Selves and Others: A Study of Mimetic Desire in Five Contemporary British and American Novels" (E-thesis, 2014), suggested a narrative poetics that combines René Girard's philosophical anthropology with elements taken from postclassical narratology. She has published peer-reviewed articles in collections by De Gruyter (2012) and Brill / Rodopi (2015). She was an academic visitor at the University of Cambridge on a Kone Foundation grant in 2015-2016. Mäkelä has worked at the University of Helsinki (autumn 2016-2018) and at the University of Tartu (spring 2019-2021). She is currently unaffiliated with any university and planning a book based on and further developing her doctoral dissertation.

- d) **Anita SALEH BOLOURDI**, (Sorbonne Université) et/and **Seyed Abolhassan RISAZI** (ISCS): *La femme iranienne moderne et le déclin du mythe de Médée au monde fictionnel, une étude comparée*.

L'attention portée par les romanciers au sujet des femmes et le choix des personnages principaux féminins dans les romans peut être examinée sous différents aspects. En se basant sur le thème mythologique des romans et sur la représentation du comportement et des émotions des personnages fictifs, cette présentation tente d'aborder plus profondément les jeux de rôles des femmes au cours de l'histoire patriarcale de l'Iran. Ceux-ci pourraient être examinés à la fois d'un point de vue analytique, historique et social et également d'un point de vue littéraire aux récits pendant deux périodes historiques distinctes : avant et après la révolution islamique.

L'étude des romans de ces deux périodes montre de sérieux changements dans la vision sociale, religieuse et croyante des femmes. Dans les histoires d'avant la révolution, le caractère et le langage des femmes sont affectés par les croyances historiques et religieuses de la société iranienne. Mais dans les romans d'après la révolution, en particulier dans les romans de jeune génération d'écrivains, nous sommes confrontés à un monde différent, à une figure contemporaine de la modernité : des femmes arrogantes comme Médée. Des femmes qui ont été soumises à la pression, à l'oppression et à l'inégalité de tous côtés ont insurgé au sein de cette situation historique pour montrer leur pouvoir. C'est comme

si l'esprit de Médée est incarné la femme iranienne pour la transformer d'une femme déprimée, de cœur brisé et pitoyable au début du récit à une femme forte, féroce, rusée, indépendante et effrayante. Ce monde est comparable à celui créé par Dostoïevski dans *Crime et Châtiment* où la critique de la pensée occidentale, de l'utopie socialiste et la confrontation avec la culpabilité chrétienne est représenté dans la crise du jugement de Raskolnikov envers la société et la loi, et amène finalement le lecteur à l'effondrement mental. Contrairement à Raskolnikov qui cherche à trouver miséricorde par le regret, aucun des personnages des fictions étudiées ne manifeste de remords.

L'étude du jeu qui mène les femmes, montre de manière surprenante la transformation de leur mentalité qui doit être prise en compte sous l'angle de la modernisation de la société.

Anita Saleh Boulourdi est Docteure en sémiotique et Doctorante à Sorbonne Université (CELSA).

Seyed Abolhassan Risazi est Maître de conférences à l'institut des études culturelles et sociales du ministère des Sciences, de la Recherche et de la Technologie iranien

Atelier 8 / Panel 8: "Cervantes' legacy of literature as play"

TERESA VALLÈS, (Universitat Internacional de Catalunya): *Literature as Play: The Novel as a Game with Tradition, with Authorship and with the Reader*, **SANTIAGO BERTRÁN**, (University of Warwick): *Frivolous, Escapist, and Uncommitted: Fernando Savater and Javier Marías, or The Serious Game of Writing in the Literature of Post-Francoist Spain*, **IRIS LLOP**, (Universitat de Barcelona): *The Novel's Playfulness: The Legacy of Cervantes in Kundera's L'Immortalité*.

As Torrente Ballester pointed out in *El Quijote como juego* (1975), in this great novel there are not only characters who play (at cards, chess or representing the figure of the knight-errant, making everyone believe that he thinks he is a knight), but the novel itself is an intertextual game in which the reader is invited to participate. This panel aims to explore Cervantes' legacy of the poetics of literature as play, and to this end will analyse the dialogue with this legacy in the explicit poetics of 20th century Spanish novelists such as Fernando Savater, Javier Marías and Carlos Pujol, as well as in Milan Kundera's theory of the novel.

- a) **Teresa VALLÈS**, (Universitat Internacional de Catalunya): *Literature as Play: The Novel as a Game with Tradition, with Authorship and with the Reader*.

Since the publication of Johan Huizinga's seminal *Homo Ludens* (1938), the link between literature and play has been recurrently addressed by experts in cultural history, philosophy of play, anthropology, sociology and – to a lesser extent – literary theory. This paper deals with a specific contribution of the latter field, which is the exploration of this link from the perspective of authors of fiction who hold poetics inspired by the hermeneutics of play. To this end, it analyses the poetics of literature as play by the writer, essayist and translator Carlos Pujol (Barcelona, 1936-2012), for whom literature is "play or fantasy that makes transparent what would otherwise be invisible".

The poetics of literature as play – which should not be confused with literature as a pastime (of shallow and indulgent amusement), nor with play as a literary theme or motif (Dostoevsky's *The Gambler* or Zweig's *A Chess Story*) – is a way of understanding literature that connects with *Don Quixote*, *El Lazarillo* and the tradition of the *jocoserio*. I intend to show that Carlos Pujol's non-fiction texts (essays, aphorisms, interviews) and his narrative work reveal a poetics of literature as play in the Cervantine tradition, characterised by a metafictional play with tradition (authors, themes, characters, scenes) and its conventions (generic, stylistic, linguistic), with authorship (functions, voices, archetypes) and with the reader and his or her reading contract. The demystifying attitude towards stereotypes, conventions or models is materialised in the habitual use of parody and irony. The metaliterary and metafictional game involves the reformulation of the nuclear elements of literature: the enunciator represents itself as *scriptor ludens*, the novel becomes a metafictional game and the reader is invited into a *ludens* reading contract thus becoming a *lector ludens* himself.

Teresa Vallès-Botey is Full Professor of Literary Theory and Comparative Literature in the Faculty of Humanities at the Universitat Internacional de Catalunya (Barcelona, Spain). In the last few years, her research has focused on the authorial poetics and authorial self-representation of the multifaceted figure of Carlos Pujol (1936-2012), poet, novelist, essayist, critic and translator. She directs the research group “Carlos Pujol, Literature and Humanism” and “Literature as play. Authorial poetics and authorial self-representation of the *scriptor ludens*”. She has published academic articles in journals such as *Ínsula*, *Signa*, *Revista Chilena de Literatura*, *Hispanic Research Journal*, *Bulletin of Hispanic Studies* and *Anales de la Literatura Española Contemporánea*.

- b) **Santiago BERTRÁN**, (University of Warwick): *Frivolous, Escapist, and Uncommitted: Fernando Savater and Javier Marías, or The Serious Game of Writing in the Literature of Post-Francoist Spain*.

This paper explores the importance of ‘play’ both as a literary motif and as creative practice in the literature of Spain’s period of ‘Transition’ to democracy, illustrated by two of its major representatives: Fernando Savater (b. 1947) and Javier Marías (1951-2022). Members of a generation that came of age in the last years of Franco, the work of these writers was characterized by a rejection of the long-standing principles of the social-realist aesthetic, whose advocates thought that creative writing demanded an explicit ideological or moral ‘message’ and that a Spanish writer could only write about Spanish society and the daily lives of Spaniards to be considered ‘seriously’. Instead, this young generation, whose maturation also coincided with the country’s cultural and economic shift towards a globalized and capitalist democracy, openly embraced the literary and cultural models from abroad, which these writers incorporated into the fabric of their work, thus providing it with a provoking cosmopolitan and extraterritorial quality. Marías’s first two novels, *Los dominios del lobo* and *Travesía del horizonte*, and Savater’s literary essays *La infancia recuperada* and *Criaturas del aire*, mark this apology for an aesthetic of ‘play’ with its related affective values of adventure, freedom, individualism, and irony, values which these authors internalized through their childhood while devouring the adventure novels, comics, and films that ‘saved’ them – albeit temporarily and imaginatively – from their oppressive surroundings. In applying these ‘playful’ values to their creation, what these authors found was not the irresponsible and nihilistic outcome that critics had anticipated, but the discovery, first, that literature could be ethically engaged without having to renounce to play and diversion, and, second, that those very same playful values reconnected with the old ideals of Spain’s liberal tradition – nobly represented by Cervantes – more than any other prescription of ‘Spanishness’ or any ideological message did.

Santiago Bertrán received his PhD in Hispanic Studies from the University of Edinburgh in 2018, with a thesis on the oeuvre of Spanish novelist Javier Marías, focusing on the ethical andgnoseological implications of this author’s work in light of the philosophy of José Ortega y Gasset and Julián Marías, the novelist’s father. Santiago now works as a British Academy Postdoctoral Research fellow at the University of Warwick, on a project that explores the transcultural engagements between Spain and the British Isles in the period of Spain’s Transition into democracy. Santiago has published several articles on the literature and culture of this ‘transitional’ period, and he has taught Spanish literature and culture at the universities of Edinburgh, Oxford, and Warwick.

- c) **Iris LLOP**, (Universitat de Barcelona): *The Novel’s Playfulness: The Legacy of Cervantes in Kundera’s L’Immortalité*.

Kundera’s theory of the novel, as presented in his essays, is rooted in what he calls the ‘Depreciated Legacy of Cervantes’ (*L’art du roman*, 1986). From his perspective, one of the main traits of Cervantes’ work is the “appeal of play”, a conception of the novel which is not bound to the imperative of verisimilitude and instead is based on freedom and ambiguity; thus, the novel can explore human existence and its many variations without the constrictions of realistic settings and chronological order.

The aim of this presentation is to analyse the legacy of this tradition (from Cervantes to Diderot) in Kundera’s novel *L’Immortalité*, focusing on the strategies of authorial representation and the metafictional structures, as well as the ironic and metaphorical devices that construct the novel as a literary meditation about the concept of legacy, immortality and *imagology*.

Iris Llop holds a Ph.D. in Literary Studies and Comparative Literature from the Universitat de Barcelona (UB). She has been an Adjunct Professor at the Universitat Internacional de Catalunya and the Universitat Oberta de Catalunya and she is currently an Adjunct Professor in the Department of Literary Theory and Comparative Literature at the Universitat de Barcelona. She is a member of the Comparative Literature in the European Intellectual Field (UB) research group. Her research interests include the concept of ‘novelistic meditation’ (Kundera) and the study of poetological texts by novelists with a focus on the Central European novel.

Contact: x

Atelier 9 / Panel 9: “The politics of Literature: Writers, Translators, Interpreters at Play”

HÉLÈNE THIÉRARD, (Saarland University): *Traduire la révolution en contexte colonial* : Wilhelm Tell in Manila, *de Annette Hug* (2016), **AGNIESZKA HUDZIK**, (Saarland University): *Alternate Histories and Interpretation Games in the Face of the Israeli-Palestinian Conflict in Philip Roth's Operation Shylock: A Confession* (1993), **ELISA KRIZA**, (Bamberg University): *Zinoviev's Homo Sovieticus: Translating the Soviet Experience for a Western Audience?*, **ANNA KHALONINA** (Université Polytechnique des Hauts-de-France): modératrice.

This panel includes three papers that explore the role of writers, translators, and interpreters of texts that engage with the politics of literature in a playful manner. Investigating literary works from Switzerland, the US, and the USSR this panel juxtaposes several definitions of play and game in the context of literary interpretation, translation, and creation. The literary texts at the center of our papers discuss political issues relevant to the present such as colonialism, authoritarianism, communism, and Jewish debates on the diaspora and Zionism. The “ideal game” by Deleuze, Wittgenstein’s thoughts on “the game” as a “concept with blurred edges” and the language game as a shift in meaning depending on context, and Schleiermacher’s “play” as “fecund emancipation from rules” (David Martyn) are part of the theoretical backdrop of the discussion.

- a) **Hélène THIÉRARD**, (Saarland University): *Traduire la révolution en contexte colonial* : Wilhelm Tell in Manila, *de Annette Hug* (2016).

Peu de fictions de traduction plongent dans la fabrique du traducteur aussi concrètement que le roman d’Annette Hug, *Wilhelm Tell in Manila* (2016), qui s’inspire de la biographie de l’intellectuel José Rizal, aujourd’hui célébré comme héros national des Philippines. Rizal, venu en Allemagne en 1886 pour parfaire sa formation de chirurgien ophtalmologue, traduit en effet le drame de Schiller *Wilhelm Tell* dans sa langue maternelle, le tagalog. A travers ce cas d’étude, ma contribution met en évidence comment les fictions hétérolingues contemporaines, en prenant en charge le savoir spécifique généré par la traduction littéraire, s’inscrivent dans le débat qui traverse actuellement les sciences humaines concernant la délégitimation de l’universalisme européen.

On verra qu’en mettant en scène le travail du traducteur, Annette Hug reconstruit une expérience de subjectivation dans le langage qui met en jeu les notions d’altérité et d’hospitalité, faisant émerger progressivement le « projet de traduction » du protagoniste, pour le dire avec Antoine Berman. Or ce projet est intimement lié au sujet politique de l’œuvre, la révolution – celle de 1789 qui inspire Schiller mais dont il se distance, et celle à venir du peuple philippin. Rizal compte sur la représentation de *Wilhelm Tell* en tagalog dans sa ville natale pour faire naître une conscience nationale et mobiliser le peuple contre la domination coloniale espagnole. Transformant le contexte culturel de l’œuvre originale pour assurer l’adhésion de son public, Rizal est le type même du traducteur-adaptateur. Dans un va-et-vient qui déterritorialise l’action (le « jeu idéal » chez Deleuze), la fiction établit un jeu d’équivalences entre l’oppression exercée par la couronne d’Autriche et celle des colons espagnols sur la population autochtone. On montrera que ce jeu de l’imagination sert de support à une réflexion historique sur les contradictions inhérentes aux idéaux révolutionnaires hérités des Lumières une fois transposés dans le contexte colonial.

Dr. **Hélène Thierard** is postdoctoral researcher in comparative literature of the ERC research group *Minor Universality* at the Saarland University. Her doctoral dissertation shows the continuation of an avant-garde project in Raoul Hausmann's late literary work. Her current research deals with the experience of exile, war, colonisation and gender discrimination in multilingual literatures and translation since 1945. Her latest publication is "Multilingual Literatures and the Production of Universality Through Translation: Cassin, Diagne, Tawada". *Minor Universality After Western Universalism* (2023).

- b) **Agnieszka HUDZIK**, (Saarland University): *Alternate Histories and Interpretation Games in the Face of the Israeli-Palestinian Conflict in Philip Roth's Operation Shylock: A Confession (1993)*.

As Ludwig Wittgenstein noted in his *Philosophical Investigations*, the game is "a concept with blurred edges" (§71). Using the novel *Operation Shylock: A Confession* (1993) by Philip Roth (1933–2018), I would like to show how this difficult-to-define umbrella category, thanks to its ambiguity, indeterminacy and complexity, can help explore literature and bring to the point many literary strategies that take place on different levels of the texts.

Roth's novel has an eclectic structure and consists of several storylines in which fictional and historical events as well as autobiographical elements merge and the author, the first-person narrator, and the main character form an inseparable unit. The game in the text occurs on various levels and does not only concern the uncanny plot with the writer figure named Philip Roth and his doppelgänger who wants to set an alternate history of Israel and Jewish diaspora in motion. The text is full of self-reflection: Metafiction is combined with intertextuality, one can find in the text a game of quotes and references to the works by, among others, Theodor Herzl, Fiodor Dostoevsky, Franz Kafka, Bruno Schulz or Saul Bellow. Roth plays with essentialist categories such as identity, truth, authenticity, credibility, consciousness or security. He questions ironically the boundaries between the fictional and the real, between the original and the imitation, and at the same time deals with serious political issues. The novel is precisely set in time (spring 1988) and takes place between the USA and Israel during the First Intifada and the trial of John Demjanjuk.

In my presentation, I would like to use the category of the game (with and in the text as well as with the readers) to reconstruct the understanding of literature in *Operation Shylock: A Confession*. The novel raises major questions about the role of the writer in the public sphere and his relationship to politics. In Roth's vision, the writer is always driven by insecurity and can no longer formulate grandiose ideas as, for instance, Herzl once did. He is an uncertain interpreter in the world of signs who wants to lure us into his game of interpretations to activate our thinking in "what-if?" mode and expand the boundaries of imagination.

Dr. **Agnieszka Hudzik** - literary scholar, comparatist, and postdoc at the Cluster for European Research, Saarland University. Author of two monographs in German, *Broch and Witkacy: A Literary Encounter* (2013) and *Philosophy of Seduction in the Modernist Prose* (2018). The last one is her dissertation she defended at the Freie Universität Berlin as a member of Friedrich Schlegel Graduate School for Literary Studies. She is currently working on her habilitation thesis about the imageries of community in literature and contemporary art.

- c) **Elisa KRIZA**, (Bamberg University): *Zinoviev's Homo Sovieticus: Translating the Soviet Experience for a Western Audience?*

In 2023, political scientist Gulnaz Sharafutdinova wrote: "today more often than ever, global media and intellectuals rely on the concept of homo sovieticus to explain Russia's authoritarian ills". The term homo sovieticus was coined by Alexander Zinoviev (1922-2006), a Russian philosopher and writer who was expelled in 1978 from the USSR to West Germany. In his book *Homo Sovieticus* (1982), Zinoviev translates Soviet man for the Western reader, but not straightforwardly, as this is impossible, he tells us. Testing the limits of communicating the complexity of the Soviet experience, Zinoviev plays with the genres of the novel, the autobiography, and the sociological essay. This paper explores the

political dimensions of *Homo Sovieticus* as criticism of authoritarianism and analyses the literary means used by Zinoviev to express the complexity of Soviet identity.

In *Homo Sovieticus*, the author presents characters whose features resemble his own biography and plays with the notion that the text expresses his convictions, only to deny it soon after. Zinoviev's stylistic tools - comic reverse discourse, irony, polyphonic discourse (several personas, including alter egos) – are a form of “play as fecund emancipation from rules” (David Martyn). This playful patina covers a murkier - yet intellectually tantalizing – exploration of identities. Zinoviev's self-deprecatory humour expounds questions about the origins of Stalinism, turning again to the motif of the alter ego, and finding Stalin in himself. At the centre of Zinoviev's criticism is empowerment as a negative force that incites people to harm others, for instance through denunciations. Zinoviev probes into the psyche of a society that collaborated in mass crimes against the population itself. This paper offers insight into the topicality and relevance of these thoughts. The paper also explains how the aesthetic complexity of Zinoviev's text adds more layers to a difficult question, despite the communicative challenges it already poses.

Dr. habil. **Elisa Kriza** teaches at the University of Bamberg, Germany, where she was awarded the postdoctoral degree (Habilitation) in 2023 for the upcoming book: *The Most Bitter Irony: Satirical Interpretations of State Crimes in the Soviet Union and in 20th Century Mexico*. Among her recent publications are an article about the trial of satirists Andrey Sinyavsky and Yuli Daniel in Moscow in 1966 published by *HUMOR: International Journal of Humor Research*, and the article “Blood Carnival and Its Variations in Mexican and Soviet Subversive Satires by René Avilés and Fazil Iskander” which appeared in the journal *Comparative Literature Studies*. She is a member of the executive committee of the European Society of Comparative Literature and a member of the international Forum for Humor and the Law.

Atelier 10 / Panel 10: “Jeu d'échecs et littérature 1”

BEATRICE NICKEL, (University of Stuttgart): *Chess and/in Literature: Text Production, Metaphor, Motif*, **ANJA MEYER**, (Università degli Studi di Verona): *Croquet Flamingos and Playing Cards: Games and (Non-)rules in Carroll's Novels*, **VALENTINA MONATERI**, (Università di Torino): *'Cause Girls Are Players Too': Playing with the Forms and the Arts in Three Modernist Women's Writings*, **SAMPAYAN CHAKRABORTY** et/and **THIRTHANKAR CHAKRABORTY** (Indian Institute of Technology Mandi): *Chess in Literature: Illusions, Metaphors, and Cosmic Play in Premchand, Karnad and Beckett*.

Cet atelier fonctionne avec les Ateliers 21, 33 et 56. / This panel works with Panels 21, 33 and 56.

- a) **Beatrice NICKEL**, (University of Stuttgart): *Chess and/in Literature: Text Production, Metaphor, Motif*.

There have been many examples of ‘chess-literature’ in Europe since the Middle Ages. One might even say that in a diachronic perspective the game of chess is one of the most important metaphors of European literature. As my paper suggests, there are basically two different functions of chess in literature: on the one hand, it is possible to consider it as a structural model for the production of literary texts, and on the other hand, it can be used as a literary motif. In this sense, the game of chess has great performative potential. In the course of history, many authors have analogized creating literature (especially highly artificial genres like the sonnet) to playing chess or imagining chess problems. My paper is focussed on representative examples of “chess-literature” belonging to the realms of poetry and drama as well as on poetological reflections which are meant to prove the appropriateness of the comparison between chess and literature emphasizing the aspects of rule observance and contingency crucial to both, chess and literature. Another decisive factor underlying this comparison is the insight that the chessboard with all its different pieces can be interpreted as a miniature of the social world. The paper has a particularly comparative perspective and will discuss texts by the following authors, among others: Jorge Luis Borges, Christian Morgenstern, William Shakespeare and Christian Weise.

Beatrice Nickel is currently ‘Privatdozentin’ at the University of Stuttgart (Department Romance Literatures). In 2022 and 2023 she was a visiting Professor at the Peter Szondi Institute of Comparative Literature (Freie Universität Berlin). Her main research interests are: literature of the Early Modern Period, the Enlightenment, the 20th and 21st centuries; intermedial phenomena, intercultural literature, literary representations of cultural landscapes as well as literary anthropology. She has published extensively on those subjects.

- b) **Anja MEYER**, (Università degli Studi di Verona): *Croquet Flamingos and Playing Cards: Games and (Non-)rules in Carroll’s Novels*.

Lewis Carroll, the pseudonym for Charles Dodgson, is widely regarded as one of the most playful authors of children’s literature. The seemingly contradictory personalities of Charles Dodgson, a mathematician and academic, and Lewis Carroll, a children’s book author, were united by his fascination with games and other forms of play, and the need for rules and guidelines to govern them. As a matter of fact, his two best-known children’s books, *Alice’s Adventures in Wonderland* (1865) and *Through the Looking Glass and What Alice Found There* (1871), incorporate games and plays into their plots, but also linguistic riddles and puns. While croquet and game cards feature the first Alice novel, *Through the Looking Glass* employs the game of chess to shape the setting and the way characters move. Alice, in an effort to decipher and rationalize the illogical realms of Wonderland and Looking Glass, which mimic Victorian England’s complex social norms, believes that any game can be played by adhering to its rules. From using a living flamingo as the mallet in a croquet match with the Red Queen to playing the role of a living token on a world-scale chessboard, Alice becomes an expert player and finds the rules that help her navigate her seemingly illogical reality. Starting from Nabokov’s theory of game-playing in a fictional text, the present contribution aims at analyzing the way “games” are thematically and metaphorically included in Carroll’s novels. Moreover, it explores the essential role of games in creating meaning within the nonsensical world of Alice.

Anja Meyer holds a PhD in Modern Languages, Literatures and Cultures from the University of Verona and the title of Doctor Europaeus. She is currently a post-doctoral researcher at the University of Verona working on a project about literature and empathy. She has lectured courses of English language and literature at the Universities of Verona, Mantova, Milan and Venice (Ca’ Foscari and IUAV University). Her research interests include contemporary literature, Victorian literature and culture, trauma studies, visual studies, and intermediality. She has spent research periods at the Freie Universität Berlin and the University of New South Wales in Sydney. She has recently published her first monograph, *Images of Traumatic Memories. Intersecting Literature and Photography*, with Vandenhöck & Ruprecht Verlag (Göttingen, Germany).

- c) **Valentina MONATERI**, (Università di Torino): *‘Cause Girls Are Players Too’: Playing with the Forms and the Arts in Three Modernist Women’s Writings*.

Although it has sometimes been obscured by critics, Euro-American modernism and vanguardism has had a long relationship with playing. As Claudia Mesch has pointed out, it was post-war art criticism, and especially that of Clement Greenberg, that “strictly segregated play, amusement and entertainment from classical art”. (Mesch, 2006: 12). However, it is a well known section that T. S. Eliot devoted to the representation of ‘A Game of Chess’ in *The Waste Land* (1922). And Mallarmé’s fin de siècle visual poem “Un coup de dés jamais n’abolira le hasard” (1897), which treats the relationship between humanity and fate as a game of dice, has also been celebrated worldwide. Finally, Man Ray’s recovery of Mallarmé’s metaphor through surrealist cinematographic art in *Les Mystères du château de Dé* (1929) canonised the theme.

Within this historical and theoretical framework, this proposal will focus on three modernist women’s writings that are deeply connected to the discourse of plays and games. Hope Mirreles’s *Paris a Poem* (1919), Virginia Woolf’s *Orlando* (1928) and Gertrude Stein’s *Dix Portraits* (1930) all revolve around a playful game that the author interweaves with her literary craft. At the heart of modernist

experimentation, these women writers play with literary forms and genres, pushing the textual material beyond its boundaries. (Humm, 2002: 1-5; Blau, 2003: 129-130; Hirsch, 2010: 161-163)

In this research, the role of games is then analysed on three levels. The first level concerns the literary form; all three of these works push the literary genre into an encounter with visual, iconic and figurative genres. The second level concerns the artist-work relationship; all three authors are aware of their demiurgic role on the text, acting as spiteful goddesses over their literary matter. The third level concerns the possibility of playing the game of the male writing modernist experimentation, of asserting oneself as a women artist in the canon, in the artistic debate and in the text (cf. Scott, 2007).

Valentina Monateri is a PhD Candidate in Comparative Literature at the University of Turin. Her research interests include Cultural Studies, Visual Studies and Classical reception in fin de siècle and modernist Euro-American literatures. She was a 5-month visiting PhD at the Department of Classical Reception at University College London (UCL), and at The Warburg Institute, tutored by Professor Miriam Leonard. She published an article on the intertextuality between “The Love Song of J. Alfred Prufrock” and the book of “Qohelet” for the academic journal *COSMO* (2022). She held a talk at the ESCL conference “Narrations of Origins” (2021). She presented twice (2021 and 2022) at the Joint Conference of the International Graphic Novel & Comics Society in Cambridge (UK). She presented a paper on ‘Portrait poems’ in Modernism and in T. S. Eliot at ‘The T. S. Eliot 44th Annual Meeting’ at Harvard University (MA) (September 2023).

- d) **Sampayan CHAKRABORTY** et/and **Thirthankar CHAKRABORTY** (Indian Institute of Technology Mandi): *Chess in Literature: Illusions, Metaphors, and Cosmic Play in Premchand, Karnad and Beckett*.

The paper will begin by exploring the history of chess – the martial associations of Chaturanga or Shatranj – to establish a context for discussing Munshi Premchand’s “Shatranj ki Khiladi” (1924). In this Urdu short story, adapted into film by Satyajit Ray in 1977, chess is described as “an elixir that sharpened the mind and augmented the analytical prowess of the players.” However, instead of honing their intellectual acumen, the game distracts the two noblemen, and they eventually shirk their responsibilities while the East India Company takes over their kingdom.

In contrast to Premchand, Girish Karnad incorporates chess as an extended metaphor for how Muhammad bin Tughlaq rules his subjects in the Kannada play *Tughlaq* (1964). From playing an actual game of chess that Tughlaq claims to have mastered, to the final scene where he admits to being checkmated by Aziz, the game metaphorically hints at the struggle between the dominator and the dominated. By the end of the play, however, Tughlaq’s foes appear to be fictitious creations of the wary emperor’s mind. Hence, in both literary works, chess creates a sense of illusion that draws the players away from reality, into a world of *māyā*.

The paper will then posit that by representing the game of chess, these works stage the Indian philosophical notion of *lila*, or cosmic play, which forms an intricate part of cultural and artistic expression. In comparison, the Beckettian play undermines the Schopenhauerian veil of *māyā*, to touch upon ‘something or nothing’ that is universal to human existence. So while Beckett’s *Endgame* (1957) also incorporates moves from the chess board to establish power relations, it does so by absorbing the human hierarchies into its dramatic form. So, while the first two works incorporate the game to showcase social and moral destitution, Beckett’s play becomes the game in performing a self-reflexive function of human decadence.

Sampayan Chakraborty is currently doing his PhD as a UGC Junior Research Fellow at the School of Humanities and Social Sciences at the Indian Institute of Technology Mandi, India. He has completed his post-graduation in Comparative Indian Language and Literature at the University of Calcutta. His research explores World Literature, the circulation and reception of texts, specifically in the context of Indo-Soviet literary transactions.

Thirthankar Chakraborty is Assistant Professor in the School of Humanities and Social Sciences at the Indian Institute of Technology Mandi, India. He wrote his PhD on ‘Samuel Beckett and Indian Literature’, and later co-edited the volume on Samuel Beckett as World Literature (2020). Besides

Beckett, he is currently working on a project regarding the literatures of the Himalayan region while exploring authors from South Asia in the context of ongoing debates in world literature studies.

Atelier 11 / Panel 11: “Game, politics, society 2”

ZIHAN ZHOU, (Universidad Complutense de Madrid): *Play in the Ghetto: Affirmative Biopolitics in Roberto Benigni’s Life Is Beautiful (1997)*, **CHRISTIANE SOLTE-GRESSER**, (Université de la Sarre): *Pour un jeu de revenants. Le théâtre des victimes face à l’irréparable du génocide*, **EYÜP ÖZVEREN**, (Middle East Technical University in Ankara): *Just (Intertextual) Gaming, or Much More in a Postcolonial Context: Dönüş (The Return) of CengizDağcı as a Rebuttal of Anton Chekhov’s “Lady with a Dog”*.

Cet atelier fonctionne avec les Ateliers 1, 22 et 37. / This panel works with Panels 1, 22 and 37.

- a) **Zihan ZHOU**, (Universidad Complutense de Madrid): *Play in the Ghetto: Affirmative Biopolitics in Roberto Benigni’s Life Is Beautiful (1997)*.

In the last chapter of his book, *The Will to Knowledge: History of Sexuality Volume I* (1976), Michel Foucault defines the term “biopower” as a type of political control over life. It is from this starting point that twenty years later, Giorgio Agamben, in *Homo Sacer* (1995), revisits the various interpretations of life in Ancient Greece and discusses the bare status of socially-exclusive individuals. In their demonstration of biopolitics, these contemporary philosophers have all referred back to the Nazi concentration camp, criticising it as the most severe demonstration of modern-day biopower. The biopolitics in the case of Nazism, therefore, is often negatively linked to despair in either artistic narratives or literary theories. Authors and film directors tend to include a series of extremely tragic events, giving a totally pessimistic portrayal of life in the ghetto. This method, though corresponding to the theoretical negativity of biopower, fails to find a way out of this collective trauma. Roberto Benigni’s film *Life is Beautiful* (1997), however, challenges this trend by including comic elements within the film. By interpreting regulations in the ghetto as game rules, the protagonist Guido fabricates a dream-like space for his son Giosué. This place full of misery in reality, is fantasised into a game, where Giosué regards everything as a part of his play and is, therefore, mentally protected in the ghetto. Focusing on this, the study intends to use *Life is Beautiful* as an example to discuss the subversive strength of play in Nazi concentration camps. This play, instead of being a sacrilege of Nazi victims as criticised by many, is on the contrary, an escape from reality and an inimitable subversion of Nazism. By showing the possibility of bringing such purity within the camps, this fabricated game leads to an affirmative understanding of biopower in a contemporary world.

Currently based in Madrid, **Zihan Zhou** is a doctoral student at the Universidad Complutense de Madrid, focusing on the fields of emotion, postcolonial, gender and intermedial studies. After graduating with a Bachelor's degree of Arts in 2021, she moved from China to the UK and studied at the University of Edinburgh for MSc in Comparative Literature. In November, 2022, Zihan graduated with distinction and with her dissertation “In Reactions to the Postcolonial Conditions: Anger in Naguib Mahfouz’s *Midaq Alley* (1947), Marwan Hamed’s *The Yacoubian Building* (2006) and Jeannette Ehlers’s *Whip It Good* (2014)”. In 2023, she started her PhD research under the title “More than a Disorder: Postcolonial Emotion in Contemporary Novels, Graphic Narratives, Music and Film”.

- b) **Christiane SOLTE-GRESSER**, (Université de la Sarre): *Pour un jeu de revenants. Le théâtre des victimes face à l’irréparable du génocide*.

La thèse maintes fois discutée de l’« indicible de la Shoah » renvoie à une double frontière du dicible : elle interroge tout d’abord la problématique de la représentabilité verbale et visuelle d’événements qui dépassent l’imagination humaine. Elle bute ensuite sur l’aporie fondamentale selon laquelle les victimes de l’industrie d’extermination nazie ne parlent plus, et ne peuvent donc apporter leur témoignage sur les événements historiques vécus. Comment le théâtre s’accommode-t-il de cette aporie ? Comment jouer du théâtre avec des morts, ou plutôt comment jouer les morts au théâtre ?

Selon la thèse que nous voulons développer, le théâtre passe par la représentation de rêves pour faire entendre sur scène les voix des morts.

Cette thèse, nous l'étayerons à travers l'étude du genre du « jeu du rêve » (*Traumspiel*) dans une perspective comparatiste. Notre analyse se fondera sur *Qui rapportera ces paroles ?* (1966) de Charlotte Delbo, sur la pièce israélienne *Ha-yeled holem* (*L'Enfant rêve*) de Hanoch Levin publiée en 1991, et enfin sur *Aller Seelen* (*Jour des Morts*), le « jeu du rêve » de Werner Fritsch créé en 2000. À travers ces pièces, nous nous interrogerons à nouveaux frais sur le rapport toujours complexe entre le rêve et la réalité diurne, dans une perspective à la fois sémantique et structurelle. Les rêves joués interrompent-ils des scènes dans lesquelles le théâtre cherche à montrer quelque chose comme la « réalité » des camps de concentration ? Ou s'agit-il ici plutôt d'un jeu dans le jeu ?

Christiane Solte-Gresser est professeure de Littérature Générale et Comparée à l'Université de la Sarre. Elle y dirige l'école doctorale "Europäische Traumkulturen" (GRK 2021), financée par la Fondation allemande pour la recherche (DFG). Elle est présidente de la Société allemande de littérature générale et comparée (DGAVL). À partir d'avril 2024 elle co-dirigera avec Markus Messling le Centre de Recherche Käte Hamburger pour les pratiques culturelles de réparation (CURE), financé par le Ministère fédéral de l'Éducation et de la Recherche (BMBF)

- c) **Eyüp ÖZVEREN**, (Middle East Technical University in Ankara): *Just (Intertextual) Gaming, or Much More in a Postcolonial Context: Dönüş* (The Return) of CengizDağcı as a Rebuttal of Anton Chekhov's Lady with a Dog.

That any literary text implicitly or explicitly refers to other texts before it, i.e., it is intertextual, is well taken. This paper associates intertextuality with literary 'play'-fulness and game. Whereas play progresses by way of trial and error in an open-ended way by observing informal conventions, game is characterized by formal rules including the definition of how it can end. As such, game is a rigorously structured play that can be repeated over time. Postmodernism (Jean-François Lyotard) emphasized the centrality of game in understanding our time. By contrast, Mikhail Bakhtin's use of the carnivalesque is to do with playfulness, reminding one of Johan Huizinga's *Homo Ludens*.

One way a fiction writer plays with a previous text is to disassemble it, add new elements, and make it a construct that chooses not to become unrecognizable in terms of its relation to its predecessor. This is usually achieved by recourse to 'unity of space' (in my case, Crimea and the Black Sea), sometimes reinforced by a 'unity of time' (late 19th and early 20th century). This paper takes up an instance of intertextuality where the more recent text harks back on the targeted one. The corresponding change in context, measured in relation to the colonial/postcolonial borderline, gives it an added meaning, with which it goes well beyond postmodern gaming, and invites further exploration. Repeated literary performance along the chronotopic axis, familiarizes the reader to an emerging game-feature, the common parameters of which point to a hybrid meta-genre.

Cengiz Dağcı (1919 -2011) was a Crimean Tatar writer who lived in exile in London with his Polish wife after WW2. He published fiction and memoirs as of 1956, using neither the Tatar language nor English, but preferring Turkish. He wrote about the plight of his people under the Soviet regime, hit hard by famines, collectivization, the horrors of war, and deportation. He was well-versed in Russian literature. His novella, *Dönüş* (*The Return*, 1968), has a frame-story (the return to homeland after the First World War) within which another story is told. Within this sub-story, he engages with Anton Chekhov's "The Lady with the Dog," (1899) with a penchant for detail as noted by Vladimir Nabokov, yet treating Yalta as a Russian southern holiday resort devoid of natives. Dağcı's remake of a now "interracial" escapade (reminding one of E. M. Forster's *A Passage to India*) brings the Crimeans with their viewpoints and voices into the picture, and turns the tables upside down. Russian colonialism, quite unlike its European counterparts as Edward Said noted, was complicated by the pursuit of an ambitious multinational imperial agenda amidst economic backwardness. Dağcı's text presents us with an opportunity to analyze how intertextuality works in this postcolonial moment of reflection predating postcolonial theory itself.

Eyüp Özveren is currently Emeritus Professor at Middle East Technical University in Ankara, Turkey. He is also a Board Member of the Izmir Mediterranean Academy, and a co-editor of *Transponticae*, Journal and book series of Black Sea literary and cultural studies.

Atelier 12 / Panel 12: “The game and the world 2”

ALEXANDRA CHEIRA, (University of Lisbon / ULICES): “*May the Odds Be Ever in Your Favour*”: *Playing Games of Life and Death in Suzanne Collins’s The HungerGames Trilogy, George R. R. Martin’s Game of Thrones and The Thousand and One Nights*, **ELENA ANASTASAKI**, (Université de Thessalie): *Le jeu du monde et les enjeux de la littérature. Penser la littérature avec Kostas Axelos*, **MIGUEL ÁNGEL ALBÚJAR-ESCUREDO**, (University of Kansas): *Virtualizing Nihilism in the Age of Hyperstition: Novelette as an Emulator of Ontological Confusion or the Emergence of a New Pascal’s Wager Iteration*.

Cet atelier fonctionne avec les Ateliers 2 et 23. / This panel works with Panels 2 and 23.

- a) **Alexandra CHEIRA**, (University of Lisbon / ULICES): “*May the Odds Be Ever in Your Favour*”: *Playing Games of Life and Death in Suzanne Collins’s The HungerGames Trilogy, George R. R. Martin’s Game of Thrones and The Thousand and One Nights*.

In *Fantasy: The Literature of Subversion*, Rosemary Jackson argues that introducing the fantastic is like introducing dark areas, of something entirely other and unseen, the spaces outside the limiting frame of the human and real, replacing familiarity, comfort, *das Heimlich*, with alienation, disquiet, and the uncanny (1981, 179). Jackson also introduces the idea of “fantastic realism,” contending that particular texts frequently exhibit a dialogue between fantastic and realistic narrative forms, with the latter trying to overpower and counterbalance the subversive quality of the former (124).

It is within these two limits that I intend to examine how games of life and death are played out within *The Hunger Games* trilogy, *Game of Thrones* book series and *The Thousand and One Nights*. I am particularly interested in investigating the way in which even “the most well-intentioned people can be crushed by conflicting moral obligations and competing social impulses – while those of questionable moral fibre can find power and legitimacy in cleverly exploiting society’s rules” (Serwer 2011, n. p) in a way that questions the politics of power regarding individual good and evil characters who either pursue power or are affected by its absence.

Since “slowly, one learns to hate the game instead of the players” (Olesker 2019, n. p), the “game” – respectively a modernized take on the Roman gladiator games, where participants are forced by a brutal government to fight to the death for the amusement of a monied elite (Collins 2011, n. p.), a contest of power between several families called ‘Houses’ to sit on the Iron Throne and rule over the seven Kingdoms in Westeros, the land in which most of the families live, and a storytelling game of delaying the storyteller’s death by feeding the narrative curiosity of a homicidal sultan – will be examined in detail.

Alexandra Cheira is a researcher at CEAUL/ ULICES at the University of Lisbon, Portugal. She holds a PhD in English and American Studies, with a dissertation focussing on A. S. Byatt’s fiction and critical work. Her current areas of research include contemporary women’s writing, gender and women’s studies, and wonder tales. She has published articles and book chapters on A. S. Byatt’s fiction, *The One Thousand and One Nights*, the conteuses, Victorian women writers and contemporary gendered sexual politics. She is the editor of *(Re)Presenting Magic, (Un)Doing Evil: Of Human Inner Light and Darkness* (2012), *Wonder Tales in the Fiction of A. S. Byatt* (2023), and *Myth and Fairy Tale in Contemporary Fiction* (2023). She translated A. S. Byatt’s “Cold” into Portuguese and wrote an introduction to the tale for *Contar um Conto/ Storytelling* (2014), an anthology of short fiction by contemporary British and Irish authors in translation.

- b) **Elena ANASTASAKI**, (Université de Thessalie): *Le jeu du monde et les enjeux de la littérature. Penser la littérature avec Kostas Axelos*.

« Comment nommer ce qui se joue ? », se demande Axelos dans ses *Métamorphoses* (1991), en jouant sérieusement à la fois avec la langue et le concept du jeu dans cette œuvre où la pensée sur le mythe dépasse les cadres sociaux et artistiques pour devenir une question essentielle sur l’existence humaine.

Le concept du jeu est constamment présent dans son œuvre philosophique comme catégorie ontologique et mode existentiel.

Depuis *Le déploiement de l'errance*, sa première trilogie, Axelos ne cesse d'observer et de suivre, avec une pensée toujours en mouvement – et qui se veut planétaire – le devenir de la totalité du monde, ce qu'il appelle *Le Jeu du monde* (1969) ; un jeu constitué par « les vérités errantes du monde et les errances vraies de l'homme ». La tragédie grecque, tout en y prenant part, essaie de dévoiler son sens contradictoire ; elle-même « se constitue aussi comme un Jeu [...] son cœur bat au rythme cosmique et son jeu est sacré » (Axelos, *Héraclite et la philosophie*, 1962). Cette mise en abîme est exemplaire dans le mythe d'Œdipe : l'errance, le rythme, les tours et les retournements du temps, le mystère de la coexistence de l'homme et du monde, tout y est. En reliant à sa pensée celle d'Héraclite, qui conçoit le Temps comme « un enfant qui joue, en déplaçant des pions » (fr. 52), Axelos constate que, comme le Temps, « la tragédie entremêle ce qui construit et ce qui détruit ». En faisant valoir les outils que nous a légués Axelos avec sa pensée, je tenterai ici d'approcher la littérature comme moyen de compréhension du jeu du monde et comme une ouverture à sa poéticité.

Elena Anastasaki est Maîtresse de conférences de Littérature Comparée au Département de Langues et d'Études Interculturelles de l'Université de Thessalie (Grèce) et Directrice de Programme au Collège International de Philosophie (Projet de recherche intitulé « La littérature en pleurs : Larmes limpides, pensées opaques »). Elle a aussi complété une formation à la Logothérapie et à l'Analyse Existentielle selon Viktor Frankl en Allemagne (Tübingen/Vienne) en 2018. Ses recherches portent sur l'interdisciplinarité, la relation de la littérature et de la philosophie, l'identité et les études interculturelles. Elle a récemment publié une monographie intitulée *The Myth and Identity of the Romantic Artist in European Literature: A Self-Constructed Fantasy* (Routledge 2022).

- c) **Miguel Ángel ALBÚJAR-ESCUREDO**, (University of Kansas): *Virtualizing Nihilism in the Age of Hyperstition: Novelette as an Emulator of Ontological Confusion or the Emergence of a New Pascal's Wager Iteration*.

Nihilism, as an intellectual urge that corrupts all ideologies, seems to have fallen into the realm of hyperstition. That is to say that the lack of purpose that characterizes the late capitalist age, our present, imposes upon us a horizon where expectations for a better future are unintelligent, and humankind can only trust apocalyptic comings, those of a pale nature when compared to the idealized lives of previous generations. The risk, then, that the cultural phenomenon of hyperstition may beget the completion of what it is, nowadays, a dystopian compulsion of depressed societies, comes to be expressed by way of virtualization of such realities. All those realities stem from a nihilistic strain.

A perfect example of virtualization that expresses the anxiety of the nihilistic pathology I referred to is the novelette "Polybius" (2019), written originally in Spanish by the literary artist Francisco Jota Pérez. In the paper that follows, I will use that novelette, which uses as a plot the apocryphal video game with the same title, as a cultural emulator to be analyzed considering the ontological confusion between a nihilistic fantasy and an imperfect reality, that irrespective of being flawed, hence the factual nature of it, forecasts a healthier reality than an outcome of digital slavery and indented technological neocolonialism. In fact, I interpret this nihilism I try to uncover all through the paper, as a sort of Pascal's wager new iteration of the present times, where God has been swapped by a doomsday cult-like Luddite.

Miguel Ángel Albújar-Escuredo is a scholar in the field of science fiction. He has published several articles in journals such as *Alambique*, *Anales Cervantinos*, and the *Journal of Franco-Iberian Studies*, amongst others. In addition, he has written for newspapers (Avui) and radio stations (Rac1, OndaCero, etc.), cultural magazines such as *Culturamas*, and international relations publications such as *Observatorio de Actualidad Mundial Blanquerna*. He has collaborated with NET (PBS & NPR Stations) and with Lincoln Literacy. He is currently holding the position of Editor and Translator for *Fantragers*, an online site of Science-Fiction in Catalan.

Atelier 13 / Panel 13: "Literary games 2"

KATIA HAYEK, (Université Masaryk): *Jeu de piste, jeux littéraires et déploiement politique de la modernité*, **GABRIELE D'AMATO**, (Ghent University / Università degli Studi dell'Aquila): *Twice-Told Tales: Multiperspective Love Stories in Contemporary Fiction*, **ODETE JUBILADO**, (Université d'Evora): *La (Re)lecture comme jeu chez Saramago et Sollers*.

Cet atelier fonctionne avec les Ateliers 3 et 24. / This panel works with Panels 3 and 24.

- a) **Katia HAYEK**, (Université Masaryk): *Jeu de piste, jeux littéraires et déploiement politique de la modernité*.

« La littérature est un jeu universel aux règles régionales » écrit Fabien Pillet. En suivant les traces laissées par le philosophe Walter Benjamin et notamment par celui des derniers textes, nous suggérons d'examiner l'aphorisme à partir de trois auteurs et œuvres romanesques d'aires distinctes en Europe. *Le Monde tel qu'il sera en l'an 3000* (1846) d'Emile Souvestre et *Pekla zplozenci* [*Suppôts de Satan*] (1853) de Jiří Kollar et quelques récits de Vladimir Odoievski dont *L'An 4338. Lettres de Pétersbourg* (1835).

Réunis par l'époque et la fantasmagorie, les ouvrages évoquent le jeu sous ses différentes formes. S'ils peuvent en offrir une représentation diégétique, les auteurs l'intègrent comme praxis à la conception des textes. À des degrés différents, tous trois jouent des conventions de l'écriture romanesque, règles du jeu littéraire. Dans un rapport ludique au lecteur, ils proposent un jeu de piste organisé, entre autres, autour d'intertextes, du pastiche et de la parodie. Cette vocation au jeu ne vise toutefois pas uniquement le simple plaisir du divertissement. Obligeant à la distanciation narrative, elle témoigne autant d'un universalisme, les invariants génériques liés à la circulation des textes en ce milieu du XIXe siècle, que d'un particularisme inscrit dans la pensée du temps. Alors, les signes que les auteurs laissent découvrir se font itinéraire vers un but qui, s'il est d'abord inconnu du lecteur, lui est destiné tandis que le romancier devient le meneur d'un jeu qui force à la prise de conscience critique vis-à-vis de l'époque.

Ainsi, à partir du champ de narrations liées à l'imaginaire et du motif du jeu, nous vérifierons comment le jeu, outil d'une liberté artistique, conduit à une liberté d'action critique de la modernité, soit comment cette sorte de littérature répond aux liens établis par la philosophie de Walter Benjamin entre le jeu et le politique.

Katia Hayek est docteure en Littératures comparées (Université de Lille) Ses recherches se portent sur la littérature gothique, fantastique et spéculative en Europe du XIXe- au XXIe siècle, et liens entre la littérature, l'histoire et la philosophie politique. Elle enseigne également en littérature française et comparée.

- b) **Gabriele D'AMATO**, (Ghent University / Università degli Studi dell'Aquila): *Twice-Told Tales: Multiperspective Love Stories in Contemporary Fiction*.

In recent years, a peculiar category of multiperspective narratives has flourished in contemporary fiction and cinema, namely, the “he said/she said” structure, where two lovers – no matter how complicated their relationship may be – present both sides of their story. While multiperspectivity has always been a privileged mode of storytelling for experimental formal structures, from literary modernism to postmodern experiments on the literary work as a game, I suggest that the ‘multiperspective love story’ has recently allowed authors and directors to find new formal solutions for representing the intrinsic duality and complex interaction of lovers’ perspectives, by adopting postmodern, ludic techniques “not to foreground the artificiality of all narratives [...] but instead to earnestly engage with the moral, ethical and political issues affecting contemporary society” (Alber and Bell).

Multiperspective narratives may actively shape the formal structure of novels, from the episodic division through chapters or typographical spaces, to more complex and experimental ways of constructing the object-book, as in multipart works or double-sided books. The multiperspective love story usually presents ‘twice-told tales,’ by relying strongly on narrative segmentation and formal games: while novels such as *Gone Girl* or movies such as *À la folie... pas du tout* maintain a fairly

linear structure, other works employ more daring, game-like solutions. Two-sided love stories have now become a conventional literary artefact, with many YA novels employing techniques such as flipping and reading the book from the other side. On the other hand, multipart movies, such as *The Disappearance of Eleanor Rigby*, or novels, such as *Happenstance*, pose the problem on which part to watch or read first, and how that decision may shape our perception of the relationship.

The paper offers a close reading of Mark Z. Danielewski's novel *Only Revolutions* (2006) to explore this entanglement of love stories and game-like structures in the contemporary novel by observing how formal, Oulipian constraints and creative rethinking intertwine with multiperspectivity to foreground "literature as an uncertainty practice" (Kukkonen).

Gabriele D'Amato is a joint PhD student at the University of L'Aquila (Italy) and at Ghent University (Belgium). He obtained his MA in Italian Studies at the University of Bologna (Italy), with a thesis in literary theory (supervisor: Prof. Federico Bertoni). His PhD project, supervised by Prof. Federico Bertoni and Prof. Marco Caracciolo, examines multiperspective narratives across media, exploring different forms and functions of multiperspectivity in contemporary fiction through cognitive and transmedial narratological tools. He is particularly interested in questions of transmediality, theory of the novel, and narratology.

c) **Odete JUBILADO**, (Universit   d'Evora): *La (Re)lecture comme jeu chez Saramago et Sollers*.

Nous nous proposons d'esquisser une r  flexion comparative ax  e sur la (re)lecture comme jeu chez Jos   Saramago et Philippe Sollers, privil  giant l'analyse de la (re)lecture ironique que *A Caverna* fait du livre VII (le mythe de "La Caverne") de La R  publique de Platon ainsi que celle que Casanova *L'Admirable orchestre de M  moires-Histoire de ma Vie* de Giovanni Giacomo Casanova.

Tout en   tablissant un dialogue fructueux avec leurs (re)lecteurs/joueurs, les deux romans de notre corpus se structurent comme un jeu auquel chaque (re)lecteur/joueur peut choisir de participer en fonction de ses comp  tences intertextuelles, de ses attentes, de ses performances, tout en activant sa biblioth  que.

Pour le (re)lecteur/joueur, la "(re)lecture r  flexive" ou critique selon Calinescu (1993), la lecture litt  raire (Picard, 1987) et comme jeu (Picard, 1986) commence d  s la r  mission intertextuelle des titres et des   pigraphes des romans qui se constituent comme une invitation faite au (re)lecteur/joueur de (re)lire de nouveau le livre VII (le mythe de "La Caverne") de *La R  publique* de Platon ainsi que *M  moires-Histoire de ma Vie* de Giovanni Giacomo Casanova.

Le jeu consiste ainsi      tre capable de (re)lire les deux romans en fonction des besoins et des objectifs sp  cifiques que chaque (re)lecture ironique implique. Jouer c'  st donc   tre capable de revisiter un texte d  j   lu    la recherche d'un autre sens et d'activer sa m  moire, sa biblioth  que.

En outre, c'  st partir    la recherche des jeux intertextuels (et de les d  chiffrer), des "r  f  rences obliques", que les r  missions intertextuelles des titres des deux romans soulignent. Mais concevoir la (re)lecture comme jeu dans notre corpus c'  st aussi accepter le d  payement et, par cons  quent, explorer d'autres possibilit  s de la litt  rature dans d'autres cultures ou d'autres langues, de changer de biblioth  que et d'en tracer une nouvelle cartographie.

Odete Jubilado a un Master en Litt  rature Compar  e    l'Universit   de Lisboa et un Doctorat en Litt  rature Compar  e    l'Universit   d'  vora o   elle enseigne la litt  rature compar  e ainsi que la langue, la culture et la litt  rature fran  aises. Elle a   t   la directrice du Master en Litt  ratures et Po  tiques Compar  es et la directrice du Master en Litt  rature depuis 2005 jusqu'   2017. Elle est actuellement la Directrice du Doctorat en Litt  rature et depuis 2019 la Pr  sidente de l'Association Portugaise de Litt  rature Compar  e/APLC. Elle est l'auteur de *Saramago e Sollers: uma (Re)escrita ir  nica?* (2000) et de *Olhares Cruzados: a Problem  tica da Leitura em Jos   Saramago e Philippe Sollers* (2010). Elle a co  dit   en 2023 *Saramago e a Literatura Comparada/Livro de Homenagem do Cent  n  rio*; en 2019 *Estudos de Literatura: Paisagens do Ser/Landscapes of the Self* et en 2016 *(Re)lire Camus/  tudes Interdisciplinaires* aux Eds. Le Manuscrit/Paris. Elle a publi   des articles de Litt  rature Compar  e sur les   uvres de Jos   Saramago; Philippe Sollers; Albert Camus, Michel Butor; M  ia Couto; Maria

Gabriela Llansol; Camilo José Cela et Machado de Assis entre autres. Elle a aussi publié des articles dans le domaine de la Littérature et Arts sur Jean Honoré Fragonard, Goya et Manuel Casimiro. Ses domaines de recherche sont axés sur la Littérature Comparée et sur la Littérature et Arts.

Atelier 14 / Panel 14: “Game and identity 1”

ELISA SOTGIU, (Harvard): *Gambling your Soul: The Dangerous Game of Mario Santiago and Roberto Bolaño*, **PAULINE JULIA PREISLER**, (University of Bonn / University of St Andrews): *Theatricality and Subjectivity: Playfulness and the construction of the self in Novalis and Nerval*, **TIBOR BÓRUS**, (Universit  Lor nd E tv s, Budapest): *Les rouages de l'autorepr sentation du jeu dans deux romans hongrois du XXe si cle* (Dezs  Kosztol nyi: L'Alouette; P ter Esterh zy: Production-Novel).

Cet atelier fonctionne avec les Ateliers 25 et 35. / This panel works with Panels 25 and 35.

- a) **Elisa SOTGIU**, (Harvard): *Gambling your Soul: The Dangerous Game of Mario Santiago and Roberto Bola o*.

In the last chapters of *The Adventures of Huckleberry Finn*, the protagonist finds himself in a singular predicament: he has resolved to set free his dear friend Jim, a runaway slave, and Tom Sawyer has offered to help him. But while Huck's plan to free Jim is simple (they need only remove a plank that has been nailed to a window), Tom devises a different strategy that involves digging with a knife for 37 years and delivering a rope ladder cooked inside a pie. The stakes of liberating Jim are very real for Huck, but only a game for Tom Sawyer.

It is through the figures of Huck Finn and Tom Sawyer that Roberto Bola o (1953-2003) rethinks the friendship that underlies most of his artistic production, the one with the Mexican poet Mario Santiago. Santiago, like Huck, is the uncivilized orphan bent on self-destruction, while Bola o/Tom Sawyer is the one who romanticizes Santiago's adventures, who transforms him and his down-and-out friends into avant-garde poets, and who will eventually write about them.

Getting Santiago to play along is not, however, without consequences, and the dangers of getting involved with him are clear in the posthumously published *The Third Reich* (written 1989). In the novel, Bola o describes the literary milieu through the proxy of the world of war board games, of which the protagonist Udo Berger is a champion. Udo's professional, if passionate, gaming career is upended when he engages in a game of “The Third Reich” with a demoniac Latin American called El Quemado, who plays as if his own life were at stake and seems to induce Udo to gamble away his soul. In this paper, I will explain how the opposition between “real” literature and literature as a mere game is reworked throughout Bola o's career, from the idolization of the likes of Huck Finn up to the embrace of his identity as Tom Sawyer.

Elisa Sotgiu received her PhD in Comparative Literature from Harvard last November. In her research, she focuses on the contemporary global novel from a sociological perspective, and she is currently revising her dissertation, *Counter-Republics of Letters: Politics, Publishing, and the Global Novel*, into a book. She published on Elena Ferrante, Roberto Bola o, Henry James, and Edoardo Sanguineti.

- b) **Pauline Julia PREISLER**, (University of Bonn / University of St Andrews): *Theatricality and Subjectivity: Playfulness and the construction of the self in Novalis and Nerval*.

Both Novalis and Nerval approach constructions of subjectivity in terms of a process of play. A number of parallels have already been identified between the two Romantic writers such as the quest for a perfect, lost language (Haase 1980) or the interdependency between nature and humans (Bayle-Goureau 2005). However, what scholars have largely ignored to date is how both authors conceptualise subjectivity as a form of theatrical play in their respective novels *Heinrich von Ofterdingen* (1802) and *Aur lia* (1855). There are two aspects to this: First, the self is presented as a divided entity. It is both an actor performing on its own inner stage and a spectator of the resulting drama. In this respect, Novalis

and Nerval are part of a long tradition of the ‘theatre of the soul’ dating back to antiquity (Berns 2004). Second, both writers adapt baroque models of the systematization of knowledge such as the *ars combinatoria*. This method of engaging with variations and connections creates visionary moments and virtual, possible worlds in the two texts that evoke the notion of theatrical ‘play’. Accordingly, the self is constituted through this play of oppositions. By analysing and comparing the ‘theatricalisation’ of the subject in both novels, and by drawing on the notion of ‘play’, I will examine the relationship between Novalis and Nerval from a new and as yet under-researched perspective.

Pauline Julia Preisler is doing a PhD in Comparative Literature at the University of Bonn (Germany) and the University of St Andrews (Scotland) under the joint supervision of Prof. Dr. Christian Moser (Bonn) and Prof. Dr. Sean Allan (St Andrews). The topics of her dissertation are the theatricality of the self and the imaginative worlds unfolding on the stage of the mind in selected works by Novalis, Jean Paul, De Quincey and Nerval. Her research is funded by a Global-PhD-Scholarship from the University of Bonn and the University of St Andrews and the Malcolm-Humble-Scholarship from the School of Modern Languages at the University of St Andrews. Before starting her PhD in 2023, she completed a Bachelor’s degree in German and Comparative Literature and a Master’s degree in Comparative Literature at the University of Bonn and the University of Geneva (Switzerland) where she did an exchange during her Masters.

- c) **Tibor BÓNUS**, (Université Loránd Eötvös, Budapest): *Les rouages de l'autoreprésentation du jeu dans deux romans hongrois du XXe siècle (Dezső Kosztolányi : L'Alouette; Péter Esterházy : Trois anges me surveillent.)*

Le jeu est une manière conventionnelle d'interpréter l'art, l'expérience esthétique, la création et la lecture, ce qui explique pourquoi la fiction regorge de jeux les plus divers. Ce travail d'auto-interprétation résulte à la fois de la nature des jeux et de leur mise en récit. Dans mon intervention je commenterai les romans de deux des plus grandes figures la prose hongroise du XXème siècle, Dezső Kosztolányi et Péter Esterházy, pour tenter d'illustrer les rouages complexes de ce travail d'auto-interprétation qui peut être utilisé pour déduire la différence historico-poétique des oeuvres.

Les romans *Alouette* (1924) et *Trois anges me surveillent* (1979) confèrent une place centrale au jeu. Deux jeux de cartes, le tarot et le makao, jouent un rôle prépondérant dans *Alouette*: le premier de type agôn, le second de type *alea* (Callois), pertinents non seulement dans l'(auto-)interprétation du protagoniste, mais aussi dans la mise en scène du temps, de l'histoire et de la construction du sens littéraire. *Trois anges me surveillent* se concentre sur le football, préoccupation régulière du héros travaillant sur son œuvre littéraire, et le roman opère une analogie riche et stratifiée entre création littéraire et football. Mais la représentation du jeu dépasse ce cadre, en étendant tendancieusement le jeu à la vie, et conçoit, dans un sens plus large, la vie comme jeu sérieux, avec toute son hésitation entre le ludique et le sérieux, le figuratif et le littéral. Ce procédé implique ici aussi l'organisation textuelle caractéristique des chefs-d'oeuvre, dans laquelle tout élément de l'oeuvre, les moments les plus prosaïques, peut acquérir une fonction d'auto-représentation de la manière la plus inattendue, laissant indécis, presque comme des anagrammes, son mode d'être voulu (calculé) ou aléatoire.

Tibor Bónus enseigne la littérature comparée à l'Université Loránd Eötvös de Budapest. Ses publications portent sur la littérature hongroise et française au 20ème et sur des questions métacritiques. Il a publié six livres en hongrois, dont les deux derniers sont des monographies: sur un roman de Dezső Kosztolányi (*L'autre (est) secret. Dezső Kosztolányi: Anna la douce*), et sur la poésie d' Attila József (*Mort vivante. Deuil, héritage et survie chez Attila József*). Il a publié plusieurs études sur la *Recherche* de Marcel Proust.

Atelier 15 / Panel 15: “Game and History 1”

ANDREA BRONDINO, (University of Reading): “*Playing with the Past is a Serious Game: Diverging Approaches to Rewriting History in Umberto Eco’s Il pendolo di Foucault and Dan Brown’s*

The Da Vinci Code, **ANGELIKI SPIROPOULOU**, (University of the Peloponnese): *Modernist Historiographical Giction: Ludics as Politics*.

Cet atelier est en binôme avec Atelier 26. / This panel is paired with Panel 26.

- a) **Andrea BRONDINO**, (University of Reading): *“Playing with the Past is a Serious Game: Diverging Approaches to Rewriting History in Umberto Eco’s Il pendolo di Foucault and Dan Brown’s The Da Vinci Code*.

Umberto Eco once quipped that Dan Brown could well be a character in his novels: in fact, the two best-selling authors share an interest in forgeries and playful rewritings of history, although they approach the topic from very different perspectives. This paper compares how playing with history is differently represented in Eco’s *Il pendolo di Foucault* (1988) and Brown’s *Da Vinci Code* (2003). Both novels are inspired by a 1982 hoax and best-selling book, *The Holy Blood and the Holy Grail*, which claims that an occult society called ‘The Priory of Sion’ has been guarding a secret concerning Jesus’ dynasty for centuries. The protagonists of Eco’s book are aware of this hoax, and nonetheless rewrite European history in the light of that and other revelations, in order to indulge in an intellectual game that will eventually obsess them beyond their initial intentions. The characters of Brown’s book, on the other hand, are unaware that the Priory is a notorious hoax, and the initial reader’s note in the paratext of *The Da Vinci Code* indicates that the author wants the reader to sincerely believe in the hoax as well. Both novels represent characters involved in playful, albeit serious attempts at rewriting history: in Eco’s case, however, the reader is invited to distrust in the reality foreshadowed by the creative and playful efforts at reinterpreting the past, while in Brown’s case the reader is arguably deceived by the author and the narrator about the ontological status of their narrative. The aim of my paper is to discuss how this diverging representation of playing with the past is achieved in the two novels, as well as to evaluate the literary and ideological implications of Eco’s and Brown’s different framings of playfulness in rewriting history.

Andrea Brondino is a Lecturer in Italian and Comparative Studies at the University of Reading. He holds a PhD (2023) at the University of Warwick, where he is Honorary Research Fellow in the School of Modern Languages and Cultures. His doctoral project analysed irony and the relationship between literature and historiography in current Italian culture. He published articles on journals such as *Pirandello Studies*, *Contemporanea*, *Forum for Modern Language Studies*, *CoSMo: Comparative Studies in Modernism*. At the moment, he is adapting his doctoral thesis into a monograph with the support of an MHRA Research Scholarship in Modern European Languages.

- b) **Angeliki SPIROPOULOU**, (University of the Peloponnese): *Modernist Historiographical Giction: Ludics as Politics*.

Counter to the conventional perception of modernism as ahistorical, more recently, there have been increasing academic and critical efforts to historicize it. In the proposed paper I will attempt to address modernism’s entanglement with the concept of history, notions of historiography and the historical and ideological context of modernity in which it emerged, primarily through the work of Virginia Woolf and especially her novel *Orlando*, her most playful engagement with history and bio/historiographical practices. The investigation of the politically informed playfulness of Woolf’s historiographical imagination poses the question of how an innovative modernist aesthetics also proves a transformative force of history-writing practices, thus bringing into relief the political potential of ludics.

Angeliki Spiropoulou is Professor of Modern European Literature and Theory at the University of the Peloponnese, Greece and Research Fellow at the School of Advanced Study, University of London. She is also the Director of the MA Programme in ‘Creative Writing, Theatre and Culture Industries’. Spiropoulou studied English and Critical theory at the University of Athens and the University of Sussex and she has taught as visiting professor in many European Universities. Her research interests focus on modernism, modernity, historiography; philosophy and literature; gender and critical theory. Among her publications are: *Virginia Woolf, Modernity and History: Constellations with Walter Benjamin*; *Topoi of the Modern: Modernity and European Literature* (forthcoming); *Walter Benjamin: Images*

and Myths of Modernity (ed.); *Culture Agonistes: Debating Culture, Rereading Texts* (co-ed.); *Contemporary Greek Fiction: International Orientations and Crossings* (co-ed.); and the issue 'Gender Resistance' (*European Journal of English Studies*, (co-ed.)). She has recently co-edited with Jean-Michel Rabaté the book *Historical Modernisms: Time, History and Modernist Aesthetics* and contributed to many volumes on modernism, such as, *1922: History, Culture, Politics*; *Sentencing Orlando*; the *Routledge Encyclopedia of Modernism*; and the *Edinburgh Dictionary of Modernism*.

Atelier 16 / Panel 16: "Play as an Organizing Principle of Society and/or the World 1"

LAURENCE DAHAN-GAIDA, (Université de Franche-Comté): *Le jeu et la créativité computationnelle : de la cybernétique à l'intelligence artificielle*, **CINDY GERVOLINO**, (Université de Franche-Comté): *Détournements et reconstructions du jeu de marelle et du jeu de Go dans Rayuela de Cortázar et $\in$ de Roubaud*, **JOSEF HRDLIČKA**, (Charles University, Prague): *Herrmann Hesse's Das Glasperlenspiel and the Play as Symbolic Representation of the World*.

- a) **Laurence DAHAN-GAIDA**, (Université de Franche-Comté): *Le jeu et la créativité computationnelle : de la cybernétique à l'intelligence artificielle*.

Dans une conférence de 1967, « Cybernétique et fantômes », Calvino évoquait la manière dont la science des systèmes auto-régulés a radicalement transformé l'image de nos processus mentaux : la pensée désormais n'apparaît plus comme un processus linéaire et continu mais comme une série d'états discontinus, de signaux instantanés, d'impulsions discrètes qui peuvent être combinés selon une infinité de rapports possibles. La même année, il proposait la notion d'hyper-roman pour désigner un récit contenant toutes les possibilités d'une histoire parmi lesquelles l'écrivain ou le lecteur choisirait un parcours (une réalisation). Calvino mettra ce principe à l'œuvre dans *Le château des destins croisés* qui utilise le jeu de tarots pour permettre au texte de s'auto-engendrer par simple combinaison d'un ensemble fini d'éléments (les cartes) et d'opérations (duplication, permutation). Aujourd'hui, les principes de la cybernétique ont été réinvestis par l'intelligence artificielle qui intervient désormais dans les conditions concrètes de la production artistique. Avec les générateurs automatiques de textes, le deep learning et les réseaux de neurones artificiels, le rêve d'artificialisation et d'automatisation du langage n'a jamais été aussi proche de se réaliser, ouvrant la voie à une technogenèse qui remet radicalement en question l'ensemble des concepts et valeurs esthétiques centrées sur l'humain. Le but de cette contribution sera de s'interroger sur l'usage que ces nouvelles fictions (jeux vidéos, hypertextes, œuvres interactives, etc.) font du jeu : quel type de jeux convoquent-elles et à quelles fins ? En quoi les jeux mobilisés viennent-ils redoubler, renforcer ou soutenir les dispositifs mis en jeu par la créativité artificielle ?

Laurence Dahan-Gaida est professeure de littérature comparée à l'université de Franche-Comté où elle codirige le Centre de Recherches Interdisciplinaires et Transculturelles (CRIT). Elle est rédactrice en chef de la revue en ligne *Épistémocritique* et directrice de la collection du même nom. Elle est l'auteure de quatre monographies consacrées aux relations entre savoirs et littérature (notamment *L'art du diagramme* en 2023 et *Littérature et cartographie* en 2024), a dirigé une dizaine d'ouvrages collectifs sur les mêmes questions ainsi qu'une centaine d'articles.

- b) **Cindy GERVOLINO**, (Université de Franche-Comté): *Détournements et reconstructions du jeu de marelle et du jeu de Go dans Rayuela de Cortázar et $\in$ de Roubaud*.

En s'appuyant sur le double mouvement de « détournement » et de « reconstruction » à l'œuvre dans le jeu que souligne Benjamin, nous proposons de nous intéresser aux jeux de marelle et de Go qui structurent et ordonnent le rapport entre le lecteur et l'objet-livre dans *Rayuela* de Cortázar et *$\in$* de Roubaud. Ces deux œuvres présentent la particularité de proposer un mode d'emploi liminaire, principe organisationnel qui présente un ensemble de règles tout en ouvrant un espace de liberté : jouer le jeu jusqu'au bout semble amener le lecteur à venir nécessairement transgresser ces règles, ou du moins le conduire à entrer dans un rapport de négociation avec elles. Le jeu est d'abord une expérience matérielle précise qui régit un ordre de lecture non linéaire, de case-chapitre en case-chapitre chez Cortázar, au gré du déplacement des pions de Go chez Roubaud. Cette expérience physique, qui est celle d'une lecture « à deux mains », se prolonge bien vite sur le plan narratologique et sur celui de la réception,

dans une expérience d'imagination, de projection, d'anticipation, qui prend une dimension éminemment symbolique. Le jeu, à mi-chemin entre les catégories de l'agôn et de l'*alea* définies par Cailliois, pense d'abord un ensemble de possibles qui peuvent être actualisés différemment dans la pratique. Par sa capacité à introduire un mouvement – claudiquant et saccadé dans la marelle et le Go – et à faire apparaître de nouvelles relations, il semble également proposer un contre-modèle à un rationalisme hégémonique, à l'absurde désenchanté et fragmenté du monde de Cortázar ou aux éclatements spatiaux et temporels dans une écriture de l'expérience du deuil pour Roubaud. Notre analyse cherchera à montrer qu'il ne s'agit ni d'une simple présence thématique, ni d'une version littéraire du jeu, mais bien de la création d'un nouveau jeu, d'une marelle-littéraire et d'un Jeu de Go textuel qui disposent de leurs propres règles dont l'élaboration progressive et collaborative se définit dans l'acte de lecture.

Cindy Gervolino est professeur agrégée de Lettres Modernes, ATER à l'Université de Besançon et en quatrième année de préparation d'une thèse de doctorat intitulée « L'œil, la main, la pensée : croisement d'une approche épistémocritique et diagrammatique du texte littéraire (Abbott, Cortázar, Gatti, Guillevic, Roubaud) ».

- c) **Josef HRDLIČKA**, (Charles University, Prague): *Herrmann Hesse's Das Glasperlenspiel and the Play as Symbolic Representation of the World*.

In his book *Spiel als Weltsymbol* (1960), Eugen Fink elaborated the concept of play as a symbolic representation of the world. My paper examines similar symbolic representations of the world in literature and explores their functioning and limits. The starting point is a consideration of Herrmann Hesse's novel *Das Glasperlenspiel* (1943), in which play (in the English translation game, as opposed to the translation of Fink's book for which the term play is chosen) fails as a universal language of representation of society and its history. At the same time, if we read the novel in the light of the broader concept, a play continues on a different level, where a supplement that the representation failed to capture becomes part of the play. In the second part of my paper, I will draw on these distinctions to look at some poetic images of the world as process, and their relation to ecologically oriented thinking.

Josef Hrdlička is Associate Professor of Czech and Comparative literature at Charles University in Prague. He is the editor-in-chief of the journal *Svět literatury / World of Literature*. His main area of research is the theory of poetry. He published three monographs dedicated mostly to problems of poetry, co-edited several volumes, and published a number of articles. His last publications are *Poetry in Exile. Czech Poets during the Cold War and the Western Poetic Tradition* (Prague: Karolinum Press 2020); *Things in Poems* (co-ed. with Mariana Machová, Prague: Karolinum Press 2022).

Atelier 17 / Panel 17: "Imagining the Big Prize: literary lotteries in eighteenth- and nineteenth-century Europe 1"

ANGELA FABRIS, (University of Klagenfurt): *Between Positivity, Satire, and Criticism: The Nineteenth-Century Gaze on "Il Lotto" by Italian Storytellers and Poets*, **MARIUS WARHOLM HAUGEN**, (NTNU, Norwegian University of Science and Technology): *The Lottery and the Culture of Divination in/as French Literature*, **INGA HENRIETTE UNDHEIM**, (Western Norway University of Applied Sciences): *Ridiculing Rapid Riches. The Lottery in Dano-Norwegian Skillings Ballads*.

We would like to propose a double panel aimed at exploring the lottery as a recurring topic in eighteenth- and nineteenth-century European literature. Following the immense success of state-sanctioned lotteries across Europe in the second half of the eighteenth century, authors began taking an interest in various aspects of the lottery as a financial institution, a social practice, and a cultural phenomenon. A rich and malleable topic, the lottery ties in with questions of chance and probability, of superstition and irrationality, of the relationship between state and citizen, and of the capacity of the imagination to project onto the future dreams and desires of a different life. Appearing in various genres, notably in prose fiction and on stage, but also in songs and poetry, the lottery serves various functions, from an object of satire or political critique to a playful plot device. The papers of this panel will examine literary uses and representations of the lottery in different cultural, national, and linguistic

contexts, namely in Denmark-Norway, Great Britain, France, Spain, and Italy. Together, the papers will present the various facets of literary lotteries, revealing how differences in national traditions combine with a common set of figures, tropes, and themes.

The presenters are all members of the research project “The Invention of the Lottery Fantasy – A Cultural, Transnational, and Transmedial History of European Lotteries” (<https://www.ntnu.edu/lottery>), financed by the Research Council of Norway (RCN) for the period of 2022-2025.

Cet atelier est en binôme avec Atelier 28. / This panel is paired with Panel 28.

- a) **Angela FABRIS**, (University of Klagenfurt): *Between Positivity, Satire, and Criticism: The Nineteenth-Century Gaze on “Il Lotto” by Italian Storytellers and Poets.*

The positions assumed in the Venetian scene of the eighteenth century by authors of memories, letter books, plays and novels towards the lotto are connoted by the criterion of ambivalence: the game is depicted in its negative connotations but at the same time space is granted to fantasies related to a victory capable of changing the existence. Thus, we see the presence of swinging positions within the same text (according to what is present in some of Abbot Chiari’s letters) or we can grasp a swinging position in the production of the same author (for example, the Goldoni of *La donna di garbo* and *Le donne gelose*). The resulting framework denotes the reflections of a public opinion on the Venetian scene that is poised between fascination and criticism, between desire and fears of various orders. In this sense in the wake of a series of texts of a different nature, an attempt will be made to delineate the varied typology of the eighteenth-century view of the lot by storytellers active in Venice.

- b) **Marius W. HAUGEN**, (NTNU, Norwegian University of Science and Technology): *The Lottery and the Culture of Divination in/as French Literature.*

This paper explores the construction and representations of a culture of divination emerging with the introduction of the Genoese lottery system in France in 1757. The belief that it was possible to predict the winning numbers, thus effectively turning the lottery from a purely aleatory game to a game of skill, was produced by and circulated through a rich array of almanacks and manuals, presenting methods of oneiromancy, astrology, and pseudo-cabbalism. These peculiar cultural productions made use of various rhetorical devices to promote their methods, including what can be described as para-literary narratives. Moreover, the culture of divination was quickly picked up by contemporary novelists and playwrights, who found in its beliefs, practices, and figures a set of motifs for comedy and satire. The paper examines the interplay between the para-literary constructions of the culture of divination and its literary and satirical representations, showing how they negotiated the perception of the lottery in the social imagination of late-eighteenth-century France.

- c) **Inga Henriette UNDHEIM**, (Western Norway University of Applied Sciences): *Ridiculing Rapid Riches. The Lottery in Dano-Norwegian Skillings Ballads.*

When the Italian Style lottery (the lotto) was established in Denmark-Norway in the 1770’s, it sparked heated debate. The new lottery was said to be fraudulent; it was easy to market in such a way that it gave the impression of greater chances of winning than was the actual case. The debate, which was largely conducted through pamphlets, warned of the dangers of the lotto: Not only did it represent a threat to individuals (especially the poor), but even all kingdoms of Europe. In the debate, the strict patriotic pamphlets were accompanied by a more pedagogically oriented literature, especially addressing “lovers of the lotto”, with the aim of both informing and explaining to the hopeful players how low the probability of winning really was.

It was, however, not only through factual pamphlets that the lesson of the harmful lotto was conveyed. At the same time as the lotto emerged in the serious debate, it also began to appear in more popular literature – including so called “skilling ballads”. Instead of strict moral lessons, these ballads featured humorous portrayals of gullible lottery players (and winners), which readers and listeners alike were invited to laugh at, and maybe also learn from. In my paper, I will present a selection of Dano-

Norwegian skilling ballads from the late 18th and early 19th century, asking whether these songs were merely entertaining, or if they also had a didactic purpose.

Atelier 18 / Panel 18: “Ambiguous Playgrounds. Literature, Culture, Performance 1”

SALVATORE MARANO, (Università di Catania): *Poet's Toy. Paul Dutton's Plastic Typewriter*, **SERENA FUSCO**, (Università di Napoli “L'Orientale”): *Frontiers of the Game? Ergodicity in/for the Global Age*, **ANTONIO DI VILIO**, (Università di Napoli “Federico II”): *“It wasn't a game for knights.” Liminality and Detection in Chandler's and Hawk's The Big*.

Cet atelier est en binôme avec Atelier 29. / This panel is paired with Panel 29.

Despite devoting *The Ambiguity of Play* (1997) to the investigation of “the meaning of play” (1997: vii), Brian Sutton-Smith concluded that, the play being “in itself... ambiguous and unpredictable” (1997: 150), “the nature of play itself frustrates fixed meaning” (2008: 80). After all, already in the 1940s and 1950s both his major source of inspiration, William Empson, and an attentive reader of Huzinga and Caillouis such as George Bataille had drawn similar conclusions, respectively, on the indeterminacy of the poetic language and on the grounding of play and pleasure in the chaotic realm of desire. In fact, play seems to rely on the paradoxical collision between the dynamic freedom of its performative nature and the constraints of the structural and procedural rules of the game played. From allusion to illusion, such elusive relationship is generative of the playful condition in which art is produced and new expressive possibilities are explored.

Traditionally, the literary and cultural study of play and games has focused either on motif or on the double-edged status of genres, discursive practices and tropes such as, among others, nonsense, irony, and wordplay. By capitalizing on these approaches, the panel aims to explore the extent to which the intersection between strict normative frameworks and expressive potential may foster the emergence of a discursive space of playful ambiguity. To this end, it tackles the amphibolous nature of play in its imaginative praxes through the knotting of the tangle between world and word, and the blurring of the border between literary forms and institutions. Individual contributions, therefore, question the opposition between triviality and seriousness, closure and open-endedness, linearity and ergodicity, resistance and power, center and margin, conspicuousness and liminality, sex and gender, *mimicry* and identity, *ludus* and *paidia* in texts, authors, material culture and performance.

a) **Salvatore MARANO**, (Università di Catania): *Poet's Toy. Paul Dutton's Plastic Typewriter*.

Paul Dutton's use of the typewriter in his visual and pattern poems of the 1970s and 1980s is read as a part of a systematic strategy of play. Both as miniature typography and as a prop for performance, the mechanical writing interface is exploited in order to create an interstitial space between the strictly regulated game of composition and childish freeplay. Therefore, the closed form sequence entitled *So'nets*, built around a figure of ambiguity par excellence such as the pun and better experienced as sound poetry, is read in the mirror of *The Plastic Typewriter*, a slim volume of “dirty” concrete poems created with a toy typewriter and conceived as a supplement to Dutton's early instances of “clean” concrete poetry.

Salvatore Marano is Associate Professor of American Literature and Cultural Studies at the University of Catania. He has written essays on literature as play and game, poetry and performance, and literature à contrainte in the works of Mark Twain, G. Stein, E. E. Cummings, bp Nichol, S. McCaffery, L. Anderson, M. Abramovic, V. Acconci, J. Barth, W. Abish. Among his publications, *La rosa senza perché. Gertrude Stein e la scrittura* (1991), *American Games. Essays on Literature and Imagination* (2001), *Lo spazio obliquo. Georges Perec fra segno e disegno* (2015, with S. Nucifora and D. Colistra), *Il velo di Maya. Scritti in onore di Maria Vittoria D'Amico* (ed., 2017), *Performance. Dal testo al gesto* (ed., ebook, 2019), *Boombox and the City* (with S. Nucifora, 2022), *Other Americas. The Dark Side. The Province. The Cyberspace* (ed., 2024, forthcoming).

- b) **Serena FUSCO**, (Università di Napoli “L’Orientale”): *Frontiers of the Game? Ergodicity in/for the Global Age*.

Recent works that engage ergodicity (Bourbaki’s *If*, Paramaditha’s *Gentayangan*, Zamanni’s *Fortezza Europa: Londra*, Ozeki’s *A Tale for the Time Being*, Qidaojun’s *Kaiduan*) speak to a space of ambivalence and ambiguity that is germane to recent debates on globalization. Next to “typically ergodic” tensions such as choice versus choicelessness, or game rules versus freedom to play, one also finds spaces of ambivalence and negotiation between the axes of independence versus mutual dependency, confinement versus mobility, borderlessness versus borders, totalitarianism vs. democracy. In their exploration of various worlds, realistic or not, ergodic narratives and situations can open up unexpected vistas, unveiling layers of (possible) habitation in roads not taken and inhospitable spaces.

Serena Fusco is Senior Assistant Professor (RTDB) of Literary Criticism and Comparative Literature at the University of Naples “L’Orientale”. Her research is multilingual and transcultural in scope and includes Chineseness in the transnational space; east/west comparative literature and world literature; Asian American literature; intermediality, transmediality, photography, and dialogues between literature and photography; and the cultural politics of breastfeeding. Among her publications: *Incorporations of Chineseness: Hybridity, Bodies, and Chinese American Literature* (2016); *Confini porosi. Pelle e rappresentazione in quattro narrazioni della modernità* (2018); and “On What Side of Praxis? U.S. Ethnic Studies, The Global Horizon, and The Problem of Theory Through an Asian American Lens” (forthcoming, 2024).

- c) **Antonio DI VILIO**, (Università di Napoli “Federico II”): “*It wasn’t a game for knights.*” *Liminality and Detection in Chandler’s and Hawk’s The Big Sleep*.

The paper investigates the way in which the game of chess — traditionally associated with the rational and scientific method of the analytical detective fiction — takes on other meanings in American hard-boiled and film noir. In *The Big Sleep*, both Chandler’s novel and Hawk’s movie, the narrator’s use of the game of chess results in a metaphor of liminality, in terms of the ambiguous relationship between the detective and the law (moral space), the detective and the modern metropolis (urban space) and the hard-boiled writer and highbrow literature (the crisis between artistic ambition and popular success in literature and cinema).

Antonio Di Vilio is Adjunct Professor of American Literature at the University of Naples “Federico II”. His research interests include American noir, Californian literature, crime fiction, pop-culture, postmodernist fiction and film, Post-Marxism and Anarchism. His most recent essays are on the Hollywood hardboiled (2023), on neo-noir (2023), on the cop show (2022), and on the Hollywood novel (2021). In 2023, he was a Visiting Scholar at the University of California, Los Angeles. He is currently co-editing a collection of essays entitled *Game and Space in Texts and of Texts* (University of Trieste Press, 2024, forthcoming).

Atelier 19 / Panel 19: “Play and Games in Chinese Literature and Theory 1”

CAO SHUNQIG, (Sichuan University) and **LIU SHISHI**, (Sichuan University): *The Playful Penmanship of Journey to the West and its Variations in International Dissemination*, **FU QILIN**, (Sichuan University): *On Ferenc Tőkei’s Trans-cultural Interpretation of Wen Xin Diao Long*, **LI FEI**, (Sichuan University): *Game, Skill and the Way of Heaven: The “Begging Festival” and Cultural Ethics in Chinese Literary Tradition*, **ZHUANG PEINA**, (Sichuan University): *The Play of the Body in Classical Chinese Literature*.

Cet atelier est en binôme avec Atelier 30. / This panel is paired with Panel 30.

Proposed by Shunqing Cao, the participants in this panel explore aspects of the processes of formations of world literature(s). In general terms, owing to economic and technological power mainstream

Western literatures are deemed prominent and more important world-wide and “other” literatures are considered less relevant and this remains the case even if there are translations available in mainstream Western languages. In the present collection participants discuss the processes of synchronic and diachronic formation to show how so-called “peripheral” literatures impact the development of mainstream literatures as well as other “minor” literatures. For example, contributors will examine how elements from Indian, Arabic, and Persian stories have impacted the formation of European mainstream literatures and how ancient Chinese literature inspired by Buddhism has, in its turn, impacted Japanese, Korean, and Vietnamese literatures. Furthermore, the perspective of diachrony is relevant in order to distinguish between world literature(s) and national canons while the exploration of synchronicity of processes of literature between East and West, participants point in their submissions to the problematics of variation and untranslatability in world literature and how “peripheral” literatures converge and undergo formations into a diversified field of world literature(s).

- a) **Cao SHUNQIG**, (Sichuan University): *The Playful Penmanship of Journey to the West and its Variations in International Dissemination*.

Cao SHUNQIG is Distinguished Professor at Sichuan University. He is also a member of the European Academy of Sciences and Arts, and his research areas include comparative literature and poetics.

- b) **Liu SHISHI**, (Sichuan University): *The Playful Penmanship of Journey to the West and its Variations in International Dissemination*.

Liu SHISHI is a PhD candidate at the College of Literature and Journalism, Sichuan University. Her research areas of interest are comparative poetics and Variation Theory of Comparative Literature. Her recent articles published include “Rewriting the History of Civilizations ” in *Comparative Literature: East & West* (2023), “Chinese Ecological Wisdom in the Anthropocene Era” in *Int J Body, Nature, Cult Vol* (2023).

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- c) **Fu QILIN**, (Sichuan University): *On Ferenc Tőkei’s Trans-cultural Interpretation of Wen Xin Diao Long*.

Fu QILIN is Professor at Sichuan University where he also is Head of the College of Literature and Journalism. His research areas include Marxist studies.

- d) **Li FEI**, (Sichuan University): *Game, Skill and the Way of Heaven: The “Begging Festival” and Cultural Ethics in Chinese Literary Tradition*.

Li FEI is Professor at Sichuan University. He conducts research in the fields of Comparative Literature and Contemporary Literature.

- e) **Zhuang PEINA**, (Sichuan University): *The Play of the Body in Classical Chinese Literature*.

Zhuang PEINA is Associate Professor at Sichuan University. She has published more than 30 papers home and abroad, and she is managing editor of *Comparative Literature: East & West*. Her research areas include Comparative Literature, body and culture.

Atelier 20 / Panel 20: “Jeux parodiques 1”

CORRINE FRANÇOIS-DENÈVE, (Université de Haute-Alsace, RIRH): *Jeu et jeu parodique chez Jacqueline Maillan*, **WILL NOONAN**, (Université de Bourgogne, RIRH): *De l’interactivité de la parodie : le régime (vidéo)ludique de The Procession to Calvary de Joe Richardson*, **STÉPHANE POUYAUD**, (Université de Rouen), *La parodie romanesque à travers les siècles : d’une théorie implicite du genre romanesque à une prédominance du ludique ?*, **YEN-MAÏ TRAN-GERVAT**, (Université Sorbonne Nouvelle, RIRH): *Retour théorique sur le ‘régime ludique’ de G. Genette dans Palimpsestes (1982) et étude de cas*, **ELODIE RIPOLL**, (Université de Trèves, Allemagne) : *Nodier et les jeux parodiques dans “Un renard pris au piège”*.

Il est courant, à propos de la parodie, de parler de démarche ou de régime « ludique », de souligner que les parodistes « jouent » avec les attentes du lecteur ou « se jouent » des codes caractéristiques de leur cible ou hypotexte.

Nous souhaitons mettre à profit le thème du jeu choisi pour le congrès de la Société Européenne de Littérature Comparée (SELC) de septembre 2024 afin d'interroger de manière plus poussée ces représentations – et d'autres – liées à la parodie, dans un atelier où les approches théoriques pourront côtoyer les études de cas comparatistes couvrant des périodes, aires culturelles et linguistiques et domaines d'expression (littérature, arts de la scène, jeux vidéos...) variés. L'association RIRH (Réseau Interdisciplinaire de Recherches sur l'Humour) sera également représentée par certain-es de ses membres.

- a) **Corinne FRANÇOIS-DENÈVE**, (Université de Haute-Alsace, RIRH): *Jeu et jeu parodique chez Jacqueline Maillan*.
- b) **Will NOONAN**, (Université de Bourgogne, RIRH): *De l'interactivité de la parodie : le régime (vidéo)ludique de The Procession to Calvary de Joe Richardson*.
- c) **Stéphane POUYAUD**, (Université de Rouen), *La parodie romanesque à travers les siècles : d'une théorie implicite du genre romanesque à une prédominance du ludique ?*
- d) **Yen-Maï TRAN-GERVAT**, (Université Sorbonne Nouvelle, RIRH): *Retour théorique sur le 'régime ludique' de G. Genette dans Palimpsestes (1982) et étude de cas*.
- e) **Elodie RIPOLL**, (Université de Trèves, Allemagne) : *Nodier et les jeux parodiques dans "Un renard pris au piège"*.

Contact:

Atelier 21 / Panel 21: "Jeu d'échecs et littérature 2"

ALDO BARATTA, (Sapienza Università di Roma): *Cheating at «Godgame»: Game as a Paradigm of Power in John Fowles*, **ÁNGELA MURO ARPÓN**, (Universidad de Alcalá de Henares): *From Pawn to Queen: An Analysis of the Role of Chess in the Bildungsroman Miniseries The Queens' Gambit*, **FILOMENA VASCONCELOS**, (University of Porto): *'Language games' Chess Games and 'Simulacra': Calvino's Invisible Cities*.

Cet atelier fonctionne avec les Ateliers 10, 33 et 56. / This panel works with Panels 10, 33 and 56.

- a) **Aldo BARATTA**, (Sapienza Università di Roma): *Cheating at «Godgame»: Game as a Paradigm of Power in John Fowles*.

John Fowles' work confirms the ludic vocation of postmodern fiction, but elevates it both to a compositional intuition and to a reflection on the epistemological condition of the end of the millennium. In *The Aristos* (1964), Fowles uses a ludic metaphor to describe two opposing epistemic statutes: a reality governed by a vertical hierarchy and an authoritarian guarantor – a chess metaphysics – and a reality upset by the randomness of horizontal data and by the nonsense of probabilistic – a dice metaphysics. Fowles exploits the breakdown of fair play and the transition from chess metaphysics to dice metaphysics as a narrative opportunity: his work stages a «Godgame» – that is, an ontology settled on a causal and intentional order – which contradicts itself, and his texts become a game without rules in which the players rebel and impose a new political register. Translated into literary terms, it is

possible to find: a mutiny of authorship, an unravelling of the plot, a weakening of the novel structure, a strengthening of the characters' self-awareness, and many other narrative circumstances that echo the similar political-epistemic disturbance that follows the collapse of «grands récits» and the crisis of systemic thoughts. This speech, after having briefly presented the theoretical assumptions that Fowles discusses in *The Aristos*, aims to read the main texts of his production – especially *The Collector* (1963), *The French Lieutenant's Woman* (1969), *The Ebony Tower* (1974) and *The Magus* (1977) – in order to bring out the framework of ludic relationships that are established between fictional entities, investigating both the thematic and purely formal dimensions. Particular attention will be paid to the political implications of the game, referring to what Deleuze and Guattari expressed in *Capitalisme et schizophrénie* regarding its emancipatory value and to what Foucault wrote in *Qu'est-ce qu'un auteur ?* relating to an uncontrolled proliferation of meaning.

Aldo Baratta is a Research Fellow at Sapienza University of Rome. He earned a PhD from the same university with a thesis entitled “Objectivity and Thingness: Theories of the Object and Logics of Power in Contemporary Fiction”. From November 2021 to July 2022, following the winning of a mobility call for research abroad, he was a visiting scholar at Sorbonne Université. He studies Theory of Literature and Comparative Studies, with a particular interest in Thing Theory, political and capitalist narratives, the contemporary novel and the dialogue between scientific disciplines and humanities.

- b) **Ángela MURO ARPÓN**, (Universidad de Alcalá de Henares): *From Pawn to Queen: An Analysis of the Role of Chess in the Bildungsroman Miniseries The Queens' Gambit*.

Released in 2020, the Netflix miniseries *The Queen's Gambit*, an audiovisual adaptation of the 1983 homonymous literary work, became a success. Telling the story of Beth Harmon, a Kentucky girl turned chess Grandmaster, the series brought an important increase of the public interest in said game, what translated into more sales and (online) players. The present study will focus on the relevance of chess throughout the seven episodes of this coming-of-age tale. First, it will attempt to determine whether chess could be considered a leading character or a supporting deuteragonist in the story. Then, the research will try to associate the phases of a chess game (opening, middlegame, endgame) to the main elements included in a bildungsroman (loss, journey, conflict and personal growth, maturity). On the other hand, the analysis will concentrate on the possible relationship between chess and trauma. For this purpose, it will revisit the concept of trauma and its connection to obsessive behaviours in order to understand the reasons for Beth's apparent addiction to the game. In this sense, it will finally analyse the consequences of the mentioned fixation of the young chess player, and how she overcomes them.

Ángela Muro Arpón graduated in Modern Languages and Translation and English Studies at the University of Alcalá, where she has developed a significant part of her academic activity. Moreover, she has organised and/or participated in various conferences and projects related to translation and literature, such as the bilingual fanzines “Unmasked Writings: Historias Desconfinadas”. Besides, she worked as an intern at UAH while studying for her master's in research in contemporary literatures. Last year, she also finished another master's, which allowed her to develop her teaching career and research studies. Her main fields of study are both the audiovisual adaptation and exploitation of the gothic monster, and the study of 19th-century characters (written by women) who rebel against the patriarchal society of the time. Moreover, she is interested in literary satire and dystopia, as well as in the representation of religions and feminist criticism in contemporary literature. She also is currently working on her PhD and collaborating as a Master's thesis tutor at Universidad Isabel I.

- c) **Filomena VASCONCELOS**, (University of Porto): *'Language games' Chess Games and 'Simulacra': Calvino's Invisible Cities*.

The theme of “game” and “gaming” in literature, language use, and literary theory is a multifaceted exploration which extends beyond the surface of entertainment, drawing rather on philosophical concepts, linguistic theories and poetical resources (e.g. stylistic and rhetorical).

Wittgenstein's concept of “language games” (Philosophical Investigations) is highly influential on 20th century's understanding of how language operates as a dynamic system of rules and practices: language is not a fixed structure, but a series of interconnected games with their own rules.

This perspective aligns with the idea that literature can be seen as a linguistic game where authors and readers interact, through the rules of poetic genre or discourse typologies, involving the interplay of phonetics, morphology, syntax and semantics. This is an all-pervading feature in literature, from classical periods to more contemporary currents.

Baudrillard's notion of "simulacra" adds a postmodern layer to the discussion. In a world saturated with media and signs, reality appears to be mere simulation, a constructed game of symbols and representations, detached from their original references.

Focussing on narrative techniques resembling game strategies, Italo Calvino's fictions, particularly *If on a Winter's Night a Traveller* or *Invisible Cities*, stand out as central examples of how metafictional elements disrupt traditional storytelling, turning the act of reading into a playful intellectual game. The cities Polo describes to Kublai Kahn in *Invisible Cities* are not physical places but metaphorical constructs, each one representing a move, a strategic placement that contributes to the overall configuration of a chess game. At the end of nine chapters, the Traveller and the Emperor are bound to face Hell, in a distinct metafictional allusion to Dante's *Inferno*. Like chess pieces on a chessboard, Calvino's "invisible cities" invite readers to decipher and appreciate the intricate design of the literary game.

Filomena Vasconcelos is Associate Professor at the University of Porto, Faculdade de Letras, in the Department of Anglo-American Studies. She lectures in English Literature (Renaissance; 19th and 20th centuries), literary theory and criticism. Her research areas are literary theory, comparative literature, philosophy of language, but also children's literature and illustration. Apart from academic publications in national and international periodicals, Filomena Vasconcelos has also written many books and critical essays, literary translations, and fiction.

Atelier 22 / Panel 22: "Game, politics, society 3"

PUSHPA ACHARYA, (University of Toronto): *Gambling, Chance, and Law in Nepali Literature*, **BRIKENA SMAJLI**, (University College, Bedër): *Play, Myth, Language(s): History, Tradition(s), Dictatorship; Odin Montvalsen by Kasem Trebeshina*, **ROSA FIGUEIREDO**, (Polytechnic University of Guarda): *Power Games in Wole Soyinka's A Play of Giants*, **VERONIKA RUTTKAY**, (Károli Gáspár University Budapest): *The Gamble of Philanthropy Taking Risks and Playing the Saviour in William Godwin's St. Leon*.

Cet atelier fonctionne avec les Ateliers 1, 11 et 37. / This panel works with Panels 1, 11 and 37.

a) Pushpa ACHARYA, (University of Toronto): *Gambling, Chance, and Law in Nepali Literature*.

This paper will look at the questions of gambling and chance in Nepali law and literature from 1850-1950. On the one hand, *Mulukī Ain* or a uniform civil code of 1854 tried to regulate gambling (*jūwā*) allowing it to be legal during certain festivals like Tihar. On the other hand, the rise of the print culture in the later decades produced a number of poetry, essays, and plays on the theme of gambling. The Nepali writers based in Banaras in British India functioned like gamblers, supplying literary orders to publishers who sought books catering to the tastes of the king's subjects in Nepal. I argue that Nepali modernity emerges from a play between chance and law, between unpredictability and reason. Reading Motiram Bhatta's poems on gambling, Lekhnath Paudyal's play *Lakshmīpūjā*, I look at a shift in gambling culture from the elites and novels to a rising new educated class that later contributes to the regime change by 1950. The protagonist of Girishballav Joshi's romance, *Bīr Caritra*, navigate life's challenges as if in the high-stakes games while Rudraraj Pandey's realistic novel *Rūpamatī* show the nation-state's desire to tame the chance with the laws and norms. The research posits that the historical evolution and regulation of gambling in Nepal reflect broader socio-political dynamics. It underscores the complex interplay between culture, rise of a new class, governance, and literature.

Pushpa Raj Acharya is a 2023-2024 Postdoctoral Fellow in Kwantlen Polytechnic University, Canada. He holds a PhD in Comparative Literature and South Asian Studies from the University of Toronto. His doctoral dissertation explored the relationship between the novels and the state in Nepal.

- b) **Brikena SMAJLI**, (University College, Bedër): *Play, Myth, Language(s): History, Tradition(s), Dictatorship; Odin Montvalsen by Kasem Trebeshina*.

The novel *Odin Montvalsen* by Kasëm Trebeshina (1926-2017), penned during 1955-1956 but published post-dictatorship in 1992, unfolds through 27 short, evocatively titled chapters akin to the structure of *Don Quixote*. Narrated in the first person by the protagonist Odin, and named by the author as love-story, the novel unfolds in an absurd, fantastical, and comedic manner within the confines of a prison hospital, against the backdrop of a society suffocated by dictatorship.

This article delves into the playful narrative style employed by the author, analysing various elements such as the chapter titles reminiscent of *Don Quixote*, the dream-like storytelling through Odin, and the interplay with myth, biblical symbols, and historical contexts. Trebeshina's manipulation of time, space (including the juxtaposition of Albania and Denmark), and existential themes like life and death serve as a canvas for his creative exploration. The repetition of life and death, as exemplified in the haunting quote, underscores the author's grappling with profound existential questions amidst the suffocating grip of dictatorship.

"It was said that the dead would rise... Holy God. Who could bear to have their loved one die twice?! ... Who could bear to see her again in a pool of her own blood?!... Could he see her covered in a white sheet again?!..." (K. Trebeshina 1992: 154)

Brikena Smajli is a poetess, academic, and lecturer who teaches Discourse Analysis, Introduction to Semiotics, and Aesthetic of Communication at University College, Bedër in Tirana, Albania. Her poetry (anthologised and published also in French, German and English) is collected in *The she-wolves die at the end* (1997), and *Every day I build houses with shavings* (2009), translated into French by Elisabeth Chabuel (2015). She has an ASA (Albanian Studies Academy) PhD in literary sciences. Her areas of interest include poetics, myth criticism, and comparative literature. Her 2019 study book, *Mythical Symbolism of Creation and Quest; Albanian Poetry-European Poetry*, was released by UET Press.

- c) **Rosa FIGUEIREDO**, (Polytechnic University of Guarda): *Power Games in Wole Soyinka's A Play of Giants*.

By translating Soyinka's *A Play of Giants* into Portuguese I understood how reflections on political discourse show that the dominant roles of narratives are a crucial tool for the examination of how we "story the world". The basic assumption of this research is to state how the power games in Soyinka's play acquire their forms in and through language. In such a context power games are played by the linguistic components of the play that express the display of power: linguistic tagging of characters by other characters, use of imperative sentences, use of declaratives, rhetorical devices, etc. Language acts as a tool of power and power is a game played by those who control narratives, shape perceptions of the world, and influence social, political and cultural dynamics.

A Play of Giants, in which the playwright turns his attention to the most monstrous manifestations of power ever spawned by the African continent, is more substantial fare and represents the author's political satire at its most ferocious. Soyinka tried to reveal how the self-inflicted horror of power games have precipitated the degradation of human values on the African postcolonial landscape. What I intend to show in this paper is that ultimately, the playwright's fascination with power games and his commitment to its exposure moves beyond power and intrigue in Africa to exposing political villainy wherever it exists. Indiscipline, tyranny, injustice, starvation, political killings, human rights violations, moral decadence, lawlessness, crime, election malpractices, and religious intolerance, mark the social history of the world. This woeful picture is perennial not because of a dearth of socially conscious voices, such as Soyinka's, but because these voices have consistently failed to pierce the concrete deafness of the institutions that be.

Rosa Figueiredo is an Associate Professor at the Polytechnic University of Guarda, Portugal, where she teaches English, German, Artistic Studies and Contemporary Culture. She holds a Ph.D. in Theatre Studies, University of Lisbon, with a thesis on the Nobel Laureate Nigerian playwright Wole Soyinka.

She is also a researcher at the Centre for Theatre Studies at the University of Lisbon. Her recent publications include essays on cultural identities and African Drama. She is an active member of several International Literary and Cultural Associations and recently started her work as a literary translator by translating Soyinka's *A Play of Giants* into Portuguese.

- d) **Veronika RUTTKAY**, (Károli Gáspár University Budapest): *The Gamble of Philanthropy Taking Risks and Playing the Saviour in William Godwin's St. Leon*.

This paper will look at the theme of gambling through William Godwin's philosophical romance *St. Leon: A Tale of the Sixteenth Century* (1799). Published after the thorough revision of *Enquiry Concerning Political Justice* (Godwin's treatise on philosophical anarchism) and the vastly successful novel *Things as They Are; or, The Adventures of Caleb Williams*, *St. Leon* relies on the fantastic to continue the exploration of systems of domination and political injustice. Taking huge narrative risks, Godwin makes his narrator visit several countries and historical moments, from feudal times to modernity, finally ending up in war-torn Eastern Europe imprisoned by the misanthropic Transylvanian Prince Gabor Bethlem. St. Leon possesses the elixir of life, so he has infinite powers of self-rejuvenation; he also knows the secret of the philosopher's stone, which gives him potentially infinite wealth. However, he is also a gambler: his cosmopolitan journey begins when his gambling debts force him to leave behind his life as a French aristocrat. This paper focuses on the Hungarian chapters of St. Leon's memoir, recounting his attempts at enlightened philanthropy and his subsequent banishment and imprisonment. Why do his charitable intentions necessarily fail – or was it just another gamble he had lost? My paper will look for answers to these questions assisted by Godwin's philosophical analysis and Walter Benjamin's theory of gambling, while revisiting aspects of East European political history that make this highly irregular novel appear at times almost prophetic.

Veronika Ruttkay is associate professor at Károli Gáspár University, Budapest. She earned her PhD from the University of Glasgow in 2007 with a dissertation on S. T. Coleridge's philosophical criticism. She has published book chapters and articles on British Romanticism and the Hungarian reception of British authors, both in English and in Hungarian.

Atelier 23 / Panel 23: "The game and the world 3"

MAO CHEN, (Skidmore College): *Zhang Yimou's To Live and Textual Ambiguity: Gambling as Metaphor*, **MAREK PARYŻ**, (University of Warsaw): *Playing Indian in Polish Juvenile Literature of the Second Half of the Twentieth Century*.

Cet atelier fonctionne avec les Ateliers 2 et 12. / This panel works with Panels 2 and 12.

- a) **Mao CHEN**, (Skidmore College): *Zhang Yimou's To Live and Textual Ambiguity: Gambling as Metaphor*.

Zhang Yimou's film, *To Live* (1994), is often interpreted as an optimistic picture of Chinese history from the civil war beginning in the 1930s, through the Communist period until the end of the Cultural Revolution in the mid-1970s. I would like to explore the use of textual ambiguity in both the film and, to a lesser degree, the novel from which it derives. My paper will focus on three, often overlooked, aspects of the film, which in my view support an ambiguous interpretation of Chinese history. First, the role of gambling in the life of Fu Gui is clearly linked to the importance of sheer survival in the fate of the protagonist. The film begins when Fu Gui loses his paternal home through a foolish gamble, thus initiating his years of wandering and running up against with Chinese political authority. Gambling in this case is a metaphor that expresses the profound instability, and perhaps meaninglessness, of Fu Gui's life in general. Second, the place of gambling in Fu Gui's life positions him in an ambiguous relationship to all political authority, suggesting however that allegiance to any one political regime is always contingent upon the game itself, rather than to any genuine political conviction. While gambling as a metaphor seems to promote the idea of unrelenting, if senseless, change, the one certainly in Fu Gui life is his function as a gambler, a vocation that ends up giving him a sense of constancy. Finally, stability amidst disorder is ironically suggested in the fact that all of the regimes in which Fu Gui finds itself—pre-Communist, nationalist, Communist, and so on—are thoroughly patriarchal. The one constant in

Chinese history turns out to be the patriarchal order that remains in place throughout the entire film. Thus, what looks like chaos in the final instance turns out to be a social system that remains unchanging beneath all of the ruses of the game.

Mao Chen holds a Ph.D. in Comparative Literature, Professor of Chinese Literature and language, and is the Courtney & Steven Ross Chair in Interdisciplinary Studies. Her academic interests include hermeneutics and reception theory, Chinese literary culture of the late nineteenth to early twentieth century, women's writing, translation studies, film and performative criticism. She served as President of New York Association for Asian Studies (NYCAS), a member of COC on the Association for Asian Studies, and Director of Asian Studies Program at Skidmore College. Twice a recipient of the Outstanding Service Award, she also served as a Director on the Executive Board of NYCAS till 2022.

- b) **Marek PARYŻ**, (University of Warsaw): *Playing Indian in Polish Juvenile Literature of the Second Half of the Twentieth Century*.

The notion of “playing Indian” or “Indian play” pertains to Euro-American and European enactments of fantasies about the life of Native Americans. In the countries of Eastern and Central Europe such cultural practices gained popularity in the second half of the twentieth century, especially in the 60s and 70s, Poland being a case in point. The paper will discuss several different examples of Indian play in Polish juvenile literature produced at that time. By far, the most complex and fascinating case is the life and work of the “Polish Indian” Sat-Okh, who as a writer enjoyed huge popularity in Poland and some other countries of the Eastern Bloc. Sat-Okh had a personal legend he gladly shared with his audiences, being a frequent guest on television shows for the youth. He claimed that he was the son of a Shawnee chief and a Polish woman, hence his unique knowledge of the Native American lore. As it was proved after his death, his life story was an invention. Still, in his time, the appeal of his performance was unquestionable, and his literary works augmented the aura of authenticity that he emanated. The paper will discuss his first and best-known novel, *The Country of the Salt Rocks* (1958), with a focus on his strategies of self-creation. A different example of Indian play in Polish literature is Zbigniew Nienacki's novel *Mr. Automobile and Winnetou* (1976), a part of a very popular cycle of novels about a historian-detective who unravels various schemes threatening Polish heritage. In the work under discussion, he joins forces with a man nicknamed Winnetou, who lives in a secluded place in the woods and actually impersonates an Indian, to prevent the destruction of an old castle in the beautiful area in the lake district. The example to be mentioned is Wiktor Woroszyński's novel *And You Will Be an Indian, Too* (1960), whose young protagonist draws attention of a gang of criminals after coming into the possession of a tomahawk, which contains a key to a big treasure. By foregrounding a specific object of Indian culture, the novel problematizes the reduction of this culture to a circulation of simulacra.

Marek Paryż is an associate professor of American literature at the Institute of English Studies, University of Warsaw. His current research focuses on the Western across narrative arts, and he takes special interest in transnational uses of the genre. He has recently coedited *The Western in the Global Literary Imagination* (Brill 2022).

Atelier 24 / Panel 24: “Literary games 3”

MANANA GELASHVILI and **TAMAR GELASHVILI**, (Ivane Javakhishvili Tbilisi State University, Georgia): *Two Postmodern Variations of Shakespeare's The Tempest*, **ZEYNEP AYGUN**, (Brown University): *Rivebelle's Tables*, **CLÉMENCE CARRASCO-VAUDON**, (Université Toulouse II Jean Jaurès): *Contre mauvaise fortune bon coeur : l'idéal mondain du beau joueur au XVIIIe siècle*, **OLGA SPRINGER**, (Dublin City University): *Eccentricity in German- and English-language Literary Texts: Playing with Extra- and Intratextual Expectations*.

Cet atelier fonctionne avec les Ateliers 3 et 13. / This panel works with Panels 3 and 13.

- a) **Manana GELASHVILI** and **Tamar GELASHVILI**, (Ivane Javakhishvili Tbilisi State University, Georgia): *Two Postmodern Variations of Shakespeare's The Tempest*.

The postmodern recycling of earlier texts poses the question of whether art/literature can be better comprehended as a game having no link to reality substituted by simulacra. The presumption appears

especially true when the text is related to the theatre, either through a play/performance or a narrative about the theatre.

The present paper explores two postmodern renderings of Shakespeare's *The Tempest*:

- a) Georgian theatre director Robert Sturua's production of *The Tempest* (2011).
- b) Margaret Atwood's remake of the play into a novel - *The Hag-Seed* (2016).

Despite belonging to different genres, both Sturua and Atwood play out the concept of "Theatre Mundi" present in *The Tempest*, which in all of Shakespeare's plays is the best embodiment of perceiving the world as stage.

Atwood's modern Prospero is a theatre director who, after being fired by a trusted colleague, takes a position teaching literacy at Fletcher County Correctional Institution and directs the performance of *The Tempest* with prisoners. Through her narrative, Atwood explores the layers of reality and illusion and shows how simulacrum displaces reality by magic created by means of modern technologies: modern Ariel is a hacker and goddesses of the Mask are represented by Disney Princesses (Both Ecco and Baudrillard considered Disneyland as the best example of hyperreality). Robert Sturua, on the other hand, staged *The Tempest* at the Et Cetera Theatre after being dismissed from his native Rustaveli Theatre, because of his criticism of the president of Georgia. Sturua's adaptation reduces Shakespeare's five-act play into one, creating a philosophical Carnival where Prospero serves as both Shakespeare's alter ego and the director's alter ego.

Both adaptations emphasize the theme of the discrepancy between appearance and reality, with characters living in their own realities/illusions (Miranda's naïve illusions, Caliban's dream, etc.). This theme questions the boundaries between reality and illusion within the context of theatre, the art form where simulacrum displaces reality. This assertion challenges conventional notions of reality and reinforces the idea that theatre is a space for exploring and experiencing true illusions.

Manana Gelashvili is Professor of English and head of the Institute of West European Languages and Literature at Ivane Javakhishvili Tbilisi State University, Georgia. Her research interests are: English and American Modernism (James Joyce, William Faulkner, Ezra Pound, Thomas Wolfe, Virginia Woolf), Shakespeare's perception in other ages (Romanticism, Modernism, post-modernism). She has published about one hundred works, among them four monographs. She has organized a number of international conferences: on Modernism and Post-modernism, James Joyce, Shakespeare and edited Collected Papers of these Conferences. Three of them are in the catalogue of The Bodleian Library. She has also received a number of local and international grants and supervised several research projects. She has participated in several international conferences in London, Oxford, Rome, Paris, Lisbon, Vienna and also organized a few of them in Tbilisi and Oxford.

Tamar Gelashvili (born 1988) is an Assistant Professor of English Literature at Ivane Javakhishvili Tbilisi State University. She carried out her research at Dublin UCD James Joyce Foundation and Zurich James Joyce Foundation and defended her PhD on "The Function of Allusions in *Finnegans Wake*" in 2016 with honors. She has participated in the Trieste Joyce School (2015), in the workshop organized by the Zurich James Joyce Foundation (2016, 2017) and in a number of James Joyce Italian Foundation Conferences in Rome (2015, 2016, 2017, 2018, and 2019). She has translated and illustrated *Giacomo Joyce* (2017), and *Finnegans Wake* (Book I) (2020).

- b) **Zeynep AYGUN**, (Brown University): *Rivebelle's Tables*.

Just before his first dinner at the Rivebelle restaurant in *À l'ombre des jeunes filles en fleurs* (1918), the narrator of Marcel Proust's *Recherche* contemplates the boredom involved in the practice of writing: "Peut-être certains chef-d'oeuvres ont-ils été composés en baillant." Having offered this proposition, or rather, provocation, he seizes the next episode of resplendent dining to gamble it away, risking losing his carefully generated creative momentum by outbetting his writing table with the restaurant's allegorical "tables astrales", wagering "hors-d'oeuvres" on his "chef-d'oeuvre". This paper explores the dining room's imaginative *glissement* into a casino to reveal a connection between gambling and (pre)figurations of literary form across the Recherche. If the hypothetical chef-d'oeuvre is reinvested

under a logic of economic risk, if tension in writing can be productively transformed into pleasure in reading, can Rivebelle's tables inversely win back the abandoned writer's table, invite the writing that did not occur there to take a different spin? As the scene begins "après avoir coupé le fil" from previous days spent in boredom, this cut permits action at a distance, initiates a telepathic connection between past and future form, between the work we are reading and the work that has yet to be written. This cut thread is also tied up with Anatole France's story of the "peloton de fil du génie" in *Le Jardin d'Épicure* (1895), a reference crucial not just for Proust by way of Bergotte, who deals the hand announcing the narrator's literary talent, but also for Walter Benjamin, whose theory of gambling it insistently constellates. By connecting these loose threads paradoxically through their commitment to remaining severed, I aim to reveal the entanglements of gambling, creative life and love informing the Recherche.

Zeynep Aygun is a doctoral student in Comparative Literature at Brown University. Her research currently focuses on the place of rhetoric in late 19th and 20th century French literature and literary criticism, with particular emphasis on the economic reason and logics of property inherent to figures of speech.

- c) **Clémence CARRASCO-VAUDON**, (Université Toulouse II Jean Jaurès): *Contre mauvaise fortune bon cœur : l'idéal mondain du beau joueur au XVIIIe siècle*.

Le souvenir-écran que la postérité a gardé de Giacomo Casanova est celui d'un séducteur libertin. C'est en partie vrai, mais inexact car il joue plus encore qu'il ne séduit. Le jeu est omniprésent dans l'*Histoire de ma vie*, son œuvre majeure. Il fonctionne d'abord comme un « effet de réel » (R. Barthes), puisque le lecteur assiste aux parties de jeu du mémorialiste, de l'Europe à la Russie, et que son témoignage permet de procéder à une riche caractérisation du phénomène. Mais surtout, sa fréquentation assidue des tables de jeu s'accompagne d'une théorisation de sa pratique. Le jeu devient le lieu d'expression d'une forme d'urbanité et révèle au fil du récit ce que l'on peut appeler une éthique ludique. L'idéal mondain du beau joueur, qui n'est pas sans lien avec celui de l'honnête homme, permet de mesurer la valeur du joueur, lequel se doit de rester civil même lorsque ses passions sont mises à mal par les incessants revers de fortune. En d'autres termes, dans l'*Histoire de ma vie*, le jeu peut être considéré comme la pierre de touche du moi, et l'expérience à partir de laquelle un ethos social se crée, se construit et s'évalue.

Le jeu peut, en outre, être étudié comme ressort narratif. Casanova le regarde comme un medium d'élévation sociale en ce qu'il offre un espace informel mais néanmoins policé de l'entregent. Il permet de s'affranchir d'une configuration sociale prédéterminée, et représente la possibilité de rebattre les cartes hors des voies habituelles d'une mobilité qui restreint la liberté de l'individu. À rebours de cette sociabilité ludique se trouvent ceux que l'on appelle les « correcteurs de fortune », des aventuriers qui ont, si l'on ose dire, remanié les règles en faisant du jeu leur profession.

Agrégée de Lettres modernes, **Clémence Carrasco-Vaudon** est en contrat doctoral à l'université Toulouse II Jean Jaurès depuis septembre 2023. Sa thèse s'intitule « Hasard et Fortune dans l'Histoire de ma vie de Giacomo Casanova », et se déroule sous la direction de Colas Duflo (Pr., Université Paris-Nanterre) et de Stéphane Pujol (Pr., Université Toulouse II Jean Jaurès). Elle est membre du laboratoire PLH (Patrimoine, Littérature, Histoire), au sein duquel elle a intégré l'équipe de recherche ELH (Équipe Littérature et Herméneutique). En parallèle de ses recherches, elle assure des cours d'analyse de textes littéraires, de recherche documentaire et de littérature française au sein des licences de Lettres modernes et de Lettres et Arts.

- d) **Olga SPRINGER**, (Dublin City University): *Eccentricity in German- and English-language Literary Texts: Playing with Extra- and Intratextual Expectations*.

This paper examines the portrayal of eccentric characters in a selection of German- and English-language literary texts, with a particular focus on Patrick Süskind's novella *Die Geschichte von Herrn Sommer* (1991) and Edward Lear's limericks (1846). Analyses of these texts will centre on both playfulness and physical motion and on how each of these concepts relates to eccentricity. The literary and visual portrayal of eccentric characters and their often non-teleological motion as a reflection of

their playful, yet serious resistance to societal norms will be explored by means of a close-reading approach.

The discussion is informed by space theory and narrative theory in order to examine multi-faceted and sometimes contradictory narrative perspectives.

By comparing such different genres as Lear's limericks, whose effects vitally depend on the text-image interaction, and Süskind's novella, which is accompanied by illustrations by Sempé, the paper aims to interrogate the representation of eccentricity both formally and thematically. A reading of Süskind's titular character, Herr Sommer, lends itself to this since he is seen to emerge both as a "Sonderling" (110) in the eyes of the village community and as an individual who is deserving of sympathy. Lear's uncompromising eccentrics, on the other hand, remain suspended between the echoing first and final lines of the limericks, thereby challenging readers to question their ideas of cause and effect, linear progression, and purpose.

Olga Springer is Assistant Professor in the School of Applied Language and Intercultural Studies at Dublin City University, Ireland. Olga's research interests include ambiguity in literary texts, gender and sexuality, intertextuality, and urban literary studies. She is a member of the Executive Committee of FRINGE Urban Narratives. From 2019 until 2022, she was a member of the Executive Committee of the European Society of Comparative Literature, and from 2015 until 2022 editor of the Society's Newsletter. She is on the Scientific Committee of the ESCL journal, *CompLit*.

Atelier 25 / Panel 25: "Game and identity 2"

OLGA SZMIDT, (Jagiellonian University in Kraków): "*All you have to do is pretend to be someone else... Me.*": *Role-playing and Self-creation in the Millennial Prose*, **LUCA DIANI**, (Università degli Studi dell'Aquila): *Identity, History, and Play with Childhood Memories in Umberto Eco's La misteriosa fiamma della regina Loana*, **SALVATORE RENNA**, (Università degli Studi di Torino): *The Importance of being Eric Clipperton. Play and Postmodern Condition in David Foster Wallace*.

Cet atelier fonctionne avec les Ateliers 14 et 35. / This panel works with Panels 14 and 35.

- a) **Olga SZMIDT**, (Jagiellonian University in Kraków): "*All you have to do is pretend to be someone else... Me.*": *Role-playing and Self-creation in the Millennial Prose*.

In this paper, I would like to focus on role-playing understood as one of the forms of literary exploration of the category of the game. I propose understanding role-playing as one of the forms of self-creation of the subject, characterized primarily by the explicit formulation of a persona employed by the subject to achieve a set goal and, at the same time, serving as a critical tool for the narrative. Contemporarily, this literary strategy has been often interpreted in relation to gender norms and cultural or economic expectations. While agreeing with that interpretation, I would claim that it has more fundamental implications both for the understanding of subjectivity and literature. In this respect, my working hypothesis is that what is crucial for its current form (as in distinctive from the well-recognized modern self-creation of the subject) is the preservation or even concurrency of another form of subjectivity revealed in the literary text.

In this paper, I would like to focus on narratives popular in the so-called millennials' prose, focused on young women who portray themselves as a "cool girl" – creating an easy-going, relaxed and nonchalant woman cherished by men. As Catherine McDermott convincingly states in *Feel Bad Feminism* in her commentary on *Gone Girl* by Gillian Flynn, this strategy "has not delivered the anticipated happiness or self-fulfilment" for women though. Paradoxically, I find it curious that the protagonists – the one controlling and defining the alter-subject – are operating in relatively casual circumstances contrasting with taking on a mask in war or survival situations. The stake of these games are not even similar to the one known from, for instance, *The Talented Mr. Ripley* or the movie *Saltburn*. They are focused on romantic and interpersonal relations with limited economic or political implications. This has thought-provoking consequences for the very concept of literature as a game.

I primarily examine the novel *Pretending* by Holly Bourne, addressing both the topic of literary games as role-playing, as well as proposing to read this strategy as a form of passive resistance. In other words, I would like to offer an interpretation of this form of self-creation as a form of costly protection for the subject in conditions of exhaustion and hopelessness.

Olga Szmidt is Assistant Professor at the Chair of Contemporary Criticism, Jagiellonian University in Kraków (Poland). She is currently working on a project focused on the passive resistance in the post-2008 culture. Her interests include literary theory, modern philosophy of the self, world literature and literary criticism. She is author of two monographs (*Korespondent Witkacy*, 2014; *Autentyczność: stan krytyczny*, 2019), collection of essays and articles (*Odkrywanie Ameryki*, 2018), and co-editor of volume (*Face in Trouble: From Physiognomics to Facebook*, 2017).

- b) **Luca DIANI**, (Università degli Studi dell'Aquila): *Identity, History, and Play with Childhood Memories in Umberto Eco's La misteriosa fiamma della regina Loana*.

This presentation aims to explore the relationship between identity, history, cultural memory, and childhood in Umberto Eco's novel *La misteriosa fiamma della regina Loana* (2004). The novel's main character, the sixty-year-old book dealer Yambo, has lost his memory. He quickly realises that his memory loss concerns episodic memory, which relates to his personal biography, while his semantic memory, that is, encyclopaedic knowledge, appears to be fully intact. He then decides to visit his country house in Solara, where he spent his childhood, to recover both parts of his memory. The novel provides an extensive overview of Italian culture and society in the Fascist Age by bringing to light books, comics, music, and many other objects from the past. Although cultural memory seems to be fundamental for Yambo's identity, it cannot bring back his episodic memory.

By adopting a narratological perspective, this essay will focus on the third part of the novel, where the forgotten gaps of Yambo's childhood finally come to light. I will suggest that the recovery of the episodic memory does not occur, as in the case of semantic memory, by delving into documents, objects, or books that constitute popular encyclopaedias, but through a fictional play of nonlinear recombination of memories, persons, and images (written text is often juxtaposed with images). Here, play is understood as a ludic disposition that combines history and fiction, biographical and imaginary memories, fostering also a constant intertextual game. Moreover, it will be worth noting that the third part of the novel presents an unnatural narrative situation: at the end of the second part, Yambo falls into a sort of a comatose state. From that moment, while reflecting on his precarious condition, Yambo finally has the possibility of reliving his lost past in a strange present tense.

Luca Diani is a PhD student at the University of L'Aquila (Italy). He obtained a MA in Italian Studies at the University of Bologna (Italy) with a dissertation in literary theory (supervisor: Prof. Federico Bertoni). His PhD project, supervised by Prof. Federico Bertoni and co-supervised by Prof. Massimo Fusillo, explores nostalgia as a transmedial emotion in narratives. He is visiting PhD scholar at Linnaeus University Centre for Intermedial and Multimodal Studies (Sweden), and Project Narrative, Ohio State University (USA).

- c) **Salvatore RENNA**, (Università degli Studi di Torino): *The Importance of being Eric Clipperton. Play and Postmodern Condition in David Foster Wallace*.

Throughout the work of American writer David Foster Wallace, play has a fundamental role and it emerges as a key element both in fictional and non-fictional works. From the famous tennis Enfield Academy in his masterpiece *Infinite Jest* (1996) to his interpretation of Roger Federer's way of playing tennis in *Roger Federer as Religious Experience* (2006), playing tennis and other sports emerges as a central metaphor of life and, in particular, of what Lyotard (1979) called "the postmodern condition".

Moving from these assumptions, the talk aims at investigating the multifaceted values that play holds in Foster Wallace's work. In particular, three different dimensions will be investigated. First, the space of play as a specific field where the (post)modern subject can painfully build his own subjectivity, in a continuous effort to know his inner self in a tennis field, which constitutes a sort of sacred space. Secondly, it will be shown how this insistence on play, while helping the subject to recognize himself, at the same time conveys a profound critique of postmodern times. In fact, as we clearly see in the

Enfield Tennis Academy depicted in *Infinite Jest* and, in particular, through the tragic character of Eric Clipperton – who plays tennis threatening to kill himself if he loses a match –, the author represents what it really means to grow up in a competitive society, making play and sports the central metaphor of what it means to be human. Finally, it will be analyzed how play can be interpreted as a way to characterize the act of writing itself and, especially, how the invented play of Eschaton in *Infinite Jest* appears to be the narrative tool to describe both the act of writing and the meaningfulness of human condition in the age of late capitalism.

Salvatore Renna (1991) is Postdoc Fellow in Comparative Literature at the University of Turin, where he is working on a project on the modernist reception of Giambattista Vico. He holds a PhD in Comparative Literature from the University of Bologna and University of l'Aquila and he has been Postdoc Fellow at the Freie Universität in Berlin. His main research interests include modern and contemporary reception of classical literature, theory of literature and the relationship between literature and city.

Atelier 26 / Panel 26: “Game and History 2”

SALOMÉ PAUL, (University College Dublin / Gaiety School of Acting Dublin) and **JUSTINE ZAPIN**, (University College Dublin): *Playing (on) History: Joan of Arc on European Stages*. **DANIEL BRANDLECHNER**, (University of Vienna): *A Role-Playing Game in Search of Lost Time. Remembering the Yugoslav Wars in Barbi Marković's Nineties Novel*, **BÜŞRA ŞENGÜL**, (Boğaziçi University): *Cross-Border Crisis in Ottoman Modernization: Game and Ahmet Mithat Efendi*.

Cet atelier est en binôme avec Atelier 15. / This panel is paired with Panel 15.

- a) **Salomé PAUL**, (University College Dublin / Gaiety School of Acting Dublin) and **Justine ZAPIN**, (University College Dublin): *Playing (on) History: Joan of Arc on European Stages*.

In *Historical Drama: The Relation of Literature and Reality*, Herbert Lindenberger compares the use of history in drama to the use of myth. Such a comparison challenges the traditional opposition between history and myth engrained in Western consciousness since Plato's definition of the antagonism between *logos* (the rational speech) and *muthos* (the deceitful speech). The performance of history on theatrical stages furthers that confusion with the myth as it questions the nature of the material used to constitute the plot as the generic requirements of drama take precedence over accuracy. This paper intends to examine the means and purpose of turning history into a dramatic game through a comparative study of the representation of Joan of Arc on English, French, German, and Irish stages.

The historical inaccuracy of Joan of Arc's death in Friedrich Schiller's *Die Jungfrau von Orleans* (1801) initiated the process of mythologisation of that figure of history in modern and contemporary European theatre, which has been since then reproduced by Bernard Shaw in *Saint Joan* (1923), Jean Anouilh in *L'Alouette* (1953), Bertolt Brecht in *Die heilige Johanna der Schlachthöfe* (1959), and Marina Carr in *iGirl* (2021). The playful transformation of history in these plays makes Joan of Arc assume a variety of contrasting, even contradictory, dramatic characterisations, which include a female amalgam of Socrates and Napoleon (Shaw), the personification of a dangerously intransigent idealism (Anouilh), an unwitting mouthpiece for capitalist expansion (Brecht), and a feminist martyr (Carr). In drama, the figure of Joan of Arc has grown into a “political-heroic myth” (Philippe Sellier), a “motive,” which does not require to be inscribed in the narrativity (Elisabeth Frenzel) of history anymore, and can thus be played on, bent, and adapted to serve the playwrights' dramatic and political intentions, hence re-enacting the Aristotelian conception of the dramatic *muthos*.

Salomé Paul is a Teaching Fellow in the School of English, Drama and Film at University College Dublin, and Occasional Lecturer at the Gaiety School of Acting. She completed a co-tutelle PhD in Comparative Literature and Drama Studies at Sorbonne University and University College Dublin in 2020. She has published two monographs on the contemporary adaptations of Greek tragedies on European stages.

Justine Zapin is an actor and theatre professional who received her MA in Literature at American University and a BFA in Acting and Classical Theater at Marymount Manhattan College. She is a PhD

Candidate at University College Dublin's School of English Drama Film where she also serves as Tutor and Occasional Lecturer in English and Drama. Her work has been published in Shaw: *The Journal of Bernard Shaw Studies*, the *Thornton Wilder Journal*, and the *ABEI Journal*.

- b) **Daniel BRANDLECHNER**, (University of Vienna): *A Role-Playing Game in Search of Lost Time. Remembering the Yugoslav Wars in Barbi Marković's Nineties Novel*.

In her first German novel *Die verschissene Zeit* (2021), Barbi Marković deals with coming of age amid the Yugoslav wars, more specifically the Banovo brdo district of Belgrade between 1991 and 1999. The novel raises the question of the relationship between memory and play on several levels. On the one hand, thematically, when video games and other games of the nineties pop culture represent the brutality and crudeness of war-ravaged civil society. On the other hand, structurally, the plot is based on a role-playing game of the same name developed by Barbi Marković and Thomas Brandstetter, which is included in the book. In contrast to Beckett, who recreates the structure of a chess game in his theatre, Marković was inspired by the Swedish role-playing game *Tales from the Loop*. The presentation will first clarify the thematic relationships within the novel and then analyze the commemorative aspects of using a role-playing game to the memory of the past. Here, intertextual allusions play a role, as the title refers to Marcel Proust's *Recherche*.

Daniel Brandlechner is a doctoral candidate at the Department of Comparative Literature at the University of Vienna, participating in the ESCL-SELC Congresses since 2019. In September 2023, he concluded his dissertation on "Seismographies of the Early 21st Century" (Defensio in spring 2024). His latest publication is an article on Yanick Lahens' *Quick-Response Writing in the Context of Francophone Literature*, published in the *Yearbook of the German Society for General and Comparative Literature* (2023).

- c) **Büşra ŞENGÜL**, (Boğaziçi University): *Cross-Border Crisis in Ottoman Modernization: Game and Ahmet Mithat Efendi*.

In the 19th century, the Ottoman Empire realized the necessity of modernization and embarked on a rapid modernization project. Since the source of the project was French modernization, innovations and reforms were carried out under the influence of French modernization. Literature, one of the strong dynamics of the Ottoman modernization project, is also shaped by the French model. The radical change in the field of literature leads to the development of the novel genre. However, the encounter of different epistemologies in the novel genre brings about certain innovations in the daily and traditional life of the Ottoman Empire that worries the conservatives. The crisis at the border of the project, which experiences delayed modernization and is shaped by the distinction between us and the other, with the West is the play. Games and their varieties, which were a common fear of Ottoman writers, were seen as a disease that would disrupt the structure of the Ottoman empire. Ahmet Mithat Efendi, one of the leading figures of the period, is a conservative writer. In his novels, he emphasizes the need to stay away from the harms of French modernization. He draws a line to modernization by placing the idea of "l'amour du travail" against "le jeu". In the novel *Felatun Bey and Rakım Efendi*, hard work and success are emphasized in the face of gambling dragging human life into the abyss. In the novel *Karnaval*, it is conveyed that the entertainment produced by the game culture in the changing civilization causes negative changes. In this study, based on both novels, I will trace the effects of the concept of gaming in the Ottoman-French modernization relationship across the border, in a minor sense in literature and in a major sense in society.

After completing her BA in the Department of Turkish Language and Literature, **Büşra Şengül** completed her master's degree in the same department at Boğaziçi University, one of the most-ranked universities in Turkey. Her master's thesis was titled "Lost Bodies Lost Souls: Disabled Men in Early Twentieth Century Turkish Novel". She has participated in various national and international conferences, congresses and seminars in literary and interdisciplinary studies. She is currently pursuing a PhD in New Literature at Boğaziçi University, Department of Turkish Language and Literature.

Atelier 27 / Panel 27: "Economic Play Are(n)as': Play, Gambling and Speculation in Literature and Sociology"

KIRSTEN VON HAGEN, (University of Giessen, Justus-Liebig): *Espaces de jeu érotico-économiques, interludes et spéculations dans la littérature française du XIXe siècle*, **ANDREAS LANGENOHL**, (University of Giessen, Justus-Liebig): *The Economy as Potlatch: The Role of Anthropologies of Serious Games in the Durkheim Circle*, **FELIX HEMPE**, (University of Giessen, Justus-Liebig): *Scenes of Speculation. The L'Année Sociologique and the Durkheimians*, **MARIE-THERES STICKEL**, (University of Giessen, Justus-Liebig): *The literary system: An Institutionalised Form of Literary Economic Gambling?*

In an economic culture, speculation functions as a basic playful element (i.a. Stäheli 2017). The proposed panel on 'economic play are(n)as' aims to add a socio-literary perspective to the various thematic relationships that literature and sociology evoke with 'play'. Our discussion will explore the notions of speculation and gambling as they are coded in literary and social contexts that we will call 'economic play are(n)as': scenes we will address as concrete stages where the conflicting and unstable discursive demarcation of speculation and gambling manifests itself (Goede 2014). Taking French literary works from the 19th and 20th century into consideration, we will scrutinise literary tropes of gambling and speculation that create complex correlations and reciprocal dynamics between the economic and societal sphere. Furthermore, we will conceptualise them as (literary) spaces where (financial) economies are imagined and economic knowledge is produced and called into question.

Given the close interaction with literary and sociological discourses especially in the French context, we furthermore investigate into the ways that speculation, gambling, and economies of venturesomeness have been theorized in French sociology since the end of the 19th century. This regards in particular the ways that terms like 'speculation' or 'game' – often through recourse to research in adjacent disciplines like anthropology – have been theorized re-embedded into, and theorized in, sociology, and how theories of the economy were developed that considered of the economy more as a moral than a strictly rational and calculative realm.

We will develop a socio-literary approach to literary representations and sociological depictions of gamblers and venturers; characters that face an intriguing hybrid nature as 'economic humans' moving between the ideas of 'homo oeconomicus' and 'homo ludens' and beyond (i.a. Bauer 2016). Finally, the panel will bring literary and sociological representations of the economic as the playful and venturesome into mutual dialog, with respect to the question of how both literature and sociology use the thematic array of 'le jeu' to reflexively position themselves vis-à-vis the economy. On the one hand, we will explore the possibility of literature as an 'economic play are(n)a' itself: Firstly, in the sense that literature can be seen as a 'laboratory' (Elgin 2007), where economic games are (playfully) conducted within a fictional exploration space in relation to society. Secondly, we will discuss how the literary system itself may function as an 'economic play are(n)a', hence as an institutionalised form of literary economic gambling. On the other hand, we will ask how sociology uses metaphors and argumentative figures that involve 'play' in order to formulate an alternative to the consolidating discipline of economics.

- a) **Kirsten VON HAGEN**, (University of Giessen "Justus-Liebig"): *Espaces de jeu érotico-économiques, interludes et spéculations dans la littérature française du XIXe siècle*.
- b) **Andreas LANGENOHL**, (University of Giessen "Justus-Liebig"): *The Economy as Potlatch: The Role of Anthropologies of Serious Games in the Durkheim Circle*.
- c) **Felix HEMPE**, (University of Giessen "Justus-Liebig"): *Scenes of Speculation. The L'Année Sociologique and the Durkheimians*.
- d) **MARIE-THERES STICKEL**, (University of Giessen "Justus-Liebig"): *The literary system: An Institutionalised Form of Literary Economic Gambling?*

Atelier 28 / Panel 28: "Imagining the Big Prize: literary lotteries in eighteenth- and nineteenth-century Europe 2"

PAUL GORING, (NTNU, Norwegian University of Science and Technology): *Lottery Plot Devices on the Eighteenth-Century British Stage*, **ANNE BEATE MAURSETH**, (University of Bergen):

Game, Chance, and the Novel in the Eighteenth Century, **MICHAEL SCHAM**, (NTNU, Norwegian University of Science and Technology): *Ocio, Negocio, Lotería: The Dysfunctional Relationship between Work and Play in Eighteenth-Century Spanish Lottery Satires*.

We would like to propose a double panel aimed at exploring the lottery as a recurring topic in eighteenth- and nineteenth-century European literature. Following the immense success of state-sanctioned lotteries across Europe in the second half of the eighteenth century, authors began taking an interest in various aspects of the lottery as a financial institution, a social practice, and a cultural phenomenon. A rich and malleable topic, the lottery ties in with questions of chance and probability, of superstition and irrationality, of the relationship between state and citizen, and of the capacity of the imagination to project onto the future dreams and desires of a different life. Appearing in various genres, notably in prose fiction and on stage, but also in songs and poetry, the lottery serves various functions, from an object of satire or political critique to a playful plot device. The papers of this panel will examine literary uses and representations of the lottery in different cultural, national, and linguistic contexts, namely in Denmark-Norway, Great Britain, France, Spain, and Italy. Together, the papers will present the various facets of literary lotteries, revealing how differences in national traditions combine with a common set of figures, tropes, and themes.

The presenters are all members of the research project “The Invention of the Lottery Fantasy – A Cultural, Transnational, and Transmedial History of European Lotteries” (<https://www.ntnu.edu/lottery>), financed by the Research Council of Norway (RCN) for the period of 2022-2025.

Cet atelier est en binôme avec Atelier 17. / This panel is paired with Panel 17.

- a) **Paul GORING**, (NTNU, Norwegian University of Science and Technology): *Lottery Plot Devices on the Eighteenth-Century British Stage*.

State lotteries were part of the fiscal and cultural landscape in Britain throughout the long eighteenth century, from their inception in the 1690s until they were outlawed in the 1820s. This paper considers what these large-scale games offered British dramatists of the period in terms of raw material. Henry Fielding’s *The Lottery*, a ballad opera from 1732, is the best-known British dramatic treatment of the state lottery – indeed it is the only play concerning the topic that has attracted critical attention. But there were other dramatists of the period who brought the lottery to the stage. Their works are largely forgotten today, but in their time some – such as *The Prize; Or, 2, 5, 3, 8* (1793) by Prince Hoare – enjoyed great success in London, in the British provinces and across the Atlantic. The paper draws attention to this neglected strand of eighteenth-century drama and probes how the lottery was not only an object of satire for morally concerned dramatists fearing the rise of a socially damaging gambling mania but was also a rich source of character types, narratives, and turns of plot.

- b) **Anne Beate MAURSETH**, (University of Bergen): *Game, Chance, and the Novel in the Eighteenth Century*.

There is a remarkably persistent passion for games and gaming throughout the Enlightenment. La fureur du jeu (the frenzy of gaming) was widespread, and involved all levels of French society: both kings and peasants, upstanding bourgeoisie and scoundrels, men and women, etc. Never before had games and gaming been so popular in France, making card-games and gambling a source of fascination and an all-consuming activity for the elites and the public at large.

The fascination for gambling, and the social impact of game in general, in the Enlightenment is, however, not immediately reflected in the most famous literature of the period. Compared to the numerous publications in other fields—moral treatises, judicial reports and mathematical analysis—it is surprising to what extent game and gaming do not constitute a major theme in 18th century French literature as we know it today. In point of fact, it is rarely the case that «game» provides the dominant theme of a literary work.

However, there are some exceptions, and two of the most important literary examples in this regard is about the lottery, namely *Mémoires qui n'est pas justificatif ou Le Lote-romane* (1788) de Bunel-Delille and *Le Gros lot* (1800) de Hécator Chaussier. In my paper I will take a closer look at these two literary examples and analyse to what extent the narrative in a certain sense is propelled forward by this particular motif, which sets the main characters on the path that leads them to their fate. This aspect becomes even more decisive if we consider and analyze how the game- motif generates a chance-function in different ways. I will examine the relationship between the way « game » is developed as a motif related to a specific chance-function, on the one hand, and the stylistic, narrative and rhetorical characteristics of each text analyzed, on the other.

- c) **Michael SCHAM**, (NTNU, Norwegian University of Science and Technology): *Ocio, Negocio, Lotería: The Dysfunctional Relationship between Work and Play in Eighteenth-Century Spanish Lottery Satires*.

When Carlos III introduced the lottery in Spain (1763), it was ostensibly with a view toward curbing the excesses of unrestrained gambling. Such concerns had been voiced in Spanish debates on licit and illicit forms of play for several centuries, including the early modern promotion of Aristotle's notion of eutrapelia, or restorative play in moderation, as well as the relative virtues of games of chance versus games of skill. We will consider how the early modern debates inform Enlightenment programs of economic and social reform, including views on recreation and its place alongside productive work. The two primary theatrical works under consideration, "El día de la lotería" (1791) and "El chasco del sillero" (1792), suggest that the lottery may have had the opposite effects to those anticipated by its advocates. They also provide a glimpse of why the lottery, in contrast to many other instances in Europe, enjoyed an unbroken trajectory in Spain.

Atelier 29 / Panel 29: "Ambiguous Playgrounds. Literature, Culture, Performance 2"

CRISTINA DI MAIO, (Università di Torino): *Poetry in Performance. Playfulness and Ambiguity in The Poet X*, **MAURO DI SOCIO**, (Istituto Storico Italiano per il Medio Evo): *Playing Dress-up, Changing Reality*, **GIULIANA ARCIDIACONO**, (Accademia di Belle Arti, Catania): *Dress-up, Cross-dressing, Costume performance. Avant-garde Strategies of Addressing Gender Stereotypes*.

Cet atelier est en binôme avec Atelier 18. / This panel is paired with Panel 18.

Despite devoting *The Ambiguity of Play* (1997) to the investigation of "the meaning of play" (1997: vii), Brian Sutton-Smith concluded that, the play being "in itself... ambiguous and unpredictable" (1997: 150), "the nature of play itself frustrates fixed meaning" (2008: 80). After all, already in the 1940s and 1950s both his major source of inspiration, William Empson, and an attentive reader of Huizinga and Caillouis such as George Bataille had drawn similar conclusions, respectively, on the indeterminacy of the poetic language and on the grounding of play and pleasure in the chaotic realm of desire. In fact, play seems to rely on the paradoxical collision between the dynamic freedom of its performative nature and the constraints of the structural and procedural rules of the game played. From allusion to illusion, such elusive relationship is generative of the playful condition in which art is produced and new expressive possibilities are explored.

Traditionally, the literary and cultural study of play and games has focused either on motif or on the double-edged status of genres, discursive practices and tropes such as, among others, nonsense, irony, and wordplay. By capitalizing on these approaches, the panel aims to explore the extent to which the intersection between strict normative frameworks and expressive potential may foster the emergence of a discursive space of playful ambiguity. To this end, it tackles the amphibolous nature of play in its imaginative praxes through the knotting of the tangle between world and word, and the blurring of the border between literary forms and institutions. Individual contributions, therefore, question the opposition between triviality and seriousness, closure and open-endedness, linearity and ergodicity, resistance and power, center and margin, conspicuousness and liminality, sex and gender, *mimicry* and identity, *ludus* and *paidia* in texts, authors, material culture and performance.

- a) **Cristina DI MAIO**, (Università di Torino): *Poetry in Performance. Playfulness and Ambiguity in The Poet X*.

The paper deals with the conflation of different genres in Elizabeth Acevedo's novel, *The Poet X*. The *Künstlerroman* draws on slam poetry as a blueprint for poetic expression, thus channeling acoustic quality and verbal dexterity into visual significance, and reconfiguring the page as a site of meta-discussion for self-referential poetic practices. The proposed reading aims at investigating how the interplay between the genres of coming-of-age novel, verse novel and performance poetry creates an aesthetic space which is at once ambiguous and generative.

Cristina Di Maio is Junior Assistant Professor (RTDA) in American Literature at the University of Turin. She holds a Ph.D. in Linguistic, Philological and Literary Studies from the University of Macerata, and she has taught American Literature and Culture at the Universities "L'Orientale" and "Federico II" in Naples. She is the author of several contributions on contemporary American women writers, and in 2022 published her first book, *La posta in gioco: I giochi e il ludico nei racconti di Toni Cade Bambara, Rita Ciresi e Grace Paley*. She recently co-edited, with Daniele Giovannone and Fulvia Sarnelli, the essay collection *What's Popping? La Storia degli Stati Uniti nella cultura popolare del nuovo millennio* (2022).

Mauro DE SOCIO, (Istituto Storico Italiano per il Medio Evo): *Playing Dress-up, Changing Reality*.

The paper examines a number of episodes of transvestism in literature by emphasizing the practice of charivari, from its medieval attestations to its twentieth-century reuse. On the one hand, it investigates the political implications underlying the practice in terms of subversion of the social order, defiance of modesty and longing for alternative models of life and morality; on the other, it problematizes the corresponding strategies of assimilation and accommodation, first of all that of "making it a game", supported by the normative discourse of power in order to neutralize its subversive impact.

Mauro de Socio graduated in Linguistics from the University of Rome "La Sapienza", with a dissertation in Romance Philology. He holds a diploma in Archivistics from the Vatican School of Palaeography, Archivistics and Diplomats (2019) and a PhD in Linguistic, Philological and Literary Studies from the University of Macerata (2021). His main field of study is the *Roman de Renart*, on which he has published several contributions, but his research has also addressed the *Roman de Fauvel*. He is currently a fellow researcher at the Italian Historical Institute for the Middle Ages, where he is working on a critical edition of the *Chronique métrique* attributed to Geoffroy de Paris.

- b) **Giuliana ARCIDIACONO**, (Accademia di Belle Arti, Catania): *Dress-up, Cross-dressing, Costume performance. Avant-garde Strategies of Addressing Gender Stereotypes*.

The equivocal strategies adopted by a number of historical avant-garde artists are explored with reference to the reinvention of vestemic. Inspired by Duchamp's paradigm of *double entendre* and ambiguity represented by the fictional identity of Rose Sélavy, the New Woman uses her own image as a political gesture of reappropriation by ironically subverting patriarchal stereotypes. Hence the clothes of the Lady of Fashion (Mina Loy, Djuna Barnes), the practice of cross-dressing (Romaine Brooks, Georgia O'Keeffe) and the costume performance of the readymades created and worn by Elsa von Freytag-Loringhoven are read as assertive gestures toward gender equality within the codes of contemporary fashion.

Giuliana Arcidiacono holds a Ph.D. in English and Anglo-American Studies and Languages from the University of Catania (2009). She has taught British and American English in various University Departments, and she is currently Professor of English at the Academy of Fine Arts in Catania. She has written on different aspects of the inscription and the performance of the self, from the self translations of Rolando Hinojosa-Smith and Francisco Jiménez to hip-hop culture and identity, the multimedial texts of William Burroughs, Kurt Weill and Kurt Cobain, and the ergodic literature of Michael Joyce. A specialist of modernist women writers, she is the author of the Italian translation of *Ladies Almanack* by Djuna Barnes (2014) and of a thorough investigation of performance writing in Mina Loy's *Insel* (2021).

Atelier 30 / Panel 30: “Play and Games in Chinese Literature and Theory 2”

CAO YINA, (Sichuan University): *The Transformation and Causes of Value in Online Games Under the Overlapping of Business Models*, **YANG QING**, (Sichuan University): *Yin(隱): Language Games in The Literary Mind and the Carving of Dragons*, **DU PING**, (Guangdong University of Finance & Economics): *Narrative Games in Mo Yan’s Novel Life and Death are Wearing Me Out*, **WANG CHAO**, (Hainan Normal University): *Detour Discourse and its Game Elements in Chinese Literary Theory*.

Cet atelier est en binôme avec Atelier 19. / This panel is paired with Panel 19.

Proposed by Shunqing Cao, the participants in this panel explore aspects of the processes of formations of world literature(s). In general terms, owing to economic and technological power mainstream Western literatures are deemed prominent and more important world-wide and “other” literatures are considered less relevant and this remains the case even if there are translations available in mainstream Western languages. In the present collection participants discuss the processes of synchronic and diachronic formation to show how so-called “peripheral” literatures impact the development of mainstream literatures as well as other “minor” literatures. For example, contributors will examine how elements from Indian, Arabic, and Persian stories have impacted the formation of European mainstream literatures and how ancient Chinese literature inspired by Buddhism has, in its turn, impacted Japanese, Korean, and Vietnamese literatures. Furthermore, the perspective of diachrony is relevant in order to distinguish between world literature(s) and national canons while the exploration of synchronicity of processes of literature between East and West, participants point in their submissions to the problematics of variation and untranslatability in world literature and how “peripheral” literatures converge and undergo formations into a diversified field of world literature(s).

- a) **Cao YINA**, (Sichuan University): *The Transformation and Causes of Value in Online Games Under the Overlapping of Business Models*.
- b) **Yang QING**, (Sichuan University): *Yin(隱): Language Games in The Literary Mind and the Carving of Dragons*.

Yang QING is Associate Researcher at the College of Literature and Journalism of Sichuan University. She has published more than 20 papers. Her research focuses on Comparative Literature, Comparative Poetics, and Literary Theory.

- c) **Du PING**, (Guangdong University of Finance & Economics): *Narrative Games in Mo Yan’s Novel Life and Death are Wearing Me Out*.

Du PING is a Professor at Guangdong University of Finance & Economics where she conducts research in Comparative Literature and Translation Studies. She has authored over twenty academic papers and has published two books.

- d) **Wang CHAO**, (Hainan Normal University): *Detour Discourse and its Game Elements in Chinese Literary Theory*.

Wang CHAO is Associate Professor at Hainan Normal University. His main areas of research include comparative literature and world literature,

Atelier 31 / Panel 31: “Mirror games and literature”

MICHAL TAL, (Technion-Israel Institute of Technology): *A Double Play: Juan José Millás’ Playful Strategies*, **JAKUB VANĚK**, (Charles University, Prague): *Echo and Play in And the Dogs Were Silent by Aimé Césaire and The Translator by Věra Linhartová*, **NUÑO AGUIRRE DE CÁRCER**, (Universidad Complutense de Madrid): *Reading Severo Sarduy’s Parodies as a Game of Mirrors: An Analysis of Maitreya Parodies of Buddhist Models*.

- a) **Michal TAL**, (Technion-Israel Institute of Technology): *A Double Play: Juan José Millás' Playful Strategies*.

Juan José Millás, a contemporary Spanish author, uses playful strategies to examine issues of identity. A recurring strategy is his use of doubles and mirrors as literary themes. In addition, he often forms a parallel world in which his protagonists lie. This other world is one which has its own rules, time, and space. In other words, it may constitute a game, taking place side by side with reality and its respective rules. The most fascinating parts of these novels are the ones in which the two worlds intersect.

A case in point is Millás' *From the Shadows* (2016), where the protagonist settles in an ancient wardrobe from which he watches the life of a family who has bought a newer wardrobe set just in front of it. Importantly, his only communication with other people is maintained on Internet forums, which have their own rules. As readers, we experience his loss of space and time perception as he stays inside the wardrobe.

Similarly, Millás' latest novel, *Solo Humo* (2023), presents a young man who finds out on his 18th birthday that his father, with whom he has had no contact since his birth, has died and left him his apartment. Carlos, who is about to begin his adult life, settles in his late father's place and gradually familiarizes himself with the latter. One of his means of doing that is reading the book the late father has left on his bedside table, i.e. Grimm's Fairy Tales. While reading, Carlos finds his way into the tales as a phantasm and keeps looking for his father's phantasm in the tales, whom he does encounter a few times. He is lost in these tales and, in fact, seems to be subject to the space and time restrictions they dictate.

The paper will discuss the way this interplay between two worlds serves Millás in investigating questions of identity.

Michal Tal is a senior Teaching Associate in the Department of Humanities and Arts at the Technion–Israeli Institute of Technology. Her main research interests include interdisciplinary analysis of literary themes, particularly those related to questions of identity, subjectivity and individuality. Her recent publications include *United We Stand? The Antinomy of Self Unity versus Multiplicity as Manifested in the Doppelgänger Literature* (2023), and *Language Adventures in the Japanese Corporation: A Lacanian Reading of Amélie Nothomb's Fear and Trembling* (2020).

- b) **Jakub VANĚK**, (Charles University, Prague): *Echo and Play in And the Dogs Were Silent by Aimé Césaire and The Translator by Věra Linhartová*.

Echo as an acoustic phenomenon can extend our notion of mimesis coming from the visual traces. As we found in the famous classification of plays made by Roger Caillois, mimes or mimicry stands for a free play of an illusion based on decorations, masques, costumes etc. To this category we can also situate the echo which is frequently presented as a mimetic principle reflecting and deforming the sound in various ways and so creates a new meaning. But the echo is not such a simple phenomenon.

As Susan Anderson in her *Echo and Meaning on Early Modern English Stages* (2017) put it, the echo comes after the end and thus makes a paradoxical presence of an absence. To come to terms with this liminal aspect of echo, it's necessary to think 1) blurring of the borderline between reality and fiction (typical for poetry and other genres) and 2) emphasis on acoustic phenomena. In other words, it's necessary to free the echo from tradition which subjected it to visibility as it's paradigmatically represented by the story of Narcissus and Echo in Ovid's *Metamorphoses*.

The example of shifted view on the echo can be found in two modern texts where the personification of the echo is the first voice opening the scene: *And the Dogs Were Silent* (*Et les chiens se taisent*, version from 1946) by Aimé Césaire and the radio play *Translator* (*Překladař*, 1969) by Věra Linhartová. In both texts we can treat the liminal aspects of physical as well as symbolic phenomena of the echo in quite a distinct way. I would try to show the possibilities of extension of the notion of a mimetic play by emphasizing the liminal acoustic phenomenon in a frame of this between poetry and drama situated texts.

Jakub Vaněk's research focuses on poetry and sound. He is currently working on his doctoral thesis dedicated to liminal texts between lyric poetry and drama in the Department of Czech and Comparative Literature at Faculty of Arts, Charles University.

- c) **Nuño AGUIRRE DE CÁRCER**, (Universidad Complutense de Madrid): *Reading Severo Sarduy's Parodies as a Game of Mirrors: An Analysis of Maitreya Parodies of Buddhist Models*.

Exiled from Cuba in the aftermath of the Revolution, Severo Sarduy settles in Paris, where he quickly becomes engaged with key intellectuals of the *Tel Quel* magazine, notably Roland Barthes. In the 1970s, he produces some of the most avant-garde novels of Latin America, winning the Prix Médicis in 1972 for *Cobra*. After this success, he publishes *Maitreya* in 1978, where he distils his experience of travelling to India, the influence of Tibetan Buddhism, his obsession with painting and the influence of French post-structuralism.

In this paper, we'll explore the different techniques that Sarduy uses in *Maitreya* to incorporate key Buddhist concepts, such as non-self, and Buddhist world-view, apparent in the title: *Maitreya* being the future Buddha, the saviour.

The complex narrative of Sarduy have earned him the title of neobarroco. Deforming reality, exaggerating, using pastiche and excessive adjectivisation, are part of the complex riddle that he proposes to the reader. In *Maitreya* Sarduy plays the buffoon, mocks religious devotion while at the same time reflecting deeply on the nature of the soul.

Navigating this text can be exhausting, mostly due to the obscure cultural references to Buddhism. But this needn't be exhausting for the reader. In this paper, we argue that Sarduy wants us to read his prose as a game of mirrors: allowing ourselves to get lost in his universe, to come out the other end transformed.

Nuño Aguirre de Cárcer is the principal Investigator on the program "Mindfulness for Enhanced Teaching and Learning in Higher Education" (MindHed), funded by the Mind and Life Institute through its prestigious Varela Grant.

Atelier 32 / Panel 32: "Play as an Organizing Principle of Society and/or the World 2"

HÉLÈNE MARTINELLI, (École Normale Supérieure de Lyon): *Guerre et jeu surréaliste en territoires occupés : Claude Cahun et Marianne Moore ; Toyen et Jindřich Heislér*, **RICHARD MÜLLER**, (NYU Pragues): *Manon Lescaut as a Social Game 2.0 Model*, **JOSEF ŠEBEK**, (Charles University, Pragues): *The Social as a Game: From Mechanical Ballet to Anomie*.

- a) **Hélène MARTINELLI**, (École Normale Supérieure de Lyon): *Guerre et jeu surréaliste en territoires occupés : Claude Cahun et Marianne Moore ; Toyen et Jindřich Heislér*.

Peut-on envisager la guerre comme une extension du jeu social, comme le font chacun à sa manière Johan Huizinga et Virginia Woolf en 1938 ? Le cas échéant, peut-on résister à ses règles sans rentrer dans son jeu ? L'activité de deux couples d'artistes surréalistes à l'arrière durant la Seconde Guerre mondiale donne à voir le jeu à la fois comme logique de création et comme motif cohabitant avec celui de la destruction.

À commencer par les « paper bullets » des Françaises Claude Cahun et Marianne Moore, petits tracts qu'elles adressent aux soldats allemands (et tchèques) dans l'île de Jersey occupée pour démoraliser les troupes qui « endure[nt] des jeux de guerre SANS FIN » (« Du erträgst Manöver OHNE ENDE »), tout en se donnant comme une continuation de jeux visant à déconcerter les bourgeois, tels les « papillons » que les surréalistes distribuaient dans la rue. Cette résistance artistique donnera lieu à une condamnation à mort à laquelle elles échapperont de justesse.

À Prague, les surréalistes tchèques Toyen et Jindřich Heislér font paraître des livres aux éditions surréalistes clandestines, le premier en français sous le nom de Skira pour tromper la censure (Les Spectres du désert, 1939), un deuxième avec un tirage de 15 exemplaires en tchèque (Jen poštolky chčí klidně na desatero) et 40 en allemand (Nur die Turmfalken brunzen ruhig auf die 10 Gebote) (Seules

les crécerelles pissent tranquillement sur le décalogue). Ces derniers étaient censés tenir lieu de matériau subversif destiné à l'occupant. Il n'est donc pas anodin que le jeu soit un motif central dans leurs autres ouvrages réalisés pendant la guerre, où les images de Toyen sont introduites par des poèmes de Heisler : chaque page de *Z kasemat spánku* (*Des casemates du sommeil*, 1940) met en scène des jouets autour de poèmes « matérialisés » et les dessins de *Střelnice* (Tir, 1946) juxtaposent des jeux enfantins et des ruines, comme si guerre et jeu ne faisaient plus qu'un.

Hélène Martinelli est maîtresse de conférences en littératures comparées à l'ENS de Lyon depuis septembre 2015, et en délégation CNRS au CEFRES pour l'année 2023-2024. Elle a soutenu en 2014 une thèse de doctorat en littérature comparée, intitulée « Pratique, imaginaire et poétique de l'auto-illustration en Europe centrale (1909-1939) : Alfred Kubin, Josef Váchal et Bruno Schulz » et préparée sous la direction de Fridrun Rinner (Aix-Marseille) et de Xavier Galmiche (Paris Sorbonne). Ses recherches portent sur les littératures européennes et centre-européennes des XIXe et XXe siècles et traitent essentiellement de l'histoire du livre et de l'illustration, en mettant l'accent sur les conditions matérielles de création.

b) **Richard MÜLLER**, (NYU Pragues): *Manon Lescaut as a Social Game 2.0 Model*.

The focus of my talk will be Antoine François Prévost's novel *Histoire du Chevalier des Grieux et de Manon Lescaut* taken as a representation of a social world model, or a social game model based on the rules of transgressing rules. This constitutes what I will call a social game 2.0 model where the rules of transgressing rules (of honesty, truthfulness, fidelity) institute an exchange whereby pleasures of the flesh and social pleasure (wealth) become convertible. The point of the story is not that chevalier des Grieux cannot play this game while Manon is a capable player (he can lie, cheat in cards, etc.), but that des Grieux unsuccessfully attempts to remove from the game that which makes it possible – Manon (as a sign of attraction in general, and thus also as an object). Based on these premises, I will discuss the implications of the novel's sentimental scheme and the usage of narrative embedding and I will take note of the way this social game 2.0 model is further developed in a selected 18th-century novel context.

Extending the work of Gregory Bateson and Yuri Lotman, I understand "game" here to function simultaneously as a model of the world and as a communication; game, like art/literature, constitutes a multiply-layered modelling system. A game based on the rules of transgressing rules then obviously entails a rise in complexity. This rise in complexity involves more hierarchically organized, but regroupable and mutually conflicting levels of rules, which seems to evoke – despite the concentration on a very narrow, upper social class – a certain social elasticity. The general points of contrast are provided by the Christian moralist model on the one hand (and also, by extension, by Rabelais's pentalogy as its reversal, rather than rise in complexity, which we can see here), and the picaresque novel on the other (where transgressions leave open a return to the clarity of a moral lesson; in other words, its transgressions are not model-inductive). The larger question is: In what way does the rise in complexity contribute to a modification of complexity in the literary game as such and in what way might it correspond to the changes in the complexity of actual social world models?

Richard Müller, Ph.D., holds a Senior Researcher position at the Institute of Czech Literature, Academy of Sciences of the CR, and teaches at New York University in Prague, and at the Literary Academy of College of Creative Communication in Prague. Since 2020 he has joined the NYU's Digital Theory Lab, a research workshop focused on exploring the relations between the principles of computation and the humanities. His research interests include the disciplinary intersections between literary and media theory, semiotics and non-intentional aspects of literary mediation, theory of technics, and the writings of Franz Kafka in the context of the symptomatic analysis of modernity. Among his publications are *The Emerging Contours of the Medium: Literature and Mediality* (Bloomsbury Academic 2024, editor), *Slovník novější literární teorie: Glosář pojmů* (*Dictionary of Modern Literary Theory: Terms and Concepts*) (Academia 2011, co-editor with P. Šidák), and *Texty v oběhu: Antologie z kulturně materialistického myšlení o literatuře* (*Texts in Circulation: Anthology of Cultural Materialist Approaches to Literature*) (Academia 2014, co-editor with J. Šebek).

c) **Josef ŠEBEK**, (Charles University, Pragues): *The Social as a Game: From Mechanical Ballet to Anomie*.

The social existence as a game with rules, gains and losses, and the “sense for a game” is a frequent structuring metaphor of literary narratives foregrounding the functioning of society and the individual’s trajectory in the social world. However, social games played in fiction differ greatly on a scale from mechanistic model of social interaction to inertia and anomie. In sociology, there also exist several significant theories based on game (or play), from Goffman’s dramaturgic sociology through Bourdieu’s habitual incorporation and illusion to the ‘game theory’ proper. In my paper, I will focus on a couple of “sociological” novels (by Marcel Proust, Nathalie Sarraute, and Jean-Philippe Toussaint, among others), or rather symptomatic passages from these novels, and I will sketch out a tentative typology of the respective social games played in these texts as well as of the tools of (literary) sociology that can be used for their analyses.

Josef Šebek is Assistant Professor of Czech and Comparative Literature at Charles University. He is also an associated researcher at CEFRES (Centre Français de Recherche en Sciences Sociales, Prague). His scholarly interests include current French sociology of literature, discourse theory and rhetoric, media theory of literature, genres of life writing and queer studies. Among his publications are *Literature and the Social: Bourdieu, Williams and their Successors* (2019), and contribution to the volume *Beyond Media Contours: Literature and Mediality* (ed. Richard Müller, 2024). He is a managing editor of the journal *Slovo a smysl / Word & Sense*.

Atelier 33 / Panel 33: “Jeu d’échecs et littérature 3”

SONYA ISAAK, (Université d’Avignon): *Check Mate: A Comparative Exploration of Chess in Beckett’s Fin de partie and Frank’s The Queen’s Gambit*, **ERKAN GÜRPINAR et / and EYÜP ÖZVEREN**, (University of Ankara): *An Econocritical Reading of Stefan Zweig and Samuel Beckett on Chess: Domain for a Liberating Stratagem or a Prisonhouse?*, **SIVAN MALBERGER**, (University of Bergen): *Encircling the Magic Circle: A Comparative Reading of The Defense by Vladimir Nabokov and Paul Auster’s The Music of Chance*, **ARMAND ERCHADI**, (Université du Luxembourg): *Le jeu d’échecs, emblème poétique et politique dans Le Livre des Rois de Ferdowsi*.

Cet atelier fonctionne avec les Ateliers 10, 21 et 56. / This panel works with Panels 10, 21 and 56.

- a) **Sonya ISAAK**, (Université d’Avignon): *Check Mate: A Comparative Exploration of Chess in Beckett’s Endgame and Frank’s The Queen’s Gambit*.

This paper delves into the profound interplay of gaming and existential themes in two iconic works—Samuel Beckett’s play *Endgame* and Scott Frank’s 2020 serial adaptation of Walter Tevis’s novel *The Queen’s Gambit*. While separated by genre and medium, these narratives share underlying thematic threads that warrant a comparative analysis. Both narratives revolve around the game of chess, with “The Queen’s Gambit” alluding to an opening move that serves as a metaphor for the young protagonist, Beth Harmon’s, initiation into the game of chess and “Fin de partie” portraying the last stages of a losing “game” of characters who recognize the futility of their struggle.

Despite her extraordinary talent, Harmon grapples with substance abuse, adding a layer of complexity to her quest. Frank’s adaptation captures the essence of chess as a game of beginnings and the challenges faced by those navigating its intricate moves. By contrast, *Endgame* unfolds as a somber finishing move, reflecting the characters’ awareness of their losing battle. Beckett explores the decline of characters and the inevitable end of their lives, mirroring the final stages of a chess match. In this existential drama, the characters confront the stark reality of their existence, embracing the notion that life itself can be viewed as a game with predetermined outcomes.

This comparative analysis seeks to unravel uncanny parallels between these two works, using the metaphor of chess to explore the contrasting stages of life represented by these opening and closing moves. By examining the youthful initiation and struggles in one, juxtaposed with the contemplative acceptance of decline in the other, I aim to shed light on the multifaceted representation of life’s journey through the lens of the timeless game of chess.

The German-American postdoctoral candidate, Dr. **Sonya Isaak**, holds a position as ATER at Avignon University, where she teaches at the English department. Previously, she has taught at both the French and English departments at the University Paul Valéry in Montpellier and has obtained a qualification as *maitresse de conférences*. In 2016, she was a Bandy fellow for Baudelaire Studies at Vanderbilt University and in 2021, her first monograph *Edgar Allan Poe and Charles Baudelaire's Aesthetic Architecture of Revolt: An Axial Analysis* was published and has received favorable reviews. Isaak has taught English and French language and literature at various universities in the US, Germany and France and works as a classical singer in her free time.

- b) **Erkan GÜRPINAR** and **Eyüp ÖZVEREN** (University of Ankara), *An Econocritical Reading of Stefan Zweig and Samuel Beckett on Chess: Domain for a Liberating Stratagem or a Prisonhouse?*

This paper uses econocriticism together with game theory, inspired by *Theory of Games and Economic Behavior* (1944) by John von Neumann and Oskar Morgenstern, for an interpretation of the role(s) of chess in Zweig's *Schachnovelle* (1943) and Beckett's *Fin de Partie* (1957). Economics takes pride in being the queen of social sciences, albeit an imposter. Fortunately, there exist also heterodox economic approaches open to 'equal exchange' with other disciplines. In this paper, we identify similarities between the agency-versus-structure debate in heterodox economic approaches and the two texts, the latter also sharing a chronotopic bracketing pace with Mikhail Bakhtin (1937/1938-1975).

We analyze how in Zweig's text, chess provides an opportunity for the main character to save himself from his oppressors by designing a stratagem that gives him extra space where he also recovers his sense of time. He deploys an imaginary chess game that provides him with a liberated space of his own, to defeat his oppressors, who imposed on him a cat-and-mouse game. By contrast, Beckett puts on stage an invisible chess game, with his characters having 'internalized' their roles, so much so as to become puppets, and no matter which move they make in their labyrinthine space, the same end awaits them.

We argue that Zweig's case lends itself to interpretation via the role of an exceptional agency capable of inventiveness and strategic behavior, who can potentially modify the parameters of the game, usually taken for granted by most others. On the other hand, Beckett's interior reproduced on stage is a prison, where Max Weber's 'stahlhartes Gehäuse' (shell as hard as steel) or a 'polar night of icy darkness and hardness,' has come true, with structure prevailing over agents as chess pieces, thereby leading them by different paths to the very end that knows not of winners and losers.

Erkan Gürpınar is Assistant Professor of Economics at the Social Sciences University of Ankara, Turkey. He received his PhD in Economics in 2013 from the University of Siena, Italy. His main research interests are game theory, law and economics, institutional economics, and evolutionary economics. He has published in a number of journals including *Dynamic Games and Applications*, the *Journal of Evolutionary Economics* and the *Journal of Institutional Economics*.

Eyüp Özveren is currently Emeritus Professor at the Middle East Technical University in Ankara, Turkey. He is also a Board Member of the *Izmir Mediterranean Academy*, and a co-editor of *Transponticae*, Journal and book series of Black Sea literary and cultural studies.

- c) **Sivan MALBERGER**, (University of Bergen): *Encircling the Magic Circle: A Comparative Reading of The Defense by Vladimir Nabokov and Paul Auster's The Music of Chance*.

This paper offers a comparative analysis of the topos of the magic circle in two novels, Vladimir Nabokov's *The Defense* (1964) and Paul Auster's *The Music of Chance* (1990), and investigates the various ways this topos can be considered meta-literary. It is grounded in Johan Huizinga's definition from *Homo Ludens* (1938), where the magic circle delineates the playground as an isolated, fenced-off, and holy place that is a temporary world of its own. It discusses the almost opposite ways the novels challenge the circle as limited and temporary. In *The Music of Chance*, the characters are confined inside a fence (possibly inside a game), which becomes a kind of permanent microcosmos that they cannot escape. In *The Defense*, the game expands through the protagonist's "chess madness" until it encompasses his entire world. In both novels, the characters escape by "leaping out" of the novel, so to

speak, and thereby, the notion of the fall, as it etymologically relates to chance (from lat: *Cadere*) and coincidence (e.g., *Zufall*), is discussed. Through tracing the plethora of geometric forms, circles, and squares that emerge throughout the stories, the paper examines how both novels seem to possess a certain consciousness about the magic circle. This can also be found on a narratological level, e.g., the circularity of the story through mirroring and foreshadowing that implicate an unavoidable destiny that is an opposition to the fall of chance. It further compares a central scene and motif in the novels: the chess match in *The Defense* and the miniature “city of the world” in *The Music of Chance*. It finds that both create a kind of “*mise en abyme*” that produces a dizzying effect that leads to an epiphany for both characters, where they seem to become aware of themselves as pawns, actors, and literary characters.

Sivan Malberger is a graduate student at the University of Bergen, Norway, specializing in comparative literature and focusing on modern literature, system poetry, Jewish thought, and especially the meta-literary. She is writing her master’s thesis on the Danish poet Inger Christensen’s *Alfabet*. Additionally, I am studying Hebrew at the Norwegian Institute of Philology in Oslo. Since last year, she has been working as a research and teaching assistant at the University of Bergen, where she leads seminars for undergraduate students. I recently published an Essay in the literary journal *Prosopopeia* titled “Det mikroskopiske blikket, det spisse nebbet – fuglens (litteratur)vitenskapelige metode” (“The Microscopic Gaze, the Pointed Beak – The (Literary) Scientific Method of a Bird”). She is also a member of the “Contemporary Aesthetics” research group led by associate Professor Wolfgang Hottner. She has recently turned to Literature and Games and is currently delving into scholarship on this topic with great interest.

- d) **Armand ERCHADI**, (Université du Luxembourg): *Le jeu d'échecs, emblème poétique et politique dans Le Livre des Rois de Ferdowsi*.

Le Châhnâmeh (Le Livre des Rois) de Ferdowsi, poème persan de plus de cinquante mille distiques achevé en l’an 1010 (l’auteur continuant de le réviser jusqu’à sa mort, en 1019 ou 1025), commence par un éloge du خرد (*kherad*), c’est-à-dire de la « raison » et de la « sagesse », et s’achève par celui du سخن (*sokhan*), la « parole » poétique, comparée à une graine qui germe dans les esprits longtemps après la mort du poète. L’objet qui en fournit le plus parfait symbole est le jeu d’échecs : il occupe une place remarquable dans la dernière partie de l’épopée. Une bataille mentale y oppose le savant perse Bozordjmehr, mage héroïque, à ses collègues indiens, les brahmanes ; ces derniers ont envoyé le jeu d’échecs au roi d’Iran, sans en expliquer les principes ; si les Iraniens n’en découvrent pas les règles par eux-mêmes, en exerçant leur seule intelligence, ils devront verser à leurs ennemis un tribut et un impôt annuels ; Bozordjmehr réplique en inventant le jeu dont sont dérivés aujourd’hui le trictrac et le backgammon, avec le même enjeu, à charge pour les Indiens d’en deviner les règles par simple induction. Le jeu tient ainsi une place centrale dans cette épopée essentiellement diplomatique et constitue l’un des nombreux exemples de transferts culturels, voire d’une forme originelle de mondialisation dont il est continuellement question dans le *Châhnâmeh*. Ferdowsi conte également l’origine du jeu en Inde : lorsqu’une mère perd son plus jeune fils à la guerre, elle exige de connaître la façon dont celui-ci a trouvé la mort ; les brahmanes créent alors l’échiquier et ses pions dans le but de narrer de façon convaincante les circonstances de la bataille. Si l’histoire du jeu d’échecs est extrêmement riche en Occident, de l’époque médiévale à nos jours, elle met essentiellement en scène des joueurs : or, dans l’épopée persane, ce n’est pas comme activité ludique que les échecs sont considérés, mais comme règles du jeu et comme art figuratif. Ils symbolisent la valeur suprême que défend *Le Livre des Rois* – le principe universel de l’épique se trouvant précisément dans la défense et illustration de la valeur, transcendante et idéale – à savoir l’intelligence, la faculté spirituelle de discerner l’ordre du monde et de l’exprimer dans un poème, ce que sont à la fois le *kherad* et le *sokhan*.

Ancien élève de l’École normale supérieure (Paris) et agrégé de Lettres modernes, **Armand Erchadi** est assistant-chercheur à l’Université du Luxembourg, où il prépare une thèse de littérature générale et comparée intitulée « L’esprit de l’épopée : éléments pour une théorie du genre et de la valeur épiques dans le domaine indo-européen », sous la direction de Nathalie Roelens. Il a dirigé deux ouvrages collectifs en 2023, *L’Eau et la mer dans les textes et les images* (Brill) et *Breaking the Waves: Water (Issues) in Contemporary Verbal and Visual Arts* (Melusina Press).

Atelier 34 / Panel 34: “Game, humour and irony”

BOGDAN NITA, (Vienna University): *Humour, Freedom, Witz, and Words in Herta Müller’s Collage Texts*, **ANDREAS KURZ**, (University of Guanajuato): *Friedrich Schlegel’s Irony as Game and Two Examples of its Application in Mexican Decadent Literature*.

- a) **Bogdan NITA**, (Vienna University): *Humour, Freedom, Witz, and Words in Herta Müller’s Collage Texts*.

Since 1987 Müller has constantly published texts using the cut-up technique or, as she likes to call it, the collage technique. The playful writing style is related to catastrophes, awkward situations, traumas, or surreal situations. Charlie Chaplin’s sense of humour stands in all sorts of obdurate situations and catastrophes; when the peril is absent then the anecdotal or game element is non-existent. In literature, collages offer a specific tonality, rhyme, look, and understating of the complicated stances of life. The collage assemblage is a playful representation not of the reality but of the experience of it. Müller’s game of words is painting the visual meaning of experiences, in other words, a fragmented representation of trauma.

The cut-up techniques come out from a complex history built over the centuries. In German and Romania, this playful technique is often known as *Schnitt-Schreibweise* or “colourful collage”, which describes the mimetic process of associating words with colours, shapes, and forms. Creating literature as a game of words brings into question the authorship of the authors since it portrays texts and meanings through intertextual frames. Müller uses words from various newspapers, books, or magazines in German or Romanian languages to eliminate the line between hazard and grammar rules. For her, the game of words in literature is a simulacra process of a nonexistent space. Literature made of collages is a *rätsel, kreuz, prozeß* (puzzle, cross, process) that breaks words into pieces and hides their references to express the absence of the meaning.

In the present paper and presentation, I intend to explain Müller’s collage technique as a word-game process that enables the representation of the absurd reality in which trauma takes place as a form of social catastrophes. I will use examples of collages texts from the following books *Este sau nu este Ion* (2005), *Vater telefoniert mit den Fliegen* (2012) *Der Beamte sagte* (2021).

Bogdan Nita is interested in comparative literature, aesthetics, and philosophy of art. From 2008 till 2010 he was editor-in-chief of *Texte Magazine*, Bucharest, a comparative literature journal. In 2016 he published *The Ontology of the Work of Art* and in 2022 *Când lăcusta a vorbit ierbii* at the European Institute in Jassy. He is currently doing his PhD in Comparative Literature with a thesis on memory, trauma, and bilingualism at Vienna University.

- b) **Andreas KURZ**, (University of Guanajuato): *Friedrich Schlegel’s Irony as Game and Two Examples of its Application in Mexican Decadent Literature*.

Romantic irony is one of the most successful concepts in 19th century European literature. Although not all German romantic writers and theorists could admit its philosophical and esthetic potential, Friedrich Schlegel’s writings about irony, especially in the iconic magazine *Athenaeum*, showed that the use of irony in literature had wide-ranging consequences. Narrators like Jean Paul and even E. Th. A. Hoffmann, an author not accepted neither by Goethe nor by the first romanticists, made ample use of the concept to transform their novels and stories into metaphysical games characterized by their humor and playfulness. Even Freud’s *unheimliche* (the *sinister*), a crucial idea in fantastic literature, can be seen as a derivation of romantic irony due to its potential to reverse the natural order of things.

In this paper I interpret irony as a - also quite Freudian - mechanism of control that regulates the creative potential of an author and reveals the fragile borderlines that separate fantasy from reality. In this sense it became decisive for a type of literature that was especially successful at the turn from the 19th to the 20th centuries. Decadent literature in Europe and Latin America likes to play with parallel worlds, with Baudelaire’s “anywhere out of the world”, and explore the consequences of an awakening into concrete social and historical circumstances that can only be supported by the continuity of the fictional game. I

exemplify this play with two very short Mexican decadent narratives: Bernardo Couto Castillo's 'La canción del ajeno' and Francisco de Olaguíbel's 'De ajeno'.

Andreas Kurz was born in Austria. Since 2006, he has worked in the Departamento de Letras Hispánicas of the University of Guanajuato in Mexico. He published books about the Second Mexican Empire, but also on various topics such as Mexican nineteenth-century literature and the Cuban novelist Alejo Carpentier. He also wrote the novel *La joroba*.

Atelier 35 / Panel 35: "Game and identity 3"

MALINKA VELINOVA, (Université de Sofia): *Le jeu du dit et du pensé au Moyen Âge : le monologue du personnage dans les littératures française, géorgienne et arménienne*, **ALEXANDRA UKAROVA**, (Tampere University): *Queer Games: Cross-dressings, Transgression and the Givenness of Gender Norms in Durova's The Cavalry Maiden and Howe's Hermaphrodite*.

Cet atelier fonctionne avec les Ateliers 14 et 25. / This panel works with Panels 14 and 25.

- a) **Malinka VELINOVA**, (Université de Sofia): *Le jeu du dit et du pensé au Moyen Âge : le monologue du personnage dans les littératures française, géorgienne et arménienne*.

La discussion à propos des caractéristiques du monologue intérieur dans la littérature moderne n'est, semble-t-il, toujours pas terminée (Dujardin (2017 [1931]), Henrot Sostero 2017, Floquet 2019). Quant à sa présence dans la littérature médiévale, s'il est généralement reconnu que le monologue intérieur au sens moderne du terme, comme un flux de conscience, ne peut s'y retrouver, les médiévistes sont loin d'être unanimes sur ses traits, en ce qui concerne en particulier son extériorisation et/ou son intériorisation, en fonction de son énonciation (discours proféré, ou à voix haute, versus silencieux). Par conséquent, la réflexion sur les formes du monologue dans la littérature médiévale prend nécessairement en compte les traces d'oralité dans la transmission des textes (Cerquiglini 1978, Marchello-Nizia 1985, Perret 2003, Marnette 2005).

Nous observerons, dans cette communication, l'expression de la pensée, ou de la parole intériorisée, en opposition et/ou en complément de la parole extériorisée, ainsi que du silence ou des gestes des personnages dans quelques textes littéraires du Moyen ge français, géorgien et arménien. Les œuvres géorgiennes et arméniennes seront lues dans leurs traductions françaises et/ou anglaises, mais les originaux seront aussi, dans la mesure du possible, examinés (il s'agit en particulier de *L'Homme à la peau de panthère* de Chota Roustavéli et de *Visramiani*, ainsi que de *David de Sassoun/Les fous de Sassoun*).

Nous espérons pouvoir dresser ainsi un inventaire des enjeux et des représentations de la mimicry, au sens de Roger Caillois, dans le jeu de ce qui est pensé et de ce qui est dit, proféré : un jeu qui apparaît comme une technique narrative à part entière, assez exploitée dans les littératures géorgienne et arménienne, du moins par rapport à son emploi dans les œuvres médiévales françaises, où elle n'est pourtant pas du tout absente (par exemple, « El pense cuer que ne dit boche », 'Le cœur ne pense mot de ce que bouche dit', Chr. de Troyes, Erec et Enide, v. 3380, éd. et trad. de J.-M. Fritz, d'après le ms BN fr. 1376).

Malinka Velinova est docteur en linguistique de l'Université Paris-Sorbonne depuis 2015 et maître de conférences en histoire de la langue française au Département d'études romanes de l'Université de Sofia « Saint Clément d'Ohrid ». Ses intérêts de recherche portent sur la linguistique diachronique, la grammaticalisation, les types de relative et la structure de l'information en ancien et moyen français, la littérature médiévale (l'énonciation, les rapports entre oralité et syntaxe, la formule épique, le monologue intérieur).

- b) **Alexandra UKAROVA**, (Tampere University): *Queer Games: Cross-dressings, Transgression and the Givenness of Gender Norms in Durova's The Cavalry Maiden and Howe's Hermaphrodite*.

The paper addresses two texts written only ten years apart across the Atlantic: Nadezhda Durova's autobiography *The Cavalry Maiden: Journals of a Russian Office in the Napoleonic Wars* (1836) and Julia Ward Howe's incomplete and unpublished (in her lifetime) novel *The Hermaphrodite* (1846-47). A transgender person, Durova tells her story of military service dressed as a male junior office during Napoleonic wars. Howe introduces a intersex character who cross-dresses alternatively as a man and a woman. Being a ubiquitous motif in European literature associated with play, frivolity, and masquerade, cross-dressing here is engaged in the construction of non-binary – trans and intersex – gender. Both Durova's persona and Howe's fictional character take the game of cross-dressing seriously, justified by patriotic feelings in one case and the character's physiology in another. Paradoxically, cross-dressing is used to not only to reveal but also to conceal non-binary identities of the characters who both claim their asexuality. Durova's cross-dressing narrative is entrenched with military patriotism and imperialism. Howe employs antebellum gender stereotypes associated with the separate spheres ideology and applied when her character changes dress and gender. The veiling and unveiling of sexual identity introduce another layer of literary play in both texts hovering between transgression and normativity. Using the techniques of trans reading (see for example, Holquist 2018), this paper will question the relationship between literature and the game of cross-dressing when it comes to queer narratives.

Docent in North-American Studies (University of Helsinki) and Kone fellow affiliated with the Tampere University (until Sep. 2024), **Alexandra Urakova** is a literary scholar specializing in nineteenth-century American and comparative literature. Her recent publications – *Dangerous Giving in Nineteenth-Century American Literature* (2022) and *The Dangers of Gifts from Antiquity to the Digital Age* (co-edited with Tracey A. Sowerby and Tudor Sala, 2022) – explore the dark side of gift exchange in literature and beyond. She has published on American and comparative literature in journals such as *Nineteenth-Century Literature*, *New England Quarterly* and *Edgar Allan Poe Review* as well as in numerous collections. Her current research interests include queer undercurrents in nineteenth-century Russian literature, also in comparative perspective.

Atelier 36 / Panel 36: “Game, space and time 1”

RICHARD HIBBITT, (University of Leeds): *The Game of Space in Franz Kafka and Anna Kavan*,
SÜHEYLA ABANOZ, (Boğaziçi University): *The Hippodrome as a Game Space of Modernity*,
LUCIE LAITLOVÁ, (Charles University Pragues): *OULIPO et spatialisme : deux manifestations d'un même jeu*.

Cet atelier fonctionne avec les Ateliers 44 et 57. / This panel works with Panels 44 and 57.

a) **Richard HIBBITT**, (University of Leeds): *The Game of Space in Franz Kafka and Anna Kavan*.

“Or la comédie est bien un jeu, un jeu qui imite la vie.” (Henri Bergson, *Le rire*)

Henri Bergson writes in *Le rire / Laughter* (1900) that comedy is a game which imitates life. The same argument applies to literature per se: it is a game where the writer is free to play with materials according to their choice. One manifestation of this game is the comic works that Bergson discusses, by Molière, Cervantes, Jerome K. Jerome, and others. The element of play is also seen in literature which may not be considered primarily to be comic, as demonstrated by Oulipo, where the notion of the ‘constraint’ influences what the writer includes and excludes. But can it not be argued that all forms of writing involve some kind of constraint, whether it is explicit or not?

This paper discusses the relationship between this implicit constraint and the representation of literary space, with a focus on texts that avoid the use of specific spatial markers. Its starting point is the shift in Kafka's use of the chronotope between *The Man Who Disappeared (Amerika)* in 1912 and *The Trial* in 1914, creating a model for how fiction removes specific markers of location to create an (un)familiar setting, where realism tilts towards symbolism and allegory. It then reads Anna Kavan's novel *Ice* (1967) as a variation on Kafka's representation of literary space. *Ice* has been interpreted as a dystopia or a fable of an environmental/apocalyptic catastrophe; I read it as a playful experimentation with spatial markers. In 1991 Brian Aldiss referred to Kavan as ‘Kafka's Sister’: this paper interprets their sibling

relationship as an example of how literature can play with the implicit constraints of choice in order – as James Wood puts it – ‘to harass realism into a state of self-examination’.

Richard Hibbitt teaches French and Comparative Literature at the University of Leeds. His research is on aesthetics, poetics and cultural exchange from the eighteenth century to the present day. His most recent book is *Literary Capitals in the Long Nineteenth Century: Spaces Beyond the Centres*, co-edited with Arunima Bhattacharya and Laura Scuriatti (Palgrave, 2022). His current projects include *Two Sides of the Straits: An Anthology of Gallipoli Poems in English and Turkish*, co-edited with Berkan Ulu (forthcoming with White Rose University Press). He is a member of the “Writing 1900” and “Fringe Urban Narratives” research groups, and sits on the Executive Committee of the European Society of Comparative Literature.

b) **Süheyla ABANOZ**, (Boğaziçi University): *The Hippodrome as a Game Space of Modernity*.

From birth, individuals naturally create game spaces and develop the ability to take on desired roles, essential for their existence. Armed with this knowledge, the politicized subject utilizes the game to serve its purpose and role, leading to the opening of game spaces in various ways across multiple disciplines. One context where these created play narratives become intriguing is the 19th-century experience of modernization.

The 19th-century modernization era highlights encounters, interactions, and the pursuit of contemporary themes, especially in multi-ethnic empires. Instead of being confined to a European-centric relationship network, this process is likened to a game played among diverse parties. Within this game, literary production emerges as a culturally functional and essential element. Forward-thinking individuals, determined to build strong identities, actively shape their subjectivity by employing a strategy that involves game theory.

Creating this subjectivity is a crucial step in multi-ethnic literary production realms, where individuals of varying nationalities employ social, economic, and cultural tools to establish their unique truth narratives. This leads to the formation of a "we-they and others" game that reflects their desired existence.

This paper examines the experience of modernity for literary figures with a Greek identity in the 19th-century Ottoman Empire. It specifically examines the game unfolding in The Hipodrom scene of Stefanos Xenos' *The Devil in Turkey*, adopting a perspective rooted in game theory. The section in the book that focuses on the Hippodrome will examine how a narrator, identified with a Greek identity and living in the empire, positions themselves through the description of a traditional gaming area where horse races take place. The dynamics of this gaming area fill the voids in the subject's sense of belonging as they construct themselves in terms of modernity, through the depictions made and the personalities constructed.

Süheyla Abanoz is a PhD student in the Turkish Language and Literature Department at Boğaziçi University in Istanbul. She completed her master's degree in the same department, focusing specifically on the portrayal of children's malevolence in their play activities for my thesis titled "Malevolent Children in Turkish Short Stories," under the guidance of Veysel Öztürk. Additionally, she conducted an in-depth examination of how children express their malevolence as a performance within the context of play. Her academic interests are centred around modern Turkish fiction, the representation of evil in literature, modern detective novels, and interdisciplinary studies. She has presented her research at national and international conferences organized by institutions such as Sabancı University, Vienna University, and Bilkent University. Her papers have been published in various journals, and she has practical experience in translation, teaching, and organizing literary events.

c) **Lucie LAITLOVÁ**, (Charles University Pragues): *OULIPO et spatialisme : deux manifestations d'un même jeu*.

Dans les années 60, deux “mouvements” littéraires coexistent en France : l’OULIPO et le spatialisme. Ils travaillent théoriquement et pratiquement avec aspects choisis de jeu. En partant des théories de Johan Huizinga et Roger Caillois, on peut considérer que ces aspects sont notamment les principes de la

liberté de décision pour jouer, la définition des règles et la délimitation dans le temps et l'espace avec la possibilité de répétition et la présence de la joie.

Le groupe OULIPO établit le concept de contrainte comme moyen de potentialité et met l'accent sur l'importance du processus créatif. Son théoricien, François Lionnais, définit le travail du groupe comme un jeu où le poète construit son propre labyrinthe à l'aide de contraintes, dont il doit ensuite trouver la sortie. Il affirme que le but du groupe est en quelque sorte de décrire les différentes façons possibles de contrainte, et que la réalisation elle-même est plutôt un plaisir pour l'auteur et le lecteur. Pierre Garnier, fondateur du spatialisme, travaille avec des principes similaires mais met davantage l'accent sur l'autonomie du langage, sa matérialité et le potentiel de caractère spirituel. Il perçoit la méthode et le travail objectif avec le matériau linguistique comme une opportunité de donner une voix propre au langage. Les constellations, textes mécaniques ou structuraux, sont créés comme des objets spirituels qui agissent à travers une expérience visuelle similaire à une œuvre d'art visuel. Dans ce but, il introduit également le concept de poésie méditative et contribue à une certaine philosophie cosmologique, où le jeu apparaît dans la structure même du texte correspondant à la structure de l'univers. Cette contribution explore la relation entre le principe du jeu utilisé et sa manifestation concrète dans l'œuvre des auteurs des deux courants.

Lucie Laitlová s'intéresse à l'intermédialité en littérature. Elle a étudié les littératures comparées à Sorbonne Université et poursuit ses études doctorales en littérature générale et comparée à l'université Charles de Prague. Dans sa thèse de doctorat, elle se concentre sur la position de l'auteur dans la poésie concrète tchèque et française.

Atelier 37 / Panel 37: “Game, politics, society 4”

SEVGİN ÖZER, (Boğaziçi University): *Role-Playing, Daydreaming and Social Criticism in Sevim Burak's Literary Texts*, **DANICA ČERČE**, (University of Ljubljana): *Gambling in Frank Hardy's Writing and the Social Dynamics It Entails*, **MARZIA D'AMICO**, (Universidade de Lisboa): *Empowering Playfulness and Feminist (Kill)joy. Nonsense, Wordplay and Concretism in Giulia Niccolai's Feminist Verbivisual Revision*, **KARSTEN KLEIN**, (Saarland University) : *Homo oeconomicus or ludens? Speculation as a game in L'argent and The Pit*.

Cet atelier fonctionne avec les Ateliers 1, 11 et 22. / This panel works with Panels 1, 11 and 22.

- a) **Sevgin ÖZER**, (Boğaziçi University): *Role-Playing, Daydreaming and Social Criticism in Sevim Burak's Literary Texts*.

Sevim Burak is an author who has a distinguished place in Turkish literature with her avant-garde texts. This paper examines Burak's play titled *İşte Baş İşte Gövde İşte Kanatlar* [*Here is the Head Here is the Body Here are the Wings*] (1983) and one of her short stories titled “Pencere” [Window] (1962) through the notion of play in two distinct yet intersected paths. One of the paths is the games developed in the fictional world by characters, and the second path is the author's aim to discuss political issues, especially gender inequality, by using irony, metaphors, exaggeration, repetition of gestures and words, and pointing out the reality with an unrealistic style. I argue that in these texts, female characters develop games based on mimicry to fight against loneliness, fear, social pressure, and male violence. Additionally, Sevim Burak makes a political statement through a unique literary style that makes discovering the depths of the texts almost like a play.

In *İşte Baş İşte Gövde İşte Kanatlar*, there are four games that are based on role playing: two friends, Melek and Nivart's eating game; Melek and Nivart's game of going to picnic as a couple; Melek and Mezar Taşçı's borrowing and returning money game; Melek's game against his recently dead husband where she turns to a death angel. In “Pencere,” the anonymous character, who is at the same time the narrator, develops a game to discuss the possibility of suicide with her image on the opposite window of her house. Therefore, by referring to Roger Caillois, this paper tries to show that although these games don't bring joy or change the circumstances, they let the characters follow their own rules while playing. Role-playing, constant repetition, and daily routines that all these games require help them to suspend real life and get empowered in daydreams.

Sevgin Özer holds a BA from Eylül University, Faculty of Fine Arts, the Department of Performing Arts. Her major was in Dramatic Writing and Dramaturgy. She completed her MA in 2015 and Ph.D. in 2023 at Boğaziçi University, in the Department of Turkish Language and Literature. The title of her Ph.D. dissertation is “Tracing Performances in Literature: The Balls And Parties in the Republican Novel”. She is a research assistant at Boğaziçi University, the Department of Turkish Language and Literature, and teaches Ottoman Turkish courses. Her research interests are modern Turkish literature, Turkish theatre, comparative literature, narratology, performance studies, gender studies, feminist criticism, and ecocriticism.

- b) **Danica ČERČE**, (University of Ljubljana): *Gambling in Frank Hardy's Writing and the Social Dynamics It Entails*.

The Australian novelist and story-teller Frank Hardy not only wrote about gambling; in several obituaries and critical assessments of his work published since his death in 1994, he is described as a “battler and punter who died with racing form guides by his side” (Gray 1994). Despite divergent critical views regarding his works, there is a general consensus that Hardy explored two major themes in his fictional career: the struggle of working people and the machinations of those who manipulated them. Indeed, just about everything Hardy wrote touches one or both of these compelling concepts and informs the writer's conception of characters, setting, plot, style, and topic. Nowhere are these themes more evident than in Hardy's preoccupation with gambling. In several of his works, Hardy argues that rising unemployment in the 1930s socio-economic depression led to the proliferation of racing and football tipping competitions and other small games of chance among working-class and lower middle-class Australians. In his view, many members of that generation relied on luck as a means of overcoming unequal social conditions.

The paper explores Hardy's literary representation of gambling. In addition to analysing the prominence of, and changes in the concept of gambling in some of Hardy's texts, the paper seeks to provide a reasonable explanation why the writer's engagement with this popular activity has received only scant attention in Australian literary criticism.

Danica Čerče is a Full Professor of Literatures in English, teaching at the Faculty of Arts, University of Ljubljana. Currently, she is Head of the English Department. Her research interests include Australian and American literatures, with the focus on Indigenous Australian prose and poetry, Native and Black American drama and John Steinbeck's fiction. She is the author of three monograph publications, several book chapters, and a number of articles in Slovene and foreign academic journals. Čerče serves on the Editorial Board of *Coolabah*, *Steinbeck Review* and *Acta Neophilologica*. Until May 2023, she was the President of International Society of Steinbeck Scholars.

- c) **Marzia D'AMICO**, (Universidade de Lisboa): *Empowering Playfulness and Feminist (Kill)joy. Nonsense, Wordplay and Concretism in Giulia Niccolai's Feminist Verbivisual Revision*.

The aim of this paper is to present a critical-practical reflection on the use of humour in poetry as a form of subversion of power (Colebrook, 2004). It will be seen in more detail how power is not a useful dimension for the feminist battle (hooks, 1990) and the expression of non-male subjects, who rather create a different framework in which they operate (Borghi, 2020). Through a reading that revisits the term empowerment (Naidotti, 1998), a word nowadays expropriated of its political and subversive charge, we can return to reading Giulia Niccolai's poetry, over the course of an entire career, with example for her earliest and latest production, as a posture in the world made up of sincere and critical irony and conscious stance. Through the use of humour, the solidity and propaganda effectiveness of the status quo is undermined, effectively disrupting the entire concept of power. Niccolai's poetic practice encompasses the major experimental theories of her contemporaries, but with a very acute and particular reworking that makes her recognisable thanks above all to the use of irony and a subversive feminist charge. In order to make an exhaustive case, examples will be given from *Humpty Dumpty* (a verbivisual re-writing of *Alice in Wonderland*, 1969), *POEMA & OGGETTO* (a masterpiece of Italian concretism, 1974) and the latest examples of *Frisbeee* (an audience engaging new literary genre), thus retracing in full that fil rouge that is the (self-)irony that characterizes the artist's entire oeuvre.

Dr **Marzia D'Amico** is a Junior Researcher (FCT) at the Centre for Comparative Studies (CEComp), Universidade de Lisboa. Their research explores the interplay between tradition and experimentalism in its forms, expressions, languages, and codes, with a focus on the socio-political implication behind non-male subjects' production of verbivoco visual poetry.

- d) **Karsten KLEIN**, (Saarland University) : *Homo oeconomicus or ludens? Speculation as a game in L'argent and The Pit.*

The ideal of *homo oeconomicus* is a conceptual model from economic theory, positing a human who exclusively thinks and acts according to economic considerations, who is characterized by rational behavior and the pursuit of his own maximum benefit. However, when considering the economic phenomenon of speculation, it becomes evident that this model quickly reaches its limits. A far more fitting concept is the idea of the 'playing human' inspired by Huizinga's concept of *homo ludens*. Accordingly, play is an anthropological factor that unleashes energy and strength (in competition) and through which humans discover their individual characteristics and personality.

Game as an element, indeed as an integral part of speculating with money, stocks, and commodities, is introduced for the first time as a central narrative in literature during late 19th century naturalism, where it is discussed in a critical vein. Two prominent examples are Émile

Zola's *L'argent* (1890/1891) and Frank Norris's *The Pit: A Chicago Story* (1903). The protagonists of both novels initially exhibit different principles regarding speculation, but evolve into pathological gamblers throughout the plot. While Zola's Aristide Saccard is already consumed by "la griserie du jeu" (Zola 49) at the beginning, the speculator from *The Pit*, Curtis Jadwin, initially "deplore[s] speculation" (Norris 39) – this attitude, however, is later revised by Jadwin himself: "It isn't so much the money as the fun of playing the game" (42). As the quotation shows, a close connection between speculation and gambling is developed in both novels. In this context, not only do luck and intuition play a crucial role, but it can also be observed that both characters justify their speculative gambling as inevitable. This inevitability is based on the unique possibility that the game "donne d'un coup le bien-être, le luxe, la vie large, la vie tout entière" (Zola 85) while the characters are also driven by a growing desire for more, which eventually develops into an addiction: "the fascination of this Pit gambling is worse than liquor, worse than morphine" (Norris 67). In this way, speculation evolves from a mere business into a highly emotional gratification of the gambling instinct, which can unfold excellently in the heterotopia of the stock market. The direct connection of these aspects is even articulated by Jadwin himself: "Speculating seems to be about the only game, or the only business that's left open to me – that appears to be legitimate [...] I tell you, it's absorbing" (Norris 119).

Although some aspects of *homo ludens* can be recognized in both protagonists, the characteristic purging of emotions through play, which refers to the tradition of catharsis according to Aristotelian doctrine, remains absent. On the contrary: It is precisely the excessive emotionality that pushes rational thoughts into the background, leads to ever larger stakes, and ultimately proves fatal to both gamblers. What is interesting, however, is not only the perspective of the individual characters – the enormous speculative operations in both novels are also embedded in a broader context, vividly illustrating the monumental damage to economy and society alike, that can be caused by the emotionally driven gambling recklessness of sole individuals.

Karsten Klein currently works as a PhD Candidate in Comparative Literature at Saarland University. His areas of research include literature and economy, speculation as well as different forms of speculator characters and associated narrative techniques.

Atelier 38 / Panel 38: "Play Objects and their Ambiguities in German Literary Texts"

ELIZABETH RAMSEY, (University of Chicago): *Troubled Play: Two Fairy Tales by Clemens Brentano and E. T. A. Hoffmann*, **NICHOLAS ANDES**, (University of Chicago): *Play and Repetition in E. T. A. Hoffmann's 'Rat Krespel'*, **XINYUE ZHANG**, (University of Chicago): *Little Happiness: On Play and Being Played in Kafka's 'Der Kreisel' and 'Kleine Fabel'*.

Play has a variety of important resonances in German Literature in the long nineteenth century, ranging from Schiller's concept of play in his 1794 *Aesthetic Letters* as a redemptive force that enables the balancing of human drives, and works to moderate the violence of human impulses, through play as a central motif in German Romantic theory's arabesques and concepts of the ironic and the infinite, to early Modernist Dada and impressionism. Our panel looks at three key moments in the German literary canon that both thematise and problematise these broader concepts of play and consider what this ambiguity can tell us, starting from texts by the German Romantic writers Clemens Brentano and E.T.A. Hoffmann that suggest an uneasy relationship between play, development and violence, and moving on to an understudied Kafka text that stages concepts - and conflicts - of play on a philosophical level. These readings understand play as a complex and ambiguous context within literary texts, and one that can help us re-appraise concepts of the romantic or of the modern genres as only being 'playful' in a positive light.

- a) **Elizabeth RAMSEY**, (University of Chicago): *Troubled Play: Two Fairy Tales by Clemens Brentano and E. T. A. Hoffmann*.

This paper explores the relationship between play objects in literary texts from 1816/7 by Clemens Brentano and E.T.A. Hoffmann and how these play objects - the picture-books and dolls represented in each narrative - are neglected as part of a critique of contemporary educational theory, in favour of a concept of play as sinful and addictive (Brentano) or as a Rousseauian site of the imagination situated in an apparently benign Nature apart from decadent human culture (Hoffmann). The paper argues that these conflicts around play in the narratives bespeak an essential anxiety about agency which reflects historical concerns about religion and Prussian militarisation.

Elizabeth Ramsey is a PhD Candidate in German Literature at the University of Chicago. Her thesis explores concepts of play in the German long nineteenth century in the work of Goethe, Brentano, Hoffmann and Kafka. She will be the incoming Donnelly Early Career Research Fellow at Corpus Christi College, Cambridge, starting in late 2024.

- b) **Nicholas ANDES**, (University of Chicago): *Play and Repetition in E. T. A. Hoffmann's 'Rat Krespel'*.

This paper investigates the highly ambiguous status of the concept of play in E.T. A. Hoffmann's "Rat Krespel" (1818). In Hoffmann's story, play is alternately depicted as a redemptive means of breaking with a violent and traumatic past, and as a pathological practice in which past traumas are endlessly reenacted. The paper argues that Hoffmann's story not only reveals a fundamental ambivalence within German Romanticism's understanding of play, but also anticipates canonical 20th-century theorizations of play by Sigmund Freud and Walter Benjamin, most notably in the story's articulation of the relationship between play and violence.

- c) **Xinyue ZHANG**, (University of Chicago): *Little Happiness: On Play and Being Played in Kafka's 'Der Kreisel' and 'Kleine Fabel'*.

This paper looks at the significance of play and its object in two short stories by Kafka, both written around 1920. While these two stories seem to be about entirely different subjects – 'Der Kreisel' depicts a philosopher who breaks up a children's game and snatches the spinning top as the key to universal understanding, 'Kleine Fabel' gives a poignantly succinct psychological portrait of a mouse falling into a cat's trap – I argue that both articulate the deep anxiety of losing one's footing in existence and the correlated desire for a concrete though ephemeral comfort and that both stories end in a metamorphosis of the subject into a play object brutally played by a disinterested Other.

Atelier 39 / Panel 39: "Recording the information revolution: The gaming aspects of new media literature"

ALEŠ VAUPOTIČ, (University of Nova Gorica): *Genre Rules as the Framework for Preservation and Study of New Media Literature*, **JANEZ STREHOVEC** (Institute of New Media Art and Electronic Literature, Ljubljana) and **MAJA MURNIK** (University of Ljubljana): *A Phenomenological*

Approach to Gaming Worlds, **NARVIKA BOVCON** (University of Ljubljana): *Game Models as Sustainable Conceptual Records of New Media Artworks*.

Humanity is currently facing an important task to preserve the steps that we have and still are taking as part of the information revolution. Ubiquitous computing, telecommunications, automation reaching as far as cognitive-like agency in generative artificial intelligence, are changing the ways in which we understand and manipulate our reality. The nonhuman forms of agency, artificial or hybrid, need to be addressed. Experimental engagements with new communication technologies that are found in the new media art provide early insights and eloquent arguments about the human transition into the infosphere (Luciano Floridi). Many attempts were ephemeral, but some became the forerunners of the ways we communicate, and the modes of reasoning of today. The panel addresses the issue of sustainable preservation of born-digital art - dealing with language or in a multimedia constellation - as an entry point into the question of the global digitalization of culture. The issue of game is important since the cybernetic systems and algorithms refer to rules. Floridi, when considering the affordances of artificial intelligence, such as machine learning, foregrounds ludification which tackles game-like tasks with constraining rules, by transforming them into tasks with constitutive-type rules, that facilitate learning without any historical data. Roger Caillois argues that *ludus* "is complementary to and a refinement of *paidia*, which it disciplines and enriches. It provides an occasion for training and normally leads to the acquisition of a special skill, a particular mastery of the operation of one or another contraption" (*Man, Play and Games*). Johan Huizinga points to the reduced idea of play in the information society, which "seems to be carrying the world back in the direction of play [but it] derives, in the main, from external factors independent of culture proper - in a word, communications, which have made intercourse of every sort so extraordinarily easy for mankind as a whole" (*Homo Ludens*).

- a) **Aleš VAUPOTIČ**, (University of Nova Gorica): *Genre Rules as the Framework for Preservation and Study of New Media Literature*.

At its core, human epistemology is based on two pillars: sense experience (consider the Humean empiricism, or phenomenology) and set-theory based logic. Quine in "Epistemology Naturalized" understands a human as a natural transformer of a meager input from senses into a torrential output of descriptions. For him also Carnap's rational reconstruction (a logical reconstruction of the world from sense data) can be construed as creative and imaginative mechanical simulations, of the transformations from the world of experiential implications into various languages. Such a detached and rule-governed idea of games as playful alternative worlds, possibly in a reduced state as argued by Huizinga, can provide an important perspective on algorithms of new media literature, as well as its other features. Rules for particular works are summarized in genre-constructs, which will be considered for the domain where new media and literature intersect. The genres can be derived from literary traditions, and from the basic aspects of new media art that encompass the algorithmic building of communication artifacts from (more or less vast) archives of utterances in various media, and of other data. Espen Aarseth's theory considered cybertext a perspective for the study of literature, and not a particular genre (Cybertext, 5). Finally, there is an important problem that needs to be addressed: today, several generations of work by digital media artists are firmly in the past, while media art remains synonymous with "new" and "emergent," and the growing vastness of the loss consequently goes unacknowledged. The genre-rules based approach attempts to tackle the preservation issue by identifying the key elements of individual works that need to be recorded and preserved. The descriptions are already interpretations with an intrinsic goal of making the works re-enactable and accessible to the audiences of the future.

Aleš Vaupotič is a literary comparatist, media theorist, and new-media artist. He works at the Research Centre for Humanities at the University of Nova Gorica. Between 2021 and 2023 he was the director of the Museum of Modern Art in Ljubljana, and in 2022 the commissioner for the Slovenian Pavilion at the Venice Biennial. He is currently the project leader in an interdisciplinary research project *Sustainable Digital Preservation of the Slovenian New Media Art*. Among his research foci are the theory of discourse, semiotics, comparative art studies, new-media theory, methodology of digital humanities and realism in the arts. His monograph *Vprašanje realizma (The Question of Realism, 2019)* explores the continuities and shifts between traditional and new media.

- b) **Janez STREHOVEC** (Institute of New Media Art and Electronic Literature, Ljubljana) and **Maja MURNIK** (University of Ljubljana): *A Phenomenological Approach to Gaming Worlds*.

The entry of modernist and neo-avant-garde literary practices into the literatures of the *Realsozialismus* (in the USSR, Czechoslovakia, Hungary, Yugoslavia) led to a series of conflicts in the 1960s, 1970s and even later, when modernist authors had to defend themselves against the real socialist censors. One of their main arguments was that the world of their heroes was fictional, and the same applied to the events and situations in which they were involved. Fictional means that a particular person or action has an ontological status as-if (als-ob), which affects the reality of literary worlds. Here it is important to refer to phenomenological research, which in phenomenological aesthetics has emphasized that the nature of an artwork's being is heterogeneous; for, besides real foreground, the work of art also contains a layer of unreal background. Analyzing the intentional world of artworks, phenomenological aesthetics likewise revealed such particular ontological forms as the unreal, quasi-real and the as-if-real. No less significantly, phenomenological investigations also raised the issue of the ontological status of the purely artificial as in the reality of "impossible" entities such as the centaur, the round square, wooden iron, and so forth. The being of these entities – as the so-called impossible objects – is again quite particular in nature; one could say that their ontological status is shifted from that of being towards nothingness. The French philosopher Jean-Paul Sartre, having dedicated his thought precisely to nothingness – which is, in a way, essential to the being – reached farthest into these issues. In his *Being and Nothingness* (1943), Sartre distinguishes intermediate stages between fully positive realities and those whose positive nature of appearance-alike merely conceals the chasm of nothingness. It is this very notion that first highlighted the existence of reality as comprising the non-being phenomenological interest in these plural-mode being structures (that is, objects of art and imagination). This research is not confined to the theorists generally associated with the field of phenomenological aesthetics (such as, for instance, Roman Ingarden, Moritz Geiger, Eugen Fink, Maurice Merleau-Ponty and Nicolai Hartmann), but was demonstrated also by Edmund Husserl – as it is evident in the writings from his *Husserliana*, Vol. XXIII under the title *Phantasie, Bildbewusstsein, Erinnerung* (1980). Husserl's major concern in this collection of his writings is with the fictional objects of imagination (in German, "Fikta") in the sense of as-if-real objects, and the specificity of unreality.

The complex, by as-if-principle-infected, reality also includes the game. Roger Caillois saw one of the peculiarities of the game in the fact that it involves make-believe that confirms for players the existence of imagined realities that may be set against 'real' life. In the presentation, the authors will discuss examples of the application of phenomenological aesthetics to the understanding of several works of Slovenian contemporary literary and new media art. Although the topics related to phenomenological aesthetics are now seen as very distant and historical, they may be relevant to explain certain key features of new media artworks, as well as a number of new paradigms into which these works are entering in Slovenia.

Janez Strehovec, PhD, is director of the Institute of New media Art and Electronic Literature, Ljubljana. His research includes Theory of Contemporary art, Art Activism, Sustainable Development, E-Literature, Knowledge Society, Media. He is the author of *Text as Ride* (2016), the first monograph that addresses the social specificity of electronic literature. His most recent book is *Contemporary Art Impacts on Scientific, Social, and Cultural Paradigms*, Hershey, PA (2020).

Maja Murnik, PhD, is a researcher at the Faculty of Computer and Information Science (University of Ljubljana). She is also a co-founder at the Institute of New Media Art and Electronic Literature (www.inm.si) and the editor-in-chief of *Amfiteater*, journal of performing arts theory. Her main interests include new media art, performing arts, literature and theory.

- c) **Narvika BOVCON** (University of Ljubljana): *Game Models as Sustainable Conceptual Records of New Media Artworks*.

A game is defined by a set of rules which establish the logic that governs the players' behaviour, determines the possible outcomes and attributes a measure of success to the decisions or actions taken. Multiplayer games further competition and sometimes collaboration between players. However, games often include a factor of coincidence, of chance, which interferes with players' actions and can be

statistically evaluated. The paper will consider a series of case studies to reflect on the role of the game aspects in hypertextual narratives, e-poetry, conceptual scripted happenings, computer games, generative AI texts and images. The observed game models will be used to analyse the oeuvre by Srečo Dragan, a prominent Slovenian conceptual and new media artist: his works will be systematized according to the dimensions set by the game models and connected to the recurring themes from his works. The results of game playing, such as elocutions, selections, connections, coincidences etc., are usually written in the database of his new media art projects and will be interpreted as the records of art-induced socialization of the interactors or art users. Furthermore, the specificities of different media involved in the interactive installations will be focused upon, e.g. bodily interventions in augmented reality, semanticization acts in linguistic corpuses, narrativization of image databases, computer vision guided techno performances, recombinational conceptual games, etc. Finally, the discovered game models will be used as sustainable records for the preservation of new media artworks, acknowledging thus the problem of their disappearing with the development of technologies that is accompanied by a rapid obsolescence of any concrete technological implementation. We will propose a viable solution that offers the script for creation of an artwork by describing its logic, characteristics, functions and attributes on various levels (conceptual, contextual, algorithmic, technological, historical), and also the script for its further possible reconstructions.

Narvika Bovcon is a professor of video and new-media art, employed at the Faculty of Computer and Information Science, University of Ljubljana. She teaches user-interface design also at the Academy of Fine Arts and Design in Ljubljana. Her research interests include theory and practice of new media art and visual communications design. She has been developing prototypes for exhibitions on interactive online platforms, as well as in virtual- and augmented-reality environments. Since 2016, she has been the editor-in-chief of the journal *Art Words*. In her monograph *Umetnost v svetu pametnih strojev* (*The Art in the World of Smart Machines*, 2009) she examines new-media art from the visual arts and the literary points of view.

Atelier 40 / Panel 40: “Playing cards”

RAPHAËL SIGAL, (Amherst College): *Les Tarots d'Artaud*, **ELIZAVETA SCHEVCHENKO**, (Sorbonne Nouvelle, CERC): *La scène du jeu de cartes comme métatexte dans le récit fantastique du XIX siècle*, **ROSINA NEGINSKY**, (Université de l'Illinois): *Les jeux de cartes : “La Dame de Pique” de Pouchkine, Nid de noblesse de Tourguéniev et le tableau Les Fleurs et le jeu de cartes d'Alexandra Pregel*.

a) Raphaël SIGAL, (Amherst College): *Les Tarots d'Artaud*.

En 1937, Antonin Artaud publie anonymement un livre intitulé *Les nouvelles révélations de L'ÊTRE*. Il y donne les horoscopes de deux journées, le samedi 19 juin 1937, puis le 15 juin 1937, à rebours de la chronologie, en suivant le protocole précis requis par la lecture d'un jeu de tarots. À propos de son instrument de prédiction, il écrit : « Je vais donc dire ce que j'ai vu et ce qui est. Et pour le dire, comme les Astrologues ne savent plus lire, je me baserai sur les Tarots. » Artaud recourt à la cartomancie afin de « dire ce qu'[il a] vu ». La lecture d'un tirage de cartes vient de la sorte s'intercaler entre le voir et le dire. Ce qui a été vu, pour être dit et transmis, doit être lu. Ainsi, l'articulation du visible et du dicible, de la vision et de l'écriture, est subordonnée aux exigences de la lecture des tarots. Les tarots constituent en cela ce que Georges Didi-Huberman appelle en référence à Walter Benjamin « une machine de lecture », qui trouve son origine dans une formule tirée du Fou et la mort d'Hugo von Hofmannsthal que Benjamin cite à deux reprises : « Lire ce qui n'a jamais été écrit ». Quels rapports existent entre un livre et une carte de tarot ? Comment la lecture d'un jeu de tarots peut-elle nous donner à penser la lecture littéraire ?

Raphaël Sigal est Associate professor dans le département de français d'Amherst College, aux États-Unis. Cette année, il est Junior Research Fellow à la Maison de la Création et de l'Innovation à l'Université Grenoble Alpes. Il est titulaire d'un doctorat de New York University. Son travail de thèse

a donné lieu à la publication d'un livre Artaud, le sens de la lecture (Hermann, 2018). Son prochain livre, intitulé *Tandis qu'elle oublie* paraîtra aux éditions Robert Laffont début 2025.

- b) **Elizaveta SCHEVCHENKO**, (CERC, Sorbonne Nouvelle): *La scène du jeu de cartes comme métatexte dans le récit fantastique du XIX siècle*.

Dans les cartes de jeux de hasard, les personnages de la littérature romantique cherchent à gagner, espérant ainsi améliorer leur situation matérielle pour accéder à une vie meilleure, trouver le bonheur et occuper une place plus éminente dans la société. Cependant, en se livrant au jeu, Raphaël (*La Peau de chagrin* de Balzac), Hermann ("La Dame de pique" de Pouchkine) et Hoffmann (*La Femme au collier de velours* de Dumas-père) commettent une faute fatale qui les conduit à faire un pacte diabolique, à se retrouver dans une maison de fous ou à trahir l'amour. Ainsi, les cartes incarnent un pouvoir fantastique inconnu qui dirige le destin des personnages.

Même si l'organisation du texte, c'est-à-dire l'ordre des événements suggère une telle conclusion, l'existence d'une force mystique derrière les cartes n'est probablement qu'illusoire. Dans chaque cas, la chute morale du joueur précède la scène du jeu, et la suite peut trouver ses explications dans deux raisons également valables. Cependant, ce ne sont jamais les cartes qui sont coupables, mais bien le personnage lui-même. En outre, les éléments fantastiques ne s'accumulent jamais exclusivement dans la scène de jeu.

Le rôle des cartes est, pourtant, de prédisposer l'espace fictionnel d'accepter le fantastique comme l'une de ses perspectives d'interprétation. La scène du jeu dissout la logique linéaire propre au récit de fiction tout en soumettant à sa place la règle du hasard. Le jeu de cartes rend ainsi probables tous les liens, régularités et interprétations, et dans ce cosmos du hasard, le fantastique devient vraisemblable. Les cartes semblent conduire le personnage à sa perte, mais en réalité, elles ne portent que le code de lecture. Dans le récit fantastique du romantisme, la scène du jeu de cartes fonctionne donc comme un métatexte indispensable pour l'installation du genre, c'est-à-dire de l'optique fantastique.

Elizaveta Shevchenko, doctorante contractuelle du Centre d'Etudes et de Recherches Comparatistes (CERC), chargée de cours en Littérature Générale et Comparée, Université Sorbonne Nouvelle – Paris 3 (depuis septembre 2022). La thèse sous la direction d'Alexandre Stroeve sous le titre *Le retour d'Orphée : Le spiritisme et la littérature du XIXe siècle en France, en Russie et aux États-Unis*.

- c) **Rosina NEGINSKY** (Université de l'Illinois): Les jeux de cartes : "La Dame de Pique" de Pouchkine, *Nid de noblesse* de Tourguéniev et le tableau *Les Fleurs et le jeu de cartes* d'Alexandra Pregel.

Comme on le voit chez Walter Benjamin, le jeu est le berceau de plusieurs activités. Celle qui nous intéressera dans cette intervention est la formation d'une expérience et la genèse d'une imagination dialectique. On s'intéressera plus particulièrement au jeu de cartes et à l'aspect hasard, se demandant si le hasard dans les œuvres littéraires et la peinture existe véritablement ou s'il est déterminé par la culture, l'éducation, les circonstances créées par l'auteur dans les œuvres qui naissent de son imagination, déterminée par son éducation et sa situation propre.

Le jeu de cartes est un sujet répandu dans les œuvres littéraires et en peinture. Par exemple, dans le roman d'Edith Wharton *Chez les heureux du monde* (*The House of Mirth*), le jeu de cartes est associé aux mensonges dans la société et à l'illusion, et il a un côté destructeur. On voit que dans beaucoup d'œuvres d'art il est aussi associé au mensonge et à l'illusion, comme l'indiquent les titres de tableaux comme *Tromperie et illusion* de Caravage ou *Le Tricheur à l'as de carreau* de Georges de La Tour. Est-ce que cela est prédéterminé, ou est-ce que cela découle de l'expérience et de l'éducation de l'auteur des œuvres en question ?

Cette intervention portera sur trois œuvres : la nouvelle “La Dame de pique” d’Alexandre Pouchkine – auteur russe de la première moitié du XIXe siècle –, le roman *Nid de noblesse* d’Ivan Tourguéniev – auteur russe du milieu du XIXe siècle qui a vécu l’essentiel de sa vie créatrice en France –, et le tableau du milieu du XXe siècle de la peintre franco-russe Alexandra Pregel qui, tout en étant issue d’une famille russe, a été élevée en France. Le côté russe et son fondement culturel unissent ces créateurs, mais ils sont séparés par la culture de l’époque, par leur histoire personnelle, leur discipline et leur propre imagination. La question qui se pose est de savoir comment leur prédestination détermine leur esthétique, leur éthique et leur dialectique. On analysera les raisons de leur traitement du jeu de cartes dans les œuvres proposées, ainsi que les conséquences qui se présentent sous la forme du sens du jeu de cartes dans chaque œuvre.

Rosina Neginsky est professeur d’histoire de l’art et de littérature comparée à l’Université de l’Illinois aux Etats-Unis. Elle est présidente et fondatrice de la Société universitaire d’étude du mouvement symboliste (<https://www.uis.edu/hosted-orgs/ALMSD/index.html>). Elle a dirigé et co-dirigé la publication de plusieurs ouvrages sur le mouvement symboliste, dont le dernier, *Anxiety, Angst, Anguish in Fin de Siècle Art and Literature*, avec Luba Jurgenson et Marthe Segrestin (2021). Elle est l’auteur de plusieurs ouvrages, dont, récemment, *Salomé : The Image of the Woman Who Never Was* (2013, 2018) et *Mikhail Vrubel : The Language of the Invisible* (à paraître en 2024). Elle a publié une quarantaine d’articles en français, anglais et russe, dont les derniers sont : « Le Langage visuel dans la peinture symboliste de Lyubov Momot : un dialogue avec la poésie contemporaine », « L’Opéra *Salomé* dans la correspondance de Richard Strauss », « Antonio Salieri dans *Amadeus* de Pierre Schaffer ». Elle est aussi poète. Son dernier recueil de poésies, *Longings*, est sorti en 2022 et son livre *Juggler* vient d’être réédité (à paraître sous le titre *Juggler and Other Poems*). Pour plus d’informations sur les travaux de Rosina Neginsky voir son site, www.rosinaneginsky.com

Atelier 41 / Panel 41: “Game and illusion”

Svetlana MALIAVINA and **Jose Luis MIRAS OROZCO**, (Universidad Complutense de Madrid): *Alexander Pushkin: from Play to Mystification*, **TATIANA VICTOROV**, *Les « intrigues mirages » de Gogol : jeux et enjeux littéraires (à partir des Joueurs de Nicolas Gogol)*.

Cet atelier fonctionne avec les Ateliers 58 et 66. / This panel works with Panels 58 and 66.

- a) **Svetlana MALIAVINA** et/and **Jose Luis MIRAS OROZCO** (Universidad Complutense de Madrid): *Alexander Pushkin: from Play to Mystification*.

From the 17th century onwards, card games captivated the minds of Russians; they occupied a large part of the leisure time of the nobility, capturing in their nets numerous illustrious characters - writers and poets - and they passed from the salons to the pages of great literary works. The 19th century was the heyday of playing cards: the games were divided into two types: those of strategy and those of chance. The former - “whist”, “vint” and “preferente” - were considered respectable, while the latter - shtoss, baccarat and “faro” - were denounced and persecuted by the tsars and the government (Empress Elizabeth’s decrees of 16 June 1761), since in their obsession to win the game, the players, driven by the excitement of the moment, raised their bets without restraint and lost fortunes on the green carpet tables.

Alexander Pushkin - the great poet and the founder of the Russian literary language - did not shirk this hobby, who, according to Alexei Wolf, acknowledged that ‘the passion for gambling is the strongest of passions.’

Gambling never brought the poet any income (after his death, Tsar Nicholas I ordered to pay his debts, which amounted to 120,000 roubles), but it enriched Russian literature with one of the most mythical works, ‘The Queen of Spades’, in which the driving mechanism of the plot is cards. There, according to Yuri Lotman, ‘chance becomes both a plot mechanism and an object of reflection for the character

and the author. The plot begins to be constructed as the hero's approach to the goal, followed by an unexpected catastrophe.'

In addition, the passion for gambling that accompanied the poet throughout his short life determined another facet of his life, one that mystified his tragic end.

Svetlana Maliavina is Professor of Russian Literature and Culture, Department of German and Slavonic Philology at the Madrid University Complutense where she coordinates studies for the Degree in Modern Languages and their Literatures. She is the Vice-President of the International Association for the Study of Literature, Information and Society ATENEA. Her publications include: *The Origin and Originality of Russian Symbolism*; *Joseph Brodsky. Nativity Poems*; *From Eternal Russia to Real Russia: Russia's Image in the Spanish Media* (with Pedro García Bilbao and Cecilia Zanetti) and others.

Jose Luis Miras Orozco lectures on English and American Literature at the Madrid University, where he taught American Prose and Poetry of the United States (1850-1900) before the implementation of the Bologna Process. Since then, his teaching vocation has led him to further his dedication being in charge of subjects like Literature of the United States (1850-1900), Renaissance Drama, and two workshops in our Master on Literary Translation. He completed his studies at Edinburgh University on Modernism and on Scottish Literature. Besides his work on translation, his research on the British essay of the XIX led him to become a specialist on Robert Louis Stevenson. His *A Teleological Approach to the Essays of Robert Louis Stevenson* will be presented in brief. Amongst his academic interests are the literary texts in vernacular Scottish; the essay as a genre he reclaims for the syllabi; the work of Gilbert Keith Chesterton and its impact in Spain; and the influence of Katherine Mansfield's stories on Spanish short stories.

- b) **Tatiana VICTOROV** Les « intrigues mirages » de Gogol : jeux et enjeux littéraires (à partir des Joueurs de Nicolas Gogol).

Atelier 42 / Panel 42: "Game, sport and literature"

VLADIMIR MARTINOVSKI, (Ss. Cyril and Methodius University in Skopje): *Reading and Playing football as agon, alea and mimicry in the novel The Thrombus by Olivera Nikolova*, **JAN MUSIL**, (Charles University in Prague): *Are Modern Sportspeople the New Artists? Fleißer and Musil on Aesthetics and Sport*, **ROUMIANA L. STANTCHEVA** (Université de Sofia): *Beauté du corps, tennis et roman contemporain*.

- a) **Vladimir MARTINOVSKI**, (Ss. Cyril and Methodius University in Skopje): *Reading and Playing football as agon, alea and mimicry in the novel The Thrombus by Olivera Nikolova*.

The primordial human urge to compete with others (and with oneself) is undoubtedly woven into football, a popular sport that has long been called "the most important side job in the world". In the era of professionalization of sport, and its increasing commercialization, football has transformed from an innocent game with a ball into a highly competitive sport that has become the main object of global betting. Reading the extremely layered novel *The Thrombus* (*Тромбоз*, 1997) by Olivera Nikolova (1936), the ancient idea that man is above all a *homo ludens* is imposed many times, because football is the game around which the key intrigues in the stories that make up the novel are woven. Thanks to this novel we can point out that it has long been difficult to separate the competition (*agon*), the games of luck (*alea*), but also games of simulation (*mimicry*) when we are facing the "games" around football.

The main goal of our paper will be to analyze how all forms and characteristics of games are intertwined in various ways in this complex novel. The novel abounds with both visible and less visible competitions, fights, duels, but also with countless games "behind-the-scenes" and subtle mimicry,

pretending and acting, tricks and meticulously played roles, through which the fates of all the characters are dizzyingly intertwined.

Vladimir Martinovski is a scholar, poet, fiction writer, essayist and translator. He works as a Professor, teaching Comparative Poetics at the Department of General and Comparative Literature, Faculty of Philology “Blazhe Koneski”, Ss Cyril and Methodius University in Skopje. He is the current Dean of the same Faculty since September 2023. He completed his PhD at University Paris III – Sorbonne Nouvelle in 2007. He is former President of the Association of Comparative Literature of Macedonia. He is a member of the Executive Board of the International Association for Semiotic Studies. He is also a member of the International Comparative Literature Association and the European Society for Comparative Literary Studies. He received multiple awards for his poetry, literary criticism and fiction.

- b) **Jan MUSIL** (Charles University Prague): *Are Modern Sportspeople the New Artists? Fleißer and Musil on Aesthetics and Sport*.

Already Pindaros drew inspiration from the Greek games when writing epinikia and likened his own performance to that of an athlete. Much later, after the games' glory faded away and modern sport rose to prominence again in different social conditions in the second half of the 19th century, modernist writers started to describe relationships between art and sports, a vast repertoire of various games, stressing the social, educational, and aesthetic – potentially liberatory – functions of the latter. In his monograph, *Bewegliche Dichtung. Sprachtheorie und Poetik bei Lessing, Schiller und Kleist*, Dirk Oschmann describes how the reconceptualization of body-language relationship and especially the emphasis on the idea of movement influenced the way these writers chose their genres and how they reshaped them, demonstrating the shift from – to put it crudely – static enlightenment to dynamic romanticism.

Writing in the 1920s and 1930s, another generation of German-speaking writers, Marieluise Fleißer and Robert Musil, noticed that the culture of body, manifested predominantly in sporting games, began to get the upper hand over art as far as public attention and inner dynamics are concerned. In other words, sports won dominance in public space and athletes began to outshine writers in providing the audience with not only entertainment, but also inspiration. Fleißer and Musil compare different aspects of these two fields and conclude, that literature, and arts in general, must become more responsive and dynamic to be able to compete with sports, a range of games governed by different rules that force the athletes to train to achieve better performance and teach the audience to strive for excellence through clear example. I will show how the *agon* of sportive endeavours influences how literature changes its own rules in order to resolve its inner aesthetic conflicts and to remain competitive when fighting for the attention of the audience.

Jan Musil is a PhD student at the Department of Czech and Comparative Literature, Faculty of Arts, Charles University Prague, Czech Republic. His dissertation is concerned with 20th century European thanatographies, or writing about love, loss, and mourning. He works as a translator and an editor.

- c) **Roumiana L. STANTCHEVA** (Université de Sofia): *Beauté du corps, tennis et roman contemporain*.

Ce texte se concentre sur la beauté masculine dans le roman contemporain et sur la fragilité de l'homme, en compétition sportive et dans la vie. Le tennis est l'arrière-plan de l'intrigue de deux romans contemporains, *Lessons* (2022) d'Ian McEwan et *Je reviendrai pour toi* (2022) de Kristine Dimitrova, et donne lieu à des dispositifs narratifs similaires chez l'écrivain britannique et l'écrivaine bulgare.

Les deux romans ont des analogies à travers la formule psychanalytique sur la formation de la personnalité dans l'enfance et l'adolescence. Le corps masculin, jeune et beau, est montré dans sa vulnérabilité (par analogie antinomique avec la focalisation connue sur la femme - objet du désir sexuel). Les brimades sur le personnage masculin en formation, morales de la part des parents (chez

Kristine Dimitrova) et la pression sexuelle par une femme mûre (chez McEwan) constituent chaque fois le déclenchement de l'intrigue.

Chacun des deux protagonistes se trouve réduit par la suite au débouché "sport et argent facile", sans chercher de construire sa vie, sa carrière, sa famille. Le désir de compétition et de victoire des jeunes années est remplacé par le poste d'entraîneur de tennis à l'heure. Les points consécutifs du match de tennis – i.e., 15, 30, 40 et jeu (victoire/défaite) – concordent au rythme de chacun des deux romans : l'enfance, l'adolescence, l'âge adulte et la fin de l'intrigue.

L'âge mûr du personnage chez McEwan est accompagné de déceptions. Différemment, chez Kristin Dimitrova, le protagoniste, Lazare, à la fin, est "ressuscité" par une nouvelle passion quasi sportive : l'élevage de chevaux de course. Cependant, dans les deux romans, on retrouve l'inquiétude toujours valable de Johan Huizinga à propos des temps modernes, dans lesquels « le véritable esprit ludique est en danger de disparaître ».

Atelier 43 / Panel 43: "Serious games, serious plays"

SIMONA CARRETTA, (Université pour étrangers de Pérouse): *La littérature ou le sérieux du jeu. Italo Calvino et Milan Kundera*, **GEORGINA TUDOR BODEANU**, (Babeş-Bolyai University of Cluj Napoca): *The "serious play" in Kazantzakis' Christ Recrucified and J. M. Coetzee's Jesus Trilogy*, **ANA LÚCIA BECK**, (Universidade Federal de Goiás (UFG), Brazil) *All the games you play – Toys, games and playfulness in Brazilian Modern and Contemporary Art*

- a) **Simona CARRETTA**, (Université pour étrangers de Pérouse): *La littérature ou le sérieux du jeu. Italo Calvino et Milan Kundera*.

Dans *Le Coupable* (1973) Georges Bataille définit le jeu comme la partie de la vie humaine qui échappe au travail et rejoigne la liberté; son rapprochement avec le domaine de la chance est déterminé par l'incertitude perpétuelle du résultat. Le jeu est alors ramené au hasard, il se déroule dans le temps aérien du kairós. Une conception réductrice de cette idée du jeu comme espace de gratuité a été à l'origine des attaques qui souvent ont été dirigées contre les représentants d'une littérature libre de tout engagement. Mais le jeu ne répond pas seulement au *kairós* ; il répond aussi au temps marqué par *chronos*, dans la mesure où il répond à des règles, et n'est pas dénué de sens. Au XX^e siècle, Italo Calvino et Milan Kundera ont mis en valeur ce double aspect du jeu à travers leurs œuvres. Comme l'a remarqué Roland Barthes, la composante ludique de l'œuvre de Calvino relève de la relation entre l'imagination et la « mécanique » qui serait à la base des exercices combinatoires présents dans les œuvres de sa dernière période, de *Le Château des destins croisés* (le récit du 1969 où les différentes histoires racontées résultent de l'extraction des cartes de tarots) à *Si par une nuit d'hiver un voyageur* (1979). Chez Kundera, le savoir développé par le roman dépend de l'alternance ironique des différents registres, genres et récits que le romancier, prenant pour modèle les règles de la composition musicale, fait converger autour d'un thème ; dans ses romans du cycle français, notamment dans *L'Identité* (1997) et dans *La Fête de l'insignifiance* (2013) cette structure se reflète dans le motif thématique du jeu. Dans la communication proposée, ces exemples tirés des travaux de Calvino et Kundera seront analysés dans le but de faire ressortir deux possibilités différentes de la littérature d'incarner le sérieux du jeu.

Simona Carretta est née à Bari, en Italie, et est chercheuse en Littérature comparée à l'Université pour étrangers de Pérouse. Son intérêt se porte sur l'étude du roman d'un point de vue théorique et comparatif et dans sa relation avec l'essai et les arts. Après avoir obtenu un doctorat en Littérature comparée en cotutelle entre l'Université de Trente et l'Université Paris-Sorbonne, elle a travaillé comme chercheuse postdoctorale à l'Université de Trente et à l'Université de Bologna. Elle est membre de l'équipe de recherche de l'Université de Trente SIR (Séminaire International sur le Roman). Elle a traduit du français à l'italien l'essai de Lakis Proguidis "Rabelais. Que le roman commence!" (2016). En 2019, elle a publié la monographie *Il romanzo a variazioni* (Mimesis Edizioni), sur la relation entre les formes de composition du roman et de la musique.

- b) **Georgiana Tudor BODEANU**, (Babeş-Bolyai University of Cluj Napoca): *The “serious play” in Kazantzakis’ Christ Recrucified and J. M. Coetzee’s Jesus Trilogy*.

On the one hand, in Nikos Kazantzakis’ novel, the preparations for the Christian mystery play are corrupted, so that the actual religious play is never played in the accustomed boundaries, even though the reiteration of Christ’s Passions found forms of manifestation in the actual social life of the community. On the other hand, J. M. Coetzee’s *Jesus Trilogy* develops the dialectics of play and their role in community. Regarding the community’s attempts to control games by rejecting their gratuity for the sake of their social educational functionality, the novels offer a deep critique of Roger Callois’ theories. For instance, the attitude recounted by Callois towards manifestations of *mimicry* and *ilinx* “no doubt limited and harmless but noisy” is similar to the attitude of the community towards the esoterism of the Dance Academy, while Coetzee opposed to Callois the fact that at least in literature the repressed always returns. In both stories, “play poses a threat to the prevailing order of things”. Moreover, both protagonists, Manolios (Kazantzakis) and David (Coetzee), are engaged in a scapegoat role more or less willingly or consciously with deep social consequences. This presentation is going to explore the semantics of play in relation with the sacred following the thin line that permits the play to become “serious”.

Georgiana Tudor Bodeanu is a Ph.D. Student in Comparative Literature, Faculty of Letters, Babeş-Bolyai University of Cluj Napoca, Romania. Her doctoral research, “The figure of Christ in XXth and XXIth century novels”, is coordinated by Prof. Corin Braga with a view to the historical, political and social inflections that merge around the concept of the figure of Christ and the role of the novel in the history of the spirituality of the XXth- XXIth century. Her fields of interest are the links between literature and religion, politics, ideologies and social sciences.

- c) **Ana Lúcia BECK**, (Universidade Federal de Goiás (UFG), Brazil) *All the games you play – Toys, Games and Playfulness in Brazilian Modern and Contemporary Art*.

Since humble wooden thread spools appeared in Iberê Camargo’s (1914-1994) art pieces, children’s toys and games have not been strange to Brazilian modern and contemporary art. Camargo’s childhood toy, while being a pivotal element in many of his paintings and engravings from the 1950’s through the 1980’s, has multiple ties to the artist himself. On the one hand, there is the connection between this object and childhood memories: that is what the artist had to play with as a child. On the other hand, sometimes its form is an excuse for experimenting with abstraction. Hence, this presence can be understood in terms of the playfulness within compositional efforts conforming modernist values. Yet still, sometimes its form is barely identified under the many layers of paint the artist plays with. That is to say that the artist plays with memories, affections and forms as much as he experiments with the craft of painting itself. One could always relate such poetic gesture to the notion of experience as thought by Walter Benjamin. In such regard, Camargo’s oeuvre and its ambivalence regarding toys, games and playfulness may be compared to contemporary artists in Brazil. This would be the case of José Leonilson (1957-1993) and Sérgio Adriano (1975). However, within the latest’s oeuvre, playfulness is experimented around memories of, as much as the keeping of collections of toys, which entails further complex issues. We would like to address and reflect about the similarities, as much as the differences in the ways these artists depart, assemble, represent and play around children’s toys and games to create pieces that address strong subjective aspects: be those the apparent private questions present in Camargo’s and Leonilson’s pieces; or the wider social issues, like racism, as problematized by Sérgio Adriano. Going further, we aim to investigate the playfulness as a poetic gesture related to the presence of words, texts and books in their creations. Words considered as playful things are a crucial element in these contemporary oeuvres, something that further enlightens us on how essential playfulness is for the arising of meaning in art.

Brazilian visual artist by education, comparatist researcher by destiny, teacher and critic by heart, traveller and wondering wanderer **Ana Lúcia** has a Ph.D. in Literature Studies, with a Master in Art History, Theory and Critique as well as a major in drawing all by the Federal University of Rio Grande do Sul (UFRGS), Brazil. She has been a lecturer in Art History, acting in undergraduate and graduate

courses in Art, since 2020 at the Federal University of Goiás (UFG), after a long experience teaching at universities such as USAC Florianópolis, UDESC Florianópolis and ULBRA Canoas. Ana Lúcia is a member at AICA International and the Brazilian Art Critique Association (ABCA), being currently vice-president for the Centro-Oeste region in Brazil, and is also a member of the European Society of Comparative Literature (ESCL). She has published in international journals such as the *Slovenian Comparative Literature Journal*, the *Canadian Review of Comparative Literature* as well as *Arte e Crítica*, the *ABCA journal* among others, and in Brazilian journals, books and scientific congress publications. Her main research interest is the relationship between art and literature as well as contemporary art in Brazil. Among her publications we should mention “Voilà mon Cœur: it’s been to hell and back! José Leonilson’s and Louise Bourgeois’ poetic images on longing and belonging” in *(Re)Writing Without Borders – Contemporary Intermedial Perspectives on Literature and the Visual Arts*, compiled by Nina Schiel and Brigitte Le Juez, and published with Common Ground Publishing in 2018. Many of her publications can be downloaded at her edu.com page: <https://ufg.academia.edu/AnaBeck>

Atelier 44 / Panel 44: “Game, space and time 2”

GIZEM KUNDURACI, (Eskişehir Osmangazi University): *The Activity of the Reader/Visitor on the Construction and Meaning of Representational Space in the Postmodernist Playful Narrative Planes (Novel, Museum, Catalogue): Orhan Pamuk's The Museum of Innocence*, **PATRICIA GARCÍA**, (Universidad de Alcalá): *Playing with Place: Ritual Games on the Urban Fringes*, **RICCARDO ANTONANGELI** (Sapienza Università di Roma): *Time Games: Devotion and Divination in the Book of Hours and the Book of Fortune*.

Cet atelier fonctionne avec les Ateliers 36 et 57. / This panel works with Panels 36 and 57.

- a) **Gizem KUNDURACI**, (Eskişehir Osmangazi University): *The Activity of the Reader/Visitor on the Construction and Meaning of Representational Space in the Postmodernist Playful Narrative Planes (Novel, Museum, Catalogue): Orhan Pamuk's The Museum of Innocence*.

Orhan Pamuk’s novel, *The Museum of Innocence*, is an experimental-avant-garde novel on the borders of postmodernist metafiction and interactive/ergodic narrative. When the novel, designed as a museum catalogue, is considered together with another non-fiction catalogue and the museum, a three-plane dialogical representation field emerges. In the text, the reader’s mind is manipulated with various methods, and a kind of interactivity and a certain degree of ergodicity are provided in the novel. The novel’s relationship with the museum is based on the representation of the objects mentioned in the narrative on the reality or metafictional-reality planes, and the pattern is used in this study as a place of inhabited, intimate or heartwarming space, etc. It revolves around issues such as the construction of fictional and metafictional structures on the basis of the meanings of objects. Thus, the reader is offered partially interactive options that take the novel to a playful level, such as skipping certain parts of the text, visiting the “Museum of Innocence” which has no equivalent in reality for the first editions yet, with the ticket found between the pages of the novel, and complying with the instructions on how to visit the museum.

In this study, the relationship between the museum and the novel within the framework of the space patterns determined by Gaston Bachelard (1884-1962), the nature of the narrative planes, the ways in which concepts such as intimate space and home are handled and their perception by the reader/visitor will be discussed. It aims to investigate the reader, who constructs meaning between the novel and the museum, as a kind of player on a multidimensional and multi-narrative “playful” plane.

Gizem Kunduraci has been working as a faculty member and lecturer at Eskişehir Osmangazi University, Faculty of Humanities and Social Sciences, Department of Comparative Literature, in Turkey since 2012. She obtained her doctorate degree in 2019 with her doctoral thesis in which she discussed all the works of novelist Orhan Pamuk within the framework of the theory of transtextuality classified and developed by the French theorist Gérard Genette. Topics such as modern and postmodern

literature, relations between literature and visual arts, intertextuality, inter-artistic relations are among the academic interests of the researcher who currently publishes research in these areas.

b) **Patricia GARCÍA** (Universidad de Alcalá): *Playing with Place: Ritual Games on the Urban Fringes*.

This paper examines the narrative portrayal of the act of play within communities residing in disadvantaged council estates. Adopting a comparative approach, the study delves into various contemporary novels set in low-income mass housing areas situated on the outskirts of different European capitals. Despite the variations in national contexts, these neighbourhoods exhibit similar architectural and socio-demographic characteristics, forming a common ground for analysis.

Over the past few decades, there has been a notable surge in literatures focusing on the fringes of the city, as evidenced by the works of authors such as Dermot Bolger, Albert Lladó, Najat El Hachmi, Douglas Stuart and María Navarro Skaranger. In contrast to the prevailing scholarly emphasis on marginality and dispossession, my approach to these narratives of urban segregation traces placemaking practices, with an emphasis on games as creative ritualised acts. Here, rituals are understood as repeated, symbolic, stylised and collective actions. The combination between ritual and play theory with peri-urban cultural studies aims to provide a fresh perspective on this corpus, shedding light on the creation of a sense of place and underscoring the potential of ritualised acts in transforming massified urban planning choices and brutalist landscapes into dynamic playgrounds.

To this aim, the paper integrates analytical frameworks from literary studies with insights from urban history (van Kempen et al. 2005, Scanlon et al. 2014) and ritual criticism (Snoek 2006, Grimes 2013 among others). The understanding of game as ritual in this paper expands beyond classic religion-oriented definitions and explores secular ritual features (Moore and Myerhoff 1977). The argument builds on the anthropological and cultural scholarly tradition that intersect rituals and play (Huizinga 1938, Handelman 1977, Emigh 1996, Seligman et al. 2008, Henricks 2015) and places the emphasis on creativity and the capacity of rituals to (re)shape realities (Turner 1969, Kapferer 2005).

Patricia García is a senior researcher in Literary Theory and Comparative Literature at the Universidad de Alcalá (Spain), where she currently leads a Ramón y Cajal project (Ministerio de Universidades, Spain + European Social Fund) on literary periurbanities. She has previously been Associate Professor in Hispanic and Comparative Literature at the University of Nottingham, UK. Since 2021, she is the Chair of the research network Fringe Urban Narratives (urbanfringes.com) and has previously been the PI of several projects on gender and urban studies. She is the author of two monographs: *The Urban Fantastic in Nineteenth-Century European Literature* (Palgrave, 2021) and *Space and the Postmodern Fantastic in Contemporary Literature* (Routledge, 2015) and her publications feature in research journals such as *Comparative Literature and Culture*, *Bulletin of Hispanic Studies*, *Canadian Review of Comparative Literature and Philosophy and Literature*. She has held research fellowships at the Netherlands Institute for Advanced Study (NIAS core fellowship), the Helsinki Collegium for Advanced Studies (EURIAS/Marie-Curie co-fund), and at the Centre Culturel Irlandais Paris (Liam Swords Foundation fellowship). I am co-editor of the Palgrave Series in Literary Urban Studies.

c) **Riccardo ANTONANGELI** (Sapienza Università di Roma): *Time Games: Devotion and Divination in the Book of Hours and the Book of Fortune*.

This paper investigates – on the wake of Gérard Genette’s famous definition, quoting Proust, of the relationship between text and temporality as «jeu formidable» (*Discours du récit*) – the interplay between macrocosm and microcosm, eternity and temporality, private, public and sacred histories, enabled by two very popular types of books: the books of hours in the Late Middle Ages and the Renaissance book of fortune, or *Libro delle sorti*, an extremely successful divination game throughout the Early Modern period and a major example of that “dimension of play” typical of the Renaissance *Homo Ludens* (Johan Huizinga). In both cases, the object-book becomes a talisman allowing the prayer and the player to relate with cosmic and divine realities, sometimes even with the help of a set of dice.

The book of hours worked as a precious accessory for the private devotion of individuals, mostly women, interested in cultivating their innermost spiritual life with a precise routine of prayers, to be

recited from memory either alone or in choir. The daily and hourly sequence of offices, prayers and psalms imposed a religious rhythm to secular and domestic life, allowing the reader to merge directly with the extratemporal duration of Sacred History. With the help of miniatures and images, they shaped one's mind, guiding it in a sort of pious, virtual and lively pilgrimage from human time to timelessness, turning the repetitive litanies of Psalters into a visual and emotional spectacle filling up the otherwise empty and solitary domestic hours. The book of fortune shared similar formal features – calendar, miniatures, texts and images – granting the reader the opportunity to play with its destiny, predicting future events, through a prophetism at once Classical, Christian and of Islamic heritage. Necromancy, tarot card games, astronomy and astrology blurred the boundaries between magic and religion, strict determinism and free will, science and faith.

Both book formats and artefacts provided prayer and player with privileged paths where subjective duration joined the objective one of history. Through the personalized practices of devotion and divination the subject could play a more active role in the shaping of their identity, prompting, at the same time, the “humanization” of the otherwise ungraspable, infinite temporalities of God and of heavenly spheres.

Riccardo Antonangeli is currently adjunct instructor in English and Anglo-American Studies and in Modern and Contemporary English Literature at “Sapienza” - University of Rome. He studied comparative literature at “Sapienza” and at “USI” in Lugano. He earned his Ph.D in Italian Studies from New York University in 2018, awarded the highest honour of distinction. He has taught Italian literature, cinema and language at NYU, CUNY and FIT. His favorite research topics are narratology, philosophy of time, the intersections between history and narrative, and the reception of classical myths in medieval and modern literature. His essays appeared on *Strumenti critici*, *Comparatismi*, *Intersezioni*, *Studium*, *Nuova Informazione Bibliografica*, *Status Quaestionis*. His books are *Non esisterà più il tempo. Eternità e trama nell'arte del racconto* (Roma: Studium, 2020) and *Ezra Pound e l'ultimo Pasolini* (Milano: AlboVersorio 2016).

Atelier 45 / Panel 45: “Fictions of the game 1”

HU YUNHUA, (Sorbonne Université): *Marcel Proust et le jeu enfantin*, **CHIARA PROTANI** (Université de Bologne): *Un jeu d'enfants: Le jeu dans l'œuvre d'Elsa Morante : réflexions et interprétations*, **LUCILE LERT**, (Le Mans Université): *Jouer à se faire enfant*, **MALGORZATA FABRYCY** (Sorbonne Université): *Jeux dans les romans dessinés de Dany Laferrière*.

a) Hu YUNHUA, (Sorbonne Université): *Marcel Proust et le jeu enfantin*.

Dans l'univers kaléidoscopique d'*À la recherche du temps perdu*, une variété de jeux émerge, allant des plus simples aux plus complexes, des jeux enfantins aux expériences artistiques, en passant par les jeux sociaux et même ceux liés aux expériences homosexuelles. De plus, Marcel Proust lui-même est un grand amateur de jeux de mots. Sous sa plume, le jeu ne se limite pas à une simple distraction ; il enrichit le monde romanesque à travers des dimensions telles que la littérature, la philosophie, l'esthétique, la culture, la société et la psychologie. L'auteur crée également un terrain fertile pour des études transdisciplinaires.

Dans cette optique, nous nous concentrons particulièrement sur le thème du jeu enfantin, qui revêt une importance indispensable dans le parcours d'apprentissage du protagoniste. Des jeux tels que ceux pratiqués avec Gilberte aux Champs-Élysées ou avec les filles en fleurs à Balbec sont intimement liés aux premières expériences amoureuses, voire sexuelles. Ces jeux enfantins, comme « Tour prends garde », « À qui rira le premier », ou le jeu de furet, consistent à évoquer les leçons proustiennes de l'amour subjectif, de l'amoureux indéchiffrable, du plaisir sensuel, de la jalousie, du soupçon, du temps et de la mémoire. Dans les jeux, Proust brouille délibérément les frontières entre réalité et imagination, entre temps et espace, créant ainsi un monde romanesque multicolore.

En outre, certains jeux insufflent une touche exotique au roman, comme le jeu japonais de Marcel à Combray inspirant l'épisode mémorable de la madeleine, ou encore le « diabolò » pratiqué par Albertine à Balbec, un jouet originaire de Chine, contribuant à enrichir son image insaisissable.

Dans cette communication, nous proposons d'analyser en profondeur les différentes facettes du jeu enfantin dans le roman de Marcel Proust, mettant en lumière sa richesse thématique, son rôle narratif et ses multiples implications dans la culture et la psychologie du roman.

Hu Yunhua est doctorante en littérature française et comparée à l'Université Paris Sorbonne. Ses recherches sont enracinées dans l'étude proustienne et traversent les domaines des études américaines et de la sinologie. Affiliée au CELLF (Centre d'étude de la langue et des littératures françaises), elle travaille actuellement à l'élaboration de sa thèse doctorale, intitulée "Proust lecteur d'Emerson et de Thoreau, et la pensée ternaire chinoise."

b) **Chiara PROTANI** (Université de Bologne): *Un jeu d'enfants: Le jeu dans l'oeuvre d'Elsa Morante : réflexions et interprétations.*

La recherche vise à explorer le concept de « jeu » au sein de l'œuvre littéraire d'Elsa Morante. En effet, cet élément est utilisé par l'auteure comme un outil narratif et une clé interprétative pour analyser les dynamiques internes des personnages et des intrigues de ses compositions. En offrant une approche interdisciplinaire utile pour la compréhension de sa vision artistique, seront explorées les influences culturelles et philosophiques qui façonnent le concept de jeu dans l'œuvre de Morante.

L'intervention commence par l'analyse de certains textes, parmi lesquels *La Storia*, *Lo scialle Andaluso* et *Menzogna e Sortilegio*, dans le but de démontrer comment l'élément de jeu se manifeste dans différents contextes et revêt des sens multiples. Tout d'abord, le jeu a, pour Morante, une signification liée à l'aspect formelle : dans les deux recueils *Alibi* et *Il mondo Salvato dai Ragazzini* l'auteure elle-même définit son style poétique comme un jeu, à la fois pour sa créativité et pour l'identification de la poésie avec le divertissement, en opposition à l'engagement littéraire. En second lieu, Morante utilise le terme « parodie » pour décrire la pièce *La serata a Colono*, en faisant allusion à la volonté de jouer métaphoriquement avec les sources mythiques pour faire référence à la réalité historique. De plus, l'auteure adopte la conception du théâtre comme jeu à travers le texte *Il gioco segreto*, où les jeunes protagonistes jouent à se glisser dans la peau de personnages inventés pour échapper à la triste réalité qui les entoure. Par ailleurs, d'un point de vue conceptuel, le jeu revient souvent dans les romans et les écrits de Morante comme une expression de l'innocence enfantine qui, pour l'auteure, est à la base du salut face au traumatisme historique.

L'analyse des œuvres sélectionnées met en lumière comment, dans la production littéraire de Morante, le jeu revêt de multiples significations en vue d'un seul objectif : présenter la littérature comme un « jeu divin », le seul moyen d'évasion et de salut face à la morosité de la réalité environnante.

Chiara Protani obtient son master en philologie moderne en 2022 à l'Université Sapienza de Rome, en double diplôme avec Sorbonne Université de Paris. Actuellement, elle est doctorante en recherche du XXXVIIIe cycle à l'Université Alma Mater Studiorum de Bologne en langues, littératures et cultures modernes, spécialisation Dese (Les Littératures de l'Europe Unie / European Literatures), en co-tutelle de thèse avec l'Université française Clermont-Auvergne.

Ses principaux domaines de recherche sont liés à la littérature comparée, avec une attention particulière portée à la mythocritique et aux études sur les traumatismes. Son projet de recherche se concentre sur l'étude des réinterprétations du mythe d'Antigone dans le paysage littéraire européen (Italie, France, Espagne), en analysant la signification que le personnage revêt à la lumière des situations historiques et des expériences traumatiques du XXe siècle.

c) **Lucile LERT** (Le Mans Université): *Jouer à se faire enfant.*

Peter Pan de James Matthew Barrie est publié en anglais à Londres en 1911. *Le Petit Prince* est publié en français et en anglais, 22 ans plus tard, en 1943, alors qu'Antoine de Saint-Exupéry est à New-York.

Ces deux œuvres constituent le corpus primaire de cette proposition. Dans ces œuvres, le jeu, en lien étroit avec l'enfance, est à la fois processus de création et objet de narration. Ici, c'est en tant que processus de création qu'il est abordé. Cette proposition s'inscrit ainsi au sein de l'axe 3 selon lequel le jeu devient inhérent à la construction de l'œuvre littéraire. Il s'agit donc de montrer en quoi les auteurs se sont engagés dans un jeu avec l'enfant et l'enfance ; du jeu de rôle, où l'auteur se fait enfant à un jeu conceptuel où l'auteur convoque l'enfance. J. M. Barrie et A. de Saint-Exupéry sont tous deux adultes lorsqu'ils entreprennent l'écriture de ces deux œuvres. Pourtant, il y a quelque chose de l'enfant qui se joue à travers eux. J. M. Barrie se fait enfant lorsqu'il élabore des jeux avec les enfants de la famille Llewelyn Davies et devient Peter Pan. Le Petit Prince devient une figure autobiographique de A. de Saint Exupéry selon N. Prince. Les auteurs se confondent avec leur personnage. Ils convoquent l'enfance et jouent à redevenir enfant, à se faire enfant : l'enfant qu'ils étaient, l'enfant qu'ils imaginent avoir été, l'enfant qu'ils s'imaginent être. A. de Saint Exupéry dédicace d'ailleurs son œuvre à son ami « Léon Werth quand il était petit garçon », qui ne l'est plus et qui ne le sera plus jamais. Jouer à être l'enfant qui joue, qui questionne, qui regarde le monde devient alors vecteur de création littéraire. Cette présentation propose d'interroger ces différents rapports que l'écriture littéraire entretient avec le jeu.

Lucile Lert est doctorante inscrite en thèse depuis 2021 en Littérature Comparée au laboratoire 3.LAM, Le Mans Université. J'exerce en parallèle le métier de professeur des écoles à l'île de La Réunion. Sa thèse, sous la direction de Nathalie Prince et Edwige Chirouter, s'intitule *Le jeu symbolique comme acte de récréation du monde chez l'enfant : Peter Pan* (1911) de James Matthew Barrie et *Le Petit Prince* (1943) de Antoine de Saint-Exupéry. En 2016, elle obtient un Master 2 en Esthétique et Philosophie de l'Art à l'Université Sorbonne – Paris IV.

Contact:

d) **Malgorzata FABRYCY**, (Sorbonne Université): *Jeux dans le romans dessiné de Dany Laferrière*.

Notre communication portera sur le jeu dans les romans dessinés de Dany Laferrière. Elle visera à démontrer que, grâce à leur forme particulière, au sein de ces ouvrages se déclenche un jeu qui, en sus, opère sur deux niveaux.

Dans un premier temps, nous nous efforcerons d'expliquer pourquoi le caractère puéril et réjouissant de ce projet est, en un sens, un retour au temps d'enfance, perçu généralement comme innocent, tendre et plein d'insouciance et de jeux. D'après nous, des cinq ouvrages de l'auteur haïtien entièrement écrits et dessinés à la main, unissant les médiums textuel et visuel, *Vers d'autres rives* (2019) illustre mieux cette dimension. Influencé par la peinture primitive haïtienne, cet ouvrage se présente presque comme un catalogue de dessins faits par enfant. En optant pour ce type d'expression, l'auteur a créé un jeu de l'intermédialité très intrigant : les images et le texte ne sont pas séparés, ils sont au contraire mélangés sur les pages, changeant ainsi complètement le rapport du lecteur au livre et lui-même en spectateur.

Ainsi, Dany Laferrière commence un jeu avec lecteur. La nature artisanale et manuelle de ses romans dessinés procure chez lecteur la sensation tout à fait différente de celle éprouvée pendant la lecture du texte dactylographié. Le lecteur entre dans un jeu nouveau auquel il n'est pas habitué, il avance lentement, à force de son effort redoublé. Ainsi, il se trouve dans une situation fort spécifique : l'effort physique de l'écrivain est transmis en quelque sorte vers lui en l'approchant de cette façon de l'énergie plus primaire. L'objectif de cette partie de notre communication sera de montrer comment cette expérience transforme la relation que le lecteur entretient avec le monde.

Malgorzata Fabrycy est diplômée en philologie romane à l'Université d'Opole ainsi qu'en théorie de la littérature à Sorbonne Université. Elle est actuellement doctorante en littérature comparée au sein du laboratoire CRLC de Sorbonne Université. Sa thèse est consacrée à l'étude de l'espace-temps dans l'œuvre d'Andrzej Stasiuk et de Christian Bobin sous le prisme de la pensée de Gaston Bachelard. Ses intérêts de recherche portent sur des questions de l'instantanéité et de la quotidienneté, notamment dans l'œuvre de Georges Perec, mais aussi sur les correspondances entre littérature et arts, surtout les arts visuels tels que la photographie, la peinture et le dessin. Elle collabore par ailleurs en tant que traductrice et critique avec plusieurs revues polonaises.

Atelier 46 / Panel 46: "Literature as a game 1"

SONJA STOJMENSKA-ELZESER, (Ss. Cyril and Methodius University in Skopje): *The Concepts of Literary Ludism and Ludistic Literary Strategy*, **ANTONIOS SARRIS**, (National and Kapodistrian, University of Athens): *Play as the symbol of World/Literature: Kostas Axelos philosophy of play in Paul Auster's Music of Chance*, **GUANQI LU**, (University of Edinburgh): *Writing as a Game - An Exploration of Nabokov's idea of aesthetic play with the Example of Pale Fire*.

Cet atelier fonctionne avec les Ateliers 59 et 67. / This panel works with Panels 59 and 67.

- a) **Sonja STOJMENSKA-ELZESER**, (Ss. Cyril and Methodius University in Skopje): *The Concepts of Literary Ludism and Ludistic Literary Strategy*.

The paper will try to answer in a systematic way the questions about the role of the game in literature and the observation of literary phenomenon as a game, as well as the playful narrative strategies. It will contain brief overview of the tradition of literary ludism through ages and references to some important thinkers (Johan Huizinga, Eugen Fink, Roger Caillois, etc.) and works that consider the game as very important component of contemporary literature, such as Picard, Michel: *La Lecture comme jeu: Essai sur la littérature* (Paris: Minuit, 1986), Warren Motte: *Playtexts: Ludics in Contemporary Literature* (University of Nebraska Press, 1995), *UDIZAM: Zagrebački pojmovnik kulture 20. stoljeća*, Zagreb (Zavod za znanost o književnosti Filozofskoga fakulteta, Slon, 1996) etc.

In this paper there will also be an attempt to define the concept "ludistic literary strategy" and to make a typology of its models: formal ludism, games with narrative conventions (linearity, uncertain chronotop, illusion, manipulation with the point of view, identity changes, etc.) apocrypha and mystification, hybridization of genres and others. The game-principles will be researched mainly on the literary corpus from the tradition of modern and postmodern writings, but also on the intersemiotic hybrids from the avant-garde movements and contemporary arts.

The creative potential of games for literature will be also commented on some very recent models of literary writings which follow the parameters of computer games.

Sonja Stojmenska-Elzeser is Senior Research Fellow and Professor at the Institute of Macedonian Literature, Ss. Cyril and Methodius University in Skopje. Her research interests are: comparative literature, cultural studies, cultural geography, and Slavic and Macedonian studies. She has published several books of essays and literary criticism and has edited many scientific publications. She is editor of the review for comparative literature and cultural research *Context*.

- b) **Antonios SARRIS**, (National and Kapodistrian, University of Athens): *Play as the symbol of World/Literature: Kostas Axelos philosophy of play in Paul Auster's Music of Chance*.

Play and Literature permeate each other in various and complex ways. Already in the beginnings of modernity (Cervantes, Sterne, etc.), the novel also emerges as a game (either in form or content). Besides, literary criticism and philosophy will increasingly begin to recognize the importance of play. As the possibility of certainty diminishes, everything seems like a pointless game. The advent of postmodernism in literature and philosophy can also be read as the affirmation of play. The play with form and the thematization of play are intensified to their maximum extent in several major postmodern novels, resulting in absolute self-consciousness and self-referentiality. This enthusiasm, however, always concealed a melancholy. The assertion of play was a way of exorcising the effects it entails, an attempt to formalize the increasing entropy that accompanies it.

Regarding significant postmodernist writers, one will notice the aforementioned pattern: formalistic self-consciousness and linguistic playful experimentation. However, the form-content relationship itself is a game, and there were writers who, tired of playing the same game, changed its rules, one of them being Paul Auster. Adopting a conventional narrative plot, he decided to explore the implications of play at the level of content rather than form. He asks: What happens when play or chance acquires an ontological dimension, when the game precedes the one who plays it and who naively believes that he sets its rules? This is the condition that Auster explores in *Music of Chance*, among his other novels. I will try to highlight this dimension, having as a guiding thread the thought of Greek philosopher Kostas Axelos: Man/Austerian hero as the plaything of World-as-Play, disposed positively towards that which

surpasses him: for as the title of the novel asserts, chance has an unseen melody and Auster's heroes strive to hear it.

Antonis Sarris was born in Athens in 1989. He recently earned his Phd degree at the Mass Media and Communications Department at the National and Kapodistrian University of Athens. His field of study is Cultural Studies, and his doctoral research concerns the relationship between literature and philosophy, focusing on subjectivity and its representations in modern and postmodern novels of the 20th century. He is also interested in the political dimensions of art, comparative intercultural communication between different kinds of literature, and the possible intersections between utopic and postcolonial discourse.

- c) **Guanqi LU**, (University of Edinburgh): *Writing as a Game - An Exploration of Nabokov's idea of aesthetic play with the Example of Pale Fire*.

In December 1925, Vladimir Nabokov said that 'everything in the world plays'. Games are a recurrent theme in the works of Nabokov, wherein he either embeds games within literary compositions or constructs the structures of literary works in the form of games. *Pale Fire*, a work resembling a game encourages active readers to rearrange pieces, explore various imaginative possibilities, and solve numerous puzzles. This study will begin with a discussion of the philosophical origins of Nabokov's game aesthetic and the gradual emergence of these thoughts in his early works. Then, this study will use the philosophical theories of games by Benjamin and Derrida as a theoretical base to explore how Nabokov's subtle use of language elements manifests how games as an art form shape literary works. It includes two aspects: One approach involves initiating various possibilities of textual interpretation by enabling textual flow in its structure, thereby dismantling the singular signification of literary work interpretation. Another involves establishing a new linguistic network within the textual domain using rare words as clues in the game of lexical play, thereby immersing the reader in a form of the puzzle solving game. This study will also explore game narrative theory developed by mainstream video games, as a perspective to compare the readers who read the literary game genre and the characters who act as subjective interfaces in the game. In conclusion, Nabokov's *Pale Fire* embodies the notion of "art as a game". Within the text, he interrelates different elements to establish game-like rules, thereby transforming artistic works into a structure resembling a game. Simultaneously, narrative driven electronic games have spurred new developments in game theory. From this perspective, there is a certain comparability between Nabokov's mimetic techniques and the simulated worlds in electronic games.

Guanqi Lu, is a Master student in MSc. of Comparative Literature, the University of Edinburgh. She received her BA(Hons) degree in Chinese Literature and Language, from Wuhan University, China. Her research interests include the interaction between games, novels, and films in contemporary China; image representation in modern Chinese literature, and trauma narratives in a colonial perspective.

Atelier 47 / Panel 47: "Playing with words 1"

HELGE DANIËLS, (University of Leuven): *The Grammar of Oppression: Wordplay and Sarcasm in the Literary Work of the Syrian Author Muhammad al-Maghut*, **NATALIA TULIAKOVA**, (independent researcher): *Old Clothes, Hats, and Odds and Ends: Charades in English Literature*, **BJÖRN TREBER**, (University of Minnesota): *Language Games in Elfriede Gerstl and Elfriede Jelinek*.

Cet atelier fonctionne avec les Ateliers 60 et 68. / This panel works with Panels 60 and 68.

- a) **Helge DANIËLS**, (University of Leuven): *The Grammar of Oppression: Wordplay and Sarcasm in the Literary Work of the Syrian Author Muhammad al-Maghut*.

As a renowned playwright (theatre, cinema and television), poet (considered to be one of the pioneers of the Arabic prose poem and free verses) and prose writer (fiction and non-fiction), the Syrian author Muhammad al-Maghut (1934-2006) was a prolific and versatile writer who pushed the boundaries

between genres. In this paper I will focus on “*sa-akhūnu waṭanī: hadhayān fī al-ru‘b wa-al-ḥurrīya*” (*I Will Betray my Country: Hallucinations of Fear and Freedom*), a collection of darkly humorous literary columns. In a language that is at once minimalist, simple, playful, profound and dense, al-Maghut mercilessly derides the Syrian and Arab political, social and cultural establishment and its clichéd language use. His satirical descriptions of the sufferings and the absurdity of daily life under oppressive regimes, as experienced by the Arab underdog, are tragi-comic and make the reader simultaneously laugh and cry. My analysis will zoom in on salient examples of wordplay (by means of homonyms, pleonasm, tautologies, etc.), double entendres and intertextual play (by means of the integration of slogansque political language use, lyrics of popular songs and ordinary speech). The mixture of multiple registers and genres in combination with wordplay and sarcasm will be analyzed through the Bakhtinian lenses of polyglossia (Bakhtin 1981), the carnivalesque (Bakhtin 1984) and grotesque realism (Bakhtin 1993) in order to demonstrate how linguistic playfulness and sarcasm are deployed in order to tackle deadly serious issues.

Helge Daniëls is assistant professor at the Research Group of Arabic Studies, (University of Leuven). Her research focuses on language, power and identity in Arabic discourse and the nexus between language variability and identity construction in particular. By its very nature her work is situated at the crossroads of the study of language, politics, history, religion and zooms in on literature and translation as well. Her work on Arabic literature deals with avant-garde writers in the Arab world, Lebanese literature and the civil war and Palestinian literature. She also publishes literary translations (in Dutch) for literary journals and organizations.

- b) **Natalia TULIAKOVA**, (independent researcher): *Old Clothes, Hats, and Odds and Ends: Charades in English Literature*.

The parlour game of charades, a popular pastime in 19th-century England up until the Great War, manifested itself in the realm of literature. Due to their verbal focus and ekphrastic potential, charades present interesting material for analysis. The comparative study focuses on two instances of charades embedded within literary texts — Ch. Brontë’s *Jane Eyre* (1847) and J. B. Priestley’s *Time and the Conways* (1937) and dwells on how representation of a verbal game is related to the texture of a literary work.

The novel and the play deploy charades very differently, shedding light on different aspects of the concept. In both cases, charades play little part in its development. Still, the role of charades is significant. The choice of syllables and the word reveals characters’ values, as well as their personality, true or desired. *Jane Eyre* realizes the cognitive potential of charades, as the protagonist refrains from active participation and, being a spectator, has to guess the charade together with the reader. The logical succession of charades in the novel aligns with a culture centered on reason, showcasing their role in revealing intelligence and education. For Jane, charades are a language which ciphers the intentions of the other characters. *Time and the Conways* explores a different dimension of charades — the stage of preparation without their actual enactment, although the characters stress the visual aspect of the game. The reader / spectator does not have to guess the charade. Instead, Priestley shifts the focus to the historical and philosophical potential of the game. The parlour game is both a symbol of the happy bygone era and a metaphor for life. However, the characters’ intuitive and emotional attitude prevents the author from explicitly deciphering the metaphor.

This paper aims to provide a nuanced understanding of how charades, despite their seemingly trivial nature, contribute to the literary texture and thematic elements in the selected works.

Dr. **Natalia Tuliakova** holds a PhD in World Literature from Herzen Pedagogical University in St. Petersburg. With over two decades of experience at the university level, she has transitioned to an independent researcher based in Finland. Currently, she is preparing to defend her postdoctoral thesis on the genre of legend in nineteenth-century literature. Dr. Tuliakova’s research interests encompass comparative literature, genre studies, and text linguistics.

- c) **Björn TREBER**, (University of Minnesota): *Language Games in Elfriede Gerstl and Elfriede Jelinek*.

This paper explores various literary representations of games or play (“*Spiel*”) in the works of Elfriede Jelinek and Elfriede Gerstl. Games as a literary practice demonstrate a strange form of autonomous self-presence, becoming a “form of life” (Wittgenstein). At the same time, these language games reveal the clash of contradictory ideologies in Austria while illustrating other traditions and cultural values in European Modernism. Elfriede Jelinek’s *Neid* not only foregrounds an awareness of play in the plot and on the textual level but stages itself as an interplay of critique and utilization of online media publication. At the same time, mediated language games demonstrate the impossibility of self-determination and difficulties in achieving autonomy, such as in Elfriede Gerstl’s *Spielräume*, revealing something like a last vestige of progressive literary autonomy in the declining tradition of the European Art Avant Garde (Dada, Surrealism, Futurism; Wiener Gruppe). By comparison with texts by Ruth Weiss, such as *The Desert Journal*, this paper questions the Europeanness of the European Avant-Garde Game. In this deconstructive vein, this paper also explores radio plays’ auditory and visual aspects by comparison with traditionally printed texts. Experimentation with voices, sounds, music, and language in these radio plays not only conveys text-specific meanings and provokes desired effects but also vividly exemplifies how language can be changed in meaning through tone of voice and intonation in ways above and beyond techniques available to written works like alliteration or rhyme. Sounds, music and noises, and literary motifs within an aural story world govern the characters’ actions. Jelinek’s and Gerstl’s performative texts and radio plays are thus a game with different layers of literary autonomy, relying on the richness of everyday Austrian language – ordinary speech, idioms, and common clichés – to playfully direct the constellations of characters as a crystallization of European Avant-Garde tradition.

Björn Treber is a fourth-year Ph.D. student in German Studies with the Department of German, Nordic, Slavic, and Dutch at the University of Minnesota. He wrote his Master’s thesis on “The Aesthetic of Placelessness in *Uwe Johnson Mutmassungen über Jakob*, *Zwei Ansichten*, and *Das dritte Buch über Achim*” at the University of Graz. As a scholar in Literature Studies, he is committed to exploring narrative techniques and strategies in selected Austrian short fiction and novels following the transformations of the concept of (Post-)autonomy and forms of governance from the late 19th century to the end of the 20th century.

Atelier 48 / Panel 48: “Game, chance and fate 1”

LEE DYLAN CAMPBELL, (York University, Toronto): *Playing with the Impossible: Cortázar’s Hopscotch and Perec’s Life: A User’s Manual*, **THAMEENA ALAM**, (University of Manchester): *Moves and Counter-Moves: Monopolising the Fate of a Dystopian World*, **FATIMA FESTIĆ**, (AISSR in Amsterdam): *The Play of Play: M. J. Lermontov’s A Hero of Our Time*.

Cet atelier est en binôme avec Atelier 61. / This panel is paired with Panel 61.

- a) **Lee Dylan CAMPBELL**, (York University, Toronto): *Playing with the Impossible: Cortázar’s Hopscotch and Perec’s Life: A User’s Manual*.

In *Mimesis*, Erich Auerbach surprisingly finds that the novels of Cervantes and Rabelais do not conform to his thesis about the serious representation of reality; rather, it is only by playing that they can attempt to grasp the experience of modernity. “Here on earth the order of the unsurveyable is to be found in play,” he writes (p.358). Taking this hint, I argue that contemporary ludic novels engage with this impasse, impossibility, and negativity precisely through lucid play. A comparison of Julio Cortázar’s *Hopscotch* (Rayuela, 1963) and Georges Perec’s *Life: A User’s Manual* (*La Vie mode d’emploi*, 1978), both composed in the intellectual milieu of mid-century Paris, reveals the divergent possibilities of this counter-tradition. Cortázar was invited to join the OuLiPo, but declined; he was critical of the group’s seemingly mechanical methods, and preferred a spontaneous, disorderly style. In contrast, Perec embraced the orderly freedom of self-imposed constraint. Despite their conspicuous differences, for both writers play is a major theme, formal device, and overarching aesthetic stance. It also structures the reading experience: for Perec, the novel is a gigantic puzzle; for Cortázar, the reader is an accomplice in a game of textual hopscotch. Both writers enact unique literary games while also

critiquing the possibilities and limitations of play in the contemporary situation. The ludic turn in literary theory provides a framework for my analysis. Drawing on Peter Hutchinson's theory of enigma, Roger Caillois's fourfold typology of play (*agon*, *alea*, *ilinx*, and *mimicry*) and its adaptation in Wolfgang Iser's literary anthropology, and a concept of ludic labour extrapolated from the work of Fredric Jameson and Sianne Ngai, I explore how the radically different games of Perec and Cortázar offer complementary ways for elusive subjectivities to play with the unsurveyable complexities of (post)modernity.

Lee Dylan Campbell is a Ph.D. candidate in the Humanities Graduate Program at York University, in Toronto, Canada. He holds an MA in Theory Culture & Politics from Trent University in Peterborough, Canada, with a thesis entitled "Ludic Fictions, Lucid Games: Playing Hopscotch with Julio Cortázar (Toward a Theory of Literary Play)." His publications include "'It Don't Mean a Thing if It Ain't Got That Swing': Jazz, Para-audible Cadence, and Deep Listening in and around Cortázar's Rayuela" and "Reading Like A Replicant: Blade Runner 2049, Pale Fire, and the Archival Embodiment of Literature." He is the Early Career Scholar representative of the Canadian Comparative Literature Association/Association Canadienne de Littérature Comparée.

- b) **Thameena ALAM**, (University of Manchester): *Moves and Counter-Moves: Monopolising the Fate of a Dystopian World*.

In his 1928 essay "Toys and Play" Walter Benjamin insists that the 'great law that presides over the rules and rhythms of the entire world of play [is] the law of repetition' (Benjamin, *Selected Writing*, vol 2, 2005). This paper considers play in world literatures and contends that repetition is a site of dispute between democratic and authoritarian "regimes of truth" (Foucault, *The Courage of Truth*, 2011). More specifically, it compares the structure of 'the game' in the British colonial imagination and South Asian postcolonial writing to dialogically analyse empire and post-empire play in literature. The purpose is to assess how play and repetition through game manifest anxieties around competing neo-colonial powers in the present dystopic era of accelerated globalisation (Gildea, *Empires of the Mind: The Colonial Past and the Politics of the Present*, 2019; Hibbitt, Bhattacharya & Scuriatti, *Literary Capitals in the Long Nineteenth Century: Spaces beyond the Centres*, 2022). Current research has focused on the intersections between literature and contemporary digital gaming culture involving calculated decision making by two opposing parties (Campe, *The Game of Probability: Literature and Calculation from Pascal to Kleist*, 2013; Richardson, *Understanding Games and Game Culture*, 2021). Yet this research has ultimately sought to extend the definition of literature as game into the present context rather than rethink it. Utilising interdisciplinary research methods and primary text analysis, this paper finds that the structure of game in literature produces alternative forms of repetitive play which allow peoples and cultures to investigate new ways of defining themselves and explore alternatives to the social and political status quo. Recast in this way, literature represents the global constituents and is part of a wider socio-political game of determining the form of the next era of empire.

Thameena Alam is a Ph.D. Researcher in the English Literature and American Studies department at the University of Manchester, UK, and recipient of the President's Doctoral Scholar Award for world leading research. She studied BA (Hons) English Literature and MA English Literature and American Studies at the University of Manchester, graduating with First Class Honours and a Distinction. Thameena was awarded the Margaret Johnson (Yates) Prizes for highest dissertation mark and best overall mark in English, American Studies and Creative Writing, as well as the Faculty of Humanities Distinguished Postgraduate Student of the Year Award for her work to bridge academia with society. Thameena teaches at the University of Manchester and the University of Salford and has a strong background in international education and decolonising activities in the education sector, for which she has been recognised nationally. Her upcoming journal article focuses on globalisation, cosmopolitanism and comparative world literatures.

- c) **Fatima FESTIĆ**, (AISSR in Amsterdam): *The Play of Play: M. J. Lermontov's A Hero of Our Time*.

I propose to discuss Lermontov's poetic novel *A Hero of Our Time* (consisting of five connected stories written in 1839-40), an exemplary text of Russian and European Romanticism, and the mechanisms of

play that are involved in its literary aspects of living, writing and reading. This specific period, geography, the reigning sociopolitical structure, the narrative structure, the title character, the author himself – all emanate the concept of singularity, each as its very substance, that then captures the reader's 'substance' as an imminent play.

I will focus on the connection between play and singularity and the subversive power inherent in them that engages all actants and platforms of their articulation in the novel. Furthermore, both play and singularity evolve through the meticulous weaving of fatalism which proceeds into a closed narrated form in the concluding, fifth story, while already the first story tells the most of the (anti-)Hero's life and death.

The theoretical framework of my discussion is W. Benjamin's conceptualization of play, developed in the late 1920s-1930s (and his reading of Freud's "repetition" and "death drive"), roughly a century after Lermontov wrote his novel. In view of Benjamin's reflection on repetition and change in play that always involve a creative potential and a small singular remainder of something radically new, *A Hero of Our Time* can be read as an exposition of the play of play, exceeding the specificities of its time and literary canon as well as fixed gender roles. I will point to the layers of figuration, domination, dissent, imaginary and identification in the novel that make a wider paradigm of the intertwined literary gambling, gaming and play.

Fatima Festić worked as a Visiting Professor, Lecturer, and Research Fellow in the USA, Western and Eastern Europe, South Africa, and Turkey. Her current project at the AISSR in Amsterdam, is focused on inter-art translation and societal dispersion. Publications include around 60 articles/chapters pertaining to literary and cultural studies, semiotics, psychoanalytic and feminist theory and criticism, and the books *Responsiveness to Comparison in Literature* (2022), *Gender and Trauma: Interdisciplinary Dialogues* (2012), *The Body of the Postmodernist Narrator* (2009), *Constructions of Victimhood in Contemporary Cultures* (2009).

Atelier 49 / Panel 49: "Game, literature and digital world 1"

ESZTER M. POLONYI, (University of Nova Gorica/University of Udine): *Appropriation and Media Archaeology in the Era of AI: Early Pioneers Vuk Ćosić and Jaka Železnikar*, **MAGDALENA LEICHTER** et/and **YANA LYAPOVA**, (University of Innsbruck): *Unboxing Sadness, Sublimating Grief: Print and Digital Forms of Mourning in Anne Carson's Nox (2010) and That Dragon, Cancer (2016) by Amy & Ryan Green*, **DAVIDE CARNEVALE**, (Sapienza Università di Roma): *Between Book and Videogame: Text Adventures as Forms of Ergodic Narration*.

Cet atelier est en binôme avec Atelier 62. / This panel is paired with Panel 62.

- a) **Eszter M. POLONYI**, (University of Nova Gorica/University of Udine): *Appropriation and Media Archaeology in the Era of AI: Early Pioneers Vuk Ćosić and Jaka Železnikar*.

"Pedagogical Faculty Ptuj/[...] SILENT HUNTER helicopter models/[...] Kumho jobs first course in porn/[...] Healthcare in Greece/[...] SILENT HUNTER explosives" might be a rough English-language translation of a few verses of the Slovenian net-art pioneer Vuk Ćosić's sonnet, written in 1999-2000 and exhibited again in 2022 at the Museum of Modern Art in Ljubljana. The patchwork of words, only a fraction of the tens of thousands of lines from which it was recovered, may look like alphabet soup but is Ćosić's homage to France Prešeren, the nineteenth-century poet hailed to have been the greatest to have penned words in the Slovenian language. Substituting Prešeren's words, along with their contents, Ćosić nonetheless keeps to the format of the sonnet, strictly applying its prescribed fourteen lines of iambic pentameter to the laundry list of technotext Slovenians were at the time entering into their search engines and that he recovered using GPT-2. Ćosić's text, similarly to his peer Jaka Železnikar, uses appropriation to ask the question of where the "soul" of "great" literature lies—if this necessarily coincides with intelligible content. This paper examines the appropriative gesture as a uniquely subversive and ludic tactic of early e-literature from the 1990s, focusing on the work of Slovenian e-poets Ćosić and Železnikar. Approaching the early internet as a form of joyous Temporary

Autonomous Zone (Hakim Bey, Johannes Auer) lending itself to cultural cannibalization (Lettrists, ASCII-art, GPT-2) and heterotopic thinking, it considers generative poetry's focus on syntax, rules, formats, and protocol as an argument for this, once-obscure, genre's persistence through time and for the example it—and the archaeological excavation it periodically requires—continue to lend to artists and writers struggling to find new things to say in the era of AI.

Eszter M. Polony lectures in Media Archaeology at the University of Udine. She researches the art, culture, and media of twentieth century Central Europe. Trained as an art historian (Wellesley College BA; Courtauld Institute Of Art MA; Columbia University MA, MPhil, PhD), Eszter combines aesthetic theory, media archaeology, and science and technology studies. Eszter moved to Slovenia and Italy in 2020 and has since served as Assistant Professor and as a PI on an ERC/ARIS Complementary Scheme at UNG (2020-2023), a Work-Package Manager on an ARIS dedicated to the preservation, restoration and archiving of Slovenian new media art, as a curator at the Modern Museum of Art in Ljubljana (2023), and as Visiting Lecturer at the University of Udine (2021-3). Before, she worked at the Pratt Institute of Art, Brooklyn, NY (2017-2020), and at Columbia University (2017-2020).

- b) **Magdalena LEICHTER** et/and **YANA LYAPOVA**, (University of Innsbruck): *Unboxing Sadness, Sublimating Grief: Print and Digital Forms of Mourning in Anne Carson's Nox (2010) and That Dragon, Cancer (2016) by Amy & Ryan Green*.

Souvik Mukherjee's study *Videogames and Storytelling: Reading Games and Playing Books* (2015) tackles the need for a media-specific analysis of videogames as a widely accepted new textual form and argues for the relevance of videogame scholarship informed by the theories and methods of literary studies. This contribution aims to supplement and broaden Mukherjee's approach by making a case for the necessity of applying 'game studies theory' to texts depending on their printed materiality.

Departing from a comparative analysis of Anne Carson's archival book on the death of her brother *Nox* (2010) and Amy & Ryan Green's art video game about the loss of their child *That Dragon, Cancer* (2016), this paper looks at abstract and concrete depictions, forms, and experiences of grief in both "texts" as well as the difference between their respective strategies of remembering loss and keeping the memory of a singular person alive. Special focus is paid to the aspect of materiality and its connection to mourning: the physical body proves painfully relevant to a book such as *Nox* – acting as personal altar, scrapbook gravestone, and materialized epitaph in one – and impertinent to a work like *That Dragon, Cancer* that plays on the subjective feeling of the (ab)sense of an ending to a person's story and with it the relief narrative closure can bring.

The aim of this research paper is thus to show that the "ergodic" (Aarseth) or ludic structure of both works allows and forces readers/players to comprehend grief as a process, challenging them to reconstruct and experience the "grief work" of others, thereby making it their own. Thus, both texts make working through grief a game-like challenge in conjecture with playing, as one experiences *That Dragon, Cancer* and the joy of playing the game and *Nox* with the thrill of "unboxing the game".

Magdalena Leichter studied Comparative Literature at the University of Innsbruck. She wrote her master's thesis on "Uchronia and Interference in Philip K. Dick's novel *The Man in the High Castle* and the TV-adaptation by Ridley Scott / Amazon Studios". Since 2020, she has been a university assistant at the Institute for Comparative Literature at the University of Innsbruck and a member of the doctoral program "Borders, Border Shifts and Border Crossings in Language, Literature and Media". Her dissertation project is titled "Attempts of Improvement. Upward Counterfactuals and Wave Interference in 21st-Century Alternate Histories" and is supervised by Univ. Prof. Dr. Sebastian Donat. She is also a member of a research group for cultural game studies at the University of Innsbruck.

Yana Lyapova studied Linguistics, Cultural Studies, and Translation Studies with the languages English, Russian and Italian at the Johannes Gutenberg University Mainz. She completed her Master's degree in General and Comparative Literature (area: Slavic Studies) at the Ludwig Maximilian University of Munich in 2020 with a thesis entitled "Der belagerte Mensch. Subjekt- und Raumkonzepte der Belagerungsliteratur Leningrads und Sarajevos". Since 2021 she has been working as a university assistant at the Institute for Slavic Studies at the Leopold-Franzens University of Innsbruck and is a

member of the cultural game studies research group at the university of Innsbruck. Her dissertation in the field of Slavic Literary Studies has the working title "Hoteltexte aus der Slavia und ihre raum-zeitlichen Erzählmuster".

- c) **Davide CARNEVALE**, (Sapienza Università di Roma): *Between Book and Videogame: Text Adventures as Forms of Ergodic Narration*.

The exclusively metaphorical (or hermeneutical) interactivity generally granted by traditional fiction is opposed to the literal interactivity offered by novels such as Julio Cortázar's *Rayuela* (1963) or B. S. Johnson's *The Unfortunates* (1969), ergodic works, to borrow the fortunate terminology coined by Espen J. Aarseth in *Cybertext: Perspectives on Ergodic Literature* (1997), in which "nontrivial effort is required to allow the reader to traverse the text", in which the reader is called upon to make choices and establish the direction of the story, putting in place a real "extranoematic" performance. From this point of view, certainly ergodic works such as gamebooks are configured as the link between literature and videogames. Through the examination of the mechanisms on which both literary works such as *House of Leaves* (2000) by Mark Z. Danielewski and *S. Ship of Theseus* (2013) by Doug Dorst and the first textual videogames depend, and in particular of the affordances (a term coined by James J. Gibson to indicate the possibilities of interaction offered by a given environment) common to these ergodic productions, this proposal aims to investigate from a diachronic and comparative point of view the ways in which interactivity manifests itself, highlighting its evolution in an intermedial sense.

Davide Carnevale graduated in Literary Criticism and Comparative Literature in 2016 at Sapienza University of Rome, where he also obtained his Ph.D. in Italian Studies in 2021. He is the author of the monograph *Narrare l'invasione: Traiettorie e rinnovamento del fantastico novecentesco* (Peter Lang, 2022). He has dealt with the fantastic fiction of Tommaso Landolfi and Adolfo Bioy Casares, as well as the transposition of fantastic narrative modes onto different forms of language. Such interests inspired his 2017 articles «"A Ghastly and Inappropriate Splendour": the Fantastic in Dino Battaglia's Comic Adaptation» and «"In My Restless Dreams, I See That Town": A Narratological Perspective on the Fantastic City of Silent Hill». A linguistic approach informs the essay «La "parola fantastica": logopoiesi, retoriche dell'indicibile e mostri verbali», published in the proceedings of the conference *Parola, una nozione unica per una ricerca interdisciplinare* (2019). He has also written the introductions to the hardbound editions of Dino Battaglia's *La mummia* and Sergio Toppi's *Il Collezionista* (published by Nicola Pesce Editore).

Atelier 50 / Panel 50: "Playing with the reader 1"

MARIA DE FÁTIMA OUTEIRINHO, (Universidade do Porto): *L'œuvre comme jeu, le jeu de la lecture et lecteur joueur : réflexions à partir de Jalan, Jalan d'Afonso Cruz*, **MARIA ELISA PAGAN**, (Universidade de São Paulo): *Le jeu ironique dans Bouvard et Pécuchet : Flaubert se moque-t-il de ses lecteurs ?*, **FRANCESCA DE AGNOI**, (University of Milan): *Playing with Interpretation: Disorientation and Mystery in the Metanarrative Labyrinth of House of Leaves*.

Cet atelier fonctionne avec les Ateliers 63 et 75. / This panel works with Panels 63 and 75.

- a) **Maria DE FÁTIMA OUTEIRINHO**, (Universidade do Porto): *L'œuvre comme jeu, le jeu de la lecture et lecteur joueur : réflexions à partir de Jalan, Jalan d'Afonso Cruz*.

Afonso Cruz est un écrivain, illustrateur, cinéaste et musicien portugais. Avec une production littéraire considérable et diversifiée (presque une trentaine d'ouvrages parus depuis 2008), il publie, en 2017, *Jalan, Jalan : une lecture du monde*, un ouvrage au classement difficile, mais souvent identifié comme appartenant à la littérature de voyage. *Jalan, Jalan : une lecture du monde* propose une expérience de lecture non linéaire et exigeante. En effet, il revient au lecteur de choisir différents parcours de lecture, dans un mouvement constant et cyclopéen de va-et-vient (en zapping), permettant presque de revenir à la case départ. La structure textuelle repose donc sur l'exploration de modèles combinatoires et participatifs qui rappellent, en quelque sorte, la condition et le rôle du lecteur de livres-jeux ou du producteur dans une culture numérique. Cette structure met finalement en valeur le plein potentiel

(infini ?) du narrable (Calvino, 1990) que Borges ou Cortázar avaient déjà anticipé, avant l'émergence et le développement d'un hypertexte numérique. C'est dans ce contexte que nous nous proposons de réfléchir sur les dimensions compositionnelles et de réception que l'œuvre littéraire, comme jeu, peut déclencher.

Maria de Fátima Outeirinho est docteure en littérature comparée et professeure associée à la Faculté des Lettres de l'Université de Porto. Coordinatrice scientifique de l'Instituto de Literatura Comparada Margarida Losa, elle y poursuit des recherches dans le domaine des «Inter/transculturalités », notamment sur la littérature de voyages. Elle a publié plusieurs études critiques et co-organisé plusieurs événements scientifiques dans les domaines de la Littérature Comparée, des Études Françaises, de la Littérature de Voyages ou des Études de Femmes. Elle est membre du bureau de l'Association Portugaise d'Études Françaises.

- b) **Maria Elisa PAGAN**, (Université de São Paulo): *Le jeu ironique dans Bouvard et Pécuchet : Flaubert se moque-t-il de ses lecteurs ?*

Parmi les grands noms des études littéraires, Gustave Flaubert est un écrivain reconnu pour son style sérieux. Toutefois, ce sérieux peut entraîner des effets distincts, voire opposés, selon l'œuvre et le contexte. En réponse à une objection d'Ivan Tourgueneff, suggérant que Bouvard et Pécuchet pourrait être considéré non pas comme un long roman, mais comme une nouvelle, Flaubert soutient que la longueur de l'œuvre est fondamentale : en la détaillant et en la développant longuement, Flaubert constate qu'il aurait « l'air de croire à son histoire », créant ainsi « une chose sérieuse et même effrayante ».

Cette communication se consacre au jeu ironique qui émerge entre le sérieux et la comédie dans la dernière œuvre de Gustave Flaubert. En introduisant ses deux bonshommes dans son « Encyclopédie en farce », pour reprendre les termes de l'écrivain, le lecteur semble être confronté à une grande comédie interprétée par des personnages farcesques qui pourraient figurer dans un vaudeville. Toutefois, la longueur du roman, associée à des moments de véritable tension et à l'utilisation du style indirect libre, confère à la farce une gravité qui entre en conflit avec le caractère comique du roman et engendre un effet unique dans Bouvard et Pécuchet : s'agirait-il là d'un narrateur qui adopte une apparence de sérieux, utilisant un « air de croire » pour se moquer de ses victimes, comme on pourrait le voir dans les satires ironiques de Voltaire ou de Swift ?

Lorsque Flaubert partage avec son ami Bouilhet le projet du *Dictionnaire des idées reçues*, qui donnera plus tard naissance à Bouvard et Pécuchet, l'auteur envisage une préface « arrangée de telle manière que le lecteur ne sache pas si on se fout de lui, oui ou non ». Voilà, en résumé, le sujet de cette communication : Flaubert se moque-t-il de nous ?

Maria Elisa Pagan est doctorante au programme de Théorie Littéraire et Littérature Comparée de l'Université de São Paulo (Brésil), avec une bourse d'études du Conseil National de Développement Scientifique et Technologique (CNPq). Elle a effectué un stage doctoral à l'Université Sorbonne Nouvelle sous la direction du professeur Paolo Tortonese.

- c) **Francesca DE AGNOI**, (University of Milan, Ca' Foscari University of Venice): *Playing with Interpretation: Disorientation and Mystery in the Metanarrative Labyrinth of House of Leaves*.

This paper explores the intricate interplay of ergodic literary devices and negative empathy in Mark Z. Danielewski's novel *House of Leaves* (2000). Drawing on Kukkonen's (2011) contribution to the theory of metalepsis, the metareferential turn conceptualised by Wolf (2011), and Aarseth's (1997) definition of ergodic literature, the study exposes how *House of Leaves*' deliberate use of metafictional techniques - such as self-referentiality, frame stories, parodic intertextuality and the narrator's self conscious reflections - and ergodic devices - including typographic challenges, scrambled timeline, multiple narrative layers and miscellaneous styles - make for a playful reading experience which heightens reader participation and aesthetic enjoyment through negative empathy. Negative empathy (Lipps, 1906; Ercolino, 2018; Ercolino and Fusillo, 2022) is a destabilizing aesthetic experience which consists in empathizing with characters or atmospheres that elicit at once fascination and negative feelings. By combining empathy's affective proximity with such negative feelings as revulsion and distress,

negative empathy allows for a conversion of tragic, unsettling emotions into aesthetic pleasure, while increasing readers' affective participation and general engagement in fiction. This paper argues that the feeling of bewilderment and disorientation induced by the novel, intensified by its open ending and consequent variety of possible interpretations, contributes to enhancing the reading experience. The impossibility to solve the riddle of *House of Leaves*'s multiple narrative levels will also be discussed in the light of the theoretical framework presented in Porter Abbott's *Real Mysteries* (2013). Unravelling the ways in which readers are prompted to actively participate in deciphering Danielewski's metanarrative puzzle, this study brings the novel's unique and immersive qualities to the fore. Ultimately, it explores how the intentional confusion aroused by the novel's labyrinthine structure aligns with its thematic motifs, offering readers a thought provoking journey through a literary maze of possibilities.

Francesca De Agnoi is a PhD student in Aesthetics at the University of Milan and Ca' Foscari University of Venice. Her research delves into the cathartic potential of negative empathy across metafiction and video games, and seeks to assess whether its sublimating character could reduce the gap between the ever-dwindling attention span of digital natives and the aesthetic discourse.

Atelier 51 / Panel 51: "Games and literary genres 1"

CAROLINE GONDAUD, (chercheuse indépendante): *Jeux de perspectives : réflexions sur l'usage de la forme épistolaire dans le roman contemporain*, **LAURENCE RIU-COMUT**, (Université de Pau et des Pays de l'Adour): *Les tribulations du western en terre romanesque : jeux et enjeux des relations intermédiales entre cinéma de genre et roman contemporain (États-Unis, France)*.

Cet atelier est en binôme avec Atelier 64. / This panel is paired with Panel 64.

- a) **Caroline GONDAUD**, (chercheuse indépendante): *Jeux de perspectives : réflexions sur l'usage de la forme épistolaire dans le roman contemporain*.

Dans le roman épistolaire, la notion de jeu est, plus que dans toute autre forme romanesque, au cœur du pacte de lecture : dès le paratexte et en particulier la préface, l'auteur s'avance masqué et le contrat ou le « programme » proposé au lecteur est ludique à deux niveaux : non seulement on lui demande de faire semblant de croire à l'histoire (règle du jeu de tout roman) mais aussi de prétendre construire lui-même cette histoire en lisant un échange épistolaire « privé » et présenté comme « réel ». On aurait pu croire que la forme épistolaire, liée à un moment particulier de l'histoire du roman (le XVIIIème siècle), et progressivement abandonnée au profit d'autres formes romanesques au XIXème et XXème siècle, apparaîtrait comme totalement obsolète au XXIème siècle. Or il n'en est rien : la forme survit, notamment à travers les réécritures de deux modèles que l'on pourrait qualifier de « canoniques » : *Les Liaisons dangereuses* (version libertine) et *Dracula* (version gothique). La communication proposée s'attachera à examiner comment la dynamique du jeu inhérente à la forme épistolaire est exploitée dans plusieurs romans récents (Laurent Binet, Virginie Despentes, Marisha Pessl, Lionel Shriver, Janice Hallett...), que ce soit dans sa dimension heuristique ou perverse, et comment elle s'adapte aux nouvelles formes de communication.

Caroline Gondaud est agrégée de lettres modernes et titulaire d'un doctorat de littérature comparée portant sur la figure du couple machiavélique dans les littératures française et anglo-saxonne. Elle est diplomate et elle a été en poste à Bruxelles, New York et Paris, où elle a exercé diverses fonctions au ministère de l'Europe et des affaires étrangères (MEAE) et au Secrétariat général pour les affaires européennes (SGAE). Elle a enseigné à Paris Sorbonne tout poursuivant ses activités de diplomate à Paris au centre de prospective du MEAE (CAPS) où elle était chargée des questions européennes. Caroline Gondaud est actuellement sous directrice à la direction de la diplomatie économique, au ministère de l'Europe et des affaires étrangères, à Paris.

- b) **Laurence RIU-COMUT**, (Université de Pau et des Pays de l'Adour): *Les tribulations du western en terre romanesque : jeux et enjeux des relations intermédiales entre cinéma de genre et roman contemporain (États-Unis, France)*.

Cette communication propose d'envisager les relations intermédiaires entre le cinéma de genre et le roman contemporain des domaines français et américain au prisme du jeu. L'influence du septième art sur la littérature d'aujourd'hui n'est plus à démontrer. On considérera précisément l'empreinte du genre populaire du western, qui a séduit des générations de romanciers cinéphiles soucieux de retrouver le plaisir du récit sur un mode critique au tournant du XXI^e siècle, après une période de relatif essoufflement du roman.

Le western en effet, c'est « le grand jeu », comme le dit Raymond Bellour : ce genre extrêmement codifié et bien connu du public est un terreau propice à la reprise ludique. Le roman contemporain se livre à un recyclage ironique ou parodique de ses codes, « novellisant » ses classiques (Jan Baetens, 2006), rejouant ses scènes vues et revues, transposant dans l'écriture ses techniques filmiques éprouvées. J'envisagerai les modalités et les enjeux de ces jeux intermédiaires dans trois romans des domaines français (*Western* de Christine Montalbetti (2005), *Western* de Maria Pourchet (2023)) et américain (*Ghost-Town* de Robert Coover (1998)), ressortissant à la catégorie critique du « roman ludique » (Olivier Bessard-Banquy, 2003).

Dans la relation intermédiaire avec le western, le jeu se décline sous différents aspects. Je considérerai d'abord le jeu du récit littéraire avec les mécanismes narratifs du western, en prêtant attention aux stratégies narratives qui entraînent le lecteur dans un parcours ludique à travers le roman, à la manière du jeu de rôle, ainsi qu'aux interventions d'auteur qui le malmènent, lointain héritage du roman comique. L'on verra ensuite que le jeu est plus sérieux qu'il n'y paraît : modélisant notre rapport au monde, les « mythologies laïcisées » (Jacques Migozzi) du western engagent une réflexion sur l'individu contemporain ; caricaturée ou carnalisée, la figure du cow-boy offre des représentations parodiques d'une masculinité contrariée.

Laurence Riu-Comut est agrégée de Lettres modernes et docteure en Littérature générale et comparée. Qualifiée aux fonctions de maître de conférences en 10^e section, elle est membre de l'équipe « Arts et savoirs » de l'unité de recherche ALTER (Arts/Langages : Transitions et Relations – UR 7504) à l'Université de Pau et des Pays de l'Adour, où elle enseigne en tant que PRAG. Elle a soutenu en 2022 une thèse de doctorat intitulée « Ce que les genres du cinéma font au roman contemporain. Formes et représentations du western et du film noir chez les romanciers des domaines français et anglo-saxon depuis 1980 », réalisée sous la direction d'Yves Landerouin à l'Université de Pau et des Pays de l'Adour, et a publié plusieurs articles sur les relations intermédiaires entre le roman contemporain et le cinéma. Depuis plusieurs années, elle a élargi ses travaux au genre policier dans le cadre des projets « ROM'POL. Le polar en langue romane, un patrimoine culturel émergent » et « POLARAQUI. Écrire, publier et promouvoir le polar en région(s) ».

Atelier 52 / Panel 52: “Dramaturgies of the game 1”

MARTA ROMAGNOLI, (Alma Mater Studiorum de Bologne): *‘A rather dicey play’: L'intrigue comme pièce de théâtre dans Murdoch, Ortese, Shakespeare*, **TERESA ROSELL NICOLÁS**, (Universitat de Barcelona): *‘Me to play’: Beckett's Metatheatrical Closure in the Game of Drama*, **MYRIAM DI MAIO**, (G. d'Annunzio University of Chieti-Pescara): *The Game within the Play. Ludic metaphors in Henry V and The Tempest*, **ELLEN DENGEL-JANIC**, (University of Tübingen): *“Gambling and Play in Eighteenth-Century Theatre Culture: A Reading of Susanna Centlivre's The Basset Table (1705)”*.

Cet atelier est en binôme avec Atelier 65. / This panel is paired with Panel 65.

- a) **Marta ROMAGNOLI**, (Alma Mater Studiorum de Bologne): *‘A rather dicey play’: L'intrigue comme pièce de théâtre dans Murdoch, Ortese, Shakespeare*.

Cet abstract a pour but d'explorer la conception de l'œuvre littéraire en tant que jeu présente chez Iris Murdoch et Anna Maria Ortese à partir de leur réception des œuvres de Shakespeare. Nombreuses études critiques ont souligné l'importance de Shakespeare en tant que modèle littéraire pour Murdoch (Todd ; Bellamy) et pour Ortese (Wood ; De Gasperin).

En particulier, la figure de l'Enchanteur, qui manœuvre tous les personnages autour de lui à la manière d'un dramaturge, est fondamentale pour la poétique des deux auteurs. Dans cet article, la dimension de l'intrigue en tant que pièce de théâtre sera donc analysée sous l'angle de la réception shakespearienne dans les œuvres des deux auteurs, en particulier *The Black Prince*, *A Fairly Honourable Defeat* et *L'Iguana*.

Dans le cadre de l'analyse, une attention particulière sera accordée aux notions de "contingence" et de "hasard" et à leur réalisation rhétorique par l'utilisation de l'ironie.

Marta Romagnoli est doctorante en langues, littératures et cultures modernes (Curriculum DESE - Littératures européennes) à l'Alma Mater Studiorum de Bologne. Son projet de recherche porte sur la réception littéraire des œuvres de Simone Weil en Italie et en Angleterre dans la seconde moitié du XXe siècle. Elle a participé à Compalit 'Poteri della lettura' (2023) avec un exposé sur le concept de lecture dans Elsa Morante et Simone Weil. Elle a publié un chapitre intitulé "Honor is the Subject of My Story": Ajax as Archetype of Antony's and Coriolanus' Representations of Manhood dans le volume *Reading Shakespeare and The Classics. A Postgraduate Seminar* (2021) édité par C. Lombardi, L. Marfè et C. Ragni. Elle a donné une conférence à l'ESCL 'Narrations of Origins' (2021) sur les études de réception classique dans l'œuvre d'André Gide.

- b) **Teresa ROSELL NICOLÁS**, (Universitat de Barcelona): *'Me to play': Beckett's Metatheatrical Closure in the Game of Drama*.

In his renowned *Truth and Method* (1960), H.-G. Gadamer develops the concept of play as integral to art's dynamic ontology: artwork comes forth and "speaks" through dialogical play. According to the philosopher, play does not have its being in the player's consciousness or attitude but, on the contrary, the player experiences the game as a reality that surpasses him and that makes him submit to the autonomy of play. This means that the players are not the subjects of play; instead, play merely reaches presentation (*Darstellung*) through the players. Consequently, Gadamer identifies the concept of play in reference to a closure of the arbitrary rules that the player must follow to be engaged in it, and this is all the more the case where the game is itself "intended" as such a reality - for instance, the play which appears as presentation for an audience.

In this sense, Beckett's oeuvre is a paradigmatic case study as his dramatic works consistently present these problematic issues, particularly through metatheatrical means. Beckettian scholars unanimously consider *Waiting for Godot* (1952) and *Endgame* (1957) fully metatheatrical works as they show life as play but, at the same time, Beckett's notion of play also points to the closure of an idea of drama that thinks about its own nature, that is, through a self-referential game.

Teresa Rosell Nicolás is Assistant Professor of Literary Theory and Comparative Literature at the University of Barcelona. Her lines of research centre on hermeneutics, dramatic theory and aesthetic representation in the post war period, specifically on the work of Samuel Beckett. She has widely published on these topics and she has lately co-edited *Comparatisme i crítica literària* (Edicions UB, 2023).

- c) **Myriam DI MAIO**, (G. d'Annunzio University of Chieti-Pescara): *The Game within the Play. Ludic metaphors in Henry V and The Tempest*.

Shakespeare's *corpus* is preponderantly based on wordplay. A true juggler, his fun use of puns and quibbles is seldom an end in itself and entails multiple levels of interpretation. Other times, playing is not restricted to mere language, but has an explicit, ontological connotation. The Bard's extensive use of gaming and sporting references in comedy as well as in tragedy includes lower-class and courtly, aristocratic diversions. In Hamlet's soliloquy the word "rub" – which is paraphrased and translated as "obstacle" virtually everywhere – encapsulates the play's most intimate, agonizing existentialism. The term though, base and plain as it may seem, likely comes from lawn bowling and denotes a bump in the terrain. Other major plays experiment with leisure and recreation. Near the end of *The Tempest* Miranda and Ferdinand play chess to consolidate their romantic alliance. Cleopatra plays billiards with the court eunuchs and does not miss the chance to bring double-entendres into her speech. In *Richard II* the Queen mopes around the garden in search of the right game to play, the one that will lighten her

thoughts. The tennis balls sent by the French Dauphin to Henry V in the eponymous play anticipate the tragic set the two will end up playing at Agincourt. Elsewhere Shakespeare mentions football, croquet and fencing, as well as dice games, card games and board games, almost tracking the history of such popular practices. The scope of this paper is to examine the clever gaming metaphors that feature so pervasively in some of Shakespeare's plays, informing a visual and pragmatic understanding of life. *Henry V* and *The Tempest* will be central to my analysis, as they evoke practical and intellectual forms of games respectively. Much more than a comic relief, the allegories contained in these two plays encompass a wide range of deeper social, political and sexual meanings, also bringing out questions of strategy, luck, Providence and indeterminate outcomes.

Myriam Di Maio is a post-doctoral fellow at G. d'Annunzio University of Chieti-Pescara, Italy, where she is carrying out a research project on ecology and identity in 19th and 20th British literature. She holds a PhD and the title of Doctor Europaeus in "Foreign Literatures, Languages and Linguistics" from the University of Verona. Her main areas of research are Law and Literature and power and representation in early modern English drama. Her publications include "Elizabeth the Rhetorician: an analysis of the greatest speeches by the Virgin Queen" (Pólemos, 2019), "Farewell my sweet Virginia" – "Die, die Lavinia": defiled Roman maidens in Heywood and Webster's Appius and Virginia and Shakespeare's Titus Andronicus" (Pólemos, 2023) and "How a Ship, having passed the Line, was driven by storms. The metaphorical journey of The Ancient Mariner" (Romanticismi, C.R.I.E.R. journal, 2023)

d) Ellen **DENGEL-JANIC**, (University of Tübingen): "*Gambling and Play in Eighteenth-Century Theatre Culture: A Reading of Susanna Centlivre's The Basset Table (1705)*."

Undoubtedly, gambling has captivated many scholars of eighteenth-century culture and has been claimed to "cut across gender and class boundaries, and its hold on society was, Gillian Russell remarked in 1980, one of the 'enduring themes of eighteenth century commentary'" (Harris). In my paper, I will argue that in *The Basset Table* (1705) Susanna Centlivre explores the influence a card game has on a number of characters constructing an intricate plot around the occasion of play and its carnivalesque world. While catering to the tastes and fashions of her audience, Centlivre took the opportunity to envision the card game and gambling as a sphere that especially helps women to transcend the boundaries of conventional social behaviour. Victor Turner terms play and playfulness as "dangerous explosive essences, which cultural institutions seek to bottle or contain" (Body, Brain and Culture 233) and thus proposes that play can significantly pose a challenge to cultural normative and socially-sanctioned behaviour.

In her successful play, Susanna Centlivre takes up the French source of Jean François Regnard's play *Le Divorce* (1688) and adapts the characters and plot to her needs. While she satirises the main couple of the original, she focusses on the figure of Lady Reveller, whose gaming passion and the world of play she creates is the main focus of the play. Thus, Centlivre's female protagonist and her fascination with play, are at the core of a reconceptualization of female characters in eighteenth-century comedy and reveal the ambiguities of bourgeois notions of proper and polite behavior often policing women's behavior in genteel society. I will therefore read Susanna Centlivre's play *The Basset Table* as a cultural production that is immersed in theoretical ideas on play, play's subversive potential and its strategic use for the playwright's experimenting with the genre of eighteenth-century comedy.

Ellen Dengel-Janic received her Ph.D. from the University of Tübingen, Germany. She taught English literature at the University of Stuttgart and is now a lecturer in English literature and cultural studies at the University of Tübingen. Her major interests are in the field of British drama, gender and performance studies, Indian postcolonial theory and literature and British film and television studies. In her current research, she works on eighteenth-century British drama, humour and affect theory.

Atelier 53 / Panel 53: "Ludism as the politics of play: the global student movement of '68 and neo-avantgarde under socialism"

MARKO JUVAN, (University of Ljubljana): *The Luddite in Ludism: Literary Play as the Destruction of the Ideological State Apparatuses*, **MARIJAN DOVIČ**, (University of Ljubljana): *Play in the Visual and Concrete Poetry of the Slovenian and Yugoslavian Avant-Garde*, **LUCIJA MANDIČ**, (University of Ljubljana): *Play as Provocation: Czech and Slovenian Experimental Literature in the 1960s*.

The global student movement in the “long year 1968” renovated modernism, already academized and commercialized, in the light of “the imaginative proximity of social revolution” (Anderson). The idea that literature, with its radical self-transformation, leads to a profound transformation of the entire social sphere inspired the program and experimental practice of the European neo-avant-gardes and included literature in political protest. In this specific historical conjunction, the literary discourse in Slovenia, a socialist Yugoslav republic between the communist East and the capitalist West, synchronized with developments in the Paris metropolis. Around 1970, the Slovenian theorist Kermauner coined the term *ludizem* (Ludism) to describe an emerging modernist literary trend characterized by the dominance of a provocative play (lat. *ludus*). His descriptions of Slovenian Ludism refer to the contemporary French semiotics of Barthes, Derrida, Sollers, Kristeva and other authors (structure, *différance*, the free play of signifiers, writing and text). Despite the seemingly self-contained and pleasurable textuality, Barthes’s *texte* and Kermauner’s *ludizem* have a socio-political valence: they reject the literary canon and bourgeois esthetics and undermine the discourses of power. In line with the situationist Vaneigem’s assertion that “revolutionary moments are carnivals in which individual life celebrates its union with a reborn society,” Slovenian Ludism, embedded in the revolutionary student movement, proves to be a mode of carnivalization that accompanied the protest culture of 1968.

- a) **Marko JUVAN**, (ZRC SAZU, Ljubljana): *The Luddite in Ludism: Literary Play as the Destruction of the Ideological State Apparatuses*.

Marko Juvan, MAE, is a literary theorist and comparatist, senior researcher at the ZRC SAZU Institute of Slovenian Literature and Literary Studies, and professor of Slovenian literature at the University of Ljubljana. He served on the Executive Committee of the European Network of Comparative Literary Studies (REELC/ENCLS; 2007–11), the ICLA/AILC Committee on Literary Theory (2008–14), and the ICLA/AILC Executive Committee (2019–). In addition to articles on genre theory, literary discourse, intertextuality, comparative literature, world literature, and romantic nationalism, he has edited several volumes (e.g., *Writing Literary History*, 2006; *World Literatures from the Nineteenth to the Twenty-first Century*, 2013). His recent books include *History and Poetics of Intertextuality* (Purdue UP, 2008), *Literary Studies in Reconstruction* (P. Lang, 2011), and *Wording a Peripheral Literature* (Palgrave Macmillan, 2019).

Contact: x

- b) **Marijan DOVIČ**, (ZRC SAZU, Ljubljana): *Play in the Visual and Concrete Poetry of the Slovenian and Yugoslavian Avant-Garde*.

Marijan Dovič is Associate Professor and Senior Research Fellow at the ZRC SAZU Institute of the Slovenian Literature and Literary Studies (Ljubljana). His major publications in English address Romanticism, European cultural nationalism, national poets and “cultural saints”, the literary canon, systems theory, the interwar avant-garde in the Balkans, and the theory of authorship. With J. K. Helgason, he wrote *National Poets, Cultural Saints: Canonization and Commemorative Cults of Writers in Europe* (Brill, 2017). He co-edited thematic volumes on literature and censorship, publishing, book history, spatial turn in literary studies, and literature and music. He is the editor-in-chief of the comparative literature journal *Primerjalna književnost* (2016–) and a co-editor of the book series *Studia litteraria* (2018–). He was awarded the 2021 ESCL Excellence Award for Collaborative Research for the book *Great Immortality: Studies on European Cultural Sainthood* (co-edited with J. K. Helgason, 2019).

- c) **Lucija MANDIČ**, (ZRC SAZU, Ljubljana): *Play as Provocation: Czech and Slovenian Experimental Literature in the 1960s*.

Lucija Mandič is an assistant researcher at the ZRC SAZU Institute of Slovenian Literature and Literary Studies (Ljubljana) and the Institute of World Literature SAS (Bratislava). She is currently a

PhD candidate at the Postgraduate School ZRC SAZU, where she works on a dissertation on a distant reading of the Slovenian nineteenth-century narrative prose. Her research interests include Slovenian literature of the nineteenth and twentieth centuries, West Slavic literatures, computational literary studies, neo-avant-garde literature, cultural nationalism and cultural transfers.

Atelier 54 / Panel 54: “The dice”

KAYVAN TAHMASEBIAN, (University of London): *Khāqānī’s Aleatory Aesthetics: The Six Deadlocks of the Times (Shesh-dar-e ayyām) and the Undotted Dice (Ka’batayn-i bī-naqsh)*, **STEFFEN WÖLL**, (Leipzig University): *Rolling the Dice with Cthulhu: Exploring Lovecraftian Play Spaces in the Arkham Horror Tabletop RPG*, **MANVI SINGH**, (Sri Venkateswara College, University of Delhi): *Symbolism and Moral Allegories of the Game of Dice in Ancient Indian Literature*.

- a) **Kayvan TAHMASEBIAN**, (SOAS, University of London): *Khāqānī’s Aleatory Aesthetics: The Six Deadlocks of the Times (Shesh-dar-e ayyām) and the Undotted Dice (Ka’batayn-i bī-naqsh)*.

Khāqānī of Shirvān (d. c. 1190), Persian poet of the Caucasus, well-known for his sophisticated imagination, employs original metaphors of the games of backgammon. Khāqānī uses these metaphors to lament his tragic fate, as a political prisoner and as a father who loses his beloved son and battles lifelong depression as his poems attest. My paper focuses on the profound insight Khāqānī’s poems offer into his existential struggles as a player against a deceitful rival: fate. Discussing the importance of fate (falak and bakht in Persian poetry) in the Persian deterministic worldview, I’ll demonstrate Khāqānī’s nuanced representation of the dynamism of chance. I show how, through the use of metaphors related to backgammon and dice, Khāqānī sheds light on the existential precarity and the arbitrariness of human existence and reshapes our perception of games of chance. My focus will be on poems in which he describes fate as an undotted dice, challenging as a rival and unbeatable by any human player. I also analyse the poems in which he portrays time as six deadlocks (shishdar, a borrowed term from Persian game of backgammon), making any movement impossible for the player. Through his allusions to games of chance, Khāqānī’s opens our mind on the intricate structure of the dice. Along the way, I’ll draw comparisons to French symbolist poet Stéphane Mallarmé’s poem “A Throw of Dice Will Never Abolish Chance,” to illustrate the two poets’ different approaches to the relation of literary writing to chance.

Kayvan Tahmasebian is research fellow on the project “Global Literary Theory” at the School of Oriental and African Studies (SOAS), University of London. His work has appeared in *Representations*, *New Literary History*, *Comparative Literature*, *Modernism/modernity*, *Wasafiri*, *The Translator*, *Translation Review*, *Journal of Medieval Worlds*, *Overland*, *The Kenyon Review*, and *Twentieth-Century Literature*. He is the co-editor of *The Routledge Handbook of Translation and Activism* (2020) and author of *Isfahan’s Mold* (Tehran: Goman, 2016) and *Lecture on Fear* (Radical Paper Press, 2019).

- b) **Steffen WÖLL**, (Leipzig University): *Rolling the Dice with Cthulhu: Exploring Lovecraftian Play Spaces in the Arkham Horror Tabletop RPG*.

In the Lovecraftian literary universe, ancient forces collide with the semantic hollowness of post-Nietzschean modernity, resulting in a sense of cosmic terror that threatens the meaninglessness of human existence and disintegration of social hierarchies. The *Arkham Horror* tabletop role-playing game, this presentation argues, vests players with illusions of agency to change this outcome by triumphing over and finally making sense of an otherwise indifferent world.

The game empowers participants to enter through ludic portals into a play space in which, among others, themes of identity and Otherness are negotiated. On the surface, this ludic storytelling follows a definite and unchanging set of rules. In reality, however, I argue that *Arkham Horror* constantly exceeds the semantic boundaries of its own rules as it both frustrates players with nearly impossible challenges and simultaneously attaches itself to larger cultural issues that enmesh literary references, subcultural cryptolects, and racial fears with the multiverse of Lovecraftian play.

Steffen Wöll is a postdoctoral researcher who has published on various and intersectional topics in American Studies, including digital humanities and mapmaking, spatial imaginations, border studies, naturalism, postmodernism, as well as film and horror studies. His current studies investigate the transoceanic dynamics of the United States' imperial and literary discourses.

- c) **Manvi SINGH**, (Sri Venkateswara College, University of Delhi): *Symbolism and Moral Allegories of the Game of Dice in Ancient Indian Literature*.

This paper explores the symbolism and moral allegories associated with the game of dice in ancient Indian literature. The game of dice, known as “aksha” or “akshapatra,” holds significant cultural and philosophical significance in ancient Indian society. Through an analysis of Indian ancient texts such as the *Mahabharata* and the *Ramayana*, this study aims to uncover the deeper meanings behind the game of dice and its representation in these literary works. By examining the symbolism attached to different aspects of the game, such as the dice themselves, the players, and their actions, the paper sheds light on how the game serves as a metaphor for life's uncertainties, moral dilemmas, and consequences. The paper delves into the moral allegories embedded within these narratives, highlighting important lessons about ethics, righteousness, and karma that can be derived from the game of dice.

The presentation will delve into the narratives surrounding the game, examining the moral lessons embedded in these texts and the didactic functions attributed to the episodes involving dice play. By contextualising the representation of the game within the socio-cultural milieu of ancient India, the paper aims to provide a holistic understanding of its symbolic value and moral implications. The paper will explore the cultural resonances of the game of dice, investigating its role as a metaphor for life's uncertainties, moral dilemmas, and the capricious nature of fate. By critically engaging with primary textual sources and relevant secondary literature, the study seeks to contribute to the scholarly discourse on ancient Indian literature, enriching the comprehension of the cultural and moral dimensions embedded in the literary representation of the game of dice. The study aspires to offer nuanced insights into the symbolic intricacies of the game of dice, shedding light on its moral and cultural significance within the tapestry of ancient Indian literary traditions.

Dr. **Manvi Singh** is an Assistant Professor in English Literature at Sri Venkateswara College, University of Delhi, India. Her doctoral research brings a nuanced understanding of the representation of gender and caste politics in Indian literature. With a part of their doctoral studies completed as an Erasmus+ scholar at Charles University in the Czech Republic, Dr. Manvi Singh has focused her research on exploring the intersections of literary narratives with the intricate dynamics of gender and caste in India.

Atelier 55 / Panel 55: “Game as Narrative / Narrative as Game in the Early-Modern Period”

GUIMAR HAUTCOEUR, (Université Paris 7 – Denis Diderot): *Play and its Role in Don Quixote: The Literary Stakes of Mimesis and Fiction?*, **NATÁLIA PIKLI**, (Eötvös Loránd University, Budapest): *Forms of Narratives in Early Modern English Lotteries: The Game and the Story*, **KARIN KUKKONEN**, (Oslo University): *Games, Play and the Novel: Playing “Le Jeu du Roman” (1701)*.

Already in the sixteenth and seventeenth century, literary writers brought games and play into dialogue with narrative. They designed new games around literary forms, such as the novel and the novella, or put games based on emblems or proverbs to literary uses. Games as a creative and narrative practice predate the experiments of Oulipo by several centuries. Indeed, Calvino's *the Castle of Crossed Destinies* is based on a Renaissance tarot deck. In this panel, we will investigate the links between game-play and narrative practices in the Early Modern period through examples from England (Pikli), Spain (Hautcoeur) and France (Kukkonen). Along with the panel, we also propose a workshop (Zanin), where we play some of the games under discussion in the papers in order to get a hands-on experience of the practice.

- a) **Guimar HAUTCOEUR**, (Université Paris 7 – Denis Diderot): *Play and its Role in Don Quixote: The Literary Stakes of Mimesis and Fiction?*

This paper is about the way quixotic madness relies on the explicitly "ludic" character of numerous passages in the novel. Some passages, such as the chapters recounting Don Quixote's sojourns with the dukes or with Don Antonio Moreno, stage *bourles* (jokes and ludic productions as analyzed by Monique Joly), which problematize the moral character of games "in" society. But at its core, quixotic action, closer to "play" (symbolic and imaginary games or mimicry according to Roger Caillois) than to "games" (with rules), correlates the ambiguities of the hero's credulity with children's games of "make believe." One may, like seventeenth-century readers, enjoy them. But one may also consider these games via a metatextual reflection on fiction (see Kendall Walton) whose consequences carry weight: indeed, Don Quixote corresponds more closely to a "negotiated" immersion than to a complete and "dogmatic" immersion, as is often thought.

Guimar Hautcoeur is a senior lecturer in comparative literature at the University of Paris 7. Her research interests include Spanish and French literature of the early modern period and fiction theory. Her recent books deal with seventeenth-century French and Spanish novellas (*Parentés- franco-espagnoles au XVIIe siècle, poétique de la nouvelle de Cervantès à Challe* 2005), the modern rise of the novel, and the evolution of reading strategies in the seventeenth century (*Roman et secret: Essai sur la lecture à l'époque moderne (XVIe-XVIIIe siècles)*, 2019).

- b) **Natália PIKLI**, (Eötvös Loránd University): *Forms of Narratives in Early Modern English Lotteries: The Game and the Story.*

Early modern English people used the word 'lottery' variously in the late 16th and early 17th centuries, in both popular and elite contexts. The word could denote not only different forms of gaming but was associated with wide-ranging social and moral issues like gambling, dicing, divination and the hazard of not work-related money-making, besides actual forms of gaming like lot-drawing parlour games and ticket-based national lotteries. The word became a semantical jolly joker and a popular metaphor for fickle Fortune in general, and in its game-like forms was usually associated with a narrative. However, the interaction between the game (*jeu*) and the related narrative took several different forms.

This paper focuses on three forms of interplay between lotteries and narratives. First, it examines how popular drama employed lottery games in the dramaturgical narrative: from Shakespeare's *The Merchant of Venice* (1596), where the lottery game deciding Portia's marriage is reshaping the *Gesta Romanorum* story, and the suggestion in *Troilus and Cressida* (1602) to "make a lott'ry / And be device let blockish Ajax draw the sort to fight with Hector", to Ben Jonson's *Cynthia's Revels* (1600). In contrast to this, the actual parlour game lottery for Queen Elizabeth I in 1601, as recorded in Francis Davison's book (*Davison Poems or, A Poeticall Rapsodie*, 1621), suggests the need for a frame narrative, with a "Mariner" entering and telling a story of how he came across the game in his travels. Finally, the complicated lottery game in George Wither's *A Collection of Emblemes* (1635) offers insights into how a narrative is being created while playing the game, and how it relates to issues of divination and moral teaching.

Natália PIKLI is a tenured Associate Professor of English Culture and Literature and Head of the "Medieval and Early Modern Culture and Literature" Doctoral Program at Eötvös Loránd University, Budapest. Her main academic interests concern the early modern period with a strong focus on popular culture and iconography: she studies drama, theatre, gender, folklore, emblem books and print in this context. In addition, she was President of the Hungarian Shakespeare Committee between 2018-2023 and regularly participates in major international conferences focusing on early modern England and on iconography.

She publishes both in Hungarian and English. Her articles in English came out in the *European Journal of English Studies* (2010), *Journal of Early Modern Studies* (2013) and the *Shakespeare Survey* (2017) as well as the online journal of the French Shakespeare Society (2020). She wrote book chapters for several collected editions published by, for instance, Bloomsbury and Peter Lang and co-edited five collected volumes. Her monograph *Shakespeare's Hobby-Horse and Early Modern Popular Culture* was published by Routledge in August 2021.

- c) **Karin KUKKONEN**, (Oslo University): *Games, Play and the Novel: Playing “Le Jeu du Roman”* (1701)

The link between the world of the salons and the emergent novel in the seventeenth century is well-documented in the work of Madeleine de Scudery and others (DeJean 1991; Denis 2001). What is less well explored are the ways in which salon activities, such as literary games, contributed to novelists' creative practices and theoretical explorations. Charlotte-Rose Caumont de la Force's *Les Jeux d'esprit* (1701) offers the example of a novel where a salon company engages in a series of literary games across multiple days until, on the final day, they play the “game of the novel” (“le jeu du roman”). In this paper, I will investigate how literary games around shorter forms, such as the “dream”, the “pensée” or the “metamorphosis”, are taken up, transformed and integrated in the longer narrative game of the novel at the end of La Force's text. La Force, I argue, provides here a new perspective on the tension between game and narrative. While games are generally considered modular and reconfigurable “ergodic” forms (Aarseth 1997), narratives appear take a more linear shape with a plot trajectory. La Force highlights the need to combine the two in order to develop flexible narrative structures, and thereby provides, I suggest, an important theoretical contribution to the poetics of the Early-Modern novel.

Karin Kukkonen is Professor in Comparative Literature at the University of Oslo (Norway). She is a specialist in the history of the novel, with a particular interest in the Early-Modern Period. She has investigated the interaction between the novel and the “rules” of poetics (*A Prehistory of Cognitive Poetics: Neoclassicism and the Novel*. OUP, 2017), the emergence of an embodied realism in the early novel (*How the Novel Found its Feet*. OUP, 2019), and the synergy between vraisemblance and today's cognitive thinking about probability (*Probability Designs: Literature and Predictive Processing*. OUP, 2020). She is director of LCE – Centre for Literature, Cognition and Emotions at Oslo, and leads the project JEUX – Literary Games, Poetics and the Early Modern Novel (ERC Consolidator Grant)

Chairs: **Enrica ZANIN and Hannah FREUNDLICH**.

Enrica Zanin is a lecturer in comparative literature at the University of Strasbourg. She obtained her doctorate in 2011 and her "Habilitation à diriger des recherches" in 2021. She is an honorary member of the Institut Universitaire de France and a former fellow of the Humboldt Foundation. Her research focuses on European Renaissance theater (*Fins tragiques*, 2014) and its poetics (*Le Théâtre au miroir des langues*, 2018, dir.), Poetry and law (*Poesia e diritto*, 2019, dir.), Petrarchism across Europe (*The Early Modern English Sonnet*, 2020, dir.). She recently led a project on the short story and its ethical issues (*L'éthique du récit*, forthcoming). Her research into Renaissance forms of sociability (telling short stories, acting) has led him to explore the variety of playful practices in sixteenth- and seventeenth-century Europe.

Hannah Freundlich recently defended her Ph.D in comparative literature at Sorbonne Paris Nord, focusing on women and play. She is a member of SARI (Société d'Activités et de recherches sur les mondes Indiens) and is currently doing post-doctoral research on literary games at the University of Oslo in Norway.

Atelier 56 / Panel 56: “Jeu d'échecs et littérature 4”

RUMEYSA OĞUZ, (Ibn Haldun University): *Detectives, Machines, Chess: The Intermingled Roots of Chess and Detective Fiction from Edgar Allan Poe to Şebnem Şenyener*, **FRANCESCA MANZARI**, (Aix-Marseille Université): *Le Grand Chant et le jeu d'échecs : nouvelles perspectives apportées par la dimension traduisante*, **BERNARD FRANCO**, (Sorbonne Université): *Le jeu d'échecs, de la métaphore de la littérature au principe d'écriture*, **ALAIN MONTANDON**, (Université Clermont Auvergne): *Le personnage du joueur dans la trame échiquéenne*.

Cet atelier fonctionne avec les Ateliers 10, 21 et 33. / This panel works with Panels 10, 21 and 33.

- a) **Rumeysa OĞUZ**, (Ibn Haldun University): *Detectives, Machines, Chess: The Intermingled Roots of Chess and Detective Fiction from Edgar Allan Poe to Şebnem Şenyener*.

The game of chess and the birth of detective fiction are closely related to each other. Edgar Allan Poe wrote *The Murders in the Rue Morgue* (1841), the first example of detective fiction in Western literature, after watching a chess game between a chess player and the well-known automaton, the Turk. In his famous essay on the Turk, "The Maelzel's Chess-Player" (1836), he states that the machine cannot beat the human mind. At the beginning of his mentioned detective story, Poe argues that winning chess does not prove the capacity of the mind. Therefore, he explores the limits of the human mind through the protagonist of the novel, C. Auguste Dupin, who is the prototype of the rational and intelligent detective. Dupin is ironically almost a machine-like figure who can solve everything with his mind and observation skills. The Turkish novelist Şebnem Şenyener rewrites the chess game between the human and the machine in the posthuman world in her detective novel, *The Merchant of the Character* (2015). The novel re-explores the origins of the detective as a character through the man-machine dilemma. In other words, Şenyener re-questions the fragility of the human ego and character against the machine from Poe to the present day by using chess as a metaphor and narrative technique. The present study will compare *The Merchant of the Character* and Poe's writings to examine the imaginative role of chess in detective fiction in terms of (re)determining the new human in the face of technological transformations. Since detective fiction depends on the situation of the human condition, it is also expected to provide a space to think about the future of detective fiction in a posthuman world.

Rumeysa Oğuz completed her bachelor's degree and master's degree at Istanbul University, English Language and Literature Department. She studied the British multicultural novel in her master's thesis titled "Crossing Borders in Contemporary English Fiction: Cross-Cultural Influence in The Buddha of Suburbia and White Teeth." She is currently a PhD student at Istanbul University, in the English Language and Literature Department. After working as a research assistant and English instructor at various universities, she is also research assistant at Ibn Haldun University, in the Comparative Literature Department.

- b) **Francesca MANZARI**, (Aix-Marseille Université): *Le Grand Chant et le jeu d'échecs : nouvelles perspectives apportées par la dimension traduisante*.

Au Xe siècle circulait sur le territoire que nous appelons aujourd'hui Europe un certain nombre de textes en langue arabe sur la théorie et la symbolique du jeu des échecs. Ces textes traduits en latin et dans les langues vulgaires médiévales produisent un effet d'engouement poétique et rhétorique autour de la question du jeu d'échec. On retrouve dans la production en langue d'oc et d'oïl un certain nombre de compositions à l'intérieur desquelles figurent le jeu des échecs. Guilhem IX d'Aquitaine fonde la tradition troubadouresque de la référence au jeu des échecs, dont la critique occitane a beaucoup parlé, essentiellement en termes de métaphorique du rapport érotique entre le troubadour et la dame. Or si la critique a amplement travaillé sur les rapports que les compositions troubadouresques entretiennent avec la vie dans les cours provençales et sur l'illustration des rapports érotiques entre le troubadour et la dame à l'intérieur de la métaphore du jeu des échecs, on a moins étudié la question du rapport du jeu des échecs à la théorie du Trobar. En effet, il suffit d'étudier les traductions modernes des troubadours par Ezra Pound, par Haroldo et Augusto de Campos, ou par Jacques Roubaud pour faire émerger le rapport plus étroit que la métaphore du jeu d'échecs établit avec le questionnement que tout troubadour porte à l'intérieur de chaque composition sur les axiomes du Trobar, sur la fonction de l'éloignement de la dame comme moteur du chant troubadouresque. Notre communication portera sur cet aspect du lien entre le Grand Chant et le jeu d'échecs comme illustration de son mode de fonctionnement. Nous nous pencherons de façon particulière sur et les acceptions du mot *mat* à l'intérieur de l'usage qu'en font les troubadours, en effet le mot *mat* vient de l'arabe et veut dire mort, mais dans la langue occitane il possède au moins quatre acceptions. Celles-ci concourent à permettre à tout troubadour qui utilise l'expression "je suis mat" d'exploiter la polysémie du mot pour réinventer à chaque fois la direction de son chant.

Francesca Manzari est Professeur en Littérature Générale et Comparée à l'Université d'Aix-Marseille. Spécialiste de poésie médiévale et contemporaine, notamment dans les domaines occitan, italien, français et américain, Francesca Manzari s'intéresse plus particulièrement aux relations entre littérature et philosophie, telles qu'elles se sont nouées en Toscane au XIII^e siècle, et renouées dans la poésie moderniste du XX^e siècle. Auteur d'une thèse qui porte sur l'ensemble de l'œuvre de Derrida, elle mène son travail d'enseignement et de recherche dans l'héritage de la French Theory et de la psychanalyse. Elle dirige le master Traduction Littéraire à l'Université d'Aix-Marseille.

- c) **Bernard FRANCO**, (Sorbonne Université): *Le jeu d'échecs, de la métaphore de la littérature au principe d'écriture*.

Le jeu d'échecs est un motif littéraire récurrent, et, derrière un exemple aussi célèbre que Le Joueur d'échecs de Stefan Zweig, d'autres auteurs, tels que Walter Tevis dans *Le Jeu de la dame*, ont suggéré la relation susceptible d'être établie entre l'addiction et la sortie du réel, faisant du jeu d'échecs une figuration par excellence de la fiction. De même, nombreuses ont été les expériences littéraires où le jeu est devenu principe d'écriture : l'Oulipo, le surréalisme, ou encore le fameux poème collectif *Renga*, publié par Gallimard en 1969, en sont d'illustres exemples. Mais ces exemples associent le jeu et la littérature à travers la notion de hasard. Au contraire, lorsque Beckett reprend, pour son théâtre, le jeu d'échecs comme modèle de sa composition dramatique, il inscrit cette dernière dans une nécessité, réintroduisant un élément du tragique que le théâtre de l'absurde se proposait de congédier.

Derrière la relation évidente établie par nombre d'auteurs entre jeu et littérature, notre communication se proposera d'examiner les enjeux particuliers du jeu d'échecs, qui inscrit la création littéraire dans l'idée du calcul et dans une vision du monde rejetant la contingence.

Bernard Franco est professeur de Littérature comparée à Sorbonne Université. Il est l'actuel directeur du CRLC et le président du GIS « Jeu et sociétés », qui rassemble les sciences humaines et sociales des universités Paris Nanterre, Sorbonne Paris Nord, Paris Cité et Sorbonne Université. Il a été président de la Société Européenne de Littérature Comparée, dont il est l'actuel trésorier. Ses publications portent sur les romantismes européens, les questions de dramaturgie, le roman de l'artiste, les enjeux de la littérature comparée. Il est en particulier l'auteur de *Le Despotisme du goût. Débats sur le modèle tragique allemand en France, 1797-1814* (Göttingen, Wallstein, 2006) et de *La Littérature comparée. Histoire, domaines, méthodes* (Paris, Armand Colin, 2016).

- d) **Alain MONTANDON**, (Université Clermont Auvergne): *Le personnage du joueur dans la trame échiquéenne*.

Si le jeu d'échecs a fait l'objet de nombreuses études en littérature, l'attention a été portée pour l'essentiel sur le fonctionnement du jeu lui-même et beaucoup moins sur la figure du joueur. Aussi, dans une approche sociopoétique et comparatiste, nous voulons en explorant une variété de textes littéraires du XX^e siècle, analyser les représentations socioculturelles des joueurs d'échecs. Les origines, les situations économiques, sociales et politiques font du joueur le sujet d'une identité sans cesse questionnée. Quelles sont les raisons au choix de ce jeu particulier ? Quels profils psychologiques les écrivains donnent-ils à leurs personnages ? Quels sont les motifs des stratégies adoptées en jouant ? Et finalement que nous apprennent l'analyse de ces différentes figures quant au concept du jeu (*playing*) ?

Alain Montandon est professeur émérite de littérature comparée à l'Université Clermont Auvergne et membre honoraire de l'Institut Universitaire de France (chaire de littérature comparée et de sociopoétique). Il est aussi ancien président de la Société française de littérature générale et comparée (SFLGC), membre fondateur avec Bertrand Westphal du Réseau européen de littérature comparée, organisateur et co-organisateur des trois premiers congrès REELC-ENCLS à Florence (2005), à Clermont-Fd (2007) et à Vilnius (2009).

CARMEN ARMENTEROS PUCHADES, (Sapienza Università di Roma): *Interrupted City. The Playful Artist as a Pursuer of Urban Narratives*, **AUKJE VAN ROODEN**, (University of Amsterdam): *Gambling with Meaning: Maurice Blanchot's Interpretation of Huizinga's Homo Ludens*, **ANTOANETA ROBOVA**, (Université de Sofia): *(En)jeux de la mémoire et détours nostalgiques: Le pays du passé, Good Bye, Lenin, Le livre du rire et de l'oubli*, **STEEN BILLE JØRGENSEN**, (Université d'Aarhus): *L'écrivain (oulipien) dans l'espace public: Interventions ludiques entre Paris et Copenhague*.

Cet atelier fonctionne avec les Ateliers 36 et 44. / This panel works with Panels 36 and 44.

- a) **Carmen ARMENTEROS PUCHADES**, (Sapienza Università di Roma): *Interrupted City. The Playful Artist as a Pursuer of Urban Narratives*.

The concept of *flânerie* appears with the conception of the megalopolis as an urban landscape. The figure of the *flâneur* who succumbs to the sublime, always intoxicated by the sensations of the city, is on the borderline with other figures such as the voyeur and the stalker. The romanticized gaze loses ground to the obsessive one, and the innocuous wandering becomes a game of persecution.

This paper consists of a first theoretical section on the artist as *homo ludus* that treats the city as a playground and its inhabitants as an artistic resource. Thus, we will review works of urban art inspired by the artistic gaze beyond the roving citizen - an observer, interrupter and detective in the city. We will review the Dadaist concepts of play in the polis and the crossover between the sublime and the mundane, as well as those works with a more palpable stalker essence as in the film *Dans la vie de Sylvia or Suite Vénitienne* by Sophie Calle.

The second section will delve into *Where are you Lex?* an artistic project and thesis that deals with the physical and metaphorical search for an individual whose pictures were discovered in the drawer of an abandoned dresser in Berkeley, California. The photos were taken in the late 90s and the unknown individual, allegedly named Lex, was about seven years old. A plethora of resources are used to locate him within San Francisco, from posters in the city, paintings, and graffiti, to even projections on building facades. However, the ultimate conclusion of locating the subject is overshadowed by the journey of exploring the period of time between the photographs and the present. The city of San Francisco turns into a blank canvas where the treasure hunt rules are constantly redrawn and superimposed. Lex is found.

Carmen Armenteros graduated in Fine Arts in Valencia. Her multidisciplinary artistic practice flutters around play, photography, painting and neon. A staunch advocate of the spectrum of photography, she inherits street images and adds them to her family album. She paints them to bring them back to life and observes them with the tenderness of a Berger in his house in the French countryside. Her existence runs parallel to *imago ergo sum*.

Her research work unfolds in a world of rapid change and climatic collapse, where the term natural is continually redefined. After a career in visual arts, passing through several universities in Europe and the United States, she once again finds herself blurring the boundaries between disciplines, doing a doctorate in Landscape and Environment at the University of La Sapienza in Rome. Her thesis focuses on art, ecological theory and the posthuman in the underground world.

- b) **Aukje VAN ROODEN**, (University of Amsterdam): *"Gambling with Meaning: Maurice Blanchot's Interpretation of Huizinga's Homo Ludens"*.

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- c) **Antoaneta ROBOVA**, (Université de Sofia): *(En)jeux de la mémoire et détours nostalgiques: Le pays du passé, Good Bye, Lenin, Le livre du rire et de l'oubli*.

Les (en)jeux de la mémoire, de ses défaillances et imperfections, tant individuelles que collectives, neurologiques et idéologiques, seront étudiés dans les romans *Le Pays du passé* de l'écrivain bulgare

Guéorgui Gospodinov, *Le livre du rire et de l'oubli* de Milan Kundera et dans le film *Good Bye, Lenin* du réalisateur allemand Wolfgang Becker. La technique des variations dans les deux romans, ainsi que les procédés humoristiques et les dispositifs ironiques dans les trois œuvres satiriques, provoquent une attitude de réception engagée de décodage esthétique et éthique des formes de jeux et des (dé)ours de la (n)ostalgie.

Les retours dans le passé acquièrent des formes différentes. Les jeux de simulacre selon les catégories de Roger Caillois (*Les jeux et les hommes. Le masque et le vertige*, Gallimard, 1958) sont représentés à travers le projet de créer des « cliniques à fabriquer du passé » destinées aux patients déments chez Gospodinov et à travers le décor ostalgique dans la chambre de la mère malade chez Becker. Ces simulations d'un environnement anachronique à visée thérapeutique évoquent le concept de « restorative nostalgia » théorisé par Svetlana Boym (*The Future of Nostalgia*, Basic Books, 2001) et posent à différents degrés le problème de l'éventualité d'une corruption du jeu. Dans le roman de Kundera domine la thématisation des enjeux identitaires de la mémoire et la perte de repères mnésiques. La quête individuelle de l'émigrée Tamina s'inscrit dans l'esprit de la « reflective nostalgia » (Boym, 2001) visant le retour dans le passé individuel. Au régime ludique codifié, basé sur les lieux communs du passé reconstitué chez Kundera et Becker, s'oppose le régime onirique du séjour de Tamina sur l'île des enfants où les règles du jeu se relativisent au sein d'un État infantile aux connotations dystopiques.

Antoaneta Robova est maître de conférences HDR en littérature française du XX et du XXI siècles au Département d'Études Romanes de l'Université de Sofia « Saint Clément d'Ohrid ». Elle a soutenu sa thèse de doctorat en littérature comparée « Figures mythiques dans le roman contemporain francophone » en 2012. Ses recherches actuelles portent sur la littérature française contemporaine, la littérature et les arts visuels, la stylistique. Elle a publié de multiples articles dans des revues internationales et un ouvrage en bulgare sur les pratiques intermédiaires dans l'œuvre d'Éric-Emmanuel Schmitt (*Figures d'artistes et cycle des arts dans les œuvres narratives d'Eric-Emmanuel Schmitt*, Presses universitaires St Clément d'Ohrid, 2022).

d) **Steen BILLE JØRGENSEN**, (Université d'Aarhus): *L'écrivain (oulipien) dans l'espace public: Interventions ludiques entre Paris et Copenhague*.

Depuis *Exercices de style* publié par Queneau en 1947, les écrivains oulipiens se sont intéressés à la vie quotidienne et les transports en commun. En écrivant *Tentative d'épuisement d'un lieu parisien*, Perec s'installe trois jours de suite à sa table Café de la Mairie pour prendre note, par exemple, des bus qui passent Place St. Sulpice. Avec ses *Poèmes de métro*, J. Jouet fera, pour sa part, des trajets avec le métro pour composer des poèmes selon une contrainte temporelle stricte et en faire une forme fixe que d'autres pourront adopter à l'occasion, par exemple, d'ateliers d'écriture. Mais comment fonctionnent les règles du jeu qui déterminent ces interventions sous forme d'écriture dans l'espace public, et en quoi peut-on considérer les œuvres de Perec et Jouet comme des modèles susceptibles d'être repris en d'autres langues ? En partant de la relation privilégiée entre les Nouveaux Réalistes parisiens et la Galerie Köpcke à Copenhague – proche du mouvement Fluxus – je proposerai une réflexion sur les règles de Jacques Jouet, notamment, dans la lignée de pratiques ludiques néo-avant-gardistes et de leur archéologie du présent. Si d'autres poètes se sont fait des “lecteurs du monde”, il convient de s'arrêter, notamment, au traducteur danois Martin Larsen décide d'écrire des poèmes de métro pendant l'été 2006 à Copenhague. En abordant les enjeux de ce jeu, je m'attacherai à cerner cette ‘pratique partagée’ comme une interaction ludique au niveau du quotidien dont il est pertinent d'analyser le caractère (anti-)idéologique de ces pratiques-interventions. Pour présenter différentes perspectives liées à la dimension collective et les libertés prises par l'individu, j'aborderai brièvement le livre du poète Morten Søndergaard qui reprend le texte de Perec sur la Place St. Sulpice pour décrire la même place d'après le sens de l'ouïe.

Steen Bille Jørgensen est professeur à l'université d'Aarhus (Danemark). Ses domaines de recherche principaux sont les littératures de langue française des XXe et XXIe siècles, les théories littéraires, théories de la traduction et des transferts culturels. Il a publié, entre autres, des ouvrages et articles consacrés à l'Oulipo (Raymond Queneau, Georges Perec et Jacques Jouet) et les littératures (marocaines et sénégalaises) de langue française. Il est le coéditeur de *Georges Perec et l'histoire* (2000), des *Défis*

de l'œuvre (2007), de *Dialogues – Histoire, littérature et transferts culturels* (2013), de *Landscapes of Realism* vol. 2 (John Benjamins). Il dirige la *Revue Romane* (Littérature), il est le correspondant à SHLF et le président de la SLC – Société danoise de littérature contemporaine en langue française. Il a par ailleurs traduit *På... En...* (2017) de Jacques Jouet.

Atelier 58 / Panel 58: “Fictions of the game 2”

ASIF KAMAL, (American International University-Bangladesh): *Modernism and Predicament of Outsiderism in the Puppet Protagonists of Manik Bandopadhyay's Novels*, **MARIA LUIZA BERWANGER DA SILVA**, (Universidade Federal do Rio Grande do Sul): *Jeu, Inouï et Réenchantement: Perspective choisie : la première approche du jeu comme relation thématique*, **ALEXANDRA JUSTER**, (University of Innsbruck): *Le 'jeu' dans Corpus Delicti et Über Menschen de Juli Zeh*.

Cet atelier fonctionne avec les Ateliers 41 et 66. / This panel works with Panels 41 and 66.

- a) **Asif KAMAL**, (American International University-Bangladesh): *Modernism and Predicament of Outsiderism in the Puppet Protagonists of Manik Bandopadhyay's Novels*.

Sense and experience of isolation and alienation, detachment and separation, loss and destruction are some of the integral characteristics of modernism in literature which instigates rebellion in individuals overwhelmed with crises. These critical experiences end up casting out the so-called outfit individuals who struggle to cope up with the oppressive norms and values of the modern society where they act like puppets controlled by some invisible forces. Through the critical self-questioning and the expression of self-assertion the protagonists in Manik Bandopadhyay's novels *Diba Ratri Kabbo* [*Poetry of the Day and Night*] (1935), and *Putul Nacher Itikatha* [*The Puppets' Tale*] (1936), the modern susceptibility and its crises are exclusively discernible where every effort of the vulnerable human puppets to break away the manipulation of invisible bondage of strings turns futile. This paper will attempt to explore how the predicament of modernism pokes the very sensibility of the so-called backward Bengali society depicted in the early 20th century Bangladeshi novels, and instigate the society's protagonists to revolt and escape the puppet game of life.

Asif Kamal is Associate Professor in the Department of English at the American International University-Bangladesh.

- b) **Maria Luiza BERWANGER DA SILVA**, (Universidade Federal do Rio Grande do Sul): *Jeu, Inouï et Réenchantement: Perspective choisie : la première approche du jeu comme relation thématique*.

La présente communication configure la thématique du jeu comme fil médiateur à des champs autres, artistiques et non artistiques. Dans le cas spécifique de cette étude, il s'agira d'établir le dialogue tissé par le jeu entre Littérature et Philosophie, cette dernière représentée par la pensée du philosophe François Jullien. Pour ce faire, des œuvres telles que *Le joueur d'échecs* de Stefan Zweig, *Le joueur* de Fédor Dostoïevski, *Fin d'un jeu* de Julio Cortázar et “La Loterie dans la Babylone”, conte de Jorge Luis Borges seront analysées textuellement et dans leurs possibles associations fondées avec des territoires distincts de nature subjective, géographique et disciplinaire. Dans ce sens, bien qu'appartenant à de différentes nationalités, et lointaines dans le temps et dans l'espace, cette production littéraire citée converge dans la figuration de l'inouï. Image qui traduit exemplairement l'efficacité du jeu pour la Littérature Comparée dans son rapport à des perspectives transdisciplinaires, l'inouï sera étudié suivant la pensée de François Jullien, spécialement dans *De l'Être au Vivre (Lexique euro-chinois de la pensée)* (Paris : Gallimard, 2015) et dans *L'Inouï* (Paris : Grasset, 2019). De même, la lecture du corpus littéraire sera effectuée par la pensée théorique-critique sur le jeu exposée par Walter Benjamin, Zygmunt Bauman, Roger Caillois et Johan Huizinga et aussi par Michel Maffesoli dans sa réflexion sur le réenchantement du monde. Ainsi concevant cette approche du jeu, cette communication se propose à composer un ensemble d'images efficaces pour le réenchantement et la réconciliation du sujet contemporain avec soi-même, face à l'inattendu.

Maria Luiza Berwanger da Silva est professeure de Littérature Comparée au Programme de Pós-Graduação em Letras da Universidade Federal do Rio Grande do Sul où elle assure des séminaires et dirige des thèses de Maîtrise et de Doctorat. Elle est également chercheuse associée au CREPAL (Littératures Portugaise et Brésilienne) Paris 3-Sorbonne Nouvelle et chercheuse associée à la Chaire d'Altérité (Maison des Sciences de l'Homme – Paris).

- c) **Alexandra JUSTER**, (University of Innsbruck): *Le 'jeu' dans Corpus Delicti et Über Menschen de Juli Zeh*.

Plusieurs travaux ont abordé le motif du 'jeu' dans le roman *Spieltrieb* (2004) de Juli Zeh, mais peu de réflexions ont été menées au sujet du concept du jeu par rapport à ses romans *Corpus Delicti : Ein Prozess* (2009) et *Über Menschen* (2021).

Corpus Delicti se conclut avec la constatation que maintenant le 'jeu' est vraiment terminé.⁴ Il n'y a plus lieu d'y participer, car Mia, par sa condamnation, a quitté le système de la METHODE. Dans *Über Menschen* Dora s'oppose au jeu national de 'Corona', mais joue le jeu du village de Bracken pour y assurer son intégration. Jouer le jeu et respecter les règles du jeu sont, dans les deux ouvrages, synonymes du renoncement à la liberté. Cesser de jouer le jeu permet de gagner une liberté choisie pour elle-même, sans contrepartie. Je propose d'examiner l'idée du jeu dans *Corpus Delicti* et *Über Menschen* à la lumière de la conception élaborée par Hans-Georg Gadamer, qui comprend le jeu comme une entité en soi, qui est indépendante de la conscience de ceux qui jouent. Le joueur se trouve aspiré dans le jeu et se soumet ainsi à ses règles. Il me semble intéressant d'établir l'analogie entre cette conception du jeu et l'emprise qu'exerce la METHODE dans *Corpus Delicti* sur Mia et la communauté du village dans *Über Menschen* sur Dora, qui se trouvent ainsi 'prises' dans le jeu, malgré elles-mêmes, en acceptant la perte de liberté. Enfin, il est intéressant d'examiner le procès de Mia dans *Corpus Delicti* à la lumière de la théorie de Max Weber, là où il établit l'analogie entre le jeu et le droit : le procès représente un champ clos dont les règles délimitent les contours. « Comme un jeu, on le perd ou on le gagne ».

Alexandra Juster was born in Austria and conducted her PhD in German Modern literature from the University of Salamanca (Spain). She obtained a doctorate degree in law at the University of Ferrara (Italy), a Master in Education of the University of Navarra (Spain), and a Master in School leadership from the University José Camilo Cela Madrid. Lawyer. Senior researcher in German and Comparative literature.

Atelier 59 / Panel 59: "Literature as a game 2"

HÜSNA BAKA, (Boğaziçi University): *Storytelling as a Game in Ihsan Oktay Anar's Efrâsiyâb'ın Hikâyeleri*,

Cet atelier fonctionne avec les Ateliers 46 et 67. / This panel works with Panels 46 and 67.

- a) **Hüsna BAKA**, (Boğaziçi University): *Storytelling as a Game in Ihsan Oktay Anar's Efrâsiyâb'ın Hikâyeleri*.

Turkish author Ihsan Oktay Anar is known for his historical, playful novels, often associated with postmodern literature. His distinctive signs are word plays, stories within stories, and the carnivalesque atmospheres that mix the divine and the mundane. His novel *Efrâsiyâb'ın Hikâyeleri* [*Efrâsiyâb's Tales*], published in 1998, reflects all these qualities and investigates the nature of storytelling.

In this novel, death appears in the guise of a middle-aged man called Ölüm (Turkish for death) as one of the main characters. The book consists of a framing story in which Ölüm and the other main character, Cezzar Dede, tell each other stories as a game and the stories that are told within this framing story. Cezzar Dede can live an extra hour for each story themed on fear, religion, love, and heaven. In this sense, *Efrâsiyâb'ın Hikâyeleri* has references to *One Thousand and One Nights* and Ingmar Bergman's

film *The Seventh Seal*. However, this novel takes the storytelling issue further and engages in a philosophical examination of the nature of storytelling. According to the text, storytelling means playing a game just for the pleasure of telling. It requires an attitude of playing down everything, including life, death, religion, God, fear, and love. To have this attitude is to exist in heaven.

Therefore, I argue that *Efrâsiyâb'ın Hikâyeleri* transforms storytelling into a game, and it implies that the act of storytelling turns the physical world into heaven, which is here and now. However, it has to be narrated in order to exist. In my paper, I will explain these connections between storytelling, play, Heaven, and life in *Efrâsiyâb'ın Hikâyeleri*, and I will conduct a narratological analysis of the novel to indicate the construction of the framing story as heaven.

Hüsna Baka graduated from the Department of Turkish Language and Literature at Boğaziçi University. She received her MA degree from the same department. She is a Ph.D. student and research assistant at the Turkish Language and Literature Department of Boğaziçi University. Her field of research is Modern Turkish Literature.

b) **Jia GUO**, (Sorbonne Université): *Brothers : un jeu carnavalesque*.

Dès la première scène de *Brothers*, Yu Hua défie le lecteur. Son récit s'élabore autour de deux frères dans l'esprit de ce que Mikhaïl Bakhtine nomme le carnavalesque. La parution de ce livre a suscité de nombreux débats en Chine. Parmi les voix qui l'ont défendu, l'on trouve Chen Sihe, spécialiste de la littérature chinoise moderne, qui le résume en ces termes : « *Brothers* est un livre étonnant ». Contestant l'esthétique de la littérature depuis le mouvement du 4 mai, mélangé aux préférences littéraires de la bourgeoisie européenne, aux goûts littéraires du réalisme socialiste de l'ancienne Union Soviétique et à ceux des avant-gardistes du modernisme occidental du XXe siècle, *Brothers*, doté d'une caractéristique grotesque, est devenu une alternative aux goûts esthétiques contemporains dominants. Le roman, qualifié de « réaliste grotesque », expression empruntée à Mikhaïl Bakhtine par Chen Sihe, reflète le rabaissement du sublime. S'inspirant de La lecture comme jeu de Michel Picard, cette étude aborde la lecture comme une interaction dynamique entre le fantasme et la réalité, offrant une compréhension nuancée de l'engagement du texte avec le concept de « lecteur modèle » proposé par Umberto Eco. Nous analysons les éléments carnavalesques dans ce roman, où le monde mi-réel, mi-fictif construit par Yu Hua libère le lecteur des interdictions et des restrictions qui déterminent la vie normale, et envisageons à comprendre quel « lecteur modèle » est ici construit.

Guo Jia a soutenu sa thèse, intitulée « Yu Hua en France et aux Etats-Unis : Traductions et réceptions comparées », à l'université de la Sorbonne en juin 2024. Cette recherche se concentre sur une étude comparative de la traduction et de la réception dans les paysages littéraires chinois, français et américain. Ses domaines de recherche incluent les études de réception, la traduction littéraire, l'intermédialité d'un point de vue littéraire, et l'établissement d'un canon littéraire international.

Atelier 60 / Panel 60: "Playing with words 2"

MARIIA PSHENICHNIKOVA, (Université de Lorraine): *Jeux de mots et de morphèmes dans la littérature futuriste russe et leur traduction française*, **SIEGHILD BOGUMIL-NOTZ**, (University of Szeged): *Jeu, jeu de langage, poésie et communication*, **GEMA DOMÍNGUEZ-GONZÁLEZ**, (University of Alcalá): *Games to Overcome the Language Barrier in Irene Vallejo's The Bowman's Whistle*.

Cet atelier fonctionne avec les Ateliers 47 et 68. / This panel works with Panels 47 and 68.

a) **Mariia PSHENICHNIKOVA**, (Université de Lorraine): *Jeux de mots et de morphèmes dans la littérature futuriste russe et leur traduction française*.

En 1914, après la publication du *Rosaire* d'Anna Akhmatova, Léonide Kanneguisser réagit avec un article peu élogieux envers le recueil probablement le plus publié de la poétesse. Il y salue cependant

l'absence de lexèmes inventés (dérivations) dans le *Rosaire*. L'avant-garde russe représente plusieurs mouvements littéraires qui se développent parallèlement au début du XX^e siècle. Dans son article, Kanneguisser fait sans doute allusion aux expériences futuristes concernant la création des mots - phénomène répandu et, nous pouvons conclure, assez fatigant pour lui. Le sommet de ce jeu linguistique devient l'opéra futuriste *Victoire sur le Soleil* (1913), œuvre préparée par des efforts collectifs (Khlebnikov, Kroutchenykh, Malevitch, Koulbine) et entraînant le spectateur dans une fantasmagorie morphologique et phonétique. Pour la déchiffrer, le spectateur (ou le lecteur) doit s'engager dans ce jeu, faire preuve d'une sorte de créativité, de son esprit ludique et parfois ne s'adonner qu'aux sonorités sans essayer de saisir le sens. Cette œuvre explore entièrement le langage de zaoum, langage astral ou céleste voué à faire communiquer tous les êtres vivants. À cause de cet attachement au côté phonique de l'œuvre, *Victoire sur le Soleil* peut paraître intraduisible dans d'autres langues. Cependant, il y a eu des braves prêts à relever ce défi : par exemple, Jean-Claude et Valentine Marcadet.

Dans cette communication, je propose de suivre les traces des futuristes russes, de déchiffrer le jeu linguistique qu'ils entament avec leur lecteur et de le comparer aux jeux de mots et de morphèmes proposées par quelques traducteurs français.

Mariia Pshenichkova est Docteur ès Lettres de la Sorbonne Université, ATER en civilisation, littérature et langue russes à l'Université de Lorraine (Nancy). Elle porte un intérêt tout particulier aux questions de l'avant-garde européenne, la traduction, l'esthétique et de l'interaction des arts. Participante régulière à divers colloques, notamment sur Apollinaire, elle travaille également en tant que traductrice et lectrice pour des maisons d'édition russes et françaises.

- b) Sieghild **OGUMIL-NOTZ**, (Université de la Ruhr de Bochum): *Jeu, jeu de langage, poésie et communication*.

Le thème du congrès qui se concentre sur le Jeu dans tous ses états renvoie inévitablement celui qui travaille sur des questions de littérature au concept du jeu de langage. Introduit par Wittgenstein dans la philosophie du langage, le concept est fondé sur l'activité linguistique de l'homme en rapport avec son environnement social. Cette vue du langage pragmatique et globalisante semble trouver son équivalent dans la pratique et dans la théorie du jeu littéraire, voire dans la conception toujours courante que la littérature elle-même, en fin de compte, n'est qu'un jeu.

La communication présentée ici cherche à démontrer que la littérature relève d'une pratique différente que les mots de Paul Valéry élucident de manière évidente. Selon lui, la poésie comme toute œuvre d'art ne peut qu'"énoncer et multiplier les problèmes". Force est donc de constater que la littérature, et a fortiori la poésie, est une pratique qui suit ses propres règles, à savoir des règles poéto-logiques autrement complexes pour être réduites au concept du jeu ou pour être limitées par le jeu de langage de Wittgenstein. Cependant, en inversant la perspective pour concevoir le monde factuel comme un questionnement les notions du jeu et du jeu de langage peuvent être adaptées poétologiquement. Des analyses du *Procès* de Franz Kafka et d'*El mono gramático* d'Octavio Paz servent d'exemple pour démontrer de quelle manière ce "jeu" de rôles inversés est possible. En même temps, elles mettent en lumière la conséquence qui s'ensuit à l'égard du concept de la communication poétique.

Dr. **Sieghild Bogumil-Notz** est Professeur en Littérature Comparée, en Lettres Allemandes et en Études Théâtrales à l'Université de la Ruhr de Bochum (Allemagne), et est également intervenue dans les universités de Wuppertal et de Kassel (Allemagne), à l'Université Michel de Montaigne ainsi qu'à l'Université de Santiago de Compostela (Espagne) en tant que professeur invitée. En 2004, elle obtient son HDR à Sorbonne-Nouvelle. Elle a écrit et publié de nombreux ouvrages et articles, notamment *Paul Celan. Die fortschreitende Erschließung der Wirklichkeit beim Schreiben*, son dernier en date. Depuis 1996, elle est membre fondatrice honorifique et présidente de la fondation "ADAMAS Stiftung Götz Hübner für interkulturelle Studien am griechisch-deutschen und polnisch-deutschen Beispiel" (fondation soutenant des recherches interculturelles se référant à la littérature grecque et allemande resp. polonaise et allemande).

- c) **Gema DOMÍNGUEZ-GONZÁLEZ**, (University of Alcalá): *Games to Overcome the Language Barrier in Irene Vallejo's The Bowman's Whistle*.

The re-telling of Greek and Roman mythology written by women is nowadays a successful publishing phenomenon. The case of Irene Vallejo's *The Bowman's Whistle* (*El silbido del arquero*, 2015) might be the best example of it in the Spanish narrative scene. She re-interprets the Book 4 of Virgil's *Aeneid* from a polyphonic point of view to ponder on love and war. Specifically, this proposal focuses on the voice of Ana (Dido's foster sister) who will teach Yulo (Aeneas's son) to understand her language while playing together despite the constant threat of violence. They will eventually decipher the hero's story by drawing the «speaking doodles» of the Phoenician language. Therefore, Vallejo claims that the main source of learning at this stage of life is gaming.

It is also worth noting that there is an obvious connection between this episode and the fact that the Roman Empire itself educated its population with this same story since the 3rd century.

Gema Domínguez-González is a full-time Predoctoral Researcher at the University of Alcalá (Madrid, Spain). Her thesis studies the current publishing phenomenon in which women writers re-interpret Greek mythology in the 21st century. She is a member of GILCO (Research Group on Contemporary Literature) and EGEAM (Gender Studies in the Ancient and Medieval World). She also is an organizing committee member of the award "International Meeting Espacios Míticos" of the University of Alcalá, which has been held annually since 2013. She currently collaborates with other colleagues for *Contrapunto: A Magazine of Literary and Cultural Criticism*, which she has managed between 2018 and 2020.

Atelier 61 / Panel 61: "Game, chance and fate 2"

HYSNI KAFAZI, (University of Szeged): *The Gambler's Anguish: An Existentialist Reading of Necip Fazıl Kısakürek's Drama*, **DEISE QUINTILIANO**, (Université de l'État de Rio de Janeiro): *Les jeux ne sont jamais faits*, **CAMILLE ROUSSEAU**, (Sorbonne Université): *La loterie : degré zéro du jeu et spéculation narrative*.

Cet atelier est en binôme avec Atelier 48. / This panel is paired with Panel 48.

- a) **Hysni KAFAZI**, (University of Szeged): *The Gambler's Anguish: An Existentialist Reading of Necip Fazıl Kısakürek's Drama*.

The plays of Turkish author Necip Fazıl Kısakürek (1904-1983) prominently feature settings like gambling dens, or portray characters that are addicted to gambling. Despite his reputation as a religious writer and thinker, Kısakürek was a notorious and later allegedly reformed gambler himself, and he uses such literary choices primarily to depict the spiritual crisis of his characters and the moral decay of modern society at large. However, an overlooked aspect of his works is their philosophical dimension. An existentialist reading of Kısakürek's plays, with parallels to Dostoevsky's *The Gambler* and Sartre's famous example of the gambler in *Being and Nothingness*, reveals the presence of themes like existential anguish in the face of the past and the future, uncertainty, the burden of freedom, and the consequences of deliberate choices. While plays like *Para* (*Money*, 1941) and *Reis Bey* (*The Judge*, 1964) depict gambling dens as a liminal space where characters transition towards a new outlook on life and authentic choices, *Parmaksız Salih* (*Fingerless Salih*, 1948) is entirely rooted in the characterization of a gambling addict, reflecting his anguished existence and renewed sense of responsibility. Taking these three plays as primary examples, this paper examines the effect of gambling environments and characters in depicting existentialist notions and dilemmas, thus providing a different reading and a novel perspective to a previously neglected dimension of Kısakürek's drama.

Hysni Kafazi is a PhD student at the University of Szeged, Department of Comparative Literature. He obtained his BA and MSc in English Language and Literature with honours from Beder University College, Albania. His major field of interest is modern drama, and his research focuses on the existentialist aspects of the drama of American playwright Tennessee Williams and Turkish writer Necip Fazıl Kısakürek.

b) **Deise QUINTILIANO**, (Université de l'État de Rio de Janeiro): *Les jeux ne sont jamais faits*.

Dans un passage de *L'être et le néant*, Sartre (1943, p. 44) affirme que "le jeu est une sorte de repérage et d'investigation. L'enfant joue avec son corps pour l'explorer, pour en dresser l'inventaire: le garçon de café joue avec sa condition pour la réaliser". En fait, il y a dans la littérature sartrienne un foisonnement d'éléments qui nous permettent de la rapprocher de la notion de jeu. Son existentialisme met l'accent sur l'idée selon laquelle l'individu est jeté dans l'existence sans son consentement, mais qu'il est libre de créer sa propre essence à travers ses choix et ses actions. Dans ce sens, les décisions et les actes des personnages de Sartre peuvent être interprétés comme des "mouvements" dans le jeu de l'existence, où les enjeux sont la liberté, l'authenticité et la responsabilité. La vie, dans la perspective existentialiste sartrienne, peut être considérée comme une forme de jeu où chaque individu est confronté à des possibilités infinies et doit décider comment jouer son rôle. Le garçon de café, d'après Sartre, joue un rôle stéréotypé en adoptant une attitude servile et mécanique dans son travail, ce qui pourrait être considéré comme un "jeu" entre la contingence et la liberté. Cette attitude est une forme de "mauvaise foi", où le garçon de café nie sa liberté et se laisse emprisonner par les attentes sociales et les rôles préétablis. Il agit comme s'il était simplement un objet déterminé par son travail, au lieu de reconnaître sa capacité à choisir et à créer sa propre existence. Il en est de même pour Poulou – surnom du Sartre enfant – qui, par le truchement du jeu, dans l'autobiographie *Les mots*, dénonce et démantèle les fondements de l'éducation aliénante dont il a hérité.

Deise Quintiliano est Professeure d'université à l'Université de l'État de Rio de Janeiro. Docteure ès Lettres Néo-latines elle enseigne en niveau Licence et est directrice des Travaux de Recherche en Master 2 et Doctorat. Elle est également coordinatrice du Groupe de Recherche « Groupe d'Études Sartriennes » et Membre du Groupe de Recherche « Les Écritures de Soi » auprès du CNPq ; Membre du GES « Groupe d'Études Sartriennes » de Paris. De plus, elle est l'auteure d'une trilogie consacrée à Sartre au Brésil.

c) **Camille ROUSSEAU**, (Sorbonne Université): *La loterie : degré zéro du jeu et spéculation narrative*.

Je propose de m'intéresser au motif du jeu sur le mode de la loterie dans deux œuvres littéraires et une œuvre cinématographique : « La Loterie à Babylone », une nouvelle de Borges, *Vernon Subutex* de Virginie Despentes, et le film *Slumdog Millionnaire* réalisé par Dany Boyle.

Dans ces trois œuvres la loterie fait partie de la diégèse, mais son importance y est graduelle. Dans *Vernon Subutex*, l'un des personnages, Charles, a gagné au loto, mais a continué de vivre dans une relative misère sans en informer personne, jusqu'à sa mort, préférant spéculer sur la somme plutôt que de la dépenser. Dans *Slumdog Millionnaire*, s'il s'agit d'un jeu télévisé et non d'un loto classique, le personnage principal Jamal Malik en fait une loterie puisqu'il ne joue pas, mais se souvient simplement. La loterie devient l'embrasseur de la narration, puis le *deus ex machina* permettant le happy ending Bollywoodien. Enfin, « La Loterie à Babylone » nous apparaît comme la radicalisation de ce motif. La promesse du loto, qui veut que l'on ait tout à y gagner, inclut progressivement ici la possibilité de tout y perdre, avant de devenir le mode d'organisation de la société elle-même, redistribuant périodiquement pouvoir et statuts.

Le jeu sera donc abordé via une « relation thématique ». Il s'agira de montrer que la loterie constitue le degré zéro du jeu. La seule participation fait jeu, et ne coûte presque rien. Les contrastes y sont des plus violents ; les chances de gagner sont minimales, mais le gain, vertigineux. Celui qui joue peut s'imaginer toutes les vies que lui offrirait la mise, celui qui gagne accède effectivement à la possibilité de transformer sa vie.

Après un master recherche en Lettres Modernes à Paris Sorbonne (IV) **Camille Rousseau** a étudié le russe et le chinois à l'INALCO, dans la perspective de futures recherches en littérature comparée. Elle a ensuite passé l'agrégation externe de Lettres Modernes, obtenue en 2024.

Atelier 62 / Panel 62: “Game, literature and digital world 2”

PAOLO DIAS FERNANDES, (CELIS, Université Clermont-Auvergne) et/and **MARINE BAUGÉ**, (CERCL, Lyon): *Le jeu vidéo comme œuvre littéraire : les littératures et le “narrative design”*, **TÜNDE VARGA** et/and **TAMÁS SÜLE**, (Hungarian University of Fine Arts, Budapest): *Multimedial Games: Calvino’s The Castle of Crossed Destinies and its Influence on an Experimental Artistic Project, “Metadia” (2023)*, **LAN DONG**, (University of Illinois Springfield): *Gaming in/between Panels: Gene Luen Yang and Mike Holmes’s Secret Coders*.

Cet atelier est en binôme avec Atelier 49. / This panel is paired with Panel 49.

a) **Paolo DIAS FERNANDES**, (CELIS, Université Clermont-Auvergne) et/and **MARINE BAUGÉ**, (CERCL, Lyon): *Le jeu vidéo comme œuvre littéraire : les littératures et le “narrative design”*.

Un jeu vidéo, par bien des aspects, peut être présenté comme une œuvre, sinon littéraire, a minima marquée par un jeu narratif prédominant qui relève parfois de l’œuvre d’art, de l’objet d’innovation, ou encore de la recherche d’expérience pour un joueur qui demande une immersion toujours plus complète dans un univers fait spécialement pour lui. Afin d’assurer cette plongée au cœur d’un autre monde, face à un joueur qui n’est pas dupe, les concepteurs de jeux doivent redoubler d’efforts. Car si le jeu n’a pas la profondeur nécessaire derrière la jolie façade d’effets spéciaux, il abandonne l’univers créé, cheminant déjà vers un autre qui, il l’espère, satisfera ses envies d’évasion. Le succès derrière l’« univers captivant » d’un jeu vidéo réside peut-être dans sa narration, nourrie d’une multitude de *media*, parmi lesquels la littérature domine. La grande diversité des genres apparentés et des thèmes mobilisés, de la réécriture à l’adaptation, ne font que confirmer cette immédiate impression : le jeu vidéo puise dans les littératures une précieuse matière. Aussi, le narrative design qui en mettant en regard les poétiques et les stylistiques du champ littéraire propose de construire cette narration nouvelle pour un *medium* encore neuf.

Notre communication s’organisera autour d’une brève présentation de ce qu’est le narrative design et de l’intérêt qu’une approche littéraire peut lui apporter. La transmédialité entre les littératures et le jeu vidéo sera ainsi mise en évidence. De nombreuses œuvres, de Homère à George Orwell en passant par Dante Alighieri ou Jules Verne, sont adaptées, de façon explicite ou parfois plus subtile en jeux vidéo. L’influence des littératures permet ainsi de proposer des jeux plus immersifs, et d’attirer un public joueur d’abord lecteur, désireux d’entrer plus intensément dans les œuvres qu’il affectionne. La narration dans le jeu vidéo se réinvente et propose de nouvelles façons de raconter une histoire, plus interactive, moins linéaire, qui s’adapte au joueur, créant une expérience différente pour chacun. Ainsi, notre communication propose la présentation de quelques pistes d’études comparatistes entre narrative design et littérature en mettant en lumière leur intérêt pour la recherche sur les littératures et les game studies. C’est la proposition d’une passerelle entre deux mondes différents qui demeurent trop hermétiques malgré leurs évidentes convergences qui nous invite à penser le jeu comme une autre littérature.

Marine Baugé est narrative designer. Elle est titulaire d’un master en littérature générale et comparée et création littéraire. Elle préside la section lyonnaise du CERCL où elle anime un atelier de création de jeux narratifs pour des étudiants en lettres ou en game design.

Paolo Dias Fernandes est doctorant contractuel Graduate Track « Humanités numériques » au sein du CELIS, à l’Université Clermont-Auvergne. Sa thèse en littérature générale et comparée vise à étudier les liens entre les représentations poétiques et numériques du territoire et les notions de cultures territoriales dans les littératures poétiques écossaises, françaises et portugaises.

b) **Tünde VARGA** et/and **Tamás SÜLE**, (Hungarian University of Fine Arts, Budapest): *Multimedial Games: Calvino’s The Castle of Crossed Destinies and its Influence on an Experimental Artistic Project, “Metadia” (2023)*.

It is well known that the study of cybernetics and combinatorics had a significant impact on the Oulipo group’s and Calvino’s exploration of textual possibilities. In his notes to *The Castle of Crossed*

Destinies, Calvino claims that the tarot cards he used “were a machine for constructing stories” (126). According to N. Berkman (2022), the novel can be seen as a creative representation of the Oulipian idea of chance (267).

However, what is very rarely given account of is that the first edition of *Il Castello* of 1969 [1973/75] is actually an art catalogue, in which the novel replaces the usual art historical, descriptive text that one would expect about the Bergamon-Visconti Tarot cards. The game Calvino plays in writing the novel for the album, on the one hand, is a combinatory game of fixed elements (cards/images) –which is also influenced by Propp’s and Lotmann’s theory. On the other hand, a game with images and words that traditionally belong to the trope of ekphrasis.

The conference paper, on the one hand, will provide a historical analysis of this dual experimental game in which two mediums take turns to “kybern” the narrative within the framework (or confine) of a unique art catalogue.

On the other hand, it will present a contemporary experimental art project for which Calvino’s novel served as a methodological example. Tamás Süle’s artwork, *Metadia*, is a hypertext-based game that starts from Calvino’s book. But whereas Calvino’s work is a combinatory image-text (“Cibernetica e fantasmia”), Süle’s art work is an interactive game which combines images, texts and music. This multimedial, multi-choice and multilingual story, very much like Calvino’s book is a combinatory play on several literary references from Kafka to Borges or Hungarian authors like Erdély.

The conference paper will present the work, the creative process and its structural analysis pointing out Calvino’s indispensable role in the formation of multimedial, rhizomatic art works.

Dr. habil. **Tünde Varga** is an Associate Professor at the Department of Art Theory and Curatorial Studies, The Hungarian University of Fine Art, Budapest. She holds a PhD in Comparative Literature. Her field of research is contemporary art, visual culture, art theory, contemporary documentary, curatorial and museum studies. Her recent book is on contemporary art practices: *Crossing Borders: The Cultural and Social Context of Contemporary Art* (2019).

Tamás Süle is a Budapest-based media artist and graphic designer. He holds an MA in Intermedia art from the Hungarian University of Fine Arts, Budapest. His diploma work is a hypertext-based mobile application, *Meta-dia*.

c) **Lan DONG**, (University of Illinois Springfield): *Gaming in/between Panels: Gene Luen Yang and Mike Holmes’s Secret Coders*.

Geared toward middle-school-aged readers, Gene Luen Yang and Mike Holmes’s graphic narrative series *Secret Coders* (2015-2018) begins with Chinese American girl Hopper Gracie-Hu’s transfer to a new school, the Stately Academy. One of the best-known Asian American comics writer-artists, Yang has published comics and graphic narratives for children, young adults, and general readers. Many of his publications promote cultural diversity, acceptance and respect for differences, and comics medium’s values as an educational tool. This presentation examines how Yang and Holmes’s *Secret Coders* use comics’ formal features to evoke the game and gaming in literature, education, and computer programming. First, the presentation discusses the artists’ deliberate strategy of creating an interactive experience. Instead of chapter numbers, Yang and Holmes use a robot bird with specifically programmed eyes, thus prompting the reader to become an active participant and practice the Logo programming language embedded in the narratives. Next, the presentation addresses the game and gaming as representation of playing and learning among middle-schoolers. Hopper, Eni, and their school peers are curious to explore outside the classroom, which leads to new discoveries and learning experiences. Thirdly, this presentation examines how the artists construct and invite the audience to read and view the graphic narrative as a game, thus connecting gaming with art, literature, and computer programming. Ultimately, *Secret Coders* presents compelling visual storytelling in which games and gaming, portrayed directly and indirectly in and between the comics panels, provide productive ways for the young characters to learn about themselves and the world around them.

Lan Dong is the Louise Hartman and Karl Schewe Endowed Professor in Liberal Arts and Sciences and Professor of English at the University of Illinois Springfield. She teaches Asian American literature, children's and young adult literature, comics and graphic narratives, and comparative literature, and has published numerous articles and essays in these areas. She is the author or editor of several books, including *Reading Amy Tan*, *Mulan's Legend and Legacy in China and the United States*, *Transnationalism and the Asian American Heroine*, *Teaching Comics and Graphic Narratives*, *Asian American Culture: From Anime to Tiger Moms*, and *25 Events That Shaped Asian American History*.

Atelier 63 / Panel 63: "Playing with the reader 2"

DRAGOȘ IVANA, (University of Bucharest): *Readers as Fictional Game Players: The "Billiards Table" Trope in Cervantes's Novelas Ejemplares*, **EDMUND CHAPMAN**, (Maynooth University): *Reading, Decoding and Hidden Knowledge: Conspiratorial Reading against Antisemitism*, **JIA GUO**, (Sorbonne Université): *Brothers : un jeu carnavalesque*.

Cet atelier fonctionne avec les Ateliers 50 et 75. / This panel works with Panels 50 and 75.

a) **Dragoș DONG, IVANA**, (University of Bucharest): *Readers as Fictional Game Players: The "Billiards Table" Trope in Cervantes's Novelas Ejemplares*.

Similar to *Don Quixote*, which Cervantes dedicates to the "desocupado lector" (the idle reader), his *Novelas Ejemplares* address a relaxed audience that is supposed to act as players when reading the collection of stories. As such, Cervantes straightforwardly announces in the Prologue that "my intention has been to place in the square of our republic a billiards table where each can go to entertain himself". Taken as "a billiards table" (mesa de trucos), Cervantes's *Novelas* prepare the reader to enter a world full of fictional games and tricks which turn the act of reading into pleasurable and, more importantly, sociable amusement. My aim in this paper is to focus on the "billiards table" as a trope underlying Cervantes's volatile fiction, which transcends the boundaries of gender, race, class, on the one hand, and those of what is familiar, conventional and unforbidden, on the other. At the same time, I claim that the "billiards table", which metaphorically brings forth the idea of chance, rather than providence, is a strategy whereby Cervantes mixes genres, transgresses codes and identities, thus making readers think through complex textual permutations of exemplarity in pedagogical terms and, more significantly, muse on their own complicity in the vices depicted in the stories. In this light, I would like to suggest that *Novelas Ejemplares* is a perfect illustration of *serio ludere*, in that the playful subject matter of the tales is inextricably linked to its ethical dimension.

Dragoș Ivana is Associate Professor of English and Head of the English Department of the Faculty of Foreign Languages and Literatures of the University of Bucharest. His main research interests are English literature, early American literature, Cervantes studies, critical theory and city studies. He is treasurer of the Romanian Society for Eighteenth-Century Studies, delegate member of the Executive Committee of the International Society for Eighteenth-Century Studies and book reviewer of the Journal of the European Society of Comparative Literature. He was the recipient of several doctoral and postdoctoral research scholarships at the University of Kent, the Bodleian Library, the British Library, Chawton House Library, and Vanderbilt University. In 2018 he was appointed Fulbright Ambassador to the University of Bucharest. Ivana has published extensively on novel theory and the reception of Cervantes in Eighteenth-century England. His current project focuses on representations of quixotism in the early American novel.

b) **Edmund CHAPMAN**, (Maynooth University): *Reading, Decoding and Hidden Knowledge: Conspiratorial Reading against Antisemitism*.

Critical reading itself can be thought of as a game or puzzle, based on "decoding" texts. Conspiracy theories are similarly a form of (over-)interpretation of signs. In this paper, I outline a concept of "conspiratorial reading" – a form of reading that presents itself as decoding texts, and then building upon this decoding to suggest a hidden body of knowledge, accessible only through the revelation the reader provides; reading almost becomes a form of fantasy worldbuilding. Due to the profound links between conspiratorial thinking and antisemitism, I suggest that this model of conspiratorial reading is

especially useful for understanding the work of several prominent twentieth-century Jewish writers who were themselves victims of antisemitism. These writers invert or parody the exclusionary logic of antisemitism, through practising conspiratorial reading that suggests “knowledge” that is anti-fascist and inclusive. In this paper, I focus on the examples of Hannah Arendt and Georges Perec. Arendt’s writing on the trial of Adolf Eichmann, suggesting that he no longer speaks German but only “officialese”, subverts the trope of a secret Jewish language by suggesting that it is Nazi officials who speak a hidden language masquerading as German. Perec, famous for his literary games, tricks and puzzles, puts the reader in the position of a conspiracist in *W ou le Souvenir d’Enfance*. The reader must “decode” the relationships between the three parts of the text, and the text’s allegory of antisemitic violence. Yet, in continually questioning the accuracy of his own memory, Perec’s narratorial voice is sceptical and seemingly anti-conspiratorial. These writers show that conspiratorial modes of thinking are not anomalous, but central to post-Second World War European literature and philosophy. Equally, they show that such thinking need not be based on fear and prejudice, but can be a form of literary game, or even enact liberatory politics.

Edmund Chapman is an IRC Government of Ireland Postdoctoral Fellow at Maynooth University. His current project, “The Language of Refuge: Transnational Writers, Antisemitism and “Home”” focuses on Jewish refugee writers who wrote in a language other than their “mother tongue”, and considers the links between linguistic nationalism, antisemitism and concepts of community. Edmund is the author of *The Afterlife of Texts in Translation: Understanding the Messianic in Literature* (2019). His most recent published article is “Language, Soil and “Jewish” Alienation in Levinas and Adorno” (2024). Edmund is a co-editor of *New Voices in Translation Studies*.

Atelier 64 / Panel 64: “Games and literary genres 2”

MILÈNE LANG, (Sorbonne Université): *La nouvelle de l’artiste : le genre littéraire comme un jeu*, **ÖMER RAFİ ÇİÇEK**, (Boğaziçi University) et/and **KUDRET DERELİ**, (Istanbul University - Cerrahpaşa): *Tracing Oral Tradition and Performing in Fifteenth-Century Manuscripts: A Case of Turkish Epics*, **ROSANNE BEZERRA DE ARAÚJO**, (Université Fédérale de Rio Grande do Norte): *La poésie comme jeu dans l’œuvre de João Cabral de Melo Neto*.

Cet atelier est en binôme avec Atelier 51. / This panel is paired with Panel 51.

a) **Milène LANG**, (Sorbonne Université): *La nouvelle de l’artiste : le genre littéraire comme un jeu*.

Quand ils développent leur théorie de la littérature qu’ils lient à celle des genres littéraires, les romantiques allemands se saisissent de la *Novelle* pour en faire la forme privilégiée de la mise en fiction de la création artistique sur laquelle ils s’interrogent. Concevant une théorie qui se réalise et s’affine dans l’exercice littéraire, les novellistes romantiques jouent alors avec d’autres genres comme le *Künstlerroman* et avec ses thèmes et topoï. La nouvelle de l’artiste constitue un genre critique d’abord car elle suppose une crise, une situation antithétique (la figure de l’artiste n’y parvient pas à créer), et ensuite car les caractéristiques du genre sont appréhendées comme les règles d’un jeu où se jouent le statut de l’artiste, la possibilité et la définition de son activité. Car, lorsque les romantiques allemands se tournent vers la nouvelle pour dire cette création artistique, le statut de l’artiste dans la société a évolué : c’en est fini du mécénat et des corporations d’artistes. La liberté et l’autonomie deviennent essentielles pour définir le geste créateur, comme elles participent dans le même temps de la notion de jeu qui semble définir la nouvelle de l’artiste. Les règles y sont autant des espaces de liberté que des contraintes à interroger et à dépasser, et, chez Tieck notamment, la nouvelle de l’artiste est conçue comme une théorie et une pratique de la création artistique qui imprime une définition de l’art et de l’artiste qui sera perpétuellement rejouée, comme chez E.T.A. Hoffmann. Pourtant, loin d’être un genre unanimement universel, la nouvelle de l’artiste devient, dans la réception française des romantiques allemands et chez Balzac en particulier, l’occasion de se distinguer, en proposant une variante française du genre où, derrière la parodie et les stéréotypes, se jouent autant la question de la littérature nationale que la définition de l’art.

Milène Lang travaille actuellement à la réalisation d'une thèse en littérature comparée dirigée par Bernard Franco et intitulée « La nouvelle de l'artiste (1819-1996) : aspects d'un genre littéraire ». Pour son doctorat, elle a été accueillie comme Visiting Research Fellow à l'Università di Napoli Federico II où elle participe à l'*Osservatorio sul romanzo contemporaneo*. Titulaire d'une agrégation de lettres modernes, elle a animé des TD de traductologie allemande à Sorbonne Université. Parallèlement à son cursus universitaire, elle enseigne dans le secondaire. Elle a participé au Colloque International et interdisciplinaire « Les synesthésies : entre esthétique de la perception et phénomène intermédial » (Sorbonne Université) organisé par Bernard Franco et Irène Gayraud en octobre 2019. Elle a rédigé plusieurs recensions d'ouvrages pour la revue *Acta Fabula* et elle est rédactrice pour la revue culturelle *Zone Critique*.

- b) **Ömer Rafi ÇİÇEK**, (Boğaziçi University) et/and **Kudret DERELİ**, (Istanbul University - Cerrahpaşa): *Tracing Oral Tradition and Performing in Fifteenth-Century Manuscripts: A Case of Turkish Epics*.

Manuscripts written in Turkish during the Middle Ages have always captured the interest of scholars conducting research in fields such as history, literature, and folklore. The examination of these written works entails a highly challenging task due to the necessity of adopting a comparative perspective on various communities with different literary and historical genres. The purpose of this article is to provide an in-depth look, particularly into a small portion of the corpus produced in the complex political environment of Late Medieval Anatolia, where different languages, scripts, and genres competed. While tracing references to oral expressions in written texts, this study specifically focuses on four manuscripts that reflect the world of Turkish-speaking communities in Anatolia during that period: *Dede Korkut Oğuz-nâmeleri*, *Battal-nâme*, *Saltuk-nâme*, and *Dânişmend-nâme*.

In this study, firstly, to better understand the nature of the oral communication forms discussed in the four manuscripts under examination and the processes of transition to written form, an exploration of the cultural-historical context in which they were produced will be undertaken. Subsequently, oral expressions found in the manuscripts will be approached in four dimensions. In the first dimension, as oral culture constituted the primary communication domain in medieval Anatolia, traces of interpersonal performances and the transitions of epic figures from heroism to spirituality will be pursued. In the second dimension, through the depiction of the environments where oral expressions are narrated in the texts, clues about the time and place of the execution of these narratives will be identified. Another point of focus will be attempting to determine the forms of the spoken language used in written texts and their similarities with other oral folklore genres of the period. Lastly, the study aims to demonstrate the mutual flow between spoken and written aspects in the textual transition between speech and writing.

As a result, a historical-ethnographic understanding of Late Medieval Anatolia will provide an opportunity for a more detailed exploration of oral performance in the multi-layered cultural context. Thus, a versatile approach can be adopted towards written texts that bear many traces of oral expression.

Ömer R. Çiçek (He/Him/His) completed his undergraduate studies with the first rank and high honor degree at Boğaziçi University, spending one semester of his undergraduate education at Leiden University. Previously, he graduated with the first rank and high honor degree in Turkish Education, both at the undergraduate and graduate levels, from Hacettepe University. He received education in ceramics at Boğaziçi University Fine Arts Department and engaged in disability studies at Lund University. He worked as a project assistant at Sabancı University Digital Humanities Laboratory on the project titled "Aesop Alla Turca: Examination of Aesop Translations from the Pre-Tanzimat Period in the Context of Cultural Translation." He worked also worked as a project assistant at Boğaziçi University Nazım Hikmet Cultural and Art Research Center on the project titled "Nazım's Story: A Database Documentary Project." Çiçek is currently pursuing his master's degree in Turkish Language and Literature at Boğaziçi University. Besides academia, he is interested in ceramics, miniatures, and traditional dishes.

Kudret Dereli (She/Her/Her) successfully complete her undergraduate education in Turkish Teaching at İnönü University. Subsequently, diction and broadcasting-hosting training was received at Ankara Academy of Communication Sciences. As a result of this training, hosting activities were engaged in at various places. She continued her education (Master's level) in the field of Turkish education. She then worked as a columnist for *Kurtuluş Newspaper* for which she did readings and studies related to literature and writers. Her current doctoral work focuses on Turkish education, more specifically on Turkish programs and textbooks. Additionally, she teaches Turkish to foreigners at universities such as Istanbul Aydın University, Topkapı University, and Beykent University. She has also worked as an instructor in various projects, including International Blue Crescent (IBC).

- c) **Rosanne BEZERRA DE ARAÚJO**, (Universit  F d rale de Rio Grande do Norte): *La po sie comme jeu dans l' uvre de Jo o Cabral de Melo Neto*.

Cette  tude vise   analyser la po sie du po te br silien Jo o Cabral de Melo Neto (1920-1999), en cr ant un dialogue entre le jeu et la litt rature, en soulignant que le jeu est la force motrice de la cr ation po tique. Nous constatons que l'influence esth tique de Jo o Cabral provient aussi d'artistes fran ais, en particulier St phane Mallarm  et Paul Val ry, auxquels il a d di  des po mes et fait des allusions dans son  uvre. Je cherche   mettre en  vidence Jo o Cabral comme l'un des repr sentants du modernisme br silien et   d montrer que la pertinence de l' tude de la pr sence d'une esth tique fran aise dans sa po sie est un sujet essentiel dans le domaine de la Litt rature Compar e. Je propose de faire le lien entre la po sie de Jo o Cabral et l'esth tique de l'Oulipo en termes d'application de principes math matiques   la litt rature, de contrainte du langage et de contention de la forme. Jo o Cabral est connu pour avoir inaugur  la "po sie du moins", une po sie qui  limine les exc s du langage.   la mani re de Mallarm , Cabral soutenait que la po sie devait passer par un processus de d r fication pour que les mots acqui rent de nouvelles significations. Son obsession pour le chiffre quatre, que l'on retrouve dans les strophes en quatre vers comme quatre carr s ou la face du d    quatre points, nous rappelle la r flexion esth tique oulipienne sur la mani re d' crire et l'importance accord e   la forme. Je pars des th ories entre jeu et po sie, comme Roger Caillois (1958) et Johan Huizinga (1938), pour qui toute po sie na t du jeu. Dans la pr sentation, j'analyserai le po me "La le on de po sie", traduit en fran ais par Mathieu Dosse, dans l'anthologie *Po mes choisis* (2020),   l'occasion du centenaire de la naissance de Jo o Cabral.

Rosanne Bezerra de Ara jo est docteur en Lettres par l'Universit  F d rale de Para ba (2009). Elle est titulaire d'une Master en Litt rature Compar e par l'Universit  F d rale de Rio Grande do Norte (2002), o  elle est actuellement professeure associ e au D partement de Langues et Litt ratures Etrang res Modernes et membre permanent du Programme de Postgraduation en  tudes Linguistiques. Elle a effectu  son post-doctorat au d partement de Litt rature Compar e de l'Universit  du Kent, au Royaume-Uni (2015). Elle est actuellement post-doctorante senior   Sorbonne Universit . Elle est  galement auteur de plusieurs ouvrages : *Travessia do tempo na po tica de Jo o Cabral de Melo Neto* (2021); *Diagn stico liter rio   luz das seis doen as espirituais de Constantin Noica: Esperando Godot e outros casos* (2017); et *Nihilismo heroico em Samuel Beckett e Hilda Hilst: fim e recome o da narrativa* (2012).

Atelier 65 / Panel 65: "Dramaturgies of the game 2"

SOFIJA TODOROVIC , (University of Belgrade): *Mimicking the Stage: Ludic Elements in Thomas Bernhard's Minetti*, **GERALD DAVID NAUGHTON**, (University of Sharjah, UAE): *Authenticity, Performativity, and Play in Percival Everett's Erasure and James McBride's Good Lord Bird*.

Cet atelier est en bin me avec Atelier 52. / This panel is paired with Panel 52.

- a) **Sofija TODOROVIC **, (University of Belgrade): *Mimicking the Stage: Ludic Elements in Thomas Bernhard's Minetti*.

The presentation analyses different aspects of the phenomenon of playing in Thomas Bernhard's play *Minetti: Portrait of the Artist as an Old Man* (1976), with a focus on the ludic element of the protagonist's unofficial acting performances and its relationship with the status of the carnival and carnivalesque dimension in the piece (New Year's Eve costumed celebration; James Ensor's grotesque mask for the role of King Lear). A special attention is given to the (ex-)actor Minetti, performing the role of Shakespeare's King Lear (with whom he identifies) in front of a mirror, in the solitude of his sister's attic in Dinkelsbühl; as well as his fairly spontaneous "act" in the hotel lobby in Ostend, on New Year's Eve. Particular emphasis is placed on the analysis of the symbolical pluralism of the motif of the mirror (attic in Dinkelsbühl) and Minetti's silent "interlocutors" (hotel lobby), which serve as a substitute to a real audience. The mocked stages and Minetti's "unofficial acting" are examined in relation to the concept of the (children's) game, its imitational nature and the problem of identity (crisis). We argue that unofficial space is what connects Minetti's off-stage acting, (children's) game and the Bakhtinian notion of carnival. Minetti, however, fails to achieve satisfaction from his game-like performances and their improvisation (unlike the participants of the carnival/game). Although to some extent compensatory, Minetti's (improvised) "performances" cannot fulfil one of the primal functions (public function) of the art of acting and, therefore, they do not gain the actor his professional accomplishment. The aim of the presentation is to indicate the ludic quality of Minetti's non-public performance and the compensatory (yet never fully satisfactory) function of this almost child-like game of mimicking staging acts and performing in public, played by a delusional ex-actor.

Sofija Todorović is a Ph.D. student in Literature and a Junior Research Assistant at the University of Belgrade, Serbia. She received her BA in Serbian Literature and Language, and Comparative Literature in 2021 and her MA in Serbian Literature in 2022 from the same university. During her MA studies she was an exchange student at the Faculty of Arts and Humanities, University of Cologne, Germany. Focusing on 20th century literature and comparative studies, her interests centre around intertextual, interdisciplinary, intercultural text research, as well as the myth studies and the problems of reinterpreting literary tradition. She has published papers in scholarly journals and has participated in several national and international conferences.

- b) **Gerald D. NAUGHTON**, (University of Sharjah, UAE): *Authenticity, Performativity, and Play in Percival Everett's Erasure and James McBride's Good Lord Bird*.

This paper examines the ironic treatment of roleplay and racial authenticity in two contemporary African American novelists, Percival Everett and James McBride. Both writers deal parodically with tropes of passing and racial belonging, illustrating a satirical reinvestigation of notionally "authentic" models of racial identity. My paper will consider "play" both in terms of "roleplay", or the performance of "inauthentic" racial identities, and at the level of textual "games" that both texts play with their readers. Everett's *Erasure* (2001) challenges and reverses some major assumptions about race. Its protagonist, an African American author, is told by his agent that his writing isn't "black enough", and responds by writing a Blaxploitation novel, *My Pafology*, which is so obviously stereotypical as to be a clear parody. Unexpectedly, the book becomes a commercial and critical success, praised for capturing the "authenticity" of urban, black America. *Erasure* thus plays with the long tradition of racial passing, ultimately suggesting that black "authenticity" is itself another form of performativity. Similar reversals occur in McBride's *The Good Lord Bird* (2015), where the black male protagonist, ironically "passes" as a mixed-race female. From its outset - a literally "unbelievable" prologue parodying the authenticating documents of nineteenth-century slave narratives - McBride's novel playfully draws attention to its own untruthfulness. In a key passage, the novel considers the various roles that its protagonist has been playing, concluding that "you can play one part in life, but you can't be that thing." "You just play," he tells us, "You're not real." Yet, notions of the real lead us only into further levels of performativity. In both texts, then, all forms of racial essentialism collapse under the weight of the roles (and games) that their characters play. Both Everett and McBride ultimately suggest that there is no "real," unraced identity beyond racial, mixedracial, or postracial play.

Gerald David Naughton is Associate Professor of American Literature at the University of Sharjah. He received his PhD from University College Dublin, where he specialized in nineteenth- and twentieth-

century African American literature and culture. His other research interests include comparative American literature, postwar American fiction, and transnational literatures. His essays have appeared in such journals as *CLCWeb*, *African American Review*, *Symplokē*, *Ariel: A Review of International English Literature*, and *Critique: Studies in Contemporary Fiction*.

Atelier Ludique / Ludic Workshop: “Game as Narrative / Narrative as Game in the Early-Modern Period”

HANNAH FREUNDLICH, (University of Oslo).

Hannah Freundlich recently defended her Ph.D in comparative literature at Sorbonne Paris Nord, focusing on women and play. She is a member of SARI (Société d'Activités et de recherches sur les mondes Indiens) and is currently doing post-doctoral research on literary games at the University of Oslo in Norway.

Atelier 66 / Panel 66: “Fictions of the game 3”

PIRJO SUVILEHTO, (University of Oulu): *Philosophical Perspectives on Tove Jansson's Fantastic Stories of Moomins through Walter Benjamin's Ideas of Play and Playfulness*, **ABA-CARINA PÂRLOG**, (West University of Timișoara): *Neurosis and Conviviality in Margaret Atwood: The Game of Little Girls*, **ORSOLYA MILIÁN**, (University of Szeged): *'00111100 00111110': Gamer Fictions in 21st Century Hungarian Literature*.

Cet atelier fonctionne avec les Ateliers 41 et 66. / This panel works with Panels 41 and 66.

- a) **Pirjo Suvilehto**, (University of Oulu): *Philosophical Perspectives on Tove Jansson's Fantastic Stories of Moomins through Walter Benjamin's Ideas of Play and Playfulness*.

The study focuses on philosophical perspectives in Tove Jansson's Moomin fantasy novels, especially the theatrical play in the novel of *Dangerous Midsummer* (*Farlig Midsommar*, 1954). The perspectives are derived with Walter Benjamin's ideas of play as a metaphor. This is considered especially in early childhood literature education. The objective of this research is achieved through close readings and a bibliotherapeutic approach, the relevance is in literary reflections associated with philosophical reflections giving perspectives towards post-human ideas. What if life itself is a constantly continuing act of play? Moomin creatures (non-humans) acting as humans, and the sudden theatrical play, will make the story metaphorical, ironic, offering reflections on humanity in a sudden waterflow. The theoretical background consists of ideas of Benjamin added with the view of post human theory and new animal turn. Accompanied with bibliotherapeutic approach the text interpretation and reflection approaches ideas of play, and the societal level where literature leads to awakened ideas of, where we stand as humans and non-humans. Data consists of non-human characters in Jansson's literature works. The paper will discuss findings from cases where Moomin creatures are creating a theatrical performance and survival amid a sudden onset of a catastrophe. Non-human creatures as representations of humans in children's literature, and the theatrical play in literature, moves us towards Benjamin's ideas and consciousness, towards post-human literature education. Theatrical play and world attacked by waterflow and other catastrophes in Jansson's fantastic stories may also lead to post-human ideas, to ethics and literature education that also encompasses the non-humans.

Pirjo Suvilehto holds a PhD, Title of Docent (University of Oulu, literature), Title of Docent (University of Lapland, literary arts and drama education). She is an author and a Researcher. Suvilehto's interests are in themes of literary arts, drama education and bibliotherapy approach. Her recent publication focuses also on post humanism, whereas the existence of more-than-humans is evident: animals do matter. As an author she has published over 40 books: non-fictional books on themes of literary genres, literary arts, animals in cultural contexts, and about bibliotherapy. She has published

five books of poems, many children's picture books, and a few anthologies. Arts-based practices in literature and drama is her main teaching area. Suvilehto lives in Northern Finland, and she works at the University of Oulu.

- b) **Aba-Carina PÂRLOG**, (West University of Timișoara): *Neurosis and Conviviality in Margaret Atwood: The Game of Little Girls*.

In *Cat's Eye*, Margaret Atwood approaches the idea of game at two levels – the literal game – that the girls play, while imitating their mothers who are still under the influence of the formal Victorian age – and the literary game – which forces the narrator to switch from one temporal space to another while grappling with problems caused by both spaces, besides the one determined by the time it took her to turn from a little girl to a mature painter in her fifties.

The literal game presupposes the little girls' interactions that the mature Elaine Riley renders through the eyes of the very young Elaine and that she exposes as the result of faltering relationships between innocent and perfidious children. A convoluted zero-sum game (Bruss, 1977: 158) is played by Elaine and Cordelia, as neither really wants to neglect her goals and the deterioration of their relationship is predictable.

The literary game refers to the experimental identity mirror of the child and of the adult that "gaze" at each other from about four decades' distance. It also comprises the author's toying with Shakespeare's Cordelia, while creating a parody character whose kindness eludes the reader. Atwood's irony is present in Cordelia's parental remarks to her friends showing the girl's efforts of psychologically healing and of driving away her abusive father's influence.

There is no random selection linked to the names of Elaine's friends. They direct us towards her needs while grasping the essence of their character. She starts with the necessity of celebrating friendship (Carol) and ends with the necessity of finding affection (Cordelia, a derivative of the Latin for heart, 'cor'). Intertextuality, viewed as "strategic equivalence" by Herbert de Ley (1988: 43), plays the role of an element in a game of implied literary collages meant to indicate the author's complex way of experimenting with prose.

Dr. **Aba-Carina Pârlog** specializes in British literature. As an associate professor, she has been teaching courses of literature and translation studies for more than 19 years being a member of the English Department, Faculty of Letters, History and Theology, West University of Timișoara, Romania. She is the author of the books *Intersemiotic Translation: Literary and Linguistic Multimodality* (2019), Palgrave, Cham; *The Maelstrom of Postmodernity: Language, Aesthetics and Imagination* (2017), Lincom, München; *Translation and Literature: An Interdisciplinary Approach* (2014), *Harbingers and Agents of Postmodern Literature* (2011), *The Clash between Body and Mind: Orwell, Beckett and Durrell* (2006), West University Press, Timișoara and co-author of *Translating the Body* (2007), Institutul European, Iași. She has published more than 40 articles in journals and volumes at home and abroad and has participated in more than 50 conferences, congresses and symposia.

- c) **Orsolya MILIÁN**, (University of Szeged): *'00111100 00111110': Gamer Fictions in 21st Century Hungarian Literature*.

In their book *Remediation. Understanding New Media* Jay David Bolter and Richard Grusin define remediation as the principle of intermedial exchange. Since "[o]ur culture conceives of each medium or constellation of media as it responds to, redeploys, competes with, and reforms other media" (Bolter and Grusin 55), they argue that each new medium builds on, competes with, and reshapes older media, while older media may borrow content or representational techniques from a newer medium, too. Thus, just as computer games have drawn on literature for their subject matter and narrative, so too has literature been inspired by computer games.

Contributing to the topic of how literature integrates, both thematically and formally, computer games into itself, my paper discusses two contemporary Hungarian literary fictions, Jake Smiles's novel *I Link* (2001) and Balázs Kerber's "strategic verse prose" *Conquest* (2019). These literary works

remediate online role-playing games and strategic computer games, recount stories evolving within the game worlds, and tell metanarratives about game playing. *I Link* is narrated from the homodiegetic perspective of the game addict Jake Smiles (an alias of the novel's mysterious author), who uses PC games as escapism, and sometimes experiences a merging of his own self and the game character in his real world. Kerber's *Conquest*, which remediates the game Civilization IV in its themes, imagery, and characters, and seemingly structures its plot in accordance with the game mechanics, is told from an anonymous heterodiegetic point-of-view. We can construct the figure of *Conquest*'s game player from his or her bodily movements and (mainly) visual perceptions that disclose a sensitive observer of the gamic world, whose visual experiences are mediated through fragmentary, aleatoric descriptions that might be tentatively called ludic ekphrases.

While *I Link*'s protagonist is an immersionist gamer, who, in the end, seems to vanish into the binary code (see the novel's ending line: "00111100 00111110"), *Conquest*'s player is a gamist, who concentrates on overcoming the game's challenges, keeps the ludic world and his or her real world separate from each other, and, in the end, may hit "restart" in order to reach a more satisfying game experience and storyline.

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 "Az ekphraszisz fikciói" [Fictions of Ekphrasis]. She is a senior lecturer at the Department of Visual Culture and Literary Theory, University of Szeged, Hungary. She is the author of more than a hundred articles and two books: *Képes beszéd* [Visual/Figurative Speech], 2009; *Átlépések* [Transgressions], 2012. Her research interests include ekphrasis, intermediality, contemporary Hungarian literature, and the interrelations between popular music and film. She has been a member of the ESCL since 2017.

Atelier 67 / Panel 67: "Literature as a game 3"

LEONOR MARTINS COELHO, (Universidade da Madeira/U. Lisboa): *La plus secrète mémoire des hommes*, de Mohamed Mbougar Sarr: *la littérature comme un jeu combinatoire*, **HENRI GARRIC**, (Université de Bourgogne): *Le jeu comme paradigme du récit chez Walter Benjamin et Rafael Sánchez Ferlosio*, **CĂTĂLIN CONSTANTINESCU**, (University of Iași): *Beckett's Questioning of Play. Waiting for Godot and Endgame as Ludic Experiences*.

Cet atelier fonctionne avec les Ateliers 46 et 59. / This panel works with Panels 46 and 59.

- a) **Leonor MARTINS COELHO**, (Universidade da Madeira/U. Lisboa): *La plus secrète mémoire des hommes* de Mohamed Mbougar Sarr: *la littérature comme un jeu combinatoire*.

À partir de l'idée de littérature comme un jeu – ou comme "une machine narrative combinatoire" (Italo Calvino) – on soulignera que, dans *La plus secrète mémoire des hommes*, de Mohamed Mbougar Sarr, c'est le jeu entre différents "auteurs" (fictifs ou réels) qui s'inscrit dans le roman. Dans un récit à multiples voix et dont l'équation mathématique dans l'indice accentue l'effet d'énigme qui traverse le texte sarrien, le lecteur pourra suivre plusieurs chemins et pistes d'interprétation. La construction parodique résulte d'un assemblage d'histoires et d'un entrelacement de figures dédoublées, accentuant le jeu avec la mémoire, la quête identitaire et la transmission d'un patrimoine culturel et littéraire. Plein d'additions (instances narratives diverses, plusieurs mythographies, nombreux biographèmes, effets récurrents d'intertextualité, différents personnages liés par des destins croisés, dialogues entre écritures ou genres littéraires distincts), ce roman, publié en 2021, permet d'analyser l'individu comme joueur de sa propre histoire, de mettre en scène les histoires de l'Autre, se présentant comme moteur de création donnant à voir une société postmoderne et un monde postcolonial. Un "jeu de rôles" qui accentue, d'une part, l'ambiguïté et le choix d'hypothèses de lectures croisées et, d'autre part, l'intention baroque d'une écriture labyrinthique, reflet d'une modernité liquide, mosaïque et en réélaboration constante. Le livre de Sarr se présente donc comme une machine à construire un lecteur pluriel et, simultanément, des possibilités de lectures. Les dispositifs d'écriture choisis par l'auteur font en sorte que son roman polyphonique soit un "ouvrage" ludique, complexe et déroutant.

Leonor Martins Coelho est enseignante à l'Université de Madère et chercheuse au Centre d'Études Comparées de l'Université de Lisbonne (« Voyage et Utopie » - Groupe LOCUS. Espaces. Lieux et Paysages). Elle dirige actuellement le doctorat en Littératures et Cultures Insulaires et participe régulièrement à des conférences internationales. Elle a (co)organisé des colloques, des conférences et des séminaires. Ses publications les plus récentes sont, par exemple, *Gérard Aké Loba : Utopia e Identidade Pós-Colonial* (2019), *O Teatro de José Saramago. (Im)possibilidades da Utopie* (2022) et *Vício Impune. Textos e Leituras* (2023). Ses essais, articles et notes critiques sont publiés dans des revues nationales et internationales, telles que *Dedalus*, *Colóquio/Letras*, *Limite* et *Reflexos*.

- b) **Henri GARRIC**, (Université de Bourgogne): *Le jeu comme paradigme du récit chez Walter Benjamin et Rafael Sánchez Ferlosio*.

Le lien entre l'œuvre philosophique de Walter Benjamin (1892-1940) et les essais de Rafael Sánchez Ferlosio (1927-2019) est attesté par la reprise explicite de l'article « Destin et caractère » (1919) du premier avec l'article « Carácter y destino » (2004) du second. La rencontre s'effectue donc autour d'une caractérisation du récit ; cette caractérisation sera interrogée dans notre intervention à partir du paradigme du jeu. Ce dernier est en effet convoqué par Benjamin pour caractériser l'œuvre d'art et par Ferlosio pour distinguer les différentes formes de récit ou les différentes formes récits. La confrontation des théories du jeu chez les deux essayistes (dans *Enfance berlinoise*, *Chronique berlinoise*, *Charles Baudelaire*, *Passages parisiens*, chez l'un, dans *Las semanas del jardín*, *Mientras no cambien los dioses nada habrá cambiado* et surtout *God & Guns. Apuntes de polemología* chez l'autre) permet de penser simultanément les dangers aliénants du récit et sa valeur utopique et émancipatrice, selon une approche sociologique (jeu et matière chez Walter Benjamin, jeu et enfance chez les deux penseurs), temporelle (jeu et temps vide chez Benjamin, jeu et temps acquisitif ou consomptif chez Ferlosio) et politique (jeu comme modèle de l'émancipation chez Benjamin, jeu comme modèle de la guerre chez Ferlosio). Après avoir confronté les positions théoriques des deux auteurs, nous proposerons une analyse de leurs écritures émancipatrices du jeu dans leurs récits d'enfance, *Enfance berlinoise* vers 1900 pour Walter Benjamin, les digressions de *God & Guns* pour Rafael Sánchez Ferlosio : comment l'écriture traduit-elle la temporalité spécifique du jeu, dans une rhétorique de la digression (Ferlosio) ou du fragment (Benjamin) ?

Henri Garric est professeur de littérature comparée à l'Université de Bourgogne depuis 2014. Ses recherches portent sur les rapports entre la littérature et les arts (*Parole muette, récit burlesque : les expressions silencieuses aux XIXe-XXe siècles*, 2015), particulièrement sur la bande dessinée (*L'engendrement des images en bande dessinée*, 2013 et *La destruction des images en bande dessinée*, 2022), sur les théories du récit et sur les rapports entre littérature et sciences humaines (au sein de la MSH de Dijon, dont il est le directeur-adjoint, il participe avec des sociologues au projet « POPSU » et dirige le programme de Recherche-action « ERABLE » sur les récits de la biodiversité). Sa dernière publication est la traduction de l'essai de Rafael Sánchez Ferlosio, *Tant que les dieux n'auront pas changé*, rien n'aura changé (2024).

- c) **Cătălin CONSTANTINESCU**, (University of Iași): *Beckett's Questioning of Play. Waiting for Godot and Endgame as Ludic Experiences*.

In his plays, Samuel Beckett proposed an alternative dramatic device: the playful theatrical game instead of the theatrical discourse. For this reason, his heritage was not only, but mainly equated with an unveiling of the language that transforms itself in literature. Beckett's intention was to express the unspeakable and his plays are marked by the tension between word and silence, but the silence mainly belongs to the kind of the imagined game by an author confronted with the failures of the uttered word. The biggest challenge of the author across his works was to bridge space beyond the speech. Consequently, the meaning of his plays could be a result of other types of assemblages or non-linguistic contexts, as in a game.

Waiting for Godot is radical since it is performative, theatrical. Similarly, *Endgame* resists to decoding and explanation due to its theatrical effect. The subtle metatheatrical elements highlight theatre as

theatre: for example, Hamm's struggle for grandiloquence, a parody of inflated theatrical language. Also, the play *Waiting for Godot* is theatre which continually declares its own theatrical artifice.

Viewing Beckett's plays as ludic experience could explain his theatrical language. The linguistic and theatrical forms which are truly an expression of the sense of absurdity are to be found in the commedia dell'arte and in non-Aristotelian theatre, that disregards all notions of verisimilitude and mimesis as it joyfully presents itself as *ludus*, a term that, according to Johan Huizinga, covers also the theatrical representations. The ludic essence of Beckett's plays discloses their meaning: in the context of absurdism, life must be lived as play and the theatre is the realization that life, though serious, must be lived as play.

Cătălin Constantinescu is Associate Professor in the Department of Romanian Studies, Comparative Literature and Journalism, Faculty of Letters, "Alexandru Ioan Cuza" at the University of Iași. He is a member of the Romanian Association of General and Comparative Literature (since 2004), the European Society for Comparative Literary Studies (since 2022), and the Finnish Centre of Romanian Studies (since 2015). He was also a visiting Lecturer of Romanian Language and Literature at "Johannes Gutenberg" University in Mainz, Germany (2014-2016). He has published extensively in literary journals such as *Convorbiri literare*, *Transilvania* and *Recherche Littéraire/Literary Research* among others, and is the author of *Paradigme literare ale utopiei* ([*Literary Paradigms of Utopia*], Editura Universității "Al.I. Cuza" Iași, 2004) and of *Dicționar de literatură comparată* ([*Dictionary of Comparative Literature*], co. Ioan Lihaciu, Ana-Maria Ștefan, Editura Universității "Al.I. Cuza" Iași, 2007). He is a book reviewer for "Suplimentul de cultură" weekly literary supplement (2018-2021) and is the coordinator of the *Complus* series of The Publishing House of the "Alexandru Ioan Cuza" University of Iași.

Atelier 68 / Panel 68: "Playing with words 3"

RUIKE HAN, (Université de Clermont Auvergne): *Le jeu de vies et le jeu de mots. Étude comparative des Particules élémentaires de Michel Houellebecq et Brothers de Yu Hua*, **DORIS HAMBACH**, (United Arab Emirates University): *Zeina Hashem Beck's Language Games: O*, **SWANN SPIES**, (chercheur indépendant): *'Comme les rois qui sont peints sur les cartes à jouer': Le jeu imprévisible de la conversation littéraire*.

Cet atelier fonctionne avec les Ateliers 47 et 60. / This panel works with Panels 47 and 60.

- a) **Ruike HAN**, (Université de Clermont Auvergne): *Le jeu de vies et le jeu de mots. Étude comparative des Particules élémentaires de Michel Houellebecq et Brothers de Yu Hua*.

Selon le sociologue Zygmunt Bauman (2007), les êtres humains vivent aujourd'hui dans un « présent liquide » caractérisé par une instabilité favorisant une concurrence perpétuelle, produisant des individus anxieux, fragmentaires et solitaires. D'après lui, l'homme contemporain, dans cette société de mobilité permanente et de désir illimité, a perdu ses liens. Cette « déliaison » peut être vue comme une libération, mais elle entraîne également solitude, dérégulation et peur du rejet. Dans ce contexte de présent liquide, Houellebecq et Yu Hua exposent la situation de l'existence humaine dans leurs pays respectifs en questionnant les relations amoureuses par la mise en texte d'un « jeu de vies », notamment dans *Les particules élémentaires* de Houellebecq, et *Brothers* de Yu Hua. Les auteurs y mettent en scène l'histoire de deux frères, dont l'un souffre d'un vide amoureux tandis que l'autre accumule les aventures sexuelles. Les protagonistes, malgré des destins différents, sont plongés dans une situation commune de tristesse, de désespoir et de vulnérabilité, typique de l'homme postmoderne. La vie est ainsi représentée comme un jeu, où les personnages sont les joueurs et les auteurs les spectateurs. Une telle vision est à la fois pessimiste, car elle suggère que les individus sont impuissants face à leur destin, et ironique, car elle met en doute la possibilité de trouver le bonheur. En outre, ce « jeu de vies » est présenté par un « jeu de mots » commun : le style littéraire, qui consiste en effet à manipuler la langue à des fins d'humour, de surprise ou de sens. Houellebecq recherche une écriture blanche, par une simplicité d'expression et un vocabulaire scientifique, afin de produire la vérité telle qu'elle est. Yu

Hua cherche à manifester une réalité spirituelle incluant la vie réelle, l'imagination, les rêves et le désir, pour se rapprocher de la réalité matérielle qui mêle le vrai et le faux. En comparant la représentation des relations amoureuses chez les deux auteurs, cette recherche vise à montrer l'identité individuelle et culturelle de leurs œuvres et à illustrer des points de convergence et de divergence dans leur style, à travers les perspectives suivantes : l'orientation culturelle, la création d'images et la description artistique.

Ruike Han est doctorante en littérature comparée sous la direction de M. Yvan DANIEL à l'Université Clermont Auvergne et rattachée au laboratoire du Centre de Recherches sur les Littératures et la Sociopoétique (CELIS). Dans le cadre de ses recherches, elle s'intéresse à l'écriture de soi et de la société dans les œuvres de Michel Houellebecq et de Yu Hua.

- b) **Doris HAMBUCH**, (United Arab Emirates University): *Zeina Hashem Beck's Language Games: O*.

Raised in Lebanon, Zeina Hashem Beck is a polyglot poet who developed a unique form she refers to as "Duet," which alters lines or stanzas in English and Arabic to afford three possible texts in a single poem. Independently published experiments with this form, such as "Dear White Critic - رفيقي في الرحيل" (2018) and "Estranged / غربة" (2019), are now gathered in the most recent collection, *O*. They are accompanied there by other games with language. In her contribution to *Multilingual Literature as World Literature*, Claire Gallien considers Anglo-Arab multilingual writing as "in itself an act of resistance" (72). This assessment refers to the combination of specific languages in the context of public politics. Building on the concept of resistance, my presentation argues that the polyglot form employed by Beck can be read as resisting the somber mood engendered by the themes of war, migration, and depression discussed throughout the collected poems. It is the ludic linguistic element, which serves as a balance to the discomfiting features created in the world of *O*. Instead of comic relief, one may indeed argue that *O* provides a kind of ludic relief.

Doris Hambuch is Associate Professor and Coordinator of the MA in English in the Department of Languages and Literature at United Arab Emirates University. She is the guest-editor of several special journal issues, including issue 6.2 of *Imaginations: Journal of Cross-Cultural Image Studies*, on Caribbean cinema and, most recently, issue 49.3 of the *Canadian Review of Comparative Literature*, on polyglot art practices. She is Past President of the Canadian Comparative Literature Association, and her current research focuses on eco-poetics and multilingualism. She is the author of three chapbooks, *All That Depends* (2019), *Monsters* - (2021) and *Office Monsters* - وحوش المكتب (2023).

- c) **Swann SPIES**, (chercheur indépendant): *'Comme les rois qui sont peints sur les cartes à jouer': Le jeu imprévisible de la conversation littéraire*.

J'envisage la conversation comme un mode spécifique du dialogue en tant que genre littéraire, caractérisé par son indéfinition fondamentale (Emmanuel Godo, *Histoire de la conversation*). À travers les personnages qu'elle met en scène, les situations de parole, le contenu des échanges, la conversation essaie de définir en permanence ses contours formels, et pour cela fait souvent appel aux métaphores ludiques – Godo y applique le modèle de Roger Caillois.

Nous étudierons entre autres les *Conversations dans le Loir-et-Cher* de Paul Claudel (fin des années 1920) et les dialogues conversationnels de Paul Valéry (notamment *L'Idée fixe*, 1932). Les personnages de Claudel se définissent comme les quatre rois du jeu de cartes ; la conversation devient chez Valéry ce jeu « dont la vitesse est l'essentiel », où l'on aborde des sujets comme on jette des cartes sur un tapis, dans une « partie engagée suivant des règles inconnues » (Claudel), faisant écho à la pensée de Jacques Henriot (*Sous couleur de jouer*).

La conversation littéraire est un jeu de rythme, d'anticipation et de hasard qui donne toute sa liberté à l'« homme parlant » de Barthes. En elles surgissent les potentiels infinis de la parole, sans sujet prédéterminé, véritable « jardin aux sentiers qui bifurquent » (Borges). Dans sa construction, elle est jeu poétique, creuset de la pensée littéraire de ses auteurs, qui y trouvent un espace de liberté quasiment

illimité. Dans sa perception, elle est un puzzle jaillissant et digressif où se mélangent la gravité philosophique et la dérision satirique. Elle est aussi un jeu de pistes, de repérage de signes en apparence désordonnés qui nous mènent à la possibilité d'une nouvelle poétique conversationnelle.

Swann Spies est agrégé de lettres modernes et docteur de l'ENS de Lyon en littérature comparée. Il a soutenu en 2021 une thèse à propos de la poétique et de la poésie conversationnelles chez Walter Savage Landor, Giacomo Leopardi, Paul Valéry et Paul Claudel. Depuis 2020 il est professeur de lettres modernes et de cinéma-audiovisuel au lycée François Truffaut de Beauvais, dans l'Oise. Il est actuellement professeur agrégé titulaire en poste dans l'enseignement secondaire. Pendant son doctorat, il a été affilié au CERCC (Centre d'études et de recherches comparées sur la création) de l'ENS de Lyon.

Atelier 69 / Panel 69: “Game, education, knowledge”

ERIKA PAULA DE MATOS, (Universidade São Judas Tadeu): *Play and Learn: Political Ideas in Dickens's A Tale of Two Cities*, **CARLOTTA SANTINI**, (CNRS/ENS): *Les racines épistémologiques du jeu et la genèse des images mentales. Leo Frobenius et la culture comme Paideuma*, **CHLOÉ MEYNENT**, (unclear affiliation): *La Peau de Chagrin : le jeu et sa signification philosophique dans un roman d'apprentissage*.

- a) **Erika PAULA DE MATOS**, (Universidade São Judas Tadeu): *Play and Learn: Political Ideas in Dickens's A Tale of Two Cities*.

Walter Benjamin, writing about juvenile literature, plays, games and pedagogy, defended that the ludic experience provided by literature and games enables self-reflection. This relation between the literary text, play and learning appeared as early as the idea of literature as mimesis. Aristotle, in his *Poetic*, affirms that man “is the most imitative of living creatures and through imitation learns his earliest lessons”, and he also emphasises the “delight” this imitation promotes. Literature, thus, can be seen as an instrument of both delight and learning, a “ludic experience” which can be associated to play and games. However, Charles Dickens was harshly criticized for his association with game, for being an “entertainer”, as if there were a dichotomy between playing and learning. It can be argued, though, that Dickens's works do enable reflection and learning as they, in Marx words, “issued to the world more political and social truths than have been uttered by all the professional politicians, publicists and moralists put together”. What is more, it can also be argued that the very use of literary tools such as melodrama and irony is in itself a way of dramatizing social experience, as Raymond Williams puts it, and promoting awareness. In *A Tale of Two Cities*, politics appears explicitly as the plot revolves around the French Revolution, but what is interesting and contributes to the discussion of literature as play, is the way Dickens shapes the literary form to convey political meaning, the way the characters move from London to Paris, and the reader moves from 1789 to 1859, following the dichotomies built by the author. These movements along with the artful use of character and space, rhythm and images create a game that leads to a profound reflection on politics, society and history.

Erika Paula de Matos is from São Paulo, Brazil. She graduated from the Catholic University of São Paulo (Pontifícia Universidade Católica de São Paulo – PUC) in International Relations (2000) and from the public university of São Paulo (Universidade de São Paulo – USP) in English Linguistics and Literature (2012). She also holds a degree in Teacher Training (Universidade de São Paulo – USP - 2012) and a Post-Baccalaureate Diploma in Education (University of Winnepeg - 2018). In her research, she studied literature, politics and cultural studies. She has a master's degree on English Literature (2007), her research was on Charles Dickens and the criticism of liberalism in *Hard Times*. Her doctorate research (2015) is about revolution and reform as possible answers to political and social crisis, and how Dickens depicts this dichotomy in his novel *A Tale of Two Cities*. In her post-doctorate research (2021), she studied the British cultural critic and philosopher Terry Eagleton, focusing on his

studies on culture, post-modernism and the cultural geopolitics of the globalized world. Currently, she is the leader of a Research Group on Cultural Studies, Economics and Politics. She works as a Literature teacher in an elementary school and as an Academic Coordinator in a private university, Universidade São Judas Tadeu.

- b) **Carlotta SANTINI**, (CNRS/ENS): *Les racines épistémologiques du jeu et la genèse des images mentales. Leo Frobenius et la culture comme Paideuma*.

Le libre jeu de l'intellect et de l'imagination est à la base de la formulation du jugement esthétique ou du goût chez Kant. Pour Schleiermacher, le libre jeu des facultés, libre parce qu'inconditionné, pré-réflexif et même pré-sensible, est à l'origine de la production des archétypes mentaux, de la production d'images idéales qui précède toute forme d'expression, y compris l'expression artistique. Sur cette base épistémologique, l'historien de la culture Leo Frobenius fait appel au jeu pour décrire la genèse des images dans la préhistoire de la conscience humaine. Comme il nous le raconte dans une anecdote, alors qu'il observait inaperçu des enfants absorbés dans un jeu compliqué et passionnant, il vit arriver sur le parvis deux fillettes. Dès que les enfants se rendirent compte qu'ils étaient observés, leur jeu perdit sa spontanéité et devint "réflexif" : ils étaient désormais conscients qu'ils jouaient et que quelqu'un les observait. Frobenius donnera le nom de *Paideuma* (1921) à sa théorie de la genèse de la culture. Crase de *paidia* (jeu) et *paideia* (apprentissage et formation), avec *thauma* (merveille, contemplation concentrée), la théorie du *Paideuma* décrit les conditions pré-réflexives de la genèse des images mentales (idées, formes, mythes) qui sont à l'origine de toute manifestation expressive de l'homme dans les différentes formes de culture, de la poésie à la religion, de l'art à la *Weltanschauung*. La conception du *Paideuma* de Frobenius sera comparée aux théories parallèles d'historiens de la culture tels que Werner Jaeger (*Paideia*, 1934) et Johan Huizinga (*Homo Ludens*, 1938).

Carlotta Santini est chargée de recherche au CNRS, rattachée au Laboratoire Pays Germaniques - Transferts culturels de l'Ecole Normale Supérieure. Ses recherches portent en particulier sur l'Allemagne du XIXe siècle, dont elle étudie les développements culturels et les relations entre les disciplines scientifiques, avec une approche éminemment philosophique et d'histoire des idées. Elle s'intéresse particulièrement à l'émergence de la mythologie en tant que science historique dans le cadre de la philologie classique traditionnelle, à l'introduction de la méthode philologique et historico-critique aux mythologies "autres", européennes et extra-européennes, et à l'analyse des constructions mythiques et idéologiques dans le contexte historico-politique de la fin du XIXe et des premières décennies du XXe siècle.

- c) **Chloé MEYNENT**, (unclear affiliation): *La Peau de Chagrin : le jeu et sa signification philosophique dans un roman d'apprentissage*.

Atelier 70 / Panel 70: "Des jeux et des hommes de/dans la littérature française : le personnage masculin contemporain à travers le prisme de l'analyse transactionnelle (AT) et des études de genre"

JOSÉ LUIS ARRÁEZ, (Université d'Alicante): *L'hypermasculinité des épurateurs du « carnaval moche » (1944-1945) démasquée à travers l'AT : du jeu de protestation au jeu de réappropriation*, **VERA GAJIU**, (Université de Turin): *Le « je » en « jeu » : violences et mascarades sociales chez Jean-Luc Lagarce, Didier Eribon et Édouard Louis*, **DIANA MISTREANU**, (Université de Passau): *Des jeux, des hommes et des fantômes : fragilité et masculinité dans l'œuvre de Patrick Modiano*.

Argumentaire : Interprétation littéraire, analyse transactionnelle et études de genre : une double innovation théorique et méthodologique.

L'année 2024 marque le 60e anniversaire de la publication du livre *Des jeux et des hommes* (*Games People Play*, 1964) du psychiatre canado-américain Eric Berne (1910-1970), fondateur et théoricien de l'école psychanalytique de l'analyse transactionnelle (AT). Or, si au long du XXe siècle, les études littéraires se sont approprié différentes écoles et méthodes d'interprétation psychanalytique, ouvrant

ainsi la voie à une féconde critique appuyée sur la psychanalyse, l'AT est restée en marge de cette entreprise. Cette lacune est d'autant plus surprenante que les modèles théoriques proposés par l'AT pour l'interprétation de l'interaction entre les humains connaissent de nombreux points de convergence avec la théorie littéraire et narrative, mais aussi avec la stylistique – par l'importance que l'AT confère au langage, notamment aux métaphores utilisées par les individus dans la description de soi et du monde. À l'instar du récit, l'AT met au centre de ses préoccupations les relations sociales, qu'elle analyse par le biais de notions comme la transaction (où l'interaction interpersonnelle), le triangle dramatique (désignant un modèle d'interaction constitué d'un ensemble de transactions), le scénario (modèle narratif internalisé de façon semi-consciente et décrivant le déroulement de sa propre vie) et le jeu. Ce dernier, auquel Berne a consacré un de ses livres les plus célèbres, désigne un modèle d'interaction socio-psychologique récurrent, basé sur une série d'interactions prévisibles, dans le cadre duquel chaque personne vise, souvent de manière inconsciente, à obtenir une récompense affective, et adapte son comportement au but envisagé. Berne a identifié et décrit de nombreux modèles de tels « jeux » identifiables dans les interactions humaines, mais aussi, comme nous nous proposons de le montrer, dans les illustrations de ces dernières au sein de la fiction littéraire.

À la lumière de ces observations, notre panel propose une double innovation théorique et méthodologique dans le cadre de l'interprétation littéraire. D'un côté, il s'agira de mettre l'AT au profit des études littéraires, montrant comment elle peut constituer un outil herméneutique non seulement inouï mais aussi productif et créateur de nouveaux savoirs dans l'interprétation du récit. D'un autre côté, nous visons à approfondir encore davantage l'exploration de l'AT, et de la notion de « jeu » en particulier, en la reliant à celle de genre, telle que cette dernière est articulée dans la fiction française contemporaine.

- a) **José Luis ARRÁEZ**, (Université d'Alicante): *La masculinité hégémonique des épurateurs du « carnaval moche » (1943-1945) démasquée à travers l'AT : du je protestataire au jeu épurateur.*

Au cours des jours, même des mois écoulés après la libération de la France, ses rues et ses places sont témoins de nombreuses célébrations de masse visant à célébrer la défaite de l'occupant et à exprimer la colère envers celles et ceux lui ayant tendu la main. Ce processus ne prendra fin que lorsque le dernier vestige, le dernier souvenir de la présence nazie en « Douce France » aura été éradiqué. La « chasse au collabo » avait commencé. Parmi ces mesures, il convient de mentionner l'épuration de voisinage concernant tout·e citoyen·ne ayant eu une quelconque relation avec les nazis. En ce sens, elle sera particulièrement cruelle pour les femmes accusées de collaboration horizontale et verticale avec l'occupant. Cette répression du peuple, qui se manifeste par des actes spontanés et est menée principalement par des hommes, est le résultat d'une réalité socioculturelle soutenue par une littérature spécifique sur laquelle nous envisageons une lecture phénoménologique. Cette méthode nous permettra d'analyser les réflexions et les sentiments manifestés dans les comportements des « épurateurs » afin de déterminer leurs « états du Moi » respectifs. D'une part, elle mettra en évidence les composantes de la personnalité des épurateurs dont le trait principal est une hypermasculinité. En partant d'un corpus romanesque, nous aborderons la question de l'hypermasculinité hégémonique caractérisée par une violence physique, verbale et sexuelle excessive envers ces femmes. Cette « mascarade », réalisée exclusivement dans les espaces publics (mairies, préfectures, places publiques, avenues, boulevards), masque un trouble identitaire consécutif à une période historique d'oppression et de répression, que nous souhaitons rendre visible et analyser à travers l'AT. D'autre part, cette méthode nous permettra de comprendre ce « jeu » cruel envers des femmes innocentes, libres de crimes contre l'État.

José Luis Arráez est maître de conférences en Littérature française à l'Université d'Alicante (Espagne). Depuis une quinzaine d'années, il consacre sa recherche aux « écritures intimes » de la Shoah : analyse narratologique et sémiotique (1^{re} et 3^e générations) ; étude de la fiction narrative ; étude de la mémoire individuelle et collective ; étude de l'imbrication HISTOIRE-LITTÉRATURE. Il s'intéresse également au rapport entre littérature et cinéma, aux récits de voyageuses françaises (XIX^e-XX^e siècles) et aux récits d'expression française de la Grande Guerre. Il intègre les laboratoires de recherche : MDEL : *Mémoire et identités littéraires et culturelles* (UA) et EEFG : *Romancières d'expression française et genre* (UA). Il est l'auteur de *Filosofía y vanguardia en la obra literaria de J.M.G. LE CLÉZIO* (2001). Il a édité : *No te di mis ojos, me los arrebataste. Ensayo sobre la*

discriminación, misoginia y violencia contra las mujeres desde la literatura (2010), et coédité *Del instante a la eternidad. Exégesis sobre «la espera» en la escritura de mujeres* (2012) ; *Memoria de la Shoá : Literatura y Testimonio* (2012) ; *Espace et texte* (2006) et *Del saber a la vida* (2009). Il a également participé à de nombreux projets de recherche.

- b) **Vera GAJIU**, (Université de Turin): *Le « je » en « jeu » : violences et mascarades sociales chez Jean-Luc Lagarce, Didier Eribon et Édouard Louis*.

Cette contribution propose une nouvelle lecture des œuvres *Juste la fin du monde* de Jean-Luc Lagarce, *Retour à Reims* de Didier Eribon, et *En finir avec Eddy Bellegueule* et *Changer : Méthode* d'Édouard Louis. Il s'agit d'une lecture basée sur la théorie du jeu proposée par Roger Caillois dans *Les jeux et les hommes (Le masque et le vertige)*, en particulier sur l'alliance de la *mimicry* et de l'*illinx* qui selon Caillois représente la transformation. La *mimicry* incarne la simulation, l'imitation et la fiction, c'est pourquoi on s'interrogera, en tenant compte des règles du jeu sociétal et des impositions représentées dans ces textes, sur ce que signifiait faire semblant d'être autre chose que ce que l'on était en réalité, chez ces trois auteurs. Considérant que « le théâtre fournit le métier qui correspond à la *mimicry* », on verra comment les personnages principaux incarnent quelqu'un d'autre et changent de personne, en particulier, on verra comment se manifeste leur « je » au sein de la violence sociale. Si la *mimicry* est la précaution contre le vertige, l'*illinx* est le vertige lui-même. Enfin, en articulant cette perspective avec la notion de « jeu » théorisée par Eric Berne, on démontrera comment incarner un autre personnage signifie aussi détruire la perception de la stabilité des autres personnages, jusqu'à vouloir modifier soit la façon dont ils sont perçus soit la façon dont ils perçoivent la réalité.

Vera Gajiu est chercheuse postdoctorale à l'Université de Turin. Elle est docteure de l'Université de Vérone en « Langues, Littératures et Cultures Modernes », et de l'Université Paris 8 Vincennes Saint-Denis de Paris en « Littérature française, francophone et comparée ». Ses travaux et ses publications portent principalement sur la critique génétique et sur l'exil littéraire et linguistique dans la littérature française. Elle a publié sur Marthe Bibesco, Benjamin Fondane, Marina Tsvetaeva, Elsa Triolet, Vintila Horia, Dumitru Tsepeneag, Shumona Sinha et d'autres auteur·es translingues. Elle est la traductrice et la coauteure de la monographie intitulée *Benjamin Fondane, Correspondances familiales 1905-1944* (Paris, Non Lieu, 2023) et travaille actuellement au volume collectif "*Hier tout était plus beau*": *mémoires (dés)ordonnées dans les écritures francophones venues de l'Est* (Vérone 2024). Elle a un projet triennal (2023-2026) autour de la francophonie et de la francophilie à l'Université de Turin, et donne des cours de langue et littérature françaises à l'Université de Ferrare.

- c) **Diana MISTREANU**, (Université de Passau): *Des jeux, des hommes et des fantômes : fragilité et masculinité dans l'œuvre de Patrick Modiano*.

Patrick Modiano est le créateur d'un univers romanesque où « jeux » (au sens de modèles sociaux d'interaction, répétitifs et prévisibles, que l'analyse transactionnelle confère à cette notion) et masculinité participent de la création d'un panorama complexe de significations s'ancrant dans deux topoï centraux : l'absence et la quête. Les personnages masculins de Modiano actualisent en effet des scénarios axés sur l'alternance de la quête et de l'absence, l'une entraînant ou débouchant sur l'autre. Les deux peuvent être de nature physique – consistant en la quête ou l'absence d'un personnage, dont notamment celles du père, qui traversent l'œuvre de l'écrivain, ou par exemple, dans *Pour que tu ne perdes pas dans le quartier* (2014), celles d'un intrigant inconnu dont le nom est écrit dans un carnet –, mais aussi de nature affective, comme la présence physique accompagnée toutefois de l'absence émotionnelle des amants de Louki (Jacqueline Delanque), l'héroïne du roman *Dans le café de la jeunesse perdue* (2007). Le binôme quête-absence constitue toutefois un mécanisme qui rend opaques les « jeux » de prédilection des personnages masculins, souvent mystérieux et fantomatiques. Leurs « jeux » restent traçables, nous le montrerons, à travers l'interprétation des actions et des processus mentaux des autres personnages – la cognition et les relations interhumaines possédant un caractère éminemment social, partagé et mutuellement influençable, aussi bien dans la fiction littéraire que dans le cadre théorique de l'analyse transactionnelle. L'objectif de notre communication est ainsi d'examiner les représentations modianiennes de la masculinité à travers, d'un côté, le prisme herméneutique formé

par la notion de « jeu » proposée par l'analyse transactionnelle, et d'un autre côté, le double topos de la quête et de l'absence.

Chercheuse postdoctorale, **Diana Mistreanu** est Researcher-in-Residence Fellow au Passau International Centre for Advanced Interdisciplinary Studies de l'Université de Passau (Allemagne) et candidate à l'habilitation à diriger des recherches (2023-2027) dans le cadre de la même université, sous la direction de la Professeure Marina Hertrampf. Ses travaux portent notamment sur les littératures contemporaines de langue française, qu'elle aborde dans un cadre interdisciplinaire, à travers plusieurs prismes théoriques et méthodologiques (écopoétique, translinguisme, narratologie, écriture de soi, humanités médicales) qu'elle relie à son intérêt central, qui est la représentation littéraire des processus mentaux, et à son domaine de spécialisation, à savoir les études littéraires cognitives. Depuis 2020 elle travaille également sur les littératures autochtones du Québec, qu'elle enseigne à l'Université de Passau, et elle est la coorganisatrice du premier colloque sur ces littératures ayant lieu en Allemagne (juillet 2024). Ses travaux sont parus dans des revues comme *SubStance*, *Dalhousie French Studies* et *Revue critique de fiction française contemporaine*. Elle a publié des articles sur plusieurs autrices et auteurs des XXe et XXIe siècles (Andreï Makine, Shumona Sinha, José Saramago, Alain Damasio, Pierre Michon, Mathias Énard, Aurélie Jean, Romain Gary, Juliana Léveillé-Trudel, Anna Langfus, Ugnė Karvelis) ainsi qu'un volume collectif coédité avec Sylvie Freyermuth, *Explorations cognitivistes de la théorie et la fiction littéraires* (Paris, Hermann, 2023) et une monographie sur la représentation de l'activité mentale dans l'œuvre d'Andreï Makine (*Andreï Makine et la cognition humaine. Pour une transbiographie*, Paris, Hermann, 2021).

Atelier 71 / Panel 71: “Game, utopia, dystopia”

STEFANIA RUTIGLIANO, (Università degli Studi di Bari “Aldo Moro”) : *Game Theory and Dystopian Novels*, **JIACHUAN LI**, (University of Vienna/Freie Universität Berlin) : *Posthuman Narratives of VR-Gaming in Science Fictions: A Case Study of Utopie27*.

- a) **Stefania RUTIGLIANO**, (Università degli Studi di Bari “Aldo Moro”) : *Game Theory and Dystopian Novels*.

The link between play, games and storytelling goes back to Aristotle's *Poetic* and the concept of mimesis. Many scholars discussed mimesis and play (Schiller, Huizinga) and many scholars wrote on literature, mimesis and play (Gadamer, Bell, Hutchinson and Morrow). After considering briefly the historical background of the gaming element in literature (Swirski, *Of Literature and Knowledge*), my observations will be focused on the theory of games of strategy or game theory (J. von Neumann, *Zur Theorie der Gesellschaft Spiele*) in relation to some dystopian novels: case studies will be Ballard's *High Rise and Crash*.

I argue that facing the existential absurdity of dystopian fiction, game theory can contribute to the analysis of some of the paradoxes that underlie existential angst: the cooperation or defection with regard to the other players, the payoff, the whole rational conduct of dystopian characters (players) can be examined in 'all their complexity – with regard to both 'rational' and 'irrational' behaviour (Schelling, *Strategy of Conflict*). Further I will discuss the minimax theorem in relation to the Machiavellian and Hobbesian plays narrated in *High Rise* and in *Crash*.

As the most encountered coordination problems are social dilemmas, I will consider the physiological needs, love need, esteem needs, the need for self-actualisation and the need for self-transcendence (Maslow, *A Theory for Human Motivation* and *The farther Reaches of Human Nature*) in both dystopian novels.

I also want to point out the gaming element not only as issue but also as interpretative pattern for dystopian fictions as literary genre with particular attention to the game between author and reader.

Stefania Rutigliano is Associated Professor for Comparative Literature at the University of Bari.

Jiachuan LI, (University of Vienna/Freie Universität Berlin) : *Posthuman Narratives of VR-Gaming in Science Fictions: A Case Study of 'Utopie27'*.

In the German author Aiki Mira's short story 'Utopie27' (2021), the archives of deceased people are uploaded into a virtual realm, allowing their relatives to "visit" them using VR equipment. In recent years, VR techniques have become increasingly relevant in science fiction, coinciding with advancements in sensory technologies. Similar to narratives found in works such as *Ready Player One* (2011) by Ernest Cline and *The Three-Body Problem* (2008) by Cixin Liu, VR gaming transcends the traditional boundaries of gaming, evolving into a parallel narrative universe where players can lead entire lives/civilizations within.

This presentation seeks to explore how VR gaming is portrayed in literary texts and how it expands the narrative possibilities within them. Aiki Mira's 'Utopie27' will be examined from a posthumanist perspective. Drawing from Rossi Braidotti's posthuman theories, the integration of high-tech into the human body not only enhances bodily functions but also disrupts established constructs like the space-time continuum, social norms, and personal relationships (Braidotti 2002, 17). In 'Utopie27', the integration of VR technology is reflected in the narrative. The immersive storytelling blurs the lines between internal and external experiences. Moreover, the deceased people in the narrative gain a (collective) voice, challenging traditional notions of agency and voice within literary texts. Through this exploration, the presentation aims to shed light on how VR technology shapes narratives and redefines the boundaries of storytelling in contemporary science fictions.

Jiachuan Li studied comparative literature and German philology at Zhengzhou, Göttingen, and Paris. Currently, she is working on her doctoral research at the Institute of Comparative Literature at the University of Vienna on fox-woman in 21st-century novels. Additionally, she works as a teaching assistant at the Institute of German Philology at the Freie Universität Berlin and as a literary translator. Her translations include works by Elias Canetti, Bertold Brecht, and Jenny Erpenbeck into Chinese.

Atelier 72 / Panel 72: "Game and translation"

TATJANA PORTNOVA et/and **TAMARA GOROZHANKINA**, (Universidad de Granada): *Russian Folk Games in Classic Literature: Analysis of Translation Strategies into Spanish*, **JAMES W. UNDERHILL**, (Université Rouen-Normandie): *Translating Fun and Games*, **ROSA MUCIGNAT**, (King's College London): *Radical Language-Games: Translation in the Italian Republican Triennium (1796-1799)*.

- a) **Tatjana PORTNOVA** et/and **Tamara GOROZHANKINA**, (Universidad de Granada) : *Russian Folk Games in Classic Literature: Analysis of Translation Strategies into Spanish*.

Folk games have been part of people's everyday lives for many centuries, and they have been transmitted from one generation to another. These games play an important role in celebrating a country's unique cultural heritage and promoting a sense of common identity and unity. Folk games are frequently used in classic literature to transmit national characters and their unique color while describing the routine life of people. These games as culture-specific items focus readers' attention on a culture code. Nevertheless, these games classified as realia cause evident difficulties while translating them into other languages due to a lack of these phenomena in other cultures. In the present work, we analysed the translation of five traditional Russian games in classic Russian literature from Russian to Spanish (works by A. Pushkin, N. Gogol, I. Turgenev, L. Tolstoi, A. Chekhov and others). The games analyzed are the following: бабки, городки, лапта, горелки, кубари. Different ways of translating the same games into Spanish can shed light on the usage of translation of a cultural realia (that is a folk game) as an important tool to create a certain emotional effect on the reader, converting the translation itself into another game. A profound analysis of translation strategies and techniques applied to these popular games can explain a conscious or unconscious translator's decision to play with a reader while (re)creating a unique scene in the target language.

Tatjana Portnova is an Associate Professor at the University of Granada (Spain). Tatjana holds a Ph.D. in Education Sciences (University of Granada, Spain), MA in Latin-American Culture (University of Granada, Spain), BA in both Spanish and Russian Philology (University of Tartu, Estonia). Coordinator and teacher of MA program of Creative Writing at the University of Granada (Spain). Her research profile focuses on the Didactics of Language and Literature and Russian and Spanish Literary and Cultural Relations.

Tamara Gorozhankina has an Associate Professor at the University of Granada (Spain). Tamara holds a Ph.D. in Translation and Interpretation (University of Granada, Spain). MA in Translation and Interpreting (University of Granada, Spain) and MA in Teaching Russian as a Foreign Language (Altai State Pedagogical University, Russia). Her research interests focus on Teaching Russian as a Foreign Language, Translation and Interpretation.

b) **James W. UNDERHILL**, (Université Rouen-Normandie): *Translating Fun and Games*.

Games and playing games would seem to have a central place in all our lives. Does that make games universal? Certainly video games have gone global, but games are found in all cultures, it seems, and they are often introduced to us from other cultures; football, tennis, chess, and the game of Go are obvious examples. Johan Huizinga (1872-1945) Roger Caillois (1913-1978) launched the field of Ludology, and gaming now has a whole field of scholars contributing to it. However, while Huizinga, in the midst of Nazi occupation of his homeland Holland, worried, like many others, about the mechanisation of society, fearing that industrial life was crushing the playful soul of man, others were far less pessimistic about the innately human activity of playing that is learned, explored and celebrated in social life. One of the most rigorous thinkers of the French Marxist tradition, Henri Lefebvre (1901-1991) believed games and gambling to be an essential part of social life, which is why he considered them to be fundamental rights for citizens in his project to regain the “right to the city” (*Le droit à la ville*, published in 1968).

Nonetheless, even if we concede that playing games is a universal human activity, linguistic communities inevitably perceive and understand games in somewhat different ways. Just as the games that are played often depend on our age, gender and social background, so the games that are played around the world differ in many ways. This makes translating games somewhat perilous. How are playing, players, games, fun and laughter represented in language and in literature? How can they be translated? And what is lost and what is gained by translating games?

Using a selection of literary and linguistic examples, this paper will engage in literary analysis, discourse analysis and corpus linguistics in order to pose nine key questions about what is ultimately at stake when cultures meet, merge, or mingle in sharing in fun and games. Translators, in this light, can be seen as players, exploring linguistic constraints, metaphoric patterning, narratives and literary conventions. The literary examples will be taken from Classical Scots literature (Robert Burns’s *Tam O’ Shanter*, 1791, and Robert Louis Stevenson’s *Kidnapped*, 1886) and from contemporary Scots literature (Iain Banks’s *The Player of Games*, 1988, and Christopher Brookmyre’s *A Snowball in Hell*, 2008). The linguistic corpora consulted will include Frantext, British National Corpus, The Corpus of Contemporary American (COCA), and the Leipzig Wortschatz, multilingual corpus.

James W. Underhill is Full Professor at Rouen University, Normandy, France. He has worked as a professional translator of both French and Czech and has published articles on poetics, metaphor and translation. He is the author of *Creating Worldviews: Ideology, Metaphor and Language* (Edinburgh University Press, 2011) and *Ethnolinguistics and Cultural Concepts: Truth, Love, Hate and War* (Cambridge University Press, 2012), as well as *Migrating Meanings: Sharing Keywords in a Global World*, co-authored with the Italian Sinologist, Mariarosaria Gianninoto (Edinburgh University Press, 2019). His position on the poetics of translating poems was established with his book published by Ottawa University Press in 2016, *Voice & Versification*. The Rouen Ethnolinguistics Project (REP) was founded by James W. Underhill in the framework of the ERIAC RESEARCH GROUP at the University of Rouen Normandie in 2014: [home | Rouen Ethnolinguistics Project \(univ-rouen.fr\)](http://home|Rouen%20Ethnolinguistics%20Project%20(univ-rouen.fr)) / REP aims to further investigations into the philosophy of language and explorations of worldviews.

- c) **Rosa MUCIGNAT**, (King's College London), *Radical Language-Games: Translation in the Italian Republican Triennium (1796-1799)*.

In one of the few remarks he makes about translation, Wittgenstein enumerates it among what he calls “language-games”. These are activities we perform with language, within which words and sentences acquire the particular meaning that they have. According to Wittgenstein, language has rules whose purpose is making the game work. Translating from one language to another is a language-game that intersects with other language games, reading them in the source text and attempting to play with them in the translation.

Wittgenstein's view of language and translation as context-dependent, pragmatic activities can help decode the work of activist translators of the revolutionary era. For them, translation is a political language-game they use to shape the narrative of revolution, adopting, adapting or rejecting ideas of nation, citizenship, and regeneration developing out of the events in France.

This paper will look specifically at translations from the French written by Italian patriots during the republican triennium, when the revolutionary army entered the peninsula and created so-called ‘sister republics’ under French control. It will consider what the paratexts of translations reveal about the ways in which Italian radicals negotiated French influence, welcoming ideals of freedom, equality and rights while asserting their autonomy. The paper will draw on research carried out as part of the AHRC-funded project “Radical Translations: The Transfer of Revolutionary Ideas Between Italy, France and Italy (1789-1815)” (website: radicaltranslation.org)

Rosa Mucignat was awarded a PhD in Comparative Literature by King's College London in 2009. She holds a BA and MA in Italian and Comparative Literature from the University of Bologna, where she was a member of the Collegio Superiore. She wrote her doctoral thesis on spatiality in a group of European novels of the 19th century, including Jane Austen's *Mansfield Park*, Stendhal's *The Red and the Black*, and Alessandro Manzoni's *I Promessi sposi*.

Atelier 73 / Panel 73: “Playful novels”

JOHANNE MOHS, (Technische Universität Berlin): *Hidden Mastery: Machines as Masks in Italo Calvino's Se una notte d'inverno un viaggiatore*, **MATTIA BONASIA**, (Sapienza Università di Roma, Sorbonne Université): *Pour une ligne Cervantes-Rabelais du roman contemporain. Mahagony (1987) d'Édouard Glissant et Quichotte (2019) de Salman Rushdie*, **MARÍA LUZ GRACIA GASPAS**, (Université de Lille): *The “Iconographic Game” in Don Quixote: The Interpretative Diversity of Illustrated Editions in France, Spain and England during the 19th Century*.

- a) **Johanne MOHS**, (Technische Universität Berlin): *Hidden Mastery: Machines as Masks in Italo Calvino's Se una notte d'inverno un viaggiatore*.

As an Oulipien and author who is writing with “contraintes” Italo Calvino is per se committed to play. His poetics, like that of the Oulipo, can be traced back to the Wittgensteinian concept of “*Sprachspiel*”, to which he also explicitly refers in his Harvard lectures. According to this, literature cannot represent an extra-linguistic world, but results from the rules of the language game, the “contraintes”, which the author imposes on himself – and also demands of the reader. As Georges Perec described in the foreword to his “roman du jeu” *La Vie mode d'emploi*, this relationship between the author and the reader can quickly develop into a competition and the need to outwit the other. Like the puzzler, that is Perec's metaphor, the reader and the author do not play alone – even if they appear to do so –, because they anticipate or reconstruct each other's mental movements.

Italo Calvino translated this image of a solitary game for two into a novel plot in his novel *Se una notte d'inverno un viaggiatore* from 1979: Here, author and reader characters are on each other's trail without ever becoming aware of each other. The paper outlined here proposes to interpret this circumstance as a game of hide-and-seek, in which Calvino himself is also integrated. It will focus on the metaphor of machines, computers, and on how they serve as masks in this game. As will be shown, Calvino uses the

mask of the machine both inside and outside of the fictional world to neutralize the “author's function” and make the author invisible.

Johanne Mohs studied Romance languages and literatures, art history and journalism at the University of Hamburg and the University of Barcelona. From 2007 to 2010 she held seminars on French and Spanish literature at the University of Hamburg and then worked for ten years – first as a doctoral candidate and then as a postdoctoral researcher – at the Bern University of the Arts. Since 2020 she is a lecturer at the Technische Universität Berlin. Her research interests include intermediality between literature and photography, poetics of European Avant-gardes (especially Tel Quel and OuLiPo), material aesthetics, collaborative writing cultures, and the interplay of art/literature, technology and science.

- b) **Mattia BONASIA**, (Sapienza Università di Roma, Sorbonne Université): *Pour une ligne Cervantes-Rabelais du roman contemporain. Mahagony (1987) d'Édouard Glissant et Quichotte (2019) de Salman Rushdie.*

Dans *Géographie du roman* (1993) Carlos Fuentes présentait une nouvelle ligne globale d'écrivains contemporains, qui se réfère à une tradition du roman comique multi-discursif liée à Cervantès et Rabelais, en s'opposant au réalisme documentaire dominant. Pour ces écrivains, le réalisme n'est pas seulement la « représentation tragique du quotidien » (Erich Auerbach, *Mimesis*, 1946), car le monde est complexe, absurde et grotesque. Notre communication se propose de comparer deux romans de deux des auteurs les plus représentatifs de ces poétiques : Salman Rushdie et Édouard Glissant.

Dans *Quichotte* (2019), Rushdie parodie et réécrit le chef-d'œuvre de Cervantès en le situant dans les États-Unis de Donald Trump. Le roman repose sur un jeu continu entre le plan de la fiction (dans lequel le nouveau Quichotte cherche, avec son fils imaginé Sancho, de reconquérir sa bien-aimée Selma) ; et le plan de la réalité-écriture, (où l'écrivain du *Quichotte*, Sam DuChamp, tente de reconquérir sa sœur et son fils). La littérature en tant que jeu représentationnel est donc le seul moyen d'interpréter le contemporain, décrit comme l'ère absurde du « *Anything is Possible* ».

Si la ligne-Cervantès repose davantage sur le jeu entre les trames, celle Rabelais se fonde sur le jeu sur la langue. Comme analysé par Lise Gauvin (*La fabrique de la langue*, 2004), c'est dans la littérature francophone que se produit le plus grand renouveau de Rabelais à l'époque contemporaine. Dans *Mahagony* (1987) Glissant réécrit l'histoire officielle de la Martinique à travers un discours choral où la parole est donnée à une multiplicité de locuteurs, de langues et de registres. Glissant joue avec la langue française, la tourne en dérision à travers les modes discursifs du créole. Le rire, le jeu de langage, le marronnage, sont des stratégies pour « ouvrir le lieu de la Plantation ».

Mattia Bonasia est doctorant en Littérature Comparée en cotutelle entre Sapienza Università di Roma et Sorbonne Université, avec le projet de thèse : « Écritures de la relation. Comparaison entre Édouard Glissant, Luigi Meneghello et Salman Rushdie » (directrice Sapienza : Mme Franca Sinopoli ; directeur Sorbonne : M. Romuald Fonkoua). Il a publié nombreux articles sur revue (*Enthymema, Novecento transnazionale, Studi (e testi) italiani*) et dans des ouvrages collectifs. Il a participé à différents colloques : « ICLA Congress » (Tbilisi, 2022), « Compalit. L'autorialità polimorfica » (L'Aquila, 2022), « Transcultural Europe in the Global World » (Paris Nanterre, 2022), « Compalit. Poteri della lettura » (Padova, 2023). Il a été membre du comité organisateur des colloques suivants : « 9th ESCL Congress » (Roma, 2022), « L'autore e la critica: Luigi Meneghello nel centenario della nascita » (Roma, 2023), « ENN7 » (Monopoli, 2023), e « Transculturalità: un concetto operativo in Europa? » (Roma, 2022). Il a collaboré à la rédaction de l'édition homonyme des actes de ce dernier colloque. Il fait également partie du projet de recherche Sapienza «The foreign gaze in European transcultural literatures and arts » ; il collabore avec le « Osservatorio sul romanzo contemporaneo », dans le groupe « Letteratura global ».

- c) **María Luz GRACIA GASPAS**, (Université de Lille): *The 'Iconographic Game' in Don Quixote: The Interpretative Diversity of Illustrated Editions in France, Spain and England during the 19th Century.*

In the 19th century, technical advances allowed important illustrated editions of *Don Quixote* to be published (Glendinning, 2003: 51-52; Medrano, 2005: 243). Around 1800, illustrated editions of *Don Quixote* were published that stood out for their quality and variety of illustrations (Lenaghan, 2003: 41; Brasas, 2003: 71).

It was at the end of the 18th century when some English editions initiated the romantic iconographic reading, which abounded in the 19th century (González and Urbina, 2011: 318). It is considered that the first major illustrated edition with a romantic iconographic reading was the Paris: J. J. Dubochet et Cie., 1836-37, with drawings by Tony Johannot (González, 2009: 360). Johannot's designs predominated in 19th century illustrated editions until the publication of the Paris: Librairie de L. Hachette et Cie., 1863, with drawings by Gustave Doré (González and Urbina, 2011: 321).

The case of Spain was different. Through the study of the corpus of illustrated editions of *Don Quixote* published in Spain in the 19th century, I have been able to verify that the realist tradition predominated. I have also noticed that, to a lesser extent, editions were published with a Romantic iconographic representation, whose drawings belonged to Johannot and Doré.

In conclusion, I have found that artistic fashions conditioned the iconographic interpretation of illustrators, as well as editorial decisions. It has been noted that the most popular interpretation was the Romantic one and that in Spain the satirical interpretation predominated, all of them with a wide variety of iconographic representation. This has led me to think that the illustration of *Don Quixote* in this century was characterised by the execution of an "iconographic game", characterised by the multiplication of visual readings, which complemented each other. Illustrators adopted new and abundant points of view in an attempt to clarify the complexity of the work.

María Luz Gracia Gaspar holds an International PhD in Literary Studies from the Complutense University of Madrid. In her doctoral thesis, supervised by Dr. Luis Martínez-Falero, she studied the Illustrated Book in Spain (1868-1936), in the cases of the Spanish Realist Novel and *Don Quixote*. She is a member of the Research Group "Studies on Intermediality and Intercultural Mediation" (SIIM) at the Complutense University of Madrid. She has carried out two research stays at the "Centre d'Histoire Culturelle des Sociétés Contemporaines" at the University of Versailles- Saint-Quentin-en-Yvelines. She has published several articles on the relationship between literature and art. She has also participated in many international conferences. Since 2023, she has been Lecturer at the University of Lille.

Atelier 74 / Panel 74: "Playing with the reader 3"

MERITXELL JOAN, (Université Pompeu Fabra, Barcelone) : *On ne joue pas avec la langue : tordre le français pour accueillir l'expérience harki*, **HÉLÈNE RUFAT** (Université Pompeu Fabra, Barcelone, Espagne), *Jeu subtil vs jeu choquant : les aberrations du français dans L'Anomalie (Le Tellier) et Pas pleurer (Salvayre) ... au service de l'empathie*, **METKA ZUPANČIČ** (Université d'Alabama à Tuscaloosa, États-Unis), *Les jeux littéraires et leurs anomalies : Hervé Le Tellier, L'Anomalie, et Claude Simon*, Triptyque.

Cet atelier fonctionne avec les Ateliers 50 et 63. / This panel works with Panels 50 and 63.

a) Metka Atelier 76 / Panel 76: "Anomalie(s), jeu(x) et révolte(s)"

MERITXELL JOAN, (Université Pompeu Fabra, Barcelone) : *On ne joue pas avec la langue : tordre le français pour accueillir l'expérience harki*, **HÉLÈNE RUFAT** (Université Pompeu Fabra, Barcelone, Espagne), *Jeu subtil vs jeu choquant : les aberrations du français dans L'Anomalie (Le Tellier) et Pas pleurer (Salvayre) ... au service de l'empathie*, **METKA ZUPANČIČ** (Université d'Alabama à Tuscaloosa, États-Unis), *Les jeux littéraires et leurs anomalies : Hervé Le Tellier, L'Anomalie, et Claude Simon*, Triptyque.

La manipulation du langage, la manipulation de la structure romanesque, les jeux volontaires dont l'origine peut se trouver dans une perspective « mathématique » de la littérature (contemporaine), ou

alors des soucis d'ordre social qui influencent les anomalies, la marque de nouvelles voies – et de voix nouvelles – quant à l'usage du français (littéraire), voici les enjeux majeurs que les trois présentatrices se proposent de développer dans leur panel intégrant les voix des autrices francophones ou translingues ainsi que des auteurs hexagonaux, chacune apportant une vision différente de la place qu'occupent le roman et la langue française dans le développement et l'élargissement de la conscience collective contemporaine.

- a) **Meritxell JOAN**, (Université Pompeu Fabra, Barcelone, Espagne), *On ne joue pas avec la langue : tordre le français pour accueillir l'expérience harki*

En 2003, Zahia Rahmani a sorti *Moze* et Dalila Kerchouche, *Mon père, ce harki*. Les deux ouvrages décrivent l'expérience des pères des auteures, qui participèrent à la guerre franco-algérienne en tant que harkis mais qui furent « abandonnés » par l'administration française et réduits au silence par le discours historique hégémonique de l'État. C'est ce silence que Rahmani et Kerchouche traitent dans leurs textes. Rahmani déploie plusieurs stratégies terminologiques pour mettre en lumière cet oubli, en élargissant le vocabulaire français pour qu'il soit capable de nommer la vie de son père. Dans son récit, Kerchouche introduit le concept de Francarabe, le « sabir [...] incompréhensible » des harkis, dont le mélange franco-arabe traduit la position interstitielle des enfants de harkis élevés en France, et symbolise leur marginalité. Cette communication propose une étude comparative des anomalies linguistiques employées par Rahmani et Kerchouche, et la manière dont ces déplacements linguistiques témoignent des déplacements symboliques auxquels les harkis font face vis-à-vis de leur rapport avec la France.

Meritxell Joan est Docteure en Études linguistiques, littéraires et culturelles par l'Université de Barcelone. Sa recherche examine, d'un point de vue transdisciplinaire, les conséquences des migrations héritées chez plusieurs écrivaines contemporaines qui habitent l'espace méditerranéen. Elle a enseigné à l'université de Barcelone et est actuellement professeure associée à l'Université Pompeu Fabra. Elle est l'auteure, entre autres, du chapitre « Exploring the Archives of Memory in Alice Zeniter's *L'Art de perdre* », à paraître dans *Writing Heritage, Performing Migration* (Y. Zivkovic et S. Vlasta, eds.) et des articles « Transitando el Mediterráneo: etiquetas literarias y subjetividades híbridas en la tríada migratoria de Najat El Hachmi » (*Transmodernity*, 2020) et « Contesting the Harki Legacy: Historical Rewritings and Memory Retrievals in Dalila Kerchouche's *Mon père, ce harki* », (*Expressions maghrébines*, 2019).

- b) **Hélène RUFAT** (Université Pompeu Fabra, Barcelone, Espagne), *Jeu subtil vs jeu choquant : les aberrations du français dans L'Anomalie (Le Tellier) et Pas pleurer (Salvayre) ... au service de l'empathie*.

« Le français dans tous ses états » pourrait aussi être le titre de cette étude : voir dans quelles mesures et à quelles fins la langue française est manipulée dans une production littéraire est une recherche interdisciplinaire qui peut en arriver à remettre en cause le terme de « littératures francophones ». La comparaison de deux romans distingués par le prix Goncourt participe de cette réflexion cadre théorique grâce à l'analyse littéraire et linguistique de leurs aspects les plus ludiques. Dans *L'Anomalie* d'Hervé Le Tellier (2020), la présence diffuse d'un langage mathématique heuristique crée une complicité avec le lecteur averti qui va au-delà du pacte, pour conduire la réflexion vers des questions métaphysiques portées par le langage, en bon ouvrage oulipien. En 2014, *Pas pleurer* de Lydie Salvayre introduit un fragnol, souvent exagéré, dans un récit qui joue ainsi doublement avec la/les langue/s et les émotions ; employée par la mère de la narratrice, cette « langue mixte » fait apparaître la subversion et la critique sur deux niveaux : la langue et le fonctionnement social (sous couvert de témoignage historique). La comparaison de ces deux manières de jouer avec la langue française permet de valoriser la richesse des mixages linguistiques, autant pour le plaisir de la lecture que pour la force de la révolte qu'ils sous-tendent.

Hélène Rufat est professeure de langue française et de littératures francophones à l'Université Pompeu Fabra de Barcelone, elle est camusienne et une grande partie de ses publications en témoignent. En 2017, elle a fondé la « Asociación de Estudios Camusianos en España ». En tant que comparatiste (elle est aussi membre de la SELGyC et de l'ESCL/SELC), elle a co-dirigé (avec Brigitte Le Juez) le no. 8

de la revue *Çédille* consacré aux identités dans les littératures francophones (« Désir et appartenance : regards croisés », sur <https://cedille.webs.ull.es/>). Depuis 2021, elle dirige les recherches du projet EGALÉF (Études géocritiques sur l'altérité et l'exil dans la littérature-monde en français), subventionné par le ministère espagnol de l'éducation. Dans le cadre de ses recherches mythocritiques, en 2023, elle a publié dans le no 34 de la revue *Paralellus*, en collaboration avec F. Saraujo et J.-P. Sironneau, l'étude sur « La conception du mythe dans l'œuvre de Gilbert Durand ».

- c) **Metka ZUPANČIČ** (Université d'Alabama à Tuscaloosa, États-Unis), *Les jeux littéraires et leurs anomalies* : Hervé Le Tellier, L'Anomalie, et Claude Simon, Triptyque.

Comparer Hervé Le Tellier, un des écrivains français contemporains les plus traduits et les plus discutés actuellement, et Claude Simon, le Prix Nobel de 1985 connu principalement des spécialistes sans que sa complexité ne soit en rien amoindrie, c'est peut-être une témérité qui cependant se justifie par l'intérêt que les deux auteurs portent à la structure romanesque basée sur le jeu permanent et la recherche d'une perfection excluant toute anomalie, ce qui chez les deux s'avère impossible. *L'Anomalie*, le roman post-post-moderne qui a valu le Prix Goncourt 2020 à Le Tellier, reprend une apparente narration quasi linéaire, tout en se construisant à partir des permutations mathématiques telles que pratiquées au sein de l'OULIPO. Il déjoue ainsi toute illusion réaliste par le recours au domaine fantastique non-expliqué ou, pour le moment, non-explicable, ce qui génère partiellement les anomalies intégrées dans la narration. *Triptyque*, ce « nouveau » roman de 1973, est le premier de la période explicitement formaliste, voire « structuraliste » qui chez Simon se manifeste par une déconstruction intense des aspects référentiels, à partir d'un morcellement délibéré des éléments fictifs et leurs permutations dans une série de jeux d'enchâssements qui libèrent cette littérature des contraintes linéaires, sans pour autant pouvoir créer jusqu'à la perfection des triangles en mouvement permanent. La présente communication explore ce que ces deux œuvres nous apprennent sur la nature de la littérature, sa transformation, son potentiel et ses limites, particulièrement par rapport à la place que ces « expérimentations » basées sur le « jeu » occupent dans l'espace culturel français à presque 50 ans de distance.

Metka Zupančič est professeure émérite de l'Université d'Alabama à Tuscaloosa, aux États-Unis, spécialiste de la littérature contemporaine française, francophone et « migrante », dans une optique principalement mythocritique. Elle a dirigé ou co-dirigé sept ouvrages collectifs dont le dernier, avec Brigitte Le Juez, intitulé *Le mythe au féminin et l'(in)visibilisation du corps* (2021). Ses monographies incluent : *Les écrivaines contemporaines et les mythes. Le remembrement au féminin* (2013), *Hélène Cixous : texture mythique et alchimique* (2007) et *Lectures de Claude Simon. La polyphonie de la structure et du mythe* (2001). Elle réside présentement dans son pays d'origine, la Slovénie, où son récit *L'envahissement* (2020) a été traduit en slovène (par Živa Čebulj) sous le titre *Tisto neustavljivo* (2023).