1. Anemona Alb (University of Oradea, Romania): Chronotope and Theory: temporality revisited in (late) modernist fiction

What this paper looks at is the configuration that time - as crystallized events - takes in urban *versus* rural settings, as represented in modernist and postmodern literature. Indeed, the representational mechanisms of time, informed by poststructuralist theories, are deemed as potentially yielding an insight into the abovementioned parallelism. In terms of analytical frameworks I shall use, *inter alia*, mechanistic theories, relative time, Bergsonian time, redundant time, mechanical hours (Deleuze and Parnet 1996) and what I term *hegemonic time* (the all-devouring time of late capitalism). The illustrative texts under scrutiny here belong to Modernist and Postmodern authors, such as W.H. Auden, T.S. Eliot on the one hand, and Helen Fielding, Sophie Kinsella (chick lit) on the other hand. Urban time, the relentless rhythms of the city as opposed to seasonal time in the country, the chronophagous pressures of consumerism , the frenzy of efficiency that urbanites engage in mindlessly *versus* the innocuous tranquility of the countryside are part and parcel of the eclecticism of theories of temporality.

2. Ștefan Baghiu (Lucian Blaga University of Sibiu): The Socialist Realism Need for Modernism: A Theoretical Framework for Romania's Novel Translation Process

Evgheny Dobrenko concludes his latest collective volume with the reiteration of Hannah Arendt's well-known paradox of totalitarian regimes, according to which "on the one hand, their professed veneration of transformation induces in them a deep-seated fear of stability and permanence, but on the other hand, for these regimes to function, their institutions require a certain degree of predictability and continuity" (Dobrenko, Jonsson-Skradol, *Socialist Realism in Central and Eastern European Literatures Under Stalin*, 2018). This can be an addition to the statement of Brian James Baer who, in his discussion on the importance of translations for the communist regimes, introduces another paradox: "the tension between internationalism and xenophobia" (*Contexts, Subtexts and Pretexts. Literary translation in Eastern Europe and Russia*, 2011). This, in turn, unearths a third paradox, that this paper seeks to underline: the tension between condemning *modernism* and the inevitable acceptance of *modernist* formulae within socialist realism via translation and in the latter part of socialist realism, via translation and local production. Romanian studies have mostly underlined the latter role of modernism (of surpassing socialist realism), yet by emphasizing this aspect, the *modernist* dimension of socialist realism has been occulted. Some theorists, however, have gone as far as to argue that "socialist realism both reflected and consummated avant-garde demiurgism" (Boris Groys, *The Total Art of Stalinism*, 1992). A quick survey of what Catherine Clark understood by "socialist realism canonical figures" in the 80s reveals distinct figures of different writing styles, which are, however, generally viewed as a compact group: Gorky, Gladkov, Fadeev, etc. To this day, this remains the manner in which most scholars perceive socialist realism: as a canonical group of Russian and Soviet writers belonging to a trend of working-class dogmatic fiction. Yet, there is another dimension of socialist

realism: as I argued in 2016, socialist realism in Romania has built by means of translation an international network, and its most preeminent feature lies at the intersection of European, American, Latin American, African and Asian novels—the international connection of progressive writing. The large canonical international profile of writers (see Michael Denning's *The Novelists' International*, in Franco Moretti (ed.), *The novel. Volume I. History, Geography and Culture*, 2006) includes figures such as H.G. Wells, Jaroslav Hasek, Theodore Dreiser, John Dos Passos, to name a few. Not only does the international canon of socialist realism draw heavily on *modern* fiction, but it also implies a series of acceptations of *modernist* writing, although it publicly and officially contends it. "American proletarian literary movements developed in the early 1930 […] helped to constitute a national imaginary of the 'people' by importing European modernisms," writes Denning (Moretti, p.615). He implies that writers such as Dos Passos and Hemingway or as Richard Wright turned modernism into narrations on progress (i.e. critical) and infiltrated, through socialist realism, international canonical figures with European modernisms. If we look at the importance of modern fiction within socialist realism (from Balzac and Zola to Tolstoy and Gorky) and the returns to modernism that marked the late 50s and the 60s in the Soviet Union, the question then arises as to the manner in which socialist realism interacts with modernism through translation. At large, this is a question lying at the foundation of discussions on avant-garde writers and their role in enforcing communism in Russia and Eastern Europe, but it can be also a question of how socialist realism deals with the literary legacy of the bourgeois culture of the 19th century and the first half of the 20th century and its modernist tensions translation caused. Because, through delaying most modernist techniques, socialist realism became responsible for the modernist halo of the Romanian 60s and the 70s. Yet, at the same time, through its international dimension, it became the propagator of modernist features—progressive writing and global connections.

3. Imre József BALÁZS: *Déry, Németh and the Hungarian alternating modernisms*

The works of Tibor Déry (1897–1977) and Andor/André Németh (1891–1953) written during the interwar period are intriguing because of their special relationship to the currents of avant-garde and to aestheticist modernism. Both authors share a formative background that connected them to the circle of the review „Nyugat" that pioneered the cause of modernism in Hungarian literature, but was nonetheless cautios about promoting avant-garde poetics. Both authors lived abroad (Vienna, Berlin, Italy etc.) between 1919 and 1926 and returned to Hungary to become editors of the major Hungarian Surrealist review Dokumentum (1926–1927). I call their individual approaches to modernism „alternating modernisms" because of their fluctuating relationship to the avant-garde: while being convinced modernists during all their career, their avant-garde poetry and theoretical writings show a specific bricolage of early modernist and avant-garde techniques and influences. Both authors having also an important amount of texts written in other languages than in Hungarian (German in Déry's case, French in Németh's case) it is even more important than in other Eastern European authors' case to analyse these "dialects" of modernism as results of a transcultural circulation of ideas.

4. Olha Bandrovska (Ivan Franko National University of Lviv, Ukraine): The London text of the twentieth-century English literature: Problematizing the city in Ford Madox Ford'a *The Soul of London*

The theoretical framework of the study involves the theories of the text, primarily, of Roland Barthes who interpreted the text as an aesthetic enterprise which is "experienced only in an activity of production", and of Y. Lotman's idea of a text as a "complex device, which contains a variety of codes". Proceeding from the notion of a city-text, used in V. Toporov's reconstruction of St. Petersburg Text of Russian literature, the concept of London Text of English literature is introduced. For centuries, London, one of the most influential capitals of the world, has consistently been creating its urban text that preserves the memory of the major events of city's and the state's history. Fictional narratives as well as historical documents or essays dynamically shape the London Text and embody the most important topics of city life. At the turn of the twentieth century, when urbanization had become synonymous with modernity and modernization, the London text recorded complex and essential novelties in the London cityscape and the lifestyle of Londoners. The essayistic book *The Soul of London, a Survey of a Modern City* (1905) by F.M. Ford actualizes new motifs of the life in a modern metropolis and demonstrates the subjective perception of the cityscape intrinsic to modernist writing. The article examines how the writer reproduces an open wholeness of modern London – "with its sense of immensity" – that is built on the intersections of the past and the present, Nature and Culture, as well as on the interrelation of place and time, individual and general perception, and its internal and external manifestations.

5. Julie Bates (Trinity College Dublin, Ireland): 'The boldest jump-cut – the most daring time-shift, the most outrageous deduction – ever': Rebecca West's *Black Lamb and Grey Falcon*

These are the terms in which Geoff Dyer praised West's 1941 book, written in response to her travels in Yugoslavia. Despite its elevated reputation, *Black Lamb and Grey Falcon* is more often named than read, something undoubtedly bound up with the text's sheer size; extravagant form; intimidating aesthetic and ethical scope; and its staggering historical, cultural and political sweep, as vast spans of time and space are bridged by the bold jump-cuts Dyer identified. *Black Lamb and Grey Falcon* has been most often addressed as a travel book, a flawed historical record, or as a means of understanding the relationship between modernism and war. The book stands as West's greatest achievement as a writer, but its formal qualities have not received the attention they deserve. Today, by contrast, the book would be identified as a work of creative non-fiction, and treated with as much respect as a novel. I propose that contemporary critical approaches to non-fiction suggest productive ways of unpacking West's work. In *Objects in This Mirror* (2014), Brian Dillon has written about the potential of the essay to straddle temporalities, a claim that he suggests is an inheritance from fragmentary modernist literature, and in lines that might have been written about *Black Lamb and Grey Falcon*:

> The fragmentary work is an endlessly expanding universe in which the author explores new selves, uncharted constellations of identity. A fragment from Roland Barthes: 'To

write by fragments: the fragments are then so many stones on the perimeter of a circle: I spread myself around: my whole little universe in crumbs; at the centre, what?' Modernity itself starts to look like a junkyard of cultural fragments. Things fall apart and are rebuilt as ruins: Walter Benjamin's *Arcades Project*, a fractured panorama of the nineteenth century, or Samuel Beckett's progressively nugatory writings: thought and style shrinking to a series of snapshots, tentative images of a mind in tatters. As the prodigiously glum Romanian aphorist E.M. Cioran put it, 'No need to elaborate works – merely say something that can be murmured in the ear of a drunkard or a dying man.'

This paper will consider some of the ways in which West deploys such techniques in *Black Lamb and Grey Falcon* to straddle temporalities, spaces, and selves. This paper, then, will pay overdue attention to the extraordinary form of West's book, which was in excess even of her own understanding: her original intention had been to produce a short study of Yugoslavia and she declared herself at a loss to understand why she had been moved 'in 1936 to devote five years of my life, at great financial sacrifice and to the utter exhaustion of my mind and body, to take an inventory of a country down to its last vest-button, in a form insane from any ordinary artistic or commercial point of view.'

6. Önder Çakirtaş (Bingol University, Turkey): The Pains of Transition between Self and the Other: Identities Resisting Change in Wole Soyinka's *Death and the King's Horseman*

Although Wole Soyinka claims that the main issue in this play is not cultural conflict, the main theme of *Death and the King's Horseman* (1975) is the conflicting identities that the cultural clerk leads. The 'otherness' that colonial societies are exposed to is recognized by its clearest hues, but the subject that the play often applies to is about existence. People who try to prove their selves are in a new struggle against the [self-?]definition of the 'strong' English whose presence is hegemonic in African colonies. Therefore, it is the greatest example of an individual who goes to London to study medicine, to struggle for existence in the spirit of tradition. With geographic transitions in the foreground, the play conveys humans' rural and urban life cycles with humorous and satirical brainstorms. Sounds, music, dance and rituals are an important complement to traditional existence, as well as being part of the natural life that exists.

This naturalness is present in the English outsiders as well as in the case of the African Yoruba people. Both groups have a strong commitment to their 'own' identity. For both groups there is a sense that there is no 'other' identity. The new or the different is therefore rejected by people in the play. The play does therefore put a significant emphasis on the temporality of modern and post-modern dynamics by transporting *Zeitgeist* to the stage. The post-modern vision concurrently projects modern identities through some local projections on colonial identities, encompassing new and old together. For this reason, (post)modern time becomes part of (post)colonial identities, and identities become part of the (post)modern time. Perhaps, for this reason, Soyinka tries to keep the reader and the audience away from the concept of cultural conflict.

The temporality of post-modernism through the struggling identities of Soyinka, one of the leading names of the postcolonial theater, is the subject of this work. This work aims to

evaluate the identity, tradition and modern conflict, rural life and naturalness within the scope of Soyinka's mentioned play by leaning on time and temporality.

7. Mimmo Cangiano (The Hebrew University of Jerusalem, Israel): Modernism and the Disruption of History.Examples from the Italian Case

One of the topics traditionally considered to be at the core of early modernist literature and philosophy is the contrast between life and forms. Particularly stressed by authors such as Henri Bergson, Ernst Mach, and by the young György Lukács, this issue focuses on the perception of an antinomy between the constant flowing of life and human attempts to immobilize it in conceptual or artistic forms. The "forms" are now perceived, as Robert Musil will write in his *Diaries*, as violent attempts to force the multiplicity of life in a coercive unity.

My paper will address this topic by focusing on a particular aspect. I will concentrate on the perception of history – and specifically of historiography – as form. The idea of history as a mere form appears in the European debate (simply consider Friedrich Nietzsche's *II° Untimely Meditation*) only a few years before the emergence of the literary production today generally defined as modernist. I will argue that the interpretation of history as an artificial discourse aimed at repressing multiple sides of the historic process, done to create a coherent yet distorted image of it, is actually at the core of modernist literature.

To demonstrate this I will highlight some examples pertaining to Italian modernism. At the center of my paper will be Luigi Pirandello's essay *On Humor* – definitely the most important theoretical expression of Italian modernism – where history is directly interpreted as "legend." I will also consider Pirandello's novel *The Old and the Young*, explaining why the Sicilian writer decided to use a historical novel to illustrate the impossibility of continuing to consider history as the space of progress. Other examples will involve authors such as Italo Svevo and Giovanni Papini.

8. Sara Ceroni (University of Massachusetts Amherst, USA): The Queer Failure of Imperial Time in Virginia Woolf's *The Voyage Out*

In Virginia Wool's first novel *The Voyage Out* (1915) Edward Gibbon's *The History of the Decline and Fall of the Roman Empire* (1776-1788) is one of the books that men give the young protagonist Rachel Vinrace for her education. Gibbon's monumental work played a central role in the political imagination of the Victorian and Edwardian periods at a time when Britain was consolidating its imperial possessions and establishing a historical narrative to legitimize its empire, based on ancient Roman history. In the novel, Gibbon sheds light on the question of imperial temporality—or, as Adam Barrows calls it, "the cosmic time of empire"— and its fundamental relation to female subjectivities. In Rachel's education, Gibbon stands as a powerful symbol of the authoritarian and manipulative control that the British Empire exerts over women: Gibbon is central to Rachel's development into womanhood because her reading of Gibbon is meant to discipline and bind her to the linear and forward-moving time of national and imperial progress, marriage, and heterosexual reproduction. Interpreting the novel's temporal structures in view of Elizabeth Freeman's "chrononormativity" and theories of queer temporality, I argue that in *The Voyage Out* Woolf creates both a narrative and multiple points of temporal resistance that counter the temporal order of empire and Rachel's maturation and passage into womanhood. On

the one hand, the normative time of imperial/female development is disrupted by a temporal imaginary of decay and decline, which culminates in Rachel's final death, described as a falling empire, overrun by hordes of barbarians. On the other, the idea of development as an act of writing and mapping colonial lands/female bodies is disrupted by Rachel's association with the sea, the atmosphere, and the subterranean world, the so-called "blank spaces" of the earth, traditionally resistant to settlement, appropriation, and control and conceived as existing outside of recognizable orders of time. Ultimately, these queer failures of imperial time enable us to link Woolf's critique of imperialism and patriarchy to a characteristically modernist aesthetics of rupture, discontinuity, silence, and opacity.

9. Ioana Cosma (University of Pitesti/Bucharest, Romania): The Jetztzeit in Benjamin's *Berlin Childhood*

In *Berlin Childhood* Walter Benjamin reconstructs the space and time of his childhood through several tableaux which are juxtaposed, montage-like fashion, to form a heteroclite narrative of the self. At the centre of these recollections lies the city, Berlin, with its monuments and hidden places, its spectacular loggias? as well as its shadier perspectives. In this book, Benjamin put into play the theoretical findings which he had elaborated in his *Arcades Project* or *Paris- Capital of the 19th century.* Chronotopic memory is what informs the spatial arrangement of images in *Berlin Childhood.* As E. Weigel explains (1994: 121), Benjamin uses both topographical as well as archaeological memory to bring to life forgotten scenes from the past. This entails factoring in time, or, to phrase it in more Benjaminian terms, to entwine the city with history. According to Jacques Rancière, the city, the child and time are brought together in Benjamin's work to create a symbol for the revolution: "There is, in Benjamin's theoretical scene setting a key figure, the child; a key place, the street; a key time, the dawn. Together they compose a crucial scene: the dawn of the street child. And the means of emancipation can be identified with the way by which the child who has experienced the street of the town at dawn comes to the fresh dawn – the 'open air' – of revolution" (*Walter Benjamin and the Demands of History* 31). This paper will investigate the narrative and symbolic ways that Benjamin puts into play to recreate the origin and triggers of his ethical and aesthetic choices. Moreover, it will depart from Benjamin's notion of *Jetztzeit* in order to define the specificity of autobiographic temporality in *Berlin Childhood.* How do Benjamin's views of history and time influence the construction of autobiographic subjectivity in the text? will be the main question this paper will try to address.

10. Thomas Cousineau (Washington College, USA): "The Manole Complex: Staging Movement in *Waiting for Godot*"

The paper that I propose for this conference – which will eventually be a chapter in my current book-in-progress entitled "The Séance of Reading: Uncanny Designs in Modernist Writing" -- was originally inspired by the American literary critic Kenneth Burke's assertion that a writer's quest to create the perfect work necessarily involves his perfecting the victim. While recently teaching at the University of Bucharest, I discovered the archetype of this symbiotic relationship between the perfect work and the perfect victim in the popular Romanian ballad, "The Legend of Master Manole," a discovery that became even more intriguing thanks to Mircea Eliade's analysis

of this ballad -- in his *Commentaires sur la légende de maître Manole* -- as an expression of archaic construction rites. I'll be presenting Samuel Beckett's construction of his modernist "monument" *Waiting for Godot* as a disguised reenactment of Manole's building of the monastery at Curtea de Arges, in which the sacrifice of the perfect victim -- staged with Manole's wife Ana in the legend – returns as the sacrifice of *dramatic action* (described by Aristotle as "the soul of tragedy") and its subsequent transformation into the *form in movement* that Beckett himself designated as the "soul" of his tragicomedy.

11. Jillian Curr (University of Western Australia, Australia): Dislocation and Chronotopes in finding 'home' in Nada Awar Jarrar's *Somewhere Home*

In the Lebanese diaspora, Mount Lebanon has been the ancestral home in many stories of loss, exile and belonging. The village has always been a place of sanctuary from the corruption and more recently from the civil war where people sought safety from the fighting in Beirut. In Nada Awar Jarrar's first novel, *Somewhere, Home,* 2004, the main protagonist leaves her husband in Beirut at the beginning of the war for the safety of her ancestral home in the Lebanese mountains. This is a journey to reclaim the lives of her family through writing their stories. Maysa's nostalgia for a pristine, rural past contrasts with the sectarian violence in Beirut and it is this escape to the country which enables Maysa to come to terms with her own history. Nada Awa Jarrar deploys nostalgia, remembering, and forgetting as a mode to critique the memory discourses that have been employed by the various characters to deal with the trauma of the civil war. The story exposes other traumas as the village men leave their women and families behind to find work in other countries. Nostalgia for the Beirut she imagines she left behind connects the past to the present in ways that foster cultural resistance to forms of amnesia that have perpetuated political realities locked in the collective amnesia of the Lebanese nation. At the end of the novel, Wadih, Maysa's husband, confronts her with the fact that she never actually lived in the house and her stories are not really those of her ancestors but her own story based on nostalgia for an imagined past which has enabled her to trace the roots of the civil war that is destroying her country, fought out in the streets of Beirut. Fredric Jameson, literary critic and Marxist political theorist, and others have argued that the culture of modernity is temporally structured around the emergence of a commodified, linear and homogeneous time but Maysa's story disrupts this time frame by breaking the continuities of the modern through the walls, ceilings and floors of the mountain house to reconnect with the present. It is only through the understanding of the life of the mountain house that the present can be understood.

12. Ioana-Eliza Deac (Babeș-Bolyai University Cluj, Romania), The Poetry of Historical Circumstance against a Changing Historical Background

Tristan Tzara, the French poet of Jewish origin, who left Romania at a young age in order to seek his literary fortune first in Zürich, then in Paris, illustrates the curious case of an author universally known by name, but much less known for his actual poetic work, although he continued to publish regularly for four decades after the official demise of dadaism. One may wonder if the reason for this lies in the habit of reading his work in light of his dadaist manifestos,

which earned him his fame by their radical dismissal of everything, including dadaism and its products. Or was his poetry unable to stand the test of time? The aim of this paper is to explore such paradoxes concerning this author's place in the history of modernism starting from a close reading of a collection of poems which belongs to a poetic genre that is usually unlikely to survive its original context: the poetry of circumstance. The texts under scrutiny are the ten poems that constitute *Une Route Seul Soleil* (1944), written and circulated in a clandestine manner during the Second World War, at the time when their author joined the French Resistance in the south of France. Their interpretation must take place against a complex background of stratified temporality: the immediate historical and biographical context of their elaboration, the post-war context of their publication in two different volumes in 1946, the subsequent evolution of historical events in Europe: in retrospect, the ravages caused by the communist regime in the east and the reevaluations its fall entailed may considerably affect the reception of a work that has more or less overt links with the communist ideology and of an author who was an official, although quite naive, adherent to the French communist Party between 1947-1956.

13. Novella Di Nunzio (University of Vilnius, Lithuania): Against Avant-gardism. A proposal to define the tradition of the Italian Fantastic Modernism

This paper has two aims: to distinguish between Modernism and the avant-garde and, consequently, to define the tradition of the Italian Fantastic Modernism. The critical category of European Modernism appears to be still ambiguous, inasmuch as it presents national differences as often conflictual between each other. An important issue highlighting such differences is the relationship among Modernism, Symbolism and the avant-gardes in the late nineteenth and the early twentieth century. This relationship can be widely inclusive, synonymic or distinctive. The point is whether Modernism has to be considered as a large area ranging from *fin-de-siècle* Decadence and Symbolism to the avant-gardes, as a more limited area which includes or identifies itself with the Avant-gardes, or rather as an intellectual and aesthetic experience distinct from, alternative to, or even opposite/opposed to them. This third approach is mostly used by Italian scholars, such as Luperini, Castellana, Donnarumma, and it has been applied to Italian Modernism in particular over the last years. Now, the distinction between Modernism and the Avant-gardes turns out to be particularly useful if based on an epistemological boundary, which implies two opposite concepts of the knowledge and of the literary reconstruction of reality. If, since the beginning of the current century, this kind of distinction has permitted to better define early Italian Modernism (represented by Svevo, Pirandello and Tozzi), it can have a further hermeneutic utility. Itpromises, indeed, to reinterpret some literary tendencies affirmed in Italy starting from the thirties, when a form of second Modernism was developing. Commonly associated with Surrealism and authors influenced by it, such as Bontempelli or Savinio, these experiences show instead an epistemological basis/foundation much closer to the modernist constellation. In fact, they could be considered as parts of what I suggest to define "Fantastic Modernism", a category which may include authors such as the late-career Pirandello, Landolfi, Ortese, Morovich, Buzzati.

14. Caius Dobrescu (University of Bucharest, Romania): Hybrid Histories: temporality and/as ideology in the Romanian-American Netflix crime series *Comrade Detective*

The paper analyzes the intersection of different types of discourses, and their connection with representations of time and temporality, in a multi-level, sophisticated, poly-parodical product of global popular culture. The Netflix production *Comrade Detective* pretends to recover episodes of a crime propaganda series produced in the Communist Romania of the 1980s. The perspective of the American hardboiled, with its specific tempo, its goal orientation, its vibrant, activist, protestant sense of "the latter days" is retrospectively superimposed on the meta-time of Communist ideology – the ritual time, the archetypal inscription in an idealized world, in a form of temporal beyond-ness. The parody of Communist propaganda popular culture, from an American, as well as from a domestic Romanian angle, is interspersed with memories of everyday life that could be perceived only by a domestic audience. The different rhythms and temporal imageries point to the manners in which formal analogies could equally lead to successful and failed intercultural communication.

15. Maurice N. Fadel (New Bulgarian University, Sofia, Bulgaria): Modernism, History, Irony

The relationship between modernism and history is essential for the early period of the deconstruction. Paul de Man, founder of the deconstruction movement in literary theory in the United States, thoroughly analyses this relationship in his essay *Lyric and Modernity*, published in his book *Blindness and Insight*. In this text he sees modernity (and respectively modernism) as being in a constant state of conflict with history. Modernity and modernism are considered as a leap beyond the consistency of historical narrative, as a rupture of history. However, according to De Man this is not a matter of mere controversy: modernity and modernism make from history what it actually is: a set of events, without modernity and modernism history would be simply a natural time. The relationship between these two elements plays an important role in De Man's legacy. In his books *Allegory of Reading* and *Aesthetic Ideology* it is realized as a relation between performative and cognitive language, between the letter and the trope. The main statement of my paper will be that this complex relationship of contradiction and at the same time of mutual dependence finds its solution in De Man's concept of irony. Irony in De Man's works is similar to the Heideggerian understanding of being as a container of all contradictions. The irony engenders modernity and modernism on one hand and history on the other, making impossible their division and coincidence.

16. Ștefan Firică (University of Bucharest, Romania): Authenticity, Hierarchy, Equality. An Application on the Romanian Interwar Modernism
One revisiting interwar culture may notice a tension between a hierarchical and an egalitarian model underpinning the philosophy, arts, cinema, or literature of the times. Historians of ideas trace this dichotomy back to the era of the "great geographical discoveries" (an actual euphemism for what used to be called "the golden age" of colonization), in the development of Western thought. However, survivals of the old "quarrel" go deep into the 20th century in the

ways (personal or national) identity is imagined. It comes as no surprise to see the two patterns inform political ideologies, whether liberal-democratic or authoritarian. This article shows how connected the interwar Romanian culture of "authenticity" was to the European context of this overheated debate, by taking a brief look into the fictional and non-fictional literature of such writers as Camil Petrescu, Mircea Eliade, or Max Blecher.

17. Jana Gavriliu (Independent researcher): On Not Expecting Too Much from Grand Narratives: Differends, Disruptions and Challenges in Literary and Pictorial Modernity

In *Rewriting Modernity* (*The Inhuman*, 1991) Jean Francois Lyotard draws attention to the pointlessness of any periodization of cultural history in terms of 'pre-' and 'post-', before and after, for the reason that it leaves unquestioned the position of the "now". Following Aristotle's analysis of time, Lyotard thinks that it is impossible to determine the difference between what has taken place and what comes along without situating the fluidity of events with reference to a 'now'. Still, Lyotard also thinks that it is no less impossible to get into such 'now', for it is dragged away by the flow of consciousness, by the course of life, of things and of events. Also, in Lyotard's words, it is always both too soon - as excess in advent - and too late - as excess in disappearing - to grasp anything like a 'now' in an identifiable way. Starting from these ideas the paper aims to discuss postmodernity's little narratives as expressions of the difference and transient nature of knowledge as always implied in the modern (Stuart Sim, *The Lyotard Dictionnary*, 2011). The paper intends to argue that modernity with its grand narratives as large-scale theories and philosophies of the world, comprises an impulsion to exceed itself and to resolve itself into a sort of postmodern ultimate (in)stability. The paper also proposes to argue, following Simon Malpas (*Jean Francois Lyotard*, 2003) that the investigation of some modern literary and modern pictorial signs can locate those points at which the grand narratives of modernity are called into question by differends, disruptions, events and challenges that open pluralist modes of (re)thinking/working through, modern literature and modern painting. In this way, judging the modern in a postmodern, reflective manner, open up to further analysis and discussions, to constant and continuous processes of rewriting the literary and the pictorial viewed as fluid, irreducible, confusing 'nows'.

18. Teodora Narcisa Giurgiu (University of Bucharest, Romania): Rupture and Revolution in the Old South Fashion: Flannery O'Connor's anti-intellectualism, anti-modernism and anti-disposition

To every revolution there is, inescapably, a counter-revolution – and it is generally understood that the main reason for which this counter-revolution comes into existence is prompted by the incapacity of some to accept change. When winning the battle, the counter-revolution only takes us back to the starting point. Or does it always? The Old South has always been seen as a place where modernity and progress come to die, yet there is a form of *onwardness* that can be sensed even as we come in contact with works of such writers as Master William Faulkner and disciple Flannery O'Connor. Taking into account O'Connor's (singular) writings, her rupture with modernity comes as a revolution (and not a counter-revolution) also due to her personal choice in undermining and sabotaging the very foundations of the world she is revealing, sacrificing more often than not the (anti-)heroes that populate it, provoking, as it were, an explosion that does away with everything – tradition and modernity – and creating, instead of a crater of dissolution,

a melting pot where the elements are merged and molded, leading to the foundation of something innovative – maybe a new and universal perspective upon life, maybe just an illusionary depiction of an isolated world, but there is in that something a certain quality that will endure. In order to assess how (anti-)modernism and (vitiated)tradition (might) collaborate and where this brings civilization to, one necessarily has to deal with Flannery O'Connor's artistic produce, her peculiar view of the world and humanity, as well as her particular disposition, and in doing so, one might, in the end, learn something about human nature and its fate.

19. Marianna Gula (Debrecen University): "Wavewhite Wedded Words": The Soundscape of the Canonical Hungarian Translation of Joyce's *Ulysses* (1974) and Its Remake (2012)

Unlike in the case of some other recent retranslations of *Ulysses*, rendering the musicality of Joyce's text was not among the initial motivations of the recently published Hungarian retranslation, or rather re-working of Miklós Szentkuthy's canonical Hungarian translation (1974). Szentkuthy, a creative writer as well as a translator, was a master of the Hungarian language with a keen sense of rhythm and music, which is amply demonstrated in his rendition of Joyce's text. Indeed, as his 1947 essay – occasioned by the publication of the first Hungarian translation of *Ulysses* by Endre Gáspár – clearly shows, his decision to retranslate *Ulysses* was to a great extent spurred by his dissatisfaction with how Gáspár's text "flattens" and "sobers up" Joyce's sentences depriving them of their poetry, playfulness, verbal music and rhythm. Szentkuthy's version undoubtedly abounds in the qualities he finds lacking in Gáspár's, nevertheless, the soundscape of his playful, musical translation has become thoroughly recast in the course of the most recent retranslation project (in which I participated). Here I will explore crucial dimensions of this process focusing especially on how a global approach to Joyce's text – in stark contrast to Szentkuthy's tendency to treat translation tasks locally – has recast the soundscape of the most musical "Sirens" episode, giving the Hungarian reader a more vivid sense of the polyphonic texture and performative nature of the chapter. The retranslation has also thoroughly renegotiated the relationship between sound and sense in the episode, at times recovering musical effects from the realm of nonsense.

20. Mariwan Nasradeen Hasan (Sulaimani University, Iraq): Dogs, Grasshoppers, Cats, Apes, and Crabs: Animals in the Poetry of T. S. Eliot

T. S. Eliot is one of those modern poets who are interested in using animal characters in his poetry. Although many critics have concentrated on the possum character and its representation in Old Possum's Book of Practical Cats, yet the personae of other animals were focused on less. "Inventions of the March Hare" was the title of Eliot's early poem's notebook. Eliot also sent his prepared articles to *The Egoist* under different names; "Apteryx," or even "T. S. Apteryx". Moreover, Eliot was called "the elephant" by his friends in Faber and Faber ("'In a Bloomsbury Square'"). Such a sympathy for animal pennames reminds us of examples of animal masks in his poems: in "Mélange Adultère de Tout," the speaker is ready to celebrate his birthday in an oasis in Africa, wore a giraffe skin (16–18); in "The Hollow Men," the speaker wants to hear "Such deliberate disguises / Rat's coat, crowskin" (32–33). In fact, once we start looking for them,

references to animals appear as a persistent and significant bunch of metaphoric and symbolic components in Eliot's poetry. Taken into consideration in this light, *Old Possum* is both an attractively inconsistent book for children and the strongest instance of an interest in animals comprehensible in the whole of Eliot's poetry. Nevertheless, there is merely one book available on the subject, namely; Marianne Thormählen's *Eliot's Animals* (1984); and this raises questions about the way and the reason that Eliot characterized animals in light of new progresses in the studies on Eliot, modernism, and the developing field of animal studies.

21. Dragoş Ivana (University of Bucharest, Romania): Textual Temporality and the Modernist City

Consubstantial with a culture of time and space that is subject to perpetual change and, implicitly, to the accumulation of various types of knowledge, the modernist city has always been acutely aware of progressivism paradoxically premised on a critique of contemporaneity. Along this line of thought, Iain Chambers has cogently argued that the modern metropolis can be best defined via a "poignant narrative" understood as "the site of the ruins of previous orders in which diverse histories, memories and traces continually entwine and recombine in the construction of new horizons" (*Border Dialogues: Journeys in Postmodernity* 112). Inspired by Chambers's argument, the present paper focuses on temporality in strict relation to the modernist city text so as to show that the modernist metropolis appears as a palimpsest whose memorialising function is upheld by techniques such as fragmentation, citation, echo, myth, allegory, intertextuality, etc. in order to question the stereotypical relationship between subject and setting, inside and outside, now and then by annihilating traditional temporal sequences and foregrounding a permanent to-and-fro between past and present. Thus, far from foreshadowing "the sense of an ending" (cf. Frank Kermode), the modernist city will be considered as a space of transformation in which the subjective individual endeavours to decode the meaning of contemporary history.

22. Kevin King (University of Łodz, Poland): The Overnighters and the American Myth of Meritocracy

The American Dream, which claims that opportunity is afforded to everyone according to ability, is an example of the belief in the meritocracy of America. An essential component in achieving this opportunity has been migration; not just for immigrants but also for displaced rural Americans, who move to cities to escape poverty and discrimination. This internal movement helped fuel the industrialization of the United States, while easing the labor excesses brought by the mechanization of farming, along with promoting the notion that in America material success could be achieved through sheer effort if one simply packed up and moved to where the jobs were. But in truth this movement brought a host of problems to urban America, from slums and criminality to resentment and prejudice from earlier population groups. A 2014 documentary film entitled The Overnighters, which charts the current migration of impoverished workers to the booming oil fields of North Dakota, demonstrates both the continued lure of cities and the ever-growing distance between the beliefs in meritocracy and the reality of modern post-recession American life. I will show how this documentary reveals the inherent contradictions within this myth of meritocracy that are a source of anguish for displaced workers, whose belief in the

essential fairness of America causes them to blame themselves for their setbacks, not the economic system that exploits them or the educational failings of rural America that has left them ill equipped to survive the complexities of modern urban life. I will also talk about how the movement and exploitation of these rural workers destroys family ties and fuels the rise of destructive behaviors among this population. Finally, I will demonstrate how the efforts of one religious leader provide a possible bridge between rural and urban America.

23. Şahin Kiziltaş (Bitlis Eren University, Turkey): The Conceptual Transformation of Racial Time in (Post)Colonial Narrative into Gendered Time in Modernist Narrative

Following the traces of temporality on its literary route, *'racial time'* and *'gendered time'* have been two crucial notions emerging from the temporalities of the Modern Age. Racial time (Bhabha, 1994) refers to temporal inequalities and injustice which lead black people to access, quite late compared to the white, some facilities making life easier such as transportation, education, proprietary right, political rights and so on. The black have to wait for almost everything although the white have already possessed them. So the time goes on differently for people depending upon their race or colour. Indeed, it is all about privilege deferred. On the other hand, gendered time shows evaluation of time in the lives of women and men. From the perspective of racial time, it is quite obvious that, like the black, women have also waited for ages to attain some rights which men have already obtained. Thus, it can readily be claimed that, as in racial time, the time proceeds independently and distinctly for people depending on their gender.
As a consequence, it would not be wrong to assert that temporal belatedness is not only pertinent to race but also gender. This study aims to discuss racial time in (post)colonial narrative and gendered time in modernist narrative, independent of / dependent on stream of consciousness, in the context of self and other.

24. Anton Kurmelev (Nizhny Novgorod State Linguistics University, Russia): Idiosyncrasies of the Chronotope in the Later Plays of Tennessee Williams

Chronotope is a significant element of a dramatic work as well as a prosaic or a poetic one. Due to the specific double nature of drama as a literary genre the chronotope of a play is characterized by dense concentration of time and space. In the 20th century, especially in its second half, playwrights started paying special attention to the chronotope in their works. Now it's not just a reflection of social, economic, or political features of the epoch when the events of a play take place. It does not contribute only formally to the plot development. A play chronotope in the 20th century evolves in a symbol that becomes a crucial meaningful element where the space component is of greater relevance than time. The chronotope gains psychological characteristics.
Tennessee Williams is one of the playwrights who in his later works would turn the dramatic and stage space into a psychologically charged constituent. On the one hand, that was to a certain degree some expansion of his "plastic theater" concept; on the other hand, Tennessee Williams introduced and adapted late modernism techniques that were used by his European counterparts (e.g. representatives of the Theater of the Absurd). Due to such transformations the American playwright's later works became more philosophically complex and allusive. Topoi that he uses

(from a nameless rooming house to a real geographic location, e.g. New Orleans or Los Angeles) add to the meaning that is hidden between the lines and reflect existential issues that Tennessee Williams was concerned with, the playwright's worldview and evolution of his creative work in general.

25. Adrian Lăcătuș (Transilvania University of Brașov, Romania): The end of the world didn't happen. The crisis of the experiment in Romanian literature

In their efforts towards autonomy, young Romanian writers in the late years of historical communism turned to the legacy of the modern aesthetics of innovation with a new political drive. The reaction to the assimilation or acclimatisation of the Western and national literary tradition to the politics of institutionalised literature was a radicalisation of the imperative of experiment, innovation and deviancy. The paper focuses on the experimental prose and novel in the late 1970s and across the 1980s (a moment when Communism already had a significant history and the culture it created or tolerated was collecting into a tradition, a literature of various forms of adaptation to the environment), arguing that the so-called "escapist" or "evasive" authors (labeled so for their abandonment of narrativity, plot and traditional realism) were actually pioneering new forms for the literary representation of reality, ones that would not maintain the ideological façade and would not obliterate the totalitarian mutilation of everyday life.

In the long(er) duration of culture and the literary institution under communism, the only way for young and radical prose writers to stay true to the principle of autonomy and relevance of their art was a constant practice of experiment and deviance from all layers of public and institutionalised (literary) discourse. The paper highlights the idea of the importance of the historical experience and of the *duration* in Romanian (and East European) socialist culture. It is true that these regimes appeared in a state of illegitimate authority, but after that first historical moment of coming to power, a long series of challenges and legitimations through different strategies and discourses arose and consolidated their authority. They all influenced the way art and literature developed and evolved in this part of Europe in the last half of the 20th century. The historical character of this aesthetics represents an essential part of its cultural significance and largely explains the specific innovation and creativity it involved, not only the tensed alternation of artistic forms and attitudes, the exchanges inside the system of art, but mainly the mutations of social, political and cultural history that engage artistic representation. Literary institutions, survival and affirmation strategies, cultural discourses and attitudes varied over this rather long period of almost fifty years of socialism in East-Central Europe. It is impossible to phenomenalize a single socialist literary aesthetics if one is aware of the historical and plural evolution of its distinct sequences. The survival of this artistic attitude and aesthetic programs after the fall of the communist regime turned out to be more problematic for its opponents, with the disappearance of the "object" that this art reacted to. The cultural pessimism that nurtured radical and socially hopeless experimentalism found itself disarmed in the 1990s and after, and a very sophisticated practice of literary art became historical.

26. Lilly Markaki (Royal Holloway, University of London, UK): Marcel Duchamp: A poetics of becoming

It still remains to be decided which death, that which is brought by life or that which brings life. For some time now, discourse on the avant-garde has taken the form of an obituary. "Treated overwhelmingly as a historical category by conservatives, postmodernists and revolutionaries alike in the wake of the original avant-garde, its continuing dynamism and critical content are either denied or foreshortened." The most commanding of death reports we find, arguably, in Peter Bürger's seminal text, Theorie der Avantgarde, wherein the author concludes that, "the sublation of art that the avant-gardists intended, its return to the praxis of life, did not in fact occur." Could it be, however, that this death was declared in absentia? Focusing on the temporal dimension of Marcel Duchamp's work – one that is neither accidental nor subsidiary – and on recent writings by, among others, Nicolas Bourriaud, Boris Groys, and Peter Osborne, I intend to argue that, while the promise of the avant-garde did not, perhaps, "deploy into reality," its radical force did not die away. Not unlike the artist in Duchamp, it has gone underground. If the promise of revolution no longer seems admissible, the possibility for contestation – wherein the question of ethics emerges "as a question of response" – still remains. "Art is a 'dynamogram'," writes Bourriaud. "An inscription," that is, "programmed for time travel. Marcel Duchamp described his Bride Stripped Bare by her Bachelors, Even as a 'delay in glass.' Every work is ontologically late, and we perceive it only in bursts diffracted by the context through which we become aware of it." Confronted with the problem, "who will decide the actualisation of one possibility or another?" Duchamp, indeed, appears to be pointing to the individual – it is always the viewer, he tells us, who completes the work.

27. Anna Márton-Simon: A Genre Born of and for the Modern City. The Appearance and Development of the Hungarian Urban Mystery Novel

The success of Eugène Sue's widely read serial novel, *Les Mystères de Paris*, has created a clearly visible transnational pattern, evident throughout the second half of the nineteenth century. Be it the format of the serial novel, the theme of the modern city as the axis of the novel, or the narrative solutions that these mysteries have popularized – Sue's works have rendered a model that several European and American texts have followed. These novels not only created a radically new narrative frame for discussing the modern metropolis, but also served as a means to understand and conceptualize the experience and effects of urbanization, offering ready-made panels for talking about often ongoing, unfinished processes.

Several Hungarian homages have been published in this period, all of which reference Sue's urban mysteries when talking about a city that is early in the process of urbanization – thus reinforcing the image of Budapest as a metropolis, even before its actual modernization. The popularity and familiarity of this framework has helped these nationalized mysteries to become a crucial means for navigating a new emotional, empirical and cognitive state (that of modern, urban existence), while also connecting the Hungarian urban imagery to a modern, transnational trend. This paper attempts to find the ways in which these patterns became adapted and recreated by Hungarian mysteries (through the example of the related novels of Nagy Ignác, Kuthy Lajos and Kiss József), while focusing on the idea and image of the modern city and its manifestations in the Hungarian texts.

28. Alexandra Mitrea (Lucian Blaga University, Sibiu, Romania): Saul Bellow and the Subversion of Modernist Aesthetics

Included by some critics in the category of "late modernists" – Robert Genter labeled him a "Romantic Modern" – Bellow's relation to modernism is highly problematic. He rejects modernist formalism and rethinks modernist aesthetics, criticizing the hermetic nature of modernism. Taking issue with the modern(ist) concept of alienation, Bellow challenges the reader to ponder on the responsibilities of the autonomous individual. Though highly indebted to the subjective understanding of the world, characteristic of modernism, Bellow acknowledges the necessity of confronting hard reality, pleading for a connection with the objective world. He subverts modernist discourse by resisting its pessimism, affirming, instead, his belief in human dignity, meaning and harmony.

29. Gabriella Moise (Debrecen University, Hungary): Composite-Collage-Hybridity: The agency of the "cut"

"Collage was a major turning point in the evolution of Cubism, and therefore a major turning point in the whole evolution of modernist art in this century." Clement Greenberg's often cited observation highlights two factors underlying collage as a mode of artistic expression from the beginning of the 20th century art scene. On the one hand, it establishes the revolutionary capacity pertaining to collage that marks a paradigm shift in the way the painterly tradition could come to terms with finding alternatives to representing reality. Secondly, it acknowledges the collage's overarching impact present in the entirety of modernist art practice.

My paper explores the innate agency of the modernist technique of the collage in the works of Afro-American Romare Bearden (1911-1988) and Maud Sulter (1960-2008), bearer of Scottish and Ghanaian mixed heritage. Even though they lived and worked in different temporalities and cultural contexts both of them struggled with issues of race, representation, the empowerment of black artists and their ambiguous relationship to the Western art tradition, as well as exploited the potentials of the interrelatedness of photography and collage. As Kobena Mercer formulates it in his analysis of Bearden's generative use of collage, a statement I consider similarly valid for Sulter, "the disparate sources that are combined in unexpected juxtapositions . . . create something new that exists as an independent form in its own right." The apparently simplistic formulation, however, brings several constitutive qualities of collage to the surface.

The repetitive occurrences of fragments of "disparate sources," the photographic cut-outs as found objects of the past—both Bearden and Sulter working with ancestral references to figures of deities or folk tales—amalgamate into a composition, a "composite" of constitutive identities. "The magic of the 'cut'"—to use James Snead's wording—triggers agency for the "latecomer," peripheral artists of African origin.

30. Ilaria Natali (University of Florence, Italy): "Oftwhile balbulous": Dante and Joyce

In line with St Augustine's *Confessions* (XI.28.36), Dante's *Divine Comedy* postulates a common principle of harmony in music, poetry, and the human speech. However, Dante also represents tears and frays in this harmonious fabric, especially in the *Inferno*; to borrow Heaney's words, he "made careful study of all speech defects, listening closely to stutterers and lispers, to nasal twangs and inarticulate pronunciations" (1985), with particular attention to the babbling and speechlessness of infancy. For James Joyce, Dante was a centre of gravity, the point of origin for both the Italian vernacular language and Italian literature. Scholars such as Mary Reynolds and Lucia Boldrini, among others, have shown how Joyce wove references to the Florentine poet into all his writings. Today, the available manuscript evidence of Joyce's early reading of *The Divine Comedy* (NLI) allows new insight into this relationship; in particular, it suggests that Joyce paid special attention to Dante's reflection on the musicality of language (or lack thereof). Dante's influence is variously recognizable in Joyce's representations of speech disfluency in his works; in addition, the babbling *parvoletto* (little child) of the *Comedy* might have inspired various passages in *Ulysses* and *Finnegans Wake*.

31. Adriana Neagu (Babeș-Bolyai University Cluj, Romania): "Try again, fail again, fail better": Modernism and Perfection

The paper is a comparative poetics approach to High Modernism and later modernism in terms of aesthetic consciousness and the unrelenting drive toward formal perfection. It explores the slackening of the high modernist innovative urge, manifest in the quest for total cognition, total insight, total epiphany as felt ultimacies, and its veering off into the "waning of the affect" typifying postmodern fiction, culminating in Beckett's predicament of language inadequacy and the "obligation to express." Whereas I adhere, for the larger part, to the canons and conventional periodisation of the modernist phenomenon, it is beyond the central scope of this enquiry to dwell on discrete categories or the transition from modernism to postmodernism *per se*. Rather, my chief concern is with contrasting elements of the Joycean and Beckettian poetics with a view to illustrating their distinct modes of exemplariness as regards the 'compulsion' to perfection. Positing Beckett as an exponent of "aliterature" (along the lines of the aesthetic logic theorised by Ihab Hassan) rather than of postmodern performativity, I argue for the limitations of high theories of modernist fiction.

32. Bran Nicol (University of Surrey, UK): Post-postmodernism and the return of the modernist retronovel

It seems indisputable that we have entered a new phase of modernity and of modernization, one which, as Gilles Lipovetsky has noted, is distinguished by the modernist logic of change, renewal, and supersession done to excess, so we are at the point of the very consummation of modernity – an *absolute* modernity where the first stage was only 'limited modernity' (31). This subsumes postmodernism, once considered as marking its end, or an alternative to it, into the narrative of modernism, for postmodernism is a logical product of the modernist emphasis on transition and supercession. As Matei Călinescu once put it, postmodernism 'should be seen as one of the most typical products of the modernist imagination'. But where does this leave contemporary

literature? Is postmodernism superseded by a renewed modernism? Can aesthetic modernism simply resume without being framed by an ironic postmodernism? Or is it subject to Lipovetsky's 'hypermodern' logic of excess, the logic of change for its own sake?

To explore these questions I want to focus on the persistence of a quintessentially modernist mode of narrative, the first-person retrospective novel. As its classic early twentieth-century versions (e.g. *The Good Soldier*, *A la Recherche due temps perdu*, *Death in Venice*) demonstrate, this novel embodies a distinctively modernist attitude towards temporality and subjectivity. A single voice recounts his (and it is usually 'his') story to a listener– a practice through which the human being and the past becomes aestheticized. The form itself complicates modernist temporality in that it is almost always already parodic or nostalgic, simultaneously of its time and out of time – as revealed in 'late-modernist' examples like *Lolita*, or postmodernist versions, such as Gilbert Adair's *Love and Death on Long Island*.

As I shall explore in this paper, this troublesome temporality is further complicated in a 'post-postmodern' version of the modernist 'retro-novel': the Turkish novelist Orhan Pamuk's *The Museum of Innocence* (2008). The work – nor Pamuk's innovative visualization of the novel in the form of a real-life museum in Istanbul – is neither a pastiche of the twentieth-century retronovel, nor an ironic postmodern renovation, nor even an example of hypermodernism. Instead, it trades on the complex temporality of this definitively modernist mode to generate a distinctively twenty-first-century sense of globality, and an impression of an accelerated world in flux both temporally and spatially.

33. Nathan O'Donnell (Trinity College Dublin, Ireland): 'the curious feeling that the dates didn't match the pictures': Michael Kane and visual modernism in Ireland

Michael Kane is an Irish painter who was also, for many years, an outspoken polemicist situated at or near the vanguard of the visual arts in Ireland. One of the founders of the Project Arts Centre in 1967, he later went on to found and edit *Structure*, a journal of art and writing that was published in Dublin from 1972-5. Kane, who contributed to almost all of the magazine's eleven issues, was a pugnacious, public-spirited writer on art, architecture, and culture, though he has since come to view his own earlier critical interventions in the public sphere with some ambivalence. With this paper I will look at Kane's claims for the ambition of Structure: establishing the narrative of the 'Independent Artists' as a new – and crucially internationalist – force in the visual arts (to replace the moribund Irish Exhibition of Living Art); exploring the intersections of art, architecture, and city planning; and consolidating what might be understood as an Irish avant-garde. To do this, Kane cultivated an alternative, significantly urban, Irish art-historical narrative, attacking Jack B. Yeats in particular, who was painting 'spectral horses and sequestered squires . . . at times when jet planes had begun to roar across the sky and Joyce and Freud had long departed'. I will also explore Kane's work in light of the artistic activities that surrounded it – most notably the ROSC exhibitions that began (like the Project Arts Centre) in 1967, bringing a body of by-then canonised modernist painting to an Irish audience, contextualised with accompanying original works of near-abstract 'Celtic' art, thus complicating any easy narrative of contemporaneity and novelty. I will also look at Dorothy Walker's later

justifications of the ROSC exhibitions on the grounds of a common literary and artistic 'structure' for the study of which Dublin might prove a useful laboratory – an argument derived, it seems directly, from Kane's ideas on art and literature. Finally, I will connect Kane's critical agenda – and his continuing, explicit commitment as a painter to the modernist precepts of the early twentieth century – to the earlier artistic project of the similarly 'classicist' Wyndham Lewis; and, referring to Francis Halsall's theorisation (after Susan Stanford Friedman) of a 'delayed' modernism in Ireland, I will posit Structure as an Irish avant-garde journal, after the fashion of BLAST.

34. Diarmuid Ó Giolláin (Notre Dame University, USA): The Present Moment and the Authority of Tradition: Modernism and Folklore

Modernism, to quote the prospectus for this conference, "emerges as first and foremost a temporal concept." Folklore, too, is a temporal concept, and like those other 19th century neologisms derived from the word "folk," it was limited to "the pre-industrial, pre-urban, pre-literate world" and had the effect of "backdating all elements of popular culture," in contradistinction to modern forms of popular culture, "either of a radical and working-class or of a commercial kind" (Raymond Williams). "Folklore" was coined in 1846 and the first reference to "folk song" in the *Oxford English Dictionary* is from 1870. "Folk," this very different temporal concept, coexisted to a significant extent with modernism, each in its own way reacting to certain social, economic and cultural transformations in 19th century society. Folklore and modernism too, each in its own way, represented the positing of a type of cultural or aesthetic authenticity. This paper will look at the relationship between the two in an Irish and comparative context.

35. Laura Pavel (Babeș-Bolyai University Cluj, Romania): The Recessive Principle: Restoring a Nonmodern Ethos

A few dichotomies considered specific to modernity, such as subject–object, matter–form, nature–culture, secondary–principal, marginality–centrality, historicism–supra-historical approach, or even the false dualism modern–nonmodern (as it is discussed by Bruno Latour), can be placed under scrutiny through the critical prism offered by an almost underrated and therefore residual concept, that of "recessivity". Launched as an ontological principle in the 1980s by Romanian philosopher Mircea Florian (in his *Recesivitatea ca structură a lumii/Recessivity as the Structure of the World*, 2 volumes, the 1st published in 1983 and the 2nd in 1987), the recessive principle can be used as a powerful yet flexible epistemic tool, as literary and cultural theorist Virgil Nemoianu has briefly suggested, in his book-length study on the category of the "secondary" (1989;1997). As understood by Florian, each contrary recessive opposition embodies an asymmetry or dissymmetry, in which one term is dominant and the other is recessive, subordinate, while there should be no devaluation of the latter as compared to the former one. The ontologically powerful term is actually no privileged pole, but one that can undergo a reversal of recessivity, or can be exposed to various degrees of fluctuant recessivity. Neither a mutual negation of dichotomous terms, nor a dialectical thesis and antithesis, followed by a Hegelian type of synthesis, the recessive principle is to be seen instead as an interpretive and (post)critical, restorative *dispositif*, whereby it is possible to redesign the contradictory modern "lives" of

concepts and a few frailties of the modernist devices of knowledge. The revaluation or retrieval of an almost forgotten concept, a theoretical leftover or "ruin", is meant to partake in a noncritical or postcritical "composition" (in the vein of Latour's anthropology), in such a way as to recompose concepts, methods, even cultural tropes which were previously decomposed or made to appear as dichotomous and incompatible with each another.

36. Elena Păcurar (Babeș-Bolyai University Cluj, Romania): Feasting on the text: James Joyce's centenary in Romanian periodicals

The aim of this paper is to revisit a selection of the Romanian periodical issues dedicated to James Joyce's fiction in the 1980s. Our investigation of the main themes and topics published before and after the year 1982 reveals an alignment with an already established shift of perception in Joycean studies: the author is glorified as an Irish and/or Irish-European modernist writer whose assignment to a specific, local culture is the pre-condition of his modernity and innovative style.

37. Călina Părău (Babeș-Bolyai University Cluj, Romania): Details Knowing the World: From Hierarchy to Continuities

Taking the early-modern Enlightenment or the Baroque Era as our conceptual and theoretical frame we will look for the beginning of a new mode of integrating and understanding detail and, thus, the distribution of the responsibilities and the capacities to remember and to forget. The schema of thought we will follow in the texts we put together in the succession of the arguments is the fall of the hierarchical Neoplatonic model of the world into fragments, multiplicities and scattered perspectives which, after the inability to be regained by wholeness inside a system of the world, explode into what we will call the tragedy of infinite detail. Inside a pulverized universe, the task of forgetting becomes a strategy of the particular in re-composing the world from every single possible perspective. Constellations and abundances will replace hierarchic contribution in arranging and remembering the world from a finite condition. How is abandoned detail as a rest of narratives going to impair a Baroque world model that aimed at going beyond the surfaces in search of that deeper layer of reality? The ephemeral and obscurity come into discussion as changing perceptual categories that determine degrees of belonging and reality. Starting from one of Jorge Luis Borges' short-stories we will talk about the horror of infinity and the impossibility of totalization as they came to be inherited by modernism and post-modernism from the very roots of 17th century's disquiets. Thus, we will be able to trace a continuity between the Baroque way of formulating detail and the post-modern infinite free *play* of significance.

38. Aura Poenar (independent researcher): The Abject as Symptom. A Study on the Temporalities, Narratives and Ethics of the Image

In the aftermath of World War II Theodor Adorno denounced the possibility of culture as inappropriate and barbaric since "the more total society becomes, the greater the reification of the mind and the more paradoxical its effort to escape reification on its own." As the events of the Holocaust had forced us to reconsider our own narrative, the issue of how we see and how we

look at images has come to the fore of visual theory with a renewed focus on and awareness of that which is disruptive in an image and its narrative. There have been endless debates on how we should deal with the images of the Holocaust. On the one hand there are those who claim the impossibility of representation and ban archive images and fiction representations as well, on the account that such images would give us the false impression of being able to grasp what happened. On the other hand there are those who claim that we must keep the images we have from the extermination camps and try to imagine in order to understand. The rule Claude Lanzmann set for his documentary movie, *Shoah*, not to use archive images or actors, and to show the place and not a setting, was subsequently exaggerated and applied in an abusive way as a general discourse on documenting the catastrophe. According to Jean-Luc Godard cinema failed to meet its true purpose, as it did not manage to film the Holocaust. Our paper is concerned with the issue of trying to grasp the catastrophe in a narrative, with a particular focus on what defines the ethics of an image and what makes an abject image. We will refer to various examples taken from Lanzmann, Harun Farocki, Godard, Jean Rouch, and even Rosia Montana TV ads to determine when we can talk about the obscenity of the image and when and how an image is used as a political instrument of manipulation. We will analyze how images are used as propaganda, while on the other hand they are often subject to censorship. We will question how and when an image thinks (Jacques Rancière) and how a certain approach to filming and telling a story will alter the way we grasp our own narrative.

39. Horea Poenar (Babeș-Bolyai University Cluj, Romania): Histoire(s) avec un s. A Study on the Crystals of History

We choose to investigate three contemporary phantasms: of the center (and the political void of liberalism this leads to); of the display (and the paranoid forms of understanding history that it produces): of the necessity of connection (and the pornification of the self this enacts). We then meditate on what the value of the past is to contemporary capitalism and the way it transforms the current academic model into a machine for producing amnesiac simulacra careful to protect against any Idea with an I. On the basis of this meditation we propose three forms of courage that could delineate an understanding of history and an activation of change.

40. Ioan Pop-Curșeu (Babeș-Bolyai University Cluj, Romania): Cinema as a Model for Modern Poetry during the First Half of the 20th Century

This paper will choose as a starting point a paradox (or, at least, what can be called a double movement). The cinema, a modern art *par excellence*, had a problem with the integration of subjectivity, being incapable of saying "I" with its specific means, like poetry did since romanticism. On the other hand, at the beginning of the 20th century, poetry itself seemed tired of saying always "I" and tried to look elsewhere in search of models. While cinema tried to integrate poetry, the art of poetry was fascinated by the objectivity of cinema, but also by the creative way of editing and adjusting images. The speed, the rhythm, the showing of two or more images in a single frame, the passage from one image to another by various strategies (fade in, fade out, dissolve into etc.) were very important models for poets. We'll study the efforts of directors for

creating "ciné-poèmes", but also the work of poets inspired by cinema or who made films, such as Benjamin Fondane, Jean Cocteau, Antonin Artaud and many others.

41.   Ștefana Pop-Curșeu (Babeș-Bolyai Unviersity Cluj): The Modern Human Being in Search for Happiness: A Revisited Collage Technique in Neo-Avant-Garde Theatre and Visual Arts

The search for the impossible happiness is haunting not only the writers, poets and playwrights of the historic avant-garde movements, but continues to be a major topic and center of interest for the Neo-Avant-garde Theatre as well as for artistic currents in visual Arts such as Pop Art, New Realism or French Assemblagisme. When reading Tristan Tzara's plays or Hugo Ball's diary we can see how the theatre of misfortune opened its gates for this young generation of Dadaist artists due to the terrible impact of the First World War on their beliefs and aspirations. The fascination the futurist and the cubists had for urban energy, space, time and characters turned for Dada and Surrealism into a paradoxical relationship with a world made of fragments, images and words which put in danger the very integrity of the modern human being living in an insubstantial present and a chameleonic space The art of collage was born, a technique which was to reach a second climax after the Second World War, when theatre and visual arts claimed their avant-garde heritage and modeled their ideals on the new face of the 20th century world. How do playwrights such as Eugene Ionesco, Arthur Adamov and Samuel Beckett deal with this heritage when using collage as a dramaturgical instrument ad a as a visual stage effect compared their contemporary European and American artists such as Richard Hamilton, , Daniel Spoerri, Martial Raysse, Arman, Niki de Saint-Phalle, Roy Lichtenstein, Andy Warhol? This lecture proposes to present an interdisciplinary comparative study which opens new directions in the interpretation of the Theatre of the Absurd through the lens of the visual arts tendencies of the fifties and sixties.

42. Cristina Popescu (Babeș-Bolyai University Cluj, Romania): Ethical Readings of Iris Murdoch's Novels

The aim of this paper is to discuss ethical challenges occurring in the interpretation of Iris Murdoch's novels. Due to her role as an academic who taught moral philosophy at Oxford and to the writings that she produced from such a position, her novels have also been consistently treated as vehicles for philosophical ideas, despite her constant warnings that her literary work and her philosophy are not interrelated. According to Murdoch, any philosophical mixture in her novels is purely accidental and should not be given any attention whatsoever. However, critics have not ceased to look into Murdoch's novels for her philosophy. Following the methodology of the Chicago School of Literary Criticism and especially Wayne C. Booth's works on ethical reading, I question the limits of interpretation as far as two of Iris Murdoch's novels are concerned – *The Sea, The Sea* and *The Philosopher's Pupil*. I base my analysis upon the elusive concept of literariness, which is constantly eluded by the critics that tend towards an abusive reading of Murdoch's writings, and upon Derek Attridge's concept of the singularity of literature. I also use the philosophical concepts commonly used in Western philosophy in order to stress the position that Murdoch assumes and which is, according to Maria Antonaccio, halfway between

existentialism and Natural Law philosophy. Through this theoretical analysis of the possible ethical interpretations of Murdoch's novels, I address the temporal dynamics of literary production and its subsequent interpretations. Hence, the paper discusses the adjacent temporalities involved in the construction of the hermeneutic circle, as both the literary work and its further analyses face the challenges of their epoch.

43. Alina Preda (Babeș-Bolyai University Cluj, Romania): Jeanette Winterson's Literary Writing at the Interface between the Discourses of Modernism and Postmodernism

Whilst the critical appraisals of Jeanette Winterson's texts emerged with astonishing delay, her writings seemed to constantly display magnetism for labels, most of which, however, the author was eager to dismiss. She thus frowned upon attempts to categorize her novels as lesbian-feminist or postmodernist (or even post-postmodernist), viewing the former term as much too narrow and extremely reductive, and the latter in stark contradiction with her self-confessed allegiance to modernism. She identifies as a post-heterosexual modernist author and places herself precisely within the European tradition of experimental writing represented by Italo Calvino, Georges Perec and Milan Kundera. Her oeuvre is configured as a continuation of the late modernist project, her style is reminiscent of Ezra Pound, T. S. Eliot, D. H. Lawrence, H. D., Gertrude Stein and Virginia Woolf, whereas her approach draws on the works of Gabriel Garcia Marquez, Julio Cortazar and Jorge Luis Borges. This paper aims to assess the oppositional critical claims that tend to assign Winterson's novels to the postmodernist trend and, respectively, to the modernist tradition, by taking into account both the author's work (fictional, as well as non-fictional) and her own self-proclaimed affiliation to modernism. Although the attempts to settle the debate over the existence of clear-cut aesthetic criteria that would justify exclusively or predominantly postmodern readings of Wintersonian texts seem to have been ineffective so far, they trigger reflections upon whether the collisions of the new with the old necessarily cause an irrefutable theoretical breach or they simply call for an interpretative paradigm shift. The resilience of modernism, its continuity in the 21st century and the mutability of the modernist experience can be used to emphasise a need to forsake old taxonomies and to open wider gateways of interpretation, allowing for more flexible analytical boundaries and more appropriate systematizations.

44. Dana Radler (Bucharest University, Romania): Age, feeling and experience as transgressive existential frames in Panait Istrati's *Stavro*

Storytelling and high personal engagement in the reception of tales is a major human experience impacting countless protagonists in Panait Istrati's prose. In *Stavro*, the first piece of *Kyra Kyralina* (first volume edition in 1934), the story focuses on actions and reactions undertaken or concealed by three male characters, in an ongoing alternation embedding gender, age, and experience. In between traditionally-built sections and ample back storytelling, reserve, reclusion or (self-)reflection are learning stances adopted by the three actors at the end of a short trip they do together. How does sexuality frame one's identity against age, common social norms and openly manifested repression in small urban neighbourhoods? Can one protagonist's

understanding about his orientation be genuinely shared with others? This paper looks at denied or accepted self-development as a result of an existential journey related to various transgressive temporal elements: firstly, the age of protagonists and their response to sexuality versus other members of their communities. In addition, specific cultural stereotypes about marriage and eroticism in rural areas at that time shape their interactions in an abrupt manner, standardizing contact according to communal views. Finally, the way characters merge in terms of vision, detach from each other or critically re-inspect their routes at a considerable interval from remembered and re-told events instils a symptomatic yet typically late modernist reflexive touch, familiar in Istrati's whole existence and writing.

45. Orsolya Rákai (Hungarian Academy of Sciences, Budapest): The Eye and Modernity. Focalization, Observation and the Dissolution of Subjectivity in the Oeuvre of Margit Kaffka and Virginia Woolf

This year is the centenary of the death of Margit Kaffka, a prominent figure of the legendary first generation of Hungarian literary modernity. Her short life and oeuvre encompasses many areas from poetry through short stories and novels to journalism and pedagogical reform activity. Aspiration for detailed description based on seeing and making something visible through the most possibly meticulous observation occupies a central role both in her lyrical and narrative poetics. During this observing process narrative subject dissolves (or isn't even come into being) and becomes one with all that this minutious-meditative contemplation creates. However the Eye, as the central metaphor is somewhat misleading as channels of perception in this process don't really differ from each other. Resolution and decontextualizaton of small details is an act of deprivation of the consensual (and for the focalizator-narrator inaccessible) meaning and the search for intelligibility at the same time. This poetic starting point can be discovered at many canonic figures of international modernism and remains important for later artists in the middle of the 20th century as well. Comparing Kaffka with the art of Virginia Woolf who was a contemporary of Kaffka could be particularly interesting as the context of these two authors seem to be far apart.

46. Angelika Reichmann (Eszterházy Károly University, Eger, Hungary): A "panorama of futility and anarchy" reimagined in David Jones' *In Parenthesis*

Considerations of the medieval literary heritage and the idea of "making the past present" are central to the discussion of David Jones' art in general, and his 1937 book-length epic poem on the Great War, *In Parenthesis*, in particular. Due to obvious similarities between Eliot's "mythic method" and Jones' concepts of art, Jones' use of the Arthurian literary heritage in the representation of contemporary history, an "immense panorama of futility and anarchy," is a recurrent topic of analysis. Equally, his reliance on visual representations of Arthurian themes and his concomitant evocation of medieval architectural images are oft-mentioned motifs in discussions of his visual art. Let me argue that indeed, both the literary and visual aspects of Arthurian medievalism contribute to Jones' poetic reimagining of the particular historical nightmare he personally went through, and his conclusions concerning the general human condition, as is evidenced by the imagery of the closing scene of *In Parenthesis*. The vast palette

of literary (mythic) and visual allusions in that representation of a battlefield – a strange union of the dying soldiers and their natural environment – is yet another attempt to provide a totalising image of surrounding chaos in the knowledge of the very futility of such an attempt.

47. Maria Rybakova (San Diego State University, USA): Author's and reader's temporalities in the firs novels by Mircea Eliade and Max Blecher

Mircea Eliade's *The Diary of a Short-Sighted Adolescent* was written by the teen-aged author in the 1920s. It was not published until 1989 (after its author's death), when it was rediscovered in a Bucharest attic. Max Blecher's novel, *Adventures in Immediate Irreality* was published in 1936, when the author was 27 years old. While examining the temporalities of each novel, I will show that our knowledge of the 20th century history will inevitably intrude on our reading of these first novels, adding layers of meaning never intended by the authors.

My first task will be to show that the "vectors" of each novel point in different directions. Eliade's novel is "centripetal" (full of voluntaristic self-fashioning and self-affirmation) regarding the narrator's personality, and points to the future: the first person singular future verbal form is ubiquitous in the novel. Blecher's novel, that has often been described as a "requiem" (for his childhood) and as "nostalgic," points towards the past and is "centrifugal" in relation to the narrator's personality: the strongest desire in the novel is to escape the confines both of the deterministic world and of one's own person. The second part of my paper will examine the role that history (as known to us, readers) and the passage of time play in our perception of the respective novels. The reader cannot resist comparing the *Diary of a Short-Sighted Adolescent* to the subsequent life of Eliade, the famous scholar of religion. Our attention accentuates anything in the tex that we can connect to his later preoccupations and biography. We become particularly sensitive to his descriptions of his Jewish classmates because of our knowledge of Eliade' later short-time involvement with the Iron Guard. On the other hand, the nostalgic tone of Max Blecher's hallucinatory narrative turns especially poignant due to our knowledge of the author's early death just two years after publication. Moreover, although the Holocaust was not witnessed by the author (who died in 1938), its knowledge inevitably intrudes upon our reading of a 1930s coming-of-age novel of a young Jewish writer.

48. Cristian Rusu (Babeș-Bolyai University Cluj, Romania): Radical Visions of Space Powered by Modernism

The sourrounding space defines our life and shapes it down to the tiniest details or decisions that we have to take daily. The spatial coordinates that shaped our Eurocentric cultural history did not work always in a comfortable formula. The current paradigm of understanding space, and the concept of questioning the idea of space originate in Modernism: we either talk about the space that we use daily (architecture), or the one applied to visual or performing arts, such as stage design, sculpture or installation art. The trigger that unleashed the change of this paradigm of reconsidering space as medium, geometry, function and poetry was, undoutbly, the radicalism of Modernism. Is Modernism radical? But of course it is! I see Modernism as a sum of radical projects that tried to repeatedly redefine, through a specific language, in the arts but also in the socio-political area, the way that the world should stand. Each institutionalized *–ism* buried the

former one, proclaming a plainly superior version of understanding and eventually re-designing the world. The emancipation of the ideea of questioning the status of space in Modernism was possible only because the pre-modernity relativised and reinvented all cultural and scientific values, like social order (Marx, Engels), religion (Darwin, Steiner), science (Einstein), medicine (Freud). The architects did follow the same logical route of radical doctrines of Modernism in questioning, understanding and conceiving a brand new type of space (Bauhaus). Also, the artists have respondned strongly to this interdisciplinary challenge and I mention those who got involved at the same time in visual arts, architecture, or theater (Kandinsky, Malevich, El Lissitzky, Schwitters). On the other hand, only following this radical way, could Modernism "invent" the dystopia as a fictional and functional space (Zamiatin, Huxley, Orwell), or even *The Poetics of Space* (Bachelard). The study is a brief description of the changes of paradigm in the understanding and practice of space occuring in Modernism, of phenomena that clarify our daily contemporary contact with what we define today as *space*. The observation that I discuss is that it is not possible to draw a firm biundary of influence between these arts during the avant-gardes, but to show a relation of interdisciplinarity, according with the idea of *Gesamtkunstwerk*, the total concept propagated by the whole spirit of Modernism.

49. Tamara Sampey-Jawad (independent researcher): Fractured selves: cohesion in the works of Doris Lessing

This paper will focus on the work of the British author Doris Lessing (1919-2013). Lessing grew up in the British colony of Southern Rhodesia before moving to England as a young woman. Focusing on her seminal work *The Golden Notebook* but with some attention to her earlier *Children of Violence* series, I will trace Lessing's portrayal of colonial life from rural Rhodesia to the intellectual circuits of bohemian London. *The Golden Notebook's* emphasis on fragmentation and alienation as manifested through the various notebooks highlights the multifaceted nature of identity – Anna Wulf's identity as a woman, a child of empire and a writer. The similarities between Anna Wulf and Doris Lessing and the fact that the novel at the heart of the book is in fact written by Anna all serve to undermine notions of a concrete and unified subjectivity. In what ways can writing help us to understand and reformulate notions of identity? Lessing has spoken of her need to leave Rhodesia in order to write, suggesting both a need to leave her homeland to enable her to gain a sense of perspective, but also, and more crucially, hinting at the material conditions that are necessary in order to become a writer. Using Rosemary Hennessy's delineation of outlawed need in capitalism, I will be positing writing as an outlawed need based on exploitation of reproduction work. What similarities are there between the experiences of women and those that are colonised? How does the unique form Lessing's novel takes highlight the myriad ways in which oppression functions? And at what cost to those denied their chance to write? The outsourcing of the reproductive work of childrearing and cleaning to immigrants in our current climate highlights the importance of continued analysis. Taking Hannah Arendt's notion of freedom as non-sovereignty, I will argue that writing allows for identities to be forged in new and unforeseeable directions – a project that is uniquely evinced in *The Golden Notebook*.

50. Ana-Karina Schneider (Lucian Blaga University, Sibiu, Romania): "[O]ur childhood becomes like a foreign land once we have grown": Temporal Structures in Kazuo Ishiguro's Treatment of Childhood

Kazuo Ishiguro's subtle treatment of memory and of "the abyss beneath our illusory sense of connection with the world" has earned him the 2017 Nobel Prize in Literature. His first three novels portray aging protagonists who look back apprehensively to experiences and decisions of their younger selves. In his next three, characters reach critical points in their lives when they are confronted with the ways in which their respective childhoods have shaped their grownup expectations and professional careers. It is the representational strategies of this second triad that interest me in this paper. In each of these novels, the protagonist has a successful career, whether as a musician (*The Unconsoled*, 1995), a detective (*When We Were Orphans*, 2000), or a carer (*Never Let Me Go*, 2005), and entertains hopes of achieving something beyond professional duty, whether it is the reconciliation of a community, amnesty for the International Settlement of Shanghai, or the postponement of death for organ-donating clones. Although tracing complex relationships between childhood and maturity and drawing on psychological theories concerning the socialisation of the subject, Ishiguro's books are not Bildungsromans. One feature that sets them apart, for instance, from James Joyce's *A Portrait of the Artist as a Young Man* (1916), is Ishiguro's handling of time. While in Joyce's novel the passage of time is marked by revelations that are commensurate with various stages in the protagonist's psychological development, in Ishiguro's revisitings of childhood there is a temporal elasticity which suggests resistance to both parental authority and the moral rigors of linear time and causality. The spatial disposition of events in Ishiguro's novels, whereby several avatars of the same character, *déjà vus* and temporal overlaps are laid out paratactically rather than chronologically, raises the question of the kind of knowledge such novels might contribute to our understanding of time and memory.

51. Michael T. Smith (Purdue University, USA): Capturing "photographic time"

Cartier-Bresson's famous maxim states that each photograph captures a "decisive moment." But, what is time in photography? This presentation explores the history of photography from Niepce to digital photography in order to resituate our notions of "photographic time" as something other than a "moment" and more of a semiotic sign. Using both Percean theory and traditional photography theory, I argue that time within a photograph is a sign-perception within the mind of the observer - with Percean semiotics ultimately offering us the key to unlock said perception of time. By doing this, we can understand not only how a photograph functions semiotically speaking, but also how we interact with a photograph on the level of time.

52. Angeliki Spiropoulou (University of the Peloponnese, Athens/ University of London, Greece/UK): Classical Modernism: Temporalities of Fame and Obscurity in Modernist Writing

In this paper, I wish to complicate standard conceptions of modenist temporalities as merely circular or in interruptive by addressing the questions of fame and obscurity in writings by Woolf, among other modernist writers. More particularly, it will be argued that the treatment of the issue of fame by some 'canonical' modernists is imbricated with the historiographical streak in their writing and reveals new configurations of past,

present and future temporalities which in turn reformulate modernism's relation to antiquity and modernity.

53. Verita Sriratana (Chulalongkorn University, Bangkok, Thailand)**:** I Burn (Marx's) Paris: "Capital" Cities, Alienation and Deconstruction in the Works of Bruno Jasieński

The estrangement of self from humanity as a consequence of the capitalist mode of production which reduces an individual to a small disposable cog in the machine of class and consumption has been described by Karl Marx. Commodity fetishism alienates an individual from his/her labour and human potential. However, the problem with Marx's conceptualisation of alienation lies in its limited scope. Marx focuses mainly on the capitalists, depicting only how primitive accumulation and exchange of labour form the cause of such alienation. Alienation, in this sense, remains within the economic system, within the labour market. What about alienation caused by being left out of the capital-labour system? What about racial and gender discrimination, as well as estrangement related to ethnicity, national and regional identities? Marx's vision of the capitalist mode of production as a necessary transition to communism parallels his views on Paris. His comments on the Paris Commune made in the year 1871 (published in 1934) reveal that the mere existence of the Commune was the most significant phenomenon because it enabled the transition to socialism. It is my contention that Marx should be read and understood alongside Bruno Jasienski, the Polish writer and leader (and, at the same time, fiercest critic) of the futurist movement in Poland during the interwar period who not only fulfils but takes to grotesque extremity the prediction of Marx's anti-utopian project by painting a deconstructive picture of Western "capital" cities in catastrophe and human beings amputated, with parts of the sum of humanity horridly fetishized. Deported from France for his subversive 1928 serialised work *I Burn Paris* banned by the French government on the grounds that "it exuded blind and stupid hatred for Western European culture", Jasieński's timely and timeless contribution nevertheless lies in how he manages to burn even Marx's own Paris.

54. Adriana Stan (Babeș-Bolyai University Cluj, Romania): Out of Context. Remaking Modernism in Romanian Literature during Communism

The paper intends to discuss how a modernist canon was established in the Romanian literature of the 1960s by revisiting the unfinished project of inter-war modernism, whose natural course was abruptly halted by the advent of Communism. After the demise of Socialist Realism, the cultural liberalization enabled young Romanian writers' return to pre-Second World War creative scenarios, in whose anti-mimetic techniques they found a polemical stance given the recent historical context. More than a spontaneous literary movement, this *remake of modernism* was a critical construct, an aesthetic master narrative, which saw the 60s' generation of Romanian critics engage with inter-war modernism in order to hail its leading critical figures, to impose it as the golden age of Romanian literature, and recycle accordingly from foreign criticism analytical tools derived from a typically High-modernist paradigm. One corresponding issue to be approached in this paper concerns the reductive reading of modernism made by postwar Romanian critics, who focused on aesthetic and strictly formal aspects, cut from the socio-historical platform of modernity that had informed them, and neglected the heterogeneous strands of Romanian inter-war modernism (including traditionalism and avant-garde) in favor of a more

homogeneous, middle-way modernist poetics (characterized by lyricism, subjectivity, ambiguity, self-referential nature, abstractness).

55. Melania Stancu (University of Bucharest, Romania): Simultaneity as time perspective in the Spanish Ultraist movement

Ultraism is the Spanish historical avant-garde movement par excellence, which dates from1918. Defined as a syncretic tendency, it integrates the most important avant-garde trends of the moment, both European – Expressionism, Futurism, Cubism, Dada –and Hispanic – the Chilean Creationism. The group of poets and artists who signed the first manifestos – Rafael Cansinos-Assens, Guillermo de Torre, Pedro Garfias and Isaac del Vando Villar, Jorge Luis Borges and Norah Borges– would make their art known in magazines like *Grecia* and *Vltra*. The presence of Ultraist poetry across the Atlantic after the return of J.L. Borges to Buenos Aires gave the Spanish avant-garde publications which came out after 1921 - *Cervantes*, *Alfar*, *Board*, *Perseus* – an Ibero-American scope. This paper will explore the preoccupation of Ultraist artists with the expression of time as a unity of simultaneous existences and perspectives of being. We shall consider their ideas on simultaneity as revealed in artistic manifestos (Guillermo de Torre's "Manifesto Vertical"– 1920), in poems (del Vando Villar's "Poema simultáneo"– 1924), as well as in narrative (Cansinos-Assens' "El movimiento V.P."– 1921). Going back to the origin of the concept of "simultaneism" in avant-garde literature, we shall emphasize its Futurist and Cubist roots and explain the influence of poets like Guillaume de Apollinaire and painters like Roger and Sonia Delaunay on the Spanish Ultra poets and artists.

56. Elena Stoican (University of Bucharest, Romania): (Post)modern Time-Space Configurations of Transmigrant Identity in Jhumpa Lahiri's *The Lowland*

This paper is dedicated to a recent creation by a contemporary South Asian American author, winner of the Pulitzer prize for fiction, Jhumpa Lahiri. More specifically, the discussion approaches Lahiri's novel *The Lowland* aiming to trace the author's modern and postmodern assumptions, especially in relation to its thematic core. The argument follows the main character's (Gauri) transnational trajectory from rural Bengal to Calcutta and ultimately to urban America, as she crosses national frontiers in a journey that also spans large temporal dimensions. Therefore, the time-space dynamics appears as an important coordinate of the protagonist's atypical profile, which is shaped by a profuse array of identity roles. Hence, in different countries and at different ages, Gauri seems engaged in a perpetual selection of female conditions: wifehood, motherhood, widowhood, single womanhood and academic professional. Gauri's unconventional choices are to be interpreted in relation with her permanent interest in the nature of time that is also a part of her doctoral research in philosophy. The character's fascination with chronology is paralleled by the temporal framework of the narration that does not entirely comply with a linear account of events. Gauri's professional goals and her personal destiny appear strongly conditioned by the political context of her pre-emigration days. More specifically, the Marxist-inspired Naxalite movement that eventually kills her first husband provides the larger context for the whole narration. All the above suggest that *The Lowland* can be read as a novel with an implied message about the grand narrative of history in relation to time perception and

the possibility of (female) identity formation. Whether Lahiri's approach to these themes echoes a predominantly (post)modern outlook is the focus of the present analysis.

57. John Style (Universitat Rovira i Virgili, Tarragona, Spain): "A frozen explosion": Regalvanising Modernism to Describe Modes of Production, Pathologies and Wars in Will Self's *Umbrella*

The trilogy of novels, *Umbrella, Shark* and *Phone* by contemporary English novelist Will Self, are frequently labelled as 'modernist', even 'High Modernist' in literary reviews. They are evidence that the concerns of literary modernism are alive and well in the twenty-first century, and that the stylistic experimentation and typical thematic concerns of iconic Modernist authors such as Eliot, Joyce, Beckett, Woolf, continue to exercise their fascination and relevance. This paper will concentrate of the first novel, *Umbrella.*

Self's novels are frequently peopled with characters who are marginalized, or spectral, presences as they move through the urban space. He has described himself as a psychogeographer and flâneur, and the main character who runs through the trilogy, Zack Busner, has such a quality at the opening of the first novel, when, as an old man in the future, he visits an abandoned mental asylum. Modernism's interest in self-reflexivity and subjectivity and describing altered states of consciousness, in which memories impinge upon and even restructure the present awareness, often seeming to collapse any clear boundaries between the past and present, still remain as relevant as ever. So it is not surprising that Self makes full use of the stylistic devices which Modernist authors developed in order to elucidate these mental states. Thus, *Umbrella* is a spectacular interweaving of four streams of consciousness, across three time frames, which evoke the breadth of the twentieth century, from the elderly retired Busner already mentioned, to a younger swinging 70s Busner, as a psychiatrist in the R.D. Laing mold who decides to give his mental patients a drug to awaken them from their decades-long slumber, à la Oliver Sacks.The other focal points are Audrey Death, one of the patients who gradually recovers her memory of her life as a young woman working in a munitions factory in World War One, when the work environment induces the encephalitis from which she suffers, and Stanley her young brother who goes off to fight. The Guardian reviewer compared it to "a Vorticist painting: a fractal proliferation of rhymes and symmetries; a frozen explosion" Locations, hospitals, London streets, trenches at the front, are overlaid, just as the packing of artillery shells, the encapsulation of an antipsychotic drug and the manufacture to provide thematic rhymes, over time. The whole is shot through with snippets of song, popular verse, public speeches, in a collection of verbal fragments which represent the traumatic past of a crumbling civilization, as at the end of Eliot's *Wasteland.* The narrative energy and linguistic bravura of Self's trilogy are testimony not only to his skill as a novelist, but also to the ongoing relevance and power of the Modernist frame of cultural reference, within which he feels he can best describe our reality.

58. Levente T. SZABÓ: Hungarian Little Magazines, Early Radical Modernism and the Emergence of Comparative Literary Studies

The research on Hungarian modernisms rarely goes back before the 1910s and has never linked emerging modernisms to the little magazines so present in the making of English or French radical literary and artistic modernity. My paper proposes to refine and reframe this model of Hungarian literary modernisms by asking whether the Hungarian little magazines of the second half of the nineteenth century, including the famous *Acta Comparationis Litterarum Universarum*, could foreground radical forms of literary modernisms. By positioning the first international journal among contemporary little magazines and defining it as a similar small and independent radical venture, it aims to grasp it both as a part of a larger flow of transnational literary modernity and of a narrower alternative early Hungarian modernism.

59. Barbara Szot (Palacký University, Olomuc, Czech Republic): Irish-language Modernism as Presented in the Czech Translations' Paratexts

2017 saw the publication of the Czech translation of Máirtín Ó Cadhain's *Cré na Cille* – "the funniest work of Irish modernism" as the front side of the dust jacket informs the Czech reader. The book is supplemented with a comprehensive afterword in which the translator, Radvan Markus, introduces the novel itself and its creator to the target readership. James Joyce, (un)arguably the most iconic figure of Irish modernism, is referred to as well as two Czech writers – Karel Čapek and Jaroslav Hašek. Much like in the case of 1997 edition of the Czech version of Flann O'Brien's *An Béal Bocht* (the first O'Brien's novel to be translated to Czech), Čapek is named as a source of inspiration for the Irish author and Hašek as a writer of similar style, a figure well-known to the target reader which helps to characterize the never-before published Irish novelist. The aim of the paper is to analyse the presentation of Irish-language modernism to the Czech reader through the assessment of the translated texts' paratexts. Fore/afterwords and reviews of the translations of Ó Cadhain, O'Brien, Eoghan Ó Tuairisc, Pádraic Ó Conaire, and others will be studied to evaluate the role of main areas of reference: the Irish-language literature and Gaelic culture in general, the English-language Irish modernism, and the elements of target culture introduced to make the text relatable to the target language reader.

60. Yi-Ching Teng (National Tsing Hua University, Taiwan): Time Reimagined: A Modernist Picture of *Dorian Gray*

As Oscar Wilde says in his "Preface" to *The Picture of Dorian Gray*, "it is the spectator, and not life, that art really mirrors". Since its first appearance in 1890, this polysemous, auto-reflexive "picture" incarnated in the work has continued to "mirror" different kinds of readers and challenge their preconceived ideas of a portrait that turns out to be a living diary, envisioning the possibilities of the interchangeability of time and space. In effect, right from the beginning, this multi-faceted work shows a modernist fascination with the metamorphoses of time, its re-inventions through art, succeeding in overwhelming readers by its subversive enquiries into time and space, life and art, particularly through Lord Henry's gaze and thoughts. Thus, "the medium of an art that is necessarily immobile" is paradoxically employed "to convey the sense of swiftness and motion". In the supernatural, progressive transformation of Dorian Gray's picture emerges a textual, artistic urge to refashion temporalities into spiritual realities. The formulation

of the diverse senses of time coincides with the dangerous exploration of the subconscious mysteries - the chaotic secrets as well as the elusive truth to the inner self. Throughout the work, time is incessantly problematized and reinvented. Behind Dorian Gray's apparent everlasting youth lies an intense imagination of the present, of "the absolute modernity of beauty". Hence, by reexamining in Wilde's novel the literary images and narrative strategies that might suggest modernism and modernity, this essay attempts to investigate how those poetic devices and operations help shape 'modernist' representations of time and space and redefine, or rather re-imagine "the present". While experimenting with the aesthetics, ancient and new, through its "avant-gardist" treatments of life and art, the text contributes to create the intellectual and artistic currents that modernism bears upon.

61. Adriana Teodorescu (Babeș-Bolyai University Cluj, Romania): When time is twice a thief. Constructions of memory and temporality within Alzheimer's autobiographies

Alzheimer's disease is an aggressive form of dementia, lacking reliable strategies of prevention and leading inevitably to death. What's special about it is that it challenges strong modern values: individual (independence, self-control, cognitive abilities, courage), social (order, predictability, having a rich social life), cultural values (youthfulness, active ageing or the trust in medicine). Instead of the heroic fight against death and illness, overused in cultural narratives of cancer, Alzheimer's narratives seem to be more about invisibility and social death. For those afflicted by Alzheimer's, time is twice a thief. This dementia aggravates the standard intricate connection between human beings and time, being understood, both medically and culturally, as a disease of the selfhood who fails to preserve the sense of (right) time (the brain progressively loses its abilities approximatively in the reverse order in which it acquired them).

This study aims at exploring, from a literary and cultural perspective, the ways in which memory and temporality are problematized and constructed within autobiographic narratives related to Alzheimer's disease. Also, the paper argues that, because Alzheimer's disease challenges mainstream perceptions of identity and time, it could be considered the emblematic pathology of postmodernity and analyses the subversive role played in this (in)equation by these autobiographies. Books as *My Journey into Alzheimer's Disease: Helpful Insights for Family and Friends* (1989), by Robert Davis, *On Pluto: Inside the Mind of Alzheimer's* (2014), by Greg O'Brien, *Losing My Mind: An Intimate Look at Life with Alzheimer's* (2003), by Thomas di Baggio, as well as blogs like David Hilfiker's *Watching the Lights Go Out. A Memoir of an Uncertain Mind* (2012-2014) – but not only – will be investigated also in correlation with the dynamics of three contemporary socio-cultural paradigms that heavily influence the symbolic configurations of Alzheimer and privileges narrow, often opposite interpretations of time and memory (the social death paradigm, the neuroscientific turn, and the generalized infantilization of Western society). The very impulse, and then idea and effort of creating personal narratives – thus, structures of coherence and meaning – when their creators acknowledge themselves as being unable to maintain a fix narrative position due to a continuous alteration of identity and to the unavoidable onto-linguistic impairment put at stake the classical relationships between existence, autobiographical literature and representation. The following aspects will be taken into consideration, also in comparison with literary narratives of Alzheimer's (*Still Alice*, *Out of mind*

etc.): construction of time and memory: at a <u>meta-textual level</u> (the possible testamentary role of these texts, the need for fiction/literature, social functions of the texts), at <u>a narrative level</u> (the time that emanates from the text and that contributes in organizing perceptions/representations/attitudes, narrative strategies/structures and their existential implications – e.g. attempts to deconstruct, rather than reconstruct the past, the narrative self/the fictionalized self), at a <u>textual/thematic level</u> (metaphors encapsulating time suggestions/descriptions, conceptions of time, or of other time-related elements such as death, immortality, afterlife, ageing/old age, the poetics of memory), the dilemma of choosing (when necessary) between their cultural roles and their literary value.

62. Andrei Terian (Lucian Blaga University, Sibiu, Romania): Waves, Viruses, Sieges: Abstract Patterns of Diffusion in Literary Modernity

By combining the tools of quantitative analysis with those of literary geography, this paper aims to outline a typology of the patterns of literary diffusion in the modern age (19th-20th centuries). In this respect, our approach focuses on the emergence and adoption of some of the most important literary paradigms of modernity in various cultures, both European and non-European. From this perspective, the paper challenges the supremacy/singularity of the "wave" model, theorized by Franco Moretti and tested by the Italian-American comparatist in the analysis of phenomena such as the translation of *Don Quixote* (see *Atlas of the European Novel*) and the spread of the free indirect style (see *Graphs, Maps, Trees*). Such a model, which implies the radial and relatively homogeneous dissemination of a phenomenon from the centers to the peripheries, is indeed verified in the case of the diffusion of Romanticism, but not in the cases of other cultural currents. For example, the spread of Surrealism—which seems to follow a viral pattern, with the successive emergence of different centers (see Ch. Moraru's concept of "virus")—and that of Postmodernism— in which, as in a military siege, the peripheries encircle and eventually conquer various centers—tend to contradict the pattern of the wave. My paper aims to explore these cases, as well as the consequences that this diversity of patterns have on the rethinking of transnational literary historiography of the modern age.

63. Chloé Thomas (Université Paris 8 – Vincennes – Saint-Denis, France): Prophecy and Modernist modes of narration

The connections between Modernist writers and the occult have been the object of numerous research works in the past decade. This paper focuses on prophecy, taken as forecast, or prediction, in the works of Mina Loy, H.D., Eliot and Gertrude Stein. My hypothesis is that, beyond the mystical dimension at stake in these writers' interest for prophecy, there lies in it a desire to find new narrative modes, especially in prose works. By going counter linear temporality, by seeing the future as already known, the present as a mere actualization of an always already present announcement, prophecy allows repetition, patterning, the blurring of times and tenses. In *Wars I Have Seen* by Gertrude Stein, for instance, the book intermingles the linear temporality of a diary, and regular references to prophecies on the war (by Sainte-Odile, the Minister of Ars, and one Leonard Blake, who published a book of astrology which Stein and

Toklas particularly liked, deriving predictions on the end of the war based on the horoscope of the Nazi party and other institutional actors), so that future events are condensed with past and present ones. In particular, among American Modernists, the prophecy can be re-read in the light of the Puritan tradition of hermeneutic informed by typological reading – that Puritan practice of deciphering the Scriptures to reveal echoes of the Old Testaments in the New, and interpret contemporary events as similar echoes; in that sense, the prophecy is not only a forecast but the revelation of hidden patterns, or "types", that are repeated at irregular intervals and bring back circularity within an otherwise linear understanding of history.

64. Tiziano Toracca (University of Torino, Italy): The Italian Neo-Modernism in the Framework of the Debate on the Category of Late Modernism

The problem of the existence, the periodization and the interpretations of a Late Modernism – "The Problem of Late Modernism", to borrow the subtitle of Tyrus Miller's introduction to his influential book on Late Modernism (1999) - deals even now, essentially, with the anglophone debate. In the Italian debate, on the contrary, the idea of a reemergence of Modernism in terms of 'late', 'second' or 'neo' Modernism has just been proposed by Romano Luperini (2005; 2012) and Raffaele Donnarumma (2006; 2012) mainly for the Italian poetry of the Sixties and the Seventies. Nevertheless, if we except the interpretations of those critics - interpretations which represent an actual and valiant critical proposal - the category of Italian Modernism (and of Modernism tout court) has been right now confined within a historical period largely limited to the first half of the twentieth century. In general, according to many interpreters, Modernism would end due to the return of "less experimental" and more "politically oriented" works of art (P. Lewis, 2007) - the "rappel a l'ordre" of the Thirties - or, at the latest, because of the emergence of a new literary dominant trend, namely, Postmodernism. In this paper I will put forward a critical hypothesis concerning the re-emergence of Modernism - as Neo-Modernism - in the Italian fiction of the Sixties and the Seventies and I will do that in the framework of the debate on the category of Late Modernism. In the last two decades, in fact, the category of Late Modernism has been the subject of new and interesting interpretations and it is no longer merely a transitional category between modernism and postmodernism.

65. Ira Torresi (University of Bologna, Forlì, Italy): Legacies of Modernism: paradigm survival and revitalization

Drawing on polysystem theory (Even-Zohar 1974), this paper explores the productivity of a few Modernist paradigms in today's Italian popular culture. Through such case studies, questions will be raised, and tentative answers given, about the notion of 'paradigm productivity'; and the role of translation, whether interlinguistic or intersemiotic. For instance, when the figure of a literary author and (traces of) his/her works cross the boundary between literature and other forms of culture, can they still be considered as *literary* paradigms? And how can one frame mediated productivity (e.g., Joyce's *Ulysses* being mentioned in a popular animated series only as the origin of customed Bloomsday celebrations in Dublin)? Finally, is this cross-contamination between literature and 'mass culture' (Eco 1964) a true legacy of Modernism? Or can it be read

as a mere concession to the 'McDonaldization' of culture in contemporary societies (Ritzer 1993)?

66. Chris Townsend (Royal Holloway, University of London, UK): The Moving Automobile as Perpetual Present: Picabia, Apollinaire and Duchamp in 1912

This paper examines the implications for modernism of the motor car, in its early history, as localised space of individualised, suspended temporality. If, after the 1920s, the car becomes a form of mass-transit within a temporally-regulated public sphere, before World War I it offers a few, privileged individuals the opportunity to transcend modernity's administrative time/space grid. I argue that this individualised temporality does not necessarily allow the more rapid pursuit of modernity's teleological horizon. Even though Futurism endorses speed and technology, it nonetheless invokes the crash, as catastrophic end of the teleological arc, as a crucial point of re-entry of individual agency in general history. Furthermore, there are examples where the car achieves what Sascha Bru terms modernism's "presentism". Here the car becomes a localised pocket of suspended time, mobilised within modernity's temporal matrix yet not obedient to its rules. The moving car is effectively a solipsistic, bounded space of difference in a homogenous terrain. I take as example of such suspension the journey made by Francis Picabia, Guillaume Apollinaire and Marcel Duchamp from Paris to the Jura in October 1912. (500 km. Picabia drove all the way.) This is one of the most productive journeys in modernism – an avant-garde "moment": generating Duchamp's 'Jura-Paris Road', speeding Picabia's progress to abstract painting and allowing Apollinaire to complete 'Zone' and revise *Les Peintures cubistes*. Yet, in contrast to Marinetti's adventure, the journey ends with neither a crash nor a manifesto. I argue that the temporal suspension and spatial enclosure of this "presentism" has a surprising subjective effect: it becomes a kind of mobilised intellectual salon where ideas may be exchanged and developed between driver and passengers, isolated from the external impacts and constraints of modernity. Thus, even as the car moves forward in space, its internal temporality promotes new forms of subjectivity.

67. Gabriela Tucan (West University of Timișoara, Romania): Time as a Forking Path in Ernest Hemingway's Short Stories

Hemingway's short stories to be analysed develop the concept of *journey* that generally focuses on the linearity of narrative time, but more importantly, they move beyond the limitations of the discourse viewed from a linear timeline. The form of narration is also viewed against a set of textual possibilities and counterfactuals, i.e. events that did not happen, actions that were only contemplated as alternatives, or expectations that were not fulfilled. The guided tour in this paper analyses the temporal orchestration of such possible worlds. What is at stake in Hemingway's stories is not a complete lack of definite time sequence, but a narration that exploits the *tendency* to de-linearise, which opens the door to plurality and temporal multiplicity. To give a better sense of the scope of my analysis, I will show that Hemingway's modernist fiction suggests more than one version of the past and the future, which means that readers become interested not only in the actual narrative time, but also in the intricate networks of virtual time. Therefore, the linear

directedness of time and the narrative movement backward-forward switches to a more fluid form while characters or narrators move freely between parallel worlds. The linear path now becomes a forking path that opens the way to another type of journey – a journey into the virtual past and the future of the narrative. Since readers have to deal with the plurality of narrative worlds, they need to have the special ability to coordinate the complex system of potential alternatives and possibilities. It is important to note that this is an attempt to reassess the limits of classical narratology and develop new models of looking at temporal orchestration in narrative. Such a widening of the scope is caused by a need for a broader model of narrative that will enrich the vocabularies of narratology as regards temporality.

68. Annalisa Volpone (University of Perugia, Italy): Modernist Plath: Joyce, the *Wake* and the writing conundrum

In her journal entry of May 5, 1958 Sylvia Plath comments about the Denis Johnston's production of *Finnegans Wake* she attended, and enthusiastically observes: "the riverrun opening, the 'tell me of Anna Livia', the stone & the elm scene at the river with the washerwomen, the Mookse & the Cripes, the Ondt and the Gracehoper. Some scenes did make me shiver, the words carried all the creak, tooloud records & cricked neck before them – but the rest of it was trying to catch the mumblety-peg jabber of cosmic doubleacrostic in the heart of a thunderstorm" (Kukil 2000: 378). Plath's auditory description of the performance certainly reveals her interest in and genuine amazement for the language of the *Wake*, which engages her as a poet in the first place. However, Plath's fascination with Joyce is one that goes beyond the language and the kind of music it can produce. Following Plath's literary journey so well recounted in her journals and letters (especially now with the publication of the first volume of complete letters edited by Steinberg and Kukil), it becomes clearer and clearer how Joyce's narrative style and language deeply inspire both Plath's poetry and prose. In particular this paper discusses the impact of Joyce's peculiar modernism on *The Bell Jar* (1963), a novel in which *Finnegans Wake* certainly functions as a powerful hypotext, as it makes Plath reach the limits of her own writing and experience the demiurgic euphoria of the artistic creation. Indeed, it is through *Finnegans Wake* that Esther Greenwood, the novel's protagonist and Plath's alter ego, learns to delve into the most dangerous places of her consciousness where the language is broken and words have lost their meaning.

69. Thomas Patrick Wisniewski (Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Firenze, Italy): Comic anti-modern Modernism? The poetics of Wildean wit and wordplay

Why, in modernist studies, do we take the comic less seriously than the tragic? Is Oscar Wilde, as some critics have suggested, an anti-modernist? Or an early modernist? Are his society plays, as traditional comedies, an expression of a kind of anti-modern modernism? Is brevity, as Polonius famously suggests, truly the "soul of wit"? Drawing on Poe's idea of the "limit of a single sitting" for reading short fiction and extending it to the theater, this paper aims to address these questions by interrogating the early modernist poetics of Wilde's drama, which is shaped not only by limitations of length, but also by comic timing. Through a case study of some of his famous

witticisms, given as lines to characters in his society plays, including "An Ideal Husband" and "Lady Windemere's Fan," I will analyze how the memorability of Wildean wit is generated by rhythm via wordplay, simile, and names; in so doing, I will contend that the rhythm of dialogue in his dramatic work is crucial to understanding the question of length and timing in early modernist comic theater.

70. Eugen Wohl (Babeș-Bolyai University Cluj, Romania): Inter-war Romanian Theatre: Steps Towards Modernity

The aim of the paper is to present an outline of Romanian theatre between the two World Wars, with a focus on its development and its most significant achievements. In the aftermath of World War I, Romania enters a period of cultural, political and social transformations, and the theatre practitioners – actors, directors, theoreticians – are prompt to respond to the regenerative impulses of the society. Our purpose is to emphasize the manner in which the "modernist experience" of Romanian theatre managed to fundamentally shape its course, allowing it to resist the harsh political, social and cultural transfigurations imposed by the Communist regime.

71. Guy Woodward (New Europe College Institute for Advanced Study, Bucharest, Romania): 'The Future's in the Air': Graham Greene Takes Flight

In 1937 Graham Greene wrote and performed the voiceover for a promotional film entitled 'The Future's in the Air', produced by Paul Rotha for Imperial Airways. His commentary describes the route taken by a flying boat from Southhampton to Australia, via Greece, Egpyt, Bahrain, India, Burma, Siam and Singapore, and emphasises the speed at which the aircraft is able to convey passengers and mail to the territories of the British Empire most distant from the imperial centre. Reflecting the filmed scenes of aircraft passing over many of the ancient and familiar landmarks of these places, Greene's commentary exploits the disjunction between the modernity of the mode of transport and the 'sacred' splendour of these locations, while the imperial and military context for the establishment of the route remains muted and unacknowledged. Air development after the First World War revolutionised the spatial conception of the British Empire, since colonies and mandates could now be crossed, connected, and, crucially, coerced, with far greater speed from above; the entire Middle East was turned by the European powers into a laboratory for testing theories of air power. Unsettling dynamics of subject and object, the growth of flight also had radical implications for writers, artists and filmmakers of the interwar years. As Leo Mellor has observed, the aeroplane is a dominant presence in Greene's fictions of the 1930s, from below an object of fear and foreboding and from above an 'object with the capacity—through flight—to make everything else into objects', remapping and defamiliarising from the perspective of the bomber's eye. Drawing on recent advances in studies of airmindedness, aerial surveillance and verticality by Adey (2010), Hippler (2017) and Morshed (2015), this paper traces Greene's concern with flight and with aerial perspective from his writings of the 1930s, through his Blitz novels of the 1940s, to *The Quiet American* (1955), a novel deeply preoccupied with zones and borders and which forcefully interrogates the ethics of seeing from above.

72. Renata Zsámba (Eszterházy Károly University, Eger, Hungary): Horrors of Modernity: The House as a Site of Memory and Trauma in the Crime Novels of Dorothy L. Sayers and Margery Allingham

The interwar period in English literature was characterised by a desire to recreate and reshape English identity as well as a pervasive nostalgia towards an imagined idyllic past. After the Great War writers responded to the radical changes with a fairly isolationist approach aiming at the recreation of England's "cultural origins on the island itself" (40), remarks Jed Esty in *A Shrinking Island*. The isolationist attitude brought a proliferation of archetypal images of Englishness in both high- and middlebrow literature. Seen as part of middlebrow literature is the feminine middlebrow, which shares many of the modernist concerns with the highbrow. Golden Age crime fiction does reflect on contemporary themes by engaging itself in the mythmaking process through places of memory. One such symbol in middle-class memory of Englishness is the English house that classical crime fiction exploits to achieve a double purpose. While crime authors use it to recreate the lost glory of the past, it also functions as a perfect location for criminal acts, mostly murders that are rooted in the very nostalgic attitudes celebrated by Golden Age writers. The novels of Sayers and Allingham suggest that the process of recreating the past by performing daily rituals and disregarding the present serve to intensify the trauma of the war and the encroachments of the contemporary world that the characters long to forget. Their isolation in the house becomes perfect, even fatal, as an excess of memory results in the appearance of evil forces. The present paper seeks to explore houses in the crime novels of Sayers and Allingham that function as embodiments of an obsession with the past and means of escaping the present.