

ABSTRACTS

MARIANNE SÁGHY (Department of Medieval Studies, Central European University, Budapest)

Lieu de tentation, espace du salut : Le désert comme hétérotopie dans la Vie d'Antoine d'Athanasie d'Alexandrie

This article aims to place the Athanasian desert on the list of Foucauldian heterotopias. In *Life of Antony*, Athanasius of Alexandria creates a Christian desert in stark opposition with the political space of the Roman Empire dominated by heretical emperors. The desert is an agora of spiritual fight with demons, a meeting place with God as well as an ideological landscape shaped by Athanasius' struggle with secular power. The desert's claims to utopia as a "new Paradise" are built on the homogenizing bases of Nicaean orthodoxy.

KORNÉLIA KISS (Pázmány Péter Catholic University, Piliscsaba)

Changements d'espace : Dilatation (la mer) et réduction (la forêt du Morois) dans l'œuvre tristanienn

In this paper, I wish to demonstrate the different psychological effects by means of which nature and space can influence nature and human behavior. I will elaborate on spaces and expanded spaces of the Tristanien myth, influencing and, at the same time, guiding the conduct of the protagonists, especially Tristan, who, throughout his short life, is constantly in close, even: too close relationship with nature, which is a particularly decisive factor concerning his physical and moral destiny. According to the Bachelardian thought, "man and world exist in a community of dangers. They are dangerous for each other". Even if the "cohabitation" of the elements of nature and human beings is not always and without negative exception on Earth, it is, however, in continual change. My goal is to show the negative as well as the positive sides of this relationship.

ANIKÓ ÁDÁM (Pázmány Péter Catholic University, Piliscsaba)

La sphère romantique – la cathédrale

The paper draws its hypothesis from Romanticism: one way to understand modern (post-Revolution) French aesthetic thought is the interpretation and comparison of the reflections on historical (external) and psychological (internal) time and space. Romantic thinkers used innumerable metaphors for history, and some of these are closely related to images representing contemporary perspectives on space (circle, spiral, sphere) that are not exclusively typical to this particular age, but they were already expressing a possible attitude to the world where Man is mostly at the centre, and they also give an anthropomorphic character to Man's surroundings.

CATRIONA SETH (Université de Lorraine, Nancy)

Perceptions spatiales dans Corinne de Germaine de Staël (1807)

Germaine de Staël's 1807 novel, *Corinne ou l'Italie*, is concerned with space in more ways than one. The title indicates the primary importance of Italy – a fragmentary collection of states at the time. Rome is the axis around which the heroine's life initially seems to revolve. The novel then sets up various poles to counterbalance or complement it: Oswald is Scottish and the aesthetics of Ossian plays a part in the work's poetics; French pre-revolutionary culture is also shown as important in an ideal cultural mix. Staël is looking to the future in this work, which implicitly imagines a new balance of power for Europe.

PETER POR

Espaces poétiques des mégapoles-nécropoles

This paper studies the emergence of a topos central to modern poetry, and defines its main characteristics: the megalopolis is the paradigmatic space of modern modern poetical existence. *The Swan*, by Baudelaire, is its seminal artwork, followed by three great compositions: *The Musician of Saint Merry* by Apollinaire, *The Waste Land* by T. S. Eliot, and Rilke's Tenth Duino's *Elegy*. Each one of those poems is shaped on the pseudo-epical framework of the poet's long going through, during which he he discovers the multiplicity of real characters, objects and places, which lead him to the opposite and fatal recognition: the megalopolis is a necropolis, the space of incongruity, emptiness and unreality. Each poem leads to a cosmical vision, but one which is an endless walk towards non-existence. As a conclusion, we underline two fundamental features of the creation of the poetical space: it is always voluntary, and it can only be accomplished through the use of temporary categories.

ZSÓFIA ILA-HORVÁTH (Pázmány Péter Catholic University, Piliscsaba)

La plénitude du vide et le vide de la plénitude

George Perec's work and the *œuvre* of Marguerite Duras are two closely related to topographies, which seem to be permeated by "vacuity," both on the thematic and the formal level. Does the representation of space, the *mise-en-scène* of the decor have to be interpreted as part of what we could call the "writing of absence," typical of the two writers? Or just the opposite, does the spatial dimension allow another interpretation of Perec's and Duras' work, respectively? In the present paper, we attempt to answer these questions by analysing the different methods used by the two writers to represent space.

VERONIKA DARIDA (Eötvös Loránd University, Budapest)

Hétérotopies du théâtre

Michel Foucault's theory of the spaces and places of heterotopia have been effectively explored by contemporary directors. In his well-known paper *Of other spaces* (1967), the philosopher makes a distinction between utopias and heterotopias. For Foucault, utopias are sites with no real spaces, while heterotopias are real places, which are absolutely different from all the sites that we reflect and speak about (cemeteries, gardens, prisons, colonies, psychiatric hospitals, museums, libraries, and theatres). We will examine theatre as heterotopia, in the sense that the theatrical space is comprised of an uncountable quantity of different spaces. In this framework, an analysis based on dramaturgies of heterotopias will be elaborated in regard of a playwright (Bernard-Marie Koltès) and a stage director (Patrice Chéreau).

ANIKÓ RADVÁNSZKY (Pázmány Péter Catholic University, Piliscsaba)

Les origines et les espaces de la déconstruction

What conception of space would be appropriate for the theory and praxis of deconstruction? In this paper we will consider what role space(time) plays in the theorisation of deconstruction by reviewing the early works of Jacques Derrida's *œuvre*, dealing with phenomenology, and also, by analysing the essay *Khôra* (1987).

TÍMEA GYIMESI (University of Szeged)

Des espaces-fantômes de Marie Darrieussecq – "faire entendre le son que rendent d'autres espaces"

This study aims to analyse the use of space in Marie Darrieussecq's novels. Space will be analysed in the framework of an esthetic programme which falls within chaos theory and the geophilosophy of Gilles Deleuze and Félix Guattari. This frame-

work seems particularly useful at unfolding Darrieussecq's outlandish haptic "space-phantoms" (land, mind, waves, etc.) as well as her becomings (fool, baby, dead people, sow, etc.).

NIKOLETTA HÁZAS (Eötvös Loránd University, Budapest)

Presence intime dans des espaces publics: Portrait et regard dans l'art de la rue de JR

In my paper, I analyze a key work of a contemporary French photographer and urban activist who works in the context of the street art. The film in question, entitled *Women are heroes*, describes an artistic project of the author "JR" who took photos of women's faces in the Favelas of Rio de Janeiro, and posted them all around the city. The project focuses on the dialogue of ethics, aesthetics, and politics of personal images and histories placed in public spaces. According to my hypothesis, the focus of the photos and the stories is the gaze of women as they are presented by the young man, JR, through an altruistic gesture. They are *par excellence* examples of the representation of irreducible "otherness", which I call "altruistic feminism".

STÉPHANE KALLA (Pázmány Péter Catholic University, Piliscsaba)

Le Parallélisme: Esthétique du solipsisme dans le cinéma de Michael Mann

The paper presents certain key features from a philosophical and phenomenological point of view of the aesthetics of Michael Mann, a leading film maker of modernity. We try to identify the aesthetic, phenomenological and metaphysical issues of a unique formalism, parallelism.

JOAQUIM VIANA (Federal University of Bahia, Salvador)

Au-delà du sensible: espaces et dépositions

If there is evidence of a radical change of direction in the understanding of space, there is also, on the other hand, a conservative tendency for training and playing a dimensional space and above codified identical reproductions and easy recognition. In principle, this codified space is connected to the possibility of creating a sensitive axiomatic field (formerly: significant field and ghostly field) capable of imparting a new orthodoxy, a new value system to form/build a consistent image world.

BERNARD KÆST (RETINA International)

Mission BZ 36

Photographer and visual artist, Bernard Kæst experiments in this dialogue the articulation between the real space and that of some series of its images.

SILVIA NAGY-ZEKMI (Villanova University, Philadelphia)

Figures de Barbarie and French Figs: *Hybridity in the Beur imaginary*

The article analyzes the multiple meanings of the border as a textual construct in *Beur* writing represented by Leila Sebbar, Azouz Begag, Leila Houari, Farida Belghoul by focusing on hybridity as a theoretical tool in the representation of the collective identity of the *Beur* defined by migration through discourses that emerge from unequal power relations in loci of cultural contact.

DANIEL NEMRAVA (Palacký University Olomouc)

Apuntes sobre la representación de lo político en la narrativa de Manuel Puig

Based on the idea of Adorno's impossibility to narrate and to represent freedom because of the split between "experience" and "narration" of history, we offer a reading of Manuel Puig focusing on how its narrative thematizes this crisis in a specific social and political context. Accepting the possibility of the dialectical relationship between "experience" and "history," and considering the "history" as a structure of "experience," we are allowed to analyze the mode and character of the structuring of this "experience" and the meaning and message of the dialectical relationship between the entities concerned. From Puig's narratives we have chosen the novel *El beso de la mujer araña* (*The Kiss of the Spider Woman*). Through its protagonist, the author narrates imaginary displacements at various levels, especially "border territories" or "transition zones," and he creates "maps" from the cell, interconnecting multiple fields in the sense of rhizomatic mapping. In this dynamic of "journeys" which determines the existence of the subjects, we are revealed deeper meanings concerning Argentinean social and political reality.

PETRA BÁDER (Eötvös Loránd University, Budapest)

Locura, elipsis y tergiversación de la realidad: Pájaros en la boca de Samanta Schweblin

The following essay analyzes the recurring motifs of the short story collection *Pájaros en la boca* by the Argentine Samanta Schweblin, focusing on the narrative techniques that induce the transformation and the twisting of everyday reality. Due to the introduction of an unexpected event, the notion of reality undergoes a substantial change reflected not only in the linguistic style of the narrative (dry and purified, completely deprived of lyricism), but also in the "personal narration" of the protagonists, witnesses of the most unexpected and subversive incidents. After examining the aforementioned aspects of the short stories, the paper seeks to evaluate the influence of earlier literary tendencies and genres such as the neo-fantastic on Schweblin's narrative, contesting Luciana Irene Sastre's interpretation of the short story *El cavador* that

confirms the determining influence of modern Argentine narrative tendencies, inscribing Schweblin's work in the category of post-autonomous literatures, a concept introduced by Josefina Ludmer.

ÁGNES CSELIK (Instituto de Enseñanza Biligüe Húngaro–Español Károlyi Mihály, Budapest)

La visión de la historia en las obras de Ricardo Piglia

Can the narrative version of history replace the real one? Does objective history exist or is everything fictitious, and do we choose some version and declare it to be the real one? In the works of Ricardo Piglia the series of personal, private stories are interleaved with the writing process, with the theory of history and most importantly, with hypothetical history. For Ricardo Piglia, the act of writing is an activity which allows one to create different versions and different drafts; this is impossible with history that one lives in, history which is experienced in person. In this paper, I analyze Piglia's method of converting tangible reality and a history situation defined in pure literary fiction. The account approaches the problem from the viewpoint of the protagonists, stories and the complete work of the author.

SUSANA CERDA MONTES DE OCA (Pázmány Péter Catholic University, Piliscsaba)

"Aquí pasan cosas raras": miedo, vergüenza y culpa en algunos relatos de Luisa Valenzuela

In the collection of short stories *Aquí pasan cosas raras*, Luisa Valenzuela portrays a world that reflects the reality of state terrorism in Argentina during the 70's and 80's. The aim of this paper is to examine and explore how the representation of emotions such as fear, guilt, and shame invites us to think about the relationship between the victim and the victimizer. I argue that some of Valenzuela's literary representations are helpful to understand what Hanna Arendt suggests on the banality of evil, and what Martha Nussbaum's emphasises about the fragility of goodness.

GABRIELLA MENCZEL (Eötvös Loránd University, Budapest)

La advertencia de los autómatas de Eduardo L. Holmberg: el simulacro artificial en Argentina

Eduardo L. Holmberg was a versatile Argentinean author in the 19th century, particularly interested in the natural sciences, who introduced the genre of science fiction in Argentinean literature. This paper focuses on his short story "Horacio Kalibang o los autómatas" (1879) from the perspectives of identity inversions, creation of mechanic *simulacrum*s of human beings as a projection of a hyperreality (Baudrillard). The artificial *simulacrum* is produced within the frames of dynamic games such as

identity vs. alterity, or in Paul Ricoeur's terms, identity (*mêmeté*) vs. ipseity (*ipséité*). This study presents the narrative techniques of creating a sinister reality, and the way of converting the identities into victims manipulated by an unconceivable superior power.

GIUSEPPE GATTI (University of Rome, La Sapienza)

Un diálogo ultra-breve como denuncia de la represión: Grotesco y metáfora en los microrrelatos de István Örkény y Ana María Shua

The central aim of our analysis consists of a comparative study about the literary representation of traumatic forms of violence that link themselves with the repression and the terror of State. We will concentrate our attention on two writers, the Hungarian playwright, novelist and writer István Örkény (1912–1979) and the Argentinian writer Ana Maria Shua (1951–): they share the same frequentness of a genre as the micro-fiction, a “narrative territory”, particularly fertile for the production of political allegories. The first object of reflection is the short story's production of Örkény: especially, the stories “The new neighbor” and “The last bone of cherry”. Both tales belong to the book *Egyperces novellák* (1968), translated into the Spanish with the title of *Cuentos de un minuto*. The biography of Örkény reflects the way in which the trauma of violence and ostracism is re-elaborated across a writing style that appeals to the grotesque humor and to the irony. The second object of analysis is a selection of micro-fiction of Shua, from the books *Temporada de fantasmas* (2004) and *Fenómenos de circo* (2011). In both texts the fictional representation of the years of dictatorship that has characterized the recent history of the nations of the Cono Sur is constructed on a scheme that approaches the political history of Argentina from an allegoric fictionalization of authoritarianisms, censorship, violence and exile.

ANDREA IMREI (Károli Gáspár University of the Reformed Church, Budapest)

“La imagen es la forma lírica del ansia de ser siempre más”: Cortázar y la imagen como forma de expresión

This paper provides an overview of various theories related to Cortázar's ideas about the metaphor. I look into Plato, Herder, Nietzsche, Heidegger, Jakobson, Gadamer, Ricoeur, Derrida, and de Man to explore and demonstrate the way in which Cortázar reevaluated and reworked the meaning of visual images to create his distinctive poetics. Postmodern literature, like Cortázar's, questions the referentiality of language and shows that it is only visual images that determine meaning. In the work of Cortázar there is always a hidden story that informs us about a different reality. A reality that is form by the logic of metaphorical structures.

MARÍA VÁZQUEZ-AMADOR & M. CARMEN LARIO-DE-OÑATE (University of Cádiz)
La influencia de la lengua inglesa en la crónica social del siglo XIX

The press is a reflection of the reality of an era, its society, customs, interests and anything that conveys knowledge of the events happening. This paper aims to examine the Anglicisms related to the social news included in the Spanish press published between the mid 18th century and 19th century. These voices were timidly entering the Spanish newspapers in order to describe the entertainment and the parties high society attended. The Anglicisms will be analyzed in order to determine whether they have lingered into the Spanish language and whether they have been admitted in the different editions of the *Royal Spanish Academy Dictionary*.

FRANCESCO SAMARINI (Catholic University of the Sacred Heart, Milan)
Poemi sacri nel Seicento italiano

A large number of religious poems were published in Italy during the 17th century, but these works have often been ignored by critics. The authors of the compositions aimed at replacing the traditional “escapist” literature – the books of chivalry in particular – with a pious form of entertainment. The translations of the Scriptures in vernacular were prohibited by the Church, therefore this kind of poetry was one of the few ways to get in contact with the Scriptures for the readers who did not know Latin. The plots of these poems were drawn directly either from the Bible or from hagiographies, although their stories were enriched with new episodes invented by the writers, who usually showed the tendency to imitate Torquato Tasso’s *Gerusalemme liberata*. This paper intends to give a general description – with some relevant examples – of this complex literary genre, which is little known but extremely rich and various.

ALESSANDRO TEDESCO (University of Udine)
La fortuna editoriale della Riforma di Ludovico Domenichi all’Orlando innamorato

The text aims to analyze the aspects of the editorial innovation by Ludovico Domenichi in his *Reformation* to the *Orlando innamorato*. Through an examination of the paratextual apparatuses and the changes introduced by Domenichi, the analysis aims to highlight the reasons for the success of the reform carried out by this polygraph.

KLÁRA VYKYPĚLOVÁ (Masaryk University, Brno)

Chronotope au féminin: L'émergence d'une parole féminine dans la littérature épistolaire au siècle des Lumières.

Women's individuality is still an open question that attracts attention. We can look for women's emancipation because of the efforts for recognition of the woman as a free individuality gifted with reason. This fact becomes an especially interesting dimension in the literature. The aim of this paper is to highlight the interdependence of the individual and society in the 18th century, and how this relationship is reflected in literary works. We will discuss the connection of two methodological concepts: Mikhail Bakhtin's concept of the *chronotope* and Michel Foucault's concept of identity. These two concepts will be furthermore applied to the epistolary novel *Lettres d'une Péruvienne* (1747), written by Françoise de Graffigny.