



UNIVERSITÀ DEGLI STUDI DI PARMA

**Area di Lingue e Letterature Straniere
Dipartimento A.L.E.F.**

Seminari sulla letteratura

***Cross-cultural Dialogues and Intertextual Relations in 19th- and 20th-century
English and French Literatures***
***Dialogues interculturels et relations intertextuelles dans les littératures
anglaise et française
du XIX^e et du XX^e siècles***

L'Area di Lingue del Dipartimento A.L.E.F. organizza i seguenti seminari sulla letteratura inglese e francese dell'Ottocento e del Novecento.

Calendario degli incontri

28 gennaio 2014
15, 30-17

Prof. Diego Saglia
"Rewriting Victorian Imperial Narratives: Joseph Conrad's *Heart of Darkness*"

29 gennaio 2014
15, 30-17

Prof.ssa Alba Pessini
"Littérature antillaise et littérature française: actualité d'un dialogue ininterrompu"

5 febbraio 2014
15, 30-17, 30

Prof.ssa Gioia Angeletti
"Rewriting the Classics through Brecht and Artaud: Sarah Kane's *Phaedra's Love* (1996) and Liz Lochhead's *Medea* (2000)"
Dott.ssa Chiara Rolli
"From Ancient Greece to Contemporary South Africa and Ireland: Sophocles' *Antigone*, Athol Fugard's *The Island*, and Seamus Heaney's *The Burial at Thebes*"

12 febbraio 2014
15, 30-17

Prof.ssa Elena Pessini
"Littératures francophones et/ou littérature monde: changer les étiquettes ou changer la littérature"

Gli incontri, che si terranno nell'Aula Magna (Aula Miazzi) in Viale San Michele 9, sono gratuiti. Si rivolgono in particolar modo agli insegnanti delle scuole medie inferiori, e agli studenti e insegnanti delle scuole medie superiori, ma sono aperti a tutti coloro che fossero interessati a partecipare. A chi seguirà l'intero ciclo di incontri, potrà essere rilasciato, se richiesto, un attestato di frequenza. Nel caso in cui docenti delle scuole superiori fossero intenzionati ad accompagnare intere classi, si prega di avvisare la Segreteria Didattica del Dipartimento nella persona di Federica Ignotti, e-mail: federica.ignotti@unipr.it.

Per informazioni generali: prof. Gioia Angeletti, e-mail: gioia.angeletti@unipr.it.

ABSTRACTS

28 January 2014

Prof. Diego Saglia

Rewriting Victorian Imperial Narratives: Joseph Conrad's Heart of Darkness

One of the most successful genres in Victorian fiction was what may be called the 'imperial narrative', centred on encounters between Western characters (usually English or British men) and non-European populations. In these works, encounters could take place through exploration, conquest, ethnographic investigation or commercial exchange. Imperial narratives ranged from adventure stories and Gothic fiction to travel accounts, and generally portrayed Western characters as the bearers of positive values and as ultimately victorious over the obstacles posed by inhospitable nature and backward or hostile native populations. This lecture examines a few samples of this highly popular type of fiction (such as Henry M. Stanley's *In Darkest Africa*, Joseph Thomson's *Ulu* and Henry Rider Haggard's *She*) in order to throw light on the radical innovations introduced by Joseph Conrad's revolutionary novella *Heart of Darkness* (1899, 1902) in the representation of empire at the turn of the new century.

29 janvier 2014

Prof.ssa Alba Pessini

Littérature antillaise et littérature française: actualité d'un dialogue ininterrompu

En 2010 et en 2013 paraissent les deux tomes d'un ouvrage qui mérite réflexion: il s'agit respectivement du *Dictionnaire des écrivains francophones classiques*, vol. 1 (Afrique subsaharienne, Caraïbe, Maghreb, Machrek, Océan Indien) et du *Dictionnaire des écrivains francophones classiques*, vol. 2 (Belgique, Canada, Québec, Luxembourg, Suisse romande). Ces publications attestent, à notre avis, la nécessité de la constitution d'un canon littéraire autonome et indépendant du canon littéraire français. Nous essaierons de montrer, à travers un parcours diachronique sur la littérature franco-antillaise, comment cette dernière est passée d'un état d'aliénation et de «soumission» à la littérature française à l'acquisition, tout au long du XX^e siècle, de ses lettres de noblesse grâce, entre autres, à une remise en cause des modèles de cette littérature.

5 February 2014

Prof.ssa Gioia Angeletti and Dott.ssa Chiara Rolli: *Rewriting the Classics*

Prof.ssa Gioia Angeletti: *Rewriting the Classics through Brecht and Artaud: Sarah Kane's Phaedra's Love (1996) and Liz Lochhead's Medea (2000)*

"Violence is the most urgent problem we have as species, and the most urgent thing we need to confront", said Sarah Kane, one of the most representative exponents of British contemporary theatre. Since violence, in its multiple forms and meanings, is ubiquitous in classical tragedy, contemporary dramatists often resort to the ancient sources as hypotexts to confront and interpret the conflicts and lacerations of the modern world from new perspectives. This is what Sarah Kane and Liz Lochhead, another major voice among contemporary British playwrights, attempt to do in their sui-generis rewritings of Seneca's *Phaedra* and Euripides's *Medea* respectively. The aim of my seminar will be to show how these two writers explore and rearticulate ancient drama for a contemporary audience by means of a style and revisionist strategies that, however different and

idiosyncratic, display the authors' indebtedness to, appropriation and re-elaboration of Bertold Brecht's concept of *Verfremdungseffekt* and Antonin Artaud's *théâtre de la cruauté* and idea of "total theatre". According to both writers, a play doesn't have to be pleasing but unsettling, even without the comfort of solutions, in order to remind the audience of what we need in the real world: Phaedra's suicide and Medea's infanticide must not elicit a realist identification between actors and spectators but a critical distance permitting a deeper understanding of the world's and our own heart of darkness.

Dott.ssa Chiara Rolli: *From Ancient Greece to Contemporary South Africa and Ireland: Sophocles' Antigone, Athol Fugard's The Island, and Seamus Heaney's The Burial at Thebes*

The themes of opposition to power, individual freedom and state authority, justice and order in Sophocles' *Antigone* have inspired numerous contemporary rewritings and adaptations, especially in postcolonial contexts. This seminar will explore two contemporary rewritings of the Sophoclean tragedy, namely *The Island* (1973) by the South African playwright Athol Fugard, and *The Burial at Thebes* (2004) by the Irish poet, Nobel prize winner, Seamus Heaney. Set in Robben Island, the notorious South African prison where Nelson Mandela was held, Fugard's play became an icon for its denunciation of the brutality and injustice of the apartheid regime. Similarly, *The Burial at Thebes* bears witness to the marks of imperialism and oppression. Despite being set in Ancient Greece, Heaney's play is clearly and closely related to the contemporary world. In a personal statement, Heaney indicated that the rhetoric of George Bush and his war on terror – as well as the British treatment of the Irish people for centuries – provided him with inspiration and an immediate justification for a new version of *Antigone*.

12 février 2014

Prof.ssa Elena Pessini

Littératures francophones et/ou littérature monde: changer les étiquettes ou changer la littérature.

La publication dans le journal «Le Monde» du *Manifeste pour une littérature-monde*, en mars 2007, a fait l'effet d'un pavé lancé dans la mare du débat littéraire contemporain. Nous nous proposons d'analyser les échos provoqués par cette prise de position de la part de 44 écrivains francophones et surtout de comprendre si cette nouvelle étiquette de «littérature-monde», revendiquée par les auteurs du manifeste, grâce à laquelle ces derniers désirent s'affranchir d'un rapport exclusif et ambigu avec la littérature française, est destinée à remplacer l'appellation plus classique de «littérature francophone» qui a été opératoire tout au long du XX^e siècle. Notre réflexion s'articulera en deux volets, le premier plus proprement théorique, et le second qui s'attachera à l'analyse de textes et d'auteurs – en particulier l'écrivain martiniquais Édouard Glissant – qui ont contribué à la création de cette nouvelle catégorie littéraire.