Centre for Comparative Literature
Isabel Bader Theatre, 3rd Floor
93 Charles Street West
Toronto, Ontario, Canada
M5S 1K9

Tel: (416) 813-4041
http://complit.utoronto.ca
The committee would like to give special thanks to Professor Jill Ross, director of the Centre for Comparative Literature, for the invaluable guidance throughout the entire organization process. We greatly appreciated the support of both Professor Uzoma Esonwanne and Sarah Scott during the funding application process. We would also like to thank Aphrodite Gardner for her patience and expertise and Bao Nguyen for his invaluable help in creating our poster and programs and for attending to countless small details since the beginning. These extraordinary people have made our work and experience in organizing this event much easier.

We are also grateful to Victoria College for the in-kind donation of Alumni Hall and Victoria College Chapel, and especially to Devonnia Miller for her help in booking venues. Special thanks go to Art Babayants and Paul Stoesser whose time and work have made the presentation of In Sundry Languages possible. We would also like to thank Jeanne Mathieu-Lessard for her presence and precious advice in rough times, and Ann Komaromi for organizing our Literature and Critical Theory panel. Finally, we would like to thank Nathaniel Harrington, Matthew da Mota, Tova Benjamin, Victoria McKenzie, Simrat Pannu and Liza Futerman for their help over the last few months.
SCHEDULE

FRIDAY, MARCH 4, 2016
All panels are held in Victoria College Chapel.

9:00-9:45    Registration and coffee

9:45-10:00   Opening remarks
              Jill Ross, Director, Centre for Comparative Literature, University of Toronto

10:00-11:30  TRANSLATION
              Chair: Nefise Kahraman, Comparative Literature

Linguistic Markedness in Translation: Junot Diaz and Sandra Cisneros
Mélissa Gélinas – Comparative Literature, University of Michigan (USA)

I Make Myself the Cave to Catch your Echo: Three Poetics of Translation
Fan Wu – Independent Scholar

Translation as a Lens for Cultural Negotiation
Paula Karger – Comparative Literature, University of Toronto

11:30-13:00  IDENTITIES
              Chair: Talia Isaacson, Comparative Literature

‘What I Wanted to Wear’: The Battle for Self-Expression
Amidst Transphobic Street Violence
Anna Kozak – Literatures of Modernity, Ryerson University

Transcending Race: Suheir Hammad’s Construction of Black(ness)
Denijal Jegić – Transnational American Studies, Johannes Gutenberg-Universität Mainz (Germany)

Black Transhumanism, Technoculture, and New Negro Modernity:
Afro-postmodern politics of race in George Schuyler’s Black No More
Myungsung Kim – English, Arizona State University (USA)

13:00-14:30  Break with lunch
14:30-16:00 TRANS- EN FRANÇAIS
(note: The papers on the panel will be delivered in French)
Chair: Marion Bilodeau, Comparative Literature

Transcription du Sourd: La trace du corps dans la langue
Lisanne Larivière – Litérature Comparée, Université de Montréal

Récits transmis, mélangés, différés: quelques adaptations cinématographiques de romans à tiroirs
Jessy Neau – French, University of Western Ontario/Université de Poitiers

Postcolonial Space in a Global Network: Trans-national connexions in the French banlieue
Christina Horvath – French, University of Bath (UK)

16:00-17:00 Break with snacks

17:00-18:30 KEYNOTE ADDRESS I
OPERATIC TRANSFORMATION: TRANSLATION, ADAPTATION, TRANSLADAPTATION
Linda and Michael Hutcheon
English, Comparative Literature and Medicine, University of Toronto
Chair: Andrea Ennis-Booth, Comparative Literature

18:30 Wine and cheese social with cello and viola da gamba performance by Felix Deak of the I FURIOSI Baroque Ensemble Centre for Comparative Literature, Isabel Bader Theatre, 3rd Floor, 93 Charles Street West, Toronto

20:30 THEATRE PERFORMANCE - IN SUNDRY LANGUAGES
** Registration required
Luella Massey Studio Theatre
4 Glen Morris Street, Toronto
SATURDAY, MARCH 5, 2016
All panels are held in Alumni Hall, Room 112, Victoria College, unless otherwise indicated.

8:30-9:00 Coffee and snacks

9:00-10:30 CINEMA
Chair: Matthew da Mota, Comparative Literature

Sensuous Translation: The Dubbed Foreign Film in 1950’s China
Thomas Chen – Comparative Literature, University of California Los Angeles (USA)

Transparent Mediums: Ghosts in Post-War Japan
Darcy Gauthier – Comparative Literature, University of Toronto

Images traversing texts
Karin Janker – Languages and Literatures, Ludwig Maximilian University of Munich (Germany)

10:30-12:00 AESTHETICS
Chair: Nathaniel Harrington, Comparative Literature

Lunarian Transcendence: bill bissett’s Language as Poetic Resistance to Mental Ableism
Andrew McEwan – Interdisciplinary Humanities, Brock University

Immanence and Transcendence in Aestheticism
Katie Fry – Comparative Literature, University of Toronto

Transmediality, Remediation, and the Neo-Avant-Garde: Hypermediacy and the recent work of Dana Claxton and Jennifer Chan
Julia Polyck-O’Neill – Interdisciplinary Humanities, Brock University

10:30-12:15 LITERATURE & CRITICAL THEORY (Undergraduate Panel)
Chair: Chloé Brault-MacKinnon, Comparative Literature
** held in Room 215, Victoria College

Translating the Object Oriented Ontology into Theology:
A Calvinist Account of Realist Magic
Ella Wilhelm – Literature and Critical Theory, University of Toronto

Talmudic Transformation: ‘Niddah’
Tova Benjamin – Literature and Critical Theory, University of Toronto
On Transgression, by way of *the Odyssey*

**Khashayar Zayyani** – Literature and Critical Theory, University of Toronto

Transience in *Oedipus the King*

**Lorina Hoxha** – Literature and Critical Theory, University of Toronto

12:15-13:30  Break with lunch

13:30-15:00  KEYNOTE ADDRESS II

**SALVAGING ISRAEL/PALESTINE: ART, COLLABORATION, AND THE BINATIONAL STATE**

W. J. T. Mitchell  
*English and Art History, University of Chicago (USA)*  
Chair: **Rebecca Comay**, Comparative Literature

15:00-16:30  MOBILITY

Chair: **Jeanne Mathieu-Lessard**, Comparative Literature

Ecstasy of the Road: Play-Space and Desire in Nabokov’s *Lolita* and Cortázar’s *Hopscotch*

**Ivan Babanovski** – *English, University of Wisconsin-Madison (USA)*

Transnational Outlaw-Lawman: Ralph Connor and His Border Crossing

**Joel Deshaye** – *English, Memorial University*

“I fight mine legacy, mine curse”: transgressive transnational poetics in the works of Cathy Park Hong

**Héloïse Thomas-Cambonie** – *Études des mondes anglophones, Université Bordeaux Montaigne*

16:30-17:00  Break with snacks

17:00-18:30  KEYNOTE ADDRESS III

**EDGING, DRAWING, THE COMMON**

**John Paul Ricco** – Comparative Literature, Art History, and Visual Culture, University of Toronto  
Chair: **Fan Wu**, University of Toronto

18:30-19:30  Screening of *Akin* by Chase Joynt & Discussion

Chair: **Victoria McKenzie**, Literature and Critical Theory
Chase Joynt – Film, York University
Hannah Dyer – Interdisciplinary Studies, Carleton University
Dina Georgis – Women & Gender Studies, University of Toronto

19:30          Closing remarks
KEYNOTE SPEAKERS’ ABSTRACTS:

W.J.T. Mitchell (University of Chicago), renowned author of such titles as *Seeing Through Race* and *Cloning Terror: The War of Images, 9/11 to the Present*, will be delivering a keynote address entitled “Salvaging Israel/Palestine: Art, Collaboration, and the Binational State.” This lecture explores direct and indirect forms of collaborative work by contemporary Palestinian and Israeli artists as part of an attempt to imagine the possibility of resolving this long-standing conflict in a way that offers justice and a decent future for Palestinians, moral redemption for Israelis. Instead of positing a “one-state solution” as a future possibility, it analyzes the “one-state condition” that is the current reality in Israel/Palestine, and many difficult transactions, translations, and transfers that characterize that condition. The lecture reflects on current debates about the BDS (Boycott, Divest, Sanction) Movement, and the deeply contentious notions of “collaboration” and “normalization” that circulate on all sides of this conflict.

Linda & Michael Hutcheon (University of Toronto) will be delivering a joint paper on opera and translation entitled “Operatic Transformation: Translation, Adaptation, Transladaptation.” From its beginnings, opera has existed in the multiple worlds of trans-: deploying everything from castrati to women in “trouser” roles, transforming familiar stories into translated words. This collaborative presentation will explore the reception of “#Uncle John,” a modern and exciting revision of “Don Giovanni,” created by Toronto Indie-opera director Joel Ivany. The paper will introduce the recently coined term transladapatation through which Ivany has updated the still recognizable story of the rake Don Juan and written a new English text to the music, changing the class structure, the roles of characters, and their relationships with each other. The presentation will interrogate the process of transforming canonical operas and will inquire what does the difference in reception tell us about how far a “production” can go before it becomes an adaptation?

Our final keynote speaker will be John Paul Ricco (University of Toronto) delivering a paper entitled “Edging, Drawing, the Common.” A body does not cease to transit. Bodies are exorbitant extremities, and not enclosed and discrete or “embodied” entities. Ontologically speaking, any material-physical thing that is open and always in excess of its limits is a body. Thus not only are there non-human and inorganic bodies, just as there are human bodies, but the matter of bodies and how they come to matter and mean, happens in those indeterminate and undecidable zones of transition and transgression where it is often impossible to know where one body begins and another ends. Edging is the name that we might give for this sharing and spacing, there where bodies partake...
in a sense of the intimacy of the outside. In my paper I consider works by three contemporary artists: Francisco-Fernando Granados, Shaan Syed, and Sarah Kabot, in which a performative praxis of drawing traces the non-mediating line of the edge as the space-time of the common—its tense, tension and extension. In the public performance of repetitively tracing a facial profile (Granados), or a portrait of lost lover posted on city streets (Syed), or in which all of the lines in a public bathroom are shifted by half-an-inch (Kabot), these works open up spaces around bodies, and places and things. Indeterminate zones but never empty voids, these edgings are where appearing and disappearing, becoming and unbecoming persist as the immeasurably infinite relations that they are. The sense and experience (aisthesis) of the common lies in the pleasures and risks of our affinities to these transitive edges.

SPEAKERS’ BIOGRAPHIES

KEYNOTE SPEAKERS:

Linda Hutcheon holds the rank of University Professor Emeritus in the Department of English and the Centre for Comparative Literature at the University of Toronto. She is author of 9 books on critical theory and contemporary postmodern culture in Canada and around the world. She has edited 5 other books on cultural topics, and is associate editor of the University of Toronto Quarterly. In 2005, she won the Canada Council’s Killam Prize for the Humanities for scholarly achievement and in 2010, the Molson Prize of the Canada Council. In 2011, she was made an Officer of the Order of Canada.

Michael Hutcheon is Professor of Medicine at the University of Toronto. His scientific research publications encompass a number of areas: pulmonary physiology and lung transplantation. He has also published in the fields of medical education and the semiotics of pharmaceutical advertising.

Linda and Michael Hutcheon have published four books together: Opera: Desire, Disease, Death (1996); Bodily Charm: Living Opera (2000); Opera: The Art of Dying (2004), and Four Last Songs: Aging and Creativity in Verdi, Strauss, Messiaen, and Britten (2015).

W. J. T. Mitchell is the Gaylord Donnelley Distinguished Service Professor of English and Art History at the University of Chicago, the recipient of fellowships from the Guggenheim Foundation, the National Endowment for the Humanities, and the American Philosophical Society, and the author of twelve books.
John Paul Ricco is an art historian and queer theorist whose interdisciplinary research, teaching and writing draw connections between late-twentieth-century and contemporary art and architecture; continental philosophy; and issues of gender and sexuality, bodies and pleasures, pornography and eroticism. He is Associate Professor of Contemporary Art, Media Theory, and Culture in the Department of Visual Studies, and Graduate Professor in the Centre for Comparative Literature, at the University of Toronto. He is the author of The Logic of the Lure (University of Chicago, 2003) and The Decision Between Us: art & ethics in the time of scenes (University of Chicago, 2014).

PRESENTERS:

Ivan Babanovski – I received a Bachelor of Arts in English literature and a Bachelor of Science in Sociology at Arizona State University. I am a Ph.D. student at the University of Wisconsin – Madison. I am interested in transnational modernisms, focusing specifically on 20th century American and Slavic literature and critical theory.

Tova Benjamin is a poet, student and ex-chassidic Jew, strongly clinging to the hyphen in between those descriptors. She is obsessed with exegesis, hijacking rabbinical texts, and the spaces wittingly and unwittingly created during the exchange from one language to another.

Thomas Chen is a Ph.D. candidate in Comparative Literature at UCLA. His research focuses on modern Chinese literature and film. His most recent publication is “The Workshop of the World: Censorship and the Internet Novel Such Is This World,” in China’s Contested Internet, ed. Guobin Yang (Copenhagen: NIAS Press, 2015), 19-43.

Joel Deshaye is an Assistant Professor teaching Canadian literature at Memorial University in St. John’s. His expertise is in theories of metaphor, popular culture, and genre. He is the author of The Metaphor of Celebrity: Canadian Poetry and the Public, 1955-1980 (University of Toronto Press, 2013), and he is working on a book project on the Canadian Western.

Hannah Dyer is an Assistant Professor at the Institute of Interdisciplinary Studies at Carleton University, where she teaches in the Child Studies program. Her research moves across the fields of child and youth studies, queer and feminist theory, and psychoanalysis to examine how cultural events impinge on the child’s psychological interiority.
Katie Fry is a PhD candidate at the Centre for Comparative Literature at the University of Toronto. Her research examines the intersection of religion, secularization and aesthetics in nineteenth- and twentieth-century European literature, with a special focus on the fin de siècle period in England, France and Austro-Hungary.

Darcy Gauthier – I am currently writing my dissertation on “The Politics of Fantasy in Post-War Japan” at the Centre for Comparative Literature at the University of Toronto. My areas of interest are fantasy literature, in particular narratives of haunting/ghosts, and how they fit in to the culture of postwar Japan.

Mélissa Gélinas is a Ph.D. candidate in Comparative Literature at the University of Michigan, where she is also pursuing a Graduate Certificate in Screen Arts and Cultures. In her dissertation, she examines multilingualism and language ideologies in twenty-first-century cinema and literature. Her research areas include film and media studies, literary studies, postcolonial theory, translation studies, and sociolinguistics.

Dina Georgis is an Associate Professor at the Women & Gender Studies Institute, at the University of Toronto. Her work is situated in the fields of postcolonial and sexuality studies. She draws on psychoanalytic concepts to think through how expressive and political cultures are responses to the affective remains of the past. Her book, The Better Story: Queer Affects from the Middle East is published with SUNY (2013). Georgis teaches in the areas of cultural studies, feminist theory and queer studies.

Christina Horvath is Senior Lecturer in French Literature at the University of Bath and co-founder of Banlieue Network. Her research addresses the ‘urban novel’ genre, as well as postcolonial writing in France including ‘banlieue narratives’. She has organised several interdisciplinary conferences and summer schools addressing urban issues and designed and run creative workshops in urban communities internationally.

Lorina Hoxha is a second year undergraduate at the University of Toronto, studying Philosophy, Politics, and Literature & Critical theory. This is her first venture into the perilous world of academia.

Karin Janker is writing her PhD thesis on the power of images within texts at Ludwig Maximilian University of Munich. Her dissertation focuses on the interaction between Romance literature and cinema in the first half of the 20th century. Besides doing her PhD she works as a journalist for Sueddeutsche Zeitung.
Denijal Jegići is a doctoral candidate at the Institute for Transnational American Studies (University of Mainz), where he obtained an M.A. in American Studies. He has studied English, French, History, and Social and Political Thought at York University (Toronto) and at the Lebanese American University (Beirut). His research focuses on Arab-American literature, culture, and history.

Chase Joynt is a moving-image artist and writer whose work utilizes strategies of first person engagement to interrogate representations of gender and violence. Chase holds a BA from the UCLA School of Theater Film and Television, and is a PhD candidate in Film at York University where he holds a SSHRC Doctoral Fellowship.

Myungsung Kim – I am a Ph.D. candidate and teaching associate in the English Department at Arizona State University. My research interest centers on technology, post/trans-human body politics, cybernetic culture, and their influences on African American experience represented in contemporary Afrofuturist novels.

Paula Karger is a PhD candidate at the Centre for Comparative Literature, University of Toronto. Her work focuses on translation and the transmission of knowledge across different cultures, specifically those of medieval Iberia and colonial Latin America.

Anna Kozak is an MA candidate for Ryerson University’s Literatures of Modernity Master’s Program. She has published creative and academic writing in various journals and blogs, such as The Paper Street Journal, Tracer Publishing, Writers and Filmmakers, and Literature-Study-Online. Her writing is concerned with themes of identity and intersectionality, unrestricted imagination, environmental issues, and social justice.

Lisanne Larivière – Suite à une formation en communication et surdité, elle a fait un mémoire de recherche en Littérature comparée à l’Université de Montréal sur la représentation de la surdité gestuelle dans deux récits, l’un autobiographique, l’autre romanesque. Cela dans le but de critiquer et interroger les limites du langage “entendant” afin d’agrandir l’espace où la surdité culturelle peut-être rendue intelligible.

Andrew McEwan is a Ph.D. student in the Interdisciplinary Humanities Program at Brock University. He is the author of repeater, the chapbooks Input / Output, This Book is Depressing, and Conditional, and the forthcoming book If pressed. His recent work has appeared in Canadian Literature, Lemon Hound, and Rusty Toque.
Jessy Neau – Je suis doctorante en quatrième année à l’université Western Ontario et à l’université de Poitiers, France. Ma thèse explore la théorie de l’adaptation cinématographique, prenant exemple sur un corpus littéraire s’étalant du XVIIIème siècle (Potocki) aux années 1930 (Bruno Schulz) et embrassant à la fois les langues française, polonaise et anglaise.

Julia Polyck-O’Neill is a curator, visual artist, writer, and co-curator of the Borderblur Reading Series in St Catharines, ON. She is a doctoral student in Brock University’s Interdisciplinary Humanities program. Her SSHRC-supported doctoral research examines historic and contemporary conceptualisms in Vancouver visual arts and literature, and she teaches in art history and visual culture.

Héloïse Thomas-Cambonie is a PhD candidate at the Université de Bordeaux Montaigne in France and a former student of the ENS de Lyon. Her research, intersecting gender studies, ethnic studies, and literary theory, examines the poetics and politics of subject formation in contemporary American literature.

Ella Wilhelm is a fourth year undergraduate student in Literature & Critical Theory at the University of Toronto. She hopes to bring recent innovations in “thing theory” into conversation with the iconoclastic theologies of the Protestant Reformation by reading these texts as expressions of aesthetic (and semiotic) thinking.

Fan Wu is the oft-blocked hope of a final harmony between thought and emotion. He seeks a space–institutional or intimate–where this harmony might become reality.

Khashayar Zayyani is working on an undergraduate specialization in philosophy, a major in cognitive science, and a minor in literature and critical theory, comes from a background in music and theatre production, and feels generally uncomfortable writing about himself, concerned about the limits of translation and reduction as he is.
This event is sponsored by:

The Centre for Comparative Literature
The University of Victoria College
The Comparative Literature Graduate Student Union
   The Student Initiative Fund
   The Graduate Students’ Union
   The School of Graduate Studies
   The Department of Philosophy
The Department of Slavic Languages and Literatures
   The Department of French
The Department of Spanish and Portuguese
   The Department of Italian Studies
Graduate Students’ Association of Italian Studies
   The Department of Anthropology
The Centre for Drama, Theatre and Performance Studies
The Department of Near and Middle Eastern Civilizations
   The Centre for Jewish Studies
The Centre for Reformation and Renaissance Studies
The Centre for Medieval Studies
   Asian Pacific Studies
The Centre for the Study of France and the Francophone World
   Massey College
Literature and Critical Theory Program
   Robertson Davies Library
   ArtsFunding.ca

VICTORIA COLLEGE
UNIVERSITY OF TORONTO

14
A DANGEROUSLY HILARIOUS EXPERIMENT IN MULTIPLE LANGUAGES WITH NO TRANSLATION INVOLVED
Devised and conducted by the Toronto Laboratory Theatre

in
Sundry
LANGUAGES

MARCH 4, 5 @ 8:30 PM
MARCH 5, 6 @ 1:30 PM

LAB RATS:

高子莹 / ZIYING GLORIA GAO
CLAYTON GRAY
李明颖 / JOY LEE-RYAN
MARIO LOURENÇO
ЮРИЙ РУЖБЁВ / YURY RUZHYEV
سیده شریعتی / SEPIDEH SHARIATI
Ура Фурмулыг / ART BABAYANTS

4 GLEN MORRIS ST. LUELLA MASSEY STUDIO THEATRE

Tickets: $20 (adults), $10 (children, students, seniors) www.torontolab.org
http://www.brownpapertickets.com/event/2508273
Your Portal to World Class Jazz!

Follow us on Twitter @thejazbbox

Like us on FB facebook.com/thejazbbox.ca

Crowdfunding for the Arts!

Follow us on twitter @artsfundingca

Like us on FB facebook.com/artsfunding.ca