

Abstracts

1.

KENNETH DAVID JACKSON (YALE UNIVERSITY)

Brazilian Concrete Poetry and the appropriation of hegemony

In mid-twentieth century, the concrete poets advanced the historical rhythm of transatlantic exchanges in arts and letters in Brazil. This essay looks at the international presence of the Brazilian movement as an extension of historical modernism following the Modern Art Week of 1922, questioning the dynamic by which a non-hegemonic movement in São Paulo could become hegemonic through a process of appropriation in an incipient period of change in communications and globalization.

2.

JOÃO CEZAR DE CASTRO ROCHA (STATE UNIVERSITY OF RIO DE JANEIRO – UERJ)

Belated, beyond and out of place? Avant-garde movements in non-hegemonic contexts

The worldwide presence of the European avant-garde movements would not have been possible without a series of new means of communication and transportation. On the one hand, the news could achieve transnational audiences through radio waves, transatlantic telegraph cables, a network of magazines and journals, pamphlets and manifestoes, faster international courier services, and last but not least the cinema and its powerful grip on the collective unconscious. On the other, swift transatlantic lines, expedite train travels and adventurous although much rarer airplane voyages allowed for an authentic procession of artists, writers and intellectuals from Europe to virtually all corners of the globe. This paper will discuss how the materiality of those new means of communication and transportation impacted the aesthetic production in non-hegemonic cultures and political contexts, and how this materiality implied an unprecedented sense of simultaneity, which in its turn turned upside-down traditional 19th-century notions such as belatedness, backwardness, artistic and cultural lagging.

3.

OMID AZADIBOUGAR (HUNAN NORMAL UNIVERSITY)

Dislocating Language: Persian Avant-Garde and Parviz Shapour's *Carikalamature*

In this talk, I shall discuss the revolutionary aspect of the work of Parviz Shapour (1924-2000), Iranian writer and artist. In the modernization of Persian prose and poetry in the early twentieth century, literary creativity was energized by European “influence” and regulated by forms and genres that facilitated recognition. Parviz Shapour’s work, however, pushed the boundaries by creating a stand-alone genre that could only be described by the portmanteau word *carikalamature*, combining “caricature” and “kalameh” (meaning “word” in Persian). His one-liners created a liminal space between prose and poetry that dislocated the common language to intensify critical focus on the linguistic foundations of thinking. The pioneers of modern Persian literature aimed to deploy the common language in literary creation, but Shapour’s work interrupted that; this made his work more subversive than his contemporaries’, a main reason why his writing has not been seriously studied.

4.

CAETANO GALINDO (FEDERAL UNIVERSITY OF PARANÁ, Brazil)

Nostalgic for the “Nostos”: will Joyce’s *Ulysses* ever cease to be out of place?

Nostalgic for the “Nostos”: will Joyce’s *Ulysses* ever cease to be out of place?

One hundred years after its publication, Joyce’s most famous novel is still being read, translated and, dare we say it, assimilated. Most books (most works of art, as a matter of fact) tend to have achieved some sort of static, canonic position when they reach their centenary (if they are still relevant, of course). As someone who translated *Ulysses* between 2002 and 2012, and fully revised the translation in 2022, what I want to argue is that this situation does and does not obtain for that novel. *Ulysses* is not a quiet member of the canon; it still budges and still bothers: it still thrives. The recent history of Joyce’s reception in Brazil, and the whole tale of his presence in South America may help to underline this weird centrality of the peripheric in *Ulysses*; a book that may never be “at ease”, and will always be appealing to those who are exiled from the center.

5.

PABLO ROCCA (UNIVERSIDAD DE LA REPUBLICA, Uruguay)

Avant-Garde and Nativism in Uruguayan Literature (Some features and the critical reception of Jorge Luis Borges)

American literature has always struggled between the languages of the metropolis and the representation of the language of local subjects. The “nativists” in Uruguay during the 1920s were not oblivious to this concern, but they sought other aesthetic solutions and, implicitly at least, other political solutions to face the issue. Strictly speaking, these “new” writers, as Fernán Silva Valdés –one of its key figures– will say, sought to associate the metropolitan novelty with national traditions. Two times that were seen as enemies, that of the fast and that of the past that survives, tried to be summarized in an aesthetic solution. That project attracted, it was inevitable, the young Jorge Luis Borges, who praised the poetry of Silva Valdés and Pedro L. Ipuche, and of some Uruguayan narrators who approached that proposal that, in substance, was his in relation to what new and with the reread tradition. How far did that limit go and why is it the center of this communication.

6.

ZHANG LONGXI (CITY UNIVERSITY OF HONG KONG)

Borges and China: Affinities and Influence

Though he never had the opportunity to go to China, Jose Luis Borges held China in a special place in his literary imagination and even figuratively identified himself as a Chinese. China and the Chinese often feature in the core of his literary oeuvres with rich symbolic meanings, and this may have to do with Borges’ understanding of his own complicated relationship with European literature and culture as an Argentinean writer outside Europe, and China as an imaginary, non-hegemonic tradition may play the role of a counterbalance vis-à-vis the hegemonic European culture. In China of the post-Mao era, Borges was introduced to Chinese readers and has had a remarkable influence on some of the most innovative writers in contemporary Chinese literature. In this essay, I shall discuss both the affinities between Borges and China, and the influence of Borges and Latin American literature in general on some contemporary Chinese writers in their effort to break away from the old shackles of “socialist

realism” in pursuit of new and innovative ways to reach high levels of bold imagination and literary creativity.

7.

OTTMAR ETTE (POTSDAM UNIVERSITY, Germany)

Avant-Gards and transcultural exchange or Vicente Huidobro’s oscillation between Spanish and French

In general, European Avant-Garde theories are based upon a center-periphery-model, if these theories are interested in Non-European Avant-Gardes at all. But if we have a closer look to Avant-Garde movements in different areas of Latin America, this model fails as well as Peter Bürger’s theory about the radical rupture (Ästhetik des Bruchs) as the common ground for all Avant-Garde movements. This paper pretends to propose a different vision of Avant-Garde movements worldwide by integrating the results of research inspired in TransArea Studies. The transcultural exchange processes start with the first translations of European Avant-Garde manifestos only a couple of weeks after their first publication in Europe. After discussing the innovative approaches presented in different areas in Latin America, we will investigate the case study of Vicente Huidobro in order to de- and re-conceptualize the transatlantic relations between Avant-Gardes in Europe and in Latin America, highlighting the specific oscillations of the Chilean poet between Spanish and French as well as between different paradigms.

8.

JORGE FEDERICO MARQUÉZ MUÑOZ (UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO – UNAM).

Underdevelopment and dependence of the social sciences in Mexico

In this text and lecture will be analyzed the imitation and dependence that exists in the publications that are made by researchers of the Faculty of Political and Social Sciences of the National Autonomous University of Mexico. The publications of this Faculty will be analyzed since it specializes in social sciences at the most important university in Mexico. For this purpose, the last three years will be taken in which the bibliography will be reviewed in order to determine: What is imitated, who is imitated, and with respect to which topics is there more dependence?

9.

MARÍLIA LIBRANDI (PRINCETON UNIVERSITY)

Indigenous Critique to Brazilian Modernism: Collage of Cosmopolitical Citations

The vast picture of the colonial world is made of little shells collected from our beaches; I can't think about the question of the Avant-guard, because the central point is the struggle of the indigenous peoples. Unless this is considered a vanguard that has been going on since 1500... How to rethink Brazilian Modernism today after the re-existence of Contemporary Indigenous Arts (AIC)? Where is the border between expropriation and translation of cosmogonies, situated beyond and below the nation-state and its temporal frameworks, its territorial fences, and its genocidal practices? The modernist debt with the indigenous sources, which was a gift to Brazilian culture, is now being charged by the original peoples as "our thing" - and who speaks for the “Tupy or not Tupy” are the Tupinambás themselves, Baniwa, Tukano, Macuxi,

Wapichana, Krenak, among many others. This text reverberates and translates some of their claim and their art exhibitions highlighting their cosmopolitics *versus* modern cosmopolitanism.

10.

BÁRBARA FERNÁNDEZ MELLEDA (HONG KONG UNIVERSITY)

The Chilean Landscape in Ai Qing's Poetry: Visiting Pablo Neruda in 1954

This paper delves into the friendship between poets Ai Qing and Pablo Neruda during the 1950s, considering that both poets travelled to each other's countries of origin, China (1952/57) and Chile (1954). Ai visited Neruda's home in Isla Negra to celebrate his 50th birthday in July 1954. While there, he felt heavily inspired by the Pacific Ocean and Neruda's house. His most prominent poem written during this period, "On a Chilean Promontory" (1954), dedicated to Neruda, has received little to no attention from literary critics, especially from Chile. In this paper, I will examine Ai's poem to develop a Chilean/Nerudian reading of it as I also sustain that, at least in translation (English, Spanish and Portuguese), this poem follows on Neruda's free verse, which is also a poetic inheritance from other great poets, especially Walt Whitman. Ai Qing's descriptions of both the Chilean landscape and Neruda's home and belongings are poeticised together with references to the Spanish Civil War and the Chilean poet's role fighting against fascism. This research has been funded by the Louis Cha Fund for Chinese and East/West Studies.

11.

RAQUEL ABI-SÂMARA (UNIVERSITY OF MACAU)

New Media in Brazilian Modernism: Reading Alcântara Machado

The first "dentition" of the *Revista de Antropofagia*, directed by the modernist Alcântara Machado, launched one of the most important documents of Brazilian modernism, in 1928: "The Anthropophagic Manifesto", written by Oswald de Andrade. Although Alcântara Machado did not participate in the Brazilian Modern Art Week of 1922, he became engaged in the modernist movement shortly after returning from his trip to Europe, in 1926, when he published his first book, *Pathé-Baby*. The environment in which Alcântara's short stories take place is São Paulo in the 1920s, when the city was in a full process of modernization, at an accelerated pace, economically and culturally. The new means of communication and transport in São Paulo's daily life, the new aesthetic trends of the European avant-gardes, and also a strong mark of orality in the stories, make up with vivacity and innovation the acoustic, caricatural, critical, jocular and cinematographic narrative of Alcântara. This presentation will underline the perspective of intermediality in the short stories of one of his books, *Laranja-da-China* (1928), in order to reflect on the avant-garde figure of the narrator in a simultaneously cosmopolitan and non-hegemonic context.

12.

HANS-GEORG MOELLER (UNIVERSITY OF MACAU)

Art and Exhibition: On the Significance of Walter Benjamin's Art Theory Today

Walter Benjamin's rather short essay on the work of art in the age of mechanical reproduction was one of the most influential texts on art in the 20th century. It presented a theoretically

intriguing analysis of how technological innovations were enabling significant sociopolitical change in the production and consumption of art. Influenced by Marxism, Benjamin described how traditional cultural, religious, or aesthetic value of art was increasingly replaced by what he called “exhibition value.” This presentation reflects on how the emerging exhibition value Benjamin had observed in the “avant-gardist” art -- i.e., art at the forefront of new developments—of his time has become a commonplace social feature under conditions of pervasive “prolificity” (concern with the curation of profiles) today.

13.

MATTHEW GIBSON (UNIVERSITY OF MACAU)

Analytical Philosophy and Modernism: Beckett’s *Company* and the Viennese Logical Positivists

Most scholars who have observed the philosophical underpinnings of Beckett’s later writing have centred on the similarities between the ideas suggested in his work and the well-documented interest in Guelincks and Malebranche: skeptical, occasionalist philosophers who were reacting the Cartesian Cogito. Likewise more recent scholars have tended to see parallels between Postmodern and Deconstructivist Theory and Beckett’s work, even though he himself probably never read the work of prominent theorists like Derrida and Lyot/ard. The contention of this paper is that late works by Beckett, including *Ill Seen, Ill Said* and *Company*, draw heavily from both the rhetoric and ideas of Analytical Philosophy. Above all the contention is that Beckett’s use of “verification”, “the globe” and “the Voice” in *Company*, all present the self’s quest to find regularity in experience in that text, speaks of a knowledge not just of Wittgenstein’s *Tractatus* (which he famously read but publicly rejected), but also of the ideas of Moritz Schlick, radical skeptical thinker and Logical Positivist. Such a paper will also hopefully prove that his influences were more diverse than people have supposed.

14.

SANDRA GUARDINI VASCONCELOS (University of São Paulo – USP)

Reading the History of the Novel from the Periphery of Capitalism

In the wake of globalization, over the past few years a plethora of increasingly complex and problematic terms, such as glocalization, de-nationalization, post-metropolises, socioscapes, post-nationalism, post-postcolonial, have gained currency in the field of the humanities and have come to challenge us in their obscurity and apparently endless capacity to proliferate. In literary studies, this more global perspective has been translated into a dispute over the older and more traditional principles of comparative literature in favour of world literature. My presentation aims to discuss the Brazilian novel and its circulation in this context and interrogate the conditions of possibility of its 'worlding' from the literary periphery.