

Department of English and American Studies, Constantine the Philosopher University, Slovakia

English Department, Badji Mokhtar - Annaba University, Algeria

Department of English Language, University of Mosul, Iraq

Department of English and Comparative Literature Studies, Saurashtra University, India

invite you to attend the 16th November literary colloquium, this year on the topic

LITERATURE AND VISUAL ART

The colloquium is organised on **21-23 November 2022** as a hybrid event.

Physically, it takes place at Department of English and American Studies

at Constantine the Philosopher University in Nitra, Slovakia.

Address:

Štefánikova trieda 67

94901 Nitra

Rooms 128 and 211

International presenters and attendees can join the event via Zoom:

<https://us06web.zoom.us/j/5788965785?pwd=ck1HZ1h5dlU1OVAvSVg4NW15RjZJdz09>

Zoom ID: **578 896 5785**

Password: **8mg3W1**

Most sessions will be recorded and published afterwards on the department's YouTube channel

https://www.youtube.com/channel/UCiQ0cksAZYFWfLXH-tUcl_g

Presenters who wish to have their papers considered for publication, can submit them to the department's

literary journal *Ars Aeterna* at: <https://forms.gle/mcAxiZ61Jc27Vke7A>

This event is organised as a part of the project

KEGA009UKF-4/2022 Poetry as lingua franca – effective approaches to teaching poetry as a vehicle for personal growth within the context of international cross-cultural communication.

**ALL TIMES IN THE PROGRAM ARE GIVEN IN
CENTRAL EUROPEAN TIME ZONE,**

SO CHECK YOUR TIME ZONE CAREFULLY IN ORDER NOT TO MISS THE SESSIONS.

PROGRAM

Monday 21 November

Room 128

10:00

Opening notes

Mária Hricková, Martina Juričková

Constantine the Philosopher University, Nitra, Slovakia

10:15

Image-making and the Matter of Representation in Virginia Woolf's *To the Lighthouse*: Between Vision and Design

Salah Bouregbi

Department of Letters & English Language, Badji Mokhtar University, Annaba, Algeria

The relationship between the mind and the object it represents, whether in painting or literature, is a longstanding and complex matter. The object, (re)produced through words or colours, contains no inherent meaning or significance. It is, rather, the mind that conceives it in the way that it gives a perspective, a meaning, or a series of meanings to the spectator or the reader. This meaning, we search for, is dialogically related to the effect the representation produces, more than the object itself. BUT: are words and colours capable of (re)producing the object in its entirety, or do they only (re)produce perceptions of what the mind conceives? Any artistic representation holds meanings beyond words and colours they compose it. It is through the tension between the spectator and painting, the reader and the text, that the meaning is generated. This is what Virginia Woolf labels as 'sensibility,' which is a combination of thoughts, sensations and shapes. In *To the Lighthouse*, this sensibility entwines vision with design. Woolf looks at the outside world through her inward: its shapes, and colours and vision are only the artifice of such alchemy.

10:45 BREAK

11:00

Tolkien's Coleridgean Legacy

Martina Juričková

Constantine the Philosopher University, Slovakia

In his published materials, Tolkien rarely ever directly mentioned by name any philosophers or literary theoreticians he might have been influenced or outright inspired by in forming his own views on the origin, nature, and purpose of myth, imagination, and literature as presented in his essay *On Fairy-stories*. However, as an Oxford Don, he must have been well acquainted with the theoretical-philosophical work of one of the greatest British literati and, I daresay, progenitor of the fantasy genre in the Isles, Samuel Coleridge. Anyone conversant with Tolkien's lore who starts reading Coleridge's *Biographia Literaria* must be stricken by how much these two Oxbridge alumni had in common, despite living the span of Bilbo's life apart, starting with shared inspirational philosophical and theological sources (for example, Aristotle, Aquinas, Henry Newman), critical interest in a number of the same works and writers (such as Shakespeare), ascribing the same value to poetry

as the highest form of art, and the need to look at things anew, similar views on sound symbolism, and finally also similar theological views, especially regarding the role of art as a kind of evangelisation tool and the relation of artistic activity to God's creativity. This paper aims to explore some of the aspects of Tolkien's literary theory that are seemingly rooted in Coleridge's so much that they made some critics deem Tolkien's theory a revision and an extension of Romanticism principles as defined by the Lake Poets. Tolkien's opinion on the power of imagination will be then illustrated on his poem *Mythopoeia*.

11:45

From Theatre to Painting : The Illustration of Shakespearean Plays

Mohamed Yazid Bendjeddou

Department of English, Badji Mokhtar, Annaba University, Algeria

The paper focuses on the relationship between literature and the other arts, and more specifically on the relationship between literature and painting. It will take as an illustrative example the discussion of those paintings which take as their subject matter some of the scenes in Shakespearean plays. As Richard Altick (*Paintings from Books*) suggests, "pictures from Shakespeare accounted for about one fifth—some 2300—of the total number of literary paintings recorded between 1760 and 1900. And those are just the paintings by British artists". The paper will be divided into three parts. First, I shall focus on the nature of the relationship between literature and the other arts and discuss some of the issues characterizing this relationship. Second, I shall concentrate on the more specific relationship between literature and painting and probe into some of the motivations at the basis of literary paintings. In the third part, which is the core of my paper, I shall discuss in detail some of the Shakespearean plays (e.g: *Hamlet* and *Macbeth*) that drew the attention of painters and proved a valuable source of inspiration.

12:30 BREAK

13:00

On the Representation of "Fedayin" in Contemporary Arab Cinema and Fiction

Mohand Lhadj Karima

Department of English, Badji Mokhtar, Annaba University, Algeria

This paper examines the ways in which Arab cinema and fiction converge and diverge in representing the Palestinian civilians who sacrifice themselves for larger campaigns against Israel. Based on Yasmina Khadra's novel *L'Attentat* (2005) and Ziad Doueiri's movie *The Attack* (2012), adapted from the same novel, the visual and verbal components of the artefacts are stressed as responsible for the image we get, as readers, about the *fidayin*. Largely considered as prominent forms of artistic expression in the Arab world, Khadra's and Doueiri's works exhibit an unprecedented "dégagement" vis-a-vis the image of the 'fedayin' and the Israeli-Palestinian conflict. That is, no clear idea can be formed neither of the men's positions toward violence in general nor of their political alignment and ideology.

13:45

Picture Walk with "Sidewalk Flowers" – Workshop (not online)

Ivana Horváthová

Constantine the Philosopher University, Slovakia

The aim of workshop is to present how to work creatively with pictures in the wordless picture book *Sidewalk Flowers*. During the workshop, the following procedure according to Burnett (2018) is maintained and it is enriched by own specific suggestions: 1. Look at the cover of a book and describe what you see; 2. Reread the title and guess what the story is about. Look at

the cover again and think how it is linked to the title; 3. Take a “picture walk.” Skim through the pages and focus on the pictures; 4. Reread the story again and add other details to it; 5. Encourage the participants to tell their own version of the story; 6. Ask the participants specific questions regarding various aspects of the story accompanied by reasoning.

14:30 BREAK

14:45

The Joy of Painting Literature

An interview with American artists Tim Sullivan and Emily Austin

Tim is something like Bob Ross of Middle-earth. Under the nickname Timbo Took, he makes video-tutorials on how to paint various scenes from Tolkien’s world. Emily Austin is a painter, photographer, and jewellery maker.

15:45

The Gutter Limbo in Art Spiegelman’s Maus

Amel Chiheb

Université Laval, Québec, Canada

Articulating the tragic through the comic is a strategic defence mechanism that Art Spiegelman uses to negotiate trauma. Spiegelman "detests that genre of Holocaust literature that 'milks you for a tear. The material is so overwhelming, so far beyond human acceptance, that to play it for emotion is a cheap shot'" (Katz, 17). If the comic alleviates unresolved trauma by allowing for a possibility of its articulation through an effect of dissociation and detachment, it nevertheless remains a distraction filling the void of what cannot be uttered. The comic shields Spiegelman’s life-writing process from the gutter and by that it carves that very gutter and endows it with an implicit intelligibility and an acute imaginability. Behind the images, the panels, the speech balloons, the captions and the sound effects, there is the raw uncarved gutter. The present paper aims at analysing the role of the gutter in *Maus*. The point is to elucidate the role of the gutter in involving the reader into the narratives. The burden of narration, too heavy on Spiegelman, is carried by the reader at every silent gutter for an effective story telling.

PROGRAM

Tuesday 22 November

Room 211

8:00

The imagined and the seen: making meaning and creating reality through reader-response across medium transposition

Zanafy Gladys Abdoul

Department of Anglophone Studies, University of Antananarivo, Madagascar

Readers' appreciation of a literary text is often intricately linked with the reception of its content; as well as with the way it is presented. Some favor words that will feed their imagination; while others, dotting on images, will agree with John Berger on the alluring presence of the ink's dark lines on paper (Bentho's Sketchbook, 2011, New York: Pantheon Books). The following work explores reader response experiences and interactions with text, notably appropriation of narratives, through medium transposition between words and images. Using personal readings and interpretations of the novel *Jane Eyre* (Charlotte Brontë, 1847) in a selected choices of medium: novel, translated comic strips, and films; this work aims at capturing the dynamic between the visual and the literary world created by the words of a given text in creating reality and making meaning. When translating a narrative into images, illustrations or animated movies, questions arise as to which artistic and creative signature of the writers are preserved; and which are enriched, destroyed or transformed. Do these changes and choices affect us, as readers, in our attachment to characters, narrative elements, linguistic style and devices?

8:30

An Analysis of Iranian English Literature Student's Tendency toward Reading Classic Literary Works or Watching the Movie Adaptation

Fatemeh Khonamri, Neshat Azizi

University of Mazandaran, Iran, and Philips University of Marburg, Germany

The purpose of the present study was to explore the University of Mazandaran literature students' tendency towards either reading or watching the movie adaptations of great classic literary works. It also aimed to discover the reasons stated by these students and compare it with similar studies done on this area. To this end, the researchers used in-depth interviews with open ended questions with individual students about the topic. First, through a questionnaire all the literature students of the University of Mazandaran (N= 141) were investigated in terms of their tendency toward either movies or books and the proportion of each group was determined. On the basis of the results of the first phase, 10 students from each group were conveniently selected to take part in the semi-structured interviews. The transcribed data was analyzed qualitatively. The results indicated that students mostly had a higher tendency towards watching movies (68%). Content analysis of the transcribed data also yielded some reasons for the tendency of learners towards watching movies which will be reported fully in the paper along with the implications of the study.

9:00 BREAK

9:15

Modern Ireland from Text to Screen: The Commitments

Péter Dolmányos

Eszterházy Károly Catholic University, Eger, Hungary

Roddy Doyle's first novel entitled *The Commitments* (1987) was a remarkable and unorthodox representation of working-class Dublin in the 1980s in the form of a highly dynamic dialogue-novel that challenged the traditional view of the Irish. The success of the novel inspired a film adaptation by Alan Parker (1991) that would likewise earn general acclaim and provide a haunting visual representation of Ireland in a specific period which gains even more significance when approached from the perspective of what followed it, the phenomenon known as the Celtic Tiger. The presentation addresses this particular case of adaptation focusing on how the visual toolkit of film constructs the image of Dublin that reflects the milieu of the novel and those subtle shifts of emphasis that adaptation itself requires due to the difference of medium. It also assesses the function of music as it plays an important structural role in both the novel and the film. Finally, it reflects on how the film exerts a backward influence on how the novel is read to complement the rather limited descriptive dimension of the original text.

10:00

Experiment in surface: Collage and photomontage in an illustrated book of the 1960s in Slovakia

Ján Kralovič

Department of Theory and History of Art, Academy of Fine Arts and Design, Slovakia

Book and publishing culture in the early 1960s saw a shift towards emphasizing the artistic side. The reason was not only improvements in printing technologies, but also the entry of a new generation of illustrators or graphic artists. As part of experimenting with the artistic side of the book and the relationship between image and text, interest in collage and montage techniques (photomontage, typemontage, assemblage) is renewed. Bringing in fragments of reality in connection with handmade drawing was a reference to avant-garde principles working with the motive of appropriation, connecting various found images. Collage can be characterized as an artistic means of expression based on connecting flat parts into new wholes. In the article, I will focus on selected author's methods of montage and collage in the Slovak environment, especially on illustrative works by the authors: Igor Kostka, Michal Studený, Miroslav Cipár, Irena Tarasová and Ján Mráz. For the most part, these are books for the child reader, but there are also illustrations for adults. The collage technique has the potential to create associative contexts, it becomes a tool for the application of artistic automatism, and it also corresponds with an often experimental literary text disrupting traditional literary genres.

10:45 BREAK

11:00

Meet the Artist (not online)

An interview with Slovak artists Martin Luciak

Martin Luciak is an artist, illustrator, comics author, and story-board drawer from Slovakia, former student at Constantine the Philosopher University in Nitra.

12:00

Appropriating Captain Marvel through G. Willow Wilson's Comic Superhero, Kamala Khan: Exploring the Tensions between Culture, Religion, and the Supernatural

Meriem Chebel, Rahil Dellali

Department of English, Badji Mokhtar, Annaba University, Algeria

G. Willow Wilson creates not only a female superhero, but adds other dimensions to its already subversive identity by making her Muslim and Pakistani-American. Kamala Khan is a teenager from New Jersey who idolizes Carol Danvers, the celebrated Captain Marvel. Although Kamala is not the first Muslim superhero, she is the first Muslim headliner of a Marvel Comic book. Culture and religion do not only provide an exotic background to the comic book and its adapted series; Kamala Khan bases her life choices on her religious principles and the domestic environment she comes from. The effect of such a combination adds humor as another ingredient to the work of art. The product of this ingredient subverts the wrong conceptions about the patriarchy of the Eastern society. Being a fan of the Avengers makes Kamala a typical American teenager; her culture, family, and origins add a Diasporic identity that engages a variety of audiences worldwide, audiences that might not relate to Captain Marvel, for their fragmented identity requires a reconciliation of her persona with their cultural and religious backgrounds.

12:30 **BREAK**

13:00

Digital Storytelling for the Conservation of Oral Literature and the Acquisition of Multimodal Literacy

Fella Benabed

Department of English, Badji Mokhtar, Annaba University, Algeria

This paper will provide a report on a digital storytelling workshop conducted at Annaba University, using Microsoft Photo Story software to allow students to integrate texts, images, and sounds in their digital stories. It will argue that digital storytelling can be an excellent tool for the conservation of oral literature and the acquisition of multimodal literacy in a classroom of "Digital Natives." Since time immemorial, man has been a "homo narrans" whose need for narration led to the invention of language (Victorri, 2002). With the development of technologies, concepts like visual storytelling, digital storytelling, or multimodal storytelling have emerged to designate the integration of new media, including visual arts, into the ancestral practice of orality. The current cybergeneration of students has grown up with the omnipresence of the image, and it would become difficult to teach them with the sole focus on the text. This paper will thereby highlight the centrality of the visual in the present-day construction of knowledge and the enhancement of 21st-century skills, including the 4 C's (Creativity, Critical thinking, Collaboration, Communication). It will equally emphasize that digital storytelling allows information to be emotionally engaging in a deep learning and edutainment (education and entertainment) process.

13:45

The Interplay of Content and Form in Electronic Literature

Erik György

Constantine the Philosopher University, Slovakia

Computerisation has brought a significant change to contemporary literature. It has transferred literature from its traditional medium, the print codex, to digital media. Some contemporary literary works are published in classic and electronic forms. However, the second form determines some of their qualities. The research should deal with the impact of an electronic form on the structure and shape of literary works and examine their future prospects in relation to the classic form of literature. The presentation discusses electronic literature as a form of writing under constraint and how electronic literary works compensate for the limitations of their native platforms through their content (plot, themes, etc.). This aspect is demonstrated through a discussion of specific electronic literary works.

PROGRAM

Wednesday 23 November

First session Room 128, then 211

8:00

Landscapes Or Rooms With Mirrors? – Visual Art In Posthuman Stories And Films

Ivan Lacko

Department of British and American Studies, Comenius University, Bratislava

The presentation will aim to introduce the various ways in which visual art is applied to the narrative development and characterization in posthuman works. Such works include, for example, stories about posthuman characters (robots, androids, clones) whose identity often reflects the methodical randomness or the fluidity of figural representation in abstract expressionist visual art. The intersection between a narrative and visual depiction of characters is also visible in the different approach taken by literary texts (the analyzed works will include Kazuo Ishiguro's *Never Let Me Go* and *Klara and the Sun*) and by the film medium (*Ex Machina*, *Blade Runner*, and *Blade Runner 2049*). Based on a comparison of the methods used to portray the posthuman situations in the examined works, the presentation will seek to discuss how the visual representation of characters, societies, and cultures has been changing and developing to reflect new realities.

9:00 BREAK

9:15

Wordsworth: The World Is Too Much With Us – Workshop (not online)

Ivana Kasalová

Constantine the Philosopher University, Slovakia

This workshop introduces students to the life and work of William Wordsworth, the founder of British Romanticism. The ecological aspect of Romanticist poetry is highlighted, followed by a creative session focused on illustrating Wordsworth's sonnets and other poems.

10:45 BREAK

11:00

Feminism and Modernity in Anglophone African Women's Writing (not online)

Dobrota Pucherová

Slovak Academy of Sciences

Dobrota Pucherová will talk about her new book *Feminism and Modernity in Anglophone African Women's Writing*, which re-reads the last 60 years of Anglophone African women's writing from a transnational and trans-historical feminist perspective, rather than postcolonial, from which these texts have been traditionally interpreted. Such a comparative frame throws into relief patterns across time and space that make it possible to situate this writing as an integral part of women's literary history. Revisiting this literature in a comparative context with Western women writers since the 18th century, it highlights how invocations of "tradition" have been used by patriarchy everywhere to subjugate women, the similarities between women's struggles

worldwide, and the feminist imagination it produced. The author argues that in the 21st century, African feminism has undergone a major epistemic shift: from a culturally exclusive to a relational feminism that conceptualizes African femininity through the risky opening of oneself to otherness, transculturation, and translation. Like Western feminists in the 1960s, contemporary African women writers are turning their attention to the female body as the prime site of women's oppression and freedom, reframing feminism as a demand for universal human rights and actively shaping global discourses on gender, modernity, and democracy.

12:00

Anyone can fly – how Faith Ringgold traverses boundaries and charts a new direction for Black children's literature

Ewa Klęczaj-Siara

Kazimierz Pulaski University of Technology and Humanities in Radom, Poland

The presentation examines selected picture books by African American author and artist Faith Ringgold. It is argued that Ringgold charts a new direction for Black children's literature. She continues the tradition of politicized children's literature as established by W.E.B. Du Bois in the early 20th century, while amplifying the focus on aesthetics. Ringgold is a crossover writer. She defies the borders of art and literature, as well as the rigid categorization of children's literature and adult literature. The presentation also explores how Ringgold's political aesthetics, strictly connected with the Black women's art of quilting, dictates the form and content of her children's books. Ringgold, like a typical quilter, continues traditions while adding elements from her own cultural history. She is part of Black women's art, marked with feminist aesthetics, as well as the tradition of African American children's literature as political propaganda. But she goes beyond the established literary and art frames. Her picture books are creolized forms: sites of political propaganda, literary works, and aesthetic objects.