

Femmes dépayées – trajectoires transnationales et expériences d'émancipations ?

Pratiques d'écritures et de création en Europe médiane à l'âge moderne
Colloque international

Abstracts

Jeudi 16 mars 2023

Conférence inaugurale

9h30 Jasmina Lukić (Central European University, Vienne) : *Dépayement* as a Category: The Case of Diaspora Women Writers from ex-Yugoslavia

Dedicated to Susan Stanford Friedman (1943-2023)

In this paper I want to investigate the ways in which various forms of displacement have affected women's writing in the region of the former Yugoslavia at the end of the 20th and the beginning of 21st century. My approach will be framed by transnational literary theory and Susan Friedman's definition of transnational feminist literacy. Following Susan Friedman's claim that transnational grammar is characterized by prevalent forms of figural formations, with "metaphorics of nation, borders, migration, 'glocation,' and conjuncture" (Friedman 2001, 26), I want to look into the ways these formations appear in women's writing in Yugoslav and post-Yugoslav context, with an emphasis on the situations of displacement which are interpreted contextually. The paper will look into various forms of displacement, looking into the works of several generations of writers, from those who experienced migration in socialist times (Vrkljan), to refugees and exiles in the war times (Drndić, Ugrešić), to post-war transnational migrants (Klakočar, Biga, Sajko, Begagić, Kalamujić). Interpreting these narratives within a larger framework of transnational feminist literary theory I also hope to look at the displacement as one more category that belongs to transnational literacy as it was understood by Susan Friedman.

Session I – Dépayée au pays ? Stratégies émancipatoires

11h Cécile Gauthier (Université de Reims) : Ici et/ou ailleurs : l'émancipation féminine entre départ(s) et retour(s) au pays chez Božena Němcová et Ossip Schubin

Alors que le processus d'émancipation semble étroitement lié à l'expérience du dépayement, on abordera la question du lien entre émancipation féminine et attachement au lieu, et ce dans l'œuvre et les trajectoires de vie de deux autrices de Bohême : Božena Němcová (1820-1862), écrivaine « nationale » constamment en mouvement, mais qui n'a guère quitté les limites des Pays tchèques, et Ossip Schubin (1854-1934), écrivaine germanophone de l'élite cosmopolite et artiste qui ne cessait pourtant, depuis Paris, Rome ou Bruxelles, de faire retour vers ses chers châteaux de Bohême. Les personnages féminins créés par l'une et l'autre, attachées à défendre leur liberté, manifestent souvent un désir de retour au pays natal, instaurant une tension entre un départ vers cet ailleurs, qui pourrait libérer, et la permanence du lieu d'ancrage où revient la femme – désormais émancipée ou ayant échoué dans cette quête ?

11h30 Jana-Katharina Mende (Martin-Luther-Universität Halle-Wittenberg) : Re-tracing Displaced Female Writers from Central Europe within German Literary History: A Quantitative Comparison

Two years before the turn of the century, in 1898, Sophie Pataky published the first exhaustive biobibliographical dictionary of German contemporary female writers, *Lexikon deutscher Frauen der Feder* (Pataky 1898). It contains information on more than 5000 women who published at least one work or article in German. This lexicon is an important document in researching female writing in the 19th and 20th centuries. As much as it does for female authorship, it also contributes to a monolingual and national understanding of German literature as it integrates the women listed in those two volumes as German writers. Many writers lived and wrote in regions that were not (entirely) German-speaking. Other changed to German as their writing language because of migration and displacement. As Pataky's dictionary contains detailed information on places of birth and residence, often also

including travels and longer stays abroad, it is possible to visualize and map the trajectories of mobile female writers quantitatively. Using Named Entity Recognition (NER) and mapping tools like Recogito and NodeGoat the displacements of women can be retraced.

This contribution will show the results of this quantitative analysis and compare several case studies of female writers from Central Europe. Those include the experiences of *dépaysement* in the works of the writer, actress and director Olga Wohlbrück (1867-1933) who was born close to Vienna, grew up in Kyiv, later moved to Paris and Berlin. The author Aloisia Kirschner (Ossip Schubin (1854-1934)) who grew up close to Prague but spent a significant part of her life travelling with her mother and sister, and the writer Marie Schmitzhausen (Paul Maria Lacroma (1851-1929)), born in Trieste who lived in Venice, Osijek, Vienna and other places are other examples of those relatively unknown displaced female writings hidden in the stores of Pataky's dictionary. Visualizing the changing places of residence and combining the quantitative overview with case studies will change the view on those spaces and rooms of writing at the turn of the century.

References

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12h Magdalena Eriksröd-Burger (Universität Bamberg) : "[...] it is not fun to fight for a place where you are not wanted." Social Displacement as Collective Experience of Women in the Artistic Field in Interwar Prague

The New Woman had developed from fin-de-siècle feminism at the end of the 19th century to become an important player in the First Czechoslovak Republic. During this time, the feminists succeeded in achieving important goals and in strengthening the participation of women in public life, not least thanks to the strong support of Tomáš Garrigue Masaryk. Access to higher education and expanded professional fields enabled women striving for independence to control their own lives in a wide variety of areas. While selected courses at the School of Applied Arts had been open to women since the end of the 19th century, with the establishment of the First Czechoslovak Republic in 1918 they finally got access to the Academy of Fine Arts. However, the professionalization of artistic activities by no means meant that they were also socially accepted as artists.

"Every socially decent person understands that you have to leave a Salon where you have been invited but left standing at the door, that it is not fun to fight for a place where you are not wanted."² Such experiences of exclusion and rejection were discussed, for example, in the feminist press such as the magazine *Ženský Svět* (Women's World). Following the concept of social displacement (Smith, 2010), the contribution aims to reflect the need for self-positioning and (re-)positioning of women in the artistic field in interwar Prague. By tracing the various strategies including communitization (e.g. the foundation of women's associations such as the *Kruh výtvarných umělků / Circle of female visual artists*) or the installation of separate ateliers and exhibition rooms, the construction of counter publics as well as the stimulating potential of social displacement in general should be discussed.

12h30 Gertraude Zand (Universität Wien) : Honza Krejcarová: On the Use and Abuse of Displacement for Literature

The Czech writer Honza Krejcarová (= Jana Černá, *1928) can be considered a prime example of a "displaced woman". Born to the feminist journalist Milena Jesenská and the avant-garde architect Jaromír Krejcar, she grew up amid artistic and intellectual influences. Her mother, a libertarian democrat and communist, was arrested by the Gestapo in 1939 and died in the Ravensbrück concentration camp in 1944. Her father left for Moscow as a communist in the 1930s, returned to Czechoslovakia in the face of the Stalinist purges, fled from the Nazis to London and returned to Prague in 1945. After the communist takeover, he emigrated again to London and died there in 1950; Krejcarová's first husband emigrated to Israel in 1948. Although Krejcarová herself remained in Czechoslovakia, she was considered a class enemy because of her bourgeois origins. She lived on the margins of society until her accidental death in 1981.

As a writer, Krejcarová defied convention: in the late 1940s she wrote obscenely intimate poems and an incestuous text; despite open anti-Semitism and an anti-avant-garde cultural policy, she co-edited a surrealist anthology with Zbyněk Fišer, in which she invented Jewish pseudonyms for herself and the other authors (Fišer henceforth called himself Egon Bondy). In addition, Krejcarová conveyed her literary interests and contacts to the operators of the underground edition *Půlnoc*. She dedicated a masterpiece of erotic literature, a love letter from 1962, to Bondy. Krejcarová violated the communist obligation to work. For a short time in the 1960s, she at least found a place in the literary world: she published a novella and a collection of stories. At the end of the

1960s, she was sentenced to prison for neglecting her five children – in prison she wrote reportages about her fellow prisoners. In the 1970s, Krejcarová withdrew completely and fell silent as an author.

Krejcarová's work will be examined as an example to determine the correlation between socio-political "displacement" and the creative process: How does displacement favour the deviation from literary conventions? What are the positive (originality? authenticity?) and negative (fragmentariness? disregard of readers?) effects of the fact that Krejcarová as an author was anchored neither in the literary milieu of the Stalinist 1950s nor in that of the reform-communist 1960s? Is such "displacement" a cause or a consequence of Krejcarová's idiosyncratic writing?

Session II – Trajectoires cosmopolites

14h30 Guillaume Métayer (CNRS) : De l'Itóka de Nyugat à la Sandor Kemerli de Paris, en passant par le Japon : stratégies et concessions d'une Transylvainie dépaymée, naturalisée francienne

L'autrice auquel Endre Ady avait donné le surnom japonisant et taquin d'Itóka (1873-1951) pose la question des dépaysements en cascade d'une personnalité issue d'une région multiculturelle, le Szatmár. À son nomadisme artistique (peinture, écriture, traduction) et son errance onomastique (Sandor, voire Erzsébet Kemerli, etc...), Itóka ajouta un cosmopolitisme européen étendu (Sarajevo, Bucarest, Vienne, Munich mais surtout Budapest et Paris) qu'elle élargit encore grâce à son expérience de grand reporter en Extrême-Orient (Chine, Japon, Sri Lanka...), sans que ces passages de frontières lui permettent aucunement d'échapper à la violence de l'histoire (voir le récit de son emprisonnement par la Terreur Blanche horthyste dans *Sur le chemin des douleurs*, 1929, préf. Henri Barbusse). On étudiera comment ces multiples dépaysements conduisent à des transactions incessantes entre défense des convictions et stratégies de reconnaissance, entre captation d'aura (de Bourdelle, Rodin et surtout Anatole France) et invisibilisation, entre normes occidentales (le néo-classicisme francophone et « francien ») et transgressions esthétiques à l'Est (mouvements autour de Nyugat en Hongrie et autour de Constantin Brancusi, compatriote roumain qu'Itóka fut l'une des premières à soutenir). Journalisme et communisme ne fonctionnent-ils pas alors comme une issue aussi bancale que topique aux apories et aux schizes induites par ces trajectoires dépaymées ?

15h Cécile Rousselet (Université Sorbonne Nouvelle, [zoom](#)) : Le dépaysement comme nouveau pays. Esther Kreitman, Fradl Shtok et les méandres d'un discours déplacé

L'aînée de la fratrie Singer, Esther Kreitman, est une « femme dépaymée ». Née en 1891 en Pologne, dénigrée par ses parents autant que par ses frères, elle ne cesse d'être en écart : par son mariage arrangé de 1912 avec un diamantaire d'Anvers, qui la mène à Londres ; mais également par son hystérie – et plus largement ses névroses – et ses fréquentes crises d'épilepsie, qui la projettent régulièrement dans des espaces psychiques (et fantasmatiques) décalés. En mettant en scène, dans *Der Sheydim-tants* [La Danse des démons] (1936) son alter-ego en la personne de Dvoïrele, elle parvient par l'écriture à problématiser – mais aussi à exorciser – ce dépaysement constant. Le roman suit l'itinéraire d'une jeune fille, entre un père rabbin idéaliste, un grand-frère considéré comme surdoué, et une mère qui porte un regard désabusé sur le monde. Sa famille la force au mariage, ce qui détruit ses rêves, et l'inscrit de force dans un cadre de vie juif où elle étouffe et qu'elle exécère. Alors que la Première Guerre mondiale éclate, elle s'enfuit du foyer conjugal, mais ne retrouve plus sa famille, puis se réveille. À la manière de ce qu'un Arthur Schnitzler a pu proposer dans *Mademoiselle Else*, cette fuite hors du réel sclérosé n'était qu'un rêve. La désorientation de l'héroïne, dans la succession de scènes de recherche effrénée de repères identitaires – le shtetl perdu – s'entremêle à une réflexion intime sur le vécu de l'exil hors de la Pologne, et marquée par l'irruption des violences de la guerre. Les phrases interrogatives s'enchaînent, dans une prose où le monologue intérieur – qu'Esther Kreitman tire de l'influence des modernistes, notamment londoniennes telles Virginia Woolf, sur son écriture – ne cesse d'ouvrir des espaces potentiels.

Ce sont ces espaces potentiels qui nous occuperont. Ils engagent tout d'abord de nouvelles pratiques d'écriture : l'inquiétante étrangeté des paysages fait écho aux rêves névrotiques de la jeune héroïne, le discours indirect libre porte des bizarreries mi-autobiographiques mi-modernistes, que le discours sur la folie, les démons et le *dibbuk* ne cesse de complexifier (par les implications traditionnelles que ces thématiques recouvrent). Mais ces espaces potentiels portent aussi une dimension politique, permettant de questionner les codes et de défier les normes traditionnelles auxquelles Dvoïrele (comme son autrice) est confrontée. D'autres alternatives sont proposées, que l'étude précise du texte en termes narratologiques dévoile : l'imagination et le fantasme prennent le relais lorsque les lieux du discours sont inaccessibles à l'œil d'une femme ; la thématique du secret cristallise les interdits. S'il y a « a room of one's own », elle est avant tout discursive. La subalternité est dénotée tout autant qu'elle est contournée, subvertie. En cela, il n'est pas tant question de franchissement des frontières dans *Der Sheydim-tants*

que d'élaboration d'un espace de la frontière. Le « dépaysement » alors prend une fonction heuristique et expérimentale : porté par le personnage féminin, son corps et ses ruptures, il est un nouveau pays.

15h30 Charles Sabatos (Université Yeditepe, Istanbul, zoom): Displacement in Contemporary Transnational Writing by Slovak Women

As is the case in other Central European literatures, Slovak women writers were not traditionally given a prominent role in national literary history, but in recent years, Slovak women authors have gone beyond their male contemporaries in crossing linguistic and cultural borders. Alexandra Salmela's *27 or Death Makes an Artist* (*Kaksikymmentäseitsemän eli kuolema tekee taiteilijan*, 2010, published in Slovak as *27 čiže smrť robí umelca*, 2011), features four narrators, including a car, a cat, and a toy pig. Written in Finnish and nominated for the Finlandia prize, the novel is more influenced by global popular culture than by literary traditions. Andrea Salajová's *Eastern* (2015, published in French although the original title is in English) is an intimate portrait of a gay expatriate's return to his native town in the country's easternmost region, in which the author uses French to free her writing from linguistic and cultural limitations (the novel is not yet available in Slovak, although Salajová's following novel has been released in Slovak translation). Eliska Tanzer's *The Girl from Nowhere* (2020, published in Slovak translation as *Vyrástla som v gete*, or *I Grew up in the Ghetto*), is the memoir of a young woman from an eastern Slovak Roma settlement who immigrates to the UK. While its traumatic episodes are apparently drawn from real life, its image of Romani-Slovak life sometimes evokes Western stereotypes of the "barbaric East." The diverse scope of these writers shows not only the increasingly central place of women in Slovak fiction, but the willingness of Slovak literature to define itself in transnational terms, following the overall globalizing trends of world literature. Their geographical and linguistic displacement allows them to focus on marginalized aspects of Slovak society (LGBT, Roma, etc.) which, while commonly represented in larger European literatures, only rarely appear in Slovak-language fiction.

Session III – Migrations forcées et appropriations de l'exil

16h30 Iryna Vikyrchak (Université de Wrocław, zoom) : Writing on Czernowitz Ghetto: Rose Ausländer and Klara Blum as Poetesses of Different Continents

Both born in multicultural Czernowitz just 3 years apart, the two poetesses of the Jewish origin, Rose Ausländer and Klara Blum were speaking and writing in German. Later, after the World War II their lives led them to two different continents: Rose emigrated to New York to stay there for another ten years, and Klara went on a quest to China, unsuccessfully following the traces of her beloved who was, most likely, deported by the Soviet authorities.

Throughout the first half of the 20th century Czernowitz was a place of changing political powers: the Habsburg Empire, then Soviet, Romanian and Nazi occupations. At the same time, multiple nationalities lived within its streets and spoke at least five different languages. Both poetesses had a special connection with their hometown and both wrote their poetry on the ghetto of Czernowitz, which was a point of no return in their biographies. As Rose put it in one of her later essays, "to write was to live... to survive" those difficult times.

In the given presentation we will reflect on the relationship of the two poetesses with their hometown after the perturbations of the World War II and how it could have changed after their post-war emigration. Rose Ausländer and Klara Blum went in drastically opposite directions, to the USA and to China, touring the strange continents alone, trying to find and reinvent their torn apart lives anew and managed to continue their writing amidst a new culture and language.

17h00 Lola Sinoimeri (Université Paris 8 & Sorbonne Université) : Transnational Autobiographies Against the Western and Male Gaze? The Case of two Women Authors from the Balkan Diasporas, Elvira Dones and Melinda Nadj Abonji

In her article "East-West Feminisms in a Postcolonial Perspective", Biljana Kasić describes the processes by which Western European feminist movements in the 1990s othered Eastern European women, and more specifically women from the former Yugoslavia, by reducing them to the role of mere "storytellers" of their own experience - especially of wars and patriarchal violence. The term "storyteller" reveals a literary element in these relationships of domination and othering. In this paper, I hypothesize that these relationships also appear in the literary field and that they go hand in hand with the idea of a Western horizon of expectation, or even, to use more cinematographic concepts, of a Western gaze in association with a male gaze. In this perspective, I ask the following question: how do female authors from the Balkan diasporas deal with this role of "storyteller" in the

context of the 1990s? By focusing on the works of Elvira Dones, a writer of Albanian origin, and Melinda Nadj Abonji, a writer from Vojvodina, I ask how their autobiographies, which can be described as transnational, make it possible to subvert this status of "storyteller" and the Western and male gaze that are associated with it. The aim is to explore the way in which the situated, transnational speech of these immigrant female authors challenges Western expectations and allows for a literary and even political reappropriation of their own experience.

17h30 Roberto Gómez Martínez (Universidad Complutense de Madrid) : Literature after Yugoslavia: Uprooting and Loss of Identity in Dubravka Ugrešić and Slavenka Drakulić

The breakup of Yugoslavia drew new borders, sparked a four-year war and cut the links that had existed for decades between the different republics of the Federation. In addition, it also caused a feeling of loss of identity and uprooting for people who considered themselves as Yugoslavs and who belonged to a nation that no longer existed. Dubravka Ugrešić and Slavenka Drakulić are two writers born in Croatia in 1949. In their fictional and non-fictional works, they further explore this feeling of loss of the state in which they were born and which used to be their homeland. They criticise the politicians of their new country not only for bringing a fake democracy, but also for creating a collective amnesia by erasing Yugoslavia from the past and also from the future of the citizens. Both authors were accused of treason in an article in 1992 along with three other female writers and left Croatia. Dubravka Ugrešić lives in the Netherlands and Slavenka Drakulić between Zagreb and Stockholm.

Their work gives another perspective, that of those who believed in the unity of their country and had to accept its weakness with disappointment and resignation.

Vendredi 17 mars 2023

Session IV – Dépaysement et féminismes engagés

9h30 Jiřina Šmejkalová (Université Charles): Re-reading Unreadable Notes: Crossing Frontiers in the Work of Anna Pammrová

In my contribution I will utilise unpublished correspondence and published work of Anna Pammrová (1860-1945) in order to address the issues of self-displacement and inner frontiers as a potential for innovative engagement with the critique of normative patriarchal order. In Pammrová's work and life displacement can't be just reduced to a physical or geopolitical relocation. This unique feminist thinker, essayist and translator found herself continuously dislocated and trapped at constraining borders in both intellectual and physical terms; displacement was a dominating feature of her identity, self-perception as well as one of the key motives of her writing.

This included the inadequacy of language, as she knew it, to articulate experiences specific to women's existence. Decades before Irigaray or Kristeva, Pammrova was seeking a space beyond the borders of the given symbolic order to find the primary pre-symbolic existence of an original female consciousness, which she located in the era before the myth of the lost Paradise. One of her main points was that all written texts created by humankind, whether of a scientific, theological or literary nature, participate in a false construction of femininity, which becomes captivated specifically in those systems which took part in its creation. This prefabricated picture of femininity, she argued, was eased by an attempt to expel the female principle from the dominating patriarchal space, and as such was being imposed on every individual woman.

Also the level of personal life, already at the age of six she was moved away from her family to be raised by her godparents and her first language was German. Through her reading she acquired multilingual competence and the issue of being both trapped and lost in her language(s) thus became yet another substantial part of her identity. At one point she even regretted that she had chosen Czech, i.e. the language she always felt estranged from, as a tool of communicating her unique ideas.

I will explore reasons why she remained relocated at the margins not only of the Czech feminist political movement (much of which she openly criticised) but also of the philosophical scholarship and writing of her time, and indeed of the local canon of the history of ideas.

10h Alenka Jensterle Doležal (Université Charles) : South Slavic Women Writers in Prague in The Beginning of 20th Century: Nomadic Authors between Cultures

This paper aims to explain the origins of displacement of modern women writers in a changing political and social environment in central Europe in the 20th century. We will focus on the Slovene-Croat writer and feminist Zofka Kveder (1878-1926) and the Serbian writer and feminist Julka Chlapec-Djordjević (1882-1969). Both South

Slavic women writers and feminists were cultural nomads with multiple language identities and lived for some time (in the beginning of the twentieth century) in Prague, a key place for European modernism and the avant-garde. They were part of the Habsburg myth: they experienced the cultures of the big cities of the Austro-Hungarian Monarchy of their time and with their action and writing contributed not only to their national culture, but to the rich cultural exchange of Central Europe. They were also connected to the feminist movement. In our focus it is a completely different type of a writer than it appeared in their national cultures of that period: an open cosmopolitan – a woman writer with various cultural identities and with modern approaches to the national ideas, to gender problems, and – also to writing. The paper focuses on the most important, if generally unknown, authors of women in the region whose work contributed to the literary life and general advancement of women's issues in the Habsburg monarchy and in the new states after the First World War. Both women writers also depicted a picture of a new woman and her in-time world. We would like to investigate how the experience of "loss" (of countries, languages, and themselves) is configured within their creative process and how these women writers reconstruct 'the new identities of their selves'. We also want to answer what was their relationship to the nation idea and how do they understand cosmopolitan ideas and transnational process: does it changed their understanding of literature and the art generally for women who were willingly displaced and almost permanently on the move?

The paper encompasses the personalities, their poetics, and ideas that challenged the established understanding of the status of women and their writing process. It informs the reader of new possibilities of understanding the intellectual and literary contribution of South Slavic women writers in Prague and Central Europe, in general.

10h30 Marika Kuźmicz (Académie des Beaux-Arts de Varsovie) : A Gesture of Emancipation: Traveling Performance Practice of Barbara Kozłowska

The first notes on the work *Border Line* by the Polish artist Barbara Kozłowska (1940-2008) date from 1965, but the artist actually began to create it in 1967. It was a special example of a performative action based on marking successive points on the globe through Kozłowska's mere presence in these places. These points were to be connected to form the eponymous *Borderline* running across the Earth to the Moon. Kozłowska began her "travelling performance" in Siberia and continued it in Łazy, Malta, Edinburgh & San Francisco, where she manifested her presence in 1990. Despite difficulties in obtaining a passport, she managed to make successive journeys – artistic gestures. A work that could be viewed as a conceptual utopia was therefore in fact developed by the artist, and its traces include rich photographic documentation, notes, drawings and maps. The way I see it, *Borderline* is a special act of Kozłowska's emancipation in the face of the political isolation in which she found herself as a citizen of the People's Republic of Poland.

Her difficult experiences during WW II (Kozłowska was forcefully displaced from her family home, her father died in the Dachau concentration camp, 1942) left a lasting mark on her adult life and her art. *Border Line* is one of her many attempts to embed herself in a global context and reaffirm her subjectivity against political, social and historical divisions imposed from above. It is a manifestation of personal freedom. "My art is travels and freedom," she wrote. Her estate contains much more of examples of this approach and this is why, I want to approach Kozłowska's work as a case study of a woman's strategy of emancipation, which involved the crossing of mental and political boundaries in the face of an oppressive geopolitical situation and painful collective and personal history.

11h30 Adrian Pelc (Universität Wien) : Exile and Incarceration: Vera Kamenko's and Marianne Herzogs's War

In 1978 the Berlin-based Rotbuch Verlag published a curious little book entitled *Unter uns war Krieg*. This booklet, an autobiography of the "guest-worker" Vera Kamenko is one of the earliest examples of Yugoslav "Gastarbeiter" writing published in the German language. Throughout her narrative, Kamenko offers a detailed description of the intertwining between disciplinary mechanisms and patriarchy with which a female migrant worker is faced on a daily basis. Not being capable to cope with the pressure, Kamenko finally murders her infant son and lands in a prison where she writes her memoir.

The autobiography was edited by Marianne Herzog, a Marxist and feminist journalist who was closely related to the Rote Armee Fraktion and had spent some time in prison herself. Herzog not only managed to find a publisher for Kamenko's writings, but also partially rewrote the text, due to Kamenko's poor mastery of the German language. In a later book entitled *Suche*, Herzog then addressed her own prison-experience while relating it directly to Kamenko's writings.

While focusing on *Unter uns war Krieg*, the paper would examine how the mechanisms of repression a female migrant laborer was faced with are depicted. Since the stereotypical representation of the "Gastarbeiter" is one of a rather robust man, already the publication of Kamenko's autobiography has a certain subversive value.

However, the comparison between Kamenko's and Herzog's writings shows that this inherently political gesture encompasses a somewhat problematic side: while Herzog reflects on her writing act and role when composing her own autobiographic fragments, Kamenko is represented by her as a pure victim whose writing cannot surpass the status of a simple document, never granting her the position of an active subject; subversion and submission thus get hopelessly entangled within the "raw" autobiographic material of *Unter uns war Krieg*.

12h Justyna Górný (Université de Varsovie) : How to Tame Foreignness? Female Students and Non-Heteronormative Women in Non-German Novels of the First Half of the 20th Century

The paper analyzes German and Polish literary texts from the late 19th and first half of the 20th centuries, while focusing on new types of literary characters, which were students and lesbians (non-heteronormative women). For both types of characters displacement is an important issue.

Female students are affected in two ways: first, they enter the world of academia, until now closed to them, and have to negotiate between adapting and changing the existing academic world (female students in the alien space of the university, both the sensually experienced one and the symbolic one), and second, studying was often linked for women with the need to migrate, especially to Switzerland, where they had to act alone and/or create support groups for themselves, and this is an important theme in novels about female students (e.g. Maria Szeliga, Ilse Frapan).

With regard to the figure of the non-heteronormative woman, displacement has an existential character. The experience of alienation, uprooting, which results from non-(hetero)normativity, is an issue explicitly discussed in lesbian novels of the time (e.g., Maximiliane Ackers, Else von Bonin). Strangeness (German: *Fremde*) and familiarity (German: *Heimat*) are closely linked to the experience of gender norms.

In looking at these new types of female characters, I describe the tension inherent to them, since they allow the literature to open up to the description of new experiences of women, but they are also a record of attempts to adapt, to assimilate into a foreign place (be it the university or heteronormative society).

Session VI – Le dépaysement comme élaboration d'un royaume imaginaire

14h Nicolas Aude (Sorbonne Université) : "Je suis une lettre" (Julia Kristeva) : la mémoire du cyrillique dans les pratiques d'écriture des écrivaines translingues

Pour Julia Kristeva, changer de langue d'écriture a d'abord voulu dire changer d'alphabet. La posture théorique hyper-réflexive propre à la psychanalyste française d'origine bulgare semble bien déboucher, à partir des années 1980, sur une théorie de la traduction généralisée. En présentant celle-ci comme la "principale destinée des êtres parlants", Julia Kristeva semble bien diluer la réalité concrète de cette pratique linguistique dans une phénoménologie du sens inspirée d'Heidegger. Depuis sa sémiotique des « paragrammes » jusqu'à la célébration de l'« alphabet du monde » cher à l'écrivaine Colette, en passant par l'étude des caractères chinois, cette pensée du signe manifeste surtout l'inscription corporelle d'une mémoire graphique : elle conserverait ainsi la trace d'un passage du cyrillique au système latin. On se demandera dès lors ce qu'il reste de la langue maternelle dans la lettre de l'Autre et dans son errance.

14h30 Ksenia Shmydkaya (Université de Tallinn) : Roots of One's Own: Stanisława Przybyszewska and Displacement as a Possibility for (Re)Creation

Stanisława Przybyszewska's (1901-1935) biography seems like model image of dépaysement: uprooted from an early age and never feeling at home anywhere, isolating herself from human contact, distancing herself from the national culture, and – last but not least – writing works that were never fully appreciated in her lifetime, neither in Poland nor abroad. Combined with her early death, it is not hard to see how she became perceived as a doomed artist and, to use Maria Janion's expression, an existential martyr. It is her failure to belong to any place or community that largely moves people to see her as a sad victim of fate and of her own futile obsessions.

In this paper, I want to argue against such an image. Rather than denying the fact of Przybyszewska's dépaysement, I suggest to follow her own conceptualisation of her situation (as captured in her extensive correspondence). Specifically, I argue that the lack of "natural" connections – be that to a hometown, or a tradition, or an intellectual grouping – was used by Przybyszewska as an opportunity for imagining new, more desirable and stimulating, connections. This creative project – when judged without consideration of its ultimate (un)fulfilment – offers a valuable double perspective. First, it allows to restore Stanisława Przybyszewska's agency in the given circumstances, bringing necessary corrections to the "martyrological" narrative of her life. Second, it prompts larger considerations about the creative potential of involuntary displacements for women, highlighting a non-traumatic dimension of this experience.

15h Lucie Antošíková (Académie tchèque des sciences) : Narrative as a Means of Self-Anchoring in Exile

Existing research and evidence convincingly demonstrate that emigration represents a fundamental turning point in human life, a traumatic burden that affects not only the emigrants themselves, but also a wide circle of their loved ones. Coping with emigration is a long-term process, the success of which depends on many variables – an individual's personal adjustment, the competences they possess, the strategies they choose, the environment that surrounds them and, to some extent, their happiness in life. At the same time, the issue of motherhood, the need/ability to pay attention to the child and the child's dependence play a significant role in women's biographies. Thus, for example, in dissent, children tightened the circle of interested/helpful adults around them, while in emigration they encouraged integration through their needs.

Czech women authors who left communist Czechoslovakia after 1968 coped with emigration in different ways; the positions and literary forms they chose for their narratives, in which they tried to grasp, process and cope with this experience, were equally different. The proposed paper, based on texts by Daňa Horáková, Markéta Broušková, Ivanka Lefeuvre, Zdena Salivarová, Sylvie Richterová, Libuše Moníková and Iva Pekárková, attempts to define distinctive solutions for depicting a new life situation and to name possible universal principles of searching for and finding the position of the narrative subject in exile, the way of relating to oneself, others and the world, and thematic connections.

In doing so, the initial thesis is the assumption that the distressed subject relates to the past in 'examining' a new self, through memories and the value positions, social frameworks, layers of language and style presented, as well as the thematic strands from which they draw. However, it transcends this past towards a new life experience and cultural milieu.

16h Aleksandra Wojda (Université de Lorraine) : Dépaysements mis en voix : les « contre-ciels » et les détours d'Anna Prucnal et d'Eva Killutat

Bien qu'elles jouissent d'une place difficilement contestable dans la chanson française des années 1960-1990, le statut d'Anna Prucnal et d'Eva Killutat n'en reste pas moins particulier et complexe en raison de leurs choix esthét(h)iques au sens large du terme : textuels, musicaux, scéniques, mais aussi langagiers et (du moins implicitement) socio-politiques.

La catégorie de « dépaysement », que nous considérerons comme centrale pour saisir les spécificités de ces choix, nous servira à repenser les trajectoires biographiques et artistiques de la varsoivienne Prucnal (1940) et de la berlinoise Killutat (1943) qui décident toutes deux de faire leur carrière dans la chanson de langue française. Elle nous permettra de cerner la dialectique complexe des contraintes et des possibles qui a fait émerger leurs choix. Nous tâcherons aussi de relire leurs répertoires en insistant sur la dimension existentielle que ceux-ci cristallisent à divers niveaux de structuration poético-musicale (réurrences de motifs, timbres, références intermédiales).

Par-delà les parallèles qui s'imposent, la mise en rapport des deux trajectoires artistiques nous incitera à réfléchir les variantes de réinvention de soi que leurs créations cristallisent et font émerger. Nous interrogerons ainsi le rapport des deux chanteuses à la problématique des « origines » (tant culturelles que familiales et linguistiques), en lien avec une histoire traumatisante (migrations, Shoah), mais aussi les formes et les limites d'une émancipation résultant de leur dépaysement et de la reconfiguration des repères socioculturels qui s'ensuit.

16h30 Hélène Martinelli (ENS Lyon / CEFRES) : Mère Ubu, sortie de nulle part : les ré-illustrations d'*Ubu roi* par Franciszka Themerson

Si l'on en croit Ubu en personne, le détour polonais de sa biographie s'apparente à une traduction revenant enrichie dans son pays d'origine. Sans être une traduction ou une illustration indirecte, c'est sans doute un phénomène de cet ordre qui caractérise la démarche de l'artiste polonaise Franciszka Themerson, lorsqu'elle ré-illustre *Ubu roi* depuis Londres en 1951. Quoiqu'orné de portraits du personnage éponyme par son auteur dès la première édition en 1896, *Ubu roi*, une fois traduit en anglais par Barbara Wright, est augmenté de 204 illustrations par Franciszka Themerson qui l'édite à la Gaberbocchus Press – petite presse qu'elle a fondée dès 1948 à Londres avec son mari Stefan Themerson sous le patronage transparent quoique latinisé du « Jabberwocky » carrollien.

Si ces illustrations qui saturent le texte autographié semblent sorties de « nulle part », ce n'est pas qu'elles viennent de Pologne, mais qu'il s'agit d'une réception anglaise par une médiatrice d'origine polonaise ayant séjourné en France en 1938 avant de s'installer définitivement à Londres. Le dépaysement est d'autant plus complet que cette édition anglaise d'*Ubu roi* lui vaudra moins de succès en Angleterre qu'en France, où elle est dès 1959 élue à l'ordre de la Grande Gidouille du Collège de « Pataphysique ». En outre elle est médiée par une réception d'*Ubu*

roi plus précoce en Europe centrale – où le tyran grand-guignolesque a été perçu dans toute son actualité politique – qu'en Angleterre où les Themerson en donnent la première traduction intégrale.

Enfin, Franciszka Themerson ajoutera à cette ré-illustration les 90 *strips* de l'*UBU* en bande dessinée qu'elle fait paraître en 1970. Bien qu'elle y adapte la traduction de Wright à partir du texte de Jarry, ce dernier est le seul livre qu'elle écrive, tous les autres étant exclusivement imagés par ses soins. Or, dans les deux versions, la démarche d'appropriation de Themerson se singularise par la matérialisation et même l'inflation des images d'une Mère Ubu visuellement très présente, avec qui la dessinatrice s'est identifiée, comme elle a pu le faire avec l'Alice de Lewis Carroll, une autre figure de la perturbation spatiale.

On peut donc, en s'interrogeant sur la triangulation de cette réception, se demander si cela constitue une émancipation ou une identification culturelle, afin de mesurer les enjeux de la réappropriation d'un personnage de mégère préhistorique telle que Mère Ubu.

17h Marlena Wilczak (Eur'ORBEM, Labo Junior) : Les pratiques intimes d'Olga Boznańska (1865-1940) dans son atelier parisien, un espace isolé, coupé de la vie dynamique de la métropole européenne

Née à Cracovie, Olga Boznańska (1865-1940), l'une des figures majeures de la peinture polonaise, fait l'essentiel de sa carrière en France. Elle commence son éducation artistique en Pologne, avant de la poursuivre à Munich, pour finalement s'installer à Paris en 1898.

La vie privée de Boznańska était indissociablement liée à son art. Nous pouvons considérer la vie de Boznańska et son travail comme une sorte de pratique intime, parce qu'elle a vécu dans un lieu de création très spécifique. C'était un espace où il n'y avait aucune séparation entre l'atelier et la maison, aucune séparation entre la vie et la peinture.

Parmi les pratiques artistiques de Boznańska, on trouve des pratiques intimes, qui peuvent être comparées à des pratiques diaristiques, mais elles n'ont pas de forme écrite ; il s'agit des autoportraits ou des peintures d'atelier, souvent inachevés, et se trouvent souvent sur les revers des tableaux achevés. Les autoportraits de Boznańska peuvent être traités comme faisant partie d'un journal intime très particulier, car la peintre y extériorise les émotions, l'apparence et la représentation de soi reflétant l'état d'esprit de la peintre. Nous pouvons considérer ces peintures inachevées comme sa peinture ordinaire, pour paraphraser la catégorie proposée par Daniel Fabre. La fonction de cette pratique serait de mettre de l'ordre dans le quotidien, de donner du sens à l'existence, de (re)configurer son identité, il s'agirait donc des fonctions identiques à celles de la pratique diaristique.

La nature privée et intime du travail de Boznańska a d'une part contribué à son succès, mais de l'autre a été la cause de sa tragédie. Boznańska n'a jamais pris part à la vie de bohème de ni de la Jeune Pologne, ni de celle de la bohème internationale parisienne du tournant de siècle et de la première partie du XXe siècle. Elle n'a pas non plus fait partie de quelque communauté religieuse, artistique ou politique que ce soit. D'une certaine manière, elle était déracinée, seule, et c'était la tragédie de sa situation. Ses documents montrent que dans la dernière période de sa vie, elle était complètement isolée et marginalisée. Boznańska a passé la fin de sa vie presque seule dans son atelier, parmi des piles de vieux journaux, de chiffons sales, des tableaux recouverts de poussière et des meubles détruits par les souris.

17h30 Pauline Walkiewicz (Inalco) : L'expérience parisienne de trois artistes polonaises au parcours transnational, Mela Muter (1876-1967), Zofia Stryjeńska (1891-1976) et Zofia Piamowicz (1886-1958)

Muse de deux poètes, Leopold Staff (1878-1957) puis Rainer Maria Rilke (1875-1926), Mela Muter (1876-1967) refuse de se plier aux conventions habituelles de représentation de l'art. Elle ose dépeindre la réalité des conditions de vie parfois éprouvantes que subissent les femmes ainsi que celles des minorités telles que les gitans. Émigrée à Paris, elle fréquente le cercle des artistes du quartier de Montparnasse et plus précisément celui dit de l'« École de Paris », qui comprend Marc Chagall (1887-1985) et Chaïm Soutine (1894-1943). Sa liaison avec l'écrivain communiste Raymond Lefebvre (1891-1920) fait intervenir une certaine dimension politique dans son art. D'origine juive, elle se réfugie aussi à Avignon sous l'Occupation.

Formée à Munich, proche des Formistes polonais et encore plus du groupe Rytm, Zofia Stryjeńska (1891-1976) explore avec brio différents médiums, tels que la peinture de chevalet, la peinture murale, la lithographie, les affiches, les tapisseries et les costumes de théâtre. Elle a vécu à Cracovie, Varsovie, Zakopane, Paris et Genève. Elle a remporté quatre prix lors de l'Exposition des Arts décoratifs et industriels à Paris en 1925, en plus de la Croix de la Légion d'Honneur (grade de chevalier). Son travail reste très important pour découvrir la culture polonaise, sans oublier qu'elle a contribué à la création de certaines formes mêlées au folklore, prémices dont s'enorgueillit aujourd'hui parfois l'art contemporain, propageant ainsi une véritable culture de masse.

Connue pour être la collaboratrice de Stefania Lazarska de l'Atelier artistique polonais fondé en 1915 à Paris afin de financer les voyages des artistes polonais dans la capitale française, Zofia Piamowicz (1886-1958) a développé son art à Varsovie, complété de voyages à Dresde, à Paris puis à Zakopane. Prolixe, elle a créé plus de 420 œuvres,

peintures, aquarelles et illustrations, qui ont été présentées en Belgique, aux Pays-Bas mais aussi en France, où elle a exposé aux côtés de Mela Muter.

Le dialogue qu'entretiennent Mela Muter (1876-1967), Zofia Stryjeńska (1891-1976) et Zofia Piramowicz (1886-1958) entre leur création et leurs expériences de voyage, que ce soit pour se former ou pour émigrer, correspond totalement aux thématiques abordées dans ce colloque.

Le but de cette proposition de communication est de montrer comment ces trois artistes ont réussi à se réinventer en dehors des frontières politiques, culturelles et même linguistiques. Dans le cadre de cette communication, leur production artistique sera analysée à la lumière de leur expérience de dépaysement, en se concentrant principalement sur leur passage à Paris. Toutes les trois ont participé à des expositions à Paris et surtout elles y ont vécu. Sur place, de quels contacts artistiques ont-elles pu bénéficier ? Ce dépaysement parisien leur a-t-il permis de se réinventer sur le plan créatif ? Comment ont-elles travaillé le rapport à soi et aux autres dans l'expérience de l'altérité d'une autre culture ?

S'appuyant sur les *gender studies* de la recherche en histoire de l'art, j'aimerais montrer les difficultés auxquelles elles ont pu se confronter face aux hiérarchies patriarcales (par exemple Mela Muter et l'artiste Jean Dubuffet) et en quoi le dépaysement a pu enrichir leur pratique artistique, soit en les incorporant dans le cosmopolitisme du Paris de la première moitié du XX^e siècle, soit en s'en émancipant pour construire « a room of one's own » (Woolf, 1929) itinérant.