

Queer Studies : genre et traduction
PLU 6034 Littérature, cinéma et médias

PROGRAMME

Jour 1, lundi 18 juin 2018

9 h – 12 h : *Sphinx' Gender Trouble*

Emma Ramadan

Traductrice à son compte, Providence (RI)

Emma Ramadan is a literary translator based in Providence, RI, where she is also the co-owner of Riffraff bookstore and bar. She is the recipient of a Fulbright scholarship, an NEA fellowship, and a PEN/Heim grant for her translation work. Her translations include the genderless novel *Sphinx* and *Not One Day* by Anne Garréta, *The Curious Case of Dassoukine's Trousers* by Fouad Laroui, and *Monospace* by Anne Parian. Forthcoming translations include *Pretty Things* by Virginie Despentes, *The Shutters* by Ahmed Bouanani, *Revenge of the Translator* by Brice Matthieussent, and *The Boy* by Marcus Malte.

Caroline Bem

Chercheure postdoctorale, IRTG Diversity/CCEAE, Université de Montréal

----- 12 h – 13h30 : Dîner -----

13h30 – 16h30 : *Feminism, lesbianism, and the Straight Mind*

Julia Creet

Professeure agrégée, Département d'anglais, Université York

Julia Creet is an Associate Professor of English at York University in Toronto. She teaches memory studies, literary nonfiction, satire and queer theory.

Her work on Monique Wittig began with her master's thesis, "The mythical/political thought of Monique Wittig: 'Lesbian' in the making, 'woman'" Her publications on Wittig include "Speaking in Lesbian Tongues: Monique Wittig and the Universal Point of View," published in *Resources for Feminist Research* and encyclopaedia entries in the *Routledge Encyclopedia of Feminist Theories* and *Gay and Lesbian Literary Heritage*.

More recently, Prof. Creet has moved out of the field of Queer theory focusing on memory studies. She is the co-editor (with Andreas Kitzmann) of *Memory and Migration—multidisciplinary approaches to memory studies* (University of Toronto Press 2011, paper 2014) and co-editor (with Sara Horowitz and Amira Dan) of *H.G. Adler: Life, Literature, Legacy* (Northwestern UP, 2016), winner of the Jewish Thought and Culture Award from the Canadian Jewish Literary Awards. She is also the director and producer of "MUM: A Story of Silence" (38 min 2008), a documentary about a Holocaust survivor who tried to forget and "Data Mining the

Deceased” (56 mins 2016, HD), a documentary about the industry of family history. *The Genealogical Sublime*, a book about the development of genealogy databases, will be published by U. Mass Press in 2019. Her nonfiction writing has appeared in *The Conversation*, *The National Post*, *Reader’s Digest*, *Exile*, *Toronto Life*, *Border/Lines* and *West Coast Line*.

Jour 2, mardi 19 juin

9 h – 12 h : *Speaking Queer Bodies: Language, Sexuality, and Corporeal Resignification*

Astrid Fellner

Chaire d’études littéraires et culturelles nord-américaines, IRTG Diversity, Université de la Sarre

Astrid Fellner is Chair of North American Literary and Cultural Studies at Saarland University in Saarbrücken, Germany. From 2008-09 she was Distinguished Visiting Austrian Chair at Stanford U. She was a Visiting Scholar the UMass Amherst, UC Irvine, and she received a Fulbright Grant to study at UT Austin. Currently, she is Co-Speaker in the DFG-funded International Research Training Group “Diversity: Mediating Difference in Transcultural Spaces” that Saarland U and U of Trier are conducting with the Université de Montréal. She has taught Gender and Queer Theory for many years and she has published extensively in these fields. She is the author of, amongst others, *Articulating Selves: Contemporary Chicana Self-Representation* (Braumüller 2002) and *Bodily Sensations: The Female Body in Late-Eighteenth-Century American Culture* (WVT forthcoming) and the co-editor of *Gender Überall!? Beiträge zur interdisziplinären Geschlechterforschung* (Röhrig 2014) and *Rethinking Gender in Popular Culture in the 21st Century: Marlboro Men and California Gurls* (Cambridge Scholars, 2017). Together with Eva Nossem, she founded the network „Intersections“ and organized the conference “Intersections 2017: Queer/Migration/Legality” in Saarbrücken in June 2017. Currently, they are editing the volume *Queer Migration and Belonging: Intersections and Assemblages* (Röhrig).

Elisabeth Tutschek

Chercheure postdoctorale, IRTG Diversity/CCEAE, Université de Montréal/Université Concordia

----- 12 h – 13h30 : Dîner -----

13h30 – 16h30 : *Undoing Gender, Doing Trans*

Joëlle Rouleau

Professeure adjointe, Département d’histoire de l’art et d’études cinématographiques, Université de Montréal

Joëlle Rouleau est professeure adjointe en Études cinématographiques à l’Université de Montréal. Documentariste, activiste, chercheure et artiste engagée, elle s’intéresse aux enjeux liés à la représentation de la différence dans les médias ainsi qu’à la relation entre les représentations culturelles et les relations sociales, dans laquelle les oppressions normatives prennent souvent forme. Son film *Re[présent]ations* (2016) a notamment été présenté aux Rendez-vous Québec

Cinéma 2018. Spécialiste des études queer, elle s'intéresse à l'articulation d'une pensée queer intersectionnelle en études cinématographiques.

Jour 3, mercredi 20 juin

9 h – 12 h : *Queer Theory and Postcolonial Contexts*

William Spurlin

Professeur titulaire, Département d'anglais, Université Brunel Londres

William Spurlin is Professor of English and Vice Dean/Education in the College of Business, Arts & Social Sciences at Brunel University London. Previously, he was Professor of English at the University of Sussex, where he directed the Centre for the Study of Sexual Dissidence & Cultural Change. Professor Spurlin has written extensively on the politics of gender and sexual dissidence and is widely known for his work in postcolonial queer studies and for examining sexuality as a significant vector of social organisation and cultural arrangement in colonial and postcolonial Africa. Amongst his books are *Imperialism within the Margins: Queer Representation and the Politics of Culture in Southern Africa* (2006), which examines the politics of sexuality that emerged in South Africa's transition from apartheid to democracy, and *Lost Intimacies: Rethinking Homosexuality under National Socialism* (2009), which uses queer theory as a hermeneutic tool with which to read against the grain of hetero-textual narratives of the Holocaust. Professor Spurlin is currently writing a book on representations of sexual dissidence in new queer francophone life writing from the Maghreb. His comparative queer work has contributed significantly to the development of queer translation studies as a recognised sphere of inquiry. This is addressed in his more recent publications, including 'Contested Borders: Cultural Translation and Queer Politics in Contemporary Francophone Writing from the Maghreb' in the journal *Research in African Literatures* (2016); 'Queering Translation' in *A Companion to Translation Studies* (Eds. Sandra Bermann and Catherine Porter, Wiley-Blackwell 2014), and 'Queering Translation: Rethinking Gender and Sexual Politics in the Spaces Between Languages and Cultures' in *Queer in Translation* (Eds. B.J. Epstein and Robert Gillett, Routledge 2017). He has also guest-edited a special issue of the journal *Comparative Literature Studies* (2014) on the gender and queer politics of translation.

----- 12 h – 13h30 : Dîner -----

13h30 – 16h30 : *Théories de la traduction* (via Skype)

Guido Furci

Chercheur postdoctoral, École Krieger des arts et des sciences, Université Johns Hopkins

Guido Furci received his BA and his Master of Modern Philology at the University of Siena, after which he went on to receive his PhD from the School of Comparative Literature of the University Paris 3 – Sorbonne Nouvelle (Paris Sorbonne Cité). He also holds a MAS in Literature and Aesthetics, as well as two graduate degrees in Media Literacy and Jewish Studies.

Before coming to Johns Hopkins (where he was previously a visiting student and Teaching Assistant), he worked for the "Fondation pour la Mémoire de la Shoah" (Paris) and directed the

École Suisse Internationale (Paris-Dijon). At the ESI he supervised the Division of French and Italian.

His current research focuses on the notion of indirect witnessing as theorized by Primo Levi, Aharon Appelfeld, and Philip Roth in their private correspondence and in their literary work. Among his publications are a book he wrote with Marion Duvernois, *Figures de l'exil, géographies du double. Notes sur Agota Kristof and Stephen Vizinczey* (Giulio Perrone Editore, 2012), and a volume of collected essays he co-edited with Claire Cornillon, Nadja Djuric, Louiza Kadari, and Pierre Leroux: *Fin(s) du monde* (Pendragon, 2013).

Lauren Wolfe

Traductrice à son compte, New York City

Lauren Wolfe holds a B.A. in German Cultural Studies from Grinnell College, an M.F.A. in Creative Writing from the School of the Art Institute of Chicago, and an M.A. in Comparative Literature from New York University. She has taught courses in composition (SAIC), translation (University of Illinois), and comparative literature (NYU). She is a founding editorial collective member of *Barricade: A Journal of Anti-Fascism and Translation*. Lauren's published translations from the German include: Ernst Kapp's *Elements of a Philosophy of Technology: On the Evolutionary History of Culture* (University of Minnesota 2018); Werner Kofler's *Treblinka Café* (Barricade 2018); Werner Kofler's *At the Writing Desk* (Dalkey Archive 2016); *Modern and Contemporary Swiss Poetry: An Anthology*, translations in collaboration with Reinhard Mayer (Dalkey Archive 2012). She also translates contemporary scholarship on a freelance basis.

19 h : *Projection de Breaking the Frame* (2012, réalis. Mariella Nitoslawska)

@ Carrefour des arts et des sciences C-1017-2, Pavillon Lionel-Groulx 3150, rue Jean-Brillant

Jour 4, jeudi 21 juin

9 h – 12 h : « *Le sexe de l'art* » : traduire Gail Scott

Catherine Leclerc

Professeure agrégée, Département de langue et littérature françaises, Université McGill

Catherine Leclerc est professeure au département de langue et littérature françaises de l'Université McGill, où elle enseigne les littératures québécoises et canadiennes comparées ainsi que la traductologie et la traduction. Ses travaux portent sur l'hétérolinguisme des minorités de langues officielles au Canada, de même que sur la traduction de cet hétérolinguisme. Son étude *Des langues en partage? Cohabitation du français et de l'anglais en littérature contemporaine* (Montréal, XYZ, 2010) lui a valu le prix Gabrielle-Roy 2010 de l'Association des littératures canadiennes et québécoise. Elle a fait paraître un article sur les traductions françaises de l'œuvre de Gail Scott, intitulé « Whose Paris (and whose Montréal)? Gail Scott en français et la littérature québécoise », dans *Journal of Canadian Studies/Revue d'études canadiennes* (vol. 46, no 3) en 2013. On lui doit un autre article sur l'œuvre de Scott paru dans la revue *Québec Studies* en 2005, ainsi que plusieurs articles sur l'œuvre de France Daigle (Zizanie, vol. 1, no 1, 2017; Karpinski et al. 2013; Voix et images 2012 et 2004; Denise Merkle et al. 2008). Ses

recherches actuelles se penchent sur l'hétérolinguisme dans la chanson acadienne, en lien avec les changements en cours dans les idéologies linguistiques. On peut en lire un échantillon dans un numéro récent de la *Revue de l'Université de Moncton* (vol. 47, n°2, 2016). À l'hiver 2019, elle enseignera au premier cycle un cours pratique de traduction sur les stratégies de traduction inclusive.

Elisabeth Tutschek

Chercheure postdoctorale, IRTG Diversity/CCEAE, Université de Montréal/Université Concordia

12 h – 13h30 : Lecture à l'heure du dîner

Madeleine Stratford

Poète, traductrice littéraire et professeure agrégée d'études langagières, Université du Québec en Outaouais

Madeleine Stratford est traductrice littéraire, professeure (Université du Québec en Outaouais) et auteure. Elle s'intéresse au rôle de la création au sein du processus traductif, aux liens réciproques entre la lecture et la traduction ainsi qu'à la réception de la littérature traduite en général. Son premier recueil, *Des mots dans la neige* (anagrammes, 2009) lui a valu le Prix de poésie Orpheus en France. Sa traduction de *Ce qu'il faut dire à des fissures* de Tatiana Oroño (L'Oreille du Loup, 2012) a remporté en 2013 le Prix John-Glassco. *Elle nage* (La Peuplade, 2016), sa version française du roman *Swim* de Marianne Apostolides, a été finaliste au prix du Gouverneur général, catégorie traduction.

13h30 – 16h30 : *Translation and Identity: The Body Bilingual*

Richard Cassidy

Chercheur indépendant, Montréal

Richard has recently returned to Montreal from South Korea where he had gone to finish writing a dissertation in Etudes anglaises at Université de Montréal, called "Bodies, Stories, Cities: Learning to Read and Write in Montreal with Gail Scott" (March 2016). In the process of becoming a doctor of literature there, he learned to be a teacher of language in the College of Education at a small university south of Seoul. He is glad now to have returned from that daily experience of living in translation, to the more theoretical and literary (if also daily) discussions of translation that were an important aspect of his doctoral research. While he continues teaching language classes at university and in CÉGEPs around Montreal, he has been publishing research on the use of peer-review processes in language teaching, including "L2 Students' Perceptions and Practices of Giving and Receiving Online Peer-Feedback" (April 2018). He is co-facilitating an ongoing series of public reading and discussion groups, called *Reading the Treaties*, about Indigenous questions in Canada. He also works as a freelance translator with the collective *redline-lignerouge.ca*.

Jour 5, vendredi 22 juin

9 h – 12 h : *Atelier de traduction I*

Oana Avasilichioaei

Artiste de performance et traductrice à son compte, Montréal

Oana Avasilichioaei is a poet, performer and a literary and commercial translator (French and Romanian to English) interested in polylingualisms and porous, intermediary spaces between words, sound, and image. Her poetry (recent books include *Liminal* and *We, Beasts*) often veers off the page and into experimental audio-video work, straddling the meridian of several genres and languages, turning the art of writing into a translingual site of poetic intervention. Her most recent translation of Bertrand Laverdure's *Readopolis* won the 2017 Governor General Literary Award for Translation (www.oanalab.com).

Gilles Dupuis

Professeur agrégé, Département des littératures de langue française, IRTG Diversity, Université de Montréal

Textes : (sur *Studium* à la mi-mai)

----- 12 h – 13h30 : Dîner -----

13h30 – 15 h : *Atelier de traduction II*

William Spurlin

Professeur titulaire, Département d'anglais, Université Brunel Londres

Gilles Dupuis

Professeur agrégé, Département des littératures de langue française, IRTG Diversity, Université de Montréal

15h30 – 16h30 : *Discussion : Framing Queerness in Translation*

Animation : Antje Dietze

Chercheure postdoctorale, Centre collaboratif de recherche 1199 : Processes of Spatialization under the Global Condition, Université de Leipzig

Antje Dietze is a senior researcher in the Collaborative Research Centre (SFB 1199) “Processes of Spatialization under the Global Condition” at the University of Leipzig, Germany and currently a guest researcher at the Centre canadien d'études allemandes et européennes (CCEAE) at the Université de Montréal. She studied cultural studies in Leipzig and Paris, earning her PhD in 2012 from the University of Leipzig for a work on the role of cultural organizations and artistic practice during the post-socialist transition in Germany. She was a PhD fellow at Jawaharlal Nehru University, New Delhi, a senior researcher at the Centre for Area Studies at the University of Leipzig, and a DAAD P.R.I.M.E. postdoctoral fellow at the CCEAE in 2014-15. Her current areas of research are transnational history and cultural circulations, and modern entertainment industries in a trans-regional perspective. Her second book project investigates cultural entrepreneurs between urban mass culture and transnational entanglements from 1880 to 1930 with a special focus on Germany, Canada, and transatlantic interactions.

Her publications include the monograph *Ambivalenzen des Übergangs. Die Volksbühne am Rosa-Luxemburg-Platz in Berlin in den neunziger Jahren* (Göttingen: Vandenhoeck & Ruprecht, 2015), the dossier (co-edited with Katja Naumann), “Situating Transnational Actors” in *European Review of History* 25/3 2018, and the articles “Methods in Transregional Studies: Intercultural Transfers” (with Matthias Middell) and “Cultural Brokers and Mediators” in the forthcoming *Handbook of Transregional Studies* (London: Routledge, 2018).

Nicole Nolette

Professeure adjointe, Département d'études françaises, Université Waterloo

Nicole Nolette holds the Canada Research Chair in Minority Studies at the University of Waterloo. Her book, *Jouer la traduction. Théâtre et hétérolinguisme au Canada francophone* (University of Ottawa Press, 2015), received the Ann Saddlemyer Award from the Canadian Association for Theatre Research in 2016 and the Award for the Best Work in Theatre (2014-2016) from the Société québécoise d'études théâtrales. She has published many articles, recently in *Meta: journal des traducteurs* (“Le Projet Rideau Project: le théâtre ‘co-lingue’, le bilinguisme officiel et le va-et-vient de la traduction”), *Linguistica Antverpiensia* (“‘Words are not simple play things!’: L’hétérolinguisme théâtral chez Louis Patrick Leroux”) and edited a special issue of *Theatre Research in Canada/Recherches théâtrales au Canada* (“Defying Stage Monolingualism: Bi- and Multilingual Theatre Practices in Canada”). From 2014 to 2016, she was a SSHRC Postdoctoral Fellow affiliated with the Cultural Agents Initiative at Harvard University. She has taught courses in translation practice and comparative stylistics.

Eva Nossem

Traductrice et coordonnatrice scientifique, Center for Border Studies, Université de la grande région, Sarrebruck

19 h : *Soirée de lecture*

@ Goethe-Institut Montréal, 1626 Boul. St-Laurent (à confirmer)

Invité : matthew heinz

Vice-recteur de recherche et d'études interdisciplinaires, Université Royal Roads

matthew heinz, phd, is Vice Provost of Research and Interdisciplinary Studies and Professor in the School of Communication and Culture at Royal Roads University in Victoria, British Columbia. Originally from Germany, matthew has spent most of his professional life in the United States and Canada and obtained his PhD in Communication Studies from the University of Nebraska. His research focuses on language, gender, identity, communication, and culture. His most recent publications include:

- heinz, m. (2016). *Entering transmasculinity: the inevitability of discourse*. Bristol, UK: Intellect Press.
- heinz, m. (2017). Being becoming/becoming being: visual representations of trans bodies, *Photoworks Annual*, 24, 184-197.
- heinz, m. (2018). Communicating while transgender: apprehension, loneliness, and willingness to communicate in a Canadian sample. *SAGE*
Open. journals.sagepub.com/doi/full/10.1177/2158244018777780.

· heinz, m. (2015). "Trans Social Support Needs: Communication Research Directives." In *Transgender Communication* (Leland Spencer and Jamie Capuzza, Eds.) pp. 33-50. Lanham, MD: Lexington.

· heinz, m. (2012). "Transmen on the Web: Inscribing Multiple Discourses." In Karen Ross (Ed.) *The Handbook of Gender, Sex, and Media* (pp. 326-343). Chichester, West Sussex: Wiley-Blackwell.

Animation : Robert Schwartzwald

Professeur titulaire, Département de littératures et de langues du monde, IRTG Diversity, Université de Montréal

Robert Schwartzwald is a Professor in the Département de littératures et de langues du monde at the Université de Montréal, where he also directs the interdisciplinary program in International Studies. His work focuses on interfaces between national and cultural concepts of modernity, with special attention to issues of sexuality. His publications include "Fear of Federasty: Quebec's Inverted Fictions" and numerous essays and articles on Quebec fiction and film. His most recent are a book for the Queer Film Classics series on Jean-Marc Vallée's 2005 award-winning film "C.R.A.Z.Y.", an essay on the impact of the counterculture on Quebec's first GayLib group, the Front de libération homosexuel du Québec, and a collective volume to mark the 50th anniversary of the radical Quebec journal "Parti pris." Schwartzwald is a former editor of the *International Journal of Canadian Studies / Revue internationale d'études canadiennes* and a recipient of the Governor General's International Prize in Canadian Studies.

Jour 6, samedi 23 juin

9 h – 12 h : *Rewriting as Queering/Queering in Translation*

Kristien Hemmerechts

Écrivaine et professeure de littérature anglaise, Université de Leuven

Kristien Hemmerechts is the author of a number of award winning novels, and also non-fiction work. She teaches creative writing at University College Louvain, Belgium and Drama School of Antwerp. Some of her work has been translated into German, French and English, most notably *The Woman who Fed the Dogs*, a controversial novel aiming to give a voice to one of Belgium's most hated figures, Michelle Martin, wife and accomplice of rapist and murderer Marc Dutroux. Her as yet untranslated novel *Alles verandert* (Everything is constantly changing) is a rewriting, regendering and resexualizing of John Coetzee's celebrated *Disgrace*.

Rainier Grutman

Professeur titulaire de français, École de traduction et d'interprétation, Université d'Ottawa

A Professor of French and Translation Studies at the University of Ottawa (Canada), Rainier Grutman was trained in Romance philology and Comparative Literature at Namur, Leuven and Madrid universities before coming to the University of Montreal to obtain his Ph.D. in French Studies. The book that grew out of his doctoral dissertation on multilingualism in Quebec

literature, *Des langues qui résonnent* (Montréal, 1997), was awarded the Gabrielle-Roy prize for Canadian literary criticism. His work on translation has appeared in journals in Belgium, Brazil, Canada, Denmark, France, Italy, Romania, Spain, and the US, as well as in several works of reference, most notably the *Routledge Encyclopedia of Translation Studies* (ed. M. Baker, 1998, 2nd ed. 2009) and *The Wiley-Blackwell Companion to Translation Studies* (ed. C. Porter and S. Bermann, 2014). His most recent contribution to that conversation is a jointly edited (with A. Ferraro) collection of essays entitled *L'Autotraduction littéraire: perspectives théoriques* (Paris : Classiques Garnier, 2016).

----- 12 h – 13h30 : Dîner -----

13h30 – 15 h : Conclusion

Caroline Bem et Elisabeth Tutschek

Chercheuses postdoctorales, IRTG Diversity/CCEAE, Université de Montréal