Svetová literatúra
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World Literature
and National Literature

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(ed.)

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World literature and national literature

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The contrast between the two concepts featured in the current issue of WORLD LITERATURE STUDIES can be traced back to the earliest discourse on world literature, that of Johann Wolfgang von Goethe's dialogues with Johann Peter Eckermann. According to his frequently-quoted formulation, "National literature is now rather an unmeaning term; the epoch of World-literature is at hand, and everyone must strive to hasten its approach" (Eckermann 1907, 378; Goethe 2013, 19–20). Despite this, national literature proved to be a very meaningful term for the 19th century, but its relationship to world literature has continued to be a topic of vivid discussions for 200 years. In terms of circulation or canonization, world literature does not exist in a single universal form; it has local, regional, areal, national, and sociocultural variations. For example, during the Cold War, literary circulation had different possibilities and circumstances in the West and in the East. In the Soviet Bloc, world literature meant the entire literary production of the globe minus one's own national literature, a concept for which the West used the term general literature (*littérature générale*; Gillespie 2017, 43). But the idea of a global canon was haunting in this concept of world literature too: a world canon that apparently does (or should) overlap the national canon. World literature can be also defined as the literature circulating beyond the boundaries of the national literature of its origin (Damrosch 2003). Today the conditions seem different in the Global South from the North, when global migration and the creation of postcolonial nation-states have destabilized the notion of national literature.

Traditionally, national literature was anchored in political-geographical locality or in language. In the former case, national literature can easily refer to a multilingual and multicultural conglomerate. In the latter case, particularly with "world languages", the colonial legacy might put different ethnic groups within a shared national literature. Hence the terms like "literature in English", Francophone or Lusophone literature. In the current reality, using language to define national literature seems like a remnant of the 19th-century nationalist ideal of nation-states. Both the geographical-political and the linguistic approaches might bring with them the insight that national literature is already world literature.

The question of translation can never be omitted from discussions of world literature. The practice of reading in foreign languages (the borderline between comparative literature and world literature studies in North America) might constitute the conditions for transnational circulation in the case of some languages, while others must rely on translations. Thus, translation is not only the medium of world literature, but it also helps to create it. The works of those authors who intentionally write for translation (i.e., the global or world literary market) might still belong to the national literature, but they also can be regarded as translations from a global literature.

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National peculiarities in approaching the Classics: The case of Catullus with Hungarian modernism

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The Greek and Roman classics seem to be naturally included in any concept of world literature, be it a supranational canon, the sum of works circulating outside their context of origin, or a global economy of publishing literary texts. Although this usage is obviously Eurocentric, the central role they play in the Western literary system can be paralleled by that of the respective classics in other systems.[1] In his conversation with Johann Peter Eckermann on January 31, 1827, Goethe emphasized the special importance of the Classics: the epoch of world literature might have been at hand, and people might have looked about themselves in foreign literary works, but the Greeks were to continue to function as the only universal and eternal standard of evaluation (Goethe 2013, 19–20). If literary value depends on a comparison with the Classics, then they also function as a language of comparison between various national literatures.

COMPARATIVE VS. WORLD LITERARY APPROACHES TO THE CLASSICS

Unlike world literature, comparative literature tends to disregard the Classics, probably because the concept of nation is more important for the latter. How far does comparative literature reach back in time? When the International Comparative Literature Association (ICLA) launched the book series *Comparative History of Literatures in European Languages* at its 1967 congress in Belgrade, the Renaissance was designated as the chronological starting point of the discussion (ICLA 1969, 785). The reasoning in the background seems to have been something like this: no system of literatures in vernacular languages developed in the Middle Ages, when Europe was dominated by a unified literary system in Latin, so comparison does not seem a suitable method for that period. Actually, the preliminary draft and the questionnaire sent out to ICLA members, which functioned as the basis for the development of the plan of the book series, set the Middle Ages as the point of departure: "since the national literatures of the current Europe, generally speaking, started evolving and differentiating according to their national character in the Middle Ages, it seems correct to start the discussion of European literatures according to literary trends with

the Middle Ages" (776). This preliminary insight was modified due to the answers to the questionnaire, because the comparatists thought that "it is essential for comparative literature to study literary borrowings, movements, parallelisms, and mutual relations between nations"; such studies need already established and differentiated national literatures. It is possible to begin a history of European literatures with the Middle Ages, but that will not be a comparative literary history (785). The first draft of the *Comparative History of Literatures in European Languages* explicitly put the differentiation of national literatures as the *terminus post quem* of comparative literature.

The concept of a monolithic Medieval culture in Latin can be challenged both from a linguistic and a geographic viewpoint. In the High Middle Ages, several vernacular literary cultures created masterpieces that remain highly appreciated: from Old Occitan and *althochdeutsch* lyric poetry and the Old Norse epics, to Old English *Beowulf*, to the Old French *chansons de geste* and the Middle High German *Nibelungenlied*. A comparative approach to that literary field is far from non-existent, but it is rare. Latin, however, has continued being a productive medium of literature. Even today some people write and publish poetry in Latin, and modern literary works are also translated into Latin[2] from various languages. If Latin were one literary language among many today, Latin literature since the High Middle Ages could be compared with others, but this is not the case. Neo-Latin studies seem to be a separate discipline not really open to comparison, perhaps due to the international character of the community that produces literature in Latin. The nation may be the fundamental notion of comparative literature and comparison without nations seems inadequate, and that is why the discipline can hardly go back to times without at least the protogenesis of nations. Comparatists have recently exerted significant efforts to get rid of the preconception of nation (or at least diminish its influence), focusing on concepts like hybridization, cosmopolitanism, and multilingualism, but the nation is frequently still very much present in such research, at least as the villain, the concept to oppose. Geographically, the monolithic Latin culture of the Middle Ages did not cover all of Europe, much less the whole world. Several other literary cultures flourished simultaneously, and some of them had direct cultural contact with Western Europe (considering that actual contact is sometimes regarded as a prerequisite to a comparative literary analysis). In Southeastern Europe the Byzantine culture used Greek, in the Mediterranean region (including southern Spain) there was a powerful Arabic literary culture, not to mention other major traditions such as the Hebrew, Persian, Armenian, Syrian, Coptic, and other literatures not far away. The idea that medieval literature cannot be approached comparatively is not only Eurocentric, but also very narrow, both geographically and culturally. But if it can be done, why is it not? On the one hand, some scholars try to apply comparative methods to Medieval literatures; ICLA's abovementioned *Comparative History* series, for example, has been planning a medieval volume for decades now.[3] As long as comparative literary studies solicit more and more contributions from previously excluded geographical areas, comparisons of earlier literary traditions from such areas will be increasingly important. For example, the ICLA awarded its 2013 Anna Balakian Prize to Aurélia

Hetzel's *La reine de Saba* (The queen of Sheba, 2012), which scrutinizes the appearance of this Biblical figure as a symbolic story in various literatures. The monograph was published in Garnier's series "Perspectives Comparatistes" and around one-third of it (over 200 pages) discusses ancient and medieval literary material from a wide comparative viewpoint. On the other hand, there are disciplinary problems in the academic system, since medievalists have a training different from that of the comparatists, and specialists of the Arabic, Coptic traditions, etc., are rarely associated with the comparative field. An additional problem is caused by the change in the notion of literature that happened in the 18th century. The previous notion embraced everything written, including discursive texts, while literature nowadays means texts in which the aesthetic aspect prevails. Therefore, scholars of the medieval textual heritage frequently conduct research that a comparatist would define as history of religion, theology, or cultural history rather than literary studies.

The situation with ancient literature is slightly more complicated. In the field delineated as classical Antiquity we have two complex literary cultures, Greek and Latin, which can be and often are approached in a comparative way. Classical philology had already been comparative (reflecting on the relationship between Greek and Roman traditions), but it is not referred to as comparative literature, because it is a different academic field with its own departments and ways of training. However, non-classical Antiquity also offers immense material for comparison. In the broadly same geographical (Mediterranean/Near Eastern) area, there are ancient literary cultures such as Egyptian, Hebrew, and Hittite that are discussed and studied comparatively, and their links to classical Antiquity are scrutinized. But again, such research is not called comparative literature. This discussion has not even included the possibility of comparisons with more distant ancient cultures, such as Indian and Chinese, to which the cultural connections are not so frequent or obvious.[4]

From this description, it follows that there are no genuine obstacles for a comparative approach to pre-Renaissance literature, but such an approach would imply crossing academic boundaries. However, European comparatists can seldom do without the Classics. The following sections will focus on the role the Classics might play in comparative literature studies, approaching what is called *Nachleben* in German classical philology (but also in English) from a different angle, namely from that of national literature.

It is highly disputable whether literature (not to mention the literary system) has developed continuously from Antiquity to our times, but it is indisputable that European nations regard classical Antiquity as their own past – at least culturally. This includes not only those nations that claim to have classical ancestry, but also those that do not. The classical ancestry can first of all be linguistic (in the case of Romance languages and Greek), but also historical (in the previous territory of the Roman Empire) and perhaps even genetic. All these three options can be regarded of course as culturally construed narratives. However, a number of nations which have none of those links to classical Antiquity have "adopted" that era as their cultural ancestor nevertheless. Ancestors of some modern nations are mentioned in classical sources only as enemies living outside the Empire, and there are ones that are not mentioned

at all, either because they were living too far away, or because they had not yet arrived in Europe. Most of these nations still regard themselves as cultural descendants of classical Antiquity. Such differences can result in different strategies of identity constructions and attitudes towards the Classics. We have reasons to suppose that 18th-century German humanism put the accent on the Greek part of the classical heritage mostly because Germans did not regard themselves as descendants of the Romans. The Italians and French did perceive a direct descent, and that may be why for them Virgil was the greatest ancient epic poet in the 18th century, while the Germans preferred Homer to counterbalance French cultural hegemony (Marót 1948, 44–49).

Although the importance of a common religion (rooted in Antiquity) is undeniable for the development of this cultural adoption, schools also have played a central role. Until the middle of the 20th century, the notion of literature and the methods and techniques of reading or interpreting were taught primarily through ancient works. This primal impact deeply influenced would-be readers' and writers' ideas about the basic literary genres, what literature actually is or does, and which are the greatest books ever written. This naturally does not mean that authors could not create things completely different from what was taught in school, since they could and did so. Contemporary literature cannot easily find its way into classrooms, but both writers and readers tend to be more fascinated by the most recent achievements. However, the classical heritage is not only a subconscious model (maybe even one to rebel against), but it also offers a wide range of thematic and structural raw material to exploit, while a set of possible cultural references shared with all the educated readers might ease literary communication. Therefore, the Classics can also be used as a communication code. The influence or the reception of a work or an oeuvre (to look at the same phenomenon from different angles) is a legitimate topic of research in comparative literature studies, but the point under discussion here is not a comparison between ancient and modern literatures. I am rather suggesting comparisons between various items (be they literary works or authors or national literatures) of modern literary cultures where the tertium comparationis, the viewpoint or the medium of the comparison, is the classical heritage. This is where the Classics become the language of comparison.

The ways various epic poets make use of Virgil, of course, can be regarded as one thread of the genre's history, but they also allow one to compare national traditions and individual works. If we look at epic poetry, the impact of the *Aeneid* may seem primarily to be an issue of poetic formation. Epic poetry has not been popular in the last two centuries, which undermines its prestige also retrospectively. The impact, however, has not been confined to the work's own literary genre. Several dramas and operas took their plots from Virgil's epic, from *Dido, Queen of Carthage* by Christopher Marlowe (1594) through *Dido and Aeneas* by Henry Purcell (1688) to *Les Troyens* by Hector Berlioz (1856), and beyond. Klaus-Dietrich Koch's book *Die Aeneis als Opernsujet: Dramaturgische Wandlungen vom Frühbarock bis zu Berlioz* (The *Aeneid* as an operatic subject: Dramaturgical transformations from early Baroque to Berlioz, 1990) states that more than 140 operas were based on the *Aeneid* before Berlioz. Perhaps this example is not representative, since, as Biaggo Conte put

it, "Vergil's *Nachleben* is Western literature" (1999, 284), but this illustrates why analyzing the use of Virgil in western literature is a language of comparison. When stories or motifs that are obviously classical are used in modern context, the emphasis is laid on the ways of adaptation and elaboration, which solicits comparison.

HUNGARIAN MODERNISM'S RECEPTION OF CATULLUS AS A CASE STUDY

This section will test the above insights on the relationship Hungarian modernism developed towards Catullus's poetry. The enthusiasm about the Classics in the Hungary of the 1930s might be regarded as a symptom of escapism in the context of high modernism, but Catullus rather functioned as a trigger for definitely modernist poetics. The usage of the Catullan oeuvre reveals much about those modernist users, who were more fascinated by Catullus's multiple tensions than by Augustan poetry, which was at that time regarded as harmoniously balanced. The following four examples reveal less about the rich potentials of Catullan poetry than the peculiarities of the interwar Hungarian literary scene.

In 1921, Mihály Babits (1883–1941) published a collection of poetic translations of erotic poems from world literature, entitled *Erato*. The massive presence of the Classics in the volume suggests that their canonical status was supposed to legitimize the whole endeavor, but also that Babits needed ancient poetry to "spice up" the traditionally reserved or even prudish Hungarian poetic diction. About a third of the poems included in the collection come from Antiquity, and the presence of Catullus with three poems is only surpassed by Baudelaire (five) and Verlaine (four). What is remarkable is that two of those translations place an overemphasis on expressive explicitness. Babits translated the vague formulation of poem 75.4, "omnia si facias" (whatever you do), as a wild orgiastic image: "bár ezer aljas kéj ajkai nyalnak" (although the tongues of a thousand base joys are licking you).[5] In the climax of poem 58, Catullus used a unique metaphor which does not have sexual meaning anywhere else in Roman textual heritage except for the 79th epigram by the 4th-century poet Ausonius: "[Lesbia] glubit magnanimi Remi nepotes" (peels the descendants of generous Remus).[6] Babits decided to use the rudest Hungarian word for sexual intercourse, although slightly refining it with the frequentative mood, which, however, could not be printed even in this anthology of erotic poetry and was only indicated with a blank space: "… kolódik egész nemes Rómával" ([Lesbia] is f…ing the entire noble Rome). The metric pattern suggests that the three points indicated the lack of one long syllable, and it is not difficult to find out which word. Several of Catullus's poems contain explicit sexual content, but Babits did not select those for his erotic anthology. However, he must have been excited by the poetic discourse that was alien from the Hungarian tradition, and took the opportunity to include obscene expressions and images in his Catullus translations. Both the practice of omitting Catullan content with dotted lines and of using him as a pretext for sexually explicit poetry found followers.

It was Catullus's political invective that inspired Gyula Illyés (1902–1983), who started his poetic career in avant-garde circles, but with his first published poetic col-

lection *Nehéz föld* (Heavy soil) in 1928, he claimed to represent the cause of the exploited Hungarian rural population. Despite the palpable avant-garde and Hungarian national commitment, the book starts with an epigraph from Catullus (c. 29, 1–2):

> Quis hoc potest videre, quis potest pati,
> nisi impudicus et vorax et aleo…
> [Who can see and tolerate this,
> except for the shameless, the voracious, and the gamblers?]

With this motto Illyés emphasized social indignation as a central feature of his poetry and referred to Catullus to contextualize the language of political commitment and anger as an eternal and noble tradition of world literature, in sharp contrast to the l'art pour l'art tendencies of his contemporary literary scene. This motto was not a unique gesture on Illyés's behalf; when in 1937 the newly established journal *Argonauták* (Argonauts) tried to unite all the anti-fascist writers of the younger generation (Rónay 1967, 86), Illyés published the translation of three poems by Catullus in it. Two of them – "Odi et amo" (c. 85) and the elegy at his brother's grave (c. 101) – could not carry any political message in themselves apart from a general support for the tradition of European humanism, as opposed to the new barbarism of the Nazis. However, the third one, the cursing attack against Cominius (c. 108), represents the same heated and politically engaged discourse that the first collection's epigraph invoked.

István Vas (1910–1991) sought inspiration in Catullus when he became dissatisfied with the avant-garde free verse of his first poetic attempts. He first read Catullus in János Csengeri's domesticating translation, which used Hungarian national metric patterns and rhymes for most of the poems. He sensed something appealingly modern in that poetry but found the rhyming form hopelessly outdated, so he started seriously learning Latin (building on the insufficient memories from his high-school education) to be able to read Catullus in the original. However, his knowledge of classical metrics was too limited to realize the rhythm, and he read Catullan poetry as if it was free verse. This productive misunderstanding helped him find his own voice (Vas 1983, 2.52), although not before he learned about the musicality of ancient metrics (42). What Vas found in Catullus was inspiration for a definitely modernist poetry, and the feature he must have found most attractive was the combination of emotional intensity and severe logical structures of reasoning.

Milán Füst (1888–1867), a highly esteemed figure of Hungarian modernism, wrote a drama entitled *Catullus*, first published in serialized form in the journal *Nyugat* in 1928, which did not debut on stage until 1968. A diary entry from 1921 attests to Füst's genuine interest in and enthusiasm about Catullan poetry:

> Catullus: really the most magnificent poet! – And how different these people are! – Sincere, honest sensuality, – but not only frivolous – they felt the deep, shocking, mystical beauty, the archaic crudeness of sex! – They saw the depth in it, which there is in everything, you just have to see it… We sometimes forget for centuries to see the depth in a manifestation of life… And we start categorize the phenomena of life: this is of higher rank – this is

noble, this is beautiful! – That is why digging up old times brings so many surprises! And the sincerity about homosexuality [or] incest! – Freud is an excellent mind, after all! And he is right! These things have really big importance! (1999, 1.620)

Füst read ancient poetry as a transparent manifestation of life, and what astonished him was the otherness of that life. Sincerity or honesty were crucial concepts for the appreciation of Catullan poetry in the 19th and 20th century (cf. Hajdu 2007). As a true modernist, Füst wanted to understand Catullus in the context of Freudian psychoanalysis and focused on the explicit representation of topics that functioned as taboos in the European society of his day. He thought that through such an approach he could dig up "deep", "mystical", and "archaic" meanings in that poetry. However, his *Catullus* does not give much credit to such a Freudian approach to the Catullus "myth", since the characters of the drama hardly speak overtly about anything and none of the "very important" taboos are discussed in any way. Catullus and Metellus (Clodia's husband) are hopelessly overpowered by Clodia's sex appeal, and the sheer emphasis on the sexual nature of those attractions might have a Freudian air. Clodia wants to see her husband dead and asks her lover Catullus to kill him. Metellus seems to find Clodia's wish acceptable and in the finale, after watching Clodia dance, he kills himself as a gift proving his love rather than a desperate gesture of frustration. The connectedness of death and desire (possibly triggered by but extended far beyond the Catullan "odi et amo") also situates the play in a Freudian context.

The two most obvious modernist problems targeted in Füst's *Catullus* are the post-tragedy horizon and language as an unreliable carrier of meaning. None of these central issues show a direct link to the classical topic of the play. Post-tragedy does have much to do with the heritage of classical drama but is rather connected with the fin-de-siècle bourgeois theatre.[7] Regarding the problem of language, *Catullus* is a drama in which the dialogues hardly mean communication; dialogues rather prove the characters' inability to communicate. The utterances are fragmentary and unfinished; since it is usually difficult to tell what the characters are speaking about and they tend "to leave the cognitive path their previous sentence prepared" (Schein 2017, 352), misunderstandings and parallel monologues are ubiquitous. This drama is undeniably a modernist approach to the classical heritage, specifically to Catullan poetry and its biographical context as it was offered (and partially created) by positivist classical philology.

CONCLUSION

The example of the role Catullus played in interwar Hungarian literature demonstrates the potential of the Classics as a language of comparison and as an essential feature of world literature. From the viewpoint of influence studies, *Nachleben*, or *Rezeptionsästhetik*, all these findings could reveal something about Catullus, namely how different ages discover, update, or emphasize different potentials of a classical work. However, from the viewpoint of the comparative approach to the Classics as part of world literature, the examples reveal more about Hungarian modernism. It becomes clear that Catullus offers a landscape in which the interwar writers could

scrutinize a basic problem of modernism, i.e., language. Catullus's poetry solicited experiments with a poetic language of explicit eroticism in the case of Babits and the elaboration of a politically engaged poetical language in the case of Illyés, while it ignited Vas to experiment with a new kind of modernist poetics. Füst's drama on Catullus engaged more philosophically with language as an unreliable carrier of meaning. The last formulation refers to a general feature of modernism: although presenting the problem in a drama with an ancient setting with Catullus as its protagonist appears as a rather particular case, looking for inspiration for the renewal of different segments of Hungarian poetic language in the Classics seems typical of Hungarian modernism.

NOTES

1 For the concept of literary system, see Miner 1990.
2 *Winnie ille Pu*, Alexander Lenard's 1958 Latin translation of A.A. Milne's work was the first foreign language book included in the *New York Times* Best Seller list (Milne 1958). Although most Latin translations are made from children and young adult literature, not all of them; see e.g. Goethe 2005; Süskind 2004.
3 Currently the plan is a comparative history of Latin literatures in the Middle Ages and early modernity, which is not exactly the kind of comparison delineated above but definitely challenges the concept of monolithic medieval Latin culture.
4 An important attempt in that direction was Wiebke 2014.
5 All translations by the present author.
6 It is much discussed whether the obscene meaning of the metaphor follows only from the context or it was a generally known usage. In Ausonius's epigram it must mean a manual practice since it is differentiated from fellatio and two ways of penetration.
7 *Pace* (Schein 2017, 348–60), who interpreted the *Catullus* in the context of Nietzsche's *Birth of Tragedy*, indirectly linking the drama to the ancient tragedy.

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National peculiarities in approaching the Classics: The case of Catullus with Hungarian modernism

World literature. Comparative literature. Translation. *Nachleben*. Medieval literature.

The Greco-Roman Classics form a body of texts that belong indisputably to world literature, yet they are often left outside the scope of comparative literature because of their ambiguous relationship to the concept of national literature. This article describes the current situation of academia in which the comparative approach to the Classics is limited and tests the possibility of regarding them as a code or a language of comparison. The attitudes of various national literatures towards the Classics in different historical periods are revealing not only of ancient literary traditions but also about modern ones, and provide a solid basis for comparison. The second part of the article discusses the presence of Catullan poetry in Hungarian modernist literature as a case study. Roman poetry was invoked mostly by some progressive circles of the interwar literary field to promote the development of various linguistic facets of the modernist poetic discourse. This example shows how the Classics enter the world literary space through national literatures' active involvement with them.

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Nation vs. world? Global imprints on Shakespeare and the orientation of world literature

MICHAEL STEPPAT

One of the foremost critics in recent decades, Harold Bloom, has asserted that "Shakespeare is to the world's literature what Hamlet is to the imaginary domain of literary character: a spirit that permeates everywhere, that cannot be confined", also calling him "the center of the embryo of a world canon, not Western or Eastern" (1994, 52, 62–63). Is this "world's literature" that which others call world literature? In major discussions of the latter, Shakespeare is mentioned only occasionally and briefly, as if his work and status do not lend themselves to the agenda of such concepts; his prominence in the "world's literature" does not transfer to world literature. Is this just a play on words? Or is there an underlying epistemological problem owing to which world literature is, for some reason, hardly concerned with Shakespeare?

Another approach to the world/Shakespeare nexus declares him to be an "omnipresence worldwide": he is able to "transcend any barrier or class, language, colour or creed", perhaps a symbol of sociologist Zygmunt Bauman's "liquid modernity" with the "fluid, ideas-based economy of the global web", or "a 'rhizomatic' figure – decentered, uncontainable, his roots erupting from many different locations simultaneously" (Dickson 2016). Uncontainable, unconfinable: a dialectic appears to operate between the imprint of Shakespeare on the world and the reverse. It is traceable, too, in the "MIT Global Shakespeare Project", which likewise uses world terminology when it offers information about "international performances that are varying how we understand Shakespeare's plays *and the world*" (emphasis added).

Globe and world are often treated as near-synonyms, apparent in the way "global Shakespeare" is explained by his presence in "many world cultures" (Dickson 2016). Yet *The Oxford English Dictionary* defines *world* prominently as "[t]he state or realm of human existence on earth" (I.1.a.), with a temporal dimension (5.b.); *globe* is "[a] spherical representation of the earth" (I.2.) (http://www.oed.com; see also Cheah 2014, 307–308). Accordingly, a geographically global or international Shakespeare is not coterminous with his position vis-à-vis world literature. Does that matter? I will

argue that both concepts need a change of direction to enable a better grasp of these epistemologies – and of Shakespeare's peculiar position.

In contrast with the above appraisals, much of Shakespeare's reception history has built on a national emphasis, which we should trace first in order to balance the world/globe perspective within a notional whole.

NATIVE INSPIRATION AND NATION

When Shakespeare's collected dramatic work was initially released to the world, it was announced with an appeal to the nation itself: "Triumph, my Britain! Thou hast one to show / To whom all scenes of Europe homage owe" (Jonson [1623] 1974, 66). If the verbs suggest a condition of national ownership, the apostrophe can be regarded as indicating a form of historical progress. Franco Moretti has called attention to the historical phenomenon that European "dis-union" in separate nation states has been vital for the emergence of baroque tragedy (2013, 12). Not long after Ben Jonson, at any rate, we have John Milton creating the impression that Shakespeare owes nothing to foreign learning when the author of "L'Allegro" hears "sweetest Shakespeare, Fancy's child, / Warble his native wood-notes wild" ([1645] 1971, 138). Highlighting the native environment as inspirational imprint on the bard's "fancy" becomes a perception that runs parallel to the national apostrophe. It is greatly elaborated a century later, when the novelist Charlotte Lennox offers several volumes of research on Shakespeare's sources, in which she expressly supports Milton's characterization in arguing that the dramatist owes very little if anything to classical authors, rather using (apart from his imagination) English translations – so that his native wood-notes appear "untaught, and all his own" (1753, 1: 241). What is more, Shakespeare's reputation appears vital to "the Honour of that Nation" which is his "Parent" (1753, 1: vii). Lennox believes he might actually have done well to benefit from foreign learning, but she finds few if any traces thereof.

In Shakespeare's early reception we find it asserted that his country's dramatic achievements, prominently including his own, are superior to that of "any other *Nation*" (Langbaine 1688, sig. A3v). This strengthens the accolade already heard early in Ben Jonson's verses, as quoted above. Then in the 19th century, a number of statements closely associate Shakespeare with the nation and its identity. For that period, one might attempt to distinguish between an expansionist direction of nationalist thought and its opposite, and between Britain (as in Ben Jonson) and England, yet valuations of Shakespeare are not always easy to assign to any particular orientation of this kind. A sampling of more or less representative utterances will have to suffice for our purposes. A Dublin magazine in 1852 comments on the French historian François Guizot's estimations of Corneille and Shakespeare, who appear to be characteristic national icons suggesting to this reviewer "what is French and what is English" (Anonymous 1852, 197). Shakespeare becomes a player in the theatre of rivalry between great powers. For the playwright Edward Rose, Shakespeare as "the English poet" appears as "a microcosm of the English nation", in terms of national character and history (1876). The eminent literary historian George Saintsbury speaks of Elizabethan literature, prominently embracing Shakespeare, as occupying "the first

place even among the first class" of the world's literature, with "the super-eminent glory of English" ([1887] 1890, 458–459). The world perspective is clearly present, immersed if not drowned in the glory of the country's language. A related variant of nationalist identification is patriotism, which is sometimes evoked expressly as a literary quality imposed on the Bard, as in cultural historian and poet John Addington Symonds's characterization of Elizabethan literature as "a school of popular instruction, a rallying-point of patriotism" ([1884] 1900, 66).

Yet the lofty esteem of Shakespeare and also some contemporary authors in the nation is at least partly due to a selective vision. This is manifest in the expurgated and hugely popular "Family Shakespeare" edition, which since 1807 imprinted a refined and "modern" sensibility on his works in order to make them palatable. What is more, where the dramatist himself comes closest to representing the nation's concerns as such, viz. in his English history dramas, he dissolves them into situations of ugly feuding and contest between aristocratic factions.

It is not so easy, moreover, to transfer Shakespeare's national status to the colonial and imperial spheres. Poonam Trivedi, co-editor of a major source on Shakespeare's reception in India, maintains that on the Indian subcontinent in the 1830s Shakespeare was shifted from the cultural realm "to the imperial and ideological axis" (2005, 15). Michael Neill, in another postcolonial collection, asserts that Shakespeare's writing was "entangled from the beginning with the projects of nation-building, Empire and colonization", so that his canon of works became "an instrument of imperial authority" (1998, 168–169). Yet we should not overlook the express 19th-century fears that the vaunted moralizing agenda of British rule in India, for instance, would be jeopardized by the homosexuality and pederasty represented in Shakespeare's Sonnets (and from thence in his own personality) if acquaintance with his works were encouraged, let alone made compulsory (Stallybrass [1993] 1999, 144; Mukherjee 2016, 86).

During and after empire, associating Shakespeare with the nation appears to have a weak foundation, seeing that (unlike, for instance, Robert Burns) he "actually delivers very few of the things countries generally want from their national poets"; as the Shakespeare Institute's director avers, enjoying the bard's works is by no means an "innately patriotic activity", since he "long ago outgrew these islands" (Dobson, n.d.).

THE "WORLD" AND COMMON HUMANITY

This brings us back to the larger world, and to where we started: the domain of the world's literature. Surely that is more fitting for any understanding of Shakespeare? His editor Samuel Johnson in 1765 prefigures this perspective:

> His characters are not modified by the customs of particular places, unpractised by the rest of the world; by the peculiarities of studies or professions, which can operate but upon small numbers; or by the accidents of transient fashions or temporary opinions: they are the genuine progeny of common humanity, such as the world will always supply, and observation will always find. (1765, viii–ix)

Appealing to "the world" far beyond "particular places", and perennial humanity rather than transience, is not a 20th-century notion superseding that of national

belonging, since it is articulated soon after Charlotte Lennox's highlighting of native English wood-notes. But is world literature, as the term is later used, a suitable category enabling any form of analysis? Only infrequently has Shakespeare been evoked (briefly enough) in studies of this, as when David Damrosch quotes Bloom (2003, 141) or mentions "the changing fortunes of Dante, Goethe, and Shakespeare" (133) – general aesthetic axiology is about as far as this goes.

Studies of world literature address interactions of literary cultures that, significant enough for the book/media market, appear somewhat removed from any Shakespearean analysis. To understand why, we should at least cast a glance at influential discussions, without being exhaustive. Erich Auerbach speaks of "historicist humanism", which is concerned with an "inner history of mankind – which thereby created a conception of man unified in his multiplicity" and "a conception of the diverse background of a common fate" ([1952] 1969, 4, 7). This emphasis on multiplicity and diversity is European, yet it emerges from the scholar's own vantage point just outside Europe, detached from a national heritage (9, 17; see also Cheah 2014, 305; Tong 2017, 534). More recently, and helpfully for us, Itamar Even-Zohar has emphasized that "literatures are never in non-interference"; in such impact effects there is "no symmetry" (1990, 59, 62). Franco Moretti has called attention to the world literary system of "inter-related literatures", focusing on the inequality of a situation in which a peripheral literary culture is intersected by a core culture (2000, 56). In the receptive domain, for that matter, a reader does not have to concentrate on a whole text: such features as "devices, themes, tropes – or genres and systems" can enter the purview of world literature inquiry (57).

Damrosch, like others, employs spatial terms in the study of "all literary works that circulate beyond their culture of origin", which may happen in translation that gives writing a new quality (2003, 4; on translation see also Casanova 2004, 146). Such works are "actively present within a literary system beyond that of its original culture" (Damrosch 2003, 4) – instances are Virgil as well as T'ang Dynasty poetry. Ultimately world literature becomes "a mode of reading", engaging with "worlds beyond our own place and time" (281), in works available in writing and hence mostly print. We might gather that Scottish 17th-century readers of Shakespeare, as well as English players touring Europe at the time, would then begin elevating his work to world-literature level. While world literature "has been theorized mostly in the context of Western literary studies", concepts change "in response to local needs and contexts" (Zhang 2014, 521–522), and we should be aware of a subtle shift: major recent contributions have endeavored to modernize the world literature concept by understanding "world" in a spatial and geographical sense, which does not fully match Goethe's original intention.

Pheng Cheah turns against this kind of spatial reduction, at least when it becomes a dominant category. Though it may seem out of tune with recent conceptualization, the argument strengthens world literature's "normative end" of "revealing universal humanity across particular differences", thus enabling or supporting "a higher intellectual community" – even a "higher spiritual world" (2014, 318; see also 2016). A world in this sense results from worlding, world-making (2014, 323), an ongoing

process that is temporal rather than spatial, inviting us to re-read Samuel Johnson's judgment on Shakespeare with its lightly temporalized elements. Cheah can build fruitfully on Hannah Arendt's realization that "life […] related to the world" is filled with "events which ultimately can be told as a story", one "with enough coherence to be told" ([1958] 1998, 97).

That puts us in a position to ask what Rabindranath Tagore, the Nobel Prize winner, may have meant when he called Shakespeare a world-poet or *viśva-kavi* (in 1915, see Gollancz 1916, 320–321; Ganguly 2021). For Tagore, according to literary scholar Supriya Chaudhuri, readers or listeners would aim "to find the world in the self", by an awareness of "poetry as a movement of affect that binds human beings together"; Shakespeare is then "a universal creator, a maker (Greek *poeta*) of the world" (2021, 198, 200). This understanding has a clear affinity to Cheah's, but what does it mean in practice? We learn that a major part of Shakespeare's position in the *movement of affect* is the capacity of his scripts to "present themselves for rewriting", in India and by the same token elsewhere with "an energetic programme of adaptation" – but it is one that makes them "fertile literary compost" for re-use, and thus, we can gather, somewhat decomposes the notion of world literature (209), even re-localizing it.

If we believe this somewhat sobering analysis, Shakespeare's universal potential for forming "fertile compost" makes the loftiness of the world-literature category crumble. Should Ludwig Wittgenstein's *Tractatus Logico-Philosophicus* sound a warning for us here? "In the world everything is as it is and happens as it does happen. In it there is no value – and if there were, it would be of no value" (6.41; Wittgenstein 1922, 87). Of course Wittgenstein is not talking about literature, but the collocated world category may not lend itself as quickly to axiological attributions as we might suppose. They may even be beside the point.

RECONSIDERING INFLUENCES AND IMPRINTS

We can gain a fresh perspective by revisiting the early authors, cited above, who write about Shakespeare with an eye to the way his works came about, the influences and imprints acting (or not acting) on him: Milton, Langbaine, and Lennox. Milton and Lennox identify native and hence national influences and sources (if any), and the nation's "Honour", we recall, is at stake in the way the bard warbles his native wood-notes (Lennox). This emphasis gets disputed as students of Shakespeare's works, since Langbaine identifies strong influences from European (and later, even West Asian) literatures from classical as well as more recent times.

Nonetheless, down to our own age this time-honored line of questioning has operated as a submerged anchor for giving priority, whether consciously or less so, to the national domain. It is already Langbaine who offers an initial account of the "*Basis*" on which Shakespeare's dramas are built, in order that the reader "may be able to form a Judgment of the Poets ability in working up a *Dramma*, by comparing his *Play* with the *Original* Story" (1688, sig. A4). This procedure becomes a matter of "national pride" (Kewes 1997, 10). As with other English dramatists, it is Shakespeare's own "ability" in transforming extraneous materials, often foreign ones,

and imprinting on them his own superior talent that is the object of attention: like Virgil he "add[s] to the beauty" of whatever he copies or takes over from elsewhere (Langbaine 1688, sig. a2r).

This description's signifying import has remained almost unchanged since Langbaine's time. In his multi-volume collection of *Narrative and Dramatic Sources of Shakespeare*, Geoffrey Bullough asserts that, without knowing the material that was available to Shakespeare for his own compositions, "neither his debts nor the transcendent scope of his creative energy can be assessed" (1957, 1: xii). Scholars are accordingly obliged to study how he makes use of earlier materials in order to bring forth works which are not only "for an age" but also "for all time"; the reason one studies the earlier materials is to see the bard's own "creative process in action […] his constructive powers in operation" (Bullough 1975, 8: 344, 8: 346). The Shakespearean scholar Kenneth Muir expresses the same idea (1964, 35). With the attribution of "transcendent scope" together with "constructive powers", the dramatist appears in ideological terms as "intentional agent", and is then placed in the realm of the small number of "haves" with their "wealth and acclaim" as against authors of minor works that are merely "social products" (Clayton and Rothstein 1991, 16). With this orientation, the scholarly obligation identified by Bullough feeds into his own research practice. We find it in his declaration that (for instance) Shakespeare's "main and perhaps sole source" in composing *Romeo and Juliet* is an English poem, Arthur Brooke's *Tragicall Historye*, a translation from Boaistuau's French (Bullough 1957, 1: 274). Any other renderings of the story, of which there are a larger number on the European continent preceding Shakespeare's, appear insignificant (let alone non-European ones). There are grounds for such an assumption, of course, but they have been disputed. While it does not by any means represent the whole of Bullough's work on the Bard's sources, it could easily be read as illustrating the recent finding that Shakespearean source study is "a product of 19th-century nationalist criticism", a perspective from which it is "implicated" in a particular "model of cultural history", one which is "teleological, axiological, nationalist" and which also assumes that "the riches of world culture were fulfilled when Shakespeare exploited them" (Newcomb 2018, 27).

Is this relation to "world culture" the dark underside of Bloom's assertion that Shakespeare "permeates everywhere" regarding the world's literature? Cultural markets are then, by extension, liable to becoming "progressively Westernized", with a universally consumable Shakespeare "imposing Western values over other cultural traditions" (Massai 2005, 4), a major case of cultural diffusionism.

At this juncture we might begin to realize that, thus far, ideas of world literature and the world canon have a characteristic shortcoming in relation to Shakespeare (and perhaps other authors). When they do not speak only in terms of critical reviewing and philological work, they mention "the changing fortunes of Dante, Goethe, and Shakespeare" (Damrosch 2003, 4) or the way Shakespeare "was read throughout Europe in Le Tourneur's translations" (Casanova 2004, 146). The European purview apart, the point here is that they tend to devote attention to a corpus or corpora of existing and completed literary pieces that, having acquired their

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final and printed state, then circulate beyond their original cultural environment – as finished compositions that become forces in a "creation of the world". But is there no "world" involved in the way they come into being, their evolving composition process?

In Shakespeare's case, the imprint of a world beyond the native wood-notes has of course entered into the perception of his achievement. In the 17th century, Gerard Langbaine compiled an overview of influences that includes continental works, and in 1746, John Upton highlighted Shakespeare's age as "learned", stressing that for improved cultivation other English writers too should "go abroad; and from the Attic and Roman flowers collect their honey" (13, 40). Much later Kenneth Muir, among others, in surveying Shakespeare's sources highlighted his classical learning and seeks to do justice to his use of classical authors (1977, 1). Hence, along with historical works and *novelle*, the continental "world" has been found to contribute to the imprints on the scripts' initial constitution. This is significant, for it is on such foundations that Bloom, for one, attributes a universal spirit to Shakespeare as central to the world canon – an axiological process for which the de-facto European world that writes its traces into its major poetic (and English) product is the world. This is not to claim that Bloom single-handedly invented such a manner of appraisal. Goethe had already declared that Shakespeare joined the world spirit in permeating the world, just as England is everywhere ("Shakspeare gesellt sich zum Weltgeist: er durchdringt die Welt wie jener […] Ueberall ist England […]"; [1813] 1881, 31: 297); Schlegel affirmed that Shakespeare belongs to the Germans as much as to the English, being "wholly ours" ("man darf kühnlich behaupten, daß er nächst den Engländern keinem Volke so eigenthümlich angehört, wie den Deutschen […] wir brauchen keinen Schritt aus unserem Charakter herauszugehn, um ihn ganz unser nennen zu dürfen"; [1846–1847] 1971, 7: 38). In the later heritage of such judgments, cultural nationalism merges with a continental domain, without always becoming entirely invisible; an English "Eurostar" can be celebrated (Hoenselaars and Calvo 2010), while notable translators have understood Shakespeare as "a universal classic of world literature" in a Europeanizing sense (Durić 2014, 65).

A WIDER WORLD

Fresh research proposes and demonstrates that Shakespeare is apt to disrupt such a notion of the world's literature (not only in the shape of a compost heap). Here the case of *Romeo and Juliet*, cited above with Bullough's analysis, deserves revisiting. In the early 19th century, a strong Arabic influence on troubadour and courtly style was controversially proposed (Sismondi 1823, 1: 42, 102–103). More recently it has been plausibly argued that the Islamic Sufi "conception of the unity of existence (*wahdat al-wujud*)" together with further principles of this tradition's "spiritual philosophy" actually "provide the most suitable framework for understanding" Shakespeare's well-known tragedy, which "belongs to the tradition of the tragic, Oriental love romance" from Nizami to Khany (Al-Dabbagh 2000, 73). In this genuinely transcultural genre inquiry, it is a West Asian framework that enables us to see Shakespeare's tragedy as "the most renowned example in world literature" of "tragic romance as

a genre" – a "universalist perspective" that potentially recasts the world-literature idea from within (80).

In recent work making use of transgeneric narratology, the 8th-century Arabic story of Layla and Majnun (inspired by the poetry of Qays ibn Al-Mulawwah) and the 12th-century Persian adaptation by Nizami Ganjavi have been "considered major or even primary sources" of Shakespeare's tragedy, on account of a range of thematic, actional, and verbal parallels (Elhanafy 2020, 92, 131, 138). Innovative explorations of this kind deserve some serious attention, keeping in mind that probability rather than certainty remains a chief criterion in assessing sources and influences. It does not seem unlikely that the lofty notion, cited above, of world-in-the-self merges to a significant degree with geographical-global transfer from beyond Europe to form an imprint on the coming about of Shakespeare's drama. The wider world, as it were, is active in contributing to the literary work's constitutive process, a mobile and vectorial dynamic close to Ottmar Ette's manner of analysis (2021).

The 19th-century critic William Watkiss Lloyd compared Shakespeare with Arabic literature's greatest contribution to world literature, *Alf Laylah Wa-Laylah* (*The Thousand and One Nights*) by finding similarities between the tale "The Three Apples" and *Othello* (Lloyd [1856] 1875, 454, 456). The Iraqi scholar Fawziya Mousa Ghanim strengthens this argument in his recent study (2015). Beyond the Arabic narrative collection, much of which was known across early modern Europe, we now have reasons to assume that the history of the 6th-century Arab-Ethiopian poet-warrior Antarah ibn Shaddad al-Absi has such unmistakable resemblances to Shakespeare's depiction of Othello (Hamamra 2019; Hennessey 2020) that one can surmise an influence. Channels of transmission of such cultural knowledge toward Western/Northern Europe can be traced, though not without effort. In this immensely fruitful historical constellation, Western Europe (and England) has no metropolitan or hegemonic position.

Turning to Africa, Shakespeare's *A Midsummer Night's Dream* presents its spirit rulers as engaged in a status quarrel, fundamental to the thematically grounded action, that turns out to be remarkably similar to what is poetically depicted in an ancient West African myth about the relationship between the lord of the earth Ajàláyé and the king of heaven Ajŕlọrun. Passages in classical European literature that have been proposed as source materials are not quite so close as this to the drama script (Steppat 2020, also 2023). We now know that by the time of Shakespeare's active period there was a considerable community of people with African origin and descent in London and in other cities in England, playing a role in the cultural activities of the English metropolis (Habib 2008).

Continuing inquiries like these now give us better insight into the extent to which imprints from the wider world outside Europe contribute to shaping significant portions of Shakespeare's oeuvre, intervening, as we may surmise, in the constitution of drama scripts. The process is not irrelevant to an understanding of world literature, the major concepts of which have been taking chiefly the finished product as their point of departure in studying circulation. There are exceptions (as in Dam-

rosch 2003, 44, 270; Casanova 2004, 295), of which more could be made. "Worlding a peripheral literature" (Juvan 2019) can happen from a new perspective: the regions now called SWANA (South West Asia/North Africa) are anything but a periphery in the fruitful historical moment we have been considering.

CONCLUSION

From these concepts, we can pick up the emphasis on inequality from Moretti, as in the case of a core culture's intersecting a peripheral culture; where necessary we can reverse its direction. We can also take up Damrosch's highlighting of a circulation of textualities beyond their culture of origin. When we then attempt to read their mobility, with textual intersections or encounters across cultural boundaries, we will not forget that their meeting ground is a site of power asymmetry – nowadays paradoxically the global and canonical esteem (and commodification) of Shakespeare greatly outweighs that of *Layla and Majnun* or West African mythology. But should it?

Once we consider the dynamics of encounter, literary genres as well as the channels and methods of transmission will cross paths, enhancing their transformative impact. Consequently, when an oral or written text enters a new cultural environment, it leaves a trace within emergent textualities which gain hegemonic dominance due to historical power shifts. We can rediscover and reveal the transmitted text's interference, its active presence. Such encounters bring about new opportunities to grasp a "universal" humanity (Cheah 2014) in productive reception. Investigating textual correspondences enables an awareness of disparate and rival cultural imprints that set analogies as well as contrasts against each other, operating in the same textual and structural constitution and acting not independently but mutually. For such developments, Susan Arndt has proposed the term "trans*textuality" (2018, 400) which conceivably opens a pathway for a new direction in considering world literature vis-à-vis Shakespeare. This line of questioning can also potentially invite consideration of other writings, authors, and their conditions of creative inspiration, for the early modern age as much as for modern and contemporary literature.

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Nation vs. world? Global imprints on Shakespeare and the orientation of world literature

World literature. Global Shakespeare. National identity. Cultural diffusionism. Transtextuality.

William Shakespeare is said to be uniquely omnipresent in the world's literature, yet world literature concepts only devote marginal attention to him, so a conceptual change of direction is necessary for an understanding of his peculiar position. Whereas reception history has long highlighted the nation as the main critical framework, transcultural inquiries are now (re)discovering submerged imprints from regions such as Southwest Asia and West Africa on the initial formation of Shakespeare's texts. These enable a reorientation in theorizing world literature, to grasp the nature of his achievements and to apply this new direction to other authors.

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World literature and national literatures in Portuguese

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In order to assess how relevant the concept of world literature may be when we look upon national literatures in Portuguese, we must first look upon specificities of their historical and cultural context (this article expands upon arguments in Buescu and Valente 2023). The identification of Portuguese nationhood with empire is central to its literature since the Renaissance, chiefly through the central place that Luís Vaz de Camões's epic *Os Lusíadas* (1572; Eng. trans. *The Lusiads*, 1655) has occupied in it. Through maritime expansion and colonization, this has become a central problem for the affirmation of the national literatures of the new nation-states that emerged since the 19th century: the language in which texts were written was literarily linked with the imperial project underlying their development. Eduardo Lourenço (2003), the preeminent 20th-century theorist of Portuguese national identity, repeatedly called attention to this, emphasizing how loss of empire is the predominant leitmotiv from Camões onwards.

More recently, Boaventura de Sousa Santos's seminal essay "Between Prospero and Caliban" (2002) is very helpful in understanding cultural relations in the Portuguese speaking space. The thrust of the argument deals with the peculiarity of Portugal's place in that it is not only a former colonial center, but also a semi-peripheral country in the European and world contexts, itself subjected to indirect (and sometimes direct) forms of domination by imperial powers such as the United Kingdom or France. The independence of Brazil in 1822 and the colonizing power's economic reliance on remittances from immigrants to its former colony are an example of asymmetric power relations between two Portuguese-speaking spaces where postcolonial relations do not directly follow the same patterns that have been observed in other contexts.

It may be productive to include dimensions that are attentive to other, non-elite driven forms of cosmopolitanism, such as Silviano Santiago's ([2008] 2017) concept of the "cosmopolitanism of the poor", referring to the circulation of texts and cultural practices between Black Brazilians and Black Africans in attempts to recover a common heritage destroyed by centuries of slavery. In the Brazilian context, this stands in contrast to the traditional cosmopolitanism of white elites, who in the 19th century,

as Roberto Schwarz ([1990] 2001) has stated, sought to implant in their native country, in the periphery of capitalism, liberal ideas developed in very different political economic and cultural contexts – again France and the UK. Santiago's and Schwarz's reading is useful for understanding the predicaments of the Portuguese-speaking case beyond the specifically Brazilian national context, since it addresses socially differentiated forms of cosmopolitanism, as well as problems similar to those pointed out by Santos in the Portuguese national context and in the Portuguese-speaking cultural sphere.

These are some of the theoretical concerns that lay the groundwork for a specifically Portuguese perspective onto the field of world literature, but a good example of a praxis-based knowledge production that contributes to the understanding of these issues is Helena Buescu's Comparative World Literature (CWL) project. I take here Ignacio M. Sánchez Prado's (2019) reintroduction of the concept of *praxis* in world literature in order to address a need of approaching the field with a greater emphasis on materiality and practice in order to consider plural world systems rather that a singular one. The project at hand is such a case, and a brief summary of it contextualizes the examples taken from national literatures in Portuguese which will be discussed for the remainder of the article.

In CWL, Buescu aimed to put together an anthology of literary texts, both originally written in Portuguese and in translation, entitled *Literatura-Mundo: Perspectivas em Português*. This work acknowledges the specificities of a viewpoint based in Portugal in the first decades of the 21st century, taking into consideration that any other geographic, political, or historical viewpoint would yield a different set of concepts and interpretations. To account for this, the project is divided into six volumes, split into three distinct sections. These sections are structured around common themes rather than national borders, allowing for comparative analysis across different cultural identities. Despite this, Portugal and its literary tradition remains the central reference point for this anthology.

The first section (two volumes) gathers all literature written in Portuguese, in various regional forms such as European, South American, African, and Asian Portuguese, as well as texts written or transcribed in Portuguese-based creoles, ranging from Cape Verdean Creole to Macau's Patuá or Malacca's Kristang. The second section (two volumes) takes into consideration not just language, as in Part 1, but Portugal's geo-historical and political relationship to Europe. Finally, the third section (two volumes) explores another aspect of comparative world literature through both historical and chronological examinations and thematic comparisons.

While this project was based on praxis-driven knowledge production, Buescu introduced an accompanying theory to connect it to the field of world literature: Aby Warburg's "law of the good neighbour" in organizing his famous library, which is part of her longstanding attempt to reclaim a stronger role for the tradition of comparative literature in world literature debates (Buescu 2013, 2020). The process of selecting, editing, and translating the texts that eventually became part of this anthology led to the physical approximation of works that would not otherwise be brought together, possibly enabling felicitous readings due to the structure of the volumes. Some

of the examples taken from Portuguese-speaking literatures covered in the following section are either included in these volumes or could very well have been, were it not for the material limits and inevitable exclusion that come with the act of anthologizing, as pointed out by Emily Apter (2013).

This opens the issue of "Lusophonia", a much-maligned concept as discussed by João Cézar Castro Rocha (2013): it often levels the variations between different national literatures or, which is worse, it elevates one specific national literature above all others. Using a name in the singular to describe a language in which difference (be it historical, political, geographical, and cultural) is of the utmost importance, seems in fact difficult to accept. It is more fruitful to think in terms of various Lusophonias, in the plural.

MULTIDIRECTIONAL INFLUENCES
IN THE PORTUGUESE-SPEAKING LITERARY SPACE

From this perspective, it proves beneficial to examine certain texts that exemplify this plurality. In Brazilian literature, texts such as José de Alencar's *Iracema* (1865) seek to contribute to the creation of a national literature while drawing from the European tradition of exoticism and from North American responses such as James Fenimore Cooper's *The Last of the Mohicans* (1826). In the case of Alencar, this occurs by retelling the encounters of the first European settlers and the native Guarani, in a process that jump-starts Brazilian literature:

> Brazilian literature arises in a multiplicity of relations with Portugal, a colonial power devalued itself relative to other European cultures; with those other cultures themselves, England, France, Germany; and with the United States, a postcolonial culture still under construction. These multidirectional relations coincide with, though they may not cause, a Brazilian tendency to bypass (or co-opt) dualistic oppositions one of whose terms must be eliminated. Yet this eclecticism may also be seen as an early and constitutive example of the characteristically Brazilian creation of a national cultural identity out of a patchwork of "influences" that refuses nothing and transforms everything. (Wassermann 1994, 189–190)

This eclecticism depends on the situation as described by Boaventura de Sousa Santos, where the language where texts are produced stands in a sort of middle ground, a global semi-peripheral space, where as much as it coalesces around new centers formed by national criteria, it must still grapple with other, more central languages and literatures. This lays the groundwork for 20th-century modernist aesthetics such as that of the "Anthropophagic Manifesto", where the myths of ritual cannibalism seeking to absorb the strength of vanquished enemies are transposed to the practice of appropriating aesthetics coming from Europe, such as Oswald de Andrade's *Macunaíma* (1928).

Interestingly, the circulation of texts and ideas is not one-sided, as Alberto Machado da Rosa (1963) and Paulo Franchetti (2007) argued regarding the relations between Machado de Assis and Eça de Queirós, the two preeminent 19th-century novelists in Brazilian and Portuguese literature respectively. Machado is perhaps the best-known case of an author who consciously addressed the place of Brazilian

and Portuguese-speaking literatures in the power dynamics of a global literary field. *The Posthumous Memoirs of Brás Cubas* (1881) has been a staple of world literature courses and theoretical studies about Brazil, mostly due to its Sternian influences. Critics have pointed to the crucial role of that book in changing Eça's style from a turgid, Zolaesque naturalism to his later, more accomplished works, just as Machado's reading of Eça's *O Primo Basílio* (1878; Eng. trans. *Cousin Bazilio,* 1889) had turned him away from his early romantic phase. The pattern emerging here is one where texts in the Lusosphere may influence each other in dynamics that bypass more rigid understandings of the post-colonial situation, as they grapple with how they stand in relation to other literatures produced in cultural centers whose place is solid. Taking a fresh look at these literary structures through the lens of current global literary discussions offers a more nuanced understanding of how national literatures with a shared language, formed through colonization, can progress beyond established disciplinary frameworks that may have enforced strict power dynamics just as they were trying to dismantle them.

This can also be observed in the Angolan novelist José Eduardo Agualusa, whose novel *The Book of Chameleons* ([2004] 2011) is set in contemporary Angola and deals with national myth-making, or to be more precise, how individuals in new nations set about mythologizing their pasts. The protagonist, Félix Ventura, sells fictional life stories to those that approach him, complete with diplomas, photographs, and other documents. Any person can claim to have been whatever suits their present condition. The other two main characters, José Buchmann and Ângela Lúcia, are, like Ventura, as deeply affected by the Angolan civil war as they are by experiences in Lisbon, New York, Cape Town and other global cities, thus contesting monolithical readings of national (and personal) history. This has been deemed a form of "accomplished cosmopolitanism" (Schor 2015, 62) that may replicate the erasure of racial issues that took place under the myth of "benign" Portuguese colonialism. I may add that Agualusa's novel also presents the possibility of understanding and criticizing that erasure in the framework of larger systems of exploitation, including to the present date. The proximity of Angola to South Africa, the contentious relation between the two countries, and the presence of European and American settlers and adventurers, emerges as part of the fictional biography Félix Ventura conjures for José Buchmann:

> The town of São Pedro da Chibia, in the Huíla province to the south of the country, had been founded in 1884 by Madeiran colonists. But there were already half a dozen Boer families [...]. Cornélio Buchmann, who in 1898 had married a Madeiran girl, Marta Medeiros, who gave him two sons. The elder of the two, Pieter, died in childhood; the younger, Mateus, was a famous hunter, who for years acted as guide to groups of South Africans and Englishmen who came to Angola in search of thrills. He was past fifty when he married an American artist, Eva Miller, and they had one son: José Buchmann. (Agualusa 2011, 48)

We find here Madeiran and Boer colonists, South African and English tourists, and an American artist. This is a more complex picture of colonization that goes beyond the limits and borders of a colonizing nation-state and a colonized territory that achieves nationhood.

We can find a parallel to this phenomenon in the literary works of Luís Cardoso, a contemporary East Timorese author. His native country, a former Portuguese colony, was occupied by Indonesia between 1975 and 1999, and Cardoso lived in exile in Portugal during part of that period. His novels, such as *Crónica de uma Travessia* (1997; Eng. trans. *The Crossing*, 2002) and *Olhos de Coruja, Olhos de Gato Bravo* (Owl eyes, cat eyes, 2001) are uniquely positioned to explore cultural identities that have been shaped by both Western and Eastern forms of imperialism. Cardoso achieves this by delving into oral traditions of the precolonial era, recasting the adaptability of such traditions as a form of survival and resistance over the centuries. Once again, experiences of colonization and a form of resistant or critical cosmopolitanism go beyond the framework of a more traditional understanding of the process, as can be seen in references to the Japanese invasion during World War II, or to East Timor's fraught relationship with Australia due to oil reserves in the Timor Sea. These incidents further enhance the cosmopolitanism of his characters, whose interests are commonly independent of European influence or interference. As such, his works represent a form of world literature that is more ambivalent towards European or Western heritage. While acknowledging colonial violence in its traditional sense, Cardoso's works also offer ways of constructing personal and national identities that go beyond simplistic readings of the past. Through his literature, he demonstrates that personal and national identities can incorporate multiple variables, including those beyond Western influence.

COSMOPOLITAN THEMES IN PORTUGUESE WRITING AND FILM

As to Portuguese national literature, there is a singular constancy of these concerns at the heart of the canon. Consider, for instance, Gil Vicente's plays *Frágua d'Amor* (The forge of love, 1524) and *Templo d'Apolo* (The temple of Apollo, 1526), which celebrate the marriages and alliances between the House of Avis and the House of Habsburg. During the reign of Charles V, the notion of empire as a universal power gained strength. In these plays, Gil Vicente constructed the role of Portugal in relation to this political body, as the crown, held by John III, pivots from empire-building in Africa and India to Brazil. *Frágua d'Amor*, in particular, includes a Black character, Fernando, whose belonging to a new, reforged nation is contested due to the color of his skin. These texts are among the first instances in Europe of working issues of race and nationality as the Atlantic slave trade was starting. Vicente displays an early awareness of that semi-peripheral condition of Portugal: as it moves to an alliance with the most powerful European dynasty, it must deal with the emergence of new Portuguese-speaking subjects marked by the experience of empire.

Camões, of course, is at the center of this narrative, and *The Lusiads* (1572) have been extensively covered in this respect, but his correspondence, of which only four letters have arrived to us, are further evidence of the circulation of texts and individuals in the Portuguese-speaking space and how this movements relate to a world perspective. Two letters are especially interesting: one sent from Lisbon to a friend in the Portuguese countryside, and another sent from Goa to another friend in Lis-

bon. Camões discusses the role of literary knowledge, particularly the Italian tradition, in describing the city of Lisbon. In the Goan letter in particular, Camões complains about the pointlessness of his deep knowledge of the Petrarchan tradition of the sonnet in a context where no one speaks Italian, thus rendering his abilities worthless from a social – and especially amorous – point of view.

In the following century, António Vieira, a Jesuit priest and master of Baroque prose, dealt with the same predicament as he sought to shore up European support for a new Portuguese dynasty in the wake of the restoration of Independence in 1640, after 60 years of Habsburg rule. This was also the time when sugar production in Brazil, powered by an enslaved workforce, was becoming central to the colony's economy, and his sermons and letters where he denounces the evils of slavery while at the same time advocating its economic necessity for the standing of Portugal in the European context attest to this (Alden 2003).

The centrality of *The Lusiads* can be observed again in the Romantic period, starting with Almeida Garrett's narrative poem *Camões* (1825), which depicts the Renaissance poet upon his return from Asia to Lisbon. Garrett wrote the poem during a period of exile in England and France, and liberal ideas inform the text, as seminally studied by Ofélia Paiva Monteiro (1971). In the first canto, Camões's formerly enslaved servant António o Jau [the Javanese] is barred from entering the city due to the color of his skin and the assumption of his different religion. It should be noted that Jau has no voice, and his devotion to his master-turned-friend is akin to that of Friday for Robinson Crusoe, a rendition which fails to fully address the issues presented by the episode in question. Camões parlays with a boatman to allow Jau to enter Portugal, turning the scene into the enactment of a negotiation on who should be allowed into Europe by ship. Jau, a person whose identity has been shaped by European and Eastern empires, poses difficulties for the authorities. He is eventually let in due to a deft use of the word "friend" and by appeals to Rousseauean notions of the universality of human nature – Jau is, indeed, an avatar of the "good savage". In this way, Garrett touches on the topic of migration from spaces touched buy European imperialism, one of the key concerns of world literature, just as he attempts to rewrite Portuguese literature and history in the vein of European Romanticism.

Moving over to realism, Eça de Queirós, who spent most of his adult life as a diplomat in the United Kingdom and France, displayed an acute awareness of Portuguese cultural dependence on France and England and economic dependence on Brazil, no longer a colony by his time but a key source of remittances from Portuguese immigrants and capital extracted by businessmen usually in the service of Northern European interests. The novel *O Primo Basílio* (1878) is a perfect example of this: the titular character has become rich through the rubber trade in the Paraguay river basin, but his investors are French and he spends most of his time in Paris and London. He seduces his married cousin, Luísa, during one of his stays in Lisbon, for she is enthralled to his European tastes and South American money. These are the material underpinnings to his cosmopolitan worldview, as championed by Teresa Pinto Coelho (2009).

Fernando Pessoa, the preeminent Modernist poet in Portuguese, displays a marked interest in issues of national identity, discussing in letters and newspaper articles the concepts of provincialism and cosmopolitanism in what concerns cultural attitudes affecting the Portuguese elite. In an interview published in 1923 in the *Revista Portuguesa* magazine, he boldly claims, "The Portuguese people are, essentially, cosmopolitan" (2020, 27), whereas in "O Caso Mental Português" (The Portuguese mental case, 1932), he argues that the Portuguese intelligentsia is fundamentally provincial, beholden to foreign tastes and ideas, thus inverting assumptions between popular culture and elite culture, opining the possibility for a cosmopolitanism from below.

As issues of migration grew in collective awareness globally, other art forms turned as well to the representation of textual and physical circulation. In the Portuguese context, fruitful rereadings of European literatures can also be observed in films, such as in Pedro Costa's recent *Vitalina Varela* (2019), which tells the story of a Cape Verdean woman who comes to Portugal in order to attend the funeral of her estranged husband, who had emigrated to Lisbon years before and whom she has not seen since. The concept of homebuilding or homecoming is central to the film, and, together with the memorable scene where Vitalina Varela emerges from the airplane that brought her, has led critics to see it as indebted to Greek myth: from the very moment we see her disembark, with the camera gracefully tracking her frayed feet glissading down the steps, it is clear that the film is invoking the epic register. Vitalina Varela is what one imagines might have been the situation for Penelope, had Odysseus never returned (Nam 2020, 14). Reading experiences of exile and migration in terms of the Greek epic has been a staple of fruitful rereadings of the past during the late 20th century – Derek Walcott's *Omeros* (1990) is perhaps a more salient case – but in *Vitalina Varela*, issues of language and culture specific to Portuguese once again force us to take into consideration the particular national experiences that occurred in the spaces where the language has been spoken. Chiefly among these is the scene where Vitalina, in an attempt to improve her Portuguese, since she only speaks Cape Verdean creole, joins her priest in the recitation of a poem by the 19th-century Portuguese poet Antero de Quental.

The poem recounts the crucifixion and describes two sides of Christ's face. One side is turned towards the sun and represents the fraternal and redeeming aspects of Christianity, while the other side is shrouded in shadow and is associated with the Church. This is an exemple of Quental's advocacy for "progressive social issues using familiar spiritual imagery" (Montgomery 2018, 34), for Quental was an early adopter of Proudhounian socialism, and his emphasis of the emancipatory potential of Christianity is strongly aligned with that influence. Costa's film, grounded in a collaborative practice where he facilitates the retelling of the life stories of his non-professional actors, is a way of recovering European discourses that can be helpful in describing the relations between Portugal and its postcolonial subjects in the contemporary world shaped by global migrations. In this respect, the articulation of experiences of mobility and loss in the Portuguese-speaking Atlantic draw from the classical heritage and from an early pan-European discourse in defense

of the downtrodden that, rooted in Christianity, will be transformed into strands of utopian socialism such as those demonstrated in the Portuguese case by Antero de Quental.

CONCLUSION

Agualusa and Cardoso in particular exemplify a significant shift in their writings towards localized themes, encompassing both regional and global concerns, which enables us to emphasize the notion of viewpoint in Buescu's conception of world literature within Portuguese-speaking contexts. To this can be added the complexities raised by Lourenço and Santos, which leads to a possible contribution to the wider field of world literature: the cases of national literatures in Portuguese imply a variety of viewpoints that are themselves permanently aware of other critical gazes, those of other discourses emanating from centres of power ouside the language space itself. This predicament can often lead to a disavowal of views emanating from inside the space, whereby the national paradigm is reinforced. Nonetheless, there are instances of self-awareness emerging in the literary examples given above as well as in critical studies, or practice-driven projects such as the Comparative World Literature anthology project. Hopefully, this can also lead to a reworking of world literatures in the plural.

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World literature and national literatures in Portuguese

World literature. Portuguese-speaking space. National literatures. "Lusophonias." Semiperiphery. Anthologies.

The paper explores the concept of world literature in the context of national literatures in Portuguese. It analyzes the historical and cultural factors that influenced the formation of Portuguese nationhood, which has been historically linked with empire and colonization, and how this has affected the development of multiple "Lusophonias" (national literatures in Portuguese-speaking countries). It also rethinks Portugal's semi-peripheral position in the European and world contexts and its relation to other Portuguese-speaking spaces and the wider world.

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Gender as a mediation between world literature and national literature

FATIMA FESTIĆ

Recent discussions of world literatures in and beyond various dichotomies could also be approached from a specific interactive gender angle. Gender denotes a movement, literal or figurative, in performance or as performance, and hence it points to a hybridity of elements that such dynamics involve, and to a hybrid multi-scaling of whatever makes or reflects world and/or national literature. It is because gender performs language and language performs gender, both as its own and each other's medium, that they also mediate, demarcate, and (re)create a resistant literary territory. Literary writing is a singular act: it defines an individual enterprise, which is recognized, read, and disseminated to various degrees. Such a singular act is, however, also relational, because singularity defines itself on the background of relationality.[1] Hence, gender can be read like an embodied private property that cannot be detached from the attributes of its sociality. This connotes various integrative interactions as well as resistances to interactions within wider sociopolitical practices, affects, and the pertaining topology of various conscious and unconscious structures, which are also in the format of what is said or unsaid within one's relationality to its necessarily embedding materiality.

This article probes such layered mediation of gender-language performance, exemplified comparatively in two 20th-century European polyglot women writers, the Russian-Ukrainian (Tatar) poet Anna Akhmatova, and the Austrian (Carinthian) poet-prosaist Ingeborg Bachman. Their preferred writing languages, Russian and German respectively, within two (re)"imperializing" structures, the socialist Bolshevik and nationalist Austrian one, and also within the Cold War structures, poetically re-write these structural grids from within. Furthermore, they do so from Akhmatova's and Bachmann's opposite positions, of forced immobility and high mobility. Akhmatova deliberately stayed in her native land and thematized her determination to render the surrounding, frighteningly violent socio-political structures and processes poetically, especially in her poems from 1917–1924.[2] Bachmann deliberately left her native land and kept writing in the German language as her truest "house that drifts through all languages" (quoted from the translation of her 1961 poem "Exile"). The dynamics of gender in their work are also related to their position of immobility

or mobility: while Akhmatova employs the crashing power of femininity, Bachmann subverts binary gender roles, suspicious of the efficacy of early feminist politics to expose the roots of the millennia-long victimization of women. It is the way gender evolves and mutates in the work of these two writers that navigates national and/or world aspects of their production, and also mediates their individual cogency in performing what can be read as national and/or world literature.

MEDIATION, AFFECT, AND LITERARY FIGURATION

The performance of literary language evolving through a gendered mediation can help in thinking world literature in relation to national literature. Mediation takes place via an impartial third party that assists disputing parties in resolving conflict through the use of mediation. This process is both party-centered, because it focuses upon the needs, rights, and interests of the parties, and evaluative, because it analyzes issues and relevant norms. Mediation is narrative, involving dialogue, empathy, or a form of affection, triggering an affect in constructing stories as a primary human activity that leads to a better understanding. Semiotically, it also corresponds to Charles S. Peirce's concept of interpretant as thirdness (mediator, means, mold, pertaining to thought, language, representation) that mediates between firstness (being, sensation) and secondness (relation, existence, experience). As gendered, such narrative mediation is largely impartial, without favoring any side, it is like a concept from formal logic that, when introduced in discourse, diversifies itself and variegates in reference.

Specifically, related to the topic of world literature and national literature, gender as a form of mediation opens further horizons of multiplicity in performing, interpreting, and intertwining what can be read as world and/or national literature. It does so primarily with its capacity for creating textually the points of resistances, fluctuations, and/or interactions among various involved referents and possible interpretants. Gender molds an affect into a literary figuration, and it facilitates the tuning of such considerably autonomous literary figuration to specific and/or select layers and scales of identification, longing, and belonging. That way gender also mediates, communicates, and dialogizes the sides and aspects of what is (created or read as) national and/or world one within a literary platform, as this article will illustrate through the literary production of Akhmatova and Bachmann.

The early, ravishingly feminine poetic articulation of Anna Akhmatova delved into the meaning of poetry as a performing medium for inspiration, motivation, and emotional and intellectual relationships. From the start of World War I, her poetry took on a sharp, reactive curve, bridging the stream of her always controlled affect with the firmness of her response.[3] In her graphic poem "July 1914", we read:

… Стало солнце немилостью Божьей,	… the god of wrath glares in the sky,
Дождик с Пасхи полей не кропил.	the fields have been parched since Easter
Приходил одноногий прохожий	a one-legged pilgrim stood in the yard
И один на дворе говорил:	with his mouth full of prophecies

«Сроки страшные близятся. Скоро	– Beware of terrible times…
Станет тесно от свежих могил.	The earth opening for a crowd of corpses,
Ждите глада, и труса, и мора,	expect famine, plague, earthquakes
И затменья небесных светил.	and heavens darkened by eclipses…
Только нашей земли не разделит	But our land will not be divided
На потеху себе супостат:	by the enemy at its pleasure,
Богородица белый расстелет	the mother of God will spread a white shrewd
Над скорбями великими плат».	over these great sorrows.
(1997, 58)	(1997, 59)

However, in her thematic turn to that time of the cruelest existential, societal, and political hardship in Europe and the world, Akhmatova only redeployed and intensified her strikingly feminine, *entering-the-mirror rhetoric* (my expression), addressing the surrounding violence directly to its face. She extended and sharpened such expressive modality through the Russian Revolution, and then through the most frightening interwar years. Her persistent self-projecting and self-duplicating image, this face-to-face gaze,[4] first as her motif then as her self-divisive interlocutor, in fact was her own repetitive mirroring of and bowing to the figure of the female Muse. This mediator was initially her "wedded" Companion and then her "sister" (in her 1911 poem "Muse": "Муза-сестра заглянула в лицо, / Взгляд ее ясен и ярок" ["The Muse-sister looked at my face, / her gaze bright and clear"]). Later it was a Savior, Conveyer, and the one that remains – Poetry itself.

The candlelit room of spirit that Akhmatova describes in her earliest poems remains for more than five decades the very essence and self-citational medium of her life, along with key formal elements of her aesthetics, such as *face* and *gaze* (illustrated above), and with her key poetic devices, *transference* and *mediation*. Transference, Freud's psychoanalytic Übertragung (1905), is Akhmatova's visual and linguistic self-displacement onto the so-called personal (although in fact impersonal) pronoun "It", which mutates in gender as it moves through her poetry. Navigating national and world aspects of her writing and mediating her resistance, affect, and belonging, the "It" brings Akhmatova into an intimate conversation with other, equally threatened Russian and world literary characters and writers throughout history (such as Hamlet, Pushkin, Blok, Pasternak, Dante, Petrarch, Lot's wife, Cleopatra, Sophocles), partly switching her own voice, place, and figuration with theirs. Within Akhmatova's imperiled existence, such retroactive transference strengthened her liberating emotion for the merciless (yet still rhymed) straightforwardness of her poetic language.

The Bolshevik post-empire that seized control from the Russian empire, with the народ (narod, or nation) as a multivalent designator of suffering in the hands of the ruling structures condensed out of the same "stuff" of which the *narod* was made, crucially introduced ambiguity in both the socialist and nationalist referent of the term. While various poets' historical and historiographical identifications of the same period moved in both directions, socialist or nationalist,[5] their line of differentiation, in the case of the truest poetic witnessing, embodied and mediated at the border of life and death, was not simple or even possible.

Impoverished, stigmatized, and closely surveilled, Akhmatova's life was constantly "hanging on a thread" ("Жизнь, кажется, висит на волоске", as she says in her second "Muse" poem, in 1924; 1997, 78). However, her colleagues also called her "Queen of the Neva," "the Soul of the Silver Age" and most flatteringly, "Anna of all the Russias". Within this title, Russia was a geographical-political term, implying the layered segments of the varieties of spirit and origin within the term *narod*; hence, to the understanding of many, Akhmatova was just as socially engaged as her socialist colleagues, but in her own figurative, artistic and human ways. The contemporary perspective of gender studies rules out biology as a key constituent of a nation and replaces it with a non-binary cultural performativity. However, this performativity is based on an essentially non-binary Freudian drive.[6] One recent definition of this drive describes it as inhabiting the figural space, a non-homogenous, heterotopic space of passage, of transit and transformations between "the mental and the somatic", where *between* does not stand for the binary logic of exclusion but it figures the movement of a passing (De Lauretis 2008, 15). Likewise, it is possible to observe mutations within the binary-polarized socialist and nationalist functions, mediated by Akhmatova's performing mutations of gender.

Akhmatova's poetic function can be compared to Ingeborg Bachman's post-imperial and post-Nazi literary figuration of the 1950s and 1960s. Educated in the humanities, social sciences, arts, and law, physically travelling freely through her new, deeply divided and heavily burdened society, as well as through multicontinental geographies, Bachmann was intellectually-critically delving into the sexist constellations of human history, producing valuable prose out of her initially poetic expression. As such, Bachmann was a true counterpoint and poetic fellow to Akhmatova. Reading them comparatively, however, there was no discernable trait of masochism in Akhmatova's threatened and at times fully banned literary production. The feminine dignity of Akhmatova's mirrored *imperial* significance organized her whole being, as its resilient figuration which worked through and dissolved the affect.[7] Similarly, Bachmann cherished her own self-divisive, critical lament for the Austro-Hungarian Empire, from whose history she said she was learning: "And because of the lack of activity into which one is forced there enormously sharpens one's view of the big situation and of today's empires" (1983, 106). However, even if Bachmann can be read today as prophetically displaying avant la lettre in the 1960s many of later poststructuralist and postfeminist theoretical features, the whole palette of her supposedly liberating woman's voice was always perversely and/or masochistically blocked by the impasses of sexual and other kinds of violence/violation. Her discursive, symbolic, aesthetic, ethical, or any other order she attempted to introduce with her writing could not safely confront and eliminate the destructiveness of wider societal affects.

With deliberate repetitiveness, Bachmann took on the role of narratively mediating the political currents of her time onto her apparently new Austrian self.[8] Her speaking from a presumed male viewpoint arguably stands for her flagrantly linguistic way of exposing and combating the remaining traces of masculine Nazi verbal constructs in German that survived in mutated forms in postwar society. As

a consequence, however, she could hardly escape their masochistic repetitiveness in her own life and paradoxically, she had a shorter life than Akhmatova's despite the latter's terrible physical conditions. In 1973, Bachmann died in tragic circumstances in Rome, similar to the deaths of the women characters she described in her narratives. Out of the apparent elitism of Bachman's willfully chosen intellectual opposition to the ruling currents of the Austrian nationalist political circles, she was affectively performing escapes of her individual self from her national self, as if she was a proxy for the world-as-microcosm. Hence, Bachmann also reminds one of Akhmatova's paradigmatic poetic self-divisiveness as the medium of her confronting and combating the scales and structures of the surrounding society forcefully imposed on her.

However, unlike Akhmatova, who constantly faces and converses with a Muse as her key aid and counterpart, Bachmann's narratives play out the difficulty or impossibility of any non-masculine symbolic order, as they lack any form of women's interconnectedness, even conversation – this is a riddle Bachmann offers to her readers' interpretation. Bachmann's bravely negative writing back to her (post-Nazi) "nation" had the aim of guiding her readers to participatively transform by understanding the pattern of self-hurting women's gender-articulations, demonstrated in her narratives. Her gender mediation always bore the tinge of the Austrian imperial past: the multiethnic, composite, thriving, but not at all idealized sociopolitical structure that preceded the 20th-century world wars, a large part of which was at that time walled up behind the Iron Curtain.

MUTATIONS OF GENDER, MUTATIONS OF NATION

In her 1909 poem "Reading Hamlet", Akhmatova's distinctively female writing stages her claim to see herself as a woman poet firmly coming from the world literary tradition:

У кладбища направо пылил пустырь,	A desolate spot to the right of the cemetery,
А за ним голубела река.	behind it a river blue.
Ты сказал мне: «Ну, что ж, иди в монастырь	You said: "All right then, get thee to a nunnery
Или замуж за дурака...»	or go get married to a fool…"
Принцы только такое всегда говорят,	That's all what princes always say,
Но я эту запомнила речь.	*But I memorized these words my way.*
(1997, 38)	

Likewise, in her 1917 poem "When in the Throes of Suicide", depicting Russia's developments and its confused, forfeited Church, she takes it upon herself to be a medium for displaying the ways of those who fled the Revolution and those who stayed in Russia. Her literary mourning for the nation is her self-dignifying act as she retains her own vertical of spirit so "not to be tempted, not to be defiled", when her own inner voice, her "It", calls her to depart the land as most of those closest to her had already done. This is the direct opposite of Bachmann's refusal to help in the construction of her Austrian nation (as she says in her poem "Exile": "I am a dead man who wanders registered nowhere"; 1999a, 229), and of her ironic display of the most

perverse ways of mourning for the victims past or present (that could no longer protect her from herself).

These two women writers performed different forms of mediation against the political plagues of their time, Bolshevik and nationalist ones. Akhmatova was always upstream of her living object cathexis, while Bachmann was enticed by the residuals of the war crimes committed in her Viennese surroundings to play with the death drive. The verse about the breakdown of the "healing power of fingers" comes repetitively in Akhmatova's immediate post-World War I poems, as in her 1919 "Why is this century worse than previous ones?":

Чем хуже этот век предшествующих? Разве	Why is this century worse than previous ones?
Тем, что в чаду печали и тревог,	Amidst the grief and fear,
Он к самой черной прикоснулся язве,	fingers touching the foulest ulcer
но исцелить ее не мог.	but not healing the wound.
(1997, 70)	

She also pointed out in the 1921 poem "Everything is plundered, betrayed, sold…" ("Всё расхищено, предано, продано") that the "miracles of the nature, ripe cherries, stars, galaxies" still reach to human hearts, so that "we do not despair" (1997, 73). That same year, her ex-husband Nikolay Gumilyov was executed by the secret police, and Akhmatova's tone became stern, yet rebellious, calling for the God to "put the cold cross" to her heart.

From 1922 to 1924, when many of her friends escaped from the country, Akhmatova's poems mediate and perform her resilience. Her paradigmatic anti-exile poem says:

Не с теми я, кто бросил землю	I am not one of those who left the land
На растерзание врагам.	to the mercy of its enemies,
Их грубой лести я не внемлю,	I will not heed their rude flattery,
Им песен я своих не дам.	I won't give them my verses.
Но вечно жалок мне изгнанник,	But I feel sorry for an exile
Как заключенный, как больной.	as I do for a prisoner, or a sick one,
Темна твоя дорога, странник,	as dark is your road wanderer,
Полынью пахнет хлеб чужой.	the worm eats your foreign bread.[9]
(1997, 74)	

In 1961, long after she completed the drafts of the verses of her interwar elegy *Requiem* (written [and re-written] mostly between 1935–1940), about the Great Purge (1936–1938), she added an opening stanza, which described the previous decades of her work:

Нет, и не под чуждым небосводом,	No, no foreign sky protected me,
и не под защитой чуждых крыл, –	and no stranger's wing shielded my face.
Я была тогда с моим народом,	I stand as witness to my people's lot,
Там, где мой народ, к несчастью, был.	survivor of that time, that place.
(1997, 98)	(1997, 99)

In Russian, in these or in her subsequent poems, Akhmatova does not use the word "survivor", expressing herself in simplest, highly sublimated words, such as "I stayed with my people then, where my people in its misfortune was" (literal translation), clearly attributing herself and her work to national literature. In terms of gender roles, related to Akhmatova's claim that she deemed herself a poet (and not "poetess"), she explains that she started probing woman's capacity to write as good as the man to whom she was personally related. Yet, when she established the style for women's writing, she wondered if she could change it back, as if she continually searched for a purpose within the fluidity of gender roles. As she says in "Epigram" (1958):

Могла ли Биче словно Дант творить,	Could Beatrice have written like Dante
Или Лаура жар любви восславить?	Or Laura have glorified love's pain?
Я научила женщин говорить…	I taught women how to speak,
Но, Боже, как их замолчать заставить!	But God, how to silence them again?!
(1997, 136)	(1997, 137)

The American selection of Akhmatova's poetry (including *Requiem* and its opening stanza) published by Max Hayworth and Stanley Kunitz in 1967, explicitly calls her a survivor and witness. By embedding Akhmatova's language intertextually within Western theoretical discourses, specifically those of witnessing and testimony (considerably rooted in the Holocaust experience), this English translation inscribed Akhmatova into the major streams of world literature.

In 1961, Bachmann wrote her paradigmatic poem "Exile", later incorporated into her prose masterpiece *Malina* (1971; Eng. trans. 1999a) as part of her unfinished tetralogy *Todesarten* (Ways of dying), comprised of *Malina*, two novel drafts, *Der Fall Franza / Requiem für Fanny Goldmann* (1978; Eng. trans. *The Book of Franza. Requiem for Fanny Goldman*, 1999b), and also the fragments of *Eka Rotwitz* (1978). Writing to document the effects of the postwar negative societal energies by previous collaborators with the Nazi regime, and to expose the victimization of women who then victimized themselves throughout world history, Bachmann is "virtually alone among postwar German writers who dared to raise questions about 'racialization' of the white psyche", as Sara Lennox puts in her study *Cemetery of the Murdered Daughters* (2006, 295). Investing her whole being into the literary witnessing to the "society as the biggest murder-scene of all" (Bachmann 1999a, 182), always related to Vienna, Bachmann specified language and history as her two major Muses (229). Travelling for most of her adult life, living physically and intellectually as a nomad, she kept the German language as her only true home, although an unbearably heavy and uncanny one.

Noticeably, in "Exile", Bachmann speaks of herself as a man.

Ein Toter bin ich der wandelt	I am a dead man
gemeldet nirgends mehr	who wanders registered nowhere
unbekannt im Reich des Präfekten	Unknown in the realm of prefect,
überzählig in den goldenen Städten	Superfluous in the golden cities
und im grünenden Land	and the greening land

abgetan lange schon	written off long ago
und mit nichts bedacht	bequeathed nothing
Nur mit Wind mit Zeit und mit Klang	save wind and time and sound
der ich unter Menschen nicht leben kann	I who cannot live among people
Ich mit der deutschen Sprache	I with the German language
dieser Wolke um mich	this cloud around me
die ich halte als Haus	that I keep as a house
treibe durch alle Sprachen	I drift through all languages
O wie sie sich verfinstert	Oh how this cloud darkens
die dunklen die Regentöne	the somber ones the rain notes
nur die wenigen fallen	Only a few fall
In hellere Zonen trägt dann sie den	Into brighter places It carries the dead
Toten hinauf. (1999a, 229)	man high. (1999a, 228)

Similarly in *Malina*, the nameless female "I" figure is taken over by the male voice, as she explained in an interview: "That I knew: it will be male. That I can only narrate from the male position or point of view… It was for me like the discovery of my own person, not to deny this female 'I', and yet to put the emphasis on the male 'I'. It cannot be presented any other way… One cannot want the perspective, one has it" (Bachmann 1983, 99–100).

As a writer, she distanced herself from the emerging second wave feminists' criticism of patriarchal or male-dominated institutions and cultural practices, and their condemnation of sexual violence throughout society that asked for women's interconnectedness. However, Bachmann's emphasis on subversive language performativity within the dominant masculine symbolic order is in the Viennese philosophical and psychological tradition of Ludwig Wittgenstein and Otto Weininger.[10] Within the borders of her self-withdrawal from everyday society and also of her excessive mobility, her work subverts gender roles and shows some postfeminist features, such as turning down birthday wishes from the President of the Austrian Academy in *Malina*.[11] Bachmann's interrogation of the binary-thinking and essentialism and her work upon the masculine dictum from within itself were apparently striving towards a new stage in the understanding and studies of gender, as well as towards an authorial profile of world literature.

CONCLUSION: AT HOME AND IN THE WORLD

In spite of the fact that Bachmann won major German and Austrian literary awards in the 1960s mostly for her poetry, her meticulously woven prose was still widely ignored in Austria, while in America, from the late 1970s onward, she was translated and read as an avant-garde figure of contemporary world writing.[12] It was the 2008 German publication of the long-sealed intimate correspondence between Bachmann and the poet Paul Celan (Bachmann and Celan 2008),[13] that brought renewed attention to her quality and genius in her home country. Similarly, Akhmatova was twice in a row shortlisted for the Nobel Prize in literature, in 1965 and 1966 (just before her death in 1967) on the basis of the German and English translation of her work, published abroad before it was allowed in Russia; hence, the translation of her poetry functioned as both a literary mediation and literary creation.

Regarding mediation, mutation, gender, and nation in the work of Akhmatova and Bachmann, "nation" is amalgamated as much as internally diversified within the hybrid multi-scaling of longing and belonging performed by both these women writers, only in different ways. Their physical realities and materialities produced different emphases within their writing: Akhmatova's was mostly on what is conscious, spoken, and said, and Bachmann's on what is unconscious, hidden, and unsaid. Evidently, each of them experienced and articulated the boundaries of the singular speaking subject differently: Akhmatova with sharply clear verse, where the "It" unmistakably finds its "I"; Bachmann with a fluid poetic prose, where the "I" delves back into all the more impersonal "It" from an ironic, critical distance.

Obviously, what is considered world literature overlapped with what is considered national literature in the case of both of these writers, Akhmatova and Bachmann, while both were also literary prophets of some later developments in gender studies. Starting from the "It" in her poetry, Akhmatova regained her "I" in the face of the surrounding death structures, towards her national as well as world significance. Bachmann's dead man from "Exile" travelled back via Rome, where she died, to make her the most appreciated woman writer today in her beloved Vienna. As gender mediation is already a metamorphosis, transgressing the speaking subject and the reading subject, the Bakhtinian dialogism (1981) of such mediation is prone to appropriating the opposite of what one seemingly is. This also pertains to both national aspects and world aspects of the writing self that are meticulously articulated by Akhmatova and Bachmann, as each of them, in her own way, looked beyond the national context to a world one.

NOTES

[1] About singularity in literature see Attridge 2004; Weber 2021; Festić 2022.

[2] This time-frame (1917–1924) covers my selection of Akhmatova's poetry, pertaining to the article topic.

[3] In general, the translation by Max Hayward and Stanley Kunitz ([1967] 1997) is used. Unless otherwise stated, all translations from Russian and German, and emphasis are by the present author.

[4] Reference to Jacques Lacan's understanding of "gaze" as an excess, outside of the control of a subject's consciousness (1981).

[5] Notable literary writers in Russian language of the same time also belonged to opposite blocks, such as, on the pro-socialist side Maxim Gorky, early Vladimir Mayakovsky, Grigori Alexandrov, Nadezhda Krupskaya, Vladimir Kirillov, and on the anti-Bolshevik side Alexander Blok, Andrei Bely (symbolists), Sergei Yesenin, Anatoly Marienhof, Nikolai Punin, Boris Pasternak, Marina Tsvetaeva, Osip Mandelstam.

[6] Teresa de Lauretis wrote an extensive study on this topic (2008).

[7] For some studies on Akhmatova see Feinstein 2005; Harrington 2006; Rilkova 2010; Mandelstam 2018.

[8] The four fundamental concepts of psychoanalysis defined by Jacques Lacan (1981): unconscious, repetition, transference, drive. On a further elaboration of repetition as introducing a difference with each repetitive act, see Deleuze [1968] 1995, an exposition of the critique of identity and Western metaphysics.

[9] Translation is made by the present author, consulting Hayward and Kunitz translation ([1967] 1997).

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[10] Such were the philosopher of language (and language games) Ludwig Wittgenstein and the psychologist Otto Weininger (bisexual nature of human identity).

[11] On post-feminism see, e.g., Wright 2000.

[12] See some studies on Bachmann, such as Leahy 2007; Bürger and Rider 1989.

[13] The published correspondence covers almost twenty years of their intimate friendship (1948–1967). Bachmann remarkably confronted the immediate Austrian/German Nazi past and in the literary, human, and male poetic figure of Celan she found a spring of inspiration for saving memory and truth behind new national states.

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Gender as a mediation between world literature and national literature

Gender dynamics. Language. Im-mobility. National/world literature.

This article approaches the discussion on world and national literature from an interactive gender angle, pointing to a hybrid multi-scaling of their components. It probes Anna Akhmatova's and Ingeborg Bachmann's gender and language performance within two (re)imperializing post-World War I/II structures, the socialist Bolshevik and nationalist Austrian ones, and how these two writers rewrite these structures from within, from the positions of forced immobility and high mobility. It is the way gender evolves and mutates in their work that navigates the national and world aspects of their production as well as their individual cogency in performing what can be read as national and/or world literature.

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Cross-culture, translation and post-aesthetics: Chinese online literature in/as world literature in the Internet era

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As defined by Michel Hockx, Chinese online literature is "Chinese-language writing, either in established literary genres or in innovative literary forms, written especially for publication in an interactive online context and meant to be read on-screen" (2015, 22). Since its birth in the 1990s, it has grown rapidly to become a new form of Chinese literature, with genre fiction as its mainstream. It not only has a large number of loyal fan-readers in China, but has also become increasingly popular among international readers by being translated into many languages and circulated in different countries.[1] Some scholars have even pointed out that, following Hollywood movies, Japanese animation and Korean dramas, it has become the fourth largest cultural phenomenon in the world (Ouyang and He 2019, 180). In order to address the relevance of Chinese online literature to the topic of world literature and national literature, this article will sort out its origin and history, its translation and circulation, and its doings with the concept of canon. It argues that Chinese online literature is a representation of cross-cultural writing in the Internet era, a web-based world literature with translation and circulation as its fundamental premise, and a heterotopian and post-aesthetic model deconstructing the idea of canon, which together creates a literary space of challenging, breaking through and transcending the literary theories and ideological values of traditional world literature, and rewriting the existing order and standards of world literature. The study of Chinese online literature will help us better understand the relationship between world literature and national literature in this changing world.

EARLY CHINESE ONLINE LITERATURE AS CROSS-CULTURAL WRITING

Although Chinese online literature is a new literary category and trend that has boomed in China in recent years (particularly since the 2010s) and has only since spread globally, it is not difficult to find a complex combination of the local and the universal in it when tracing its history. In a globalized era, world literature is not just limited to "the practice of comparing national literatures" (Fang 2018, 26), but is also about the "interrelationships and separations of literatures and of their contexts" (26). The core issue now is "on the relation between the universal and the local"

(Freise 2018, 191), which implies that "the phenomenon of world literature could be seen from a relational instead of from an essentialist perspective" (191). That is to say, "in order to understand what world literature is, we have to understand it generally as a network of relations", and "[a] central but not the only axis of these relations is the tension between the universal and the local" (191). Early Chinese online literature was a cross-cultural literary field where the local and the universal were negotiated consistently, with a cross-regional, cross-contextual and cross-cultural appearance. It was born not in the local Chinese context but across the ocean in the United States, with the help of America's world-leading internet technology. During this period, influential Chinese online literary magazines were invariably founded by Chinese people (especially Chinese students) living in the U.S. and focused on publishing original literary works by Chinese expatriates. The readers were also mainly from Chinese communities in North America and other countries outside China. However, this does not mean that the contributors and readers did not include native Chinese people. A review of key statistics indicates that readers from mainland China occupied a large part of these communities, and the works reprinted and excerpted in those magazines always included writers from mainland China or Hong Kong, Macao and Taiwan (He 2022, 97). This fact shows that from the very beginning, Chinese online literature could not be framed by geographic or national boundaries because it was born in the context of globalization and the cyberspace of blurred geography.

In terms of writing per se, early Chinese online literature was a literary form of writing that mixed foreign experience with Chinese culture. Some of its most celebrated writers of that time included authors with the screen names Shao Jun, Tu Ya, Si Jing and Boqing Wang. Chinese students based in America wrote online in Chinese mainly because of their longing and desire for their homeland and its culture. Boqing Wang, one of the most popular online prose writers at that time, once explained his writing motive like this:

> When studying abroad, I wanted to read Chinese sometimes and gain enjoyment from it. The online magazines run by Chinese students in America enriched the Chinese-reading life of many Chinese living abroad. Eager to be part of the contributors, in May 1997, I wrote my first prose. The readers' letters I received after publication encouraged me to write more. There was another motive for writing: I wanted to share my own life with Chinese people, the ordinary life of a Chinese intellectual who lived outside of Chinatown and who was not too far ahead or too far behind in the mainstream American society – a kind of ordinary experience of most Chinese who stayed in America: studying, finding a job, and getting a green card, buying a house, owning a car, and marriage, children education, the process of entering American society, and seeing China's past and present from outside. (2001, 3)

Wang's confession can be said to represent the voice of Chinese online writers, which well explains their purpose of writing: one was to survive Chinese culture abroad, and the other was to share their expatriate lives and new insights with Chinese people both at home and abroad. Early Chinese online literature thus also consisted of two major themes: memories about their homeland and accounts of life

in America. For instance, while describing her life and work in Beijing where she grew up and felt attached to, Tu Ya also focused on the strange people, events and situations she encountered abroad. Shao Jun, on the other hand, often used a humorous and satirical tone to meticulously portray the multitude of people in and outside China. Boqing Wang, while recalling his life back in China and the unique history of China he experienced, exposed the joys and sorrows of the first group of Chinese students of the mainland living in the U.S. and their true feelings in the face of the realities.

The online works of younger Chinese students reveal their youthfulness and enthusiasm in embracing new life in a foreign country. In her work "Xingqiwu, jincheng de lieche" (Friday, the train to the city), Si Jing describes:

> As I savored one small encounter after another, the mystery of life's innumerable subtleties and beauties was unveiled one by one. Thank Heaven, I said in my mind, that I had really lived this afternoon. I knew the feeling of the warm sun shining on my body at three o'clock in the afternoon; I knew the meaning of the wind rustling the leafless branches on the lake. I savored the vibrancy of the city, the river and the lake that permeated every cell of my body. I smiled at strangers from the bottom of my heart and received the same joy from their hearts. I knew why I had chosen, been chosen, to come to this place with its rich history and yet its vitality. (1998, n.p.)

Through Si Jing's subtle perceptions, one can glimpse her cherished and loving new life and her determination and confidence in integrating into it. On the whole, those writers wrote in Chinese outside China and targeted Chinese readers around the world, which was an act of self-consolation and self-expression from a cross-cultural position. They blended the local memory with the universal's vision, showing cross-cultural realities and multiculturalism. In the process, they gradually found their identity and possibly belonging, which facilitated the construction of an emotional and spiritual community in between cultures. Their writings were inevitably influenced by the experiences of living outside China or the perspectives from the outside, thus reflecting a certain hybridity and inclusiveness. Many of the works of homesickness were not monotonous self-pitying, but rather a kind of universal exploration and integration. Behind the group of strugglers, drifters and discoverers, individual life care and the search for world truth are cleverly fused together, forming a literary style in which the local and the universal intermingle.

It was not until 1995 that the first BBS (Bulletin Board Systems) was established on a local server in mainland China, and many young people began to publish works on it. It is worth mentioning that after the establishment of BBS in mainland China, "some original literary works were distributed via BBS, but the main trend was to copy works from Taiwan" (Hockx 2015, 91). This also explains why the first online novel to hit mainland China actually came from Taiwan, namely *Diyici de qinmi jiechu* (*First intimate contact,* 1998*)* by Taiwanese online writer Pizi Cai (Ruffian Cai). As online literature shifted from the BBS era to the website era, the first online literature site in mainland China, i.e., *Zai rongshu xia* (Under the banyan tree), was established in 1997 by Chinese-American Weilian Zhu (Wil-

liam Zhu) after he returned to China. A cross-cultural line is implicated here: "This record-breaking online phenomenon, too, has its origins in the United States, since its founder […] is a U.S. citizen who moved to Shanghai in 1994" (99). These two facts not only indicate the trend of Chinese online literature returning to mainland China, but also illustrate the potential of Chinese online literature to continuously transcend the confines of geographic and cultural space. In the 21st century, after the rise of local Chinese online literature and its expansion, Chinese online literature abroad and that of Hong Kong, Macao and Taiwan, continued to exist and develop, with a global distribution of its writers and readers, thus forming its world map of today.[2] After the local Chinese online literature rose, it not only continued to communicate with Chinese online literature abroad and benefit Chinese readers in different countries, but also began to spread to non-Chinese readers through translation, thus gradually becoming a cultural force to be reckoned with on a global scale. From its birth and early history, it can be seen that Chinese online literature had always been open-minded to communication across geographical and cultural boundaries. While putting China or Chinese people as its thematic core, it reflected on history and reality with an inclusive perspective, thinking about the world and humanity with a universal sentiment.

ETHNICITY AND COMMENSURABILITY

In the process of its recent development, Chinese online literature, more than any other parts of Chinese literature, has emphasized the highlighting of traditional Chinese cultural elements such as Confucianism, Buddhism and Taoism, while continuously absorbing the essence of world popular literature and culture. It has always insisted on Chinese culture as its narrative base but has never stopped maintaining its commensurability with world culture. It inherits China's tradition of genre fiction and the essence of classical culture and is dedicated to writing Chinese stories and Oriental legends. When it comes to genre fiction, one point needs to be emphasized here. China, due to the promotion of the so-called orthodox or mainstream literature, did not develop a recognized institution or system for producing and publishing genre fiction in the era of paper media before the Internet age. In Europe and the U.S., where there has been a mature system for it, genre writers can create and publish without relying on the Internet, and readers do not need to rely on the Internet for their daily reading needs. In the absence of such an institution in China, the timely emergence of the Internet has provided an alternative platform to meet the growing needs of the Chinese public for genre fiction. In fact, online literature has become the representative of contemporary Chinese popular literature. Although the development of genre fiction was once hindered, after it was revived by the Internet and became the mainstream of online literature, it still followed and continues to follow the long tradition of Chinese genre fiction, following the Tang legends, the Song scripts, and the chapter novels of the Ming and Qing dynasties, the Mandarin Ducks and Butterflies School of the late Qing dynasty to the Republic of China, and the *wuxia* (martial arts) and *yanqing* (romance) novels of Hong Kong and Taiwan after the reform and opening up.[3] In other words, Chinese online literature is

actually based on a great literary tradition that links classical China, modern China, and contemporary China.

In the imaginary worlds constructed by online genre fiction, history, military, war, romance, past, reality and future are all expressed in the most traditional and secular Chinese way. For instance, the *wuxia* and *xianxia* (immortal cultivation) genres, which have gained great popularity among European and American readers, did not originate online but have existed in Chinese literature for a long time. Meanwhile, those genres gather various traditional cultures such as Confucianism, (Chan) Buddhism and Taoism, and are intensely influenced by such classical cultural elements like Chinese mythology, martial arts and traditional Chinese medicine, Chinese folk culture and religion, Chinese alchemy and others. One of the earliest works of Chinese online literature to gain popularity among foreign readers was Er Gen's *xianxia* novel *Wo yu feng tian* (2014–2016; Eng. trans. *I Shall Seal the Heavens*, 2017). This novel not only served as English readers' introduction to the world of Eastern fantasy, but also made them fascinated by the novel's Taoist core. The story follows the journey of Meng Hao, a young intellectual who changes his destiny through cultivation, with impressive imagination, grand and shocking descriptions of nature, and spectacular martial arts scenes (Er Gen 2022). International fans of the book even held a prize essay contest with the theme of "Put your dao to the text" (Shao, Ji, and Xiao 2018, 128). The presumed readers of *Wo yu feng tian* are those Chinese who know nothing about classical culture, and its use of the most simple and straightforward way to tell certain Taoist philosophies succeeds in giving the novel an aura of Chinese Taoist culture, which through translation is also perfect to be read by foreigners who are even more unfamiliar with Chinese culture: "mysterious" and fascinating but accessible at the same time.

Mo dao zu shi (2015–2018; Eng. trans. *Grandmaster of Demonic Cultivation*, 2021–2023), which has had a wide impact in recent years both at home and abroad, demonstrates a complex combination of the genre of *wuxia* and *xianxia*, with a lot of Taoist-Buddhist elements and traditional cultural symbols in one piece.[4] The two main characters of the novel are both cultivators of immortality who grew up practicing Taoist cultivation or what they see as the righteous path. However, after experiencing the tragic death of his family, one of the main characters, Wei Wuxian, has no choice but to take the path of the demonic cultivation, which is considered a betrayal, and Wei Wuxian is therefore spurned by the world, becoming a demon in the eyes of others and ending up with a tragic death. After his reincarnation, he is fortunate to have the trust and shelter of the other main character, Lan Wangji, and is able to clarify himself and be accepted by the world again (Mo Xiang Tong Xiu 2019). Many readers are initially attracted to the *danmei* (boys' love) aspect (related to the Japanese Yaoi as discussed below), but eventually fall deeply into the oriental cult world built by the novel. That world, in addition to the families that follow Taoism, is scattered with Buddhist temples dedicated to Guanyin, ancient mythical Chinese beasts, and the thoughts of Five-elements and Yin-yang as well as Chinese alchemy. More importantly, the novel's portrayal of the reality and humanity features a symbolism, which enables readers to contemplate the real out-

side world. Thus, both Chinese and international readers will enter the fascinating world of traditional Chinese culture and find spiritual resonance in the story's extremely realistic outlook. Unlike the "Middle-earth" world created in J.R.R. Tolkien's *Lord of the Rings* and other fantasy-worlds of Western writers, the immortal world in Chinese online literature is based on a non-realistic "virtual world". It is exactly due to this difference that foreign readers are willing to deeply immerse and release themselves in the world of the East. All of the above shows that Chinese online literature is rooted in the soil of traditional Chinese culture, which has laid a solid foundation for its "worlding".

However, the recent development of Chinese online literature is not only the result of internal forces brewing in Chinese literature, but also the result of stimulation and influence from other literatures and cultures. Chinese online literature has maintained its connectivity with other popular literatures, localizing and recreating them in the Chinese context. Although it is mentioned above that the Eastern world of immortality and the Western world of magic are fundamentally different, it should be noted that the relationship between the latter and the former is one of influence and being influenced; more specifically, the fantasy world of Chinese *xianxia* novels is discernibly influenced by Tolkien's fantasy novels. *Panlong* (2008–2009; Eng. trans. *Coiling Dragon*, 2015) by an anonymous author with the screen name I Eat Tomatoes (*Wo chi xihongshi*) was a huge success both at home and abroad and was one of the first Chinese online novels to break out in the English-speaking world. The reason for its success is its inheritance of Western fantasy. As is observed,

> *Coiling Dragon* is one of the representative works of Western fantasy novels popularized in China. It is a story about a Western world built on "sword and magic," following European and American styles from the world setting to the naming of the characters. English readers are not unfamiliar and can easily get into the novel. Although it was born on the Chinese site, *Coiling Dragon* was more of a "raw material processing," succeeding in "cooking" the "raw material" from Europe and America by using the online-novel writing method that was becoming mature in China at the time. (Shao, Ji, and Xiao 2018, 128)

Indeed, its author is familiar with the formula of Western fantasy. He focuses on the story of the main character, Linley Baruch, who inadvertently picks up a magical ring from his ancestral home and embarks on a fantastic journey (I Eat Tomatoes 2015). Two facts can be gleaned from this brief introduction. Firstly, the names of its characters are all Western. Linley Baruch is a typical Western name, and his ancestors, relatives and friends all have Western names without exception. Not only that, their appearances are also basically Western, with physical characteristics such as blond hair and blue eyes. Secondly, the ring is a core imagery of Western fantasy novels. In Tolkien's the *Hobbit* and the *Lord of the Rings*, the ring represents magic and power and is an essential trigger of events. *Coiling Dragon* imitates this formula by making a ring the key to the story. Another point is that the Yulan Continent in *Coiling Dragon* looks like another "Middle-earth" where magic spells, magical beasts, giants, wildlings, clerics, pantheons, saints, etc. – typical accessories of a Western magical world – are illustrated. A Chinese writer writes Western fantasy, which is itself a process of localization and re-creation. Influenced

by the West, the genre of fantasy in Chinese online literature is becoming more and more mature, finally forming a literary force that is separate from the West.

In addition, Chinese online literature has also been deeply influenced by American and Japanese anime and games. It is said that many foreign readers, when reading Chinese online text for the first time, will naturally relate it to the world or character setting of certain anime or games from America or Japan (Ji and Li 2017, 12). The two countries entered the Internet era before China, where games and anime rather than literature were the first to become popular on the Internet. In China, which delayed entering the Internet era, the Internet technology was relatively backward, and the digital arts of anime and games did not develop as rapidly as in the two other countries. In that situation, "prioritizing the development of the cheapest and most accessible online literature became a natural choice" (12). As a later online art form, it was inevitable that it would take inspiration from its prominent predecessors, namely, the games and anime from the U.S. and Japan. Take the above-mentioned *danmei* novel as an example. *Danmei* fiction evolved from Japanese anime and is closely related to the Yaoi culture in Japan and Slash culture in Europe and America,[5] with the same creative theme as Japanese *tanbi* and boys' love in the English-speaking world.[6] Among *danmei* novels, Mo Xiang Tong Xiu's trilogy, i.e., *Grandmaster of Demonic Cultivation*, *Tian guan ci fu* (2017–2022; Eng. trans. *Heaven Official's Blessing*, 2021–2023) and *Ren zha fanpai zijiu xitong* (2014–2015; Eng. trans. *The Scum Villain's Self-Saving System*, 2021–2022) have achieved great success around the world in recent years and are loved by Asian as well as European and American readers. Their success is largely due to the reason that this genre has kept its connectivity with other successful popular cultures, which enables it to attract readers who used to belong to the Yaoi and Slash cultures.

After those discussions, it is also worth looking at the contribution of Chinese online literature in characterizing the relationship between world literature and national literature from a broader perspective. Contemporary Chinese popular literature, recognized mainly as online literature, shows its innovative aspect in dealing with the relationship between national and world literature:

> The world literature under discussion will be a mutilated utopian literary field dominated by Western literature for a long time to come. However, contemporary Chinese popular literature has made new attempts to enter the contemporary world literary space while striving to avoid the dissolution of ethnicity of the text, showing a posture of both cooperation and resistance, and working for the realization of a truly complete world literary system. (Zhang and Cui 2020, 61)

Chinese online literature is based on Chinese traditional culture and has structured a virtual space that is both real and fantastical, containing traditional Chinese thinking and values, which is a shortcut for foreign readers to quickly understand the "mysterious" East. At the same time, it is not stagnant, but always pays attention to other literatures and cultures and intentionally integrates them in the process of creation, finally able to feed other literatures and cultures after its maturity. To a certain extent, for international readers, it is not Chinese literature in the first place, but the literature of the Internet.

TRANSLATION AND CIRCULATION THROUGH THE NETWORK

Chinese online literature is a kind of world literature that makes sense in translation and circulation, and its unique web nature makes it distinctive from other literary categories in terms of the process of translation and circulation. World literature insists on the translatability of literature, and it can be the "writing that gains in translation" (Damrosch 2003, 281). Some scholars think that the reason that Chinese online literature is translated on a large scale is because of its plain themes and expressions (Guo 2017, 86). This argument is too arbitrary to be convincing. As mentioned above, genre fiction had existed as part of Chinese popular literature for a long time before it reappeared as Chinese online literature. Among these works, *wuxia* novels involve a lot of Chinese historical and cultural allusions, which make their translation quite difficult. The *wuxia* novels of Jin Yong and others were the first contemporary pieces of popular literature to go abroad in the late 1950s, but their influence was limited to Southeast Asia. Although they had entered the Western world through English translations at the turn of the century, it cannot be said that they aroused much attention there (Zhang and Cui 2020, 57). This exposes the fact that before the emergence of the online literature, some popular literary works had already spread to other cultures through translation, but they did not break through the Chinese cultural sphere on a large scale and circulate widely in other cultures, especially in the vastly different Western culture. Why did Chinese genre fiction, which was not translated and circulated well before the Internet era, spread rapidly among other cultures after it reappeared as online literature? Clearly, the themes or expressions do not make the main point, but rather the network or networkedness that accompanies the emergence of online literature. This networkedness dilutes the national attributes of the online literature and automatically eliminates the boundaries between the so-called different cultural spheres, providing the possibility for it to enter the reading domain of the world. On this basis, it is translated and circulated by both official and folk (fan) paths, thus spreading around the world.

The official path refers to the Chinese online literature translation website represented by Webnovel,[7] the international website of the biggest Chinese online literary platform Qidian, launched in 2015.[8] Online literary works published on Qidian will be selected to be translated on Webnovel. One of the highlights of Webnovel is that it enables simultaneous updating of the original text and the translated text. It allows a large number of novels that are being serialized or even new books that have just been launched to be serialized in translation at the same time (Shao, Ji, and Xiao 2018, 129). With the convenience of the Internet, the process of translation and circulation becomes untraceable, and the online literature has efficiently spread to readers all over the world.

Fengling Tianxia's *Woshi zhizun* (*I Am Supreme*, 2017–2019), the first work released simultaneously on Qidian and Webnovel, achieved no time lag between its Chinese and English reading, thus "bringing the international circulation of Chinese online literature to a new stage" (Shao, Ji, and Xiao 2018, 126). The genre and fan base are important considerations in choosing whether a work is distributed abroad. This work was chosen precisely because of its fantasy elements and the good readership

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base the author had already accumulated – his first two novels had more than 30 million hits in Qidian and hundreds of millions of hits in the reading app. It must be said that the emergence of such translation sites as Webnovel has created an unprecedentedly new model of literary community or literary exchange, where the reading interests of international readers can directly influence the creation of Chinese authors through timely comment and feedback, thus further influencing the ecology of Chinese online literature.

This in a sense enriches Damrosch's concept of world literature, defined in terms of translation and circulation. Generally speaking, there is a temporal sequence between the production of a literary work, its translation and circulation. However, Chinese online literature takes advantage of the Internet to completely deconstruct this temporal logic, making the production, translation and circulation into three parallel but mutually influential threads. By the time Chinese readers begin to read the works, the works have also reached international readers, becoming literary property that can be shared by Chinese and international readers at the same time. And the relationship between literary production and reception is no longer a one-way cause-and-effect one, but a two-way interaction.

What is more impressive is that Chinese online literature has not only been circulated in other cultures through translation but has also been reproduced in other cultures. As the international site of Qidian, Webnovel not only fulfills its translation mission, but also replicates the former model, i.e., a whole set of Chinese original online literature production mechanisms. Influenced by these mechanisms, English readers began to use Webnovel as a platform to create original online novels in English, which coincided with the platform's attempt to establish a system of original English-language authors, and a worldwide online literary creation with the Chinese model as its source was thus born. It is worth noting that "the influence of the Qidian model of Chinese online novels on English original novels is all-rounded, not only in the external payment mechanism and writer training system, but also steps into the writing pattern and typical writing routines" (Ji 2019, 107). Thus, we can see that some successful English-language online authors are interested in borrowing and imitating the proven writing formula of Chinese online literature. Spanish author Alemillach, Singaporean author Moloxiv, and American author Logan (AuthorWiz), who have successfully attracted readers on Webnovel, have one thing in common, namely, they have successfully applied the popular elements of Chinese online novels to their own writing. Take their representative novels, i.e., *Last Wish System* (2018–2020), *Number One Dungeon Supplier* (2018–2023), and *Reborn: Evolving from Nothing* (2019–2020) as examples. After reading their synopses, it is easy to summarize that all three novels have the following typical Chinese online novel themes or elements: reincarnation, cultivation, system, fantasy, evolution, etc. Logan also admitted in an interview that his novel is greatly influenced by Chinese web novels, and many of the characters in his novel are inspired by classical Chinese figures such as the Monkey King.[9] The works of those authors have achieved a high number of hits and won many readers on Webnovel, which shows that this original mechanism of literature with networkedness at its core is not only Chinese but also

universal – with the potential to develop worldwide. It is correct to say this: "What Chinese online literature can feed to the world is not only a larger scale of production, more professional genre fiction, and Chinese stories loaded with a long cultural and historical tradition, but also an original production mechanism that carries the energy of an advanced medium" (Shao, Ji, and Xiao 2018, 120). The successful internationalization of China's indigenous literary model will not only greatly increase the global influence of Chinese online literature, but also has the potential to promote the birth of an online world literature and provide it with a Chinese route.

The folk path refers to the translation websites created, organized and maintained by fan-readers and fan-translators of Chinese online literature, such as Wuxiaworld, Gravity Tales, and Volare Novels.[10] Wuxiaworld, founded by Chinese-American Jingping Lai (screen name RWX) in 2014, is the earliest and currently the most influential English translation website for Chinese online literature. The fan translation websites represented by it have formed the so-called "Wuxiaworld model": a model led by elite fans, collectively negotiated by fans, moderately commercialized and fully professionalized on the basis of spontaneous translation and independent dissemination by international fans and with full consideration of fan acceptance. It is a production mechanism that is more adapted to the cultural environment and online atmosphere of the English-speaking world (Ji 2019, 104). Although this model cannot achieve simultaneous online publication at home and abroad like the Webnovel model and has been often plagued by copyright problems, it has played the earliest and most important role in promoting the international circulation of Chinese online literature.

Most importantly, Wuxiaworld model has broken the status of Chinese online literature as a relatively marginal subculture by opening its way to Amazon, the mainstream reading market of the English-speaking world.[11] The *Coiling Dragon* series discussed above was translated by Wuxiaworld founder RWX himself. Seeing that it received great popularity from international readers, Amazon also released eight volumes of its e-book, which were best sellers. *Grandmaster of Demonic Cultivation* has also gone through the process of spreading from the fan community to the mainstream. The novel was serialized on the Chinese online literature platform Jinjiang Wenxuecheng (JJWXC) between 2015 and 2016. During this period, international fans from various countries organized themselves to provide free translations for English readers, which played an important role in introducing the novel to the world. With its rising popularity, especially after the release of the adapted TV series of *The Untamed* (*Chenqingling*, 2019), publishers in various countries bought the rights to the novel and began to publish official translations. Though its official English translation has not been fully finished, the first two volumes that had been released reached the *New York Times* best seller list.[12] Its e-books have also received considerable popularity on Amazon. It can be seen that through translation Chinese online literature has not only achieved circulation in the English world, but also broken the categorical boundaries within the English culture itself and actively approached from the marginal to the mainstream.

SHUANG, HETEROTOPIA, AND POST-AESTHETICS

The significance of Chinese online literature to world literature does not stay at the level of aesthetic value but lies in its unique literary concept of *shuang* and the post-aesthetic paradigm. This is in a way a deconstruction of the concept of canon in world literature, traditionally referring to those literary canons of various nations that circulate worldwide. By canon, we mean the works that generations of readers have found valuable in different political, social and cultural environments in different times. The value mentioned here refers largely to the aesthetic value of literature. As Longxi Zhang points out, the value of literary works can be diverse, but the most important is its aesthetic value (2021, 32). Literature not only impresses readers with its rational insights, but also helps them gain spiritual enlightenment and a deeper understanding of life in the midst of an aesthetic experience. In this definition, Chinese online literature does not seem to belong to world literature at all. It aims at the bestseller market and intends to entertain the masses, and the aesthetic pleasure it can provide is very limited compared to traditional or highbrow literature. With highly genre-based writing, fixed narrative patterns and routines, each text does not stay in readers' minds for long, as fresh alternatives soon appear. Of course, there may be works of moderate aesthetic value among them, but whether they will become canonical remains to be seen.

Closely associated with Chinese online literature is the word *shuang* [reading enjoyment], and online literature is often referred to as the literature of *shuang*.[13] This indicates that the purpose of online writing is to make use of all means to make the core readership (fans) feel as much enjoyment of reading as they can. In traditional literary criticism, *shuang* can be interpreted as entertainment, and in the Western literary system that goes back to Aristotle, the fictional world of literature takes the real world as a basis for mimesis, i.e. imitation. Whether it is the realistic reflection of reality or the modernist exaggerated deformation of it, it is to help readers to know and change the world. However, Chinese online literature emphasizes the value of the virtual world itself. For example, the world constructed by the fantasy novel, which is the absolute mainstream of online genre fiction, is not a "fictional world" in the sense of realism, but a non-realistic "virtual world". By constructing such a non-realistic virtual world, Chinese online literature has nothing to do with the literary purpose of "knowing the world" and "changing the world", but simply entertaining the public and bringing instant pleasure. Jeremy Oon (pseudonym Cktalon), a veteran translator of Chinese online literature from Singapore, explains the appeal of Chinese online fiction as follows:

> It at first completely overturned my understanding of what traditional and serious literature was. "Reading enjoyment" and "ardor-inducement" was my first impression of online literature. When I delved deeper, these stories about how one "starts from zero" facilitates one's immersion. As such, the qualities of the protagonist, such as the eagerness to improve, allowed me to be very willing to accompany his growth and experience his plethora of emotions.[14]

It can be seen that in the virtual world of online literature, the readers are the purpose and the center. All the simulation of the rules of reality and the extraction

of its elements are to allow the readers to feel a sense of realism and thus better immerse themselves. The settings have been quietly adjusted for the readers, and even the rules of the world are designed for them, with all the surprises being opened for them. As a result, the readers' desires can be met to the maximum, which is the core mechanism that makes online literature have *shuang*.

In addition, the rise of postmodernism and cultural studies has made aesthetic value no longer the only criterion for literature, and the idea of the canon is meant to be deconstructed. Cultural critics reject value judgements and the distinction between high and low literature in a typical postmodernist style. The relationship between post-colonial literature and world literature or that between science fiction and world literature has been discussed widely. When talking about these two kinds of literature, their aesthetic value is seldom criticized and explained. While postcolonial literature has had a political mission since its inception, the rise of science fiction depends on its prophecy and warning of human future. Not talking about aesthetic value does not prevent their representative works from successfully circulating around the world and becoming world literature. This is also the case with Chinese online literature. Its rise is related to the cultural needs of the consumer era, which are characterized by excitement, immediacy and instantaneity, and aesthetic value does not play a necessary role in its emergence as world literature. In the postmodern context, the very existence of value is also questioned.

The "value" of Chinese online literature lies in the fact that it offers consumers (readers) in the Internet age a window to satisfy their basic desires. To a certain extent, all readers (including the readers of "high" literature) have basic needs and their mundane desires need to be respected and satisfied (Shao 2016, 20). Online genre fiction is often called the literature of *taolu* (routines) that satisfies the readers' basic needs. Many of them are regarded as having mediocre ideas and writing, but readers still use them as a way of daily entertainment. Here is a typical reader's mentality: "Reality is too heavy, so what does it matter if I dream for a short time in a novel, take a nap, and then go to work when I wake up? As long as I don't get carried away and sleepwalk in reality" (Dryorange 2008). From this psychology, it is not difficult to find another possible "value" of Chinese online literature, namely, "it is a very typical heterotopia" (Shao 2016, 25). The heterotopia here has two meanings. Firstly, Chinese online literature is a departure from the New Literature – the mainstream literature – established after the May Fourth New Culture Movement that began in 1919, and in the process of its development, it has bypassed the mainstream literature and become a literary heterogeneous space. It does not have to bear the ideological responsibility of the mainstream literature, and is far from the elite literary view of *yujiao yule* [education through entertainment]. Its writers do not have to be disciplined by the literary system and various literary traditions of the 20th century (realism, modernism, etc.), with their literary resources mainly coming from classical Chinese literature and the popular cultures of Europe, America, Japan and Korea. In conclusion, it is allowed to play with its own tradition (25).[15]

This stance of Chinese online literature leads to the second dimension of its heterotopia: due to fact that it is not aligned with the mainstream, it is able to represent

the dominant social order and engage in resistance and value reconstruction. As Michel Foucault has said, heterotopia is a realized utopia (1986), and in the non-realistic virtual world constructed by Chinese online literature, the utopian setting is often the beginning of everything and the basic principle of the world. This is different from other literary creations, where utopia is often at the edge of imagination. Online novels can be often written in millions of words, and their readers gradually become familiar and accustomed to that utopian world through long and repeated readings, which is the "psychological nurturing function" (Shao 2016, 27) of Chinese online literature. This function is particularly evident in the context of gender issues. In the real world, although the social status of women has been improved as never before through the unremitting efforts of generations of feminists, the situation where at least stereotypical men are "strong" and women are "weak" has not been fundamentally changed. In the online literature, the literature of *nvxingxiang* (for female) occupies almost half of the territory, and the genres of *nvzun* (female dignity), *nvqiang* (female power) and *danmei* have conducted a lot of subversive experiments in gender positioning and gender relations, giving rise to a bold online feminism. From the very beginning, the genres of *nvzun* and *nvqiang* have set up a simply (stereotypically) reverse gender utopia where women are strong and men are weak, with women occupying a higher social status and with men being reduced to subordination. The hidden logic of this type of writing is that since gender relations in the real world cannot be always satisfyingly or subversively changed, at least people can bypass it and dream creatively in a virtual space. In this way, this literary heterotopia is opposed to the real world, carrying the potential to resist.

The most subversive genre is *danmei*, which explores a more equal intimate relationship through the fantasy of two men's love and sex. Its popularity among female readers is largely because it fundamentally disrupts the biological structure of men and women, subverts gender essentialism, and thus easily crosses the barrier of gender inequality. In *Grandmaster of Demonic Cultivation*, Wei Wuxian and Lan Wangji, the two main characters in the novel, are both male. In the first half of the story, their relationship is characterized as "strong-strong mode": they both come from noble families and are well cultivated. The novel emphasizes that they are two independent individuals who admire each other and do not give way to each other. In the second half of the story, with Wei Wuxian's reincarnation on a frail body, their relationship changes subtly to a "strong-weak mode". However, no matter what the mode is, the basic setting of male-versus-male breaks down the dichotomy between men and women in gender relations, and the inequality between men and women is nowhere to be discussed. After getting used to the emotional ties between men in the world of *danmei*, the readers, when returning to the real world, can at least realize that the imbalance of power in a relationship is not just between men and women, and then question different stereotyped ideas about gender, thus helping them to generate a far more comprehensive and inclusive understanding of gender.

As we can see, although Chinese online literature cannot be compared with the canons of great aesthetic value, its practical significance, which consists of the cultural logic of its entry into world literature, cannot be neglected. During the decades

of its rapid development, it has become the largest space of desire in the world, carrying the "primitive" desires of young people in the era of globalization, desires which are abundantly and repeatedly satisfied and stimulated to the utmost. Of course, we cannot say that Chinese online literature is completely unrelated to aesthetics. From a postmodern logic, it falls into a post-aesthetic paradigm (Ouyang 2003). The post-aesthetic paradigm of Internet art is based on web technology and is an emerging aesthetic paradigm of art in the Internet era, which is an inevitable extension of postmodern cultural logic. Only in a postmodern context can we deeply understand the aesthetic value of Chinese online literature. Its aesthetic value is no longer limited to the beauty of words and language, nor does it lie in the profundity of ideas and emotions but in every moment of connection via the Internet: from the author's creation and the reader's experience, to the circulation of online literature to every corner of the world. The beauty of Chinese online literature is not so much the beauty of literature as the beauty of the network.

CONCLUSION

Chinese online literature was born in the context of globalization and is by nature closely related to cross-cultural writing. After absorbing the essence of other literatures and cultures, it has gradually developed and grown in its country of origin and achieved international success through translation. The path of its development reflects an ongoing negotiation between the local and the universal. By making use of the network, it creates a unique mode of translation and circulation on its way from the home to the world, even contributing an indigenous mechanism of literature production to the world. However, whether it has lasting aesthetic value and can withstand the test of time has sometimes called its place in world literature into question. But it is undeniable that Chinese online literature provides us with a window through which we can glimpse the possibilities of a literary heterotopia and the post-aesthetic principles in the Internet era. As a whole, Chinese online literature represented by genre fiction shows its potential in challenging, breaking through and transcending the literary theories and ideological values of the traditional canon, and rewriting the existing order and standards of world literature.

NOTES

[1] Chinese online literature in this paper refers mainly to online genre fiction and focuses mainly on its translation into English and circulation in the English-speaking world.

[2] For a list of those countries and the main online journals, see He 2022, 99.

[3] For a review of genre fiction history in China and genre fiction history in modern China, see Zheng [1938] 2018 and Fan 2007 respectively.

[4] Although *Grandmaster of Demonic Cultivation* is a *danmei* (boys' love) novel, it has a rare depth in presenting a grand background, exposing social reality, and exploring the complexity of human nature.

[5] The former is a genre of fictional media originating in Japan that features homoerotic relationships between male characters. The latter refers to "a type of fan fiction focusing on male homoerotic activity between protagonists of well-known movies, TV series, or novels" (Hockx 2015, 281).

6 For a detailed discussion of the genre of *danmei*, see Feng 2013, 53–83.
7 See https://www.webnovel.com/.
8 See https://www.qidian.com/.
9 See "Zhexie waiguoren mishang zhongguowangluoxiaoshuo hou, kaishi yong yingyu xie chongshengwen le" [After being impressed by Chinese online literature, those foreigners started writing reincarnation], https://www.sohu.com/a/302232532_100085085.
10 See https://www.wuxiaworld.com/; https://gravitytales.net/; https://www.volarenovels.com/. The latter two sites were later merged and acquired by Webnovel and Wuxiaworld respectively, thus forming a twin-peak situation of Webnovel and Wuxiaworld in the field of overseas distribution of Chinese online literature.
11 International readers of Chinese online literature, although numbering in the millions, are largely concentrated in a relatively marginal subcultural community – a community originally nurtured by Japanese light manga and light novels (Shao 2018, 122).
12 https://www.nytimes.com/books/best-sellers/2022/01/02/trade-fiction-paperback/, https://www.nytimes.com/books/best-sellers/trade-fiction-paperback/.
13 For a thorough discussion of the concept of *shuang*, see Shao 2016
14 See "Zhexie waiguoren mishang zhongguowangluoxiaoshuo hou, kaishi yong yingyu xie chongshengwen le" [After being impressed by Chinese online literature, those foreigners started writing reincarnation], https://www.sohu.com/a/302232532_100085085.
15 This situation certainly also benefits from the technological barrier of media change. However, as online literature has flourished, it has now gained mainstream attention, partially entered the mainstream market, has some mainstream readers and has attracted increasing attention from academia. How long the heterogeneity of Chinese online literature can be maintained is a question worth exploring.

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Cross-culture, translation and post-aesthetics: Chinese online literature in/as world literature in the Internet era

Chinese online literature. World literature and national literature. Network. Translation. Canon.

In recent years, online fiction has emerged as a new form of Chinese literature, not only with a huge domestic readership, but also as a form increasingly favored by readers from various countries, becoming a new literary landscape in the world. Whether the emergence of Chinese online literature has had an impact on the existing world literature and its complex relationship with national literature deserves in-depth study. Taking world literature as a theoretical perspective, this paper compares the origins of Chinese online literature and its development history, explores its translation and circulation mechanisms, and probes its relationship with the canon in order to discover potential new constructions of world literature. This article finds that Chinese online literature originated from the Chinese complex of overseas wanderers, and its early writing was characterized by a mishmash of Chinese and Western influences. In the process of its development, Chinese online literature has emphasized the highlighting of traditional Chinese cultural elements, while on the other hand, it has continuously absorbed and localized the essence of world popular literature and culture. Chinese online literature is not Chinese literature in the first place, but the literature of the network. The value of Chinese online literature does not stay at the level of aesthetic value but lies in its unique literary concept of *shuang* and a post-aesthetic paradigm. The above shows that Chinese online literature is a typical representation of the cultural exchange between China and the West in the Internet era, a post-aesthetic world literature with translation and circulation as its fundamental premise, and a new representative of popular literature into world literature.

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The state's role in "worlding" a popular national genre: The case of China and Liu Cixin

TAO HUANG

Emerging as a literary genre at the beginning of the 20th century, Chinese science fiction (SF) has waxed and waned in its course of development (Wu and Yao 2018). After 1989, the genre embraced a revival known as New Wave Chinese SF, with works that are "more sophisticated, reflective, and subversive in terms of mixed representations of hope and despair, utopianism and its dystopian reflection, and nationalism and cosmopolitanism" (Song 2015, 8). This new morphosis thrived with an increasing number of emerging younger writers and a fast-growing readership across the country in the 2000s. Moving into the 2010s, the genre began accelerating its outreach toward international readers. This effort culminated in 2015 when Liu Cixin won the Hugo Award for Best Novel with *Sān Tǐ* (2006; Eng. trans. *The Three-Body Problem*, 2014), the first volume of his *Three-Body* trilogy. According to the latest statistics, more than 3.3 million copies of the trilogy have been sold outside China in over 30 languages.[1] In 2020, Netflix announced an adaptation based on the trilogy (Friedlander 2020), and the *Wandering Earth*, a 2019 SF blockbuster adapted from Liu's novella and one of the highest-grossing films of all time in China, is also available on Netflix. In addition to the trilogy, Liu Cixin has released in the U.S. market two more novels, *Ball Lightning* (2018) and *Supernova Era* (2019), and two short story collections, *To Hold up the Sky* (2020) and *The Wandering Earth* (2022, a reprint of an earlier UK version).

Liu's elevating status among publishers and critics soon ensued with the increasing availability and popularity of his works in the English-speaking world. On the cover of his debut novel, he was introduced as "the most prolific and popular science fiction writer in the People's Republic of China" and a multiple-time winner of The Galaxy Award, known as the "Chinese Hugo", while his work is called "the bestselling Chinese science fiction novel", in which the recurring "Chinese" label marks his position as a master of a national genre. But soon after, he became the "New York Times Bestselling Author" on the cover of the 2015 sequel and "one of the most important voices in world SF" on the introduction page of *The Wandering Earth* collection, embodying his ascension into the rank of big names in international SF.

As another milestone for Chinese literature after Mo Yan's Nobel Prize in 2012, Liu's success soon became a trendy topic for academic study. Scholars have explored why he succeeded overseas from different angles, such as translation strategies (Aloisio 2019; Wu and He 2019), translator's agency (Gao and Chang 2017; Wu and He 2019), and transnational publication as international cultural communication (Chen 2017; Wu 2020; Wu and Chen 2020). However, the three contributing factors to his entry into the U.S. market – the author's stylistic features, the translators' competent performance, and the publication arrangement – are rarely synthesized under one framework. Besides, while Liu's success has been hailed as a benchmark within the "Chinese Culture Going Out" Initiative,[2] how the state facilitates the "exportation" has not been sufficiently discussed. Therefore, by concentrating on the sociological concept of "capital" in the field of cultural production, this study synthesizes the three factors and investigates how the state mobilizes various forms of capital in a transnational publishing field to pave way for Liu's consecration in the "world republic of letters".

CAPITAL: PASCALE CASANOVA AND PIERRE BOURDIEU

David Damrosch states that in "worlding" literature, "[w]orks rarely cross borders on a basis of full equality" (2003, 24). His concern with asymmetry is expounded by Pascale Casanova in *The World Republic of Letters* ([1999] 2004). Underlying Casanova's sketch of the international literary field as a floral configuration is a center/periphery dichotomy, which she addresses as "the dominating" versus "the dominated". The distinction is marked by their disparity in linguistic-literary capital. Situated at the center are the dominating literary fields endowed with the most capital, while the provincial or dominated ones are either deprived of such capital, lacking full-fledged autonomy, or labeled as "national". To transgress this unequal distribution of linguistic-literary capital and move from the periphery to the center, a process called "littérisation" is necessary. Translation is a typical operation in the process and "one of the *principal* means of consecration of authors and texts" (Casanova [2002] 2010, 288; my emphasis).

Casanova's framework is therefore of relevance to this article since according to her, the Chinese language is "dominated" in the international literary field despite its long tradition and myriad speakers. Compared with the U.S., this imbalance in linguistic-literary capital is even compounded by the different maturity of the SF industry in the two countries. Liu's fiction being translated and sold in the U.S. thus symbolizes a movement from a less endowed national field to one arguably affluent in linguistic-literary capital. It is a process of gaining recognition in a transnational setting that resonates with Pierre Bourdieu's argument that the publishing practice "usually involves a *consecration*" ([1999] 2008, 123). It is evident that Casanova, by adopting terms like "field" and "capital", draws her argument heavily from Bourdieu. She abstracts from the literary field an all-encompassing property called "linguistic-literary capital" to constitute the center/periphery binary, while Bourdieu identifies the various forms of "capital" by arguing that "[i]t is in fact impossible to ac-

count for the structure and functioning of the social world unless one reintroduces capital in all its forms" ([1983] 1986, 242).

Capital is "accumulated labor […] which, when appropriated on a private, i.e., exclusive, basis by agents or groups of agents, enables them to appropriate social energy in the form of reified or living labor" (241). It bears the imprint of a Marxist view but broadens its scope to refer to "a generalized 'resource' that can assume monetary and nonmonetary as well as tangible and intangible forms" (Anheier, Gerhards, and Romo 1995, 862). Capital takes on three principal forms: economic, social, and cultural. Economic capital, with money being the most immediate embodiment, "is at the root of all the other types of capital" (Bourdieu 1986, 252). Social capital refers to the sum of resources one can mobilize in one's network, which is determined by the size of the network and the volume of capital owned by each person in the network. Cultural capital can be subdivided into three states: embodied state (the fundamental one, linked to the body and accumulated by acquisition and internalization over time and with costs, e.g., strong biceps, and by extension, the ability to lift heavier things), objectified state (transmissible material objects related to embodied state, e.g., a painting, a novel, or a sculpture), and institutionalized state (academic qualifications or honorable titles bestowed upon by any agent with such power to impose recognition, e.g., a doctoral degree by a university). Moreover, these categories are not perpetual but mutually convertible. For example, paid education is a process of capital conversion from the economic to the cultural form.

THE TRANSNATIONAL PUBLISHING FIELD: KEY AGENTS AND STRUCTURE

Before examining how capital is rendered, it is essential to identify the structure and key functioning agents of the transnational publishing field of Liu Cixin-related translation projects. In his Hugo acceptance speech, Liu shared the honor with the translator, Ken Liu, whom he accoladed with a metaphor from SF – a spaceship traveling across the vast space between the two cultural planets of China and the U.S. He also expressed gratitude to the U.S. publisher Tor and China Educational Publications Import and Export Corporation (CEPIEC), a state-owned publisher specializing in the trade of books for educational purposes, for their close collaboration. Similarly, all the subsequent novel projects and the *To Hold up the Sky* collection are published by Tor in partnership with CEPIEC, and the Chinese company is identified as the sole holder of the translation copyright.[3] A fact to be reckoned with is that the translation projects are designed and carried out under China's national initiative of "Going Out". The state, being a well-endowed and omnipotent existence due to the country's political structure, is at the top of the ladder to mobilize various forms of capital in the transnational publishing field in its incarnated form of CEPIEC. The transnational field is thus organized in a hierarchical way, in which CEPIEC sits in a more powerful position to advance the state's strategic goal.

There are two points to be clarified. First, while target readers could be arguably positioned inside the field, the group is left out in this case study because it has no direct interaction with the state or CEPIEC as the patron, indicating no capital mobili-

zation is enacted between them. Admittedly, the success of Liu's works is attributable to the unique features of his works (in a translated form), but whether they are identical to what Mingwei Song has highlighted as a reader of the Chinese original (see Song 2013, 2015, 2016, and 2018, for analyses of the poetics of Liu's fiction) remains questionable and needs to be explored through a reception study, which, therefore, falls out of the scope of this study.

Second, the impact of CEPIEC's habitus is considered minimal in this case. Bourdieu and Wacquant (1992, 126) state that practices are "the double and obscure relation" between the habitus of agents and the field where they interact with other capital possessors. Habitus, understood as a set of dispositions that are structured in one's previous experiences, can generate present and future perceptions and practices (Bourdieu [1980] 1992). CEPIEC, on the one hand, must make decisions and act in the interest of the state due to the nature of the enterprise. On the other hand, the trilogy is the company's first copyright trade project, so no dispositions developed from previous experience or good practices can be referenced.

In the following analysis, I will explore how CEPIEC mobilizes its own various forms of capital as well as those possessed by other individual agents in the transnational publishing field, which eventually facilitates Liu Cixin's consecration in the American SF field. *The Three-Body Problem*, as the first and the most exemplary project with the most documented sources available for analysis, will be used as the central pivot for the discussion. Other later projects will provide additional details based on their availability to mitigate the risk of overgeneralization.

ECONOMIC CAPITAL: FINANCIAL SUPPORT FROM THE STATE

To publish a book calls for, among many other things, an investment of financial and human capital. The task becomes more demanding for a transnational project as large and crucial as the *Three-Body* trilogy, the first and the shortest of which amounts to around 300 pages in the Chinese original. Besides, CEPIEC's plan was to get the three books translated all at once, so even if excluding logistic spending, high-quality translation alone would cost a great deal of money. The publishing process, therefore, entails reproducing economic capital into market profits and subsequently adding symbolic capital to the author and the publishers.

On the back cover of *The Three-Body Problem*, the label "China Classics International (CCI)" with a white background stands out against the black backdrop. The initiative, whose full name is the "China Classics International Publication Project", was launched in 2009 by the National Press and Publication Administration (NPPA). According to the latest call for applications, CCI aims to "tell the good China stories […], enhance the global influence of the Chinese culture" (NPPA 2022; my translation) by translating excellent Chinese books of various kinds into foreign languages and circulating them overseas. It has been stipulated clearly since the 2013 call for applications that the funding targets two domains: academic books and literature, the latter including poetry, novel, drama, and prose.[4] The English translation of the *Three-Body* trilogy was on the 2013 CCI's funding list.[5] Similarly, the English version of *Ball Lightning* was on the 2015 list, and *Supernova Era* was listed in 2017.

Besides, the English translation projects of both *Ball Lightning* and *Supernova Era* were also subsidized by the Beijing municipal government.[6]

When working on the trilogy, CEPIEC, apart from gaining the translation copyright and commissioning the translation, engages in marketing as well – setting up a specialized website, running overseas social media accounts, making promotional videos and theme songs, and attending international book fairs, all requiring considerable monetary investment.[7] CEPIEC's in-depth involvement, while showing its commitment to the state's strategic goals, attested to the difficulty of capital conversion, especially in the initial stage when CEPIEC was still exploring better practices in collaboration (O'Neil 2015), in the hope of mobilizing more social capital from its connection with Tor for future cooperation.

Before the trilogy project, authors, translators, editors, and U.S. magazine publishers had made sporadic or individual attempts to publish Liu and other Chinese SF authors' short stories, thus putting in place a transnational publishing field. CEPIEC "entered" the field with considerable economic capital and interacted with a selected group of agents to institute a sub-section within this transnational field. Thus the state's will was embodied, on the one hand, in the way CEPIEC appropriated the economic capital directly for the translation projects, and on the other, in its decision-making as to who would constitute this selected group of agents in the sub-field that would maximize the chance of success. More specifically, the decision would be made by evaluating the cultural and social capital owned by other agents in the larger field.

CULTURAL CAPITAL: IDENTIFYING OTHER KEY AGENTS IN THE SUB-FIELD

Structurally speaking, economic capital builds up the foundation of a field. But in practice, the funding application of the trilogy project required a well-designed plan and a sample translation, which means, temporally speaking, the upper structure composed of all the key agents in the field had been sorted out prior to the funding approval (H. Liu 2018). To secure a position for funding, choosing the right author and translator(s) became a critical issue to CEPIEC as the translation commissioner.

The first key agent identified by CEPIEC was the author. Since no prior experience could be referenced, the best selection principle in the state's interest would be picking the author who possesses the highest volume of cultural capital. Liu Cixin stands out among his peers for that. In the objectified state, his *Three-Body* trilogy has remained among the top bestsellers ever since its standalone version first came out in 2008. All the philosophical, scientific, and literary tropes in the trilogy have kept inspiring widespread discussions across different walks of life since the release of the last book and the popularization of social networking sites around 2010. Heavily invested in the grandeur of the universe, the romantic encounter or thrilling confrontation with alien civilizations, and the interrogation of humanity in times of apocalypse, his writings appeal to both young and old. All of these testify to his possession of embodied capital. He read Western SF extensively when he was young, from which he drew a reverence for the universe and an inspiration for starting SF writing, mainly from

Arthur C. Clarke. Later, an engineer by trade, his solid mastery of physics knowledge enables him to unleash his imagination and create a sublime SF world of his personal style with a vivid description of "macro-details" (Liu 2015, 109). Besides, he claims to be among "the luckiest people in human history" (Liu 2018, n.p.) because of having been born in the 1960s and witnessed tremendous changes, from which he has obtained insights into Chinese and global history and politics, as well as the gradual realization of what he claims an "increasingly science fictional society" (Liu 2018, n.p.). As for his institutionalized capital, his stories have earned him multiple awards in both SF and mainstream literary fields before the translation project – making him a nine-time winner of China's Galaxy Award (eight years in a row from 1999–2006), a record that was conveniently added to the author's profile on the book cover to assure U.S. readers of the content of the translated story.

The search for the translator(s) started soon after the copyright deal was settled.[8] According to Li Yun, director of the Export Department of CEPIEC, their recruitment standard stipulated that translators should have a broad horizon of knowledge, especially in science, and a comprehensive and in-depth understanding of Chinese history and culture.[9] The final lineup of the team was Ken Liu (Book I, *The Three-Body Problem*, and Book III, *Death's End*) and Joel Martinsen (Book II, *The Dark Forest*). One essential similarity between them is that they are well-versed in both Chinese and English languages and conscious of both cultures (embodied capital), as Ken Liu is a Chinese immigrant to the U.S. and received most of his language and educational training there, while Joel Martinsen is a U.S. citizen working and living in Beijing for a number of years. Before the trilogy project, they both had the experience of translating short SF stories, though Ken Liu later often said he was not formally trained in translation and that his first contact with translation was "purely by accident" (Cordasco 2016).

At the same time, the translators show distinctive features due to their different backgrounds. Ken Liu is an award-winning SF writer who writes in English. This identity places him in close proximity to the American SF market, such that he conveniently obtains insights into the target readership and knows what approach better appeals to readers, which explains why he could propose a radical change in the chapter sequence to the author when translating the first book.[10] On the other hand, Ken Liu's record of SF awards as his institutionalized capital, together with the symbolic significance it bestows upon him, is another and a presumably more convincing guarantee of the translations' quality to U.S. readers who have never read any Chinese SF. In contrast, Joel Martinsen is not a writer but a devoted reader of Chinese SF. Before the trilogy project, he had translated excerpts of Liu Cixin's *Ball Lightning* and published them in the international literary magazine, *Words without Borders*. During his doctoral study in modern Chinese literature at Beijing Normal University, he was supervised by Wu Yan, the most senior and prolific SF researcher in China (Gu 2017), from whom he gained in-depth observations into Chinese SF that added to his translation expertise as embodied capital. The institutional certification – a doctoral degree in Chinese literature – also qualified him as a competent undertaker of the project.

There exists a clear distinction between the ways CEPIEC mobilizes cultural capital and economic capital. The instantaneity of the transmission of economic capital (i.e., CCI funding and other subsidies from the government) enables CEPIEC to exploit it directly in various stages of the projects. But cultural capital is highly linked to its individual possessor, thus discouraging easy transmission to other agents (including patrons) for direct usage. For example, the ability to employ scientific knowledge in imaginative writing is exclusive to Liu Cixin, and the interlingual competence is exclusive to the designated translators in this sub-field. They cannot be easily transmitted to CEPIEC even if such transmission is assumed possible. However, it is through CEPIEC's enrollment of these individual agents into the sub-field that their process of appropriating cultural capital is activated. Therefore, CEPIEC as the patron mobilizes individual agents' cultural capital symbolically by legal contracting, a form of authorization for the individual agents to render their cultural capital in the sub-field, but also a legitimation for itself to access such rendering to further the state's cause.

SOCIAL CAPITAL: OPENING THE GATEWAY TO THE U.S. MARKET

Social capital is accumulated by an agent establishing and maintaining social relations in a field by way of material and symbolic exchanges, which, in today's highly networked world, not only presupposes an agent's possession of a certain volume of such capital at a given moment but also understates its endless accumulation, especially when new relations are established. In the case of Liu Cixin-related translation projects, agents like CEPIEC and Ken Liu have their respective networks to draw on social capital before the transnational publishing sub-field is instituted. Later, as they enter into the partnership, their networks begin to interweave. For CEPIEC, Ken Liu thus becomes an important intermediary in connecting with the American SF field, a gateway to the U.S. market.

Individual social capital was first exploited by CEPIEC to find translators. Li Yun said that he was introduced to the translators through the friend of a friend (Lu 2015). Ken Liu also said he was contacted by CEPIEC after being recommended by two China-based translators, Eric Abrahamsen and Joel Martinsen (Tsu 2019). Later, when the translation of the first book was completed, the search for a foreign publisher became the next big agenda. CEPIEC, after seeking the help of U.S. literary agencies in vain, was directed to Liz Gorinsky, editor of Tor, through a cohort of proactive SF authors and translators in Ken Liu's social network. At WorldCon in Chicago, Emily Jiang (a U.S. SF writer) introduced Gorinsky to Chen Qiufan (a Chinese SF writer/translator) and Wang Meizi (a translator), who told her that Ken Liu was working on the translation of *The Three-Body Problem* (Gorinsky 2018). After returning to China, Wang introduced Liz Gorinsky to Song Yajuan in CEPIEC, and the formal contact between the two publishers soon began. Meanwhile, CEPIEC managed to find the renowned scientist and SF author David Brin via Ken Liu to write a recommendation for the book. The company then used it to help convince interested U.S. publishers (including Tor) and later quoted it on the book cover for marketing purposes.

Rooted in one's personal social connection, social capital can be exploited by its possessor. Ken Liu writes in the postscript of *The Three-Body Problem* that he feels indebted to a long list of individuals (SF authors and bilingual translators) for their feedback on the translation drafts to improve the overall quality (Liu 2014, 398). For example, one of the beta-readers, John Chu commented "that experience was invaluable" and he "recreate[d] some of Ken's research" while being astounded by Ken's work (Chu 2015). It is likely that Ken Liu mobilizes his professional social network more out of working ethics than to intentionally serve the patron's objective, and CEPIEC does not involve itself directly in this beta-reading process because the final product is the primary concern of the company as a commissioner. But akin to the case with cultural capital, the translator's responsible acts are preconditioned by CEPIEC's legal formalities that grant the selected right of entry into the sub-field to the translator. The outcome of such acts is, at the same time, legitimately exploited to serve the patron's goal, which constitutes a similar symbolic mobilization of individual agents' capital by CEPIEC.

CONCLUSION

Based on Bourdieu's ([1999] 2008) observations on the French publishing market and incorporating Casanova's dominating/dominated opposition, Gisèle Sapiro (2008) discovered that, in the international book market, "the pole of large-scale circulation is characterized by linguistic concentration on the hyper-central English language, there is a high degree of linguistic diversity at the pole of small-scale circulation" (161). However, the translations of Liu Cixin's works seeking access to the U.S. market somehow defy the rule – a highly commercial genre from a marginal origin has achieved market success and continues to succeed. At the end of 2021, CEPIEC announced that Tor paid a renewal fee of 1.25 million dollars to continue collaborating over the *Three-Body* trilogy.[11]

As shown in Liu Cixin's case, the Chinese state, in its incarnated form of CEPIEC, has facilitated the author's consecration in the American SF literary field by effectively mobilizing various forms of capital possessed by key agents in the transnational publishing field. Owing to its hierarchical position in the field, the company's capital mobilization is enacted in two ways. On the one hand, it directly and materially appropriates ample economic power from the state for project execution, and its own social capital to find competent translators and the interested U.S. publisher. On the other hand, it selects individual agents to legally engage with based on an acknowledgment of their cultural and social capital and grants them rights to render their own capital in the field for the state's goal, which signifies an indirect and symbolic mobilization. In whichever sense, the state's will to maximize global cultural clout is exercised in various stages of decision-making and execution.

Liu Cixin's case testifies to the state's potential to propel the internationalization of a popular and commercial genre. Its significance is twofold. On a national level, it blazes a new and inspiring trail for decision-makers and practitioners to consider popular genres in state-patronized translation initiatives, as previous projects focused on Chinese classics and mainstream literature to generate an image of a his-

torically profound and highbrow culture. On an international level, in today's world republic of letters dominated by the English language, the state, as the most powerful and resourceful organ in any dominated market, is in a good position to challenge the current constellation of the book market once it takes the initiative.

NOTES

[1] See CEPIEC news (January 14, 2022) at https://www.cepiec.com.cn/news/702.cshtml.

[2] "Zhonghua wenhua zou chuqu" [Chinese Culture Going Out] initiative, or "Going Out", was proposed soon after China's entry into WTO. In 2006, a clear strategic plan was announced. By implementing major cultural projects and expanding communication channels, the initiative aims to promote China's outward cultural exchanges and trade. In 2012, the advance of the initiative was linked to stronger soft power. See Yang 2014.

[3] The translation copyright of *The Wandering Earth* collection is held by the author himself, indicating that no state agency was involved in its international publication. Therefore, the "translation projects" and "Liu Cixin-related translation projects" in the subsequent discussion exclude this collection.

[4] See the news at https://www.zjcb.com/index.php?process=news&newsID=6128.

[5] All the CCI lists are retrieved from the China Publication Yearbook, which can be accessed at https://www.yearbookchina.com/index.aspx.

[6] For *Supernova Era*, see CEPIEC news (October 7, 2020) at https://www.cepiec.com.cn/news/677.cshtml; for *Ball Lightning*, see CEPIEC news (November 14, 2017) at https://www.cepiec.com.cn/news/641.cshtml.

[7] For a detailed account, see CEPIEC news (August 25, 2015) at https://www.cepiec.com.cn/news/634.cshtml. Although the exact number of budgets is unavailable, the government subsidies are presupposed to be used for all related processes, including copyright deals, translation fees, and marketing activities, as stipulated in the call for applications.

[8] According to the news of CEPIEC, the copyright deal was settled on July 20, 2012, and by the time of signing contracts with the translators on November 7, 2012, Ken Liu had already started the translation of the first book.

[9] See CEPIEC news (November 8, 2012) at https://www.cepiec.com.cn/news/620.cshtml.

[10] For more details on this episode, see Pandell (2016).

[11] See CEPIEC news (January 14, 2022) at https://www.cepiec.com.cn/news/702.cshtml.

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The state's role in "worlding" a popular national genre: The case of China and Liu Cixin

This article investigates the transnational publishing field of Liu Cixin's science fiction and his road to consecration in the U.S. literary market. By adopting Pascale Casanova's mapping of the international literary field and Pierre Bourdieu's categorization of capital, this study analyzes how the state, in its incarnated form of a state-owned publisher, has mobilized the economic, cultural, and social capital of the agents in the field, which eventually helps the author cross over the linguistic-literary gap. In the process, the state shows its potential as a propellant for "worlding" a popular literary genre.

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The end of world literature?

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Implicit in the project of a world literature is the dream of a unifying basis for world order. If this goal might seem to be hopelessly utopian, it also outlines a long-term project of global transformation, whose attractiveness stems from the link to a larger process of globalization. For the idea of a unified global culture seems at first glance to coincide with the development of a world history. Yet, because the beginning of a truly global history was only made possible by the European circumnavigation of the globe, there is a political aspect to this history that threatens to undermine the universalist idea of a world literature. Global history did not develop in a neutral way, but through trade and conquest, initially through Portuguese, Spanish, and Dutch colonial expansion, which established European political and military relationships across the globe. The intensive colonization of the world and the creation of interrelated economies in the era of industrialization created a global history that was based on a set of unequal relationships. More and more local conditions and processes became dependent upon global developments dominated by European colonial structures. Since this world order developed with increasing European penetration into all areas of the globe, "world" history did not encompass everything happening on Earth but rather only those aspects that had to do with the relationship between local, non-European processes and globally relevant European ones. The development of a global perspective coincided with the spread of a European-based conception of order.

In economics, global relationships in general are based on complementarity, in which an imbalance of resources and productive capacities between two or more regions creates the possibility for profitable trade. The initial development of a global economy was based on these imbalances, in which resources in the early modern period (like silver, labor, or arable land) and technologies (such as porcelain production, textile production, or navigation skills) were distributed across the world unevenly. Yet, the historical development of globalization did not simply involve a neutral linking of civilizations to each other but rather the expansion of European civilization to become the defining framework of a single global order. Economically and politically, the development of capitalism allowed Europe to establish the parameters

of a global system of trade, production, and consumption within its own framework of political and military domination (Pomeranz 2000, 194–206).

Both the development of economic globalization and the lifting of previous constraints have had repercussions for the functioning of world literature. The situation of world literature depends on the way in which economic globalization established a Europe-oriented framework for economic and political relationships. Yet theories of world literature often do not take into account this political framing of literary exchange. The result is a suppression of the differences in perspective that stem from the separation between center and periphery in the world of literature. As the opposition between a single center and periphery declines in significance in an increasingly multipolar world with multiple centers, the idea of a single world literature will become less relevant, replaced by the separate traditions that are established by new relations of sovereignty.

THE DISCOURSE OF WORLD LITERATURE

The current discourse of world literature is closely linked to globalization insofar as it has oriented itself around the dictum from Goethe that "[n]ational literature is now rather a meaningless term; the epoch of world literature is at hand, and everyone must strive to hasten its approach" ([1836] 1984, 133). This statement assumes that national literature is parochial in comparison with the universal perspective of a world literature. Accordingly, David Damrosch has indicated that works enter into a canon of world literature when they are read as literature and then circulate beyond their local context (2003, 1–36). This definition, in attempting to treat world literature as a neutral phenomenon, does not address the question of why a work from anywhere else might be received in a particular context. Yet, the historical circumstances that determine this interest are defining for the movement of texts, just as the colonial context was crucial not only for the movement but indeed for the very creation of raw materials and manufactures.

Damrosch sums up a view on world literature from a position at the "center" of international literary culture without, however, indicating the positionality of that perspective. When he argues, for instance, that world literature includes three modes of reading – classics, masterpieces, and windows onto the world – he presents these modes as if they were neutral, even though they depend on a center-periphery distinction. Consequently, he presents classics as an objective list. But if classics are foundational for a culture and limited in number, they will be defined by a particular tradition and its political dynamics rather than as a universal canon of world literature (Guillory 2013, 3–8). Similarly, the concept of masterpieces in a great conversation elides the problem of separate traditions and public spheres that would define the questions and parameters of such a conversation in each tradition. Finally, if foreign literature is understood as a set of windows on the world that provide insight into a foreign culture, this function expresses the particular desire of the center to look at the periphery. Such windows are generally unnecessary for a periphery that is accustomed to orienting itself around the relationship to the center.

Damrosch argues that immersion in another culture involves a direct engagement that implies an effacement of one's original culture. But in making this argument, he abstracts from the perspectival differences between cultures in order to imagine a concatenation of works from different cultures that exist within an abstract neutral space of world literature. "We encounter the work not at the heart of its source culture but in the field of force generated among works that may come from very different cultures and eras" (2003, 300). But the reception of a work from another culture in fact always involves a continuing distance and difference from the new culture, in which the new is interpreted in terms of one's original culture. While Damrosch's later work makes more allowances for such intercultural dynamics in his survey of the thoughts of earlier comparatists (2020, 7–11), the unifying impulse to create a global tradition of comparatists mirrors the world literature project of building a global canon.

This unifying vision defines a particular cultural project that we can contrast with Johann Gottfried Herder's understanding of the way in which different traditions relate to each other in a way that does not set up a hierarchy of cultures but rather sees each culture as its own center, into which other cultures can be assimilated. Herder outlines a process of cultural reception in which various traditions from the past serve as the models for culture in the present. This fund of tradition is not limited to a specific language, and cross-cultural borrowings are the norm rather than the exception. However, a culture will only borrow that which is already similar to it:

> everything that is still *similar* with my nature, that can be *assimilated* to it, I cover, strive for, make my own; *beyond that*, kind nature has armed me with *feelinglessness*, *coldness*, and *blindness*; this can even become *contempt* and *disgust*, but only has the purpose of forcing me back *on myself*, of making me satisfied on the *center* that bears me. ([1774] 2002, 297)

In referring here to blindness, contempt, and disgust as reactions to the unfamiliar, Herder is not attempting to promote discord. Rather, he is recognizing the ways in which cultural reception functions according to similarities that foster exchange, in spite of foreignness. Cultural reception maintains a central core of interests that is determined by the conditions of a particular time and place, and this core culture is the condition for the possibility of cross-cultural borrowing. National identity remains at the center in this borrowing and provides a filter for viewing other cultures.

Herder's approach to cross-cultural interactions provides an alternative framework for imagining the relationships between the world's literary traditions. Even as we immerse ourselves in a new culture, we do so from the perspective of our existing culture, and this difference impacts the meaning of the text from the point of view of the recipient. When Damrosch emphasizes world literature, not as a set canon of texts, but as a mode of reading involving a detached engagement with worlds beyond our own place and time, he neglects the way in which every example of world literature involves a refraction of the source culture through the host culture's values. This interaction between source culture and host culture becomes defining for the way world literature develops, suggesting that it might not have a unified trajectory but is fragmented into many binary relationships.

Other approaches to world literature have also ignored the character of this interaction between host culture and source culture. In a variation on Damrosch's approach, Franco Moretti attempts to establish a unified global history of literature by imagining that literary forms that are developed in one time and place can be treated like technological inventions, such as the crossbow or the cotton gin, that then spread throughout the world. He uses the center-periphery model in order to equate the center with advancement in literary technique and the periphery with all those who are continually trying to catch up with the center (2000, 55–56). While he recognizes how the center-periphery distinction has affected the development of literature across the globe, his approach fails to take into account the way in which a work interacts with its context in order to attain its meaning. A particular literary form changes its meaning and function through the move to a new context or even to a new time in the same culture. As a result, there is no constant meaning of a literary work that would transcend the context in which it is received, and literary techniques do not progress the way technology does. Rather, different formal techniques become more or less useful at different times and in different places like the words of a language, which go in and out of style without there being any meaningful way to understand these shifts as a form of progress.

Rather than seeing world literature as the result of either the freeing of literary works from local constraints or a globally unified history of literary progress, an analysis of world literature must take into account the specific relationship between two cultures when one culture receives a work from another culture. If the receiving culture gains a new perspective to the extent that it finds something new in the source culture, this shift does not create a single world literature but rather a change in the relationship between the two specific traditions. This changing relationship is shaped by both literary and political factors.

Pascale Casanova is able to take this dynamic into account to the extent that her analysis considers the political subtext of world literature and situates the development of a world discourse of literature within a political dynamic of center and periphery. The periphery does not simply copy the center, but in the attempts to establish its own independent legitimacy, the periphery seeks to gain the attention of the center. In the course of this endeavor, texts from the periphery in fact often become the defining ones for the center. According to Casanova, a world republic of letters has developed historically as the establishment of an international literature in which literary creation has been freed of political and national dependencies ([1999] 2004, xii). This world republic developed beginning in the 16th century when French began to establish itself against Latin as an independent literary language (48–67). At the same time, Herder's ideas promoted the development of national literary traditions that would continually challenge the centrality of a universalizing culture (75–81).

In the 20th century, attempts at establishing national literatures have had to make the detour through a Parisian literary elite because, according to Casanova, Paris had a culture of consistently supporting literature as an autonomous sphere independent of national and political concerns (86–87). Casanova emphasizes that the dom-

inance of Parisian literary authority depended on their detachment from political authority. Yet, she also indicates that the autonomy of the world republic of letters was built upon structures of sovereignty that determined the meaning of literature and its history. The literary authority of Paris, while claiming to be detached from political concerns, still functioned as a corollary to the more general Western European claim to be the carrier of an international order that is based on universal norms that include on the one hand freedom of speech and the accompanying autonomy of literature and on the other hand popular sovereignty and the corresponding need to define the identity of the people through literary rather than dynastic or religious traditions. The goal of literary autonomy is itself part of a political dynamic oriented around popular sovereignty and secularization.

The spread of the idea of popular sovereignty engendered the search for national literatures in the periphery that would challenge the authority of the center. James Joyce's work must be understood within the context of a developing Irish nationalism, whose development as a political idea created the impetus for the project of an Irish literary culture. If Joyce's particular version of this project was rejected in Ireland and accepted in Paris, his writing did not arise out of the project of expanding a general notion of literature but of establishing an Irish national literary tradition that would challenge the authority of the center of literature in Paris (Casanova 2004, 303–324). But this challenge was also an attempt to transform the trajectory of Irish culture in a way that was not immediately accepted in Ireland, forcing Joyce to turn to Paris, which indeed provided a temporary home for Joyce's work.

Joyce's work is an example of the way in which the development of a national tradition can exclude important works (such as his) that do not conform to the attitudes dominant at a certain point in that tradition. In this situation, Paris provided a haven for Joyce in which his work could be disseminated outside the restrictions of the Irish context. Paradoxically it is often the works that establish a national tradition that have been received as examples of world literature itself. While the works of John M. Synge and W. B. Yeats were innovative in their embrace of an Irish popular culture, Joyce's work set itself apart from this very development in its biting portrayal of this popular culture. It may be that works begin to be accepted as world literature primarily when they create caesuras within their own traditions.

The success of the project of developing separate national literary traditions in the periphery has resulted in the decline of the center's influence, to the point where those national traditions in the periphery start to become arbiters of their own standards of quality. Once this point is reached, a new dynamic begins that frees itself from the influence of a global literary center and in which the unity of a literary center might cede its authority to different literary traditions. This outcome could only realize itself to the extent that it would be possible to establish new criteria for quality that would diverge from the literary center's insistence on innovation in literary technique as the measure of literary quality. In this case, national literary traditions would become emancipated from a central arbiter, even if they could not isolate themselves from developments in the rest of the world. Such a shift in interpretive authority for determining the development of a literary tradition depends, however, on a political

shift in which the global structure of political sovereignty becomes decentralized. Such a development depends on the context of political sovereignty within which culture develops.

SOVEREIGNTY AND REPRESENTATION

Literature cannot be separated from questions of political sovereignty because sovereignty itself has a representational component. Carl Schmitt describes how political sovereignty depends not simply on power but on a representation that establishes the authority of a political order. Because every political order requires that specific decisions be taken, it contains decision-makers as leaders. At the same time, these decisions need to be carried out, and therefore every political order requires a people. Consequently, every order must be established on the basis of a relationship between the representation of the sovereign decision-maker and the identity of the people who recognize the sovereign's authority. The representational aspect of order can be most easily seen in the way a monarchy contains a representation of the monarch that becomes the basis for sovereignty. The aspect of identity consists of the way in which there must always be a people to be the audience for the representation, affirming the legitimacy of the representation. The representational trappings of monarchy are thus directed at the people, even though the representation serves to establish the monarch as the source of sovereignty (2008, 241–243).

When the source of sovereignty is held to be the people itself, however, the identity of the people is not immediately given, but must take on some representational form that then becomes the basis for sovereign authority. Because the "people" cannot construct itself as a basis of political authority until it can represent itself, popular sovereignty requires a cultural tradition that can develop this self-representation. Such a tradition can be based on religion but alternatively, especially in the case of nationalism, can also be linked to literature. The link between literature and politics stems from the function of literature as a means of cultural self-understanding. Self-understanding becomes important politically to the extent that sovereignty is understood as popular sovereignty, which requires the development of a people with a representation of its own identity and thus a self-understanding of its own character and history.

Samuel Huntington has described this shift in the structure of sovereignty away from a single global center as a move away from the universality of a Western global order and towards a global order that is structured by the clash of civilizations. According to Huntington, each of several regions will develop hegemonic status in their own part of the world based on the continuity of the civilizational culture in each region. Accordingly, the conflicts of the future will not be based on economics or ideology, but on culture. In this view, civilization will become the basic unit of culture because of globalization and de-secularization. Huntington argues that, while nation states have been the principal actors of world history for the last few centuries, for most of world history the key actors have been civilizations. With increased mobility and communication having made local and national differences less primary, civilizational identity, as the largest unit of identity short of the identity of all humans

as opposed to other species, is returning as the basis for sovereignty and political identity. The importance of civilization coincides for Huntington with a return to religion going on in all parts of the world that creates a focus on "universal" civilizational traits over national and local ones. Because it is linked to a religious conception of the world, civilizational identity cannot be easily changed, and Huntington indicates that global political conflict is no longer an issue of "Which side are you on?" but of "What are you?". Because they are based on both long-running historical continuities and religious commitments, the differences between civilizations for Huntington are real and basic (1993, 23–26).

In this view, with the end of the Cold War, non-Western areas of the world are now becoming actors in their own right. Before that, world politics were carried out as a set of conflicts within the Western world, including the Napoleonic wars, World Wars I and II, and the Cold War. The rise of the West to the peak of its power has created a complementary turn to fundamental cultural-religious issues in other parts of the world. Huntington's prognosis is that civilizational identity will define the fault lines of future conflicts. On the macro-level, civilizational groups will compete over economic and military power, control of international institutions, and political and religious values. On the micro-level, there will be conflicts over territory in areas at the fault lines between civilizations. Eventually, each of several regions will develop hegemonic status in its own part of the world based on the continuity of the civilizational culture in each super-region.

While Huntington paints a grim picture of increasingly irresolvable global conflict that occurs along civilizational fault lines, both the history of world literature and the example of today's alliances also provide alternative trajectories for world order. On the cultural level, the historical orientation of world literature around a Western center indicates that a literary dynamic can develop that disrupts civilizational continuities. Indeed, important works of literature often highlight how a particular culture lacks an identity with itself. As Casanova has shown, Joyce's work was part of an Irish cultural movement to establish a concept of Irish identity within a literary tradition. If Joyce's work was not accepted as such by the Irish and had to be published in Paris, this circumstance does not detract from the value of Joyce's work for both reflecting on Irish identity and expanding its bounds. Similarly, Faulkner's depiction of racism in the southern U.S. could not be appreciated in his native country until after his work was heralded and published in Paris. In both these cases, works of literature gained their importance, not through an adherence to a cultural or civilizational trajectory, but through the disruption of such a trajectory. In fact, to the extent that the Irish and U.S. national contexts were dominated by an informal form of censorship that did not allow key issues to be addressed, Joyce and Faulkner, and the critiques of their cultures that their works expressed, depended on Parisian literary authorities to establish a forum for their work. Since the truth about the situation of racism in the U.S. could not be depicted properly in the U.S., Faulkner profited from the turn to Paris as the place where his work could find an audience that was free of the constraints of the U.S. public sphere. Yet, this dynamic does not necessarily attest to the development of a single world litera-

ture. Rather, the possibility of leaving one's own culture temporarily only indicates that a single national tradition can be discontinuous within itself. Such complexities in the relation of a work of literature to its own context indicates that, as important as discussions of sovereignty are to understanding cultural dynamics, it is not enough to reduce cultural developments to the pressures of sovereignty or the simplifying notion of a clash of civilizations. To understand the relationship between literature and sovereignty, it would be necessary to develop a more nuanced analysis of how cultures relate to each other.

THE TASK OF THE TRANSLATOR

Walter Benjamin's analysis of the process of translation helps us to understand the mechanisms of cultural exchange and the way they relate to cultural trajectories. His 1923 essay "Die Aufgabe des Übersetzers" (Eng. trans. "The Task of the Translator", 1968) focuses on the way in which every language has its own manner of meaning, which cannot be translated, even when the meaning itself can be translated. The manner of meaning lies in the constellation of words that surround a particular word and that give that word in a language its own resonance. He uses the example of the word for bread in German (*Brot*) and in French (*pain*) in order to show that, even though the meaning is the same, the manner of meaning is different because of the other words that are unspoken but connoted by *Brot* or *pain* (Benjamin 1996, 257). Such manners of meaning are untranslatable because each language has built up the connections between different words in its own specific way. The translation of a poem, for instance, will never be able to recreate the manner of meaning of the original. The result of the translation will instead be a new manner of meaning that would contrast with the manner of meaning of the original. One of the key achievements of a translation, then, is to allow the manner of meaning of the original to be perceived. Without the juxtaposed translation, one would be unaware of the particular manner of meaning of the original, which is linked to the peculiarities of the original language in contrast to another one.

The unfolding of the manner of meaning of each language tends to exclude and obscure other possibilities for the manner of meaning. The translation brings these different possibilities into view, but only as different language trajectories in which the different languages will "strive to exclude each other" (257). The process of translation allows the two languages to confront each other, and this confrontation illuminates their relationship to each other. The translator thus describes the relationship of two languages to each other, but only at one point in time.

> Just as a tangent touches a circle lightly and at but one point – establishing with this touch rather than with the point, the law according to which it is to continue on its straight path to infinity – a translation touches the original lightly and only at the infinitely small point of the sense, thereupon pursuing its own course according to the laws of fidelity in the freedom of linguistic flux. (261)

The translation and the original only touch at one moment at the point of meaning, and each language then develops further along its own separate trajectory based on each language's manner of meaning. Benjamin indicates thereby that each lan-

guage has its own history and that this history of its manner of meaning becomes defining for the work of art itself in determining the trajectory of meaning.

A tension arises at this point in Benjamin's analysis between the history of a language and the history of the work of art. The work has its own "life" in the original language and an "afterlife" in the translation. But if the work has a continuing afterlife in the translation, this continuity would be subject to the trajectory of the new language, which has its own history. Since it develops within the medium of the new language and its history, this afterlife of the translated work would indeed be an existence that is entirely cut off from the life of the original work, as if that original work had already died. Because each language excludes the manner of meaning of other languages, the translation is cut off from the original and must begin life anew within the new language.

Though Benjamin attempts to maintain the unity of the work of art through his imagining of a pure language that would be a combination of all the individual languages and their separate manners of meaning, in fact each language means the entire world and has its own trajectory. Because each language has its own manner of meaning, every language expresses the world in its own way. Each language presents the totality of experience from its own perspective. Since there is never simply a meaning but also a manner of meaning, the totality that is expressed by the whole of every language will never be neutral but always slanted in some way. This slant of every language in its manner of meaning results from its particular history, and the key category when considering a literature would also be the history of the tradition rather than the unity of the individual work, whose meaning is dependent on the manner of meaning of the language into which it is translated.

The history of a tradition, and not of individual texts, is thus the relevant history when thinking about world literature (Pan 2017, 40–45). The translation of a text from one language into another does not preserve the text across traditions. Rather, each tradition remains within its own trajectory and integrates a foreign text into its own trajectory. There is no identity of the text across the two traditions, as the creator of identity would have to be a reader who would belong within the receiving tradition, situating that text within that tradition. The text does not have an inherent meaning but depends upon the process of tradition in order for the meaning to develop. This process is a backward-looking one in which the meaning arises out of the interaction between present concerns and the characteristics of the text which make it relevant or irrelevant for those concerns. The backward gaze establishes the selection criteria by which texts from the past and from different cultures might become part of a conception of world literature. But because each gaze is grounded in a situated present, the definition of world literature will shift according to this situatedness of the gaze. The result is a multiplicity of world literatures, in which each cultural space will produce its own view of the world.

THE FRAGMENTATION OF WORLD LITERATURE

The development of a discourse of world literature cannot be compared to the development of a global economy, in which different regions compete to cre-

ate "world-class" products for the world in a particular industry and in which the links between different regions are maintained through complementarities. If the connections in a global economy are predicated on the competition that eventually excludes certain regions from particular industries, with literature and culture there is no necessary relationship of complementarity leading to connections based on dependence. Each public sphere has its own trajectory that cannot be merged into a global trajectory unless we move toward a unified language and government with a single cultural space of development. Such a move would be a political development that would establish a single public sphere with a single sovereign, merging separate historical trajectories into a single one through a political union that would most likely have to be imperialist in nature. Though one tradition may orient itself around another one, as with the center-periphery relationship in the past, each tradition can within its own public sphere establish its own emphases and models for development. The key to this ability is the political sovereignty that would allow an independent public sphere to develop. If we accept the specific understanding of the public sphere that can be derived in its cultural aspect from the work of Hans Georg Gadamer and its political aspect from the work of Carl Schmitt, the cultural texts of a canon do not have an equal status with each other (Pan 2014, 70–76). Rather, certain key texts will exercise a defining role for the construction of political identity and the view of the world from that perspective.

Consequently, if the global economy begins with the trade that links regions to each other through relationships of complementarity, world literature cannot similarly become global through such a shift to a global perspective. The situation is different because literature from the beginning presupposes a conception of the entirety of the world from the point of view of the local, and the move to a global context does not necessarily change this locally centered conception. Neither is there a sense in which one culture might have what another culture lacks. Every culture includes an all-encompassing cosmology and sees the entire world through its own perspective. Because a view of the world always depends on one's standpoint, such a view is not just an opinion that can be changed at will but includes an entire canon of texts that make up the basis of a developmental history. During the Roman Empire, the world could consist of Rome and its territories, at the same time as the Persian or Chinese worlds could consist of their empires. Each region could be considered a world in itself, and a world history and world literature could refer to the entirety of each cultural space. World literature could exist before the advent of global history because even before there arose a consciousness of the world as the entire globe, one could speak of the world in order to refer to the known world of any particular region that defined its cultural perspective. At the same time, each culture could refer to the history of the world, going back for instance to Adam and Eve in the Hebrew cosmology or to Prometheus in the Greek one. By maintaining its own understanding of what the world is, each culture could remain within its own view of the world. Each cultural history amongst many was complete as a history, perspective, and trajectory.

Globalization affects this structure of multiple conceptions of the meaning of the world, not by merging them into one global development, but by forcing each culture to understand itself as one understanding of the world amongst many in order to establish a relationship to other cultures and texts. A Western world, a Chinese world, an Arab world, or a South Asian world might set some parameters in terms of common texts, but these civilizational divisions are also intersected by texts from other civilizations based on different reception histories and ideologies. Consequently, it would not be appropriate to divide the world into civilizations but into the public spheres that currently reflect the division of sovereignty across the globe in terms of nation-state identity. While each separate public sphere will be defined by issues of sovereignty, once defined a public sphere will have its own historical development that will set the priorities for reception of works from its own past and from other traditions. The centrality of the public sphere for the identity of a tradition creates both a proliferation of conceptions of world literature across different public spheres and a stable context in each public sphere through which texts from other traditions can be evaluated and received.

If this development of separate public spheres forms the context for conceptions of world literature, we can understand the idea of world literature as itself the outgrowth of a particular national tradition. Literature as a unified global phenomenon developed first as a European-based republic of letters that attained global reach through the political sovereignty that Europe exercised over the rest of the world. While an early discourse of world literature *per se* developed from Goethe's initial conception, it only developed as a widespread approach to culture in the last 40 years as a U.S. American phenomenon that established a view of the world from that perspective. Its development arose out of the uniquely American "melting pot" situation in which an understanding of cultural identity had to adapt to the changing mix of ethnic groups that immigrated to the U.S. as well as to the needs of a developing national identity. In the 19th century, cultural identity in the U.S. was strongly oriented around the Bible as well as Greek and Latin classics, and the focus of higher education, particularly before the Civil War, was on the training of the clergy. After the Civil War and into the 20th century, a notion of Western culture and civilization developed that served the need to create a more unified national identity that would include aspects of different parts of Europe. It was not until the 1980s that this Western canon was then expanded to include literature from across the world. But this development was not simply the beginning of a more cosmopolitan perspective, but in the first place a consequence of domestic U.S. processes that included increasing immigration from Asia and Latin America as well as the civil rights movement, granting more rights and recognition to U.S. minorities and women.

The recent spread of the world literature idea began then as an evolution in U.S. teaching curricula that followed domestic demographic and political trends. It became a worldwide phenomenon only due to the political and cultural dominance of the U.S. in world affairs, leading to the teaching of world literature as an accompaniment to the growth of global English as a common *lingua franca*, as opposed to an earlier understanding of the world literature idea that was more grounded

in methods of comparative literature involving knowledge of different languages (Gillespie 2017, 44–45). As a product of U.S. political and cultural power, the present discourse of world literature continues to present a view of the world from the U.S. perspective, and today's canon of world literature continues to be defined by the particular historical and political exigencies of American higher education.

Attempts by other countries such as China to insert works from their cultures into this canon of world literature are hampered by the circumstance that the creation of canons is a reception phenomenon. A consequence of Herder's understanding of cross-cultural influences is that the attempt to insert works into the canon from the outside is nearly impossible because canons are not objective. It will be U.S. concerns that determine the works that will become most relevant to an American audience. Here, Chinese scholars familiar with the U.S. context might be able to make some suggestions of Chinese literary texts that would have some relevance, but the process will ultimately depend on the "pull" from Americans.

Consequently, a more productive project for Chinese literary culture would be to simply ignore to a certain extent the trajectory of the U.S. cultural tradition and consider instead the Chinese national public sphere and reflect upon its possibilities and limitations in order to understand the relevant canon of world literature that is specifically suited for addressing Chinese concerns today. This Chinese version of world literature would differ from the U.S. one, including of course more Chinese works but also a different selection of Western works than the ones relevant in other regions.

In the end this entire question of criteria for inclusion of works in the canon cannot be considered as a prescriptive judgment. Instead, canons form themselves as a part of processes of reception that must be treated as unpredictable, with a life of their own. Critics do not determine canons but only follow their movement. They do not prescribe the criteria by which they are formed but can only describe the factors that have gone into the establishment of an existing canon. Rather than gaining their international status through some special technique or outlook, works become significant to the extent that they alter the flow of culture within a particular tradition, which today is generally defined in terms of a nation-state public sphere. That is, the significance is not based on any objective "advance" in literary technology, but rather in the way that a work intervenes in a particular local historical tradition. Here, the local context within which a work appears is in fact determining for its significance. The key measure would be the extent to which a work revises thinking in a particular area that is of current concern.

Let us consider some examples of how this might work. Clearly one of the most significant works of modern Chinese fiction has been Lu Xun's "Kuángrén Rìjì" (1918; Eng. trans. "Diary of a Madman", 1990). This story had a profound effect on China because it placed into question an entire tradition of thinking about sacrifice and filial piety, bringing up the possibility that this tradition was self-destructive. The interaction between the story and this tradition creates the story's particular power. At the same time Lu Xun's work, by re-orienting the literary tradition in order to open it up to outside perspectives, participated in changing the course of Chinese literary

history, and so it is clear that it would be difficult to consider that history without this work.

Franz Kafka's "Das Urteil" (1913; Eng. trans. "The Judgment", 1948) had a similar re-orienting significance for the trajectory of German literature in that it problematizes the modern establishment of the individual over the community as the basis of social structures. As Casanova argues, the significance of Kafka's work lies in the way it presents the perspective of a peripheral culture, Eastern European Jews, in conflict with a dominant culture, the tradition of German literature (2004, 269–273). While Casanova might also have opposed the "world literary" context of German literature to the local Czech context in the evaluation of Kafka's significance, the broader point remains the way in which the universal aspect of the story is bound up with the process of modernization and the increasing focus on the modern individual rather than traditional groups as the basic unit of society. The impact of the story derives from its interaction with this dynamic of center and periphery.

The key in both cases is the way in which the individual work interacts with the trajectories of different traditions. To the extent that a work has an important impact on that trajectory, it will become significant for a canon of literature in that tradition. Similarly, the impact which the work might have in the development of a different literary tradition will affect the extent to which it will be taken up in translation in that tradition. These interactions are defined, not by particular literary forms or techniques, nor by numbers of readers, but by the way in which a work undermines the expectations in a particular tradition and thus shifts these expectations in a way that illuminates a truth about that situation. While the "home" culture of that work does not have any particular priority in this process, it is also not the case that the alternative is a generalized global culture. Rather, the decisions about what constitutes a separate tradition are determined by the issues of language and sovereignty that define a particular public sphere as such. Consequently, issues of tradition are inseparable from the political dynamics that have led to the primacy of the nation-state organization of public spheres.

If the Chinese should eventually realize that they do not need "world literature" as established in the US, but in fact that they themselves have their own version of world literature, this shift could nevertheless be prevented by the fact that this new orientation would throw light on the Chinese national public sphere and its specific conflicts and contradictions, to be clearly distinguished from other national public spheres in the region, such as that of Japan, Taiwan, or Indonesia. For the development of a literary tradition requires the development of the self-understanding of the people. Literature can only establish this self-understanding to the extent that it can authentically reflect on popular experience and represent with integrity a recognizable truth of this experience, independent of pre-conceived notions of what this truth might be. The situation of censorship presents a difficult problem for such a development because censorship does not allow people to perceive and understand their own history. Similar to the situation of Faulkner in the era of Jim Crow, it may be that perspectives and literature from the People's Republic of China that would eventually become interesting for other parts of the world would only be that literature that is ul-

timately of interest to China itself in a fundamental way, except that it cannot be disseminated in China due to censorship. The result is that Chinese literature that is read outside of China may in fact consist of works that cannot be read inside of China. The Chinese government condemnation and censorship of the work of Nobel Prize winner Gao Xingjian would be a primary example of this dynamic.

BEYOND WORLD LITERATURE

The structure of world literature will follow the structure of political sovereignty. Though the world has always consisted of a variety of public spheres that define the boundaries of historical consciousness, these boundaries were not deemed to be relevant so long as one presupposed the hegemony of a liberal political discourse and an accompanying universal culture that could be linked to the idea of world literature. To the extent that economic globalization might be undermined by political divisions that threaten to divide the globe into separate economic regions and political sovereignty might itself fragment due to national and religious divisions, a world-encompassing notion of literature may lose its legitimacy as a viable project.

Unlike the movements of economic globalization, in which winners take over the global economy, literary winners are only defined by their interaction with a particular tradition. To think about world literature is really to immerse oneself in the contradictions and opportunities for change in one's own public sphere. There is ultimately an ethical and political decision-making process involved that will determine the most relevant works from one's own tradition and other traditions for constructing meaning in a particular time and place.

If we are moving toward the independence of different literary historical trajectories, such differentiation would not necessarily follow the civilizational lines that Samuel Huntington describes as a "clash of civilizations". In spite of civilizational differences, the U.S., Europe, Japan, Taiwan, and South Korea, for instance, are able to maintain strong political ties. Rather, structures of national sovereignty, in setting the boundaries between political orders, will determine the boundaries between linguistic and literary traditions. Such boundaries can cut across single languages, as has been the case in German with respect to East and West Germany and Austria, or a single public sphere might include more than one language, as is the case with countries such as Canada and Switzerland.

If public spheres determine literary boundaries, there will also be recurring problems that would privilege certain works over others in certain periods or places. When specific works, such as Kafka's "Judgment", are received by the publics in different traditions, the spread is not simply a result of the work's universal appeal, but of a set of problems that are addressed by the work and are current concerns in other times and places. The conflict between tradition and modernity embodied in Kafka's story is also common to a number of cultures throughout the world today.

At the same time, the role of literature in expressing the particular truth of a situation, in spite of explicit or implicit censorship of such truth, indicates that literature that becomes relevant for a particular tradition may in fact have to first be published outside of the political space of that tradition and gain acceptance internationally

before it can be appreciated in its own country. The disparities between different public spheres might in fact contribute to the possibilities for change and development within each separate tradition. Even if world literature cannot maintain itself as a unified totality, the separate worlds of literature defined in different public spheres can provide the basis for a kind of complementarity on a cultural level in which each tradition's manner of meaning can provide both resources and havens for others.

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The end of world literature?

World literature. National literature. Globalization. Johann Gottfried Herder.

The idea of world literature arose as a cultural counterpart to the process of globalization. However, since literature is organized within discrete traditions, the possibility of a world literature depends not just on increasing economic ties, but upon the formation of a global tradition. Since a tradition can only maintain its unity to the extent that it forms a single public sphere, the lack of a global public sphere undermines the possibility of a single world literature. The measure of this fragmentation is differences between public spheres defined by nation-state sovereignty.

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Walking through the text: The representation of mobility in late 19th-century Latvian fiction

BENEDIKTS KALNAČS

In 1879, the storyline of the first original Latvian novel, *Mērnieku laiki* (The times of the surveyors) by Reinis and Matīss Kaudzīte, begins with a walk through the countryside. An aging woman, Annuža, accompanies a small orphan girl as they stroll toward a parish school which the little one is about to enter. This walk and its context provide a useful background for the reflection of bygone years that is further developed in their conversation with the teacher where some important events of the recent decades are touched upon retrospectively. In its turn the next chapter introduces the main plot line that follows those earlier events which are picked up once again at the moment when the peasant family to which Annuža belongs slowly wends its way towards its new household. The opening chapters of the novel thus directly link future prospects with a recollection of past experiences, employing the rhythm of walking through the countryside as the narrative basis. The two walks are also crucial for the framing of the plot as they span two different moments in time. Many social and economic transformations happen in the course of the action, while in reality they do not bring any major changes into the lives of some characters. This is the principal tension of the novel that is built on the reflection of different roles played by various social and ethnic groups amidst the change. 19th-century Latvian literature traces this complexity from various angles with some characters fluctuating among several identities and quite often finding themselves somewhere in-between, thus making these cases especially fascinating.

The surveyors' times in the title of the Kaudzītes's novel refer to the 1850s, when there are major transformations taking place in the rural region of Piebalga (today's northeast Latvia). The previous borders are being radically redrawn as peasants are provided an opportunity to start the long process of buying out farmsteads for themselves from the local landlords. This is accompanied by a radical change in morals as for some people any means to acquire better parts of the land now appear to be ac-

ceptable. But in fact these tensions mark only the initial step in the steady flow of major shifts in society and are accompanied by distortion and reassessment of the ways of belonging to the local environment. The social transformations steadily advance during the second half of the 19th century, and, as the literature of the period makes an attempt to register the rapidity and inevitability of the respective changes by delving into the rising conflicts, it consciously or unconsciously also strives to slow down the pace of this development. A literal manifestation of such an approach is the focus on minute details of the surrounding milieus which can be appreciated only at a close distance. On the one hand, this demonstrates a heightened intensity in the reception of the local environment while, on the other, it displays an inevitable alienation that is becoming more and more obvious and painful. The causes and effects of these trends are the focus of this investigation.

In the main body of the article, I first introduce some contextual aspects that reflect on a methodological approach as well. In the following discussion, the focus is on two characteristic trends in late 19th-century Latvian fiction. First, I scrutinize the representation of microstructures of specific localities, such as peasant farmstead and landlord's manor, in novellas by Rūdolfs Blaumanis (1863–1908), one of the most highly respected realist authors. Then I move on to discuss how larger patterns of social transformation are dealt with and represented in a novel by another important Latvian writer, Andrievs Niedra (1871–1942). The article concludes with a brief reflection on the retrospective representation of spatiality and sense of place in *fin-de-siècle* Latvian literature.

HISTORICAL CONTEXTS AND METHODOLOGICAL CONSIDERATIONS

This article approaches late 19th-century Latvian fiction from a historical and comparative perspective. One of its important aspects is the role of 19th-century nation-building and romantic nationalism that affected many parts of the continent (Leerssen 2018). On the one hand, this is the age of consolidation of large empires that use fictional works to cement the identities of their citizens and establish borders, with their power also being extended into ruling colonial possessions in adjacent territories and/or oversees (Hobsbawm 1987; Moretti 1998). At the same time, romantic nationalism also inspires numerous stateless peoples, especially in East-Central Europe, to strive for the strengthening of their status and building national identities of their own (Leerssen 2006). Social and national aspects are closely linked in the revolutionary years of 1848 to 1851 as well as in subsequent periods (Neubauer 2004). Especially important in this context is the fact that some of the European empires are complex and multi-national as are the Austro-Hungarian and Russian ones. There are ethnic groups, such as the Ruthenians/Ukrainians, that are living under difficult conditions and split between the two empires, in both cases being subject to several layers of social as well as economic and linguistic discrimination. The effort to establish their belonging in this case cannot be described as a straightforward move toward the formation of national self-consciousness. Rather it is a complex identity search taking place

on the crossroads between traditional and modern societies, the accustomed environment and social mobility, taking into account various ethnic perspectives as well (Hrytsak 2018).

To a considerable extent, a similar diversity is characteristic of 19th-century identity formation in the Baltic provinces of the Russian empire (Daija and Kalnačs 2022a; Kasekamp 2018; Kalnačs et al. 2017). Until about 1850, the Latvians were still almost unanimously defined not by their national belonging, but were simply characterized as peasants, a socially subjugated group dependent on the local German landowners while also being subaltern subjects of Russian imperial rule. The situation gradually changed in the second half of the century with Latvians acquiring agency and moving toward social and national self-awareness. Already in the 1850s, the generation of intellectuals referred to as New Latvians laid the foundations for the creation of Latvian high culture that was considered an important precondition to boost self-confidence and aspire to social mobility (Ijabs 2014). Despite these top-down efforts, on the level of everyday experience social divisions between the landlords and peasants remained as well as the growing inequality among the Latvians caused by the economic changes due to the possibility of acquiring their own property after the abolishment of serfdom. This segregation among the Latvians is one of the principal themes in the Kaudzītes's novel. At the same time, there were numerous cases that displayed identities in-between as many of the educated Latvians had acquired their knowledge through German culture and language, which at times they continued to use in mutual communication and literary texts. The growing number of translations testifies to the necessity of creating an appropriate context for new aesthetic endeavours (Daija and Kalnačs 2022b). The protest of the generation of New Latvians against German cultural superiority had been ideologically motivated, but in practice things remained much more complex as the examples of late 19th-century fiction and authors' positions demonstrate.

The case studies that follow have also been inspired by and carried out taking into account the perspective of the so-called spatial turn in the humanities with a particular concentration on the representation of place (Bachmann-Medick 2016, 211–243). Latvian literature of the 1880s and 1890s pays great attention to social and economic transformations often approached through minute description of changing everyday milieus. The authors often adhere to traditional localities with important aspects of wider temporal and spatial changes being reflected through scrupulous observation of the transformation of place. This becomes obvious through the interpretation of particular details as well as in more dynamic ways, such as the estrangement of principal characters from ordinary living conditions, and border crossings between different semantic fields (Mahler 2015, 24). The authors' position can at times be characterized as an in-between one as they delve into the inevitable changes and their impact on the mobility of individual characters and society-at-large, while at the same time they reflect the difficulties to adapt.

THE PEASANTS' FARMSTEAD, THE LANDLORD'S MANOR, AND THE CHANGING SENSE OF PLACE IN LATVIAN LITERATURE

Major social shifts in late 19th-century Latvian society that are comparable to other East-Central European territories find their representation in Latvian literature of the 1890s that pays great attention to social and economic transformations often expressed through the description of characteristic details of the changing environment. A particular aspect of this process is one that links authors' experience to the increasingly multicultural as well as socially differentiated milieus.

Characteristically, Rūdolfs Blaumanis started his literary career writing in German, and later kept the practice of translating his main works from one language into another, thus enlarging the scope of his potential readership, even though the German language versions of his texts only reached international audiences considerably later (Blaumanis 2017). Nevertheless, Blaumanis's literary output reflects his multicultural environment and points toward the diverse readership he was eager to address (Kalnačs and Fűllmann 2016).

In order to trace the spatial relations between rural landscapes, peasant homestead and landlord's manor, I will concentrate on two of Blaumanis's novellas both published in 1898, *Salna pavasarī* (Spring frost) and *Andriksons*. Whereas in most of his work the narrative unfolds from the inside of a peasant farmstead (the departure point usually being a room or the courtyard), the two texts mentioned take a different perspective. They either at first portray the farmstead as seen from a certain distance, or abandon its description almost altogether. Thus the traditional daily habits are challenged and, instead of the careful depiction of daily routines, narrative turning points provide an important aspect of the perception and interpretation of the place.

The novella *Salna pavasarī* begins on a spring morning when a young lad, Andrs, is working in the field. He is anxiously waiting for the breakfast that is supposed to be brought by a young girl, Liena, whom he is fond of. In a beautifully conceived visual image, the narrative follows her appearance as she walks down the hillside towards the boy. The surrounding landscape in one of fresh green, and the joyful dialogues between Andrs and Liena match the pastoral mood of the 19th-century rural milieu seen through the eyes of a young would-be couple, their relationship partly immersed in the melodramatic imagination of popular literature of the period. In his novella, however, Blaumanis radically challenges this mode of representation. As the girl leaves the field at the end of the episode, the second part of the novella is told in a much gloomier mood.

This part starts with Liena's entry into the yard of the farmstead, traditionally a place of relatively safe and ordered routines. However, she is at once confronted with an unexpected situation as the old neighbour Mālnieks, a very rich man, has come to ask for her hand. The familiar rooms into which Liena now enters appear to her as totally different and uncanny, and her bodily response is that of an almost total stiffness. Characteristically, "the layout of the rooms or the relations between the interior and exterior often determine the plot" (Tally 2019, 97). The lively outdoor encounter with Andrs is replaced by an unconscious submission to the oppressive lure not only of the old man but of his wealth. Mālnieks's well-calculated and

at the same time menacingly monotonous talk becomes the main instrument in his strategy to confuse Liena's mind. The large room where the two are left alone loudly echoes his seductive phrasing. The whole scene leads to Liena losing her healthy judgement and common sense, and this change of mind takes the most important turn in her move toward the window through which she observes Mālnieks's nearby property, metaphorically represented by the red roof of his house that stands for his wealth and power. The scene is resolved swiftly, and, when slightly later Andrs enters the house, Mālnieks and Liena are being congratulated by the rest of the household members. The sudden reversal in fortunes testifies to the troubled times and leads to a different appreciation of familiar spaces.

In the novella *Andriksons*, Blaumanis challenges the traditional ways of portraying a rural community in a different manner. Once again, the reader is removed from the relative safety of a traditional peasant homestead as the opening scene takes place in the landlord's manor. Andriksons, one of the peasants who rents a small piece of land from the nobleman, has come to the manor to explain why he has cut down some of the trees on his land that according to the law belong to the manor. However, as the peasant explains to the young and only recently settled landlord, he considers the trees a heritage that his father had preserved for him. The conversation turns into a heated dispute, and at the end the peasant leaves the manor in a rage (Kalnačs 2022b, 67–73).

The author carefully builds up this scene also from the spatial point of view by positioning both men in a liminal situation. The landlord usually talks to peasants in the hallway; however, having heard from his late father that Andriksons is one of the most educated among his class, he allows the conversation to take place in the antechamber of his workroom. Thus to a certain extent the landlord signals a potentially respectful conversation, while at the same time he restricts the possibility for the peasant to stay on an equal footing, since the landlord keeps himself at a safe distance by staying behind a large table. This arrangement contributes to the uncertainty of the peasant who in this situation feels that he is considered and treated like being almost the same but not quite (Fűllmann 2021, 92). In an apt description by the humanistic geographer Yi-Fu Tuan, important for building up spatial structures is "the posture and structure of the human body, and the relations (whether close or distant) between human beings. Man, out of his intimate experience with his body and with other people, organizes space so that it conforms with and caters to his biological needs and social relations" (1977, 34).

In his novella, Blaumanis pays attention both to socially determined stereotypes as well as to features of individual character. It is one of Blaumanis's great contributions to 19th-century Latvian literature that he is able to provide an insight into the landlord's mode of thinking. The landlord belongs to the social strata usually perceived only from a distance; by delving into his response, Blaumanis deepens the psychological insights the novella provides considerably. The anger of the landlord gradually rises as he starts to appreciate the self-confidence of the peasant. However, the socially structured difference in their roles that is underlined by the landlord's familiarity with and possession of the location also fosters his awareness of power. The anxiety

of the peasant, on the other hand, is exacerbated through his estrangement from the location in which he temporarily finds himself.

The subsequent events of the second part of the novella unfold after the excited and disappointed peasant leaves the manor. He only collects himself in the nearby forest that is also the property of the landlord. Following an external impulse, in a rebellious act Andriksons sets fire to the forest. As he sees the flames spreading rapidly, however, he immediately recognizes the potential scale of the disaster, and puts every effort in trying to find other people who could come to his aid and fight the fire.

Similarly to *Salna pavasarī*, the two-part structure of *Andriksons* follows the course of the conflict by focusing on the representation of space. In both novellas, the narrative also "*makes* place, establishing relations among places and assigning various levels of significance to different spaces and places" (Tally 2019, 5). Thus it is the situation indoors that becomes unpleasant to the characters, Liena and Andriksons, respectively. For Liena, the borders between familiarity/unfamiliarity shift, since it is a well-known location that can become estranged from the character's reception. In the latter case, the conflict escalates, when after leaving the manor Andriksons returns to the more familiar space of the forest where he even recollects some of his own childhood experience. At the same time, due to the extreme excitement he falls short of recognizing the traditional value of a familiar place that has been turned into a metaphorical opponent following the disagreement between him and the landlord. The feeling of liminality has even been aggravated in the process of border crossing from the manor to the forest as the experience in the former also influences the perception of the latter. Andriksons's feelings clearly point to the bodily experience of the place linked to the aspects of mobility as exemplified in his desperate run through the burning forest with the narrative extending its scope beyond the limits of purely visual impression (Hones 2017, 107). The familiar once again turns into the uncanny.

MACROSTRUCTUCTURES: THE COMPLEX BALTIC LANDSCAPES OF THE LATE 19TH CENTURY

While Blaumanis's novellas display a fine-tuned sense of a particular place and show the changing relationships between the characters and their immediate environment, other late 19th-century Latvian authors were looking for possibilities to expand the scope of their representation. Various impulses are provided by the attempts to make use of the novel genre that scholarship has identified as especially important in relation to the experience of modernity, and instrumental in the process of consolidation of 19th-century visions of nationality and statehood (Watt 1957; Moretti 1998). From the perspective of spatiality, it is important "to think of novels as geographers in their own right, who generate geographies from within" (Brosseau 2017, 10). Andrievs Niedra, one of the most prominent Latvian writers of the late 19th century, attempts to explore the possibilities of the novel genre underrepresented in Latvian fiction (Kalnačs 2022a). In his classic study, *Latvian literature*, Andrejs Johansons points out that "Niedra's shorter works of prose can be seen as studies for a large style composition" (1953, 217). Niedra's novels provide a net of internally linked images

of social and historical mobility, but arguably the greatest achievement is his first novel, *Līduma dūmos* (The smoke of land clearing, 1899; Kalnačs 2015).

A number of themes explored there show an apt use of imaginative geographies (Said 1978). Mostly set in a rural landscape, *Līduma dūmos* covers many different locations including a peasant farmstead, different manors, a pastor's house, a church interior and a mill as well as displaying elaborate plans for the building of a glass factory. Literary critic Guntis Berelis points out that 19th-century Latvian literature usually focuses on a relatively restricted and closed space with its borders being drawn by a peasant farmstead, a church, a school, and a cemetery (1999). Niedra's novel includes many of these locations. However, the innovative strength of the narrative is determined by clearly foregrounding the tension among these different (and significantly expanded) places and the subjectivity of their reception.

The plot of the novel is kept together by following the interrelated histories of three brothers – an engineer, a novice priest, and a peasant – who are also involved in an existential struggle with the still dominant Baltic German nobility. Niedra pays attention to the attempts of the emerging Latvian middle class to position itself through an implementation of new spiritual ideals as well as an economic program introduced in the novel. The author also references so-called identities-in-between in the process of interaction among different social and ethnic groups in society (Daija and Kalnačs, 2020). Various border crossings are made painful due to the inability to fit into and to adapt to new locations, especially taking into account the role still played by the long-established Baltic German elite. In the upwardly mobile population, a growing estrangement from seemingly familiar places is dominant in the narrative.

Niedra's novel starts with a sermon given by a novice priest, Kārlis Strautmalis, awaiting his ordination. He is well aware of the potentially provocative nature of the speech he delivers which not only brings a reaction from conservative circles but, rather unexpectedly, initiates an internal split in his personality. The subsequent nervous strolling in the neighbourhood of the pastor's house reveals a complexity of feelings difficult to restrain. Another principal character, engineer Vilis Strautmalis, is much more intransigent than his brother as he pursues greater economic gains that would allow Latvians to establish themselves not only through the relentless work of tending the land, characteristic of his parents' generation, but also by way of industrial opportunities. In his attempts to promote the development of local business he is ready to take both mental and physical risks. The latter ones are exemplified by his adventurous walk through the swamp in order to explore the possibilities to drain the territory, and thus to adapt it to useful economic activity. In this process, the familiar landscape acquires threatening features and poses a challenge to the individual.

Another narrative juxtaposition is that between the largest city in the region, Riga, and the rural milieu where most of the events take place. In the novel Riga is shown as a divided and dividing location characterized by messy moves without the principal characters being able to get a sense of clearly identifiable places instead of the more familiar experience of walking in the countryside. Thus, the intensity of temporal

change toward the background of the transformations is implicitly shown in the spatial perception that reveals a gradual loss of the sense of place.

In *Līduma dūmos* Andrievs Niedra searches for ideas significant in the process of the development of Latvian national consciousness, looking for future philosophical, socio-political, and economic visions that are closely linked to psychological characterisations. The author's choice of the novel genre is significant because the novel not only pays attention to a variety of conflicts, but also implicitly allows for following the moves toward national, societal, and territorial consolidation. The imagined geographies are instrumental in the attempt to build up such a vision which, nevertheless, also remains haunted throughout the narrative.

CONCLUSION: RETHINKING MOBILITY IN RETROSPECT

Late 19th-century Latvian literature devoted considerable attention to the representation of place that was taken up and transformed in the following decades. There are obvious links to earlier examples of Latvian prose in *Patrioti* (The patriots, 1912), the first attempt in Augusts Deglavs's monumentally conceived novel cycle titled *Rīga* (Riga). The chronological starting point of the narrative is located in the 1860s, but contrary to the Kaudzītes's novel *Mērnieku laiki* which tackles almost the same period, Deglavs's work is conceptualized as a city text. Although Riga (as well as smaller cities) had previously remained relatively unexplored in Latvian literature, in 1912 *Patrioti* attempts to reconstruct its historical complexity. The tensions among the different social and ethnic groups in the city are also manifested in its real and imagined topography dominated by the opposition between the centre and the periphery. Looking at events through the eyes of the novel genre (Brosseau 2017, 17), the author expands the scope of the narrative in order to search for the roots of 19th-century social and ethnic conflicts in everyday scenes that establish individual identities in specific places, on the one hand, and retrospective generalizations, on the other.

Despite the conceptually introduced challenge to the established juxtaposition between the country and the city, *Patrioti* begins by an episode deeply rooted in narrative tradition. The protagonist of the novel, Pēteris Krauklītis, makes his way to Riga which he is going to explore. His walk is directed toward an unknown future, while at the same time the author is also looking back to the past fifty years interpreted in his novel in light of the steady rise of the social prospects of the Latvian population.

The case studies in this article testify to the different ways in which late 19th- and early 20th-century Latvian authors responded to the challenge of dealing with changing living conditions seen and interpreted from the perspectives of various characters. It is possible to argue that place has an impact on people's lives as well as on the way these lives are conceptualized and understood. Therefore, it is certainly important "to think about the complex and bidirectional relationship between place and writing in geopoetic terms: the place which informs writing and its interpretation, and writing as a practice that 'contains' the place, and that gives it form and meaning" (Brosseau 2017, 18). One possibility to experience place in ways similar to the reception of 19th-century characters, authors, and their audiences is to walk through the text at a pace characteristic of that age.

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Walking through the text: The representation of mobility in late 19th-century Latvian fiction

Cultural studies. Spatial turn. Place in literature. Sense of place. Literary geography. Geocriticism. Liminality. Contact zones. History of Latvian literature. Rūdolfs Blaumanis. Andrievs Niedra

This article builds on research prompted by studies of small literatures as well as the so-called spatial turn in cultural studies. Attention is focused on the representation of place in late 19th-century literature and its changing meanings in this period of radical social transformation. Through theoretical observations as well as case studies of Latvian literature that deal with two novellas by Rūdolfs Blaumanis and a novel by Andrievs Niedra, this investigation scrutinizes the transformations of the sense of place, the estrangement of a person from his or her environment linked to mobility as well as the manifestations of liminality, in particular those attributed to various contact zones. The aspects of bodily reception of place are also looked at as an important condition of individual existence in the world.

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Teória interdiskurzov: Teoretický rámec – operacionalizácia – vzorové analýzy

ROLF PARR

VÝCHODISKO: ANALÝZA DISKURZOV MICHELA FOUCAULTA

Analýza interdiskurzov vychádza z diela Michela Foucaulta, pre ktorého sú jednotlivé diskurzy definované tým, že každý z nich odkazuje na špecifické úseky poznania, ktorých hranice sú tvorené predpismi o tom, čo sa môže povedať, čo sa musí povedať a čo sa nesmie povedať, ako aj ich špecifickou operatívnosťou. Diskurzy sú v tomto zmysle materiálnymi nástrojmi, pomocou ktorých sa regulovaným spôsobom produkujú spoločenské objekty a im zodpovedajúce subjektivity. U Foucaulta treba v prípade historického prierezu vždy predpokladať koexistenciu mnohých špecifických diskurzov a ich formácií, aj keď sa on sám na mnohých miestach týkajúcich sa všeobecných charakteristík všetkých diskurzov vyjadruje o *diskurze* v singulári.

Okrem toho sa však Foucault v *Archeológii poznania* (1969; čes. *Archeologie vědění*, 2002)[1] zameral aj na zákonitosti spoločné viacerým diskurzom a hovoril napríklad o analógiách vo výpovedných postupoch všeobecnej gramatiky, analýzy bohatstva a dejín prírody v klasickom období osvietenstva ako o „interdiskurznej konfigurácii" alebo „determinovanej totalite diskurzných formácií" (1973, 225). Túto myšlienku „interpozitivity" (225), ktorá bola v *Archeológii poznania* rozvinutá len rudimentárne, prevzala od konca 70. rokov 20. storočia analýza interdiskurzov v Nemecku a systematicky ju ďalej rozvíjala tým, že sa presnejšie pýtala na vzťah medzi špeciálnymi diskurzmi a interdiskurzmi kultúry, na dialektiku špecializácie a re-integrácie poznania, ako aj na povahu a fungovanie prvkov, ktoré materiálne tvoria interdiskurzy kultúry (Parr 2020a).

Spočiatku prevažuje orientácia na literárnu vedu,[2] neskôr sa postupne obzor rozširuje o kultúrne a mediálne štúdiá.[3] Do úvahy sa berú aj také dispozitívy, ako sú „rozum", „sexualita" alebo „normalita" (Link 2006), ktoré konštituujú sociálne objekty osobitného významu, majú tendenciu byť relevantné pre celú spoločnosť a vyznačujú sa tým, že „je vždy niekoľko špeciálnych diskurzov ‚zosieťovaných' s niekoľkými

nediskurznými praktikami" (Link – Link-Heer 1990, 92), čím predstavujú obzvlášť komplexnú formu interdiskurzných konštelácií.

INTERDISKURZY A TEÓRIA INTERDISKURZOV

Teória interdiskurzov zdieľa s viacerými ďalšími teóriami, napríklad s teóriou systémov Niklasa Luhmanna, historickou sémantikou Reinharta Kosellecka či marxistickou ekonómiou, zistenie o zrýchlenej rozbiehavosti poznania a z toho vyplývajúcej deľbe práce od začiatku druhej polovice 18. storočia. Podľa tejto teórie sa kultúra modernej spoločnosti ako celok skladá zo spektra svojich špeciálnych diskurzov (napr. prírodné vedy, humanitné a spoločenské vedy, vedy o kultúre), organizovaných na základe deľby práce, ale aj z kompenzačných interdiskurzov, reintegrujúcich tieto diferencované špeciálne diskurzy. Ak by sme totiž zotrvávali len pri špecializácii, porozumenie za hranicami špeciálnych diskurzov by bolo takmer nemožné.

Moderné spoločnosti sa preto nielen diferencovali na špecializované oblasti na základe deľby práce, ale čoraz väčšiu rozbiehavosť špecializovaných oblastí poznania kompenzovali aj diskurznými postupmi, ktoré vytvárajú nové prepojenia medzi špecializáciami, takpovediac stavajú mosty. Patria k nim predovšetkým všetky formy metafor a symbolov, skrátka všetky analogizujúce postupy, ktoré môžu z prvkov jedného špeciálneho diskurzu urobiť štruktúrujúce médium inej oblasti života, ale aj mýty, naratívne schémy, stereotypy, historické analógie a povahopisné obrazy. Všetky tieto interdiskurzné prvky, t. j. prvky selektívne prepájajúce rôzne diskurzy, sa spontánne vytvárajú už v každodennom živote (ako nešpecializovanej oblasti života). V literatúre a v moderných mediálnych diskurzoch sú prepracovanejšie a frekventovanejšie.

Interdiskurzné prvky a súhrnne celé interdiskurzy umožňujú jednotlivcom žiť a orientovať sa vo vysoko diferencovaných spoločnostiach vyznačujúcich sa deľbou práce bez toho, aby neustále čelili rozdrobovaniu na najrôznejšie špecializácie a profesionalizácie, interdiskurzivita teda „imaginárne mení prakticky rozdelenú prácu na životnú totalitu" (Link 1983, 27).

Samozrejme, nemôže ísť o úplnú integráciu všetkých sociálnych oblastí a všetkých ľudských schopností, ale len o jednotlivé „premostenia", ktoré zvyčajne zostávajú fragmentárne. Možno ich nájsť predovšetkým v každodennom poznaní, v literatúre, ale aj v moderných mediálnych diskurzoch (Link 2003, 71 n.).

Analýza interdiskurzov preto chápe moderné mediálne interdiskurzy ako miesta, kde sa takéto spájajúce prvky a postupy kumulujú. Interdiskurzy tak tvoria všeobecný rámec systému diskurzov, sociálne integračné puto, ktoré poskytuje rezervoár názorných foriem pre potrebné kódovanie špeciálnych diskurzných fenoménov, najmä tých o aktuálnych udalostiach. Súhrn týchto postupov možno preto chápať ako integrujúcu *kultúru* moderných spoločností.

KOLEKTÍVNE SYMBOLY AKO TYPICKÉ INTERDISKURZNÉ PRVKY

Interdiskurzy neprodukujú prvky, z ktorých pozostávajú a ktoré ich spájajú, neustále nanovo, ale empiricky možno identifikovať relatívne stabilné, často sa opa-

kujúce čiastkové štruktúry, napríklad kolektívne používané a zároveň kolektívne recipovateľné symboly ako „organizmus", „telo", „loď", „auto", „hrádza/záplava", ktoré sa môžu spájať s rôznymi špeciálnymi diskurzmi (napr. „organizmus" a „telo" s lekárskou vedou), ale ktoré sa používajú aj mimo takejto špecializácie v najrôznejších diskurzoch a zároveň najrôznejšími sociálnymi aktérmi. Spájajú oblasti sociálnej praxe a zároveň ich prepájajú s každodennou skúsenosťou. Tak môže politický reportér v dennej tlači hovoriť o „zostupe Nemecka do druhej ligy" a už sa obzerať po novom „politickom národnom trénerovi", hospodársky novinár hovorí o „ešte stále sa zadrhávajúcom hospodárskom motore" a miestny redaktor o „záplave utečencov".

Zo semiotického hľadiska (por. Link – Parr 2005) sú takéto kolektívne symboly komplexné, ikonicky motivované, paradigmaticky expandované znaky, ktoré spájajú obrazovú stránku (*pictura*) a stránku toho, čo sa skutočne myslí (*subscriptio* alebo „význam"). Majú teda dvojčlennú štruktúru a disponujú viacerými súvisiacimi čiastkovými obrazmi (čím sa odlišujú od jednotlivých metafor); sú sémanticky motivované, môžu byť znázorniteľné obrazovo a v danom kontexte môžu byť viacznačné.

Z hľadiska teórie diskurzov však kolektívne symboly reprezentujú aj prepojenia špeciálnych diskurzov. Súhrnne tvoria historicky sa modifikujúci, ale synchrónne relatívne stabilný a koherentný systém, pričom kultúrne relevantné prvky možno spájať do rôzne nahliadaných kultúrnych interdiskurzov, ako sú náboženstvo, filozofia, ba dokonca aj literatúra, a to paralelne aj vo vzájomnej konkurencii. Ako „typické príklady" uvádzajú Link a Link-Heer také „populárne filozofie a svetonázory", ako je napríklad monizmus a pre dnešné dni „interdiskurz masmédií" (Link – Link-Heer 1990, 93).[4]

Systémový charakter kolektívnych symbolov ako interdiskurzných prvkov teda vyplýva z toho, že tak strana pictura, ako aj strana subscriptio sú orientované na paradigmatické ekvivalenčné triedy. Po prvé, prvky pictura z najrozmanitejších spoločenských oblastí sa totiž môžu navzájom zamieňať, pričom si zachovávajú svoj „význam". Sociálny systém tak môže byť niekedy symbolizovaný ako vozidlo (auto, loď, lietadlo, vlak alebo bicykel), ale aj ako organizmus (s hlavou, končatinami, krvným obehom atď.). Vznikajú tak reťazce obrazov, napríklad: „politika" je ako „futbal", je ako „režírovanie opery", je ako „hlava" „tela štátu". V športovej rubrike novín možno povedať, že ten či onen hráč je „suverénnym režisérom stredného poľa", v politickej rubrike, že vodca je „hlavou" svojej strany.

Po druhé, pod jeden obraz možno zahrnúť rôzne skutočnosti. Symboly „záplavy" tak reprezentujú rovnako masy vody, utečencov, futbalových fanúšikov, ako aj kolóny áut na začiatku letných prázdnin. Tieto dve štrukturálne osi (obraznosť s viacnásobnou významotvorbou alebo rovnaký „význam" s variabilnou obraznosťou) celkovo vyúsťujú do charakteru kolektívnej symboliky ako komplexného synchrónneho systému pozostávajúceho z mnohých jednotlivých symbolov (niekoľkých desiatok v súčasnosti mimoriadne aktuálnych symbolov), ktoré sú navzájom prepojené a používajú sa znova a znova na kódovanie udalostí akéhokoľvek druhu vo verejnoprávnych médiách, ako aj v literárnom stvárnení.

ANALÝZA INTERDISKURZOV A LITERÁRNA ANALÝZA

Interdiskurzné prvky v tej podobe, ako ich tlač, rozhlas a televízia s veľkou pravidelnosťou preberajú, intenzifikujú, sami produkujú a predovšetkým masovo distribuujú, predstavujú pre inštitucionalizovanú umeleckú literatúru niečo ako „polotovary", ktoré ďalej rozpracúva. Máme teda do činenia s tvorivým cyklom medzi interdiskurznými „premosteniami" spontánne vznikajúcimi v každodennom živote, ich preberaním a zároveň distribúciou prostredníctvom každodenných médií, ako je tlač alebo televízia, a z toho vyplývajúcimi stabilizovanými interdiskurzmi kultúry a napokon ďalším spracovaním interdiskurzných prvkov v umeleckej literatúre, z ktorej sa zasa môžu aplikovať na mediálne diskurzy a každodenný život. Napríklad obrazový prvok „srdce" (pozri schému 1) môže byť v každodennom živote spontánne prevzatý zo špeciálneho diskurzu lekárskych vied a symbolicky použitý pre Berlín ako hlavné mesto Nemecka („Berlín je pulzujúce srdce SRN"); mediálno-politické diskurzy môžu potom túto symboliku multiplikovať a stabilizovať, kým sa prípadne nezačne ďalej spracúvať v umeleckej literatúre, napríklad v románe Jochena Schimmanga *Neue Mitte* (2011).
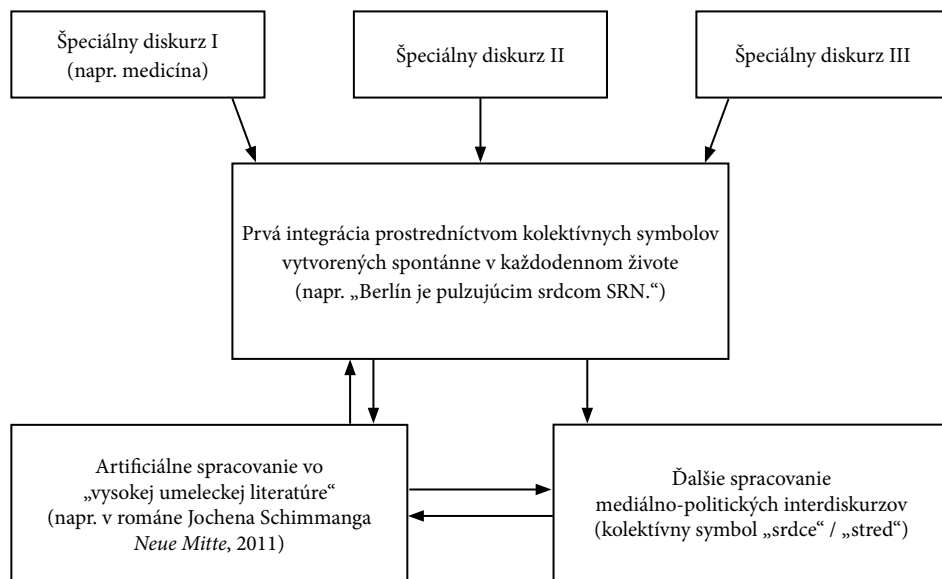
Schéma 1: Interdiskurzný reprodukčný cyklus (symbol: „srdce"/„stred")

Z hľadiska teórie interdiskurzov má umelecká literatúra kvázi paradoxný status: na jednejw strane ju možno označiť za špeciálny diskurz, pretože podlieha vlastným pravidlám formovania (napr. tenduje k zákonu estetickej inovácie). Na druhej strane, keďže nemá v skutočnosti žiadnu vlastnú tému, čerpá v mimoriadne vysokej miere z rezervoára interdiskurzných prvkov, ktoré sa formujú v každodennom živote a v médiách alebo sa prostredníctvom nich šíria, a to dvojakým spôsobom: *extenzívne* prostredníctvom encyklopedickej akumulácie poznatkov (vedľa seba sa radí veľké množstvo poznatkov z najrozmanitejších odvetví); *intenzívne* napríklad

štrukturálnym premietaním jednej oblasti spoločenskej praxe do druhej. Ak napríklad postava v románe povie, že ju v práci „faulovali", hoci vždy „hrala fér", potom sa prvok z oblasti športu premieta do oblasti práce (pozri Parr 2014 o futbalovej symbolike). Obe sféry života sa takýmto spôsobom prepájajú. Zovšeobecňujúco možno povedať, že v literárnych textoch sa polyizotopický (polyfónny, t. j. aj mnohoznačný) diskurzný materiál využíva tak, že sa ambivalencie a možnosti sémantického prepojenia ešte viac zvyšujú a v extrémnych prípadoch sa do hry dostáva celá štruktúra špeciálnych diskurzov a interdiskurzov kultúry. Literatúra ako špeciálny diskurz tak preberá funkciu interdiskurznej re-integrácie v mimoriadnej miere. Analýza interdiskurzov ako literárna analýza potom sleduje „vznik literárnych textov z príslušnej historicky špecifickej diskurzno-integračnej hry" (porovnaj Link 1988, 95; porovnaj ako prípadovú štúdiu pre ďalšie spracovanie medicínskych poznatkov v literatúre aj Mikuláš 2021).

Jednoduchý príklad kombinácie oboch postupov re-integrácie (intenzívnej a extenzívnej) ponúka žáner „esej", pretože eseje na jednej strane extenzívne porovnávajú informácie z rôznych oblastí života, ale na konci často intenzívne sumarizujú, pričom využívajú metafory, symboly a analógie (pozri k tomu Parr 2006; Juvan 2022).

VZOROVÁ ANALÝZA 1: KOLEKTÍVNE SYMBOLY V LITERATÚRE

Ako príklad intenzívnej integrácie prostredníctvom kolektívnych symbolov v literatúre uvedieme úryvok z románu *Traja kamaráti* od Ericha M. Remarquea ([1938] 1991; slov. 2005), románu, ktorý pôsobivo ukazuje, ako možno symbolickými syntézami ľudských tiel s technickými prostriedkami čeliť hrozivému prekračovaniu hraníc a situáciám denormalizácie. Veď s hlavným miestom deja, autoservisom, ktorý sa špecializuje na opravu poškodení áut po nehodách, a tak opätovne reguluje drobné i väčšie anormality každodenného automobilového života, tu normalizačný model tvorí rámec, z ktorého vychádzajú všetky dejové línie.[5]

Približne v polovici príbehu zasiahne hlavného hrdinu Róberta séria osudových udalostí: jeho dielňu zruinuje podvod zákazníka, jeho milenka ochorie na tuberkulózu a je hospitalizovaná v ďalekom sanatóriu, jej stav sa neustále zhoršuje, jeho priateľa zastrelia nacisti. Robert sa najprv snaží kompenzovať túto mimoriadnu situáciu extenzívnym požívaním alkoholu, kým mu jeho priateľ a partner Otto Köster ako terapiu nenariadi jazdu Karlom, jeho autom, ktoré prerobili na pretekárske účely.

Na nasledujúcu scénu sa oplatí pozrieť trochu podrobnejšie v súvislosti s prepojením tela a vozidla:

> Pozrel som naňho. Mal jasnú tvár; napätú, no ovládal sa. Díval som sa na cestu pred sebou. Pritisol som sa chrbtom o operadlo a pevnejšie som zovrel volant. Zaťal som zuby a prižmúril oči. Na ulici sa pomaly rozvidnievalo. […]
> Pred nami sa ligotala jasnosivá betónová cesta. Už iba trošku popŕchalo, ale kvapky mi vrážali do tváre ako krúpy. Vietor prichádzal v prudkých závanoch, mraky visiace nízko nad zemou sa tesne nad lesom popretŕhali a pršalo z nich striebro. Hmla v očiach sa mi rozplývala. Hučanie motora mi prenikalo rukami do tela. Pocítil som stroj a jeho silu. Výbuchy motora otriasali tupou meravosťou mojej lebky. Piesty ako pumpy mi búšili v krvi. (Remarque 2005, 372 – 373)

V tomto bode je už telo vodiča v úzkom vzťahu s technickým dopravným prostriedkom. Tento efekt sa dosahuje tým, že Remarque na jednej strane pretvára prvky auta na obrazy ľudského tela, ale zároveň na veľmi malom priestore obracia smer nazerania a prvky ľudského tela aplikuje na prvky auta. Pictura a subscriptio sa tu teda vymenia a symbolika ako celok sa zdvojí.

Köster potom môže zintenzívniť svoju „autoterapiu" tým, že nechá Róberta zvýšiť tempo, čím sa zvýši spojenie Róberta a auta Karola do symbiózy, čo v teórii interdiskurzov neznamená nič iné ako splynutie dvoch symbolík:

> „Pridaj plyn," povedal Köster. […]
> Motor zareval. Vzduch mi vrážal do tváre. Prikrčil som sa za ochranné sklo. A naraz som pocítil dunenie motora, voz a telo sa zjednotili, jediné napätie, vysoké obrátky, cítil som pod nohami kolesá, cítil som pôdu, cestu, rýchlosť, prudkým nárazom akoby sa čosi vo mne narovnalo, noc zavýjala a syčala, vybila zo mňa všetko ostatné, pery sa zovreli, z rúk sa stali kliešte, bol som už iba zúrivá jazda, nezmyselná a zároveň pozorná. (Remarque 2005, 373)

Aj tu možno jasne rozpoznať štruktúru kolektívnej symboliky, pretože aj tu sú „ľudské srdce" a „motor auta", „nohy" a „pneumatiky", „telo" a „vozidlo", „tepanie srdca" a „pumpujúce piesty", „bezmyšlienkovite sa ženúca psychika" a „uháňajúce auto" aspoň v rámci pasáží vo vzťahu pictura a subscriptio. Symbióza medzi „organicko-ľudským telom" vodiča a „technickým dopravným prostriedkom" je taká tesná, že už nie je možné rozhodnúť, či komponenty „auta" poskytujú obrazové prvky pre subscriptio „telo", alebo či „telo" poskytuje obrazové prvky pre subscriptio „auto": Je to motor, ktorý zareve alebo je to narušená psychika vodiča? Je to vzduch narážajúci do tváre vodiča alebo skôr do čelnej časti auta? Každú jednotlivú zložku symboliky auto/telo možno striedavo čítať ako prvok pictura aj ako prvok subscriptio.

VZOROVÁ ANALÝZA 2: LITERÁRNO-KULTÚRNE ZOSKUPENIA

V predchádzajúcich úvahách bola v popredí integrácia a vzájomné pôsobenie sociálnych podoblastí, ich praktík a ich špeciálnych diskurzov s diskurznými formáciami. V nadväznosti na Antonia Gramsciho to možno nazvať aj *formatívno-historickými projektmi* (pozri Brieler a kol. 1986), ktoré možno skúmať na ploche literárnych alebo publicistických textov. Doteraz sa však vo veľkej miere ignorovala otázka nositeľa literárnych textov, t. j. otázka sociálneho spektra, ktoré text zamýšľa ako „svoje" publikum, a – opäť od toho odlíšená – otázka sociálneho spektra skutočných recipientiek a recipientov. V oboch prípadoch ide takpovediac o otázku zúčastnených „vrstiev", „tried" a „prostredí", ktoré zasa tvoria – tentoraz spoločensko-historický – integračný projekt. Ak sa však má zohľadniť táto sociálna os, potom treba logicky prepojiť formatívno-historický projekt integrácie praktík so spoločensko-historickým projektom zúčastnených sociálnych vrstiev a naopak.

Ako to môže vyzerať, si ukážeme nižšie na príklade niekoľkých literárno-kultúrnych zoskupení – spolku „Die Glocke", „Das jüngste Elsaß/Stürmerkreis" a „Charon" (pozri Parr 1994 a 2000). Vo všetkých týchto prípadoch ide o zoskupenia, ktoré sa vzťahujú na formatívno-historický projekt integrácie alebo aspoň prepojenia rôznych oblastí spoločenskej praxe a ich diskurzov s určitým výsekom sociálnej stratifiká-

cie svojej doby ako spoločensko-historického projektu. V priesečníku oboch osí tak vzniká projekt publika, ktorý často programovo využíval kolektívne symboly ako interdiskurzné rozhrania.

Pozrime sa najprv na spoločnosť „Die Glocke" v Stuttgarte v 40. rokoch 19. storočia, literárnu spoločnosť na prahu medzi ešte feudálnym kniežatstvom a už buržoáznou spoločnosťou so slobodomurárskymi výpožičkami. Jej symbolom je „zvon" (ako zrejmý odkaz na Schillerovu „Pieseň o zvone"). Jednotlivé funkcie sú pomenované podľa častí zvona (zvonový plášť, zvonové klopadlo, zvonové lano) a účastníci spolku sa na stretnutiach oslovujú pomenovaniami odvodenými od častí zvona. Tento formatívno-historický projekt je skôr negatívny. Spočíva v tom, že politika je ako oblasť možnej integrácie sociálnych oblastí praxe vylúčená, podobne ako náboženstvo. Zostáva len literatúra a najmä poézia. Spoločensko-historický projekt siaha od vysokej šľachty cez dvorných akademikov až po hudobníkov, maliarov a literátov (schéma 2).

sociálno-historická os	*spektrum členov spolku „Die Glocke"*
vládnuci monarcha	
korunný princ (následník trónu)	Karl von Württemberg
vysoká šľachta (nie vládnuca, ale s funkciami ministra, dvorného maršala, pobočníka korunného princa atď.)	Hugo zu Hohenlohe-Oehringen Felix zu Hohenlohe-Oehringen gróf Neipperg, gróf Taube
vysokí, nearistokratickí dvorskí hodnostári (prijímaní na dvore; napr. sekretár korunného princa alebo knihovník a predčítač vládnuceho panovníka): lekári, architekti, riaditelia bánk, inžinieri (v kombinácii s dvorskými úradmi a/alebo titulmi ako „osobný lekár" alebo „radca")	F. W. Hackländer Franz Dingelstedt vrchný lekársky radca v. Hardegg riaditeľ banky v. Sick stavebný radca Friedrich Leins Ing. Carl Etzel
spisovatelia hudobníci maliari	Hackländer, Dingelstedt, Emanuel Geibel Franz Liszt H. Rustige, J. B. Zwecker
stredná a nižší úradníci	
malí obchodníci	
remeselníci, malí živnostníci	

Schéma 2: Spoločensko-historický projekt spoločnosti „Die Glocke"
(Parr 2000, 25)

Nestačí však predstaviť „Die Glocke" len ako triedny kompromis. Veď časti zvona a všetky činnosti s ním spojené neposkytujú len pictura pre všetky funkčné miesta spoločnosti, každého jednotlivého člena a špecifický slovník spoločnosti. Ako celkový obraz združenia poskytuje pictura „zvona" aj diskurznú integráciu nositeľa, ako

i formatívno-historickej osi: všetci členovia a všetky ich činnosti, akokoľvek odlišné, sa stávajú časťami nadradeného celku, „zvona". Prostredníctvom symboliky teda vzniká integrálne spoločenské telo.

Druhým príkladom je štrasburský „Stürmerkreis", nazývaný aj „Das jüngste Elsaß/ Stürmerkreis" (schéma 3), ktorého cieľom okolo roku 1900 bolo vytvorenie formatívno-historického projektu literatúry, filozofie, maliarstva a politiky pod hlavičkou atribútu „mladý", pričom sa vzťahoval na sémanticky „mladý" spoločensko-historický projekt zahŕňajúci na jednej strane sféru vysokých úradníkov a na druhej strane študentov a žiakov. Integrujúcimi kolektívnymi symbolmi sú tu „búrka", „leto", „oheň" a „jar", t. j. symboly, ktoré sa môžu vzťahovať na „mladosť".
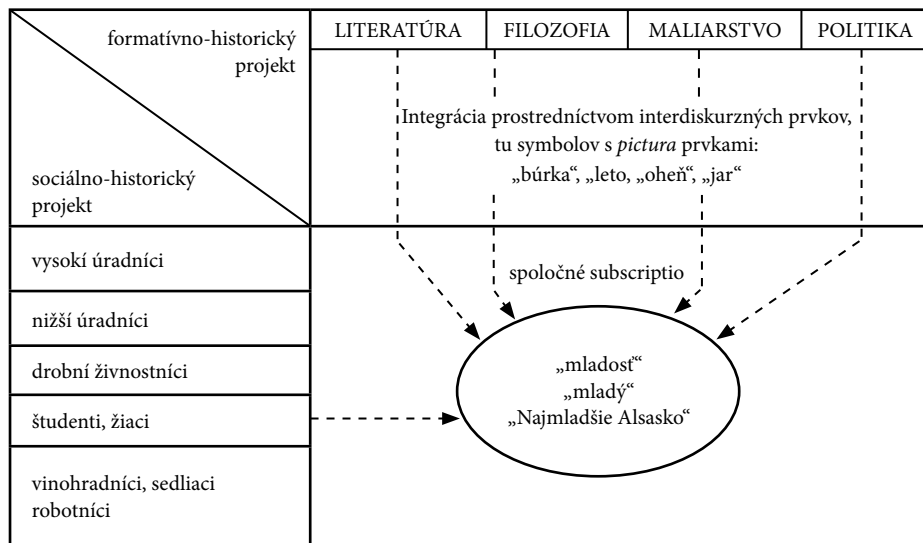

Schéma 3: Spoločensko-historický projekt a integrácia združenia
„Das jüngste Elsaß" prostredníctvom kolektívnych symbolov (Parr 2000, 20)

Tak združenie „Die Glocke", ako aj „Das jüngste Elsaß" majú tendenciu byť elitárskymi projektmi s veľmi obmedzenou spoločensko-historickou osou. Naproti tomu združenie „Charon" (schéma 4) lyrika Otta zur Lindeho, ktorý v rokoch 1903 až 1922 v Berlíne realizoval takmer „sociálnodemokratický" verejný projekt siahajúci od učiteľov ľudových škôl, umelcov a študentov až po manželku drožkára, prenajímateľku izieb a vyšívačku, je úplne iné, pričom na formatívno-historickej osi sa poézia, filozofia a náboženstvo spájajú do integrálnej veličiny označenej ako „život".

V priesečníku formatívno-historických a sociálno-historických stratifikácií, ako ukázali príklady literárno-kultúrnych spolkov, sa nachádzajú interdiskurzné ponuky asociácie, respektíve mentálnej účasti a formovania individuálnych i kolektívnych identít. Práve použité kolektívne symboly, heslá a integračné projekty definujú atraktivitu príslušných ponúk.
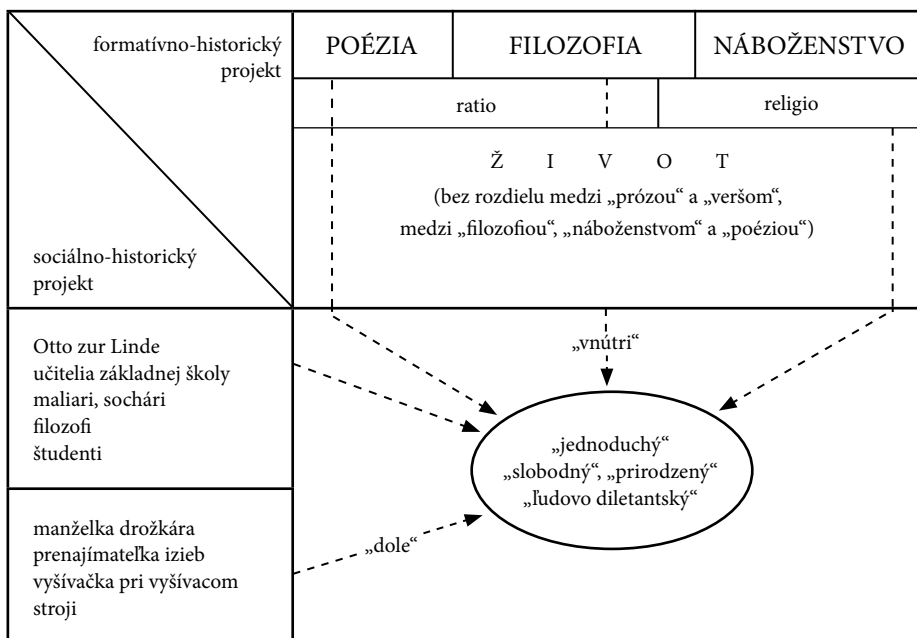
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formatívno-historický projekt	POÉZIA	FILOZOFIA	NÁBOŽENSTVO

Schéma 4: Projekt „Charon" (Parr 2000, 45)

VZOROVÁ ANALÝZA 3: FORMOVANIE IDENTÍT
AKO (INTER)DISKURZNÝ PROCES

V otázke formovania identity (identít) prístupy založené na teórii diskurzov predpokladajú „prioritu diskurzu a jeho ‚my'" pred „individuálnymi interaktérmi" (Link 1999, 19; porov. aj Link 2005). Ide o diskurzné pozície, ktoré kultúry a inter-diskurzy v nich cirkulujúce uchovávajú, konkrétne ide o pozície (afektívnej) príťažlivosti, s ktorými sa jednotlivci môžu spájať, a tak vytvoriť sociálne telo s istou „súdrž-nosťou" – teda aj s potenciálom identity.[6] Takáto asociácia, respektíve takýto *socius* vzniká tým, že sa jednotlivci naviažu na pozície, ktoré sú pre nich v rámci systému diskurzov príslušnej kultúry atraktívne. Jednota či identita takéhoto socia teda nie je ničím iným než diskurznou (semiotickou a predovšetkým jazykovou) jednotou, prostredníctvom ktorej sa konkrétni jednotlivci spájajú vždy iným spôsobom, aby vytvorili rovnako odlišné asociácie, teda rovnako odlišné sociálne telá. V neposlednom rade je to tá jednota, ktorá ukazuje, ako z interdiskurzov a ich prvkov vzniká identita.[7]

Aby sme si tento proces trochu priblížili, fungovanie systému diskurzov si možno podľa Jürgena Linka najlepšie predstaviť ako stroj na reprodukciu diskurzov a diskurzných pozícií, ktoré ľudia v nich a s nimi zaujímajú, ako stroj, „ktorý môže spočiatku ‚bežať' nezávisle od konkrétnych, individuálnych interaktérov". Tento „systém diskurzov" ako stroj má teraz pre jednotlivcov atraktívne rozhrania v podobe ponúkaných diskurzných pozícií. V tomto procese sú jednotlivci pomerne zameniteľní, pretože ich „vhodnosť" nevyplýva z charakterových vlastností, ale z „miery kompatibility ich jazykovej, diskurznej a subjektívnej […] ‚socializácie'" s príslušnou diskurznou pozíciou (Link 1999, 19).

Literatúra ako vysoko interdiskurzný špeciálny diskurz ponúka formovanie identít mnohými spôsobmi; to platí najmä vtedy, keď sa preberajú celé zhluky interdiskurzných prvkov (nielen kolektívnych symbolov) z každodenného života alebo z mediálno-politických kontextov (por. Parr 2011), ďalej sa spracúvajú a možno aj koherentne hodnotia, čím vznikajú diskurzné pozície, ku ktorým sa následne môžu asociovať individuálne aj kolektívne subjektivity.

Ako to vyzerá v konkrétnom prípade, si ukážeme na niektorých novších textoch autora z Porúria Franka Goosena, ktoré vznikli v rokoch 2008 až 2012, teda v čase, keď konštrukcie identity zažívali v Porúrí rozmach. Medzi tieto texty patria predovšetkým zväzok *Radio Heimat. Geschichten von zuhause* (Rádio vlasť. Príbehy z domova) z roku 2009, ktorý zhromažďuje poviedky z tohto regiónu, zväzok *Weil Samstag ist. Fußballgeschichten* (Pretože je sobota. Príbehy o futbale) z roku 2008 a román *Sommerfest* (Letná párty) z roku 2012, ktorého názov odkazuje na rok hlavného mesta kultúry a zároveň na futbalovú letnú rozprávku z roku 2006.[8] Tieto texty majú za úlohu ponúknuť rozhrania, t. j. atraktívne diskurzné prvky pre formovanie porúrskych identít (tých, ktoré zahŕňajú celý región, ale aj takých, ktoré sa vzťahujú len na jedno mesto, napríklad Bochum) a kumulovať takéto diskurzné znaky identity. Napríklad jedna z poviedok v zborníku *Radio Heimat* sa začína nasledovne:

Keď neviem, ako ďalej, vyrazím z mesta po ulici Alleestraße v Bochume, prejdem okolo areálu „City West“, kde stojí aj Jahrhunderthalle [Hala storočia], na úrovni výškovej budovy Kruppovej administratívy odbočím doľava na Kohlenstraße, potom okolo zvyškov bývalej štvrte Heusnerviertel opäť odbočím doprava, kde sa vedľa škvarového ihriska klubu SV Germania rozprestiera areál záhradkárskej oblasti Engelsburg e. V. (2009, 23)

Na inom mieste sa píše:

Porúrie má mnoho výhod: nenájdete tu FC Bayern, na každých sto obyvateľov pripadá najmenej dvadsať stánkov s hranolkami, a aj keď záhradka v záhradkárskej oblasti a karí klobása boli vynájdené v Berlíne, používanie jedného a konzumácia druhého sa v tejto oblasti stali prirodzenou súčasťou vysokej kultúry.
Najväčším plusom pre kvalitu života […] je však „Trinkhalle“ alebo „Selterbude“ [kiosk s nápojmi, cukrovinkami, cigaretami, lósmi…], skrátene: búda […]. (73)

Vonkajší, geografický rámec v Goosenovom diele tak tvoria „predstavy regionality orientované na pôvod a domovinu“ (Amann 2016, 39), prostredníctvom ktorých sa jadro Porúria medzi Duisburgom a Dortmundom konštituuje ako vlasť, spočiatku vymedzením zvonka. To, čo potom na minimálnom priestore ako zostatkové územie tvorí centrum domoviny a identity s názvom „Porúrie“, sa v románe *Sommerfest* odvíja ako retrospektíva vlastného dospievania obohatená o špecifiká Porúria ako „mojej generácie“ alebo „môjho regiónu“, a to ako domoviny a s ňou spätej identity, pre ktorú sa Mníchov a Bavorsko stávajú najvzdialenejšou perifériou, podobne ako New York: „všetko je to na jedno kopyto“ (2012, 276).

Už základná štruktúra textov predstavuje regionálne, lokálne a generačne špecifické ponuky na formovanie subjektu a s tým spätě napojenie na tú či onú diskurznú pozíciu.

Toto geografické vymedzenie územia na formovanie identity pozitívne spojenej s Porúrím je *historizované* aj v Goosenových textoch. Napríklad poľský pôvod obyvateľov Porúria ako reziduálny naratív odkazujúci na skoršie obdobia je takmer dokladom existencie „baníckej aristokracie", ktorá sa môže ohliadať najmenej na tri porúrske generácie, čím je regionálne a kultúrne konsolidovaná. To vysvetľuje, prečo je jednou z postáv takmer všetkých Goosenových textov postava starej matky (v porúrskej nemčine „Omma"), pretože práve ona zaručuje diachrónne rozpätie troch generácií a s ním kontinuitu, t. j. „Püttadel" (banícku aristokraciu), bez toho, aby bolo potrebné vynaložiť väčšie naratívne úsilie. Preto neprekvapuje, že dielo *Sommerfest* je explicitne venované babičke „Für Omma" (7).

Príklad „babičky" taktiež ukazuje, že aplikácia takýchto diskurzných parciel disponovateľných v literatúre funguje aj v reálnom živote. Keď Bettina Böttinger 10. júla 2017 navštívila Franka Goosena v jeho dome v rámci relácie WDR *Böttingers Bücher* (Böttingerovej knihy), Goosen zámerne využil diskurzný efekt „Omma" a moderátorke najprv predstavil svoju babičku, ktorá slúžila ako korunná svedkyňa autorovej kariéry i jeho koreňov v rodnom Porúrí; nasledovala Goosenova futbalová pivnica a návšteva hostinskej v jeho obľúbenej krčme.

Napokon, miesta, inštitúcie a budovy typické pre Porúrie sú ponukou pre formovanie identity. Patrí k nim cechový dom v radovej zástavbe, v ktorom rodina žije už niekoľko generácií, miestne futbalové ihrisko, na ktorom sa hrali ako chlapci, záhradka s altánkom, kde došlo k prvému sexu, a piváreň, v porúrskom žargóne nazývaná jednoducho „Bude" (búda).

Aby bolo možné previesť všetky tieto diskurzné rozhrania, respektíve atraktory do koherentného naratívu, sú v románe *Sommerfest* spriahnuté s charaktermi vystupujúcich postáv; predovšetkým s postavou protagonistu, ktorý opustil Porúrie a teraz sa opäť vracia do svojho revíru. Tematicky je román orientovaný na rozprávanie o návrate márnotratného syna a s tým súvisiacim rozpadom nukleárnej rodiny. U Goosena je týmto synom Stefan Zöllner, ktorý prichádza z Mníchova, kde „pracuje ako herec s neveľkým úspechom" a „zaplietol sa so ženou z týchto kruhov", ktorá sa mu odcudzila. V lete 2010 sa „vracia do svojho domova v Porúrí, aby po smrti svojho strýka" (Amann 2016, 39) rýchlo predal dom svojich rodičov, typický porúrsky dom v radovej zástavbe.

K tomu však nedôjde, keďže je teritoriálne a tiež kultúrne opäť začlenený do starého domova, starého kruhu priateľov a tiež novo zaľúbený do bývalej priateľky, a tak Mníchov a tamojšia partnerka ustupujú stále viac do úzadia a nakoniec nemajú šancu proti domovine a identite „Porúria" v spojení so staronovou láskou. Žijúc v Mníchove, kde sa z regionálnej perspektívy svojich starých priateľov odcudzil, sa Stefan opäť učí byť Porúrčanom. Zamýšľa sa nad používaním jazyka a postupne sa znovu napája na regionálne diskurzné markery identity, ktoré Goosen starostlivo kultivuje ako skutočný predmet svojho románu: záhradný altánok, kiosk, futbalový klub a miestne futbalové ihrisko.

Goosenove postavy týmto spôsobom stvárňujú proces asociácie s (pre nich atraktívnym) diskurzným rozhraním nazývaným „Porúrie", ako aj formovanie s ním spojenej identity Porúria, proces, ktorý môžu čitatelia sledovať ako diskurznú asociáciu

s Porúrím, aj keď možno narušenú rozdielom medzi fikciou a realitou. Goosenova tendencia k ironickému tónu otvára možnosť prepínania medzi emfatickou (prijímajúcou celú diskurznú ponuku) a hravejšou porúrskou identitou (obsahujúcou odstup).

Je to napríklad vtedy, keď je futbal Porúria úzko prepojený s inými oblasťami individuálneho alebo spoločenského života alebo je do týchto oblastí premietaný: futbal sa analogizuje s blížiacim sa narodením vlastného dieťaťa („Ak nastávajúci otec položí ruku na brucho svojej manželky vo vysokom stupni tehotenstva a cíti kopanec následníka trónu, nemôže si pomôcť, hovorí: „Kumma, der flankt! [Pozrimeže, centruje!]"; Goosen 2008, 7), futbal sa analogizuje so sexom (akurát pred výkopom dôležitého zápasu priateľka napokon podľahne „ponuke na vyhrotený boj telo na telo", 26 – 27, takže protagonista sa dostane do vážnych problémov), s medicínou („Pred deviatimi týždňami mu lekár povedal, že jeho krvný obraz je približne rovnaký ako u VfL Bochum", 89), s rodinou (deti dostávajú krstné mená známych futbalistov, 7) a tak ďalej. Takto takmer neexistuje oblasť života, ktorá by nemala niečo spoločné s futbalom, takže Goosenovu ponuku identity v Porúrí prostredníctvom futbalu možno zhrnúť takto: „Futbal vstúpil do nášho genómu medzi Duisburgom a Unnou, medzi Recklinghausenom a Hattingenom; naša dvojitá špirála sa neskladá zo sekvencií aminokyselín, ale z pravej kože (144 n.).

Z toho všetkého je zrejmé, ako intenzívne Goosen pracuje s celým arzenálom diskurzných prvkov, ktoré vo svojom súhrne vytvárajú „silnú" ponuku na pripojenie sa k identite Porúria a na jej formovanie. To však vôbec nevylučuje iné formy napájania v iných kontextoch alebo oblastiach života, t. j. iné individuálne a kolektívne identity.

PRACOVNÉ KROKY ANALÝZY INTERDISKURZOV

Na záver stručne zhrnieme niektoré možné štandardné pracovné kroky analýzy interdiskurzov.

Práca s teóriou interdiskurzov vždy predpokladá ako *prvý* krok rekonštrukciu toho systému diskurzov alebo diskurznej formácie, do rámca ktorej sa má analyzovaný text (alebo iný mediálny či v najširšom zmysle kultúrny objekt) vo svojej špecifickosti situovať. Táto rekonštrukčná práca môže zahŕňať celú škálu špeciálnych diskurzov a interdiskurzov danej doby alebo len použitie jedného diskurzného prvku, napríklad jedného kolektívneho symbolu (k symbolu „balónu" por. exemplárne Link 1988). Konkrétne otázky, ktoré si tu treba položiť, sú nasledovné: a) Ktoré spoločenské podoblasti (a ktoré disciplíny na úrovni vedy) sú zapojené, keď sa diskurzy iniciujú a následne spoločensky distribuujú? b) Ktoré špeciálne diskurzy a/alebo interdiskurzy sú dominantné a ktoré skôr okrajové? c) Ktoré vymedzenia voči iným diskurzom možno pozorovať?

V *druhom* kroku treba potom podrobne sledovať toto formovanie a pýtať sa: a) Ako vyzerá integrácia praxe (formatívno-historický projekt) v danom prípade? b) Ktoré opakujúce sa prvky diskurzu (výrazy, rečové parcely, argumentácie) možno zistiť? c) Ktoré interdiskurzné prvky (napr. kolektívne symboly) zohrávajú úlohu? d) Aké funkcie preberajú? To všetko vždy predpokladá empirickú zložku, pretože

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interdiskurzné zákonitosti – podobne ako vnútorné pravidlá formovania diskurzov, ktoré primárne skúmal Foucault – sa stávajú viditeľnými až pri opakovaných výskytoch.

A napokon v *treťom* kroku by sa mal zrekonštruovať projekt publika, ktorý je spojený s formatívnym projektom: a) Ako vyzerá projekt publika, ktorý sleduje príslušnú horizontálnu integráciu praktík? b) Ktoré výseky sociálno-spoločenskej stratifikácie sú zamýšľané ako publikum? c) Aký je vzťah integračného projektu k palete diskurzov danej doby? Potvrdzuje ju? Navrhuje nejakú alternatívu? Predstavuje akýsi puč alebo kultúrnu revolúciu? d) Okrem toho sa v súvislosti s interdiskurznými prvkami použitými v danom prípade, treba pýtať, či sú použité koherentne, napríklad ich prepojením s konštantnými hodnoteniami. V tom prípade by sme tento špecifický, koherentný spôsob využívania kultúrnej zásobárne interdiskurzných prvkov mohli nazvať jednotnou „diskurznou pozíciou", ktorú možno zaujať v interdiskurze a prostredníctvom interdiskurzu kultúry, a to individuálne, ako aj kolektívne. e) Odtiaľto sa môže odvíjať interdiskurzno-teoretická alternatíva k teoreticky nie vždy presvedčivému konceptu ideológie a rovnako sa môže skúmať spojenie medzi textami, diskurznými pozíciami a (čitateľským) publikom. f) A v neposlednom rade by sa myšlienka intervencie mala využiť na to, aby sme sa pýtali na možnosti strategického kontradiskurzného využitia interdiskurzných prvkov: Ktoré kolektívne symboly sa dajú diskurzne využiť „proti srsti"? Aké iné diskurzné pozície možno nimi zaujať?

To všetko sú možnosti analýzy interdiskurzov a možno dokonca štandardné kroky, tým sa však analýza interdiskurzov v žiadnom prípade nevyčerpáva.

Z nemčiny preložil Roman Mikuláš.

POZNÁMKY

[1] Pozn. prekladateľa: Hoci sa v slovenskom filozofickom diskurze zaužíval pojem *vedenie*, v kontexte tejto štúdie som sa rozhodol používať pojem *poznanie*.

[2] K interdiskurznému charakteru literatúry porovnaj Link 1983 a 1988, k teórii interdiskurzu Parr 2020b.

[3] Príslušná literatúra je uvedená v Parr – Thiele 2010.

[4] Na rozdiel od nezanedbateľnej časti lingvistického výskumu metafor sa teória/analýza kolektívnych symbolov nezaoberá jemným rozlišovaním typov jazykových obrazov, ale, naopak, modelom myslenia, ktorý ich do veľkej miery zahŕňa.

[5] Táto časť nadväzuje na Parr 1998.

[6] V jednotlivých pasážach sa odvolávam na Parr 2009b.

[7] Porovnaj príklad zjednotenia Nemecka Parr 2005.

[8] Táto časť nadväzuje na Parr 2021.

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Interdiscourse theory: Theoretical framework – operationalization – examples of analysis

Interdiscourse theory. Interdiscourse analysis. Collective symbolism. Formative-historical project. Social-historical project. Identity formation. Michael Foucault. Jürgen Link. Erich Maria Remarque. Frank Goosen.

In the first part, this article introduces the approach of interdiscourse theory or interdiscourse analysis as it has been developed since the early 1980s at the universities of Bochum, Dortmund, and Duisburg-Essen in literary and cultural studies. In the more detailed second part, three examples are given to show how interdiscourse analysis can be applied in literary and cultural studies. It proceeds from the small to the large, from the simple to the complex, from the analysis of individual interdiscursive elements to that of entire literary-cultural groupings, and from there to the question of how individual and collective identities can be thought from the perspective of interdiscourse theory. It concludes with a brief summary of possible steps in an interdiscourse analysis of the kind presented here.

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Literarischer Antisemitismus? Diskussionsbeitrag anhand einer Analyse von Thomas Manns Novelle *Der Tod in Venedig*

MILOSLAV SZABÓ

I.

Von literarischem Antisemitismus zu sprechen, ist alles andere als selbstverständlich.[1] Mark H. Gelber definiert diesen als „das Potential oder die Kapazität eines Textes, antisemitische Ideen oder antisemitische Verhaltensweisen zu kreieren oder positiv zu bewerten" (2016, 37). Der Antisemitismus in der Literatur wurde erst seit den 1970er und 1980er Jahren systematisch erforscht, wobei zunächst autorenzentrierte oder biographische Ansätze – und entsprechende Kontroversen um kanonisierte Autoren – überwogen (Süselbeck 2013, 54–55). Seit den 1990er Jahren etablierte sich dann der literarische Antisemitismus als genuin germanistisches Forschungskonzept, das nach vermeintlich typischen Merkmalen, Vorurteilen und sprachlichen Stereotypisierung von Juden und Jüdinnen in den Werken einzelner Autorinnen und Autoren suchte, die anschließend verallgemeinert wurden. Den bis heute wohl einflussreichsten Katalog solcher Merkmale beziehungsweise „Indikatoren" stellte Martin Gubser zusammen: die Verwendung 1. von negativ besetzten antijüdischen Klischees, 2. „jiddelnder" Sprache bei jüdischen Figuren, 3. bestimmter Stilmittel wie Metapher, Ironie, Hyperbel und Antonym zur Zeichnung jüdischer Figuren, 4. die „manichäische" Gegenüberstellung von „bösen" jüdischen und „guten" nicht-jüdischen Figuren, 5. das Verlachen und Bloßstellen von negativ gezeichneten jüdischen Figuren durch Erzähler sowie 6. das Fehlen einer klaren Trennungslinie zwischen dem *Aufzeigen* und *Aufweisen* des Antisemitismus (Gubser 1998, 309–310).

Einen zusätzlichen Anstoß erhielt die Erforschung des literarischen Antisemitismus nach der Jahrtausendwende, als sich Forscherinnen und Forscher vor allem in der Antisemitismusforschung der deutschsprachigen Wissenschaft dem Freilegen von semantischen Tiefenstrukturen der modernen Judenfeindlichkeit zuwandten: Insbesondere der Soziologe Klaus Holz stellte die These auf, der moderne „nationale Antisemitismus" gehe auf eine feste semantische Struktur zurück, für die etliche Oppositionen zwischen der nationalen „Wir-Gruppe" der Antisemiten und den ver-

meintlich antinationalen „Juden" grundlegend seien (2001). Ausgehend von Holz' Ansatz modifizierte Klaus-Michael Bogdal Gubsers Merkmalkatalog, indem er auf die unterschiedlichen Qualitäten der den Juden zugeschriebenen Eigenschaften hinwies:

> Eine literaturwissenschaftliche Analyse sollte […] sorgfältig zwischen Judenbildern als Konstruktionen des Fremden oder des Eigenen, die eine Distanz markieren, und antisemitischen Konstruktionen des Anderen unterscheiden, die eine Differenz herstellen, die wiederum ein asymmetrisches Verhältnis zum Bezeichneten begründen bzw. legitimieren soll. (2008, 8)

Bilder und Stereotype erlangen ideologische Relevanz, so Bogdal, wenn sie Bezug zum politischen Kollektiv, der Wir-Gruppe im Sinne der Antisemitismustheorie Klaus Holz', herstellen:

> Selbstbilder können spiegelbildlich entweder als Bilder des Fremden (der Distanz) oder des Anderen (der Differenz) entworfen werden. Im besten Fall lösen sich Fremdbilder durch Nähe auf bzw. verlieren ihre Bedrohlichkeit. Das ist ein typisches Erzählmuster interkultureller Literatur. Bilder des Anderen hingegen, zumal wenn sie auf Dauer der eigenen Identitätsbildung dienen sollen wie im nationalen Antisemitismus, gewinnen durch Nähe an Bedrohlichkeit und erzeugen eliminatorische Phantasien. (8)

Zur selben Zeit meldete Mona Körte Zweifel an einer allgemein verbindlichen Theorie des literarischen Antisemitismus. Alle Versuche, eine solche Theorie zu entwerfen, müssten vor der Einzigartigkeit und Nicht-Reduzierbarkeit einzelner literarischer Werke kapitulieren. Die von Körte geäußerten Aspekte einer allgemeinen Theorie des literarischen Antisemitismus – der simplifizierende „Antisemitismusverdacht", die Annahme der Intentionalität des Autors, der einen „Pakt" mit dem Leser schließt, die ideologische „Infizierung" der Literatur oder die „Dimension der sprachlichen Verwundbarkeit" – bildeten zugleich Einwände gegen eine solche (2008, 67–68). Ob und inwiefern ein literarischer Text als antisemitisch bezeichnet werden kann, lasse sich Körte zufolge „nur von Werk zu Werk, als Ergebnis eines immer neuen *close reading* unter Berücksichtigung aller textuellen Komponenten bestimmen" (66).

In den vergangenen Jahren versuchte vor allem Jan Süselbeck, neue Akzente zu setzen. Wie andere Literaturhistoriker und Literaturhistorikerinnen wurde auch Süselbeck vom Ansatz des Soziologen Klaus Holz beeinflusst.[2] Um diesen zu präzisieren, betont er nicht nur den exkludierenden Charakter der antisemitischen Semantik, sondern auch die „extrem *emotionalisierende* und gerade deshalb so *mobilisierende* Wirkungskraft" von antisemitischen literarischen Werken (2013, 68). Einen Ausweg aus der Sackgasse, in die sich eine Theorie des literarischen Antisemitismus Mona Körte zufolge hineinmanövriere, fand Süselbeck im Ansatz der literarisch-historischen Emotionsforschung. Diese Herangehensweise hat den Vorteil, dass weder Texte als solche noch ihre Autoren und Autorinnen als „antisemitisch" abqualifiziert werden müssen – es reicht aus, wenn ein Text im Leser oder in der Leserin entsprechende negative Emotionen „triggert", wobei – wie Süselbeck durch eine minutiöse Analyse von E. T. A. Hoffmanns Schauer-

geschichte „Der Sandmann" (1817) zeigt – Protagonisten und Protagonistinnen solcher Werke gar nicht als „Juden" markiert werden brauchen (2021).

Im Folgenden – nach einer kurzen Übersicht zum Forschungsstand – wird anhand einer Analyse von Thomas Manns emblematischer Novelle *Der Tod in Venedig* (1912) ein integrierter Ansatz des literarischen Antisemitismus vorgestellt. Dieser berücksichtigt sowohl die semantische Analyse des „nationalen Antisemitismus" in der Literatur (vgl. Ferber 2014) – seine rassistische Variante eingerechnet – als auch die Emotionsforschung, die durch Einbeziehung antisemitisch aufgeladener Gefühle, insbesondere des Ekels, erweitert wird. Darüber hinaus wird die kulturwissenschaftliche Kategorie des Geschlechts für die Analyse fruchtbar gemacht (vgl. Braun 2015).

Gegenstand dieser Studie ist „literarischer", kein politischer Antisemitismus – daraus folgt, dass, „bei allen objektivierbaren Kriterien von Antisemitismus, immer ein subjektiver Rest bei der Deutung literarischer Texte" bleiben muss (Ferber 2014, 13). Wie oben dargelegt wurde, gibt es in der Literaturwissenschaft nicht einmal Übereinstimmung darüber, ob die Wortverbindung „literarischer Antisemitismus" überhaupt zulässig ist. Das Fragezeichen im Titel dieser Studie soll diese Uneinigkeit andeuten. Nach der Art und Weise zu fragen, wie der Antisemitismus in der Literatur Niederschlag findet, erscheint trotzdem berechtigt. Auch wenn es sich nicht immer eindeutig entscheiden lässt, ob ein Werk antisemitische Tendenzen bloß *aufweist* oder auch *aufzeigt*, wie es Martin Gubser fordert. Um hier mehr Gewissheit zu bekommen, ist – um Mona Körtes Diktum weiterzuführen – nicht lediglich *ein*, sondern *das* literarische Werk einem *close reading* zu unterziehen. Dies gilt für Thomas Mann womöglich noch mehr als für andere deutschsprachige Schriftsteller und Schriftstellerinnen. Die vorliegende Studie will zu einem solchen Vorhaben nur einen Beitrag leisten – nicht zuletzt in der Hoffnung, die in den vergangenen Jahren, von wenigen Ausnahmen abgesehen, eher ins Stocken geratene Diskussion um den „literarischen Antisemitismus" wieder zu beleben.

II.

Thomas Manns literarisches Oeuvre ist seit vielen Jahrzehnten Gegenstand der Forschung. Kaum ein anderer deutschsprachiger Autor des 20. Jahrhunderts wurde dermaßen zum Repräsentanten „des Deutschen" stilisiert. Thomas Mann gestaltete seinen Kanonisierungsprozess selbst aktiv mit, indem er schon zu Lebzeiten sein Werk ausführlich kommentierte. Das zunächst entstandene Bild des „antibürgerlichen Bürgerlichen", der vom „Dreigestirn" Nietzsche, Schopenhauer und Wagner geprägt war, wandelte sich angesichts der zivilisatorischen Bedrohung durch den Nationalsozialismus zum Bild des universalistischen Humanisten. Infolge der Veröffentlichung seiner Tagebücher, die nicht nur seine homosexuelle Veranlagung, sondern auch seine ambivalente Haltung gegenüber Juden deutlich machten, wurde auch diese Zuschreibung einer Revision unterzogen. In der Folge wurde Thomas Manns Werk ebenfalls mit Hilfe von Kategorien wie „Rasse und Klasse" rezipiert, allerdings auch missverstanden (Elsaghe 2019).

In den 1990er und 2000er Jahren wandte sich die Thomas-Mann-Forschung den Themenkomplexen Judentum und, wenn auch seltener explizit, Antisemitismus verstärkt zu. Die in dieser Zeit entstandenen und abgeschlossenen Dissertationen und Monographien behandelten insbesondere das Frühwerk von Thomas Mann, dem der Schweizer Germanist Yahya Elsaghe resümierend einen „vergleichsweise moderaten Durchschnittsantisemitismus" attestierte (2015, 246). Dieser sticht von der Einstellung seines Bruders Heinrich ab, der Rolf Thiede zufolge die traditionelle Judenfeindschaft modernisierte und den Antisemitismus zumindest teil- und zeitweise ins Zentrum seines Denkens und literarischen Schaffens gerückt habe:

> Dementsprechend ist der Antisemitismus in den Texten Heinrich Manns auch brutaler als jener in den Schriften seines Bruders Thomas, der sich zwar in den *Buddenbrooks* auch der „Judenfrage" angenommen hatte, jedoch der realistischen Erzähltradition stärker verhaftet geblieben war: Statt des offen-fratzenhaften Antisemitismus des Satirikers zeigt sich bei ihm lediglich der verschleiernd lächelnde des Ironisten. (1998, 221)

Während Elsaghe (2015, 246) Thomas Manns literarischen Antisemitismus von biographischen Momenten wie dem Bewusstsein, einem durch die Modernisierung in seinem sozioökonomischen Bestand bedrohten Großbürgermilieu abzustammen, herleitet, betont Stefan Breuer den ideologischen Einfluss des „Radikalantisemitismus, der sich vom gemäßigten Antisemitismus durch die erklärte Absicht unterscheidet, die Emanzipation aufzuheben" (2004, 84).[3] Breuer verortet die Ideologie Heinrich Manns um 1900 im Umfeld des „völkischen Nationalismus", der das „Deutschtum" in Gegensatz zum orientalistisch codierten, alle Schattenseiten des Modernisierungsprozesses bündelnden „Geist des Nomadentums" (das heißt des Judentums) gestellt wurde. Zwar habe Heinrichs programmatischer Radikalantisemitismus laut Breuer die „Billigung" Thomas Manns gefunden, dieser habe jedoch die in seinem literarischen Frühwerk durchaus vorhandenen antijüdischen Stereotype „doch nicht so aggressiv vorgetragen und vor allem nicht weltanschaulich aufgeladen" (2004, 92–93). Gerade das „Fehlen einer explizit antisemitischen Doktrin", so Breuer, habe jedoch dazu geführt, dass Thomas Mann sich auch später von stereotypen literarischen Judenbildern nur allmählich befreien konnte. Für diese allerdings lehnt Breuer die Bezeichnung Antisemitismus ab (95).

Dass Breuers Auffassung des Antisemitismus, die durchaus der oben beschriebenen antisemitischen Semantik im Sinne Klaus Holz' entspricht, für das Verständnis des literarischen Frühwerks Thomas Manns nicht ausreicht, werden wir weiter unten sehen. Hier sei noch auf einen weiteren, der kulturwissenschaftlichen Herangehensweise Rechnung tragenden Ansatz hingewiesen, der ebenfalls in den 2000er Jahren zur Analyse des Werks Thomas Manns genutzt wurde. Gemeint ist Heinrich Deterings kulturhistorischer Zugang zu Thomas Manns Frühwerk. Er sensibilisiert und erweitert den Blick auf die Alterierung beim jungen Thomas Mann um weitere, komplementäre Figuren, wobei er dessen eigene Dreierreihe aufgreift: „Juden, Frauen, Literaten" (2005). In seinem literarischen und essayistischen Frühwerk, so Detering, schwankte Thomas Mann zwischen einer Solidarität mit den Außenseiterinnen und Außenseitern und Selbsthass, ausgelöst durch das Bewusstsein der eigenen sexuellen und „rassischen" Andersartigkeit und dem daraus vermeintlich

resultierenden sozial-biologischen „Verfall" beziehungsweise der ästhetischen Dekadenz. Thomas Mann habe dieses dreifache Anderssein mal als Auszeichnung, mal als Stigma empfunden (18).

III.

Stellvertretend für den Antisemitismus beim jungen Thomas Mann wurde lange Zeit die Novelle *Das Wälsungenblut* von 1905 genommen. Diese „Judennovelle" schildert den Inzest zwischen den aller übertriebenen Assimilationsanstrengungen zum Trotz körperlich und sprachlich als jüdisch zu erkennenden Geschwistern und von Anfang an in Zusammenhang mit der jüdischen Familie Pringsheim gebracht, in die Thomas Mann einheiraten sollte. Der Text wird allerdings auch diametral anders interpretiert: als Identifikation des Schriftstellers mit seinen jüdischen Figuren beziehungsweise als Projektion seiner eigenen Andersartigkeit in diese (Vaget 2004). Auch wenn Mann in seinem zweiten Roman *Königliche Hoheit* von 1911 eine „unzweifelhaft schätzenswerte jüdische Figur" (56) einführt – die einzige, die offen als „Jude" bezeichnet wird (Detering 2005, 145) –, deutet Elsaghe *Das Wälsungenblut* als „Höhepunkt und zugleich das Ende einer im Frühwerk erkennbar antisemitischen Tendenz" (2015, 247). In Manns späterem Oeuvre, eingerechnet der Novelle *Der Tod in Venedig* (1912), befänden sich dagegen nur noch „Reste und Schwundstufen judenfeindlicher Stereotype" (247).

Elsaghes Hinweis auf die berühmte Novelle *Der Tod in Venedig*, in welcher sich der alternde Schriftsteller Gustav Aschenbach seiner homoerotischen Begierde hingibt und zuletzt an der Cholera stirbt, mutet überraschend an. Die ältere Forschung betont, dass der Autor Thomas Mann gerade in der Figur Aschenbachs sich jedes Antisemitismusverdachts entledigt haben sollte: „Nichts deutet auf eine jüdische Herkunft [i.e. Aschenbachs] hin; vielleicht eine Vorsichtsmaßnahme nach den Schwierigkeiten mit *Wälsungenblut*" (Darmaun 2003, 80). Die Überraschung wird allerdings kleiner, wenn man sich die minutiöse Analyse der Künstlernovelle *Der Tod in Venedig* vor Augen hält, die Elsaghe bereits in seiner Monographie *Die imaginäre Nation. Thomas Mann und das „Deutsche"* von 2000 vorlegte.

Aschenbachs mögliches Vorbild, der Komponist Gustav Mahler, war aufgrund seiner Herkunft ein beliebtes Ziel von Antisemiten (Elsaghe 2000, 35–36). Elsaghes Betonung der Rolle, die die Grenze des Deutschen Reiches in Manns Imagination spielte, erscheint in diesem Zusammenhang wichtig: Diese Staatsbildung vermochte die deutsche Bevölkerung Zentraleuropas, die zu einem großen Teil auf dem Gebiet des besiegten Kaisertums Österreichs verblieb, nicht vollständig zu vereinigen. Unerfüllte nationalstaatliche Ambitionen führten zu einer Abgrenzung gegen die multiethnische Habsburgermonarchie, wo für die Reichsdeutschen gleichsam die barbarische Welt begann – im Sinne einer mentalen Landkarte des Ostens oder des Südens. Es ist kein Zufall, dass Aschenbachs Vater aus Schlesien stammt, das Friedrich der Große für Preußen erobert hatte, wenn auch auf Kosten von Maria Theresia, der einzigen Frau auf dem habsburgischen Thron. Schlesien war zwar eine preußische Provinz, lag jedoch an der Peripherie, nicht im eigentlichen Reich. Aschenbachs Mutter stammt sogar direkt aus dem Zent-

rum des „Rassenchaos" der multiethnischen Donaumonarchie, nämlich aus den böhmischen Ländern (38).

Der deutsche Nationalstaat als Werk des deutschen Mannes wird durch eine klare Linie von der feminisierten Welt jenseits der Grenze getrennt. Das Problem ist, dass die Grenze durch Aschenbachs eigenen Körper verläuft, so dass er sich vom sexuell und „rassisch" Anderen immer stärker angezogen fühlt. Einen fatalen Wink bekommt er noch in München, als er am Nordfriedhof einer merkwürdigen Gestalt begegnet. Dieses Erlebnis lässt in ihm die Entscheidung reifen, der Schreibblockade zu entgehen und sich auf Reisen zu begeben – allerdings wäre zu bedenken, ob „der mit Stab und Rucksack versehene Wanderer" weniger eine „Hermesgestalt" (Honold 2021, 38), sondern vielmehr die Verkörperung Ahasvers, des Ewigen Juden, darstellen könnte – wenngleich seine Physiognomie dem zeitgenössischen jüdischen Stereotyp nur teilweise entspricht (Mann 2004, 502–503). Die Reise endet in Venedig, das bis weit ins 19. Jahrhundert hinein auch eine österreichische Provinz, die „porta orientalis", genauer gesagt der „Schnittpunkt von ‚Nord' und ‚Süd', von ‚Ost' und ‚West'" (Elsaghe 2000, 43) war. Hier erliegt Aschenbach den Trieben und anschließend der Ansteckung durch die Cholera. Diese „Assozierbarkeit von tödlicher Ansteckung und ‚unzüchtiger' Sexualität entspräche genau der Topik des zeitgenössischen Antisemitismus" (39) – Topik nicht nur im Sinne der Rhetorik, vielmehr auch von symbolischen Landkarten.

Die Zerrissenheit, die Aschenbach verkörpert, ist somit immer noch antisemitisch codiert, wenngleich in breiter angelegte, orientalistische Stereotype verkleidet. Es geht im *Tod in Venedig* um Verknüpfung von sexueller und „rassischer" Andersheit mit einem *totalen* Osten, was Aschenbachs Informant aus dem äußersten Westen Europas an der – realen (Rütten 2005) und dennoch für imaginäre Zwecke instrumentalisierten – Migration der Choleraepidemie aus Indien nach Europa zu veranschaulichen bestrebt ist (Mann 2004, 578–579).

Im vorliegenden Diskussionsbeitrag geht es nicht um das bloße Vorhandensein dieser orientalistischen Bilder, es kommt vielmehr auf neue Momente an, die ihr *Funktionieren* erklären können. Alexander Honold betont in seiner Studie über die „Poetik der Infektion. Szenarien der Ansteckung bei Thomas Mann" unter anderem

> […] die Lust am Ausschöpfen all jener dichterischen Lizenzen und Wirkungseffekte, wie sie gerade mit der erzählerischen Inszenierung von Krankheitsschüben und Schicksalsschlägen zu erzielen waren, und mit welchen die Romanfiguren (und selbstredend auch ihre Leserschaft) von einem Moment auf den anderen in völlig neue Gefühlsregister gestürzt werden konnten. (2021, 19)

Solche Momente, in denen Protagonisten und Leserschaft plötzlich der Infektion gewahr werden, „triggern" zugleich Euphorie und Paranoia. In orientalistischen (und das heißt auch antijüdischen) Texten gehen damit die Emotionen des Hasses und Ekels einher, die im Fall des modernen Antisemitismus dessen nationale beziehungsweise rassistische Semantik transportieren. Wie Uffa Jensen zeigt, signalisiert Ekel Unmittelbarkeit, Verringerung der Distanz und Überschreiten von Grenzen. Ekel löst eine unmittelbare körperliche Reaktion aus, die sich bis zur Übelkeit steigern kann. Jensen weist jedoch darauf hin, dass Ekel auch etwas morbid Anziehen-

des an sich habe, denn sein Gegenstand ähnelt dem unabgeschlossenen Übergang zwischen Leben und Tod (2017, 58–59). In der antisemitischen Wahrnehmung verkörpern die Juden „innere Fäulnis", die die Wir-Gruppe mit dem Tod bedrohe, da „die Juden den Nicht-Juden" zu nahegekommen seien (72).

Vor diesem Hintergrund erschließt sich eine neue Deutung des Selbsthasses, den der junge Thomas Mann angesichts seiner sexuellen und „rassischen" Stigmatisierung empfand. Wie oben dargelegt, oszillierte Heinrich Detering zufolge Manns Selbstwahrnehmung zwischen der Solidarität mit ähnlich ausgezeichneten „Juden, Frauen, Literaten" und dem „Ekel vor dem, was man ist" (2005, 94–95).

Diese doppelte, konkretisierte, emotionale Aufladung des sexuell und „rassisch" Fremden, Nicht-Dazugehörigen, fand ihren stärksten Ausdruck in der Künstlernovelle *Der Tod in Venedig*, nicht in der „Judennovelle" *Das Wälsungenblut*. Das Medium des Ekels ist im *Tod in Venedig* der Geruchssinn, der im bürgerlichen Europa der Belle Époque allgemein für niedrige Entwicklungsstufen oder Atavismen reserviert war und mit dem sich das Stereotyp des „jüdischen Gestanks" (*foetor judaicus*) verband.[4]

Die Ansteckung kündigt sich an, indem Aschenbach durch seine Nase von der Höhe seiner eingebildeten Geistigkeit und Kultiviertheit in die stinkende, infizierende Kloake heruntergerissen wird:

> Aber beim Tee, an seinem eisernen Rundtischchen auf der Schattenseite des Platzes sitzend, witterte er plötzlich in der Luft ein eigentümliches Arom, von dem ihm jetzt schien, als habe es schon seit Tagen, ohne ihm ins Bewußtsein zu dringen, seinen Sinn berührt, – einen süßlich-offizinellen Geruch, der an Elend und Wunden und verdächtige Reinlichkeit erinnerte. Er prüfte und erkannte ihn nachdenklich, beendete seinen Imbiß und verließ den Platz auf der dem Tempel gegenüberliegenden Seite. In der Enge verstärkte sich der Geruch. An den Straßenecken hafteten gedruckte Anschläge, durch welche die Bevölkerung wegen gewisser Erkrankungen des gastrischen Systems, die bei dieser Witterung an der Tagesordnung seien, vor dem Genusse von Austern und Muscheln, auch vor dem Wasser der Kanäle stadtväterlich gewarnt wurde. (Mann 2004, 564)

Doch Venedig mutet allein schon wegen seiner orientalischen Natur krank an, und Aschenbach roch bereits früher die „Atmosphäre der Stadt, diesen leis fauligen Geruch von Meer und Sumpf, den zu fliehen es ihn so sehr gedrängt hatte, – er atmete ihn jetzt in tiefen, zärtlich schmerzlichen Zügen" (545). Diese für die Emotion Ekel konstituierende Spannung zwischen Abneigung und Anziehung nutzt der Erzähler anschließend, um die sich verringernde Distanz zwischen der „nördlichen Männlichkeit" und „östlichen/südlichen Weiblichkeit" ins Bewusstsein zu rufen. Obwohl Aschenbach den ekelhaften Geruch der Krankheit gewahr wird, erliegt er ihm endgültig in Gestalt des orientalistisch angehauchten Weihrauchs. Auf der Verfolgungsjagd nach dem schönen Tadzio gerät Aschenbach in die katholische Messe im Markusdom, die sich als wesensverwandt mit dem entindividualisierenden, femininen, östlichen Ritus erweist:

> Dann stand er im Hintergrunde, auf zerklüftetem Mosaikboden, inmitten knienden, murmelnden, kreuzschlagenden Volkes, und die gedrungene Pracht des morgenländischen Tempels lastete üppig auf seinen Sinnen. Vorn wandelte, hantierte und sang der schwer-

geschmückte Priester, Weihrauch quoll auf, er umnebelte die kraftlosen Flämmchen der Altarkerzen, und in den dumpf-süßen Opferduft schien sich leise ein anderer zu mischen: der Geruch der erkrankten Stadt. Aber durch Dunst und Gefunkel sah Aschenbach, wie der Schöne dort vorne den Kopf wandte, ihn suchte und ihn erblickte. (565)

Diese orientalistisch-religiös-erotische Szenerie markiert Aschenbachs endgültige Kapitulation vor dem seine mangelnde Männlichkeit und „Rassehaftigkeit" bedrohenden, weiblich-orientalischen Prinzip. Durch die Emotion des Ekels „getriggert" folgt wenige Seiten später ein Exkurs über den Ursprung der Cholera in Indien und ihre westwärts strömende Verbreitung bzw. „Wanderung" nach Europa:

> Seit mehreren Jahren schon hatte die indische Cholera eine verstärkte Neigung zur Ausbreitung und Wanderung an den Tag gelegt. Erzeugt aus den warmen Morästen des Ganges-Deltas, aufgestiegen mit dem mephistischen Odem jener üppig-untauglichen, von Menschen gemiedenen Urwelt- und Inselwildnis, in deren Bambusdickichten der Tiger kauert, hatte die Seuche in ganz Hindustan andauernd und ungewöhnlich heftig gewütet, hatte östlich nach China, westlich nach Afghanistan und Persien übergegriffen und, den Hauptstraßen des Karawanenverkehrs folgend, ihre Schrecken bis nach Astrachan, ja selbst bis Moskau getragen. Aber während Europa zitterte, das Gespenst möchte von dort aus und zu Lande seinen Einzug halten, war es, von syrischen Kauffahrern übers Meer verschleppt, fast gleichzeitig in mehreren Mittelmeerhäfen aufgetaucht. (578)

Was der „Ewige" (beziehungsweise „Wandernde") Jude am Münchener Nordfriedhof heraufbeschworen hat, geht nun in Venedig fatalerweise in Erfüllung. „Wanderung" bildet das Wesensmerkmal des „Ewigen Juden" namens Ahasver, der der Legende nach Jesus auf dem Kreuzweg Rast verweigert habe und zur ewigen Wanderschaft verdammt worden sei. In der zitierten Beschreibung der Cholera-„Wanderung", in der der auf Ahasver lastende Fluch biologisiert wird,[5] finden wir fast alle Schauplätze orientalistischer Stereotype versammelt: Indien, China, Naher Osten. Die letzte Station scheint der „falsche Deutsche"[6] Aschenbach zu sein. Ob in seinen Adern „jüdisches Blut" geflossen sein sollte, will uns der Erzähler nicht verraten. Der Einsatz (nicht nur) für literarischen Antisemitismus bezeichnender, emotionaler „Triggers" legt nahe, dass es zumindest nicht auszuschließen ist.[7]

IV.

Aschenbach, der durch das „Aroma" der östlichen Krankheit unwillkürlich seiner fatalen Identität gewahr werden sollte, erscheint somit auf den ersten Blick als Gegenteil des jüdischen Helden der Novelle *Das Wälsungenblut*, Siegmund Aahrenhold, dessen Geruchssinn dermaßen überentwickelt ist, dass er nicht nur überall an seine Abstammung erinnert wird, sondern sogar am vermeintlich schlechten Geruch von Nicht-Juden Anstoß nimmt (Krčal 2022, 434).[8] Anders verläuft es bei Aschenbach, dessen verdrängter Geruchssinn orientalistische, verführerische Schreckbilder aufsteigen lässt, die ihn letzten Endes an die Unentrinnbarkeit seiner Abstammung erinnern. Dass sie sich weniger deutlich als bei Siegmund Aahrenhold als „jüdisch" zu erkennen geben, mag angesichts des Skandals um *Das Wälsungenblut* kaum überraschen. Das mitteleuropäische Äquivalent des Orientalismus, der auf mannigfaltigen, stereotypen Wegen die tödliche Infektion trans-

portiert beziehungsweise „wandern" lässt, kann neben der homoerotischen Versuchung in der Gestalt des Tadzio kaum etwas anderes als „jüdische Veranlagung" des „falschen Deutschen" Aschenbach darstellen. Seine selbstmörderische Leidenschaft stellt einen dem Inzest der Aahrenhold-Zwillinge durchaus vergleichbaren atavistischen („dekadenten") Rückfall dar. In der Begrifflichkeit des eingangs zitierten Klaus-Michael Bogdal kann es sich hier daher kaum um Narrative handeln, die die „Distanz" der freilich in unterschiedlichem Maße als „Juden" stereotypisierten Protagonisten zur Wir-Gruppe überwinden würden. Vielmehr fördert diese Distanz eine Perpetuierung ihrer „Fremdheit", die durchaus Eliminierungsphantasien zu fördern vermag.

Durch diesen Befund soll freilich keinesfalls ein neuer undifferenzierter „Antisemitismus-Vorwurf" (Kesting 2022, 244) gegen Thomas Mann erhoben werden. Andererseits ist aber auch die einseitige Betonung von dessen Bekenntnissen zum „Philosemitismus" kaum kritiklos zu übernehmen.[9] Die hier gewählte Fragestellung geht von der durch die Forschung kaum widerlegen Erkenntnis der ambivalenten Haltung insbesondere des jungen Thomas Mann dem „Jüdischen" gegenüber aus, dessen antijüdischen Stereotype erst allmählich und auf widersprüchliche Art und Weise vom „Philosemitismus" überlagert wurden.[10] Ziel dieser Studie war jedoch nicht, lediglich „Reste und Schwundstufen judenfeindlicher Stereotype" (Elsaghe) in der in dieser Hinsicht als „unverdächtig" geltenden Novelle *Der Tod in Venedig* aufzuspüren, vielmehr wurde gezeigt, wie sie zum Tragen kamen. Angeregt durch Jan Süselbecks emotionsgeschichtlichen Ansatz konnten im Text der Novelle judenfeindliche Gefühle auslösende „Trigger" gefunden werden. Auch wenn sie nicht direkt den *foetor judaicus* anzitieren, sondern sich bloß allgemeiner orientalistischer Stereotype bedienen, legen solche Elemente eine antisemitische Deutung beziehungsweise Leseart nahe.

ANMERKUNGEN

[1] Der erste Abschnitt stützt sich weitgehend auf meine Einleitung zum Themenheft der „Sprachkunst" (Szabó 2021, 5–8).

[2] Holz' Forderung nach Einbeziehung von Selbstbildern der Antisemiten in die Analyse entsprechend, legte Christine Achinger in ihrer Arbeit über Freytags umstrittenen Roman *Soll und Haben* Nachdruck nicht nur auf die Untersuchung der negativen, sondern gleichfalls der positiv stereotypisierten Figuren. Zugleich zog sie in ihre Analyse die Kategorie des Geschlechts mit ein (2007).

[3] Thiedes' bzw. Breuers Befund, Heinrich Mann sei zur Zeit seiner Mitarbeit an der Monatsschrift *Das Zwanzigste Jahrhundert* in den 1890er Jahren als Radikalantisemit einzustufen, relativiert neuerdings Lehnert (2020, 94–114) mit dem Hinweis auf dessen vermeintlichen Zwang zum Konformismus bzw. Opportunismus.

[4] „The bourgeoisie's repression of smell differentiated them from both their primitive ancestors and the atavistic survival who are indigenous to the colonies, the proletarian precincts, Poland, and the Pale [of Settlement]" (Geller 1997, 224). Mit Berufung auf den *foetor judaicus* hatte nicht nur der von Thomas Mann geschätzte Arthur Schopenhauer seine Ressentiments zum Ausdruck gebracht. Anfang des 20. Jahrhunderts wurde der „jüdische Gestank" ebenfalls von Walter Benjamin „revalorisiert", um den Ambivalenzen seiner deutsch-jüdischen Identität gerecht zu werden (247).

⁵ Mona Körte zufolge kann Ahasvers Wanderung sowohl als „Segen" wie „Fluch" gedeutet werden (2000, 57–63). Im *Tod in Venedig* wird mit Wanderung kaum Segen (Solidarisierung), vielmehr Fluch (Stigma) konnotiert.

⁶ Ich kehre hier die Wendung Nike Thurns von „falschen Juden" um (vgl. 2015).

⁷ Der „jüdische Gestank", *foetor judaicus*, sollte zu gleicher Zeit für Hitlers „Wandlung zum Antisemiten" ausschlaggebend gewesen sein – wollen wir seiner Darstellung in *Mein Kampf* Glauben schenken (vgl. Geller 1997, 229).

⁸ Auch hier zeigen sich interessante Parallelen zwischen christlichem Antijudaismus und säkularem Antisemitismus. Schlechte Gerüche wurden noch in der Frühen Neuzeit mit dem Aber- und/oder Unglauben in Verbindung gebracht, exemplarisch etwa im Spanien nach der Reconquista, wo man den Versuch einer Massenkonversion der jüdischen Bevölkerung unternahm. Die Bekehrung sollte wahre Wunder bewirkt haben: „Somit eliminierte die Taufe nicht nur den *foetor judaicus*, sondern ermöglichte auch seine Wahrnehmung an anderen" (Gebke 2014, 207).

⁹ Vgl. neuerdings wieder Borchmeyer (2022, 767–774).

¹⁰ Der Ambivalenz des literarischen Antisemitismus bzw. Philosemitismus trägt eher der Begriff „Allosemitismus" Rechnung, den Zygmunt Bauman in die Antisemitismusforschung eingeführt hat. Der Allosemitismus soll die paradoxe Natur sowohl der antijüdischen Stereotype als auch des Antisemitismus selbst auf den Punkt bringen. Laut Bauman verkörperte „der Jude" die moderne Ambivalenz, die Un-Eindeutigkeit und Un-Ordnung: „Der Jude" als Anderer *par excellence* begründe Bauman (1995, 51–52) zufolge daher sowohl Eliminierungs- als auch Begehrungsphantasmen, je nach historischem und biographischem Kontext.

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Literary antisemitism? A contribution to the discussion about this approach based on an analysis of Thomas Mann's novella *Death in Venice*

Literary antisemitism. Thomas Mann. *Der Tod in Venedig*. *Wälsungenblut*. Anti-Jewish stereotypes.

This article summarizes the research on so-called literary antisemitism and develops the impulses in this field from the recent years, applying them to the work of Thomas Mann. Building on innovative approaches from the turn of the millennium that highlight Thomas Mann's ambivalent relationship to literary depictions of Jewishness, it looks for traces of them in the novella *Der Tod in Venedig* (*Death in Venice*, 1912). Since these stereotypes are not directly identifiable as anti-Jewish, they are compared with earlier works by Thomas Mann where the connection with the characters' negatively, or at least ambiguously, portrayed Jewishness is evident, especially the "Jewish" novella *Wälsungenblut* (*The Blood of the Walsungs*, 1906/1921). In doing so, it verifies the thesis that Thomas Mann uses emotional "triggers" in both novellas that encrypt negative Jewish identity. Whereas in *Wälsungenblut* this simulates a failed "hyper-assimilation", in *Der Tod in Venedig* it acts as an Orientalist threat to German masculinity.

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**HERBERT E. CRAIG: Assessing the English and Spanish Translations
of Proust's *À la recherche du temps perdu***
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Among the translations of European modernist fiction into English, C.K. Scott Moncrieff's version of Marcel Proust's *À la recherche du temps perdu* stands as a work that influenced countless readers and stood for decades as a literary masterpiece in its own right. However, as Herbert E. Craig shows in his comparative monograph on English and Spanish translations of Proust, it was actually the Spanish poet Pedro Salinas who produced the earliest translations of the first two volumes. Craig, who has written previously on the Spanish-language reception of Proust, takes an interesting approach in this study, selecting key sections of different volumes in the *Recherche* and comparing all of the available versions in English and Spanish through close textual analysis. As he points out in his introduction, the main difference between the two languages is that "the former has had more revisions of a single translation, [while] the latter has had more different translations" (4).

Scott Moncrieff's Proust can be compared to Willa and Edwin Muir's translations of Franz Kafka as canonical modernist texts; Craig even cites a 1925 review in which Edwin Muir refers to *The Guermantes Way* as a "remarkable translation" and praises his fellow Scottish translator for his "plasticity and adaptableness of mind: that secondary inventive faculty which can discover a great variety of ways in which one thing can be said" (114). However, Scott Moncrieff also encountered considerable criticism, including from Proust himself, who disliked his choice of the Shakespearean *Remem-*brance of Things Past* for the overall title of the series. Nevertheless, even after a revised edition of Proust's original appeared in French in 1954, correcting many of the editing errors made in the later posthumously published volumes, Scott Moncrieff's version continued to be used as the basis for several updated editions in English, first by Terence Kilmartin (1981) and then D.J. Enright (1992). Like Proust himself, Scott Moncrieff died prematurely and was unable to translate the last volume, *Le temps retrouvé*, which appeared in separate British and American editions in the 1930s, by Stephen Hudson (*Time Regained*) and Frederick A. Blossom (*The Past Recaptured*) respectively, followed in 1970 by Andreas Mayor's version that was printed (under both titles, but primarily as *Time Regained*) with the Kilmartin/Enright editions. As Proust's work approached the public domain in the late 20th century, Penguin Books published an entirely new edition edited by Christopher Prendergast, in which each volume was produced by different translators with varying styles: Lydia Davis, James Grieve, Mark Treharne, John Sturrock, Carol Clark, Peter Collier, and Ian Patterson. This was complicated by an extension of U.S. copyright laws in the 1990s, which delayed the American publication of the last few volumes by almost 20 years. In the meantime, the Proustian scholar William C. Carter began to prepare another revision of Scott Moncrieff's translation for Yale University Press, the first six volumes of which have appeared since 2013.

Craig deals with this complex history quite well in Chapters 1–8 of his mono-

graph, giving extensive comparative examples and then offering his own overall evaluation of the different translations. For the "Combray" section of Proust's first volume, for example, he concludes that "C.K. Scott Moncrieff made numerous omissions and additions, as well as other errors," while his "revisers Terence Kilmartin and D.J. Enright rectified many of these shortcomings, but left some and even added a few of their own," which he finds to be the case for Carter's revisions as well (39). Discussing the later translations of the first volume, while Craig describes James Grieve's standalone version (published in Australia) as "radically distinct", he concludes that Lydia Davis's Penguin rendition is "much more faithful" to Proust's language and thought, "while at the same time avoiding Scott Moncrieff's omissions, additions and other errors" (39). He also brings up the question of mutual influence, particularly in the case of "Un amour de Swann", the self-contained episode from the first volume that is probably the best-known (and perhaps most often taught) part of the entire *Recherche*. Examining a 2017 translation by Brian Nelson, Craig suggests "it is evident that at times he did follow the work of Lydia Davis," along with the Enright revision of Scott Moncrieff and the version by James Grieve (67). Although Grieve's translation of the first volume was not included in the Prendergast-edited series, he was selected by Penguin to translate the second volume, *À l'ombre des jeunes filles en fleurs*, for which he replaced Scott Moncrieff's more metaphorical title *Within a Budding Grove* with the more literal *In the Shadow of Young Girls in Flower*. The same title change was made by Carter for his revised version of Scott Moncrieff, which Craig concludes is the best available edition due to Grieve's overly free interpretation of Proust's text.

For the third volume, *Le côté de Guermantes* (*The Guermantes Way*), Mark Tre-

harne's new Penguin translation is, by contrast, "closer to a revision than any of the other volumes of this edition" (112). However, due to Treharne's "clear disregard for Proust's complex sentence structure, which was intentional and characteristic of his work," and Scott Moncrieff's "numerous omissions, additions and other translation errors," Craig "somewhat reluctantly name[s] D.J. Enright as the author of the best version" (114). Apart from Carol Clark's translation of *La prisonnière* (*The Prisoner*), for which Craig also prefers Enright's revision of Scott Moncrieff, he finds the new Penguin translations superior for the rest of the series: John Sturrock's *Sodome et Gomorrhe* (*Sodom and Gomorrah*), Peter Collier's *Albertine disparue* (*The Fugitive*), and Ian Patterson's *Le temps retrouvé* (*Finding Time Again*). The latter case "is unique because it has been translated to English more times than any other complete volume" (161), although as noted above, there is no definitively "canonical" version since Scott Moncrieff was not able to translate it. Examining Stephen Hudson's, Frederick A. Blossom's, and Andreas Mayor's versions, all of which were published alongside Scott Moncrieff's translation of the earlier volumes, Craig criticizes Hudson's extensive omissions and errors, finding Blossom's version superior, while Mayor's greatest drawback "is that he continually expanded upon Proust's text" and even "added completely new sentences" (168). Kilmartin's and Enright's revisions of Mayor's translation suppressed some of these additions but did not substantially change his "rewriting" of the text. Thus, Craig concludes that Patterson's is "the most careful and accurate translation among the six versions that I have examined here. Not only did he avoid the additions of Andreas Mayor and his revisers, he is closer to Proust in construction and word choice, without falling into literalism or Gallicisms" (172).

In Chapters 9–10 of his monograph, Herbert E. Craig turns to the Spanish

translation history of Proust, which while quite different from the English reception, has notable similarities. As he does with Scott Moncrieff, Craig finds numerous drawbacks to the seminal translation by Pedro Salinas, who "omitted numerous words, phrases, clauses and even sentences. He also made several mistakes and was careless in confusing Proust's characters" (202–203). However, Salinas's text was used by later translators like Virgilio Piñera and Elena Carbajo as the basis for their own versions, whether directly acknowledged like the Kilmartin/Enright revisions or not (219). Some of the best translations of Proust into Spanish were by translators who only completed one or two volumes of the series, such as the version of "Un amour de Swann" by the Barcelona critic and writer Carlos Pujol, who also "wrote a novel that is related to Proust: *El lugar del aire* (1984)", making him "the only one of the twenty-five translators and three revisers in this study to have written a Proustian novel" (234). Two different Spanish translators, Mauro Armiño and Carlos Manzano, began retranslating the entire series almost simultaneously, and their parallel versions appeared starting in 2000. In his final evaluation, Craig concludes that "Mauro Armiño made the smallest number of errors and omissions and created the best translation in all instances", unlike his evaluations of the best English translators, who differ for almost every volume (339).

Besides translations published in Spain, editions from Argentina have played an important role, particularly during the Franco regime: "Although *Sodoma y Gomorra I* – the most explicit and controversial part of this work – was published in Spain without difficulty during the Republic (1932), the Francoist censors in 1952 withdrew from circulation the entire double volume" in which it was included, and "[for] fifteen years Spaniards could only read this volume through the Argentine translation and edition which was allowed to circulate in Spain" (334). More recently, the publisher Losado in Buenos Aires has posthumously released a translation by Elena Canto, who like Scott Moncrieff, died before finishing the entire series, and who "used on occasion words from Argentina or Latin America rather than peninsular Spanish words" (195). One interesting detail Craig uncovers through his personal contacts with editors and publishers is that although "Canto's version ended with *Sodoma y Gomorra*", her editor Miguel de Torre Borges (the nephew of Jorge Luis Borges) "simply attributed to Canto volumes 5 and 6 because he did not want to leave his role as editor and presume to be the translator" (289). These volumes are actually "an updating of Marcelo Menasché's text" from 1945, giving Latin American readers "access to the most current version of the *Recherche* in their own language and dialect" (291).

Herbert E. Craig's painstaking analysis of the English and Spanish translations of Proust offers numerous insights for those readers who may wonder how far their own reading experience diverges from the original. While those less interested in nitpicking small differences between versions may find their interest waning in the middle (a reasonable reaction, one might add, to Proust's *Recherche* itself) his detailed presentation offers a constructive example of translation studies based on comparing the specific choices of individual translators, rather than making theoretical generalizations based on abstract models of language and culture. Despite the frequently critical remarks that such an approach entails, Craig ends by "compliment[ing] all of the translators for their hard work […]. They have often performed a herculean task to make available for both English and Spanish-speakers Proust's multivolume work, one that most of them could not have read in the original

French" (339–340). One might in turn compliment Craig for the "herculean task" of reading and comparing multiple translations, which even the most devoted readers of Proust will rarely find time to do. Despite its narrow focus, his overview of the translation and publication history of Proust's work in both English and Spanish provides broader insights into the international reception of European modernism.

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ANTONIO BARNÉS — MAGDA KUČERKOVÁ (eds.): The Figurativeness of the Language of Mystical Experience: Particularities and Interpretations
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The collected volume *The Figurativeness of the Language of Mystical Experience: Particularities and Interpretations*, edited by Antonio Barnés and Magda Kučerková, constitutes a relevant contribution to the current academic debate on religions. In addition to the interest the book holds for specialized researchers, its chapters offer an appropriate balance between academic quality and a language accessible to a wide range of readers, thus appealing to a general audience whose attention to mystical issues has grown in last decades. In terms of content, the volume presents a clearly structured idea of the mystical experience around the axis of the figurativeness of language. This structuring axis is in turn articulated around nodal issues (anthropology, epistemology, symbolism, rhetoric, existential perspective and art), which cover different facets of the mystical experience.

In the first chapter, the reader will discover mysticism from an anthropological perspective thanks to the contributions by Francisco Javier Sancho Fermín on the different levels of mystical experience, Silvia Brodňanová on imagination as a potential factor in Teresa de Jesús' works, Lucie Rathouzská on imaginative contemplation in the 14th-century English mystics, and by Ján Gallik on death as radical border in Jan Čep's novel *Hranice stínu* (The border of a shadow, 1935).

Chapter 2 explores another nodal point for the understanding of mystical experience: epistemology. It includes essays by Silvia Julia Campana on mystery between Martin Heidegger, Maister Eckhart and the contemporary Argentinian poet Hugo Mújica, Fabiano Gritti on David Maria Turoldo's dialogue with the Absolute, Andrea Raušerová on the reflections of the Czech novelist Julius Zeyer, and Silvia Rybárová on the presence of silence in the work of Sylvie Germain.

Symbolism, one of the fundamental questions of the figurativeness of mystical experience, is addressed in Chapter 3 through Antonio Barnés's study on the Machadian perspective on dreaming and childhood. His reflections are complemented by Ján Knapík's section on Jung's notion of self in St. Teresa of Ávila, and Magda Kučerková's thought-provoking analysis of the symbol of the heart as a path to deification.

The different uses and types of language in mystical experience are dis-

cussed in Chapter 4 through the reflections of Zuzana Civáňová and Monika Brezováková on Laura Montoya Upegui, Róbert Horka on the paradox in Sedulius, Edita Príhodová on the parables and expressions of Ignatius of Loyola and his spiritualisation of secular images, Monika Šavelová on Angela of Foligno in comparative perspective, and Edita Hornáčková Klapicová on the language used in St. Teresa of Ávila's *El Castillo Interior* (*The Interior Castle*, 1577).

The existential perspective of mystical experience is dealt with in Chapter 5 through contributions by Petra Kaizerová on the language of the 19th-century movement known as Slovak messianism, Václava Bakešová on the trace of the poetics of reconciliation from Marie Nöel to Sylvie Germain, and Jana Juhásová on the influence of Saint John of the Cross in the work of Erik Jakub Groch.

Finally, Chapter 6 tackles the artistic perspective, giving room for other cultural interpretations that go beyond the linguistic approach. It includes reflections by Pavel Štěpánek on the scenography of the breastfeeding of St. Bernard in Alonso Cano's painting, Eva Pariláková on the table as a symbol in contemporary art, Mónica Sánchez Tierraseca on the mystical language of Hilma af Klint, and Juan Agustín Mancebo Roca on the mysticism of the contemporary artist James Lee Byars.

Having briefly presented the contents, it is worth asking: what does this book bring to the knowledge of a field such as mysticism, in which public interest – as we have mentioned – has increased in recent decades? *The Figurativeness of the Language of Mystical Experience* offers a fresh approach to the mystical experience for three main reasons. Firstly, it provides an analysis of lesser-known mystical traditions, which are brought into interaction with those that have been considered as the peak works of mysticism (John of the Cross, Teresa of Jesus or

Meister Eckhart). Secondly, it places mystical traditions in a comparative perspective thanks to the inclusion of a wide variety of diverse texts. These primary texts include not only mystical works from different historical periods (from Late Antiquity, with authors such as Sedulius or Pseudo-Dionysius, to contemporary literature), but also from a broad range of literary and linguistic traditions (Slovak, Czech, Spanish, Argentinian, Colombian, Italian, and French literatures). In terms of interdisciplinarity, although the title, which focuses on the notion of "figurativeness", would lead us primarily to cultural studies, the book goes beyond these contributions and encompasses other disciplinary approaches. The different academic backgrounds of the contributing authors also give the volume a literary, artistic, philosophical, historical and cultural focus when analyzing the mystical experience, and reinforce its interdisciplinary perspective. Finally, the third innovative aspect of this work lies in its internationality. This project stems from a joint collaboration between the Slovak and Spanish academic contexts, notably the Constantine the Philosopher University in Nitra (Slovakia) and the "Proyecto Dios en la Literatura Contemporánea" (Spain). These two promoters of the book have been joined by other academics and scholars from other institutions in Spain and Slovakia, as well as from other contexts, such as Italy and Czechia. This internationality of the book is reinforced by the use of the English language in all the chapters, which favors the access of an international audience to the volume.

In my opinion, *The Figurativeness of the Language of Mystical Experience: Particularities and Interpretations* constitutes a significant contribution to both the continuation of the scholarly debate on a topic of growing importance and the interests of wider audiences. Both researchers and the public, in turn, show

the paradoxical topicality of mystical experience, which sometimes seems to be far from life in the "immanent frame" of secularized societies, yet continues to attract the attention of authors from different contexts, disciplines and per-

spectives, such as those who make up the present volume.

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YIFENG SUN: Translational Spaces: Towards a Chinese-Western Convergence
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Yifeng Sun's book, *Translational Spaces: Towards a Chinese-Western Convergence*, offers a comprehensive account of his research on translation in the Chinese-Western context. Sun argues that translation takes place in the spaces between two languages, and by creating dynamic spaces, translators can bridge cultural differences and promote intercultural communication. He emphasizes the significance of considering diverse spaces, such as national, social, cultural, historical, and aesthetic experiences, in addressing issues related to multicultural contexts, translators' subjectivity, and untranslatability. Sun proposes that expanding our understanding of translation is essential for negotiating and interpreting more possibilities. The book, a synthesis of Sun's years of thinking on the subject, is composed of an introduction, nine chapters, and a conclusion.

Chapter 1, "Translation and Spaces", discusses the notion of space in translation and proposes a systematic approach to understanding translational spaces. Sun argues that translational space is a multidimensional concept that comprises dynamic and heterogeneous spaces rather than static and homogeneous ones. He illustrates the textual and cultural distances between source and target texts and emphasizes the importance of context. Sun also uses spatial interpretations

to examine traditional translational topics, such as "functionalism", "thick translation", "indirect translation", and "hard translation".

Chapter 2 explores the concept of distance as it pertains to translation. Sun propounds that distance, whether temporal or linguistic, is a crucial aspect of translation that can be manipulated by translators to enhance cross-cultural communication. Through a combination of speculation and concrete translation examples, the autor provides a comprehensive examination of distance in the context of translation. One of the main points made in the chapter is that translational distance is an objective reality that cannot be avoided. Historical texts, for example, pose a challenge to translators who must decide whether to bring the past into the present or maintain historical distance. Additionally, translators can intentionally create distance to mediate or intervene in the translation process. Emotion and psychological distance between source and target readers must also be considered when adjusting translational distance. Aesthetic distance between source and target cultures is also relevant to consider. Translators must be able to make constant distance shifts to produce the best possible translation.

Chapter 3 explores the concept of cultural translation and cosmopolitan translation, with the latter being an extension

of the former. Sun emphasizes China's history of cosmopolitanism during the Tang dynasty and the subsequent period of isolation from the West, leading to a renewed interest during the 1980s in reintegrating with the global community. However, some scholars in China have been apprehensive about the potential erosion of Chinese identity through the adoption of Western theories. The autor believes that this approach is counterproductive and that China can expand its national academic space through a culturally sensitive and cosmopolitan lens. Therefore, he advocates for a balanced approach that embraces both cosmopolitanism and nationalism, acknowledging China's unique cultural heritage while engaging with the world.

In Chapter 4, Sun discusses the challenges and importance of translation in the field of world literature. He notes that while translation has played a crucial role in promoting world literature, the international circulation of literary texts is complex and untranslatability remains a significant obstacle. He posits that achieving absolute equivalence and substitutability in translation is impossible, but this does not mean that world literature is illegitimate. He identifies authenticity and reliability as key concerns for translation, as untranslatability affects both. He also emphasizes the need for dynamic spaces in translation to transcend cultural boundaries and open up new possibilities. Through translation, great national literary works can be shared and appreciated by people from different cultures, expanding the reach and impact of world literature. Despite the challenges of translation, the autor believes that it is a vital part of promoting cross-cultural communication and understanding, and has the power to bring people together and foster greater appreciation for the diversity of human cultures.

In Chapter 5, Sun explores the topic of translatability in the spatial frame-work. He advocates that there is no such thing as absolute translatability and that the success of a translation is determined by the degree of its translatability. To increase this degree of translatability, it may be necessary to create a different space in which the original spatial constraints can be overcome. The autor notes that the concept of translatability has been somewhat ignored in descriptive translation studies, which often adopt a target-oriented approach that can result in poor translations. He also acknowledges that there are limits to translatability, which can be linguistic, literary, cultural, or aesthetic in nature. Despite these limitations, Sun believes that the concept of translatability is still relevant in translation studies. The limits of translatability must be recognized and accepted as normal, but the translator can expand translational space through techniques such as compensation, paraphrase, and explanation, to achieve a higher degree of translatability. Sun states that a more nuanced understanding of translatability is needed, and the issue of (un)translatability should not be ignored. By recognizing the limits of translatability and utilizing techniques to expand translational space, translators can improve the success and effectiveness of their translations.

Chapter 6 examines the role of context in translation within multicultural settings. Sun emphasizes the subjective nature of translation and the importance of the translator's intention, which can strongly influence the relationship between the author's intention and the target text. He proposes that multiple interpretations are possible due to the inherently subjective nature of interpretation, which is influenced by cultural-political factors. This can lead to recontextualization and cultural alienation of the target reader, making them outsiders to the original cultures they are supposed to appreciate or understand. To address this issue, the autor suggests creating spaces for ac-

culturation and transculturation, where the translator can rewrite the original text to enable the target reader to have a space for decoding meaning. The translator should be aware of the multicultural contextual factors in translation and not "let a subtext go unnoticed" (127), considering not only the linguistic aspects of translation but also cultural, political, and social factors. Using the translations of George Orwell's *Animal Farm* and *Nineteen Eighty-Four* into Chinese as examples, Sun highlights the cultural-political framing of reading translations and the importance of the translator's awareness of these factors in creating a space for the target reader to engage with the original text and culture.

In Chapter 7, Sun examines the practice of translation and back translation in Chinese-American literature, which involves stories written in English by Chinese Americans that reflect Chinese culture and traditions. However, some of these stories may be written in either English or Chinese, depending on the author's native language. The autor highlights that back translation in Chinese American literature is a unique form of translation practice as there is no tangible source text. However, some translators may attempt to correct what they perceive as "distorted and alienated" Chinese culture in the original Chinese-American literature by deleting or altering it. This can result in errors at the textual level, where the translator may translate too much or misunderstand the original. He observes that some translators are "uncannily tempted to re-familiarize Chinese elements inherent in the original" (141), leading to a process of cultural re-adaptation in back translation. He uses Cai Jun's back translation of Amy Tan's *Saving Fish from Drowning* as an example to highlight the process of "transwriting". This involves the translator rewriting the original text to fit their cultural context, leading to a new and often different work altogether. Cai's radical alterations of the original text highlight ideological and cultural clashes in the Chinese context. Sun claims that such back translations provide a space for cultural negotiation and adaptation, allowing the target reader to engage with both the original and the translator's cultural context. Ultimately, he emphasizes the importance of recognizing the cultural-political aspects of translation and the need to create spaces for cultural negotiation and adaptation in translation practices.

Chapter 8 explores the deconstructive perspective on translation and its potential spaces for understanding and analyzing translation. Derrida's deconstruction challenges the idea of semantic certainty and emphasizes the limits of translatability. However, it also reveals the possibility of exploring the plurality of meanings in the original text and the need for translation to adequately articulate them. Sun re-examines the concept of translation equivalence in a deconstructive light, suggesting that multiple spaces need to be activated in order to search for the most relevant translation. He puts forth that a dynamic, spatial approach should be adopted in translation practice to reflect the author's intention as much as possible. Intertextuality is also discussed in this chapter, as it highlights that a text is connected to other texts and therefore traverses different spaces. Deconstructive thinking rejects the traditional concept of static spaces and instead proposes more open and multilayered spaces, which allow the translator to renegotiate different boundaries and limits.

Chapter 9 revisits and summarizes some of the key themes from previous chapters. Sun acknowledges that translation is inherently impossible and that complete translation is never achievable. However, he also asserts that translation is transformative and can create new spaces for interpretation and understanding. Sun emphasizes the importance of trans-

cultural understanding in translation and suggests that the translator must strive to find a shared space for communication. The translator should use imaginative translational spaces to penetrate linguistic and cultural complexity, and create an exotic space that resonates with cross-cultural audiences. He also discusses the concept of translational poetics, which considers the artistic and creative aspects of translation. The translator must not only focus on linguistic accuracy but also create a space that allows for emotional engagement and cultural resonance.

Overall, *Translational Spaces* by Yifeng Sun is a valuable and insightful contribution to the field of translation studies. The book's focus on the spatial dimensions of translation offers a fresh perspective on the complexities of translation theory and practice. Sun's use of practical examples, combined with a theoretical approach, provides a comprehensive and integrated understanding of translation in its many forms. The book's coherence and structure, combined with its dialogical character and global-local perspective, make it an important resource for scholars and practitioners alike. The book's writing style is rigorous and at times witty, making it an enjoyable and thought-provoking read. In summary, *Translational Spaces* offers a rich and inspiring exploration of the infinite and innumerable nature of translation in terms of spaces, leaving readers with a sense of the vast potential for future research in this field.

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CHRISTINE DAIGLE — TERRANCE H. McDONALD (eds.): From Deleuze and Guattari to Posthumanism: Philosophies of Immanence

Humanitné vedy ako sféry, v ktorých sa tradične vyjadruje a skúma *ľudské*, sa v ostatných desaťročiach vyrovnávajú s nevyhnutnosťou reflektovať meniaci sa charakter jadra ich objektu výskumu: meniacu sa identitu humánneho v situácii, keď technologická sféra radikálne mení jeho podobu, pričom digitálne a kybernetické kolonizujú stále nové teritóriá. Jednou z ciest, ktorou sa humanitné vedy (a inter-, trans- či postdisciplinárne prístupy) ako priestory produkcie poznania aj vzdoru v tomto ohľade vybrali, je posthumanizmus, resp. kritické posthumanitné vedy, ako o nich píše napríklad Rosi Braidotti v štúdii „A Theoretical Framework for the Critical Posthumanities" (Teoretický rámec kritických posthumanitných vied, 2019). Majú potenciál kriticky skúmať aktuálne premeny ľudského a pritom sa – v nadväznosti na Donnu Haraway a jej *Staying with the Trouble* ([Do]týkanie sa problémov, 2016) – neprestať (do)týkať problémov. Teoreticko-metodologická prizma posthumanizmu trvá na tom, že antropocentrický pohľad na svet je nielen arogantný, ale aj naivne deformujúci. Najvýraznejším inšpiračným zdrojom posthumánnych koncepcií z oblasti filozofie 20. storočia sú práce francúzskych teoretikov Gillesa Deleuza a Félixa Guattariho. Označenie *posthumanizmus* pritom možno, podľa štúdie Stefana Herbrechtera a Ivana Callusa „What's Wrong With Posthumanism?" (Čo je zlé na posthumanizme?, 2003), vnímať ako epistému, ktorá nasleduje buď po humanizme (post-humanizmus), alebo po človeku (post-human-izmus). Chápanie post-

humánneho pobytu vo svete vychádza okrem iného z Deleuzovej a Guattariho myšlienky tela bez orgánov. Konštrukcia postsubjektu sa potom konkretizuje do predstavy radikálne pohostinnej kyborgyne ako subjektivity vytvorenej z fúzie „outsiderských" identít, ako o tom špekuluje Donna Haraway vo svojej štúdii „A Manifesto for Cyborgs" (Manifest pre kyborgov, 1985, 54). Katherine Hayles zas postsubjekt chápe ako „amalgám, súbor heterogénnych komponentov, materiálno-informačnej entity, ktorej hranice prechádzajú neustálou konštrukciou a rekonštrukciou" (*How We Became Posthuman* [Ako sme sa stali posthumánnymi], 1999, 3; tu a nižšie prel. I. H.), a Rosi Braidotti ako *stávanie sa* – zvieraťom, zemou, strojom (*The Posthuman* [Postčlovek], 2013).

V ostatných rokoch možno sledovať intenzívnejšiu systematickú reflexiu a rozvíjanie posthumanistickej teórie, snahy o definovanie posthumanizmu a o postihnutie jeho vzťahu ku kritickej teórii. Posthumánna prizma preniká tiež do jednotlivých národných kontextov, vznikajú širšie autorské kolborácie, individuálne projekty aj inštitucionálne základne. V slovenskom kontexte ide napríklad o publikáciu Ivana Lacka *Prekrásny nový postsvet* (2021), ktorá má „posthumánny" v podtitule – *Posthumánne situácie v literárnych a filmových dielach* –, no v ktorej prístupe sa prelína transhumanizmus s posthumanizmom. V podobnom duchu zostavila Bogumiła Suwara prvé číslo *World Literature Studies* v roku 2021 – tak ako v Lackovej monografii sa zväzok pri skúmaní posthumánnych tém metodologicky a postojovo nevyhraňuje a spája technooptimistický transhumanizmus s posthumanistickou kritickou teóriou. Radikálna ideová a hodnotová rozdielnosť medzi trans- a posthumanistickým skúmaním súčasných a budúcich svetov spôsobuje, že takéto zväzky pôsobia nekoncepčne, v regionálnom kontexte je však takéto hybridné narábanie s teoretickými prizmami pochopiteľné a legitímne.

Jednou z anglofónnych inštitúcií, ktorá má ambíciu slúžiť ako centrum, v ktorom sa sústreďuje posthumanizmom inšpirované myslenie, je kanadský Posthumanism Research Institute (Výskumný inštitút posthumanizmu) pri Brockovej univerzite v Ontariu. Základné poslanie inštitútu vychádza z predpokladu, že súčasný svet sa ocitá v chronickej – a stupňujúcej sa – kríze a že možnosť zmeny trajektórie devastujúcich trendov treba hľadať v takom uchopení pobytu človeka vo svete, ktoré bude brať plne do úvahy fakt, že ľudský element je len jednou z mnohých agentných súčiastok fungovania sociálnej, ako aj prírodnej sféry. Poslanie inštitútu teda spočíva v úsilí zmeniť to, ako uvažujeme o sebe a o svete. Ako sa uvádza na ich stránke (https://brocku.ca/pri/), „[z]namená to zhodnotiť humanistickú tradíciu, zistiť, čo má stále hodnotu, a odhaľovať skryté rozpory, aby sme mohli rozvíjať alternatívne prístupy k sebe samým a k svetu, ktorý zdieľame s nespočetným množstvom iných druhov, predmetov a iných neľudských [nie ľudských] entít. Vo svojej podstate teda postľudia zdôrazňujú potrebu zbaviť sa humanistickej ilúzie toho, že človek je racionálny, autonómny, zodpovedný a schopný navrhnúť technovedecké riešenia akéhokoľvek problému." Inštitút pritom vedie filozofka Christine Daigle, ktorá v roku 2022 spolu s filmovým vedcom Terrancom H. McDonaldom zostavila monografiu *From Deleuze and Guattari to Posthumanism: Philosophies of Immanence* (Od Deleuza a Guattariho k Posthumanizmu: Filozofie imanencie).

Kniha je rozdelená do troch častí: „Philosophical Genealogies – From Deleuze and Guattari to Posthumanism" (Filozofické genealógie – Od Deleuza a Guattariho k posthumanizmu), „From Deleuze and Guattari to Posthuman Aesthetics" (Od Deleuza a Guattariho k posthumánnej estetike) a „The Politics of Deleuze, Guattari and Posthumanism" (Politika Deleuza, Guattariho a posthumanizmu). Tie sa z troch rôznych uhlov venujú kri-

tickému posthumanizmu a feministickej fenomenológii. Zväzok síce nesleduje jasnejšiu tematickú či chronologickú trajektóriu, jednotlivé kapitoly však prinášajú inšpiratívne pohľady na oblasti, ako sú deleuzovské kozmológie, štúdiá zdravotného znevýhodnenia (disability studies), kinematografia či afropesimizmus.

Prvá časť publikácie sa zameriava na aspekty posthumanizmu z filozofického hľadiska. Úvodnú kapitolu napísala jedna z kľúčových posthumanistických filozofiek Rosi Braidotti, ktorá posthumanistické myslenie v súčasných výskumoch vníma ako „konvergentný fenomén, ktorý sa odvíja z priesečníka medzi posthumanizmom na jednej strane a postantropocentrizmom na strane druhej" (23), pričom prvá z línií pestuje filozofickú kritiku západného humanistického ideálu človeka ako univerzálnej mierky všetkého a druhá odmieta hierarchiu druhov a ľudskú výnimočnosť. Vo svojej kapitole rozvíja argument, že „posthumánnosť – a jej rôzne posthumanizmy – nie sú substantívne koncepty, ale navigačné nástroje, resp. *konceptuálne persóny*" (23). Prostredníctvom konceptuálnych persón Braidotti hĺbkovo skúma posthumánne v Deleuzovej filozofii. Mapuje aj prieniky medzi afirmatívnou etikou, neomaterializmom a generatívnym potenciálom politických subjektivít v antropocéne. Druhú kapitolu napísala spolueditorka zväzku Christine Daigle. Vo svojom texte sa venuje okrem iného filozofii Friedricha Nietzscheho a skúma transcendenciu antropocentrizmu. Daigle načrtáva posthumánnu koncepciu *transjektivity*, argumentuje v prospech diferencovanejšieho chápania toho, ako je ľudská existencia formovaná množstvom vnútorných a vonkajších stretnutí a prostredníctvom metafory inšpirovanej Nietzscheho myšlienkou polypov sa zasadzuje za posthumanistický feminizmus: „‚Novonájdená pozornosť k hmote', ktorú so sebou prináša najmä posthumanistické uvažovanie a materiálny feminizmus, otvára cesty k etickému uvažovaniu, v ktorom sa môže ľudské-

mu a neľudskému [nie ľudskému] dariť vo vzájomne prepojenej sieti vzťahov. Umožňuje nám uvedomiť si, že polypové bytie, ktorým sme ako transjektívne bytosti, je vnorené do týchto vzťahov a konštituuje svoje ja za súčasného vnorenia sa do tejto siete. Vzájomná prepojenosť ja konštituuje a – potenciálne – narúša" (54). Nasledujúce dve kapitoly do diskusie vnášajú Spinozovu filozofiu a vytvárajú tak rámce na uvažovanie o posthumanizme a imanencii. Bruce Baugh sa sústreďuje na koncept radosti a ukazuje, ako môžu afekty a emócie viesť k pozitívnym stretnutiam. Podčiarkuje jednotu mysle a tela v Spinozovej filozofii, pričom kľúčové je podľa neho pochopiť, ako nás formujú radostné afekty a ako sme vzájomne prepojení s prírodou. Karen L. F. Houle sa vo svojej kapitole venuje etike rastlín a akcentuje to, ako nové koncepty odhaľujú limity nášho myslenia zameraného na človeka a uväzneného v binárnych opozíciách. Autorom poslednej kapitoly prvej sekcie knihy je kanadský filozof Alain Beaulieu. Poukazuje v nej na potenciál Husserlovej filozofie viesť dialóg s Deleuzom. Kozmológia francúzskeho filozofa je podľa neho aktuálne nedostatočne rozvinutá, pretože len málo diel do hĺbky skúma jeho živé kozmologické otázky. Deleuzova konceptualizácia kozmu pritom z pohľadu autora otvára kľúčové cesty pre posun v našom myslení smerom k posthumánnej budúcnosti.

Druhá sekcia zväzku sa zaoberá kinematografiou. Uvádza ju kapitola spolueditora publikácie Terrancea H. McDonalda, ktorý sa v nej venuje Deleuzovmu transcendentálnemu empirizmu vo vzťahu k posthumanizmu z filozofického hľadiska a analýze posthumánnej kinematografie a jej podôb. Prostredníctvom filmu Terrenca Malicka *The Tree of Life* (Strom života, 2011) sa špekulatívne zaoberá filmovými formami a obhajuje myšlienku, že kinematografiu možno chápať ako nástroj na reimagináciu a prehodnotenie našich subjektívnych pohľadov na svet, a aktívne tak uznať existenciu skúsenosti, ktorá tie-

to perspektívy umožňuje. V nasledujúcej kapitole Russell J. A. Kilbourn analyzuje Deleuzov koncept afektu-obrazu v post-sekulárnej kinematografii a hľadá metódy v rámci posthumánnej, postkinematickej éry, ktoré môžu pomôcť pochopiť posthumánny subjekt. Kilbourn zastáva názor, že istá forma subjektu zostáva nevyhnutná, Deleuzove koncepcie kombinuje s filozofiou Emmanuela Levinasa a Martina Bubera, s teóriami afektu a filmovou teóriou a zasadzuje sa za takú podobu posthumanizmu, ktorá si zachováva etické aspekty sekularizmu. David H. Fleming v ďalšej kapitole obhajuje názor, že filmovú vedeckú fantastiku možno považovať za filozoficky najbohatší kinematografický žáner, lebo jej technofilné tendencie ukazujú cesty, akými možno premýšľať o otázkach týkajúcich sa súčasných technológií a sociotechnických praktík. Autor sa tiež zameriava na to, ako technológie zobrazujú ženské a mužské telá: kým snímky s mužskými protagonistami často vyvolávajú nostalgiu a vzdorujú posthumánnemu „stávaniu sa" – premene, transformácii –, filmy so ženskými protagonistkami tieto témy naopak skúmajú.

Záverečná časť knihy si všíma politické aspekty teórií Gillesa Deleuza a posthumanizmu. Sherryl Vint sa v jej úvodnej kapitole prostredníctvom analýzy románov Rosy Montero a Philipa K. Dicka sústreďuje na biopolitiku – postčlovek podľa nej existuje v napätí medzi technologicky vylepšeným transčlovekom a politicky zraniteľnými skupinami, ktoré zápasia o to, aby boli vnímané ako plnohodnotní ľudia. Proti liberálnemu humanizmu a transhumanizmu ako jeho hyperbolizovanej podobe kladie vitálny posthumanizmus, ktorý spochybňuje zdedené hierarchie. Martin Boucher sa sústreďuje na vzostup technomedicíny, na jej vplyv na subjekty a nepriaznivé účinky na politiku zdravotného znevýhodnenia. Autor analyzuje komplexný vzťah medzi medicínou a zdravotným znevýhodnením. Píše pritom z pozície feministického posthuma-

nizmu, ktorý zohľadňuje žité materiálne stelesnenie marginalizovaných subjektivít a formuluje pozitívny, no zároveň kritický prístup k technológiám – taký, ktorý otvára možnosti, a nesnaží sa znevýhodnenie vyliečiť: „Uvedomenie si našej vzájomnej závislosti a tvorivého vzťahovania sa (medzi ľuďmi, technológiami a svetom), ktoré kritický posthumanizmus postuluje a príkladom ktorých je žitá skúsenosť so zdravotným znevýhodnením, by malo slúžiť ako návod na posthumanistickú kritiku technomedicíny. Z týchto pozícií potom možno kriticky a afirmatívne zaujímať stanovisko voči príliš všeobecným snahám o vyliečenie a voči transhumanistickej utópii zdokonalenej posthumánnej rasy" (243). Claire Colebrook svoju kapitolu situuje do kontextu afropesimizmu a kriticky poukazuje napríklad na to, že v posthumanistických diskusiách o rase sa nadväzuje na privilegovaných teoretikov – bielych mužov. Pesimizmus sa pre Colebrook stáva živým nástrojom na zosadenie človeka z piedestálu a má, podobne ako chaos, generatívny potenciál: „Pesimizmus nie je len ďalším z citov, je skôr odmietnutím humanistickej domény citovosti, ktorá zakrýva to, ako je subjekt nádejnej budúcnosti zviazaný s protičernošstvom" (260). Posledná kapitola knihy je od Mickeyho Valleeho a venuje sa otázke, či komisie pre pravdu (*truth commissions*, teda orgány, ktoré sa zaoberajú skúmaním vládnych zločinov z minulosti) možno chápať ako asambláže. Tie totiž vďaka spôsobu, akým artikulujú minulosť, prítomnosť a budúcnosť a skúmajú vzťah medzi obeťami a páchateľmi, predstavujú zoskupenia, ktoré novým spôsobom konceptualizujú *spoluagentnosť* (schopnosť spoločne konať). Nachádzame sa podľa neho v období, keď je potrebné skúmať „rozšírené definície svedectva, svedkov, hlasu a zmierenia" (280).

Kniha *From Deleuze and Guattari to Posthumanism: Philosophies of Immanence* síce neprináša výrazne ucelený a komplexný pohľad na oblasť užšie vymedzenú názvom – striktne tematických

je len jej prvých čosi vyše sto strán –, no jednotlivé kapitoly rozvíjajú inšpiratívne línie uvažovania, ponúkajú systematizujúce prehľady vybraných súvislostí, uvažujú o nových konceptuálnych prizmách, aplikáciách a doposiaľ málo prebádaných teoretických prepojeniach. Knihu tiež možno zužitkovať (najmä druhú a tretiu časť) ako katalóg poshumanistických interakcií s rôznymi predmetmi záujmu. Tento teoretický zväzok pritom rok po jeho vydaní dopĺňa publikácia *Posthumanism in Practice* (Posthumanizmus v praxi), na ktorom sa tiež edične podieľala Christine Daigle (teraz spolu s Mattom Haylerom) a v ktorom možno nájsť hmatateľnejšie prepojenia medzi teoretickým hľadiskom a žitou realitou.

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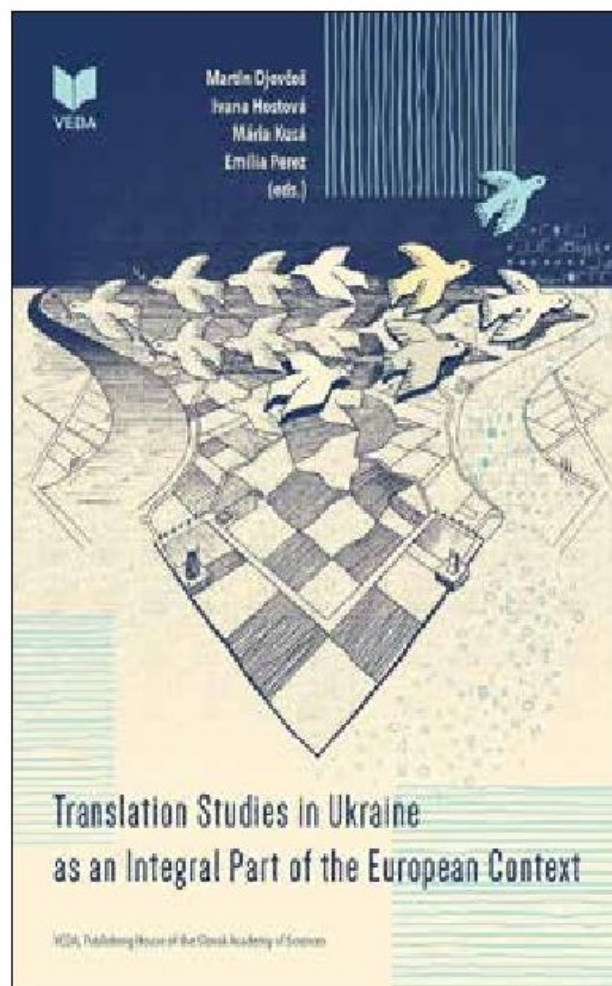
Násilie a neľudskosť ruskej vojny na Ukrajine definitívne ukončili falošný pocit bezpečia, ktorý Európa zažívala od juhoslovanských vojen. Preklad vo všetkých jeho podobách je kľúčový pre sprostredkovanie vzájomného porozumenia, ktoré je nevyhnutné, ak chceme ďalším generáciám odovzdať planétu v obývateľnom stave. Okrem iných disciplín sa práve translatológia čoraz aktívnejšie zaoberá najzložitejšími problémami našej planéty. Odkedy sú informačné toky priamo závislé od polohy na geopolitickej mape a podliehajú trhovým pravidlám, mnohé dôležité štúdiá uskutočňované mimo hlavných centier zostávajú napriek významným výsledkom a motivácii vedeckej obce v medzinárodnej akademickej sfére neznáme. Vďaka vedeckým osobnostiam ako tie, ktoré prispeli do tejto kolektívnej publikácie, sa translatológia na Ukrajine a excelentný výskum, ktorý sa na jej univerzitách realizuje v súčasnosti aj v minulosti, väčšmi zviditeľnili. Tento zborník obsahuje príspevky z rovnomennej konferencie, ktorá sa konala 12. – 13. mája 2022 v Bratislave.

The violence and inhumanity of Russia's war in Ukraine put a definitive end to the false feeling of security enjoyed by Europe since the Yugoslav wars. Translation in all its forms is the key practice that can facilitate mutual understanding, which is vital if we are to hand down the planet to further generations in a habitable state. Among other disciplines, translation studies has been increasingly active in addressing the most complex problems of our planet. Since information flows are directly dependent on one's location on the geopolitical map and are subject to market rules, many important studies conducted outside the main capital centres remain unknown in the international academic sphere despite the significant results and motivation of researchers. Thanks to scholars such as those who contributed to this volume, translation studies in Ukraine and the excellent research done at its universities both now and in the past have become more visible. This volume is a collection of papers from the conference of the same name held in Bratislava on May 12–13, 2022.

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Z hľadiska obehu alebo kanonizácie svetová literatúra neexistuje v jedinej univerzálnej podobe, ale v lokálnych, regionálnych, areálových, národných a sociokultúrnych variáciách. Národná literatúra sa ako významný pojem objavila v 19. storočí. Jej vzťah k svetovej literatúre je predmetom diskusií už 200 rokov. Texty v tomto čísle pristupujú k pojmom svetovej a národnej literatúry z rôznych teoretických východísk, skúmajú napríklad ich interakcie z hľadiska moci a rodu. Prinášajú aj prípadové štúdie z lusofónneho a čínskeho kontextu, ktoré ukazujú, ako spisovatelia od renesancie po éru internetu prekračovali oslovenie „národne" vymedzenej čitateľskej obce smerom ku globálnemu publiku.

From the perspectives of circulation or canonization, world literature does not exist in a single universal form, but in local, regional, areal, national, and sociocultural variations. National literature emerged as a meaningful term in the 19th century. Its relationship to world literature has been a topic of discussion for 200 years. The articles in this issue scrutinize the concepts of world and national literature from various theoretical approaches, such as investigating their interactions from viewpoints of power and gender. It also includes case studies from the Lusophone and Chinese contexts, showing how writers from the Renaissance to the Internet era have transcended national readerships and reached global ones.