

Synthesis: an Anglophone Journal of Comparative Literary Studies

No 2 (2010)

Configurations of Cultural Amnesia



Contributors

--

Copyright © 2010, --



This work is licensed under a [Creative Commons Attribution 4.0](https://creativecommons.org/licenses/by/4.0/).

Contributors

Josh Cohen is Professor of Modern Literary Theory at Goldsmiths University of London and a psychoanalyst in private practice. He is the author of *Spectacular Allegories: Postmodern American Writing and the Politics of Seeing* (Pluto Press, 1998), *Interrupting Auschwitz: Art, Religion, Philosophy* (Continuum, 2003), and *How to Read Freud* (W.W. Norton, 2005), as well as numerous articles on modern literature, aesthetic theory and psychoanalysis.

Anna Hunter received her Ph.D. in English from the University of Manchester in 2008, for a thesis entitled *To Tell The Story: Tracing the development of Holocaust narrative from personal trauma to popular fiction*. Publications include "Mapping the Lines of Fact and Fiction in Holocaust Testimonial Novels," in *Comparative Central European Holocaust Studies*, ed. by Louise O. Vasvári and Steven Tötösy de Zepetnek (Purdue University Press, 2009); and "In Search of The Final Solution: Crime Narrative as a Paradigm for Exploring Responses to the Holocaust," in the *European Journal of English Studies* 14. 2 (August 2010). She is currently employed as a Lecturer in Employability and Enterprise at the University of Central Lancashire and her research interests centre on the use of narrative as a means of facilitating the integration of the Holocaust into cultural memory, genre and the contemporary Holocaust narrative and the use of fairy tales as a frame for traumatic narrative.

Alison Findlay is Professor of Renaissance Drama and Director of the Shakespeare Programme at Lancaster University. She specialises in sixteenth and seventeenth century drama, gender issues and performance practices. She is the author of *Illegitimate Power: Bastards in Renaissance Drama* (Manchester University Press, 1994), *A Feminist Perspective on Renaissance Drama* (Blackwell Publishers, 1998) and *Playing Spaces in Early Women's Drama* (Cambridge University Press, 2006). Most recently she has published *Women in Shakespeare* (Continuum, 2010). She is co-author of *Women and Dramatic Production 1550-1700* (Longman's Medieval and Renaissance Library, Pearson, 2000) based on a research project using practical workshops and productions. She has published essays on Shakespeare and his contemporaries and is currently a General Editor of the *Revels Plays* (Manchester University Press). She is presently working on *Much Ado About Nothing: a text and its theatrical life* to be published by Palgrave.

Patrick Ffrench is Professor of French at King's College London. He is the author of three books to date: *The Time of Theory: A History of Tel Quel* (Oxford University Press, 1996), *The Cut: Reading Bataille's Histoire de l'oeil* (British Academy, 2000) and *After Bataille: Sacrifice, Exposure, Community* (Legenda, 2007). He is also the editor of *The Tel Quel Reader* (Routledge, 1998) and has published numerous articles on twentieth-century French literature, theory, and film. He is currently working on a book on technologies of the moving body from Baudelaire to Beckett.

Debra Kelly is Professor of French and Francophone Literary and Cultural Studies at the University of Westminster, London. She has particular research interests in text and image studies, war and culture studies, the relationship between literature and cultural memory, and Franco-British cultural relations. Her major publications are *Pierre Albert-Birot: A Poetics in Movement, A Poetics of Movement* (Associated University Presses, 1997) and *Autobiography and Independence: Selfhood and Creativity in North African Postcolonial Writing in French* (Liverpool University Press, 2005). She has published articles and chapters on writers including Guillaume Apollinaire, Philippe Soupault, Jean Tardieu, Robert Pinget and Albert Camus. She is also the Director of the Group for War and Culture Studies, an international network of researchers, and she has edited and co-edited volumes of essays in this field, including *France at War in the Twentieth Century: Propaganda, Myth and Metaphor* (Berghahn, 2000), *Remembering and Representing the Experience of War in Twentieth-Century France* (Mellen, 2000), and "Humour as a Strategy in War," a double issue of *The Journal of European Studies* (2001). She is also an editor of the *Journal of War and Culture Studies*. She is currently co-ordinating a collective project on the History of the French in London from the Huguenots to the Present Day.

Apostolos Lampropoulos is Assistant Professor of Literary Theory at the University of Cyprus. He has also taught at the University Paris X, the University of Patras and the Free University of Berlin. He has published the monograph *Le Pari de la description* (L'Harmattan, 2002) as well as the translation in Greek of A. Compagnon's *Le Démon de la théorie* (Metaichmio, 2002) and J. Culler's *On Deconstruction* (Metaichmio, 2006). He has co-edited the volume *States of Theory* (with Antonis Balasopoulos; Metaichmio, 2010) and is currently preparing the volumes *AutoBioPhagies* (with May Chehab; Peter Lang), and *Textual Layering* (with Maria Margaroni and Christos Hadjichristos);

Lexington Books - Rowman & Littlefield). His research interests include literary and cultural theory, as well as body and film studies.

Vassiliki Markidou is Lecturer of English Literature and Culture at the University of Athens, Greece. Her research interests are related to the study of 16th, 17th and 18th century British literature and culture as well as travel literature mainly from a socio-historical and feminist angle. Among her recent publications are “Gender and Space in Tobias Smollett’s *The Expedition of Humphry Clinker*,” *Critical Survey* (2010); “‘And let the grove, if not the parlour, stand:’ Home, Memory, and Gender in Mary Leapor’s ‘Crumble-Hall,’” *Home Cultures* (2009); “Travels off-centre: Lady Hester Stanhope in Greece” in *Women Writing Greece: Essays on Hellenism, Orientalism and Travel*, ed. by Vassiliki Kolokotroni & Efterpi Mitsi (Rodopi, 2008). She is currently researching space and politics in early modern British literature.

Jean-Michel Rabaté is Professor of English and Comparative Literature at the University of Pennsylvania since 1992. He has published about fifteen books on Samuel Beckett, Thomas Bernhard, Ezra Pound, James Joyce, psychoanalysis and literary theory. His books include *The Ghosts of Modernity* (University of Florida Press, 1996), *James Joyce and the Politics of Egoism* (Cambridge UP, 2001), *Jacques Lacan and Literature* (Palgrave, 2001), *The Future of Theory* (Blackwell, 2002), *Tout dire ou ne rien dire: Logiques du mensonge* (Calmann- Levy, 2005), and *Given: 1^o Art, 2^o Crime: Modernity, Murder, and Mass Culture* (Sussex UP, 2006). He has edited the volumes *Writing the Image after Roland Barthes* (University of Pennsylvania Press, 1997), *Lacan in America* (The Other Press, 2000), *The Cambridge Companion to Lacan* (Cambridge UP, 2003), *Of the Diagram: The Work of Marjorie Welish* (with A. Levy, Palgrave, 2003), *Palgrave Advances in James Joyce Studies* (Palgrave 2004), *William Anastasi’s Pataphysical Society: Jarry, Joyce, Duchamp, and Cage* (with A. Levy, Slought, 2005), *Hélène Cixous, Ex-Cities* (with A. Levy and E. Prenovitz, Slought, 2006), *1913: The cradle of modernism* (Blackwell, 2007).