

II.

ENGLISH, AMERICAN AND WORLD LITERATURE

INTRODUCTION | PART II

The texts in Part II of this volume seem to share an interest in the workings of memory in/and history, focusing on fiction, translation, and poetry.

Yana Rowland's paper *Memory and representation in Elizabeth Barrett Browning's Prometheus Bound, with Other Poems (1833)* employs a hermeneutic approach to the poet's preoccupation with memory as a basis for poetic representation considered as an increase of sense. While Barrett's 1833 collection treats actual people and places, it is also an ex-centric, metaphoric leap into the depths of literature, cultural history and classical scholarship. Appreciation of the past joins the precarious performativeness of the literary act as existence in between originality and imitation.

Evgenia Pancheva's *Shakespeare's sonnets and the arts of memory* looks at ways the sonnets construe memory as a means of perpetuating the finite self. Situated in the context of modern memory studies, her analysis argues that "beyond the binary opposition, Shakespeare strategically intertwines the mnemonics of bodies and texts."

Asparuh Asparuhov's paper *The end of tradition in George Orwell's Nineteen Eighty-Four and Ford Madox Ford's Parade's End* draws a parallel between Orwell's and Ford's use of contradiction to unravel the workings of factors such as memory, manipulation, thinking and logic (among others), based on Bulgarian philosopher Dimitar Mihalchev's critique of traditional logic.

In *Possible worlds in historical fiction: Degrees of counterfactuality* **Angel Igov** considers a potentiality for possible worlds to be contained within the fictional worlds of historical fiction, Ian McEwan's *Atonement* and A. S. Byatt's *Possession* chosen to illustrate its manifestations. His analysis looks at counterfactuality in historical fiction, which, in his words, "undermines our acceptance of a fixed past as presented by historiographic discourse."

Zelma Catalan's paper "*No Other Country Is So favoured as This Country*": *National and self-stereotypes as plot-generating devices in Dickens's and Thackeray's novels* explores the way the two writers derive narrative capital out of stereotypes of self and other in national-ethnic terms and exploit it for creating significant plot turns. The focus falls on the French characters in some of Dickens's and Thackeray's novels with the claim that national (self)-stereotypes create the energy necessary for the breach of canonicity ensuring surprise and narrative interest.

Meldan Tanrisal's paper *From tradition to survivance: Postindians narrating survivance and resistance* approaches the writings of Native American activist, scholar and writer Gerald Vizenor from a political-biographical perspective connected with what he calls **survivance**: "an active sense of presence, the continuance of native stories." Such stories oppose misconceptions and misrepresentation of the original inhabitants of today's USA and renounce stereotypical narratives of dominance, tragedy and victimry.

In *Tradition and transformation: realisation of new gender roles for women in Achebe's Anthills of the Savannah* **Burchin Erol** traces a historical theme in Chinua Achebe's novel in its depiction of women characters as well educated, more reasonable and even more successful than the male characters, active and independent both socially and professionally. The novel thus calls attention to the changing values and definitions of women's roles and African society in general.

In her paper *The anthropocene and cli-fiction in Atwood's The Handmaid's Tale and Maddaddam* **Esther Muñoz-González** approaches issues underlying the so called **Ecocriticism**, with its 'deep ecologist' rhetoric and narratives of wilderness experiences or apocalyptic threats. Depicting nightmarish futures, those themes, the subject matter for literary dystopias under the general rubric of 'the Anthropocene,' create a fictional universe where the personal and the political give way to the global.

Finally, **Michael Hattaway's** paper *Aristotle and Julian Barnes' The Sense of an Ending* takes as its premise the ambiguity in the title of Barnes' novella, as it might suggest "the impossibility, in these contested times, of writing a modern tragedy." As a Zeitgeist text, it shows acceptance of the past in order to learn from it, as tragic awareness is subverted and transformed into recognition.