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The third issue of *Metacritic Journal of Comparative Studies and Theory* hosts a non-themed collection of articles, gathering the best award-winning papers from the Students' Conference organised by the Faculty of Letters, Babeş-Bolyai University, accompanied by a selection of papers by senior researchers, made by our reviewers from among the proposals received after the Call for Papers went public. Non-themed does not necessarily mean heteroclit. The published papers are examples of critical thinking oriented not only towards understanding the social roles of literature, its strengths as well as its limits, but also towards perceiving shared spaces, where literary works come to meet other creative efforts. Thus, *Metacritic Journal* manages to honour the promise made in its first issue, namely to privilege reflexive, "meta-critical" modes of thinking that factor in the cultural codes literature makes use of. As such, this opening towards heterogeneous perspectives, proposing a montage of several disciplines, as well as approaching various themes and cultures only serves to indicate, from this point of view, the need to discuss literature outside literary traditions, through a permanent questioning of the stereotypical, exclusive, and self-perpetuating literary canon.

This focus is reflected, first and foremost, in the "oblique" or transmedial treatment of literary themes, banding together several modes of communication and exposing the parallelism between the "visual" and the "literary", even the criss-crossing between the two, the competition and the flow existing between the "literary" treatment and the visual, musical or cinematic one of the very same cultural object. Mihaela Ursa's article, *Lovers and Tamers: Transmediations of Shakespeare's Taming of the Shrew to Visual Culture*, which opens the current issue, proposes such a reflection upon cinematic and visual takes on the Shakespearian image of the tamed shrew. Commenting upon its dissemination in twentieth century pop culture, her analysis highlights what is at stake in such representations of femininity, interpreting these late instances as society's permanent need to reinterpret and renegotiate the gender power struggle. At the same time, the article indicates the length to which the "postliterary" afterlife of a Shakespearian figure, transferred from the space of written culture into that of visual culture, contributes to amplifying its echoes and increasing its social relevance. From the same viewpoint, the article *Transmedial Development of the Narreme* authored by Andrei Neguț can be said to

set out to discuss the reconceptualising of narratological categories and instruments in the context of a multi-medial horizon, all while minding how elementary narrative units work on a common ground, made up at once by literary codes, visual codes or ludic ones. However, this transmedial analysis does not only touch upon the plurality of media, but also on the plurality of possible uses of literature. Such an analysis turns to the uses and roles of literary works, as well as the multiple ways in which literary objects and themes are exploited in society. In this respect, Ioana Unk, in her article *Reading and Trans-Reading: A Bibliotherapeutic Approach*, explores the implications of using fiction in the context of therapeutic procedures and the importance of the exchanges possible between psychology and literary studies, while Noémi Lőrentz discusses, in *The Connection Between the Child Narrator and Magical Realism in György Dragomán's novel The Bonfire*, how storytelling strategies can be mustered in the healing process of a collective memory marked by trauma.

Moreover, what this all amounts to is occupying a liminal space, be it defined as a contact zone with alterity, as schizophrenia and doubling of the self, or even as the very “edge” of humanity. Owing to the plurality of possible speaking positions, its critical inflexions, and its dialogical texture, literature grants us access to the “ribbed” structure of the universe which constantly plays up “edges” of thought to contribute to a framing of the world defined according to infinite Deleuzian folds. Such realities are approached in the reflection proposed by Anamaria Mihăilă, *The Absence of Otherness and the Fiction of Corporality in Michel Houellebecq's Prose*. Investigating the contact zones between femininity and masculinity in the novels authored by Michel Houellebecq seen through the lens of cultural codes prescribing, as conflicting dictates of femininity, eroticism and motherhood, her article discerns “the failure of alterity” as communication and understanding the other are both rendered opaque, no longer easily accessible. A similar direction is taken in another reflection upon liminality that sets out, first and foremost, to propose new vectors of identity bifurcation and other possibilities of being, determining spaces that define identity through difference and opposition. It is the case of Cristina Diamant's article, *Subaltern Framings of the Posthuman in Jeanette Winterson's The Stone Gods and David Mitchell's Cloud Atlas*. The limit of humanity is investigated and the figures of the monster, the vampire or the robot are no longer simply images of a posthuman alterity, but also representations of atypical development possibilities, of a diversifying coming-into-being.

Last but not least, several articles included in this issue scrutinise aspects related

to literary codes, especially their transgressive dimensions and particularities. Ashima Shrawan examines and compares the two concepts of “estrangement” as seen in the context of Russian Formalism and the Indian theory of culture (*Kuntaka’s Theory of Vakrokti and Russian Formalism: Affinities and Parallelisms*). Extending a Deleuzian line of thought through the interest for the clinical aspect of literature in her article dedicated to Daniel Paul Schreber’s memoirs from a mental asylum, *Schreber’s Memoirs. The Crisis of the Autobiographical Pact and the Ethics of Taxonomy*, Emma Pustan inspects the transformations, even deformations of the autobiographical pact in the case of schizophrenics, all while exploring the perspectives revealed by a subject no longer responsible for the unity of his own identity. A similar orientation is to be found in Ana Maria Deliu’s article, *Transgressive Metafiction: Deconstructing Worlds in Joyce’s Ulysses and Barth’s Lost in the Funhouse*, where she looks into another aspect of liminality when it comes to literary codes, namely the threshold between fiction and reality. Debating the effects obtained through exposing fiction’s conventions, the paper highlights not only how the mimetic illusion can be reduced and how fiction can be transformed into text, but also the powers gained by literature when it is situated in such a metafictional space. What is rendered visible in the space that separates mimesis from reality is not the inconsistency of a world of words, but its creative force, its infinite imaginative capacity germinating in linguistic resources.