

Exhaustions, Reinventions and Experiments of Novelistic Forms in Europe and America, at the turn of the 17th and 18th Centuries

INTERNATIONAL SYMPOSIUM

Thursday 26 and Friday 27 october 2023

University of Lille

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During the Golden Century, Spain was a laboratory for experimentation and creation of the modern novel. From the picaresque to the devout and moralistic satires, narrative prose fiction was the object of various formal and thematic evolutions. The production of Cervantes and Quevedo, in particular, were part of this effervescence. Concerned with pleasing a consumer readership, writers, whose activity was becoming more professional, proposed a variety of productions, hybridizing various forms of literary expression. The exhaustion of novelistic creativity in Spain from the middle of the 17th century coincided with the renewal of the genre in France. Comic stories, heroic, gallant and moral novels, memoirs, travel stories and historical short stories were exported to Europe and America. This has been evidenced by the diffusion of multiple translations of Fénelon's *Les Aventures de Télémaque*, for example. At the beginning of the 18th century, English writers such as Defoe and Swift, inspired by the exoticism of Spanish literature, contributed to the reinvention of the novel. The spread of novelistic creativity across different cultures and languages proved to be fruitful.

This symposium aims to revisit the first great crisis of the Spanish novel at the turn of the Eighteenth and the Seventeenth centuries. Furthermore, it reevaluates the thesis that European and American novel was recreated and renovated in the same period.

Axis 1: The evolution of formal and thematic proposals

What type of narrative fictions in prose did writers propose from the second half of the 17th century to the middle of the following century? What formal experiments did they try? To what horizon of expectation did they try to answer in their writings? To what traditions did they conform to or resist? What place did they give to the *ingegno*? How did the thematics evolve from the allegorical dialogue - *El Criticón* (1651-1657) by Gracián, *El Rey Gallo y discursos de la Hormiga* (1672) by Santos - to the epistolary novel - *Les Lettres persanes* by Montesquieu (1721), *Les Liaisons dangereuses* by Choderlos de Laclos (1782), *Cartas Marruecas* by Cadalso (1789) -, passing by heterogeneous narratives - *Les Aventures de Télémaque* by Fénelon (1699), *Robinson Crusoe* by Defoe (1719), *Gulliver's Travels* by Swift (1726)? To what extent did the omnipresent moral influence the fictional writing during this period?

Axis 2: The circulation of texts in Europe and America

During a period of weak creativity of the narrative prose fiction, republications permitted to prolong the fictional offer on the book market. What circulation's networks did the novels take in Europe and America - religious institutions, booksellers' associations, scholarly networks, academies, diplomats, collectors, individuals, smuggling? What was the part of translations (such as picaresque and Spanish short stories in France, the bilingual and polyglot editions in the Iberian area)? What were the roles of counterfeiting in the diffusion of those writings? To what extent did the writings contribute to passing those cultural objects?

Axis 3: The novel facing the literary competition

At the turn of the 17th and 18th centuries, narrative prose was rewritten in various ways: abbreviations, versifications - *La Vie de Lazarille de Tormes, ses fortunes et ses adversitez* by Le Sieur de B*** (Paris, 1653), *L'Algouasil burlesque, imité des Visions de Dom Francisco de Quevedo* by Le Sieur de Bourneuf (Paris, 1657), the *Fata Telemachi* (Berlin, 1743) -, parodies - *Maximas de vertude e formosura* by Teresa Margarida da Silva e Orta (Lisbon, 1752) -, adaptations - Scarron's *Le Roman comique* and *Les Nouvelles tragi-comiques* (Paris, 1651-1655), *Le Diable boiteux* by Lesage (Paris, 1707-1726), *Il Telemaco* by Scarlatti (Rome, 1718). What relations did the novel maintain with other literary genres such as theatre, poetry, treatises - devotion, politics, history, geography, science - or the essays of *Pre Ilustración - Teatro*

clásico universal of Feijoo (Madrid, 1726), writings by Diego de Torres Villaroel ? In the manner of the controversy between *La Télémacomanie* by Faydit (Eleutéropole, 1700) and the *Critique du livre intitulé La Télécomanie* by Rigord (Amsterdam, 1706), how the novelistic genre was received and what kind of debates did it provoke?

The propositions (title and abstract of 300 words in French, Spanish, Portuguese, English) should be considered for a twenty minutes communication and would be submitted to the organizing committee no later than **March 1st 2023**, by email in PDF format to romanlille2022@gmail.com.

The papers presented during the symposium will be published.

Composition of the scientific committee

Frank Greiner, Guyonne Leduc, Michèle Guillemont (University of Lille)

Christine Marguet (University of Paris 8 – Vincennes - Saint-Denis)

David González Ramírez (University of Jaén)

Samuel Fasquel (University of Orléans)

Juan Diego Vila (University of Buenos Aires)