Leona Toker教授講演会のお知らせ

日時：2018年5月8日（火）16:30-18:00

場所：英米文学演習室（総合研究2号館1階南東角）

**Towards a Literary History of Concentration Camps:**

**Comparative or “Entangled”?**

Leona Toker, *The Hebrew University of Jerusalem*

講師紹介

Leona Toker is Professor in the English Department of the Hebrew University of Jerusalem. She is the author of *Nabokov: The Mystery of Literary Structures* (1989), *Eloquent Reticence: Withholding Information in Fictional Narrative* (1993), *Return from the Archipelago: Narratives of Gulag Survivors* (2000), and numerous articles on English, American, and Russian writers. She is the editor of *Commitment in Reflection: Essays in Literature and Moral Philosophy* (1994) and co-editor of *Rereading Texts / Rethinking Critical Presuppositions: Essays in Honour of H.M. Daleski* (1996) as well as of *Knowledge and Pain* (2012). In 2003, with a group of graduate students and younger colleagues she founded the peer-reviewed semiannual periodical *Partial Answers: Journal of Literature and the History of Ideas* and has since been its Editor (since 2007 this journal has been published by the Johns Hopkins University Press). At present, she is putting finishing touches to a monography on the ways in which Gulag literature and the literature about Nazi camps provide comments on each other.

講演要旨

Comparing the literature of the Holocaust with the literature of the Gulag is particularly valuable when prominent features of one of the terms of comparison illuminate veiled features of the other. By collocating an episode in Ch. 3 of Imre Kertész’s *Fateless* with episodes from the Gulag memoirs collected in *Voices from the Gulag* (edited by Solzhenitsyn) and from Varlam Shalamov’s story “The Lawyers’ Plot” one may see how accounts of the human experience under the Nazi rule and that of the Gulag provide comments on one another in terms of the content of the testimony. Yet the narratives can also yield indirect comments on each other’s *literary rendering* of analogous experience: this is shown in the second part of the paper by juxtaposing Shalamov’s “An Individual Assignment” and Chapter 13 of Primo Levy’s *If This Is a Man*. The paper also raises the question of the possibility of not merely comparing the two strands of the literary history of concentration camps but also of remaining alert to the cases and kinds of their “entanglement.”