

*Amiable With
Big Teeth*

Romance

*In
Marseille*

International Symposium

Claude McKay: Passages and Crossings

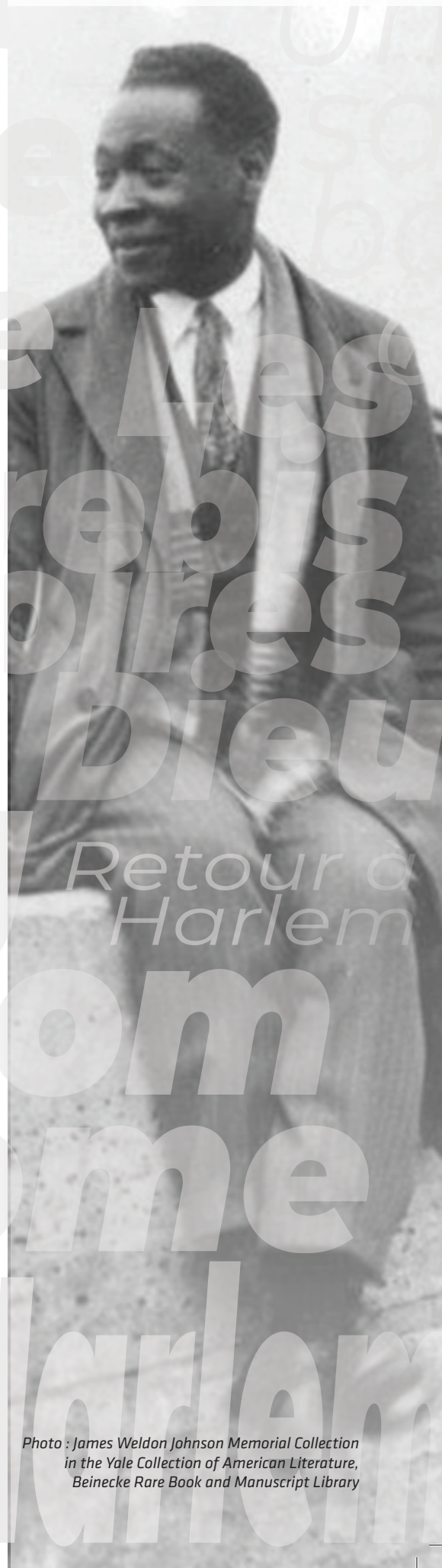
Invited speaker:
Ernest Mitchell, Yale University

**30 novembre
2 décembre 2023**

Aix-en-Provence / Marseille

Renseignements :
<https://claudemckay.hypotheses.org/>

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On the occasion of the centenary of Claude McKay's arrival in France, the Banjo Society (Aix-Marseille Université) will hold their second international and interdisciplinary symposium devoted to the Jamaican-born poet, novelist, journalist, and activist whose novels *Banjo* (1929) and *Romance in Marseille* (2020) conjures up a view of the diasporic communities in the thriving colonial port city. The main objective of the symposium is to bring recent scholarly work on McKay to bear on a new understanding and reconceptualization of the history and circulations of the black diasporas following the abolition of slavery in the French Empire in 1848, as well as of the intellectual and biographical trajectories linked to them.

This three-day in-person symposium will be held in Aix-en-Provence and Marseilles from November 30 – December 2 2023. It will bring together international researchers, students, publishers, and translation practitioners who will engage in debate and talks on the production, translation, circulation, and dissemination of Claude McKay's work in and beyond Marseilles.

Overview

Day 1

Date: Thursday, November 30

Time: 02:00 pm - 6:00 pm

Location: Aix-en-Provence, ALLSH Campus, salle de colloque 2

This first part of the conference will focus on the translation and retranslation of Claude McKay's works into French. It will bring together MA and PhD. students, professional translators, publishers, and academics. We will focus on sources and their dissemination. We will also take stock of current and future translations, and discuss plans for collaborative translation.

Day 2

Date: Friday, December 1

Time: 09:00 am - 6:00 pm

Location: Musée d'Histoire, Marseilles

On the second day, we will reconvene at the Musée d'Histoire de Marseille to examine the discourses and processual dynamics of the multiple connections, comparisons, and circulations of people, goods and ideas across Marseilles that underpin McKay's writings. We will also discuss McKay's work in connection with other writers who have themselves set fiction in the city – such as the Senegalese novelist Ousmane Sembène, for instance. – in order to address issues related to cultural transfers, and active networks of circulation and solidarity.

Day 3

Date: Saturday, December 2

Time: 09:00 am - 1:00 pm

Location: Musée des civilisations de l'Europe et de la Méditerranée, Marseilles

On Saturday, we will meet at the Conservatoire Pierre Barbizet for a joint half-day discussion organized jointly with the Esthétique(s) Jazz 2023 international conference. Researchers and practitioners will discuss the multiple connections between McKay's prose and poetry and music, jazz in particular.

PROGRAMME

THURSDAY, NOVEMBER 30

Salle de colloque 2, Maison de la Recherche, Schuman Campus, Aix-Marseille University, Aix-en-Provence

2:00 PM - 3:30 PM **ROUNDTABLE**

“TRADUIRE CLAUDE MCKAY/ TRANSLATING MCKAY”

(organized jointly with the International College of Literary Translators in Arles)

3:30 PM – 5:30 PM **TRANSLATION WORKSHOP**

convened by **Sara Greaves** (AMU) and **Alexis Nuselovici** (AMU)

6:00 PM

OPENING RECEPTION

In partnership with the Musée d'histoire in Marseilles

9:00 AM - 10:30 AM **PLENARY LECTURE**

Ernest Mitchell, *Yale University*

10:30 AM - 11:00 AM **COFFEE AND TEA**

11:00 AM - 1:00 PM **MEDIATORS, EDITORS, AND NETWORKS I**

EDITING MCKAY'S LETTERS

Chair: **Claudine Raynaud**, *Université Montpellier III*

McKay and the Global Periodical Studies

Gary Holcomb (*Ohio University*); **Brooks Hefner** (*James Madison University*)

"Transmediterranean Trajectories: McKay, Morocco, and Marseille"

Louise Kane, *University of Florida*

1:00 - 2:00 PM **LUNCH**

2:00 - 3:00 PM **TRANSATLANTIC AND TRANS-MEDITERRANEAN CIRCULATIONS**

Chair : **Céline Mansanti** (*UPJV*)

"Modes of Address and Performative Inclusions, in Claude McKay's Poetry"

Kerry Jane Wallart (*Université d'Orléans*)

"Meeting-Up: Nomads and Cosmopolitans in Marseilles"

Eileen Julien (*Indiana University*)

3:00 PM - 3:30 PM **TEA AND COFFEE**

3:30 PM - 5:00 PM **MARSEILLES AT THE CROSSING**

Chair: **Catherine Mazauric** and **Anne Reynes-Delobel** (*AMU*)

"A Long Way from Home: Life Journey of African Maritime Workers in Interwar Marseille"

Daniel Tödt (*Universität Konstanz*)

« *Marseille ville-monde dans l'entre-deux-guerres* »

Céline Régnaud (*AMU, TeleMME*)

5:00 PM - 6:00 PM **MEDIATORS, EDITORS, NETWORKS II**

ROUNDTABLE

Chair: **Benoît Tadié**, *Université Paris-Nanterre*

« *Primo-publication et réception des œuvres de Claude McKay en France (1924-1934)* »

Céline Mansanti (*Université Picardie Jules-Verne*)

« *Passage de McKay à The Liberator et The Workers' Dreadnought* »

Claudine Raynaud (*emerita, Université Montpellier III*)

"McKay and the Literary Avant-Garde in the Twenties"

Richard Bradbury (*emeritus, University of Exeter*)

SATURDAY, DECEMBER 2

Conservatoire Pierre-Barbizet, Marseilles

In partnership with the Esthétique(s) Jazz Conference 2023

9:00 AM WELCOME COFFEE

9:00 AM-12:00 AM CLAUDE MCKAY – MUSICAL CROSSINGS

9:00 AM -10:00 AM

« *Les traversées de Gene Bullard* »

Yannick Seité (*Université de Tours*)

« *Shake That Thing de Papa Charlie Jackson* »

Emmanuel Parent (*Université de Rennes 2*)

« *Jazz et poésie chez Claude McKay: "The Negro Dancers"* »

Benoît Tadié (*Université Paris-Nanterre*)

11:00 AM – 12:00 AM ROUNDTABLE

MCKAY AND JAZZ MUSIC

Convenor: **Yannick Seité**

Presenters: **Matthieu Verdeil, Mike Ladd, Emmanuel Parent, Raphaël Imbert, Benoît Tadié**

The conference schedule will begin Thursday 31 November at 2:00 PM on the Schuman Campus in Aix-en-Provence. An opening ceremony led by conference organizers is set for 6:30 p.m. at the Maison de la Recherche. The conference ends Saturday 2 December at 1:00 p.m. at the auditorium of the Conservatoire Pierre Barbizet in Marseilles. A live concert inspired by McKay's life and work is scheduled Saturday at 5:00 PM at the Conservatoire Pierre Barbizet.

Participants

Richard BRADBURY is Professor Emeritus of American Studies. A writer, poet, and activist, he taught at the universities of Glasgow, Warwick, Łódź, Exeter, and currently the Open University. He is the author of *Riversmeet*, *Not such a Tory Land*, and *Solos and Choruses without Harmony*. He edited and wrote the introduction to *Romance in Marseille, and Three Short Stories* (University of Exeter Press, 2022). He is also the artistic director of Riversmeetproductions.co.uk.

Sara GREAVES is Professor of Translation Studies and English Poetry at Aix-Marseille University. As well as translation, translation studies and poetry, she also teaches and researches creative writing and creative translation, notably in connection with second language learning. She has published translations and a critical study of James Fenton's poetry, *Côté guerre côté jardin : excursions dans la poésie de James Fenton* (PUP, 2016), and is co-editor, with Monique De Mattia-Viviès, and translator of a collective work, *Language Learning and the Mother Tongue: Multidisciplinary Perspectives* (Cambridge UP, 2022).

Brooks E. HEFNER is Professor of English at James Madison University. He has published a host of articles and book chapters on U.S. modernism, popular culture, and film, as well as two books: *The Word on the Streets: The American Language of Vernacular Modernism* (U of Virginia P, 2017) and *Black Pulp: Genre Fiction in the Shadow of Jim Crow* (U of Minnesota P, 2021). He is also the editor of George S. Schuyler's *Black Empire* (Penguin, 2023) and the co-director of the digital humanities project *Circulating American Magazines*. He is currently in the process of editing (with Gary Edward Holcomb) the letters of Claude McKay, scheduled for publication in spring 2025 with Yale UP.

Gary Edward HOLCOMB is Professor and Chair of African American Studies at Ohio University and President of the Claude McKay Society (CMKS). He is the author of *Claude McKay, Code Name Sasha: Queer Black Marxism and the Harlem Renaissance* (2007) and coeditor with Charles Scruggs of *Hemingway and the Black Renaissance* (2010). With William J. Maxwell, he coedited McKay's circa 1933 novel *Romance in Marseille* (Penguin Classics, 2020) and guest edited "Transhistoricizing *Romance in Marseille*," a special issue of *English Language Notes* 59.1 (April 2021), published by Duke University Press. His most recent publication is "Zeal, Wit, and Fury: The Queer Black Modernism of Claude McKay," in the September 2023 *Los Angeles Review of Books*. With Brooks Hefner, he is coediting *Claude McKay: The Letters in Exile* for Yale University Press, forthcoming in 2025.

Eileen JULIEN is Professor Emerita of Comparative Literature, French and Italian, and African Studies at Indiana University Bloomington (USA). Among her publications are essays on Josephine Baker's French films of the 1930s, the 1956 *Présence Africaine* «Black Men of Culture» conference in Paris, gender and nationalism in works by Wole Soyinka and Mariama Bâ, the art of making New Orleans gumbo, the "extroverted" African novel, the poetics of Frantz Fanon's writing, a 1992 monograph, *African Novels and the Question of Orality*, a memoir, *Travels with Mae: Scenes from a New Orleans Girlhood* (2009); and a co-edition, *The Locations and Dislocations of African Literature: A Dialogue Between Humanities and Social Science Scholars* (2016). She served as Director of the Institute for Advanced Study at Indiana University, was Founding Director of the West African Research Center, Dakar, and recently curated an exhibit in Dakar of works by Kalidou Sy, former director of Senegal's *Ecole Nationale des Beaux Arts* (2022). She co-founded with Joseph Gai Ramaka the New Orleans Afrikan Film and Arts Festival (2008-2012), and in 2016 was lead investigator of a NEH-funded faculty institute on Arts of Survival in African Cities (USA). She is the Africa regional editor for the four volume *Literature, A World History* (Wiley-Blackwell, 2022).

Louise KANE is Assistant Professor of Global Modernisms at the University of Central Florida. Her work focuses mainly on Victorian and modernist periodicals in global contexts. Her current projects include serving as a General Editor of the three-volume *Oxford Critical and Cultural History of Global Modernist Magazines* series, forthcoming with Oxford University Press from 2025. She also directs the Representations of the Caribbean in Victorian Periodicals grant-funded database initiative.

Céline MANSANTI is Assistant Professor of American Studies at the University of Picardie Jules Verne in Amiens, France. She works on the cultural history of the United States, mostly from a transnational perspective, with a focus on early twentieth-century periodicals. She is the author of a book on the American exile magazine *transition* (Paris, 1927–38) and she coedited collective works on modernist magazines, transatlantic intellectual networks (1914–64), and American surrealist literary experiments of the first half of the twentieth century.

Ernest MITCHELL is Assistant Professor of English and Humanities at Yale University. His focus is the “Harlem Renaissance,” viewed expansively as integral to transatlantic modernism. He has published articles in a number of journals, including *Amerikastudien / American Studies* and *Journal of Transnational American Studies*. He is finishing a biography of the Jamaican writer Claude McKay for Yale University Press and preparing a new edition of Jean Toomer’s *Cane* for the Norton Library. He is also completing a study of the rich yet undervalued theological vein in the work of Zora Neale Hurston.

Emmanuel PARENT is Associate Professor of Ethnomusicology and a member of the Arts: Practices and Poetics research center at the University of Rennes 2. His work focuses mainly on the musicology and anthropology of African-American music – from Blues to Hip Hop, to electronic music. He is the author of *Jazz power. Anthropologie de la condition noire chez Ralph Ellison* (CNRS Editions, 2015) and the main editor of *Volume ! La revue des musiques populaires*. He is also the president of IASPM-bfe.

Claudine RAYNAUD, Professor Emerita of American Studies at University Paul-Valéry, Montpellier 3, has taught in England (Birmingham and Liverpool) and the United States (Michigan, Northwestern and Oberlin). A Fellow at the Du Bois Institute (Harvard, 2005), she was vice president of the CEAA when Michel Fabre was its president, has headed GRAAT, the nationwide African American Studies Research Group in Tours (JE 2450), and a research unit at ITEM/CNRS. She is the author of *Toni Morrison : L’Esthétique de la survie* (1996) and numerous articles on black autobiography (Hurston, Wright, Baldwin, Lorde, McKay), Joyce and feminist theory. Her most recent publications include the translation of Sojourner Truth’s *Narrative* (PURH, 2016), *The Self as Other in Minority American Life Writing* (with Nelly Mok, CSP, 2019), and *Ending Slavery* (with Lawrence Aje, PULM, 2023). <https://journals.openedition.org/erea/14902?lang=en>

Céline REGNARD is Associate Professor of Contemporary History at Aix-Marseille University, and a member of UMR TELEMme (CNRS-AMU). Her publications include « 1881. Marseille port de transit migratoire: la ligne Marseille-New York », in R. Bertrand and P. Boucheron (eds.), *Faire musée d’une histoire commune* (2019). She is the author of *Marseille la violente. Criminalité, industrialisation et société* (1851-1914) (PUR, 2009). She also co-authored *Empreintes italiennes. Marseille et sa région années 1840-1940* (2013) and *Les Chinois dans la Grande Guerre. Des bras au service de la France* (2019), and co-edited *Les Logements de la mobilité* (2018), *Policer les mobilités. Europe-États-Unis, XVIII^e-XXI^e siècles* (2018), and *Italianness and Migration from the Risorgimento to the 1960s* (Palgrave Macmillan, 2022).

Yannick SÉITÉ is Professor of French Literature at Tours University and long-time contributor to *Jazz Magazine*. In addition to his scholarly work on Enlightenment literature and thought, he has published numerous articles on jazz music. He is the co-editor of Rousseau’s *Œuvres complètes* (Classiques Garnier). He translated Gwendolyn Bennett and co-edited with Alexandre Pierrepont *L’improvisation : ordres et désordres* (Textuel no. 60, 2010). His book *Le Jazz, à la lettre* (Presses Universitaires de France, 2010) was a Prix des Muses laureate. With musicologist Pierre Fargeton, he has recently edited a volume devoted to the writings of jazz musicians: *Quand les musiciens de jazz (s’) écrivent* (Hermann, 2023).

Benoît TADIE is Professor of American Literature at Paris-Nanterre University and President of the Société d’études modernistes (<https://sem-france.org/>). His research focuses on modernism and American hardboiled/noir fiction. His publications include *L’Expérience moderniste anglo-américaine 1908-1922 : formes, idéologies, combats* (Didier, 1999), *Le polar américain, la modernité et le mal* (Presses universitaires de France, 2006) et *Front criminel : une histoire du polar américain de 1919 à nos jours* (Presses universitaires de France, 2018). He has translated James Joyce’s *Dubliners* (Gens de Dublin,

GF, 1994), T. S. Eliot's *The Waste Land* (*La Terre dévastée, Poésie*, 2020/4) and edited several volumes of hardboiled/noir fiction for Gallimard's Quarto and Série Noire collections.

Daniel TÖDT is Professor of History at Konstanz University and visiting scholar at the Institut des mondes africains in Aix-en-Provence. In 2018-2022, he was Assistant Professor of African History at the Humboldt University, Berlin. He has published on imperial port cities, colonial maritime labor, African elite formation, and postcolonial Marseille. His PhD. dissertation was recently published as *The Lumumba Generation: African Bourgeoisie and Colonial Distinction in the Belgian Congo* (De Gruyter, 2021). In 2008, as an intern at MuCEM, he was co-curated the exhibition « Claude McKay, un écrivain sans frontière. Un Américain à Marseille », organized by Armando Coxe. He is currently writing a book on the (im)mobility of African maritime workers in the Belgian and French empires.

Kerry-Jane WALLART is Professor of Black Atlantic Studies and postcolonial literatures at the University of Orléans. Her research focuses on performance, gender, agency, diaspora and the hybridity of forms in contemporary anglophone literature, with a focus on Caribbean literature. She has co-edited two volumes on Jean Rhys (*Transnational Jean Rhys*, in 2020, *Bloomsbury and Writing Pre-cariously*, in 2023, Routledge) and a volume on Jamaica Kincaid (*Jamaica Kincaid as Crafter and Gifter, Wagadu*, 2018), as well as a number of journal issues. She is the editor of *Commonwealth Essays and Studies* and the head of the Research Unit REMELICE.

Participants

Catherine MAZAURIC is Professor Emerita of Contemporary French literature and a member of the CIELAM research center at Aix Marseille University. She has also taught at the Université Cheikh Anta Diop in Dakar and the Université Toulouse Jean Jaurès. Her main fields of research are African literature and the writing of migration. She is the vice-president of APELA (Association for the Studies of African Literatures).

Alexis NUSELOVICI is Professor of General and Comparative Literature at Aix-Marseille University. His research and publications focus on translation, the experience of exile, European culture, testimonial literature, the problems of *métissage*, and the aesthetics of modernity. He is a member of the « Transpositions » program at Aix-Marseille University's Centre interdisciplinaire d'études littéraires (CIELAM) and has held the « Exile and Migration » chair at the Collège d'études mondiales (Fondation Maison des Sciences de l'Homme, Paris). His recent essay, *Le Déportement. Petit traité du seuil et du traduire* (2021) is the 2023 Grand Prix de Traductologie laureate.

Anne REYNÈS-DELOBEL is Associate Professor of American literature at Aix-Marseille University. Her research focuses on the modernist avant-garde, expatriate American literature, cultural mediators (*passeurs*) and transatlantic exchanges and circulations between the wars. She is also President of the Kay Boyle Society and co-director of the CIVIS Transitive Modernities BIP (Blended Intensive Programme).

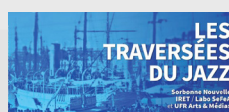
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With are grateful

for the support of the Conservatoire Pierre Barbizet; the Musée d'Histoire de la Ville de Marseille; Esthétique(s) Jazz 2023



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