

College of Foreign Languages and Literatures, FJCU

Transition and Transformation: Explorations in Language, Literature, Culture, and Translation

輔仁大學外語學院 2024 跨文化研究國際學術研討會：
轉銜·轉變：外語、文學、文化與翻譯之探究

Abstracts for Panels (English Recommended)

Panel Chair Affiliation/Position	Associate Professor	Name	Jean-Yves Heurtebise
Fields of specialization : Literature & Humanities			
Language : <input checked="" type="checkbox"/> 法文組 in French			
Panel Title : The crisis of (Hi)story-telling: transition & transformation of literary & historical narratives (French: Crise de la mise en H/histoire : transition et transformation du récit romanesque et historique)			
Paper Affiliation/Position	Department of French (Fu Jen) / Assistant professor	Name	Yi-Pei Lee
Fields of specialization : Literature			
Paper Abstract: fewer than 250 words in English or 500 words in Chinese ‘We are all Madame Bovary.’ A case study in Transmediation ‘We are all Madame Bovary. “Bovarysme” is an international phenomenon!’ As familiar as it may sound to a cultivated French reader, the quote is not, however, by Roland Barthes or Alain Finkielkraut. It was Posy Simmonds who said these words, recorded in 2014 as the British illustrator and writer being interviewed by a French news magazine to promote the film adaptation of her graphic novel, <i>Gemma Boverly</i> . Simmonds’ statement emphasizes both Flaubert’s inspiring power of storytelling and the timeless universality of <i>Madame Bovary</i> . Both elements have definitely influenced her bold decision back in 1997 to work on a transmediation project for a British newspaper, by adapting the 19 th century French literary classic into a well-received illustrated serial. While a ‘truth’ universally acknowledged is extremely difficult to obtain in ‘history’-telling, hasn’t literary story-telling always drawn on different points of view and living experiences to keep literature alive? This is all the more striking when we consider the extent to which Posy Simmonds’ adaptation of <i>Madame Bovary</i> is different from the original, both in form and content. However, such artistic liberty is taken at the expense of her heroine, who falls into an existential crisis due to a series of transitions involving emigration, as well as tension between sexes, lifestyles, cultures and national identities. This paper will demonstrate how the new form of storytelling depicts the heroine’s transformation, and how a modern writer like Posy Simmonds revisits a fundamental issue which preoccupied Flaubert’s Emma Bovary: the fierce confrontation between reality and fiction.			