

"There is always betrayal in a line of flight..."

TRAHIR

*We betray the fixed powers which try to hold us back,
the established powers of the Earth."*

For those who will follow Gilles Deleuze

Co-organized by the Journal *Trahir* and the
Observatoire of the New Symbolic Practices of the
University of Ottawa

August 12th, 2009

Second International Deleuze Studies Conference:
"ConnectDeleuze"
Cologne, Germany

Program

Translating Deleuze, betraying Deleuze

Panel organized by the Journal *Trahir*

The question of translation has not been studied a lot within Gilles Deleuze. The panel “Translating Deleuze, betraying Deleuze” wants to be the occasion to question the Deleuzean language from the viewpoint of experimentations, and to reflect on the Deleuze’s translations and receptions in different languages.

Wednesday, August 12th: 11:30—13:00

Philosophikum S76

Contributors:

René Lemieux, *University of Ottawa*

“Deleuze’s Counter’Heirs. For a “Friendly” Theory of Translation”

Anna Helle, *University of Jyväskylä*

“Translating *Kafka*”

Zsuzsa Baross, *Trent University*

“The Language of Deleuze”

Martin Parrot, *York University*

“Gilles Deleuze on my back. *Dialogues of translation*”

<http://www.revuetrahir.net/>

Summaries of the papers

René Lemieux: “Deleuze’s Counter’Heirs. For a “Friendly” Theory of Translation”

The paper will want to be the continuation of a reflection begun with Dalie Giroux and Pierre-Luc Chénier with the publication of the collective book *Contr’hommage pour Gilles Deleuze* (PUL, 2009), in which the apostrophe of the “Contr” (as an *address*) delimited an intention in the writing *for* someone, and draw the discussion back to Montaigne’s friend, Étienne de La Boétie and his *Contr’Un*.

In the introduction to *What is philosophy?*, Gilles Deleuze and Félix Guattari are telling us that philosophy has begun with “friendship”. The philosophers are the friends of the Concept, but among them, they are rivals. So the consequence:

Friendship would then involve competitive distrust of the rival as much as amorous striving toward the object of desire. The basic point about friendship is that the two friends are like claimant and rival (but who could tell them apart?). (p. 4)

How can we think this friend/rival relationship *since and from the death* of a philosopher like Deleuze? We know that the heritage implies since the Romans the constitution of a legal entity (Michel Freitag): How can we think the Deleuze’s heritage and legacy, for example through the concept of “translation”, in the friend/rival relationship? or even since this sentence heard at the time of the first Deleuze Studies Conference: “*The translator of Deleuze, it’s me!*”? In the same manner as Deleuze reversed Platonism from the “creation of the concepts”, and perhaps against the idea of “heirs” – transcendence in the translation –, the conceptualization suggested here of “Counter’heirs” will make it possible to define a new manner to *translate*, no more as a *fidelity to a work*, but as a *belief in this world*.

Anna Helle: “Translating Kafka”

In *Kafka. Pour une littérature mineure* (1975) Deleuze & Guattari write about minor literature, and they see Kafka’s work as such. They focus in the ways in which Kafka’s work is written as well as in experimental ways of reading Kafka. That is why translating *Kafka* from French to Finnish arouses many questions, not only about translating but also about language

and literature more generally. The aim of my paper is to consider translating the Kafka book from the view points and with the concepts presented in *Kafka*.

Zsuzsa Baross: “The Language of Deleuze”

Unlike Heidegger, Derrida, Levinas, or Nancy – Deleuze does not appear to write from within French language, mobilize what Derrida calls its “hospitality” to a certain form of thought. Unlike deconstruction, the Deleuzian text does not appear to think with language, move along or activate its rich filiations with the history of the family of Indo-European languages. In my presentation I plan to test this language neutrality of Deleuze by “reading” a few pages or passages from his work in Hungarian translation – a minor language (and this is my hypothesis) that not only has no relation to any major language and has no conception of itself as a language.

Martin Parrot: “Gilles Deleuze on my back. *Dialogues of translation*”

With Torontonians readers, my introduction to Gilles Deleuze’s philosophy, through the original French version of *Différence et Répétition*, happened in a secondary language and foreign *milieu* to be explored. This language, English, surrounds me. More so, it is with it, as with a damaged brush, that I paint my trajectories. The discussions on the author never escaped this, and the book, as I was faced with the imperatives of dialogues with colleagues, was embedded in a permanent process of translation. Deleuze was read in French, meditated upon in French, then, transformed, communicated in English and thought about without any precise language, somewhere in-between. The result of this intimate gap, a reconciliation hollowing distance as lovers hold hands above a well, was the appearance of the author, his graft on my back. I never met him, saw a few pictures, read a bit, and yet, he follows me – or I him – and shares his thoughts on what I see, read, and think about.

What is it here that I dare call “Deleuze”? Mostly myself, probably, but in the middle of our discussions, on the way between text and language, and then, from this language to another, by the passage from an assemblage to another, a thread appears, the image of an emptiness. Without substance, a presence came about which we cannot account for in physical terms, something occupying an intimate *signitive* space. Here is what translating Deleuze made me realize. As such, freely mobilizing some authors, I will

here ask two questions: (1) What kind of linguistic space is there between two languages? (2) As for this hollowness, what does it mean that it can call upon me, dwell next to me?

Deleuzean Cine-debate:
Projection of *For those who will follow*
Projection organized by the *Observatoire of New Symbolical*
Practices of the University of Ottawa

For Gilles Deleuze, Michel Brault's et Pierre Perrault's cinema is an act of confabulation: "Never has Nietzsche's dictum, 'suppress your reverences', been so well understood." The "*cinéma-vérité*" is not a requirement for the truth, but on the contrary a desire for an exploration of the powers of the false. The projection will be followed by a roundtable with participants of diverse disciplines.

Wednesday, August 12th: 13:30—16:30 (bring your lunch!)

Hauptgebäude XVIIb

Participants:

Dalie Giroux, *University of Ottawa*

Pierre-Luc Chénier, *University of Victoria*

Rébecca Lavoie, *University of Ottawa*

Amélie-Anne Mailhot, *Université du Québec à Montréal*

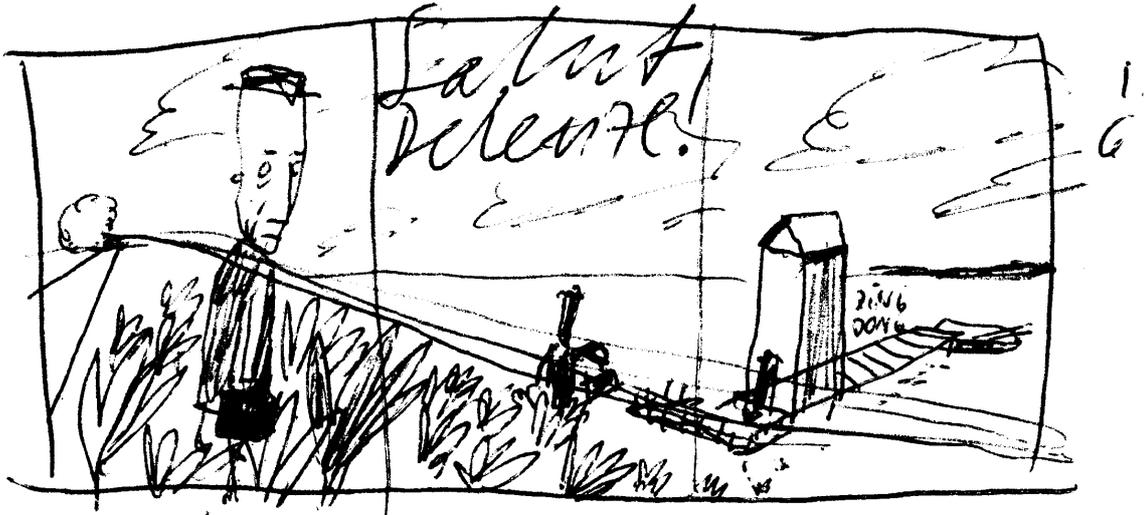
Erin Manning, *Concordia University*

<http://onoups.blogspot.com/>

Summary of the movie

Legendary *cinéma vérité* filmmakers Pierre Perrault and Michel Brault were attracted to Île-aux-Coudres for two reasons: the language of the people who lived on this small island in the St. Lawrence and the whales. For centuries the fishermen of Île-aux-Coudres had caught belugas. The souls of the dead were invoked for a successful catch, and a unique technique was used: the men sank a trap of saplings into offshore mud at low tide to capture the white whale, a tradition that was abandoned in 1920. This feature-length film made in 1962 is the unrehearsed story of what happened when old-timers of the island were persuaded to revive the practice. And through the magic of words and the mystery of the catch, the film uncovers a spirituality rooted in the moon and the rhythm of the tides. *Pour la suite du monde* is more than documentary; it is a fresco of the myths and legends among the traditional fishing communities of Quebec. In French with English subtitles.

1962, 105 min. 22 s.



European book-launch of the collective work

Contr'hommage pour Gilles Deleuze

Coedited by Dalie Giroux, René Lemieux and Pierre-Luc Chénier

Tuesday, August 11th, 20:00 @ Die Wohngemeinschaft

Richard-Wagner-Straße 39, Köln/Cologne

Collaborators: Alain Beaulieu, Érik Bordeleau, Serge Cardinal, Pierre-Luc Chénier, Denis Courville, Maurice G. Dantec, Dalie Giroux, Andreas Krebs, Francis Lapointe, René Lemieux, Lawrence Olivier, Sylvano Santini, Claudine Vachon and Sjoerd Van Tuinen.

Illustrations by Martin tom Dieck.

<http://www.pulaval.com/catalogue/contr-hommage-pour-gilles-deleuze-9312.html>