

Session e-lit Salon 2 Preparation Annie Abrahams.

A rearing session using zoom and a framapad around “Extra-terrestrial rethoric” a text (unpublished) by Lily Robert-Foley.

Robert-Foley is a writer teaching at the university of Montpellier. She is also an active member of Outranspo: *a motley group of multilingual translators, writers, researchers and musicians who joyously devote themselves to creative approaches to translation, primarily through monthly virtual meetings.* <http://www.outranspo.com/>

Translation, living in-between/with languages is one of my main e-lit interests.

Robert-Foley's concept of “Third Texte” or “Tiers texte”, which is a kind of extension of what Marylyn Gaddis Rose in *Translation and Literary Criticism* (1998) calls the *interliminal: that what lies between the source phrase and the target phrase*, is a great inspirational source that I want to share. Robert-Foley makes me change my brain everytime I venture in her writing.

<https://e-stranger.tumblr.com/post/184663270406/the-third-texte>

Moreover her writing is related to what I understand as diffractive reading and writing. In my paper presentation at ELO Cork *Diffractive Reading in the Reading Club*, I try to explain what I mean by this through discussing the Reading Club.

Thus the Reading Club manifests itself as a facilitator for a diffractive, distributed intelligence on-the-fly, creating text and relational patterns that do not depend on canons. It generates creative and unexpected “outcomes”. These are, in my opinion, not so much the texts produced, as the “diffractive moments” experienced by the reariters.

<https://aabrahams.files.wordpress.com/2019/07/diffractive.pdf>

In an article with Emmanuel Guez: *The machinic author*, published in JCWS (Journal of Creative Writing Studies) we formulate it a bit differently:

She assists in an event that allows for diffractive moments (5) – i.e “a mapping of interference” which take her out of self reflexivity, out of systemised subjectivity, out of a world that only reproduces what it knows already into an intra-active diffractive worlding (6). The machinic author revealed herself as queer.

<https://scholarworks.rit.edu/jcws/vol4/iss1/8/>

This Salon session is an attempt to use rearing as a technique to think through a text together.

In the process we will produce a new text with an indetermined status that I would like to discuss afterwards. A queer text? Just traces?

Subject:

Extra-terrestrial rethoric.

Fictocritical piece that takes place in the world of a science-fiction novel Lily Robert-Foley is writing. Lily Robert-Foley is researching and teaching Translation, Gender studies, Creative writing and Comparative literature at the University of Montpellier.

https://rirra21.www.univ-montp3.fr/fr/annuaire_recherche/lily-robert-foley

Read individually while making notes, reflections, digressions here together on a framapad (collective writing pad <https://framapad.org/en/>)

Mixing the reading of the text with rearing on the pad should make this a diffractive thinking experience.

I (Annie Abrahams) had to select one text. Here are two other texts by Robert-Foley I pondered on:

“Wastes and wilds of the Third Text, a roving topos between Samuel Beckett’s self-translations of L’Innommable and The Unnamable”, Eutopías, Vol. 13, Printemps 2017, p. 101-112,
<http://eu-topias.org/fr/wastes-and-wilds-of-the-third-text-a-roving-topos-between-samuel-becketts-self-translations-of-linnommable-and-the-unnamable/>

«Femalentendue», TEXT, Vol 20, No 2, octobre 2016,
http://www.textjournal.com.au/oct16/robert_foley.htm