INTERNATIONAL COLLOQUIUM

AMERICAN MYSTERIES:
Urban crime Fiction from Eugène Sue’s Mysteries of Paris to the American Noir & Steampunk

PLENARY SPEAKERS
Paul Erickson (American Antiquarian Society)
Marie-Eve Thérenty (Université Montpellier III-Rirra 21)
& Featuring Steampunk Writer Jean-Christophe Valtat

FEBRUARY 26-28 & MARCH 1, 2014
Interdisciplinary Humanities Center
McCune Conference Room 6020 HSSB
University of California, Santa Barbara

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This conference is the fourth in a series of conferences on the innovative novel of urban mysteries, which has remained largely unexplored as a global cultural phenomenon. Starting with one of the first literary mass-successes, Eugène Sue’s serialized novel *Les Mystères de Paris* (1842-43 [The Mysteries of Paris]), the launch and reception of the urban mystery marked not only the most important media phenomenon that France had ever seen; it was also one of the first occurrences of cultural globalization. In the months following the French publication, the novel was translated into several languages and gained international success from southern Europe to North America, from northern Europe to Latin America, Russia, throughout the Commonwealth, and, finally, at the turn of the century, in Japan and China. These translations were mostly adaptations. Sue’s *Mystères de Paris* also initiated the production of hundreds of novels worldwide with considerable local variation. Examples are Reynolds’s *Mysteries of London* (1844-1848), Juan Martínez Villergas’s *Los Misteríos de Madrid* (1844), Ned Buntline’s *The Mysteries and Miseries of New York* (1847-48), Edouard Rivière’s *Antoni-no y Anita ó los nuevos mysterios de Mexico* (1851), Camilo Castelo Branco’s *Os Mistéros de Lisboa* (1854), and B. Del Vecchio’s *I Misteri di Roma contemporanea* (1851-1853).

With interwoven stories and urban chronicles that feature deep conflicts of class and gender, Sue’s *Mysteries of Paris* was the first popular novel to confront head-on the modern megalopolis. Starting with Sue’s serialized best-seller, the urban mystery novel provided a matrix of hybridization with other literary or cultural forms: the gothic novel, the historical novel, the melodrama, the novel of social mores, the fiction of detection, the journalistic reportage, and travel narratives, to name a few.

Our UCSB mystery conference focuses on the translations, adaptations and transformations of the Parisian mystery novels in the United States, from George Lippard’s *The Quaker City* (1844) and Edward Zane Carroll Judson [Ned Buntline]’s *The Mysteries and Miseries of New York* (1847-48), to the influence this neglected popular genre had on the modern detective novel and the making of the Hollywood film noir.

Organized by the Department of French and Italian, the Comparative Literature Program, & the Graduate Center for Literary Research at the University of California, Santa Barbara
In collaboration with Université Montpellier III–RIRRA 21 (France)
PROGRAM

WEDNESDAY, FEBRUARY 26

OPENING EVENT
4:00-5:15 PM
Location: Old Little Theatre, College of Creative Studies

Caroline Allen (UC Santa Barbara) and writer & director Jean-Christophe Valtat (Université Montpellier 3-Rirra 21, France) will read from and speak on the two volumes of Valtat’s trilogy Mysteries of the New Venice: Aurorarama and Luminous Chaos in the College of Creative Studies Literature Symposium.
FRIDAY, FEBRUARY 28

Session I, 9:00am-12:15pm:
“Urban Gothic? Poverty and Prostitution from Sue’s Mysteries of Paris to Lippard’s The Quaker City and Beyond”
Moderator: Dominique Jullien
(UC Santa Barbara)

Elizabeth Erbeznik (Northern Illinois University): “Saving Working-Class Women from Eugène Sue’s Paris”

Carolyn Betensky (University of Rhode Island): “The Spectral Working-Class Reader in Les Mystères de Paris”

COFFEE BREAK: 10:15-10:30AM

Moderator: Erika Rappaport
(UC Santa Barbara)

Sari Altschuler (John B. Hench Post-Dissertation Fellow, American Antiquarian Society & University of South Florida): “Race and Media: The New History of George Lippard’s The Quaker City”

Laure Katsaros (Amherst College): “New York By Gas Light, Paris By Night: George Foster and Julie de Marguerittes”

THURSDAY, FEBRUARY 27

OPENING OF THE COLLOQUIUM
5:00pm: Welcome by David Marshall, Dean of Humanities and Fine Arts & Introduction by Dominique Jullien and Catherine Nesci, co-organizers (UC Santa Barbara)

5:30pm: Plenary Session #1
Moderator: Patricia C. Cohen (UC Santa Barbara)
Paul J. Erickson (American Antiquarian Society)
“The Mysteries and Miseries of Small Cities: The Geographic Reach of City-Mysteries Fiction in Antebellum America”

OPENING RECEPTION:
6:45-7:30PM
2:00pm-3:00pm, Plenary Session #2
Moderator: Catherine Nesci
(UC Santa Barbara)
Marie-Eve Thérenty (Université Montpellier 3-Director, Rirra 21)
“Les mystères de New York : histoire d’un fécond malentendu franco-américain”
[The Mysteries of New York: A Franco-American Misunderstanding]
Note: an English translation will be available

Session II, 3:15-5:00pm: American Underworlds
Moderator: David L. Pike
(American University)

• Dominique Kalifa (Université Paris 1-Panthéon Sorbonne): “The Informal History of Herbert Asbury’s Underworld”

• Michael Grafals (UC Santa Barbara):

• Jean-Christophe Valtat (Université Montpellier 3-Rirra 21): “Tall Tale: The Mysteries of Ideology in Mark Helprin’s Winter Tale and Thomas Pynchon’s Against the Day”

COFFEE BREAK: 5:00-5:15PM

Session III, 5:15-7:00pm: The Detective Novel Vs. The Urban Mystery Novel
Moderator: Sari Altschuler (AAS & University of South Florida)

• Devin Fromm (UC Santa Barbara):
“As Poet and Mathematician: Dupin’s Investigations of the Mysterious City”

• Christian Reed (UC Los Angeles):
“What It Means To Say the Gothic Scatters: On George Thompson’s City Crimes (1849)”

• Daniel Couch (UC Los Angeles):
“An Extravagant Economy: The Literary Prizes of Alcott’s and Buntline’s Sensational Fiction”
SATURDAY, MARCH 1

Session IV, 9:15am-11:00am: Translating French Mysteries in America
Moderator: Carolyn Betensky (University of Rhode Island)

• Eliza Smith (UC Santa Barbara): “Flash/Slang/Slumming: The Language of the Underworld”

• Filippos Katsanos (Université Montpellier 3-Rirra 21; University of Patras, Greece): “The American Editions of The Mysteries of Paris in 1843: Translation as a Battleground between Old-Timers and Newcomers of the American Publishing Industry”

• Jonathan Loesberg (American University): “(Re)Translating Sue’s Mysteries of Paris Now: Sue’s Narrative Voice and Criminal Argot”

COFFEE BREAK: 11:00-11:15PM

Session V, 11:15-12:30: Americanizing Parisian Crime Fiction
Moderator: Laure Katsaros (Amherst College)

• Amy Wigelsworth (University of Durham, UK): “The American in Paris: The Americanization of City and Text in French Urban Mystery Novels”

• Matthieu Letourneux (Université Paris 10-Nanterre): “America Invades France’: The Arrival of the Dime Novels and the Transformations of the Criminal and Urban Imaginaries in Belle Époque Popular Literature”

LUNCH AND FILM SCREENING
12:30-2:30PM
The Naked City (Jules Dassin, 1948)

Session VI, 2:45-4:15pm: From American Noir to Steampunk
Moderator: Eric Prieto (UC Santa Barbara)

• David L. Pike (American University): “City Settings: American Urban Mysteries from Film Noir to Steampunk”

• Yunte Huang (UC Santa Barbara): “Racing Noir: Charlie Chan's Mysteries”

COFFEE BREAK: 4:15-4:30PM

CLOSING SPECIAL EVENT
Location: Theater and Dance 1701
4:30-6:30pm
Chan is Missing (Wayne Wang, 1982)
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Catherine Nesci and Dominique Jullien, Department of French and Italian, and co-organizers

ILLUSTRATIONS

Program Design: Alejandro Casazi (IHC, UC Santa Barbara).
LOCATION OF EVENTS ON THE CAMPUS OF THE UNIVERSITY OF CALIFORNIA AT SANTA BARBARA

• Opening Special Event with writer Jean-Christophe Valtat: February 26, Old Little Theatre, College of Creative Studies.

• Colloquium February 27-28 and March 1: McCune Conference Room, Interdisciplinary Humanities Center

• Closing Special Event Screening of Chan is Missing: March 1, Theater and Dance Building 1701

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