

### **Representing bodies in Percival Everett's work**

Although Everett's œuvre is highly mental and partial to flights into abstraction, it is essentially grounded in materiality. The text—handwritten in its first stage—is sonorous even if one does not read it aloud, thanks to its play on rhythms and echoes, and often its careful layout endows it with a striking visual quality that enriches the interface offered to readers. The sensorial thus plays a major part in Everett's œuvre, not only in language itself but in its topics and staged plots. Bodies, as seats of desires to which they are sometimes submitted, and which they express, convey and enact, are endowed with important agency in Everett's work of fiction, and, in both his poetic and fictional work, with high expressive potentials. Moreover it seems that Everett stages an essential feature in humans' conception of their own bodies, in that one's body mostly draws attention to itself when in pain or injured. Or else, as dead, bodies often disappear in Everett's œuvre, and return to haunt the living.

This panel is aimed at contributing to a poetics of bodies and the bodily in Everett's work, enhancing how the representation of and reflection on pain, disease and disability, as well as their influence on our definition of what is human and our sense of being human, fuels a questioning of normality, identity and otherness.

Abstracts, of 300 to 500 words, together with a short biographical note, should be sent to Anne-Laure Tissut ([anne-laure.tissut@univ-rouen.fr](mailto:anne-laure.tissut@univ-rouen.fr)) by January 19th 2025.

### **Performing language in Percival Everett's work**

Over the course of forty years of writing, Everett has showed his great skills at storytelling, weaving intricate plots and creating attaching, if often puzzling, characters, realistic enough to draw the reader's sympathy. All this goes through language, which remains one of the main objects of fascination for the writer. This panel aims at considering Everett's ways of inhabiting language, both as an agent and a staged drama in itself : as performative language and language being performed. Inspired as it is by J.L. Austin's and mostly Wittgenstein's works, as well as many other language philosophers, Everett's œuvre explores language as an agent and privileged locus for human interactions, while bringing to the fore its infinite potentials, deceptive on occasion. Contributors to the panel should try to highlight the qualities of language as a playing partner which may be challenged and engaged in collaboration but which can never be fully controlled.

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